



The MAWA staff is here to support the intellectual and creative development of women in the visual arts by providing a forum for education and critical dialogue. Photo by Finn McMahon

Part of the MAWA Team

Native Informant and the Diaspora By Gurpreet Sehra

Gurpreet Sehra has worked at MAWA one day a week for the past 18 months, often “behind-the-scenes”, managing MAWA’s database, donations and memberships. She recently graduated from the University of Manitoba School of Art MFA program, where she now teaches. If you haven’t had an opportunity to get to know Gurpreet, here’s your chance to start! She’s a valuable member of our team, and contributes her intelligence and insight to help make MAWA”the best it can be.

The idea of the “native informant” was developed by Indian philosopher and literary theorist Gayatri Chakravorty Spivak, to mean someone from a particular race, culture or nation who is thought to be a human encyclopedia or ambassador for that race, culture or nation. Implicit in this term is a cultural authenticity of the native informant, as authorized by a Western (colonial) point of view.

In my art practice, I explore themes related to Canadian diasporic Sikh-Punjabi communities. “Sikh-Punjabi” refers to those who consider themselves to be Sikh and consider Punjab in India to be a spiritual homeland. A “diaspora” is a group of people who live outside of their ancestral land. I investigate gender and links between cultures: how our underlying perceptions of another’s culture become acts of othering, impacting the cultural psyche or cultural self of the “other”. I am also a Sikh-Punjabi female and, as a result, in the West I am often thought of as a native informant of Sikh-Punjabi culture, but I am by no means an official or unofficial ambassador of this culture, especially not of Sikh-Punjabi culture in India.

I have visited Punjab a number of times, as a child and as an adult, but I don’t fully understand all of the cultural nuances, even though I watch Punjabi films and television, own a number of Punjabi books, read the Canadian Punjabi-language newspapers and

talk to my family in Punjabi (and English!). The intimate level with which a land is felt, breathed and held are missing for me.

Sikhs have been in Canada since the late nineteenth century. According to Statistics Canada, there were 278,410 people who self-identified as Sikh in Canada in 2001, with 5,485 of those Sikhs living in Manitoba. Sikh-Punjabi diasporic concerns are Canadian concerns (the Canadian Punjabi-language newspapers are littered with Canadian news and politics of the day), as well as the importance of teaching children Punjabi, teaching youth about Sikhism, bridging gaps between Sikh-Punjabi values and Western values, negotiating caste and ideas around honour, and maintaining basic human and religious rights.

Artists who choose to represent diasporic cultures in the North American context are often asked to explain or justify these representations. Failing to provide a lengthy explanation means the work is deemed to be too specific, lacking depth and lacking universality. The work is marginalized and othered—seen as relevant only to the community group it pertains to. This has always been the way of colonialism; historically, if a practice did not meet the expectations of “exotic” set forth in the colonial mind, it was seen as inauthentic, and therefore the practice was either erased or altered to reflect an imagined and desired exotic.

Academia, art-making, the art world and the Sikh-Punjabi community are equally important components of my practice. I do not make art to fulfill others’ desires of the exotic. Nor do I want to be seen as a native informant. The work I produce does not come out of an innate authenticity but instead from my own, contemporary and unique experience as a young feminist living in Winnipeg, keeping up to date with diasporic trends through social networking websites, evaluating general shifts in attitude and reading a lot of academic writing.

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Frida Kahlo

with Eva Gleason

Friday, March 1, 2013, noon-1 pm at MAWA



Eva Gleason will discuss Frida Kahlo's biography and interpretations of her work, as well as her relationship with the Mexican natural environment, global politics, physical and emotional pain, and Diego Rivera. Kahlo's house, now "La casa azul" museum, gives us important insights into her life, her modes of self-expression, her feminism and her ideas.

Eva Gleason is a photographer, journalist and art historian who studied in Mexico City and at the Louvre Museum, Paris. She worked with the largest private collection of Frida Kahlo's work at the Museum Muros in Cuernavaca, Morelos, Mexico.

Gleason has participated in the publication of several books, has written for magazines, newspapers and online sources, and has produced for radio and Mexican television.



Frida Kahlo, *The Two Fridas*, oil on canvas, 68" x 68", 1936

The Feminine Perspective in Inuit Art

with Darlene Wright

Friday, April 5, 2013, noon-1 pm at MAWA



Sculpture by Inuit has largely been an activity pursued by men, but some notable female sculptors have emerged over the years. In contrast, typically at least half of Inuit printmakers are female. This presentation will highlight the individual styles, concerns and influences of Inuit women artists, and demonstrate that art by Inuit is not only the domain of male artists.

Darlene Coward Wright has researched and curated Inuit art for more than thirty years. She received a BA (Hons) and an MA from Carleton University and holds an honorary doctorate from the University of Manitoba. She has been Curator of Inuit Art at the Winnipeg Art Gallery since 1986 and in that time has curated seventy-five exhibitions and published twenty catalogues.



