



Denise Préfontaine (lower left), visiting artist Germaine Koh (standing centre) and others during a break at the *Public Art and You* symposium produced with the Winnipeg Arts Council, June 2012

A Member's Perspective

With MAWA I Can... Make Public Art

When I left a job in arts administration two years ago and made the leap to being a full-time artist, I knew I wanted to maintain an independent studio practice. I also knew I wanted to work in public art. I became an active member of MAWA around the same time, attending any programming that related to my art practice and goals. This turned out to be an excellent source of practical and moral support during this challenging time of transition as a professional artist.

There was so much programming to choose from! Some months I'd attend a MAWA event each week: lectures by professional women artists talking about their work, advice from a senior curator about studio visits, and workshops on talking and writing about one's art, preparing CV's and grant applications, and photographing artwork. Major events like the *Sculptural Vocabularies* and *Public Art and You* symposia were invaluable sources of inspiration, role models and practical advice. The 'Mentor-on-the-fly' program is another great resource I accessed to help me with a public art proposal, and I know that if a project needed it, I could ask the MAWA staff to help me find the skills needed for that particular situation.

MAWA offers training and resources, but of equal value is the way its actions change the culture within which we operate as women artists. MAWA reinforces the message that I have the right to call myself an artist and to make art, the right to get up on centre stage without apology and the right to propose new ways of making art in

the public realm. MAWA shows that it's a good thing that women make public art, helping us to appreciate the value of the inclusive and collaborative approaches many women artists bring to the practice of public art.

Ultimately, I know that MAWA is there to provide support to women artists as they take on this risky activity that is artmaking, and with MAWA I may draw strength and encouragement from a large community of sister artists. In many respects MAWA acts as an invisible safety net making it easier for us to stretch ourselves as artists, to dare to undertake larger projects, to risk venturing into a new area of art practice. For me this has most recently been in the field of public art, but one day it might be to begin working in video and film, while for another artist it might be to venture into performance art or to take on a curatorial project.

MAWA works, thanks to the many women artists over the years who have so generously shared their time and expertise. Because of them, information and tools are accessible to us, within a supportive community. If you're serious about your art, be sure to take full advantage of this wonderful resource. With MAWA we can... make stronger art and put it out there with confidence.

—Denise Préfontaine

Denise Préfontaine works with textiles, glass, and light to create sculptural installations and public artworks that respond to the environment and community context.

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Locating the Indigenous Winyan Body in Art with Dana Claxton

Friday, October 5, 2012, noon-1 pm at MAWA

Presented in partnership with Urban Shaman Contemporary Aboriginal Art Gallery

Claxton will present diverse historical and contemporary portrayals of Indigenous winyan (women in the Lakota language) in art. These include modes of being ranging from positions of great vulnerability to great manna (power). The intent of her talk is to see how the Indigenous winyan body has been represented and the meanings that have been ascribed to it, and to illustrate that this representation exists in many different forms.

Dana Claxton is an interdisciplinary artist working in film, video, video installation, photography and performance. Her work investigates indigenous beauty, the socio-political and the spiritual. She is an Assistant Professor in the Department of Art History, Visual Art and Theory at the University of British Columbia and her family reserve is Woodmountain located in southwest Saskatchewan.



Dana Claxton, *The Suffering*, production still, HD video, part of The Uplifting Series, 2012



Buffalo and Sacred Geography

with Tasha Hubbard

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

Tasha Hubbard will explore the relationship between place and buffalo, specifically with respect to removal, diaspora and return, through the works of artists such as Dana Claxton and Jaune Quick-To-See Smith, who remind us that the buffalo's absence on the land continues to be a soul wound for Indigenous peoples. Examples from Hubbard's own films and videos will also illustrate the talk.

Tasha Hubbard comes from a family of writers, artists and storytellers in Treaty 6 and 4 territories. She is the mother of a 5 year-old son, as well as a lecturer at the University of Manitoba's Department of Native Studies and an award-winning documentary filmmaker. Her solo writing/directing project *Two Worlds Colliding* won a Gemini and a Golden Sheaf in 2005.



Mitchell Poundmaker, *Buffalo Calling*, video, 2011



Contemporary Utopian/Dystopian Fantasies

with Juliacks

Friday, December 7, 2012, noon-1 pm at MAWA, in partnership with Atomic Centre

As democratic and political turmoil unfolds in the wake of global recession, new-century visions of utopia and apocalypse come to the fore in pop and sub cultures. This talk will present examples of these catapulting and colliding dreams in our society, and will investigate idealistic desires ranging from Plato's *Republic* to tomorrow's Mayan Calendar.

Juliacks tells stories. Her comics have been published in magazines and anthologies such as *The Graphic Canon* (New York), *Encyclopedia Destructica* (Pittsburgh), *Article* (San Francisco), *Windy Corner* (Portland), *Unicorn Mountain* (Pittsburgh) and *Kutikuti* in Finland. Since 2007 she has been making performances related to her comic book "Swell" in Australia, the USA, Finland, Canada and

Sweden. Juliacks has embarked on a global film and performance art project, *Architecture of an Atom* with screenings, performances and exhibitions related to it in Sweden, Rome, Denmark and Finland. Juliacks resides in France.



