



Rajistani-Canadian artists Manju Lodha (centre) and Geeta Patal lead a workshop on henna traditions, Crafternoon, November 2011

Artist Residency

MAWA Goes Global

Since moving to our current Main Street location, MAWA has had an upstairs apartment that we use to accommodate our out of town guests and to rent to other arts organizations as a means of generating revenue. However, in the fall of 2011, the MAWA Programming Committee, Board and staff discussed offering it as an artist residency. Visiting artist Erika Defreitas stayed in the apartment for the month of July 2010, and the experience was hugely positive for her, resulting in collaborations, contacts and new research streams. There is generally a month or two in the summertime when the apartment is underused, and we were excited to offer an artist residency during this “down time”.

With typical MAWA zest, a call for submissions was crafted and sent out with a spring deadline. Forty-four artists applied from all over the world—from Auckland, New York, Cairo, Paris and Saskatoon, to name but a few hotspots!—for a single one-month summer residency.

We were ecstatic. The response was overwhelming! We realized that there are currently no on-going visual arts residencies in Winnipeg and that the world is eager to come here. The visual arts in Winnipeg have recently been profiled in *Le Figaro* and *Le Monde* magazines, France. We all know Winnipeg is a city of artists, but it seems that the world recognizes that now, as well.

A bit of research revealed that there are few residencies that emerging artists can apply to, few residencies that offer a presentation fee and few residencies that place no production demands on the visiting artists. As a result, MAWA’s very open call, that welcomes women artists at all stages of their careers and invites them to do whatever they require to move their process forward, presents a rare and much sought-after opportunity.

Faced with far too many excellent applications to choose only one, volunteer jurors Chantal Dupas and Leah Decter selected three artists in residence for 2011: Pamela Norrish from Calgary, Sarah

Laing from Scotland and Rose Negrych from Dauphin, Manitoba. We interviewed each artist at the conclusion of her residency and the feedback was overwhelmingly positive. All accomplished significant work. All made valuable contacts with Winnipeg artists. All enjoyed their time in our city immensely.

Many members of the MAWA community contributed to the excitement and success of this new program: *aceartinc.* donated a bicycle; Tracy Peters became Sarah’s Winnipeg ambassador; Jazz deMontigny reconnected with her former mentee, Rose; Kristen Nelson leant her library card; Manitoba Printmakers Association provided printmaking facilities; and many of you joined the visiting artists for drinks, for field trips, and for excellent artist talks that opened us up to new practices and perspectives.

It is easy to feel isolated in Winnipeg, with the nearest larger city, Minneapolis, being over eight hours away. We cannot afford to travel as much as we would like. And yet exposure to different ideas, different techniques and different processes is essential for our growth as artists. The MAWA artist in residence program helps to provide us with this “outside” perspective, from the comfort of our own city. If we can’t go to the world, the artist in residence program lets the world come to us!

MAWA received sixty-six applications for the 2012 artist in residence program, which required days of volunteer administration assistance from Karen Wardle to process. Although it was difficult to choose from this embarrassment of riches, volunteer jurors Liz Garlicki and Sarah Anne Johnson selected four artists. In June, MAWA will host stop-motion animator Megan Turnbull from Ottawa, Ontario. She will make use of MAWA’s credit at Video Pool to create new work. In July, Rosemary Scanlon will join us. She is a watercolour painter from Whitehorse, Yukon, who will work in the apartment and *aceartinc.*’s wood shop. In August, painter Neda Tavallee will travel from Tehran, Iran, to be our artist in residence. MAWA is partnering with Atomic Centre to provide her with studio space. And in September, Annesofie Sandal, a sculptor from Copenhagen, Denmark, will come

to Winnipeg. It will be an exciting summer!

Our only regret is that we could not welcome more visiting artists to Winnipeg. There are no artist residency funds available at art councils (perhaps this is why there are no artist residencies in Winnipeg?). However, thanks to our donors, our sister artist-run centres, our volunteers and the above-and-beyond efforts of our Program and Administrative Coordinator, Lisa Wood, we have been able to make this program work on a shoestring.

In the next months, MAWA will be working to secure corporate sponsorships for our artist residencies. Thanks to Business for the

Arts' artsVest program (delivered by the Winnipeg Arts Council), any corporate funds secured by June 30 will be matched, up to 100%. If you have any ideas regarding companies who might be interested in supporting this busting-at-the-seems program, please, give us a call.

No doubt MAWA's founders daydreamed about the organization some day going global. And finally, between the artist in residence program, Crafternoon workshops in international craft practices, and visiting foreign artists such as Huma Mulji, in our own way, we have.

— Shawna Dempsey and Dana Kletke, Co-Executive Directors

Free! First Fridays

Feminist Art: becoming a historical object with Claudine Majzels

Friday, March 2, 2012, noon-1 pm at MAWA

What would a history of feminist art look like? When did it start? Is it over? Is feminist art a thing of the past? Another "ism" or historical style? Has a new canon of feminist art been established alongside the old hegemony of art history? Has feminist art been co-opted into the old structures of patriarchy? Claudine Majzels will explore these questions and lead what will surely be a rousing discussion!

Claudine Majzels (Ph.D.) teaches Art History at the University of Winnipeg, where she has created new courses on feminist art, Aboriginal arts and craft, and a seminar on "The Body in the Visual Arts" as part of the new MA program in Cultural Studies: Curatorial Practices at the U of W. Her publications include studies of 17th century Dutch Mennonite women artists and Winnipeg artist Caroline Dukes.



Claudine Majzels with painting by Caroline Dukes. Photo by Bruce Hanks

No First Friday in April. Have a good Good Friday!