Ningeokuluk Teevee, *Tattooed Woman*, coloured pencil, black ink on paper 65 x 49.8 cm, 2010. Collection of the Winnipeg Art Gallery

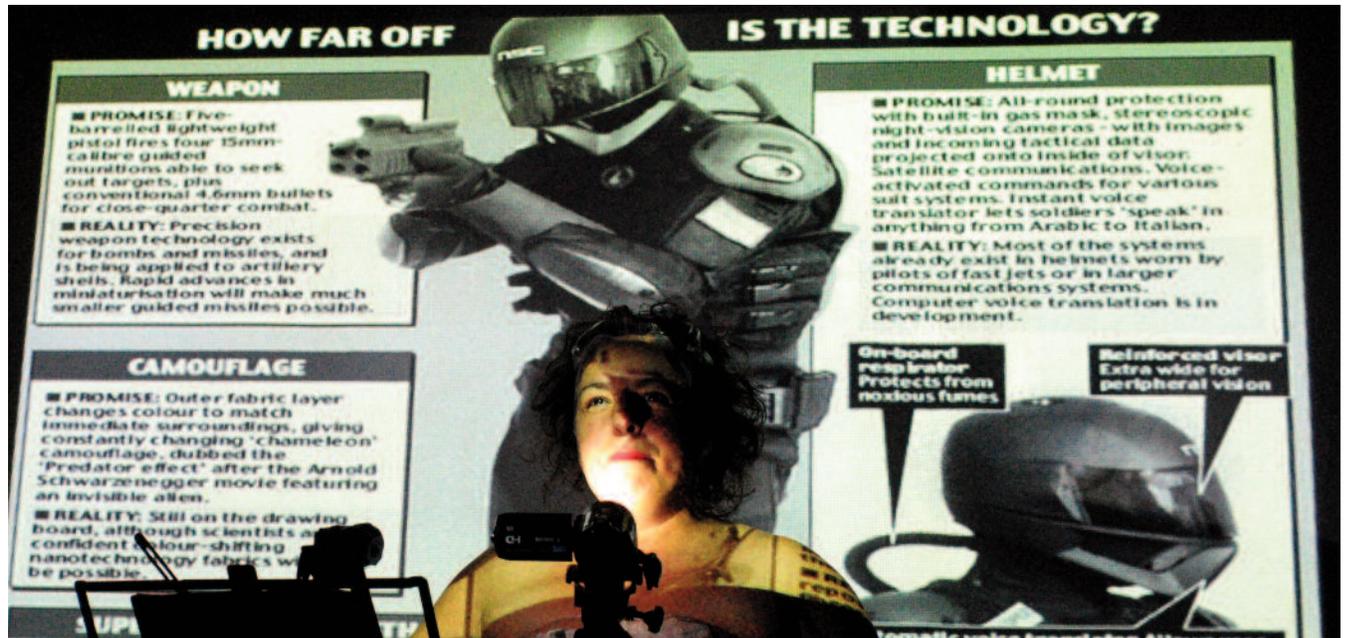


Face-Off: Latina Artists in the Techno Sphere with Praba Pilar

Friday, May 3, 2013, noon-1 pm at MAWA
Presented in partnership with Atomic Centre

The sphere of technology is expanding exponentially into public and private space, raising complex questions. In this talk, Pilar examines the spectrum of performance art works of Latina artists who critically engage unethical aspects of advanced techno-culture, from workers in computer manufacturing maquiladoras to the genetically modified corn fields of Mexico.

Colombian multi-disciplinary artist Praba Pilar traverses the intersections of art and technology with satire and analysis. Best known for work merging French theorist Paul Virilio with Mexican comedian Cantinflas, her performance work has travelled internationally to museums, galleries, universities, public spaces and online channels, and has been honoured with multiple awards.



Praba Pilar, *BOT I*, performance still, 2010. Photo by Cisco



The Current Beneath the Surface with Annie Lalande

Friday, June 7, 2013, noon-1 pm at MAWA
Presented in partnership with Centre culturel franco-manitobain

Drawing upon works by multi-cultural Canadian artists in different disciplines, this lecture will frame a discussion regarding the complexity of identity, particularly with respect to visible minority, multi-ethnic French Canadian artists. For Lalande, it was the creation of a body of work in celebration of the 200th anniversary of the abolition of slavery that connected her art, her roots and motherhood.

Born to a mother from Ontario and a biological father from Tobago, artist Annie Lalande was cradled in a traditional Caucasian family in a small, rural, francophone township near Ottawa. Since founding a family of her own, she has been driven to deepen her research about identity, to develop a newfound, complex heritage for herself and for her children, and to create a bridge between Caribbean and Franco Ontarian cultures. She currently lives in Quebec City where she is pursuing a Masters degree in Fine Arts.



Lalande at work.

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

Saturday, March 9, 2013, noon-4 pm at MAWA

Free! All ages and genders welcome! Materials and childminding provided. Eritrean snacks will be served.

Presented in partnership with Manitoba Craft Council



Clockwise from left: African hairstyles, lace crochet, Sudanese beadwork and Richelieu embroidery

At our much-anticipated 5th 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 and good crafting! The workshops will feature:

Sudanese Beadwork with Ajoulo Okello

Okello’s beadwork technique is flat-woven, can be used to create bracelets, table runners and wall hangings, or be applied onto three-dimensional objects. Traditionally, dried calabaza squashes are covered with beadwork to make sculptural decorations. Okello learned her tribal beading techniques and patterns from her mother in South Sudan. She and her three children came to Canada as refugees in 2006. In Winnipeg, Okello is working on improving her English to fulfill her dream to return to her country to teach English to children.

Richelieu Embroidery with Agnieszka Marcinow

Marcinow will teach the Richelieu embroidery technique, also known as cutwork, in which a design is outlined in buttonhole stitch, the fabric is cut away, and the space is joined with bars and brides. Richelieu embroidery originated in France, but spread throughout Europe during the Renaissance. Marcinow learned Richelieu in her native Poland, where it remains an active and popular needlework practice. She has been in Canada for almost three years and works as an Office Assistant at the University of Manitoba, for the English as an Additional Language program.