Juliacks, *Swell*, performance

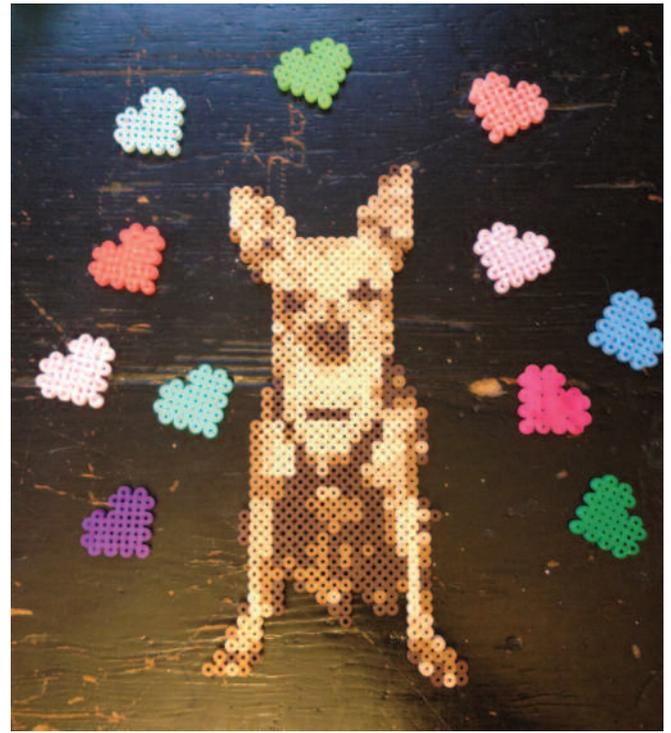


Megan Morman

In Residence August 17-31
Artist Talk Thurs. Aug. 30
5 pm at MAWA

Megan Morman creates craft-based portraits, word games and performances that have appeared in festivals and publications across Canada. She is currently moving herself, her cats and her practice from Saskatoon to Lethbridge.

While in residence at MAWA, Morman has been working on a new body of work, *Art Party*. This work explores friendship, insinuation and the role of storytelling in establishing community using an unexpected medium: the fusible plastic beads of Morman's crafty childhood. *Art Party's* candy-coloured images narrate real and imagined relationships among queer Canadian visual artists. She will discuss this new work and other recent projects at her talk.



Megan Morman, *Gary-Lewis James Osterberg*, 2012



Annesofie Sandal

In Residence
September 17-October 14
Artist Talk Thurs. Oct. 11
7 pm at MAWA

Annesofie Sandal graduated from The Royal Danish Academy of Fine Arts in 2005 and has since participated in exhibitions in Japan, Germany and Italy, to name a few. Her works deal with modern identity and question how interaction between environment, mind and body affects the human condition. Besides her solo projects, she is a member of a collaborative exhibition group with three other artists. Annesofie Sandal was born in Seoul, Korea. She lives and works in Copenhagen, Denmark.

Annesofie will be discussing the range of her practice, including the graphic novel she will be working on while in residence at MAWA.



Annesofie Sandal, *The Mare*, copper, yarn, cardboard and fabric, 200 x 95 x 95 cm, 2011

MAWA's Artist in Residence Program is supported by ArtsVest Business for the Arts through the Winnipeg Arts Council, the Winnipeg Foundation Triple A Fund, The W.H. and S.E. Loewen Foundation and Dr. Bill Miller; residency furniture provided by EQ3



Shirley Brown and Fay Jelly (a double feature!)

Friday, November 23, 2012, 7 pm at MAWA

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

Shirley Brown uses paint and multi 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 workshops 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 near

Deloraine and works from her studio there.
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 page 7.



Mentorship 101

with Shawna Dempsey

Saturday, September 8, 2012, 1-4pm at MAWA

\$50; open to all

Registration and payment deadline: Thursday, September 6, 2012, at 4 pm

Sponsored by Meibukan Goju Karate Winnipeg

MAWA has been a pioneer in the field of arts mentorship for the past 28 years. In this 3-hour workshop, we will explore the ins and outs of arts mentorship. Topics discussed will include defining effective mentorship, selecting good mentors, making effective pairings with trainees, avoiding pitfalls, managing expectations (realistic and unrealistic), negotiating conflict and creating closure. This workshop is an excellent how-to for anyone considering setting up a mentorship program, anyone who will be mentoring, or anyone who works in peer-based arts education.

Artist and MAWA Co-ED Shawna Dempsey has mentored many times for MAWA, Video Pool and Crossing Communities. She has also taught mentoring workshops for Visual Arts Ontario and CARFAC Saskatchewan, among others.

Please register and pay online at <http://mawa.ca/mentorship/mentor-resources/> or email programs@mawa.ca by Thursday, September 6 at 4 pm to reserve your spot. Put "Mentorship 101" in the subject heading. Places are limited.



Mold-Making

with Adele van Gend

September 18, 19 and 20, 2012, 7-9 pm at MAWA

\$60 for MAWA members; materials provided

Registration and payment deadline: Friday, September 7, 2012, at 4 pm

Molds can be used to produce multiples with various techniques such as press molding, slip casting or wax casting. This 3-day workshop will provide you with the basic knowledge to guide you in your own mold making-processes. It will include demonstrations and hands on training for working with clay, plaster and wax, and rubber.

Each participant is required to bring an object, no larger than 4" x 4" x 4", to be cast in rubber.

Born in South Africa and raised in a small town in the Karoo, Adele van Gend was surrounded by colours, textures and subject matter that are still prevalent in her work. She immigrated to Pinawa, Manitoba, with her parents in 2000, where she lived before attending the University of Manitoba, School of Art. She has been living and working in Winnipeg since graduating in 2007 with a bachelor of Fine Art Honours Degree, majoring in sculpture.

Please register and pay online at <http://mawa.ca/workshops/skills-workshops/> or email programs@mawa.ca by Friday, September 7 at 4 pm to reserve your spot. Put "Mold-Making" in the subject heading. Places are limited.