Shadow archives and ladies of the evening: Commemoration, incarceration and self-fashioning in Winnipeg mugshots, 1874-1916 with Laurie Bertram

Presented by MAWA and Platform Centre for Photographic and Digital Arts

Friday, May 4, 2012, noon-1 pm at MAWA

Drawing from the Winnipeg Police Museum Archive, this talk examines turn-of-the-century mug shots of Western Canadian women on the margins who were arrested for various offenses. Through these photographs, Bertram investigates intersections between commemoration and incarceration. Amid ongoing attempts to secure attention for missing sex trade workers in the West, she asks: what challenges do criminalized women pose to Canada's commemorative landscape? How can carceral images be redeployed in the construction of radical gender histories? Bertram will look at incarcerated women's compelling use of fashion, cloth and notions of portraiture in their sometimes-defiant confrontation with police cameras and photographers who "captured" their image.

Born and raised in Winnipeg, Dr. Laurie K. Bertram is now the Grant Notley Memorial Postdoctoral Fellow in the Department of History and Classics at the University of Alberta. She is a specialist in material culture, trauma, and memory in Canadian history and completed her PhD at the University of Toronto in 2010. Bertram's exhibition, *Pioneer Ladies (of the Evening)*, will be at Platform from Friday, May 4-Saturday, June 9, 2012, with an opening reception on Friday, May 4 from 7-10 pm.



Winnipeg Madam, fashion icon. Winnipeg Police Archive, 1904



Laurie Bertram. Photo by Meera Singh

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

Saturday, March 10, 2012, noon-4 pm at MAWA

Free! All genders welcome! All ages! Afghani snacks will be served! Materials provided. Childminding provided.

At our much anticipated 4th Annual IWD crafting event, four master craftswomen will be on hand between noon and 4pm to share their skills. Come and go! Enjoy good food, good company, good crafting and an Ethiopian coffee ceremony! The workshops feature:

Beauty and Fashion in Afghanistan

with Leilomah Ahmad

This workshop will provide a glimpse into the fastest growing industry in Afghanistan today. Perceptions of beauty and fashion vary between and within cultures. Cross-culturally, they are a means for self-expression and individuation. However, during the Taliban government's rule in Afghanistan, women's access to beauty and fashion was prohibited, and serious repercussions were faced by women for such simple practices as painting their nails. Despite ongoing conservatism, the beauty industry thrives in Kabul, largely because beauty and fashion hold an important position in Afghan culture. At MAWA, Leilomah will provide free manicures, including the chance to experiment with colors and designs. She came to Canada nearly 5 years ago and lives here with her husband and six children. She works as a child minder and an interpreter with various community organizations assisting other newcomer women adjust to Canadian life and culture. During the Craftstravaganza, the 12-minute documentary *Kabul Beauty* will be shown, describing the experiences of self-employed, Afghan women with their own beauty parlor.

Reverse Appliqué with Maria Choi

Maria will teach the quilting technique of reverse appliqué, in which several layers of fabric are stacked, shapes are cut, and raw edges are turned under and stitched to expose different layers. Maria came to Canada over five years ago. In Korea, she worked as a master quilter and instructor. In Winnipeg, she was asked by the MOSAIC Newcomer Family Resource Network to make a quilt out of many different, traditional fabrics donated by the newcomer women participating in their programs. The result is now known as the MOSAIC quilt and is displayed at their office. Maria volunteers at community events, teaching her skill to other newcomer women.

Agaseke (Rwandan Basketry) with Assumpta Mukandutiye

Agaseke is a tradition that has practical value as well as symbolic meaning to the culture of Rwanda. Agaseke translates into "No one can see in your heart", and refers to the image of baskets, which, when closed with lids, keep the secrets of the family. Traditionally made of sisal, the fiber from the Agave plant, they are given to brides on their wedding day, and are used to hide jewelry as well as to store and serve food. After the genocide in Rwanda, Agaseke became a way to promote women's involvement in peace and reconciliation. The "how to" of this practice will be taught by Assumpta, who started her new life in Canada three years ago, after supporting her family as a widow in a refugee camp by making and selling craft items such as embroidery and beaded jewelry. In Winnipeg, she promotes traditional Rwandan craft traditions among the younger community members.

Knitting in the Bhutanese Culture

with Kamala Dhungana and Phul Maya Gurung

Seeing the particular knitting traditions of Bhutan will be of interest to experienced knitters, and beginning knitters will have the opportunity to learn basic stitches. Kamala and Phul Maya will demonstrate, teach and talk about their unique culture based in the Himalayan Mountains. Kamala and Phul Maya both came to Canada a little more than a year ago with their respective families. Up until that point, they had spent most of their lives in a Bhutanese refugee camp in Nepal, waiting to repatriate in a third country. They are currently enrolled in the IRCOM Child Care Program to gain skills that enhance their employment opportunities in Winnipeg.

Craftstravaganza is supported by the Provincial Minister responsible for the Status of Women and Minister of Labour and Immigration, Jennifer Howard; the Manitoba Craft Council; The Edge Gallery; and Immigrant and Refugee Community Organization of Manitoba (IRCOM).

Block Printing with Tasnim Siddiqua

Saturday, April 14, 2012, 1-4 pm at MAWA

Free! All genders welcome! All ages! Snacks will be served! Materials provided. Childminding provided.