Lace Crochet with Elina Mazin

Mazin will teach the intricate work of lace crochet. She grew up close to the capital city of Kazakhstan, Almaty, where she learned to crochet in elementary school. She often finds inspiration for her patterns through old books from Kazakhstan and is always working on several projects. Before coming to Canada almost two years ago, she spent eight years working in Israel. She is raising her three-year old son and improving her English and education as a bookkeeper in order to enter the Canadian job market.

African Hairstyles with Henriette Mukesa

Mukesa will introduce the traditions of African hairstyles through braids and hair extensions. She was born in the Democratic Republic of Congo, but lived 12 years in Cameroon as a refugee before coming to Canada nearly three years ago. While in the refugee camp she worked as a nurse, coordinated a school for refugee children and taught in sewing to adults. The commitment to her community continues in Winnipeg, where she is involved with several community organizations and has previously taught a workshop about African hairstyle techniques for non-African women.

And a Korean tea ceremony with Jeongie Kim.

MAWA thanks the funders who have made this program possible: The Winnipeg Foundation, Assiniboine Credit Union, RBC Foundation, the University of Manitoba Department of Women’s and Gender Studies and Councillor for Point Douglas Mike Pagtakhan.



Backstrap Weaving

with Kay Seng

Saturday, April 13, 2013, 10am-4pm at MAWA

Cost: \$30; some bursaries available; all materials provided

Registration deadline: Friday, April 5, 2013, at 4 pm. All are welcome; places are limited

Miraculously, one's own body and a collection of sticks can be transformed into a loom capable of sophisticated patterns. Backstrap weaving is portable and inexpensive—ideal for those who lack space and financial means for a table or floor loom, or would like to be able to take their weaving on the road. The results are stunning. Some of history's most beautiful and complex textiles have been woven with this ancient method. Join Kay Seng in an exploration of this age-old technique. Participants will learn how to build and operate their own backstrap loom. All materials will be provided.

Growing up in Burma, Kay Seng dreamed of independence. In 1995, Seng, her husband and four children were driven from their home into Thailand. There, they spent the next 11 years living among 15,000 fellow refugees, sleeping on the ground in a tiny hut. Inside the camp, Seng supported her family selling clothing and blankets woven on her handmade backstrap loom to foreign visitors. Familiar with both English and Thai, she was also able to act as a translator between the refugee community and foreign officials, and she often served as a mediator. Faced with never being able to return to her home, Kay Seng's oldest daughter applied for and received permission to attend school at the University of Winnipeg and the family moved to Winnipeg. "We were the first family to come to Canada for our resettlement," says Seng. "I wondered how can I earn? So I decided to bring my loom with me."

Please register and pay online or email programs@mawa.ca by Thursday, April 5 at 4 pm to reserve your spot. Put "Backstrap Weaving" in the subject heading. Places are limited.



Kay Seng at her loom

Crafternoon Marketplace

The New Canadian Craft Workshop instructors will be working with MAWA Board member Kelly Ruth this spring, in preparation for their first table at a commercial craft fair, supported by MAWA. Stay tuned for details regarding the when and where. Shopping and learning, together at last!

	<p>Art by Women Herstory in The University of Winnipeg Collection</p>	<p><i>female impersonators</i> Women Performing Women</p>
	<p>Curated by Laura White March 7 - April 6, 2013 Opening reception: March 7, 4:00 - 6:00 p.m. Panel discussion with Dominique Rey, Eva Stubbs & Diana Thorneycroft: March 27 at 12:30 p.m.</p>	<p>A program of videos by Manitoba women artists Curated by Shawna Dempsey & Lorri Millan March 13, 2013 7:00 - 9:00 p.m. in Eckhardt-Gramatté Hall The University of Winnipeg Panel to follow with Sharon Alward, J.J. Kegan McFadden & Divya Mehra</p>
<p>Gallery 1C03 1st floor, Centennial Hall The University of Winnipeg Winnipeg, MB R3B 2E9 Ph: 204-786-9253 http://www.uwinnipeg.ca/index/artgallery-index</p>		

Private Thoughts of a Private Dancer An Artist Talk by Ming Hon

Wednesday, April 10, 2013, 7-8 pm at MAWA
Presented with the support of the Caroline Dukes Fund
at The Winnipeg Foundation

What's Tina Turner got to do with it? She sang, "I'm your private dancer, a dancer for money, I do what you want me to do." As a dancer/performance artist, Ming Hon will be discussing how her work negotiates the relationship between herself as a performer and her audience.

Ming Hon's practice revolves around themes of cultural identity, hybridization and race, as well as the economy and politics of the female body. Born in Hong Kong and raised in Winnipeg, she once came across a loophole that afforded her a slim chance of winning the crown of Miss Hong Kong. She thought she could secretly undermine the pageantry and its fanfare of endorsements, but the judges proved her wrong.



Ming Hon, from *Wish Wash*, 2010, an interdisciplinary performance piece at the Taipei Artist's Village, Taiwan

Shirley Brown and Fay Jelly (a double feature!)

Friday, April 19, 2013, 7-9 pm at MAWA (rescheduled from November, 2012)



Fay Jelly (left) and Shirley Brown

Shirley Brown and Fay Jelly will be discussing how and where their artmaking began, and the different directions it has gone. Illustrating the talk with images from their practices, they will describe the journeys that led them to be among the most respected painters on the prairies.