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Adele van Gend, preparing a wax sprue tree in preparation for casting in bronze, 2003



Bootcamp: The Creative Business Approach with Heather Bishop

Monday, October 15, 7-9:30 pm at MAWA

Free for MAWA and ACI members; \$10 for non-members; open to all

No need to register... just show up!

Presented in partnership with Arts and Cultural Industries Association of Manitoba

Heather Bishop's career as an internationally renowned cultural worker for over 4 decades, from a small hamlet in rural Manitoba (no big city address needed), is due in large part to her many skills as a small business owner. Studying at the knee of her mistakes, Heather has become a small business guru to scores of students and mentees she has guided with her expertise and support. This workshop will discuss developing effective business skills including envisioning and developing a career strategy, developing a business plan, marketing and promoting your work, bookkeeping and budgeting tips. When we combine our formidable creative drive with solid business skills, our goals can become reality.

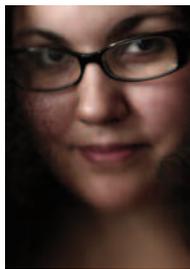
Heather Bishop is an accomplished musician/singer-songwriter, social activist, keynote speaker, visual artist, published author, teacher and tradeswoman. She has been awarded the Order of Canada (2005), the Order of Manitoba (2001), and an Honourary Doctorate of Laws (2011).

She speaks about her visual arts practice this way: "My creation process as a visual artist is so much more private and intimate than my experience as a performing artist. Each has its own intrinsic beauty. Decades of touring the world as a recording artist/singer-songwriter, forever in the public eye, has given me such a great appreciation of that difference. The pull of a blank canvas, perfectly stretched and prepared, holds a potential that inextricably draws me in. I come to it with an idea of what might lie within and I begin to sketch that idea, and paint it, at first tentatively, not wanting to spoil the perfection of what is not yet there. Then there is a moment when the painting stirs and that spark that is life in all that surrounds us, enters the piece and begins to direct me toward who it will become. Just as singing requires that I get out of the way of the force that flows through me and let the music speak for itself, so painting has its own voice. When studying in art school I saw hundreds upon hundreds of portraits of the wealthy painted by the Masters. These portraits told me only of their wealth by birthright, not their wealth

in lives well lived. And so I became drawn to paint those who, in my mind, are the real aristocracy—those who are rich in life and most often, poor in material things." www.heatherbishop.com



Heather Bishop, *Prayers for Bhutan*, oil on canvas, 22 1/2" x 28 1/2", 2011



Crafternoon: Embroider Your Own Portrait

with Susana Meza

Saturday, November 10,

1-4 pm at MAWA

Free! Child minding provided!

Sponsored by Booke & Partners

Chartered Accountants

Susana Meza will show how to create a portrait using a variety of very simple embroidery stitches. Participants are encouraged to bring a photocopy of a photo (a face if possible), which will be traced onto cloth. At the beginning of the workshop, Meza will present an overview of South American embroidery practices.

Meza came to Canada a year and a half ago to join her Canadian husband in Winnipeg. She was born in Venezuela, but spent a number of years in Ecuador as a child. The primary school she attended demanded that every girl had to learn a needlecraft. This requirement grew into a genuine interest, and over the years Meza has specialized in creating portraits of famous and imaginary personalities.



Visiting Curator Sabine Maria Schmidt

Curator's Talk

Thursday, October 25, 2012, 7 pm at MAWA

Studio Visits

By application, Friday and Saturday, October 26 and 27, 2012

Application deadline: Friday, October 12, 2012, at 4 pm



Dr. Sabine Maria Schmidt, Curator for Contemporary Art, Museum Folkwang, with installation by Jessica Stockholder, Summer 2010

Mentoring Artists for Women's Art is pleased to welcome German independent curator and writer Sabine Maria Schmidt to come to Winnipeg to present a public lecture about her practice, and to meet with specific, individual artists and provide feedback on their work.

Her lecture will focus on her recent work, which focuses on examining the possible functions of art in today's world, the moving image (in its spatialized form), the image as a document and an aesthetic event, the relationship between fact and fiction, the interaction of different visual media and traditions, and art in public space. Schmidt's research also explores ideas of refuse and waste, and artists' appropriation of them in the creation of utopias and dystopias.

MAWA members will also have the opportunity to apply for studio visits with Schmidt. By allowing the visiting curator to select which artists to visit, we are endeavouring to ensure that the dialogue will be engaged and fruitful for both parties, based on common concerns and interests. Ideally, they will result in helpful feedback and useful suggestions for the artists, and possibly future exhibition opportunities.

Dr. Sabine Maria Schmidt is a Düsseldorf-based curator, writer and critic specializing in contemporary art, new media and classical modernism. Having studied art history, musicology and German,

Schmidt completed her doctorate about the public monuments of Eduardo Chillida in Spain at the university of Münster (Germany). Following periods of study in Italy, Spain and France, she completed a traineeship at the Kunsthalle Bremen, where she was involved in reopening the museum after a period of renovation (1998) and, as assistant to Wulf Herzogenrath, she worked on the Nam June Paik retrospective (1999). She has written critical texts for art journals and radio, combining these activities with a lecturing post at the University of the Arts in Bremen, and later at the University of Duisburg-Essen. For several years she was responsible for the "Bremen Award for Video Art" presented by the Filmbüro Bremen, and was also involved in the foundation phase of the Edith Russ Site for Media Art in Oldenburg. In 2002 she took up the post of curator of painting and graphic art at the Foundation Wilhelm Lehmbrock Museum in Duisburg. From 2007 to 2011 she was curator of contemporary art at the Museum Folkwang in Essen. She has curated exhibitions including "Aernout Mik: Communitas" (2011/2012), "Hacking the City" (2010), "Captured while Vanishing" (2010), "Atelier van Lieshout: Slave City - Cradle to Cradle" (2009) and "Fusion.Confusion: The Art of Reference" (2008).