Tasnim Siddiqua will teach the techniques of block printing on fabric, a tradition common throughout India, Pakistan and Bangladesh. Learn how the traditional, hand-carved wood blocks create intricate, interlocking designs and are used to make repeating patterns on cotton. Tasnim was born in Bangladesh and came to live in Winnipeg one year ago with her husband and their two children. Her family runs a block printing business in her city of birth, Dhaka, which

provides beautiful, custom made textiles, often for the women in families who are planning a wedding. The block printing business in Bangladesh is highly competitive and it is important to constantly design new patterns to attract customers. Hence, Tasnim's family has an abundance of pre-used wooden blocks, some of which have now been sent to Winnipeg in order to achieve new life by the participants of this workshop.

Global Craft Fair

Saturday, May 12, 2012, 1-4 pm at MAWA

FREE ENTRY! EVERYONE WELCOME!

Newcomer Canadians have a wealth of artistic production to share. Learn about their traditional practices and purchase their wares at the MAWA Global Craft Fair. Shopping and learning, together at last!

The MAWA New Canadian Craft Program has been funded by the Winnipeg Foundation, Assiniboine Credit Union, The RBC Foundation and Manitoba Community Services Council.



Tasnim Siddiqua

Caroline Dukes International Women's Month Artist Lecture

KC Adams

Thursday, March 29, 2012

7-8 pm at MAWA

Presented with the support of the Caroline Dukes Fund at The Winnipeg Foundation

KC Adams will discuss the journey of her practice that encompasses ceramics, beading, installation and photo-based arts.

Born in 1971, the Winnipeg-based artist KC Adams graduated from Concordia University with a B.F.A in studio arts. Her work has been featured in numerous exhibitions including *My Winnipeg* at La maison rouge in Paris, France, *The Language of Intercession* at the OBORO Gallery in Montreal and *PHOTOQUAL: Biennale des images du monde* in Paris, France. She has participated in residencies at the Banff Centre, the Confederation Art Centre in Charlottetown, National Museum of the American Indian in New York and Canada Council's residency in Parramatta, NSW, Australia. Twenty pieces from the *Cyborg Hybrid* series are in the permanent collection of the National Art Gallery in Ottawa, ten *Circuit City* prints are part of the collections of the Indian and Inuit Art Centre in Ottawa, and *Birch Bark Ltd.* is in the collection of the Canadian Consulate in Sydney, NSW, Australia. KC has also served as the Administrative Coordinator at Plug In ICA, Board President at acartinc, Director



KC Adams, *The Gift That Keeps On Giving*, installation (rocks, unfired clay, sugar, salt, flour, lard, milk), 2011

at Urban Shaman Gallery and has taught children at Art City, Learning Through the Arts and Manitoba Arts Council's Artist in the Schools program.

The "What Is Art?" Throwdown!

Saturday, April 28, 2012, 2-4 pm, at MAWA



Alison Gillmor, photo by Sophie Hershfield



Cathy Mattes



Amy Fung in fur, photo by Ross Fraser McLean

Ah, the vexing question... is it art? Is it even answerable, or do we each have a definition that is unique to our backgrounds and beliefs? If "what is art" is specific to individuals, how do we educate a general public, advocate on behalf of an art-filled culture or even critique work? Surely there must be some boundaries... so let's figure out what they are!

Three panelists will each present images, some of which they define as art and some of which they don't, and articulate why. Then the floor is open to you. Debate! Disagree! Argue passionately for what you believe in!

Many questions are bound to come up, such as: Is it art if the creator didn't call it art? Is it art simply because a creator calls it art? Is there a difference between non-art and bad art? Is craft art? Documentary photographs? Commercial design? Architecture? And more!

Don't miss the critical dust-up of the season! Featuring panelists:

Alison Gillmor writes on art, film and pop culture for the Winnipeg Free Press, CBC's Manitoba Scene and Border Crossings, and has contributed to Canadian Art, Black Flash, The Walrus, CBC Arts & Entertainment, Western Living, the Globe & Mail, Canada's History, Canadian Geographic and now... MAWA!

Amy Fung is an interdisciplinary and independent arts writer, organizer, editor of the Edmonton-based PrairieArtsters.com, and now wrecker of critical havoc in Vancouver. Visit AmyFung.ca for more information on projects past and present.

Cathy Mattes is an all-round art maven. In her curatorial and writing practice she focuses on Aboriginal issues and art. She is now the art history lecturer at Brandon University, Visual and Aboriginal Arts Department.

Moderated by the immoderate **Sarah Anne Johnson** (who may pipe up with opinions of her own).

No More Bins

by Heidi Eigenkind

“...I don't know what art is at all. I have no idea.”

Laurie Anderson, January 18, 2012,

“Q”, CBC Radio, interview by Jian Gomehshii¹

I, like Laurie Anderson, have no clear idea what art is. And this is not usually a problem. Not until someone raises the art versus craft issue and declares something along the lines that some potholders are just potholders. The last time this happened, I responded by describing an experience I had in 1982 in a West Berlin ethnographic museum. It involved a small, slender, antique Chinese vase with a celadon crackle glaze.

I don't think my example was a very effective way of addressing the problem. A vase is not a potholder and anything placed in an expensive glass case and meticulously labelled by some professional is obviously as close to art as makes no difference. But I was compelled to say something. After all, I use craft based techniques in my practice and have a deep-seated aversion to binary structures. So I talked about how this vase offered me a sense of transcendence in spite of the troubling political and historical context of the museum that housed it. German colonialism, Nazi looting, the donation of some rich patron—it's a safe bet that its provenance would not have been a pleasant tale. Nonetheless, I sat in front of it for a portion of every day of my stay in Berlin. And the vase helped me face my own mixed feelings about visiting my father's Fatherland—what this museum really represented and the ethical consequences of my ethnic identity.