Shirley Brown uses paint and other media to explore her interests in celebrity, power and unexpected disaster. Her black sense of humour often figures in her work. She has exhibited across Canada and internationally, and shares her skills by teaching work-

shops and leading mentorships across Canada. She has been part of several rural mentoring initiatives and has served as a mentor in the MAWA Foundation Mentorship Program. Shirley lives and practices near Deloraine. shirleyabrown.weebly.com

Fay Jelly is a painter, now based in Brandon. Her work has been exhibited in solo shows in Manitoba, Saskatchewan and Ontario, and group shows in Germany, Australia and Tasmania. Initially a landscape and still life painter, Fay gradually moved into abstraction. Taking visual cues from organic shapes, she has developed a process of using fragments from earlier paintings to develop new works. In 1996-7, Fay was mentored in MAWA's Foundation Program by Wanda Koop and has since gone on to mentor others, particularly in Southwestern Manitoba.

Can't get enough of Fay and Shirley? Check out the Mini-Mentorship in Paint offered on the next page.

Working Toward a Retrospective: An artist talk by Sheila Butler

Tuesday, May 21, 2013, 7-8 pm at MAWA

Join one of MAWA's foremothers for a talk regarding her international print, paint, drawing and programming practice that spans over five decades. Butler has created solo work and solo exhibitions, interspersed with ambitious collective projects involving close cooperation with other artists. These collaborative projects, some of which have been with Inuit artists in Baker Lake, Nunavut, are not simply group exhibitions, but collective endeavours in terms of creative definition, production, fund-raising and presentation. The talk will address issues concerned with the interaction between solo work and collaborative work.

Sheila Butler is an artist/teacher who exhibits internationally. She is a founding member of Sanavik Inuit Cooperative, Baker Lake, Nunavut, and a co-founder, with Diane Whitehouse, of Mentoring Artists for Women's Art. Butler has acted as Artist/ Co-ordinator for several national and international art exhibitions, combining art production with arts administration. She has taught studio courses and contemporary theory and criticism at the University of Manitoba, University of Winnipeg and University of Western Ontario. Butler currently lives and works in Toronto.



Sheila Butler and Lucie Chan, *Shelter*, installation Art Gallery of Peterborough, 2007

Mini-Mentorship in Paint with Shirley Brown and Fay Jelly

Saturday, April 20 and Sunday, April 21, 2013, 10 am - 5 pm at MAWA

(rescheduled from November, 2012)

\$30 for MAWA members

Application deadline: Friday, April 5, 2013, at 4 pm

Shirley Brown and Fay Jelly will lead a two-day mini-mentorship in the exploration of oil painting and various ways of expression. Through painting, discussion, one-on-one feedback and individually focused assignments, Shirley and Fay will provide an atmosphere for learning, exploration and growth. Successful applicants will be asked to bring samples of their paintings and be prepared to talk briefly about their work. If desired, they may bring books/information on other artists who have inspired them.

Participants are asked to bring painting supplies as this will be a hands-on workshop.

Acrylic painters are welcome to apply. However, Shirley and Fay are both oil painters and may be unable to address technical issues encountered by acrylic painters.

For more information about this dynamic duo, both of whom are esteemed painters and experienced mentors, please see their biographies on page 6. Their artist talks on April 19 will be a rare and exciting opportunity for Winnipeggers to hear these rural artists speak about their practices.

If you are not already a member, please also submit a MAWA membership form and payment, or become a member online. MAWA membership costs \$15 for underwaged persons and \$30 for others.

To apply for a Mini-Mentorship:

Please email us with:

- a one-paragraph 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, no larger than 72 dpi at 1024 x 768 pixels (please do not embed in a program such as PowerPoint)

Email applications to programs@mawa.ca and put "Mini-Mentorship" in the subject heading. Or you can drop off a hard copy with image CD to MAWA at 611 Main Street. Note: places are limited.

It is free to apply, but successful applicants will be charged the enrollment fee.



Shirley Brown, *Untitled*, mixed media on plywood, 2' x 3', 2000. Advice to Shirley from Steve Higgins which led to this piece: "You want to capture the essence of the bird with the fewest number of strokes."



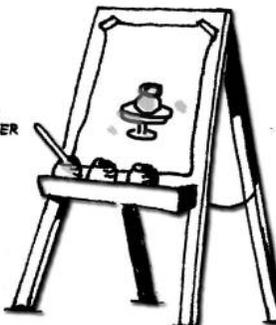
Fay Jelly, *Untitled (#008.11.)*, oil on canvas, 3' x 4', 2011. Photo by Kevin Bertram Studio

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Call for Submissions Year-long Mentorship Program, Sept. 2013-Sept. 2014

Application deadline: Friday, April 26, 2013, at 4 pm



2012/13 Foundation Mentorship Program group, September 2012

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.

This program has been MAWA's core activity since 1985. It is offered each year because it is so effective in helping participants in their journey towards being professional artists. Many women who have gone through the program describe it as having been "pivotal" and "transformative".

Mentors meet individually with their mentees for 4 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. Potential mentees of all ages and backgrounds are encouraged to apply.