Sabine Maria Schmidt's lecture is free and there is no charge to either apply for or receive a studio visit. Dr. Schmidt'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 Schmidt
- 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)

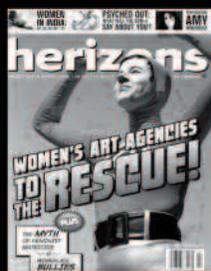
Email applications to programs@mawa.ca and put "Studio Visit" in the subject heading. Or you can drop off a hard copy with image CD to MAWA at 611 Main Street. Note, places are limited.

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For more information, contact Daniel Bernard at 204-996-1514.

Mini-Mentorship in Paint with Shirley Brown and Fay Jelly

Saturday, November 24 and Sunday, November 25, 2012, 10 am - 5 pm

at MAWA

\$30 for MAWA members

Application deadline: Tuesday, November 13, 2012, 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 3. Their artist talks on November 23 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.

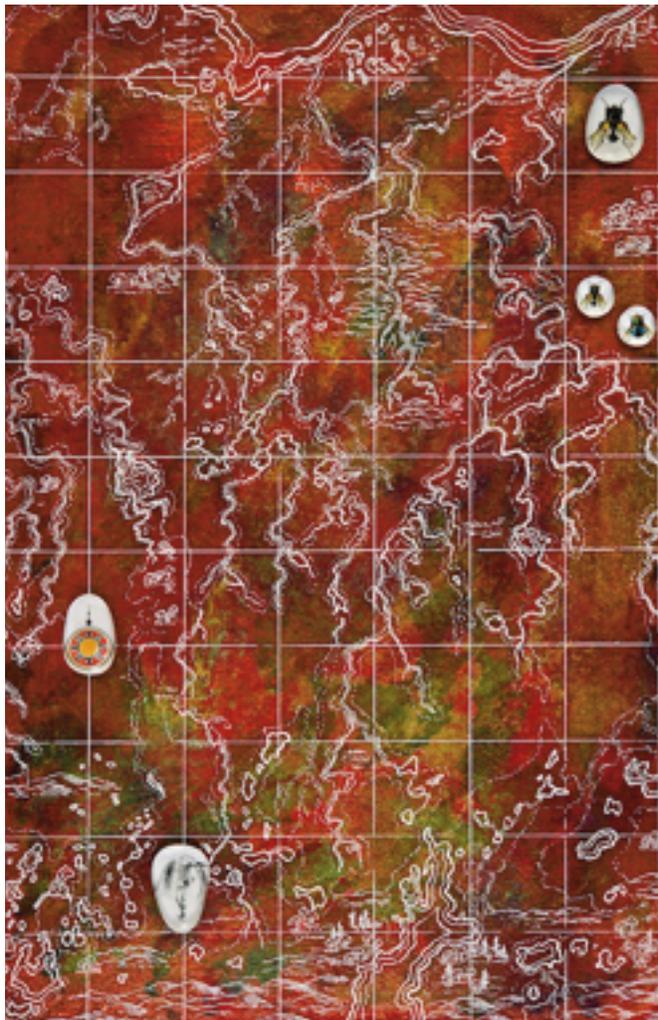
To apply for a Mini-Mentorship:

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, *MAP # 1* mixed media on paper, 18" x 11", 2011



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



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

Moonlight Petting Zoo

La Nuit Blanche, Saturday, September 29, 10 pm – 1 am at MAWA

The 2011-2012 Foundation Mentorship Program artists, led by Dayna Danger, Erin Josephson-Laidlaw and Cam Forbes, presents *Moonlight Petting Zoo*, an experiential display of objects investigating the concept of animal as domestic/exotic creature. It will take place on the MAWA streetfront the evening of Nuit Blanche. Popcorn, lemonade, and souvenirs will be sold from inside the MAWA space.

A Petting Zoo is a safe place for intimate moments with the exotic or unfamiliar. But the relationships that exist in petting zoos are not equal. Is this a metaphor for the art world? Come to MAWA and find out.... *The Moonlight Petting Zoo*, where instead of petting animals, you can pet the art.

Survivability

Foundation Mentorship Program Year-End Showcase

Saturday, October 6, 2012, 7-9 pm at MAWA

Please join us in celebrating the works of the 2011-2012 Foundation Mentorship Program graduates Yvette Cenerini, Dayna Danger, Chantal Dupas, Patricia Eschuk, Annette Henderson, Cam Forbes, Erin Josephson-Laidlaw, Mary Low, Cheryl Orr-Hood, Willow Rector and Andrea Roberts. These ten artists have had a fabulous year working under the mentorship of Amber-Dawn Bear Robe, Eleanor Bond, Anne Fallis, Melanie Rocan, Suzie Smith, Diana Thorneycroft, Daina Warren and Diane Whitehouse, and being guided through the curatorial process by Milena Placentile.

The works of the program participants will be brought together under the title *Survivability*. Survivability requires the ability to strike balance: mind/body, emotional/intellectual, nature/technology, work/leisure, social protocols/deepest instinct. Survivability also requires the capacity to individually and/or collectively navigate in-between spaces, transforming past experience into present knowledge, preserving aspects drawn from ephemeral events to

establish memory and wisdom. The process is not easy. Tests of physical and emotional strength are as much about courage and determination as they are about humility. Potential failure is always a risk and that must be accepted because, without risk, there can be no success.

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. The Foundation Mentorship Program has been the bedrock of MAWA's activities, and has been in existence since 1985. This year, MAWA partnered with the Manitoba Craft Council to add a rural mentor in craft.