Of course, I agree that every potholder is not art. Just as some art isn't. But the need to discuss exactly what constitutes art is something I fundamentally do not want to participate in. My downright stubbornness on this issue stems from the same place as my complete disinterest in the old theological debate, apocryphal or not, as to how many angels can dance on the head of a pin, or the old 1980s conundrum as to whether I am first a woman or a feminist. Laurie Anderson again: “And I don't think it's so great to put, [to] make these bins that people have to fit themselves in”.

What matters most for me is the quality of my engagement with whatever I encounter. And that quality isn't dependent on my being offered a positive, easy or palatable experience. It includes materials and creations that challenge, disturb and offend me. The Chinese vase was a lovely object. But it wasn't just eye candy, and I didn't care whether or not its original owner had seen it as a mundane repository for whatever blooming sprig was at hand, or treasured it as an exceptional creation. What it offered me was a sense of history, place and being that included hideousness and beauty. It didn't let me avoid the nastiness of privilege (my own included) or plunder or the consequences of hatred. It gave me a place to sit and be, and believe that craft and art matter, and that history isn't destiny. A potholder encased in glass and artfully lit might have done the same.

The other night someone told me of a postcard she had received from a friend. It was an image of a tear-drop-shaped wall piece made out of found objects: potholders in fact. The woman describing the postcard couldn't remember the name of the artist who had produced this piece and she didn't especially like potholders. But she liked the idea that a collection of potholders could become something she found fascinating. So maybe potholders aren't the issue and maybe we can lay to rest the question of whether something is or isn't art. Maybe we can decide not to worry about bins or definitions and concentrate on “the freedom of making ... imaginative, crazy things that don't have categories,” which is what Laurie Anderson said she lives for. It sounds great to me.

Heidi Eigenkind is a craft-based artist who lives in Winnipeg and tries to avoid putting either herself or others in bins of any ilk.

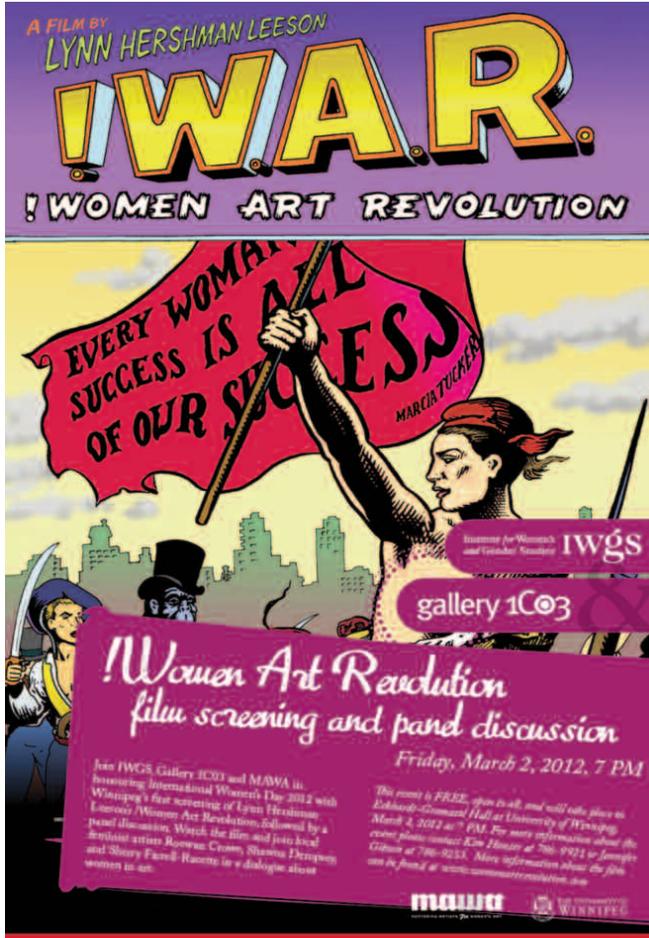
1. All quotes cited are from this interview. Laurie Andersen is an American performance artist, composer and musician who has a background in sculpture.

For those who DO want to debate “what is art?”, check out the “What is Art?” *Throwndown* at MAWA, Saturday, April 28 from 2-4 pm.

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



Potholder. garage sale find circa 2009



!Women Art Revolution

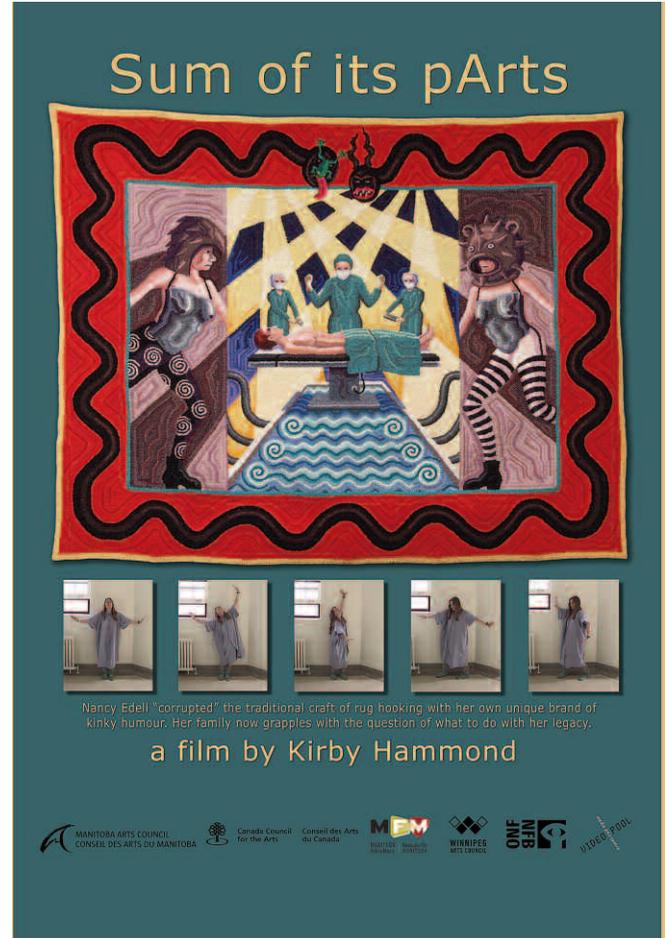
by Lynn Hershman Leeson

Friday, March 2, 2012 at 7 pm

Eckhardt-Gramatte Hall, U of W

Presented by MAWA, Gallery 1C03 and the Institute for Women's and Gender Studies at The University of Winnipeg as part of International Women's Week