The 2013/2014 Mentors

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

Eleanor Bond

Eleanor Bond is known for her large-format paintings of urban and post-industrial sites that reference local and speculative architecture. For the past decade, the research and interpretation of particular cities (Rotterdam, Salzburg, Vancouver, Hamilton) has been central to her practice. More recently, her works have queried the history of painting. Bond has exhibited internationally since 1987. Major showings have been held at the Museum of Contemporary Art in Sao Paulo, Witte de With in Rotterdam, the Clocktower in New York and the Museum of Contemporary Art in Montreal. Bond has been teaching at Concordia University since 2002.

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.

One bursary of \$250 is available to a successful applicant (by application) 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.

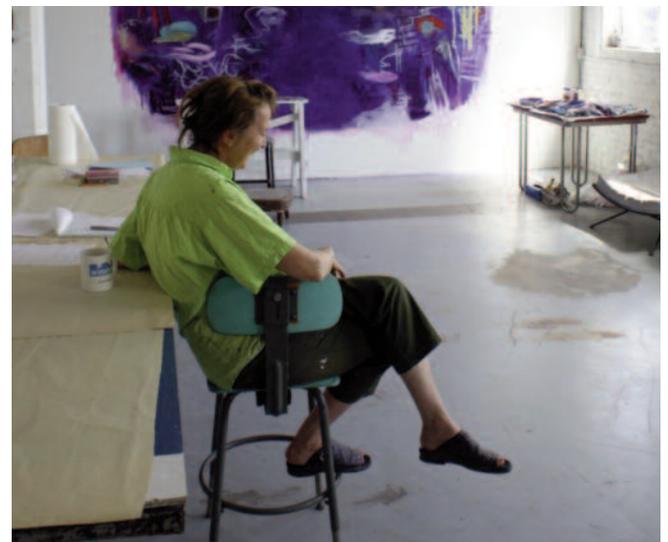
To apply for the Foundation Mentorship Program:

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
- an artist resumé (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 docx file. Please send or drop off 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 26, 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.

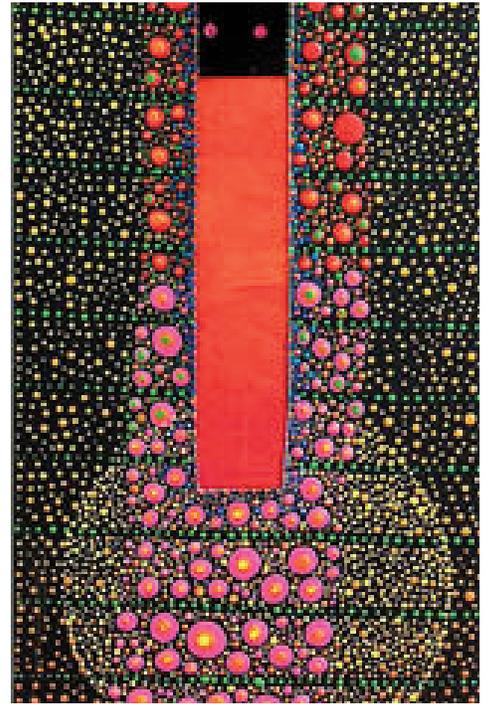


Bond in her studio. Photo by Daniel Ellingson



Ewa Tarsia

Ewa Tarsia studied fine art in Poland, and advertising art and computer graphics in Winnipeg. She works in diverse media including painting, installations, tapestry, landscape design and drawing, but is best known internationally as a printmaker. Tarsia uses her love of the techniques and processes involved in printmaking to share her interactions with the ever-changing environment with her audiences. As an environmentalist, she sees the irony of using plastic and paper to create images that celebrate the beauty of the natural world. In addition to various group and solo exhibitions in Canada, Tarsia's work has been exhibited in international print biennials in Spain, France, Poland, Austria, United States, England, Germany and Korea. In 2007 she was inducted into the Royal Academy of Arts.



Ewa Tarsia, *From tiny bacteria to complex relations...* (detail), polymer media on canvas, 45cm x 25cm, 2011. Photo by Takashi Iwasaki



Rebecca Belmore

Rebecca Belmore is an internationally recognized artist originally from Upsala, Ontario. Since 1987, her multi-disciplinary work has addressed history, place and identity through the media of sculpture, installation, video and performance. Belmore was exhibited at the 2005 Venice Biennale as Canada's official representative. Her work has appeared in other solo shows including *Rising to the Occasion*, Vancouver Art Gallery, Vancouver BC (2008) and *March 5, 1819*, The Rooms, St. John's Nfld (2008). Group exhibitions include: *Oh, Canada*, MASS Moca, North Adams MA (2012); *NeoHoodoo: Art for a Forgotten Faith*, The Menil Collection, Houston TX (2008); *Global Feminisms*, Elizabeth A. Sackler Center for Feminist Art, Brooklyn Museum, Brooklyn NY (2007); and *Land, Spirit, Power*, National Gallery of Canada, Ottawa ON (1992).

Photo by Harold Coego



Joanne Bristol

Joanne Bristol trained as an artist and has an MFA from NSCAD (Halifax). She has presented installations, performances, text-based works and electronic media works both in Canada and internationally for the past fifteen years. Her work also includes curating and art writing as artistic practices. For the past decade, she has taught intermedia, sculpture and performance at universities and art colleges in western Canada. Her work investigates relationships between nature and culture, and between the body and language. She is completing a PhD at UCL (London, UK), using performance and writing to understand interspecies spatial relationships in urban contexts.

Photo by Anthony Kiendl

A fifth mentor, Kristin Nelson, may be added in partnership with Arts and Disability Network Manitoba (funding dependent). Stay tuned for details!