Some of the 2011-2012 Foundation Mentorship group at their monthly meeting, June 2012

Short Films by Prairie Women Filmmakers

Biography curated by Cecilia Araneda

Sunday, September 30, 3 pm, at WFG Cinematheque, 100 Arthur St.

Admission \$8 or \$6 for MAWA members with membership card; \$20 festival pass also available

Co-presented by MAWA and the WNDX festival

The works included in this program are experimental, handmade and reflect over a decade of filmmaking by women on the prairies. They consider themes that are common to this generation of women filmmakers, including the essence of the identity, particularly female identity, through the examination of memory, nostalgia and loss, and the essential connection of daughters to their mothers and women to their families and communities. This program includes works by Manitoba filmmakers Carole O'Brien, Paula Kelly, Coral Aiken and Danishka Esterhazy, as well as prairie filmmakers Sarah Abbott, Dianne Ouellette and lindsay mcintyre. The WNDX festival runs Sept 26 to 30, 2012. For more information on the full festival program is available at www.wndx.org



Carole O'Brien, *Time Away*, film still, 2007

5-Month Feature Film Series!

Fighting Words: New Works from Women Filmmakers

October 2012 – February 2013 at WFG Cinematheque, 100 Arthur St.

Admission per screening \$8 or \$6 for MAWA members with membership card

Co-presented by MAWA and the WFG Cinematheque, with support from the Academy of Motion Picture Arts and Sciences



Director Ingrid Veninger peers through the camera

This unique series of films features the work of women and includes a DIY Independent Filmmaking Workshop for women on October 6 and 7 with Ingrid Veninger, a filmmaking dynamo who formed pUNK films in 2003 with a "Nothing is Impossible" manifesto. Workshop details are available from WFG Production Co-ordinator Ivan Hughes at 925-3456, EXT 109 or e-mail ivan@winnipegfilmgroup.com.

i am a good person/i am a bad person, 2011, 82 min.,
by Ingrid Veninger (subtitles)
Friday, October 5 to Sunday, October 7 and
Wednesday, October 10, 2012, 7 pm
Friday, October 5 screening introduced by
Ingrid Veninger

In Ingrid Veninger's brave new feature as writer/producer/director she takes on the role of struggling filmmaker/mother, Ruby White. Ruby leaves her husband and son behind in Toronto and heads off to film festivals in Europe with her eighteen-year-old daughter Sara (played by her real-life daughter Hallie Switzer)

Shooting Women, 2008, 54 min, by Alexis Krasilovsky
and *Peel*, 1982, 8 min, by Jane Campion
Thursday, October 11, 2012, 7 pm
Introduced By Shauna Townley

Shooting Women features poignant, hilarious and eye opening interviews with more than 50 camerawomen from around the world. Shot over a period of six years, *Shooting Women* celebrates the amazing talent and unflinching spirit of image-making women from the sets of Hollywood and Bollywood to the war zones of Afghanistan.



Acclaimed cinematographer Ellen Kuras

With nearly two decades of experience behind the camera, having worked in film, television, documentary and portrait photography, Shauna Townley has worked with dozens of different camera systems producing professional results.

Who Cares?, 2012, 80 min., by Rosie Dransfield
Friday, November 9 to Sunday, November 11, 2012, 7 pm

Award winning master of vérité cinéma Rosie Dransfield enters the gritty and dangerous world of Edmonton's sex trade workers to craft a powerful new film about women caught in a heartbreaking cycle of addiction, violence and prostitution. Women in the streets voluntarily provide DNA samples to an RCMP task force investigating the unsolved murders of women so their next of kin can be notified if the worst should happen.

The Future, 2011, 91 min., by Miranda July
Wednesday, November 14, 2012, 7 pm

Performance artist Miranda July has adapted her own work *The Future* as a follow up to her acclaimed film *Me and You and Everyone We Know*. When Sophie (Miranda July) and Jason (Hamish Linklater) decide to adopt a stray cat, their perspective on life changes radically, literally altering the course of time and space and testing their faith in each other and themselves.

The Girls in the Band, 2011, 81 min., by Judy Chaikin
Friday, November 23, 2012, 7 pm
Introduced by Anna-Lisa Kirby

The Girls in the Band tells the poignant, untold stories of female jazz and big band instrumentalists and their fascinating, groundbreaking journeys from the late 30's to the present day. These incredibly

talented women endured sexism, racism and diminished opportunities for decades, yet continued to persevere, inspire and elevate their talents in a field that seldom welcomed them.

Anna-Lisa Kirby is a singer and jazz vocal instructor and department co-ordinator in the Jazz Studies department at the University of Manitoba.

!Women Art Revolution
2010, 83 min., by Lynn Hershman-Leeson
Thursday, December 6, 2012, 7 pm
Introduced By Claudine Majzels

Back by popular demand! Spend the 23rd anniversary of the Montréal massacre being inspired to create positive change! An entertaining and revelatory "secret history" of Feminist Art, *!Women Art Revolution* deftly illuminates this under-explored movement through conversations, archival footage and works of visionary artists, historians, curators and critics. *WAR* features Miranda July, The Guerrilla Girls, Yvonne Rainer, Judy Chicago, Marina Abramovic, Yoko Ono, B. Ruby Rich, Carolee Schneemann, Marcia Tucker and other groundbreaking figures.

Professor Claudine Majzels teaches art history at the University of Winnipeg.

Vision, 2009, 110 min., by Margarethe Von Trotta
Wednesday, December 12, 2012, 7 pm

Vision is the moving true story of famed 12th-century nun Hildegard von Bingen, one of the most important, inspirational and visionary female leaders of the Medieval Age.