!Women Art Revolution examines the relationship of the Feminist Art Movement to the 1960s anti-war and civil rights movements and explains how historical events, such as the all-male protest exhibition against the invasion of Cambodia, sparked the first of many feminist actions against major cultural institutions. The film details major developments in women's art of the 1970s, including the first feminist art education programs, political organizations and protests, alternative art spaces such as the A.I.R. Gallery and Franklin



Sum of its pArts

A film about Nancy Edell and her legacy by Kirby Hammond

Thursday, April 19, 2012, 7 pm

at the Winnipeg Art Gallery, 100 Memorial

Presented by MAWA, the Winnipeg Art Gallery and Manitoba Craft Council

Nancy Edell (1942-2005) is best known for the transgressive, representational works she created using an unlikely medium: rug hooking. Her practice also included woodcuts, monotypes, drawings and animated films. Her career began in Nebraska, ended in Halifax and included many years in Winnipeg. Throughout, Nancy was rigorous in her craft and passionate about her feminist content. Towards the end of her life, she envisioned herself an "art nun", and created visually spectacular representations of art nuns in action! Her

Furnace in New York and the Los Angeles Women's Building, publications such as *Chrysalis* and *Heresies*, and landmark exhibitions, performances, and installations of public art that changed the entire direction of art.

The screening will be followed by a panel discussion featuring local feminist artists Roewan Crowe, Shawna Dempsey and Sherry Farrell-Racette.

last solo exhibition was featured at the Winnipeg Art Gallery in 2005.

This film by Winnipegger Kirby Hammond is an intimate portrait of the artist and a stunning visual representation of her works. It also contains interviews with Nancy's heirs, and discusses the difficult problem of artist estates and inheritance tax laws.

As a special bonus, Nancy Edell's animations from the 1970s and another short by Kirby, *Universal Movement Machine* about Whitehorse textile artist Meshell Melvin, will also be screened.

Over The Top Art Auction and Cupcake Party—It's Really Sweet!

Sunday, March 18, 2012, 2-5 pm, at MAWA

Advance bidding Friday, March 16, 4-9 pm, and Saturday, March 17, 10 am - 4 pm

\$10 advance admission available at MAWA; \$12 at the door

It's back! The art event of the year! Come celebrate MAWA with artworks and dessert. Munch as many cupcakes as you can handle, quaff a beverage, buy tickets on MAWA's fabulous raffle baskets and bid on work by approximately 100 of the country's hottest artists, including Melanie Rocan, Wanda Koop, Paul Robles, Diana Thorncroft, Dominique Rey, Sarah Anne Johnson, Pauline Braun and many, many more. You might also discover an emerging artist who will be the next art star to come out of Winnipeg!

And if you'd like to donate work, we'd be thrilled! You don't have to be a MAWA member and we welcome all genders. We gratefully accept work in all media. Please email programs@mawa.ca and let us know you will be contributing. Then fill out an artist contract (available on our website) and drop it off with your work at 611 Main St. We accept donations Tuesday, February 28 - Friday, March 2 and Tuesday, March 6 - Wednesday, March 7 from 10 am - 4 pm with extended hours until 8 pm on March 7. Contributing artists receive a free ticket to the event, a tax receipt equal to the amount paid for their artwork, and our eternal thanks! All proceeds go towards programming at Mentoring Artists for Women's Art.

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

Thanks so much! We look forward to seeing you all on March 18.... Sweet!



tamara rae biebrich installing art for Over The Top 2011

Clothing Swap!

Friday, May 18, 2012, 7-9 pm at MAWA, \$10 admission

Spring is coming, honest! And with it a need to clean out your closets and buy a new wardrobe! Thankfully, MAWA can help on both fronts with our third mega clothing swap, once again DJ'ed by Mama Cutsworth. Fantastic fashions! Stupendous finds! Amazing mix-and-match potential! Who knows? You could leave looking like an artist you know. All for the low, low cost of \$10.

Please drop off donations of clean, gently used WOMEN'S CLOTHING ONLY from Tuesday, May 8 to Thursday, May 17. MAWA is open Tuesday-Friday between 10 am-4 pm, and on Saturday May 12 from noon - 4 pm. Purses, shoes and accessories also welcome. All remaining articles will be donated to the North End Women's Centre. Proceeds to support MAWA's Legacy Fund.



Happy shoppers at the spring, 2011 Swap. All they could carry for \$10!



You never know what you'll find!

Call for Submissions Year-long Mentorship Program, Sept. 2012- Sept. 2013

Application deadline: Friday, April 27, 2012, at 4 pm



2011/12 Akimbo Scholarship recipients (left to right) Andrea Roberts, Dayna Danger, Willow Rector and Chantal Dupas with Akimbo writer Cliff Eyland, September 2011

The Foundation Mentorship Program is a year-long program in which senior artists share their experience with developing artists. It is designed to help women in the visual arts develop skills and define their decision-making philosophies, and to provide access to the information, resources and support they need to realize their goals. In addition to a one-on-one relationship with a mentor, the program provides a peer group for the mentees through group meetings. Mentors meet with their mentees individually for 5 hours per month, and the entire group meets for 3 hours monthly for critiques, discussion, gallery visits and other activities.