Rebecca Belmore, *Eagle Drum*, video installation (rear-screened, looped video projection, found object), 2012. Photo by Henri Robideau



Joanne Bristol, *the daily real*, performance, 2007-present

Over The Top Art Auction and Cupcake Party

Sunday, March 17, 2013, 2-5 pm, at MAWA

Advance bidding Friday, March 15, 4-9 pm, and Saturday, March 16, 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, Pauline Braun, Michael Dumontier 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 26 – Friday, March 1 and Tuesday, March 5 from 10 am-4 pm, and Wednesday, March 6 from 10 am-9 pm. Contributing artists receive a 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 17. Art and cupcakes...how can you resist?!



Fun and art at Over The Top 2012. Photo by Iris Yudai.

Clothing Swap!

Friday, May 31, 2013, 7-8:30 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 fourth mega clothing swap. Fantastic fashions! Stupendous finds! Amazing mix-and-match potential! All accompanied by stylin' beats, once again provided by DJ Mama Cutsworth. Danceable, fashionable fun, all for the low, low cost of \$10.

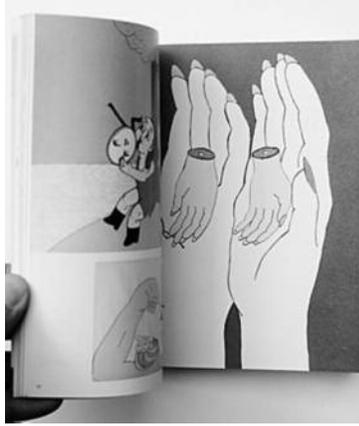
Please drop off donations of clean, gently used WOMEN'S CLOTHING ONLY from Tuesday, May 21 to Friday, May 31. MAWA is open Tuesday-Friday between 10 am-4 pm. Purses, shoes and accessories also welcome. All remaining articles will be donated to the North End Women's Centre. Proceeds to support MAWA's Legacy Fund.



Happy shoppers at the 2012 Swap. All they could carry for \$10!

Books by Artists: In Our Hands

by Cam Forbes



Amy Lockhart, *Dirty Dishes*, published by Drawn and Quarterly, 2009

Recently I have become fascinated with the evolving world of artist books. As a painter and drawer I am interested in this genre as a way to develop a more diverse community of makers, reach a wider audience and allow for more intimate experiences with the visual arts.

A study in 2001 found that the average visitor to the Metropolitan Museum of Art looked at a painting for 27.2 seconds.¹ Even as an artist, I am often overwhelmed in crowded museum spaces and rush through the experience. If I am really interested (and comfortable) I might stay for longer, yet I rarely find time to visit an exhibition twice. It wasn't until I worked as a gallery attendant in my youth that I discovered the relationship one builds with pieces of art when they are experienced day after day. Artist book multiples² can be a way to have this repeat exposure in an intimate and personal way. One can look at them over and over, share them with friends and even take them to bed.

Books, as sources of information and objects of knowledge, are at a critical point of change. The traditional movable type printing process, invented by Gutenberg in 1439, is cited as one of the three most important discoveries of the modern world, along with the compass and gunpowder³. Printing technology allowed for widely accessible books and texts, setting in motion a way to share information both institutionally and subversively and thus allowing for the development of the modern world.

With the rise of electronic media, particularly e-readers and the internet, the traditional book publishing industry is now in flux. While the sales of mass printed books have gone down in recent years, this does not mean the end of the book as an object. Digital technology has allowed access to affordable printing. With a rise of independently published authors and books, there is much controversy. Some believe this accessibility creates a lack of professionalism and poor quality, while others believe that diverse and innovative authors, who would have never been published for marketing reasons, are now able to distribute their work.⁴

The advent of digital publishing (both on paper and electronic) has also allowed for an expansion of the visual vocabulary of the book. For example, historically the styles of graphic novels and comic books were limited due to colour plating. Now graphic novels

are extremely diverse in format and reflect a variety of production techniques. One only has to look at Canada's leading graphic novel publishers, Drawn and Quarterly, to see the possibilities of this genre, and the current crossover between the popular-culture-driven graphic novel and the contemporary art world.

The relationship between mass print production, graphic arts and fine arts has a long and robust history. For instance, the French post impressionist painters Les Nabis were inspired by Japanese woodcuts to create graphic paper-based works as well as paintings. Printed Matter, a New York organization, was founded in 1976 to promote publications made by artists. They envisioned,

“...publications as democratizing artworks – inexpensive artworks – that could be consumed alongside the more traditional output of paintings, drawings, sculptures or photography.... not simply catalogues of pre-existing artworks, but rather works in their own right, ‘narratives’ intended to be seen in a printed, bound, and widely disseminated format.”⁵

This vision is inspiring to me. It gets to the heart of what we are often missing by only experiencing art in gallery settings. Books and gallery installations are not an either/or situation. More than ever, artist books offer a medium to deepen aspects of our visual arts practice. They are an opportunity for collaboration between a variety of artists and creative thinkers. As a forum to expand on ideas visually and creatively, books can reach a wider public and engage viewers in a more ongoing relationship with art.

Cam Forbes is a painter and collaborative visual artist. Inspired by community, landscape, architecture, and systems that define and link our spaces, her current paintings are based on observations from buildings along Winnipeg's Assiniboine River.

1 Jeffrey K. Smith and Lisa F. Smith, “Spending Time on Art”, *Empirical Studies of the Arts*, Issue: Volume 19, Number 2, 2001, pages: 229-236

2 For the purposes of this essay, I am discussing the artist book multiples as opposed to bookworks that are one-of-a-kind art objects.