And more films to come in the new year!

Concert featuring four water-based audio performances

by Tomoko Sauvage

Friday October 19, 2012, 8 pm at Atomic Centre, 167 Logan Ave., \$12
Presented with send+receive: a festival of sound v. 14

Born in Yokohama, Japan, Tomoko Sauvage grew up with classical then jazz piano education. Fascinated by the fluid sound of water and inspired by a rare South Indian instrument, the jalatarangam, she has developed electro-aquatic waterbowls (porcelain bowls filled with water, hydrophones and electronics). In performance she literally plays with water by touching and agitating it, or by making water drops fall into the bowls. Her search for musicality develops from a simple attitude of listening to nature in keeping fragile balance between being controlled and uncontrolled, repetitive and transient. Now a resident of Paris, Sauvage performs internationally, and her works have been released on labels such as either/OAR (USA) and dokidoki editions (France). <http://www.o-o-o-o.org/o/>

Workshop/Artist Talk

by Tomoko Sauvage

Saturday, October 20, 2012, 3-4 pm at MAWA
Free! Presented with send + receive

Join Sauvage for an intimate demonstration of creating sound with water bowls and discussion of her practice.

For more information regarding send+receive's festival this October, check out www.sendandreceive.org



Sauvage in performance, Paris 2009. Photo by Patricia Maincent

The Wendy Wersch Memorial Lecture Committee presents

Art Matters by Amy Karlinsky

Sunday, November 4, 2012, 2 pm at Cinematheque, 100 Arthur St.; Free!

Supported by the Women's Endowment at the Jewish Foundation of Manitoba and the Wendy Wersch Fund at the Winnipeg Foundation

This lecture, followed by questions and discussion, will be an opportunity for artists and art lovers to come together and learn, be inspired and enter into dialogue regarding the importance of art in our lives. It will be presented by one of the city's finest speakers, who has encyclopedic knowledge about art in Canada as well as a very human gift for putting large ideas into a lived context. By drawing upon the works of over 100 women artists, it will honour and showcase the contributions of often-overlooked foremothers and inspire those of us who follow the path they have forged. Finally, Karlinsky's experience in working with youth in programs at Villa Rosa and Tech Voc (to name but two) will help to illustrate the transformative, healing power of art for us all.

Amy Karlinsky is an art educator, critic and curator. She has published over 100 reviews, essays and catalogue texts on the visual

arts, and has curated exhibitions such as *Figure Ground : Paintings and Drawings of Ivan Eyre* (2005) and *Five Decades of Bruce Head* (2008) at the Winnipeg Art Gallery. Karlinsky has also facilitated numerous discussions on the arts for provincial and local associations such as the Manitoba Craft Council, Aqua Books, Arts and Cultural Industries, Early Childhood Education Council, the University of Winnipeg and the University of Manitoba. Because of her high level of engagement with many aspects of cultural dialogue, she has been appointed as Board member of the Manitoba Arts Council and is on the provincial curriculum committee to rewrite the high school art curriculum for Manitoba. Karlinsky has been twice short-listed for Alexander Isbister award in non-fiction and in 2009 was the keynote speaker at the Manitoba Association for Art Education.

Jazz 'Matazz Fall Supper

Thursday, November 15, 2012, 7-9 pm at MAWA

Tickets: \$30 All proceeds will go to MAWA's Legacy Fund at the Winnipeg Foundation

For one night only, lucky diners will be transported back to the time of flappers and the Charleston. Dress up, kick up your heels, and share in the most delicious, fun meal of the century! Featuring the signature dishes of MAWA's stellar chefs. All you can eat. Enjoy starters, mains, veggie options, desserts, beverages and more! Groove and dine to remixed tunes. Dust off those headbands! Dig out the feathers and fringe! Spiff up, chow down, and help us build a sustainable financial future for MAWA.

This event is being held in support of our Legacy Fund. Every

dollar we deposit into the fund is matched by the Winnipeg Foundation, the largest community philanthropic foundation in Canada. Our aim is to grow this pot of money by \$5,000 per year. If all goes well, by 2017 we'll have over \$50,000, and will be able to use the \$2,000 annual interest towards more, great MAWA programming. As the fund grows, so too will the annual disbursement.

So shake a leg and make tracks to MAWA to buy your tickets. Or, purchase them from any board member. Seating is limited so act fast. See you on November 15!

Foundation Mentorship Program 2012-2013

MAWA is pleased to welcome the participants in the upcoming year's Foundation Mentorship Program. Megan Krause and Gerry Oliver will be mentored by Aganetha Dyck, Amanda Damsma and

Janessa Brunet will be mentored by Suzie Smith, Natasha Peterson and Sarah Hodges-Kolisnyk will be mentored by Lisa Stinner, and Elise Dawson and Sasha Amaya will be mentored by Val Klassen.

Rural Mentorship Program 2012-2013

MAWA is partnering with Manitoba Arts Network (MAN) on a mentorship serving the needs of artists in the Interlake. Mentors

Diane Whitehouse and Linda Fairfield will be working with four Interlake artists from September 2012 – March 2013.

Annual General Meeting

Wednesday, October 24, 2012, 7 pm at MAWA

MAWA will hold our Annual General Meeting for the fiscal year, May 1, 2011 to April 30, 2012, on Wednesday, Oct. 24 at 7 pm. Learn what MAWA has been up to and marvel at a slight surplus!

There's even more good news.... Thanks to the success of our Over The Top fundraiser, last year MAWA was able to get in synch with our Winnipeg Arts Council funding—a historical problem that occurred when Winnipeg Arts Advisory became the Winnipeg Arts

Council and changed its funding year. Fortunately, with the help of everyone who participated in the art auction, this has finally been corrected. We were able to use proceeds from the art auction to fill the gap and get back on schedule with our WAC funding.