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

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

Thanks to Kim Fullerton at Akimbo, two bursaries of \$250 each will be available to successful applicants to help offset the cost of registration.

If you have any questions, please contact Lisa Wood, Program and Administrative Coordinator, at 949-9490 or programs@mawa.ca.

To apply for the Foundation Mentorship Program:

Please email, mail or drop off:

- a letter outlining why you want to participate in this program and what you hope to achieve through mentorship (make sure the letter also includes information regarding how we can contact you by phone, email and post); please also describe your artistic practice
- a c.v. (maximum 3 pages)
- up to 20 jpg images of your artwork or up to 10 minutes of video
- an image list that includes the titles of the work, the media, date completed, and dimensions

Please format your on-line application so that the text documents are in one pdf, doc or doc.x file. Please send your images as jpgs, un-embedded, no larger than 72 dpi at 1024 x 768 pixels. Please

number images to correspond with your image list, beginning with 01, 02, 03, etc. Either provide web links to on-line videos or mail or drop off a playable DVD. If you are not already a member, please also submit a MAWA membership form and payment. MAWA membership costs \$15 for underwaged persons and \$30 for others. Applications are due at MAWA by Friday April 27 at 4 pm. Email applications to programs@mawa.ca and put "FMP" in the subject heading.

Remember, the number of applicants far exceeds available spaces for each program. Selection of mentees is based on several factors including compatibility with the mentors (a shared choice of media, set of artistic concerns, or content) and the mentor's sense of whether they can be helpful to you at this point in your process. If you are not successful, please consider applying again. And in the meantime, check out other programs and opportunities at MAWA.



Aganetha Dyck, *CHESS*, 2009. Photo by Peter Dyck

The 2012/2013 Mentors are connected to the larger art world, locally, nationally and internationally. They have achieved a high level of respect for their artistic production, locally, nationally and internationally. They are capable. They want to share information and skills. They have experience with sharing their knowledge. They communicate effectively. They are committed to building community. We are pleased to announce that the following artists will each select two mentees to work with in the upcoming year.

Aganetha Dyck



Photo by Peter Dyck

Aganetha Dyck is interested in environmental issues, specifically as they pertain to the power of the small, and inter-species communication. Her research questions the ramifications all living beings would experience should honeybees disappear from earth. Aganetha works in sculpture, drawing and mixed media. Her work is exhibited and collected internationally. She is the recipient of The Manitoba Arts Award of Distinction and a Canadian Governor Generals Award for Visual and Media Arts.



Suzie Smith, *Folded Hands*, folded digital prints, 2010

Suzie Smith



Suzie Smith is an interdisciplinary artist from Winnipeg, Manitoba. She graduated with a Bachelor of Fine Arts from Concordia University in 2004 and a Master of Fine Arts from The Glasgow School of Art in 2011. She uses a variety of different media to make art that looks at issues surrounding transformation, craft, and value. She is currently working towards a solo exhibition at acartinc. in 2013.

www.suzie-smith.com

Lisa Stinner



Since graduating from the School of the Art Institute of Chicago with a MFA in Photography, Lisa Stinner has shown her photographic work in numerous exhibitions, locally, nationally and internationally. In her work, Stinner searches for photographic contradictions found within the built environment. Her work has been featured in art publications such as *Border Crossings* magazine and published in juried collections such as *Carte Blanche* and *Flash Forward*. Stinner teaches at the University of Manitoba. www.lisastinnerkun.com



Lisa Stinner, *Winnipeg (scaffolding)*, 34 x 50", digital ink jet, 2011

Val Klassen



Known mainly for her video art, Val Klassen has also experimented with performance, audio, photography, and digital print making. Reflecting her interests in environmental activism and spirituality, her work is by turns sensitive, elegant, subversive, funny, and meditative. Using subtle manipulation of time and space, she invites viewers to see the familiar from a new perspective. Her work has been exhibited across Canada, and in the U.S., U.K., France and Australia.



Val Klassen, *Cyclist*, digital ink jet, 2010

Public Art and You: A Mini-Symposium

Saturday, May 26, 2012, 10 am – 4:30 pm, at MAWA

Presented by MAWA and the Winnipeg Arts Council. Free! All welcome! Lunch included!



Sarah Crawley and Eritrean Women's Photography Group, *Picturing A Bright Future*. Photo by Chris Friesen



Christine Fellows, *Reliquary/Reliquaire*. Photo by Robert Barrow



Germaine Koh, *DIY Field*. Photo by Leif Norman

Do you see calls for public art commissions and think, “that’s not for me”? Think again! In order for there to be great public art in our communities, it is essential that artists put themselves and their ideas forward. Public art can be a part of any artist’s practice. It is simply another venue, another canvas and another site we can use to articulate ourselves. Public art can take many forms: community-based interactive projects, sculptures, performance interventions... There is no reason you should not take up public space! Learn more about public art by attending this day-long public art how-to forum featuring experienced artists who have all recently completed projects through the Winnipeg Arts Council’s Public Art Program. And there’s a free pizza lunch!

This is also a golden opportunity to hear artists Germaine Koh (Toronto), Sarah Crawley and Christine Fellows speak about their fascinating work.

10:00 am – 11:00 am **Tricia Wasney** of the Winnipeg Arts Council will discuss the field of public art through the context of the Winnipeg Arts Council’s Public Art Program. She will talk about things to consider when making a submission and touch on some of the processes an artist can expect to encounter in the development of a project.