3 Wikipedia, “Works by Francis Bacon”, *Novum Organum*, Liber I, 1620. Adapted from the 1863 translation: “These three have changed the whole face and state of the world; first in literature, second in warfare, third in navigation; whence have followed innumerable changes, in so much that no empire, no sect, no star seems to have exerted greater power and influence in human affairs than these mechanical discoveries.”

4 David Vinjamuri, “Publishing Is Broken, We’re Drowning In Indie Books—and That’s a Good Thing”, *Forbes Magazine*, 2012/08/05 (forbes.com)

5 <http://printedmatter.org/about/books.cfm>

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

Did you know...

- MAWA has a resource library of 100s of art catalogues that you can borrow! Check out our holdings on-line at <http://mawa.ca/thinking-residency/resource-library/>
- MAWA also has a small collection of artists books that you can look at, at 611 Main Street

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Visiting Curator Ombretta Agrò Andruff

Curator's Talk

Thursday, May 9, 2013, 7 pm at MAWA

Studio Visits

By application, Friday and Saturday, May 10 and 11, 2013

Application deadline: Thursday, April 25, 2013, at 4 pm



Ombretta Agrò Andruff

Mentoring Artists for Women's Art is pleased to welcome Italian-born, Miami-based independent curator and writer Ombretta Agrò Andruff to Winnipeg. Andruff will present a public lecture about her practice, and meet with specific, individual artists to provide feedback on their work.

MAWA members will have the opportunity to apply for studio visits with Andruff, who will be selecting the artists she will meet. Through this selection process, we hope to ensure that the dialogue will be engaged and fruitful for both parties, based on common concerns and interests. Ideally, these visits will result in helpful feedback and useful suggestions for the artists, and possibly future exhibition opportunities.

In her lecture, Andruff will provide a window on her practice, as well as the international art worlds of New York, Italy and India, with which she is so familiar. Andruff's unique position as one who straddles the worlds of commercial galleries, festivals and museums on three continents will offer a perspective on the international art scene that is difficult to acquire in Winnipeg. Her exploration of site and context in her curatorial projects will be of particular interest to our community, many of whom are engaged in relational practices. Andruff's curatorial projects often bring art to an unsuspecting public in unusual venues.

Born in Turin, Italy, Ombretta Agrò Andruff graduated from the University of Art and Literature in Siena, Italy, and started her career as a curator of a not-for-profit space, VELAN, dedicated to showcase the work of emerging Italian and international artists. Since then she has curated solo and group shows for American commercial

galleries, museums, art festivals and art fairs such as Queens Museum of Art, Lower Manhattan Cultural Council, The Armory Show, The Miami Basel Art Fair, The Downtown Arts Festival, The d.u.m.b.o. Art under the Bridge Festival and the Esso Gallery, as well as the Maze Gallery in Turin, the Maria Cilena Gallery in Milan, and PLAY Gallery in Berlin. She is a contributor to Italian art magazines *Arte Critica*, *Tema Celeste*, and *Label*, as well as American publications *Art Tribune* and *New York Arts Magazine*. She has lectured about her curatorial activity in New York at venues such as Engine 27, the School of Visual Arts, the Whitney Museum of American Art, the Pratt Institute, New York University and the United Nations. In 2007 she started collaborating with the Religare Arts Initiative, a New Delhi-based art organization, as their International Art Advisor.

Ombretta Agrò Andruff's lecture is free. There is no charge to either apply for or receive a studio visit, however you must be a member of MAWA. Andruff's visit is made possible by a Foreign Visiting Artist grant from the Canada Council.

To apply for a Studio Visit:

Please email us with:

- a one-paragraph description of what you make and the ideas that drive your work
- a line or two about why you would like a studio visit with Andruff
- 5 jpg images of your artwork, no larger than 72 dpi at 1024 X 768 pixels (please do not embed in a program such as PowerPoint)

Email applications to programs@mawa.ca and put "Studio Visit" in the subject heading. Or you can drop off a hard copy with image CD to MAWA at 611 Main Street. Note, places are limited.



Curator Ombretta Agrò Andruff with the Director of Religare Arts, Mukesh Panik, at opening of *Iconoclasts and Iconodules* at Scindia House, Delhi, January 18, 2011

Journey by 6-7-8

Rural Mentorship Program 2012-2013 Showcase

New Iceland Heritage Museum, March 2-31, 2013, 94 1st Ave., Gimli

Opening Saturday, March 2, 2013, 2-4 pm

MAWA has partnered with Manitoba Arts Network to provide a visual arts mentorship in the Interlake Region. Since September, mentors Diane Whitehouse and Linda Fairfield have been working with Michael Cherlet, Rosemary Dzus, Wanda Kopec and Audrey Lute.

In *Journey by 6-7-8*, Cherlet, Dzus, Kopec and Lute will showcase the work that they produced during their six-month mentorship.

Dailiness

Artist Mothers Exhibition at MAWA

Opening Friday, May 3, 6 pm to 9 pm

Exhibition dates May 3-28, 2013,

Tuesday-Friday, 10 am-4 pm

The Artists Mothers Group at MAWA presents an exhibition of daily artwork. Mothering takes a lot of energy, and artmaking is often pushed aside. The participants assigned themselves the challenge of making a sketch, poem, sculpture, photograph or painting each day for a month. The incentive of the group enabled them to give daily time to their art and to develop ideas in depth. Some mothers continued the practice of an artwork a day for many months. Some of the daily works inspired larger and more finished pieces.