There will be many things to celebrate at this evening of thrills and chills (or at least chilled beverages.) Join us as we celebrate another amazing year.



Rowdy MAWA members Annette Lowe, Elvira Finnigan, Reva Stone and Heidi Eigenkind at last year's AGM, October 2011

Call to Volunteers

MAWA is seeking volunteers to contribute a decadent dish to our Jazz 'Matazz Fall Supper. Do you make something better than anyone? Would you be willing to share a pot or a pan (approximately the size of 12 side servings)?

If so, we ask that you call or email Lisa to register your gift (204-949-9490 or programs@mawa.ca). Then drop it off at MAWA on November 16 along with warming instructions if any (MAWA has access to a stove in our apartment and a microwave in the main space). Or, if you can deliver it in a hotpot, on an electric warming tray or close to 7 pm, that would be ideal. Please provide an ingredient list, so folks can identify vegetarian dishes and dishes containing allergens.

We will be forever grateful. And your name will be entered into a draw for a special donor prize!

Another Way You Can Contribute

MAWA is still collecting Canadian Tire money. Thanks to you, we've raised \$27.60 to date. That's furnace filters, cleaning supplies and more! Most of us have bills featuring Sandy McTire littering our drawers, and MAWA can put them to good use. So please drop them off anytime during regular hours, Tuesday-Friday, 10 am – 4 pm, or pop them in the mail!

Save The Date: Annual Holiday Party

Friday, December 7, 2012, 1-3 pm at MAWA

Immediately following December's First Friday lecture by Juliacks, MAWA will be hosting a holiday party. Come and enjoy the food and festivities. Everyone is welcome! Bring a friend.

Congratulations

MAWA congratulates Leslie Supnet! Supnet received the Winnipeg Arts Council "RBC On The Rise" Award at the Mayor's Luncheon for the Arts last June. She was nominated by MAWA and Negative Space for her innovative animations and distinctive illustrations.

Thanks to Reva Stone, Val Klassen and Doreen Girard who have prepared award nominations for MAWA within the past year, and to generous letter-writers Diana Thornecroft, Michael Boss, Clint Enns, Dave Barber and Cam Forbes.



A few of the volunteers who made the Clothing Swap possible, May 2012

Clothing Swap Success

Once again, the MAWA Clothing Swap was crazy-fun! Our supporters had the opportunity to clean out their closets, event attendees received fabulous, gently-used clothing and accessories, and all the leftovers went to a good cause. Last but not least, MAWA

raised over \$600 that will be matched by The Winnipeg Foundation and deposited into our Legacy Fund.

Thanks to all the volunteers who made it possible, especially DJ Mama Cutsworth, who kept the swap rocking, and Tracy Woodward, who took the remaining items to the North End Women's Centre.

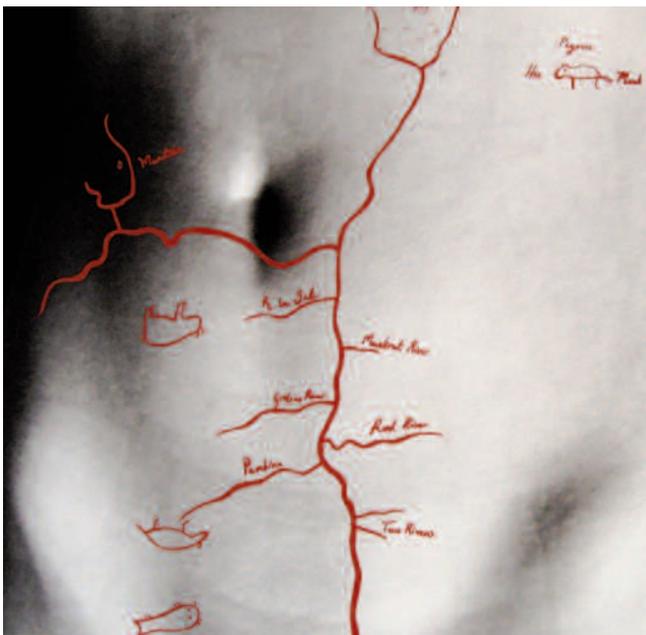
Put your work on MAWA's WAM! Wall

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

November: Aikatarina Zegeye-Gebrehiwot

December: Rachel Schappart

January: Caroline Areneda



Jaime Black, from *Contested Territory Series*, photo and silkscreen, 2012

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The crowd couldn't wait to get inside MAWA's Clothing Swap, May 2012



Some of the participants in the egg tempera workshop taught by Bev Pike (second from right), May 2012



Artist in residence A. Megan Turnbull (standing) presents an artist talk about her work, July 2012



Jennifer Stillwell (seated third from left) at her First Friday lecture on installation art, June 2012



Jennifer Stillwell (left) in discussion with MAWA's Administrative Assistant (and recent MFA grad!) Gurpreet Sehra (right), June 2012



MAWA staff (front row, left to right) Dana Kletke, Lisa Wood and Gurpreet Sehra celebrate the accomplishments of Leslie Supnet (standing, left) with Negative Space's Doreen Girard (standing right) at the Mayor's Luncheon for The Arts, June 2012



Egg tempera workshop participants hard at work, May 2012



The *Public Art and You* mini symposium artist-lecturers, (left to right) Sarah Crawley, Germaine Koh and Christie Fellows, May 2012



Sharon Alward delivers a riveting artist talk about a practice that has spanned over 30 years, June 2012

“Down the Rabbit Hole”: A Journey into Twentieth Century Women’s Surrealist Art

by Willow Rector

Have you ever fallen down a rabbit hole? Have you ever turned a little too quickly, too sharply, and felt your whole world slip sideways, leaving you lost and longing to escape, like Alice in Wonderland? Entering the Los Angeles County Museum of Art’s recent exhibition, *In Wonderland: The Surrealist Adventures of Women Artists in Mexico and the United States*, I was dizzied by its sheer size, scale, and luminosity. As I read the curatorial statements that prefaced the exhibition, I began to question the reasons behind the decision to recreate the wondrous landscape of chaos and beauty, creativity and dislocation, populated by the women surrealists in the last century.