Tricia Wasney has participated in Winnipeg’s art community for many years in various roles of administrator, volunteer and artist/writer. In former positions at the Winnipeg Art Gallery, she developed programming in film, literature and music and managed the creation of two virtual exhibitions. She holds a Bachelor of Arts degree in Film Studies and a Master of Landscape Architecture degree. Tricia’s creative work centres on the exploration of identity through place and environment and her written works have been published in literary and academic journals, anthologies and in gallery publications. She is Manager of the Winnipeg Arts Council’s Public Art Program, where she develops and oversees a steadily growing public art program that includes art commissions, artist residencies and community-based projects.

11:00 am – 12:15 pm **Sarah Crawley** will talk about the evolution of the *WITHART* project *Picturing a Bright Future: The Eritrean Women’s Photography Project*, how it impacted the community and how it in turn impacted her and her art practice. Over the course of eighteen months, Sarah mentored Eritrean women in the art of photography. All recent immigrants, the women were engaged in rebuilding their lives in Winnipeg. The photography project resulted not only in the beautiful objects created, but also in a newly discovered empowerment, creativity and confidence for the women.

Sarah Crawley’s art practice explores aspects of identity, non-verbal communication and things made or done by hand. An emerging theme in her recent work is our relationship to the landscape and its impact on identity. Crawley uses many different photographic processes to create images with the content of each body of work linked to the processes and equipment used. Often combining different photo-

graphic technologies, her approach allows for possibilities provided by the accidental and often makes visible the photographic processes used to create the images. Crawley’s works have been presented across Canada in solo and group exhibitions, as well as internationally. She shares her passion for photography through mentorship, teaching and being an active member of the visual art community in Winnipeg.

12:15 – 1:00 pm **Free pizza lunch**

1:00 – 2:15 pm **Germaine Koh** will share her experience with creating public sculpture and its relationship to her over-all art practice. Koh’s recent project in Winnipeg’s Central Park, *DIY Field*, is an interactive grid of 38 pedestrian-scale light posts that allows users to control the lights, creating combinations derived from the three primary colours. The artwork creates a public space that encourages play and interaction.

Germaine Koh is based in Vancouver. Her conceptually-generated work is concerned with the significance of everyday actions, familiar objects and common places. She has exhibited at contemporary art centres such as the BALTIC Centre (Newcastle), De Appel (Amsterdam), Musée d’art contemporain de Montréal, Para/Site Art Space (Hong Kong), The Power Plant (Toronto), Seoul Museum of Art, Artspace (Sydney), The British Museum (London), the Contemporary Art Gallery (Vancouver), Plug In ICA (Winnipeg), Art Gallery of Ontario (Toronto), and the Liverpool, Sydney and Montréal biennials. Koh was a recipient of the 2010 VIVA Award in visual arts, and a finalist for the 2004 Sobey Art Award. Formerly an Assistant Curator of Contemporary Art at the National Gallery of Canada, she is also an independent curator and partner in the independent record label weewerk. Koh is represented by Catriona Jeffries Gallery, Vancouver.

2:30 – 3:45 pm Singer/songwriter **Christine Fellows** will discuss her experience as artist-in-residence at Le Musée de Saint-Boniface. In 2009 Fellows spent six months at the Museum where she was impacted by the rich material and cultural history that surrounded her. Focusing especially on the nuns who once inhabited the museum in its former incarnation, Fellows developed a multi-disciplinary performance that was both playful and deeply moving.

Christine Fellows is a singer/songwriter based in Winnipeg. She has released five critically acclaimed solo albums. Fellows tours internationally, creates scores for film, television, modern dance and experimental video, and she is an avid multidisciplinary collaborator. She was Artist-in-Residence at Le Musée de Saint-Boniface in Winnipeg throughout 2009, creating repertoire for a commissioned multidisciplinary performance project entitled *Reliquary/Reliquaire*, which was presented in a series of free, public performances in the beautiful chapel at the museum. *Reliquary/Reliquaire* was released on DVD, alongside a new full-length album entitled *Femmes de chez nous*, on Six Shooter Records in 2011.

3:45-4:30 pm **Questions and discussion with refreshments.**

Egg Tempera: Medieval Illumination Techniques

with Bev Pike

Tuesdays May 8, 15 and 22, 2012, 7-9 pm at MAWA
 \$50 for MAWA members; most materials provided
 Registration deadline: Friday, April 27, 2012, at 4 pm



A thousand years ago, painters began using egg to bind pigments onto wood panels. This medium allows detailed rendering and tiny translucent strokes. Fine strata of thin glazes add luminosity to the final result. Bev Pike, painter extraordinaire, will teach this age-old technique and its contemporary applications at MAWA, in a three-session workshop.

Participants will be asked to pick up a watercolour board from MAWA, on which to make a pencil drawing before the first session of the workshop. Then, at the first session, a red wash will be overlaid and white highlights added. At the second session a week later, yellow wash will be applied and the forms refined. At the third and final session, blue wash will be applied and black added. Ta da!

Please bring your own brushes (a few soft, small watercolour brushes including rounds, brights and flats, and a liner). Everything else will be provided.

Bev Pike is an artist centuries behind her time. She studied egg tempera in art school along with other ancient painting techniques. In the 1980s, Pike used oil-glazed chiaroscuro on canvas for her *Boudoir Series*. Since 1991, she has been painting large scale gouache works on paper that deal with neo-Baroque landform tableaux. Pike has exhibited across Canada and her artist books are in national and international collections. She also works in video and writes feminist satire.