This exhibition explores how ideas and images develop over time, and how bits and pieces can build a whole with the daily practice of creation. There is an overall voicing of mothering, expressed

Please join them in celebrating the culmination of the program. For more information call 1-204-642-4001.

You will also have an opportunity to see their work in Winnipeg in September. These four artists will be representing the Interlake Region at the 11th Annual Rural and Northern Art Show at Pavilion Gallery Museum in Assiniboine Park, September 2-23, 2013.



Yvette Cenerini, *Week One: Nov. 8-14, 2012*, digital print, 32 x 16", 2012

in a wide variety of ways—from embedding stuffy-toys with personality to making medals for mothering achievements.

Dailiness features artists Carolina Araneda, Charlene Brown, Sandra Brown, Yvette Cenerini, Jocelyn Chorney, Melanie Dennis Unrau, Mary Ferguson, Brenna George, Briony Haig, Colleen Leduc, Rose Montgomery-Whicher, Allison Moore and Shelley Vanderbyl.

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What You Missed



Wendy Wersch Memorial Lecturer Amy Karlinsky (right) and her "voice", Carolyn Gray (Karlinsky had laryngitis, so Gray delivered her talk!), November 2012



Board member and top ticket seller Becca Taylor (right) with KC Adams at the Jazz 'Matazz Fall Supper, November 2012



Fall supper organizer and Board Chair Cheryl Orr Hood (right) with volunteer Erin Josephsen-Laidlaw at the Jazz 'Matazz Fall Supper, November 2012



A happy crowd of embroiderers at Nisha Desai's Crafternoon workshop on Gujarati mirror appliqué, January 2013



Claudine Majzels (far right) teaching some of the participants of the Feminist Art Master Class, January, 2013



Asha Mohamed teaching a Somali weaving technique used in the celebration of Ede, at the Family Holiday Crafternoon, December 2012



Tasha Hubbard delivering her First Friday lecture, *Buffalo and Sacred Geography*, November 2012



Melanie Rocan (left) with her baby Eloise (one of the newer MAWA participants!) at the lecture by Juliacks (far right), December 2012



Elvira Finnigan and installation at the opening of her exhibition *Saltwatch:Aftermath* at the Centre culturel franco-manitobain, December 2012



Milena Placentile (right) teaching an Artist Bootcamp, *Visual Presentation*, about framing and installing artworks, January 2013. Artwork by Carolina Areneda in the background on the WAM! Wall.



Juliacks delivering her First Friday lecture, *Contemporary Utopian/Dystopian Fantasies*, December 2012

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MENTORING ARTISTS *For* WOMEN'S ART

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



FEBRUARY

Thurs., Feb. 28
7 pm
Screening
Adventures of Prince Achmed
(at Cinematheque) with live score by
Julia Ryckman and friends

MARCH

Fri., March 1
noon-1 pm
First Friday lecture
Eva Gleason: *Frida Kahlo*

Sat., March 2
7 pm
Showcase Opening
Journey by 6-7-8 by Rural Mentorship
Program Participants (at New Iceland
Heritage Museum, Gimli)

Wed., March 6
6:30-9 pm
Artist Mothers at MAWA
Informal artmaking drop-in

Sat., March 9
noon-4 pm
Craftstravaganza Workshop
Elina Mazin: Lace Crochet
Agnieszka Marcinow: Richelieu Embroidery
Henriette Mukesa: African Hairstyles
Ajoulo Okello: Sudanese Beadwork

Fri., March 15
4-9 pm
Over The Top preview!

Sat., March 16
10 am-4 pm
Over The Top preview!

Sun., March 17
2-5 pm
**Over The Top Art Auction
& Cupcake Party!**

APRIL

Wed., April 3
6:30-9 pm
Artist Mothers at MAWA
Informal artmaking drop-in

Fri., April 5
noon-1 pm
First Friday Lecture
Darlene Wright: *The Feminine Perspective
in Inuit Art*

Wed., April 10
7-8 pm
Artist Talk
Ming Hon: *Private Thoughts of a
Private Dancer*

APRIL (cont'd)

Sat. April 13
10 am - 4 pm
Workshop
Kay Seng: Backstrap Weaving

Fri., April 19
7-9 pm
Artist Talks
Fay Jelly and Shirley Brown

Sat.-Sun.
April 20-21
10 am - 5 pm
Mini-Mentorship
Fay Jelly and Shirley Brown: *Paint*

MAY

Wed., May 1
6:30-9 pm
Artist Mothers at MAWA
Informal artmaking drop-in

Fri., May 3
noon-1 pm
First Friday Lecture
Praba Pilar: *Face Off: Latina Artists in the
Techno Sphere*

Fri., May 3
6-9 pm
Showcase Opening
Dailiness by Artist Mothers at MAWA

Thurs., May 9
7-8 pm
Visiting Curator Lecture
Ombretta Agrò Andruff

Fri. May 10 and
Sat. May 11
Studio Visits by application
Ombretta Agrò Andruff

Tues., May 21
7-8 pm
Artist talk
Sheila Butler: *Working Toward a
Retrospective*

Fri., May 31
7-8:30 pm
Clothing Swap

JUNE

Fri. June 7
noon-1 pm
First Friday lecture
Annie Lalande: *The Current Beneath the
Surface*

*Mentoring Artists for Women's Art encourages and supports
the intellectual and creative development of women in the
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