Hildegard of Bingen, from *Scivias*, c. 1165

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What You Missed



Participants experimenting at the henna tattoo workshop, November, 2011, Crafternoon



Lee-Ann Martin delivering this year's Wendy Wersch Memorial Lecture, *Intersecting Practices of Aboriginal Women's Art and Activism*, November 2011



Milena Placentile (seated second from left) at her First Friday Lecture, *What's up with the neo-liberalization of culture?*, December 2011



Karen Hibbard's Artist Bootcamp about illustration, December 2011



Instructor Marie Massaquoi (left) and assistant Melrose Koineh (right) at Marie's workshop on Jagulay (Seirra Loean tie-dye), December, 2011, Crafternoon



Some of the 100 attendees at the opening of the *EastMan Mentorship Program Showcase*, January 2012.



The art of Alebrijes (Mexican paper maché) at the January, 2012, Crafternoon



Alejandra Noemi Diaz Roman teaching the art of Alebrijes at the January, 2012, Crafternoon



First Friday lecturer Suzanne Morrisette after her talk, *Into the Wild-erness*, November 2011



Mary Reid teaching an Artist Bootcamp about studio visits, November 2011, now a podcast at mawa.ca



Master Class taught by Huma Mulji (left) with participants (left to right) Gurpreet Sehra, Nicole Shimonek, Andrea Roberts, Roewan Crowe and Elvira Finnigan, January 2012



Jenel (left) and Erna (right), busy planning the Craftstravaganza

New Staff!

MAWA welcomes Jenel Shaw as the new Outreach Intern! Jenel has tons of experience working with children and people with developmental disabilities. She comes to MAWA through support from the University of Manitoba's Department of Women's and Gender Studies who have funded her position from January to April, 2012. Jenel will be working with Erna Andersen, MAWA's Outreach Coordinator, coordinating the Crafternoon series of workshops by new Canadian women artists.

And there's more good news! MAWA has been able to retain Erna Andersen beyond her original contract. She will be at MAWA a few days per month from January until May, 2012. Erna's contacts in new immigrant communities have proved invaluable, and have been essential to the success of this exciting new MAWA program.

Thanks to Erna and Jenel for all their hard work in realizing MAWA's dream of being more inclusive to newcomer artists!

Sad News

Winnipeg curator, writer and activist Marian Yeo died in December at the age of 86. Marian was a fierce feminist and art advocate who, with Sharron Zenith Corne, organized the first women's art exhibition in Manitoba in 1975. Marian was honoured by MAWA in 2010 with a lifetime achievement award. Her irreverence, intellect and commitment to social change will be greatly missed. Plug In ICA is accepting donations in her memory.



Marian Yeo

MAWA's Library

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>.

MAWA Apartment

Did you know that MAWA has a beautiful studio apartment, available for rent to members for \$50/night? It is fully furnished, has a full kitchen, living/work area and can sleep up to four people. Make your own artist residency or retreat at 611 Main Street. For more information, contact Lisa Wood at 949-9490 or programs@mawa.ca.

MAWA's WAM! Wall

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

Upcoming WAM! Walls:

March: No WAM! Wall to leave room for Over The Top madness

April: Brigitta Urben

May: Rosemary Dzus

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

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

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Erna Andersen (Outreach Coordinator)
Jenel Shaw (Outreach Intern)

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

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MARCH

Friday, March 2, noon-1 pm
 Friday, March 2, 7-9 pm
 Monday, March 5, 6:30-9 pm
 Saturday, March 10, 12-4 pm

Friday, March 16, 4-9 pm
 Saturday, March 17, 10 am – 4 pm
 Sunday, March 18, 2-5 pm
 Thursday, March 29, 7-8 pm

APRIL

Monday, April 2, 6:30-9pm
 Saturday, April 14, 1-4 pm
 Thursday, April 19, 7-9 pm
 Friday, April 27, at 4 pm
 Saturday, April 28, 2-4 pm

MAY

Friday, May 4, noon -1 pm
 Monday, May 7, 6:30-9pm
 May 8-17, 10 am – 4 pm
 Tuesdays, May 8, 15 and 22, 7-9 pm
 Saturday, May 12, 1-4 pm
 Friday, May 18, 7-9 pm
 Saturday, May 26, 10 am – 4:30 pm

JUNE

Friday, June 1, noon-1 pm

First Friday
 Claudine Majzels: Feminist Art
Screening
!Women Art Revolution (at U of W)
Artist Mothers at MAWA
 drop-in artmaking
Craftstravaganza
 Maria Choi, Assumpta Mukandutiye, Kamala
 Dhungana and Phul Maya Gurung, Leilomah
 Ahmad: workshop in crafts from around the world
Over The Top Art Auction
 preview and advance bidding
Over The Top Art Auction
 preview and advance bidding
Over The Top Art Auction and Cupcake Party!
Artist Talk
 KC Adams

Artist Mothers at MAWA
 drop-in artmaking
Crafternoon
 Tasnin Siddiqua: Block Printing
Screening
Sum of its pArts film about Nancy Edell (at WAG)
FMP application deadline
“What Is Art?” Throwdown
 Alison Gillmor, Amy Fung and Cathy
 Mattes, moderated by Sarah Anne Johnson

First Friday
 Laurie Bertram: Shadow Archives and Ladies
 of the Evening
Artist Mothers at MAWA
 drop-in artmaking
Women’s used clothing drop off Tues.-Fri.
Workshop
 Bev Pike: Egg Tempera
Global Craft Fair
Clothing Swap!
Public Art Mini-Symposium
 Tricia Wasney, Germaine Koh, Christine
 Fellows and Sarah Crawley

First Friday
 Jennifer Stillwell: History of Installation Art

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