And then I met the White Rabbit.



Dorothea Tanning. *Birthday*, 1942, oil on canvas, 40.25 X 25.5 inches, Philadelphia Museum of Art, funds contributed by Charles K. Williams II, 1999

Dorothea Tanning’s lustrous self-portrait, *Birthday* (1942), stands at the entrance to the exhibition, and arguably serves as a touchstone for the experience that follows. Standing in a classic $\frac{3}{4}$ pose with one hand on the knob of an infinite series of doors, she hovers between the confinement of tradition and an eloquent expansion of her own creative power, her own potential. The composition of the painting amplifies this ambiguity. We are unsure whether she has already passed through the doorway, or whether she is preparing to take a journey.

We do not know whether the beautiful roots composing her skirt are atrophying her body—freezing her in time—or whether they signify metamorphosis—a new life. For Tanning, space is entirely subjective, so a door is not just a door, but also an invitation to follow and engage, no matter where your eye and imagination may lead. The acknowledgement of that kind of freedom, that kind of power, is both invigorating and terrifying. However, no challenge faced by these women encapsulated a greater risk, or a more promising reward, than the genre of surrealism itself.

Advice from a Caterpillar:

In Chapter 5 of *Alice in Wonderland*, Alice has a rather frustrating conversation about change with a caterpillar, itself a metaphor for transformation. When Alice cannot answer the question, “who are YOU?” because her identity was always defined by others, the Caterpillar provides a simple answer: we are who we decide to be. This tale echoes throughout much of the exhibit. While the father of surrealism, André Breton, attempted to limit these women to the role of “femme-enfant,” they chose another narrative that within their cultural contexts seemed impossible. They chose to become artists themselves.

Despite the complications of their lives as the wives and lovers of major surrealist artists, each one of these women took a risk. Rather than being silenced, they employed one of surrealism’s core strengths—the persistent questioning of ‘reality’—to erode the misogynist and patriarchal underpinnings of the doctrine, and thereby set themselves free. The consequence of their decision to validate themselves as artists was the production of a wealth of art examining, constructing, and imagining a host of multivalent identities.

“Who in the World Am I?”:

Their experiences of being objectified by other artists imbued these women with unique understandings of subjectivity. Much of the work in the exhibition is self-referential, and often employs the theme of doubling in order to comment on the multiple roles and identities women artists were expected to juggle. Although the most famous example of this technique is Kahlo’s *Las dos Fridas* (1939), one of the most poignant is Helen Lundeberg’s *Double Portrait of the Artist in Time* (1935).



Helen Lundeberg, *Double Portrait of the Artist in Time*, 1935, oil on masonite, 47.75 X 40 inches, Smithsonian American Art Museum, Washington D.C. Museum Purchase

The mirroring between the adult artist and the portrait of herself as a child, each of which is arguably the creation of the other, initiates a complex and fruitful dialogue on the nature of the relationship between self and other, past and present, an artist and her history. Indeed, as each of these women transformed their “personal nightmares [into] painted dreams,”¹ they used the cathartic impulse at the heart of surrealism to explode gender roles and to dislocate reality in pursuit of personal revelation.

What the Gryphon Is Guarding:

In Carroll’s story, a gryphon guards the Queen of Heart’s most valuable treasure: a mock turtle who shares his secret of having once been real. While the women surrealists resisted patriarchal oppression by asserting their own creative processes, like the turtle they also sought to excavate something authentic from the rubble: the sublime. This quintessential surrealist intermingling of Eros and Thanatos, despair and ecstasy, invests each of the images in the exhibition with a poignant and powerful reality.

How beauty, tragedy, oppression, and the thirst for freedom pigments the portraits of each of our lives remains to be seen, but in a time when artists’ abilities to make art are more curtailed every day, the persistence and strength of these women is palpable. As I walked out of the exhibition hall, I, like Alice, had one last question:

“Would you tell me, please, which way to go from here?”

“That depends a good deal on where you decide to get,” said the Cheshire Cat.

1. Fort, Ilene Susan. “In the Land of Reinvention: The United States.” In *Wonderland: The Surrealist Adventures of Women Artists in Mexico and the United States*, Eds. Ilene Susan Fort and Tere Arcq with Terri Geis. Munich: DelMonico Books, 2012. 44.

Willow Rector is a textile artist whose work focuses on mixed media explorations of the relationship between literary and visual art. She is a current participant in the MAWA Foundation Mentorship Program.

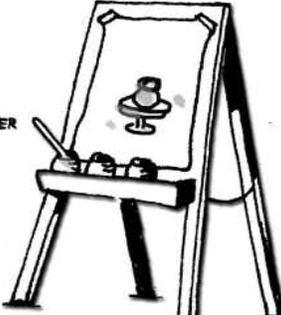
In Wonderland was exhibited at the Los Angeles County Museum of Art from January 29 – May 6, 2012. It is currently showing at the Musée National des Beaux-Arts du Québec in Québec City until September 3, 2012. It will then travel to Mexico City where it will be shown at the Museo de Arte Moderno from September 27, 2012 – January 13, 2013.

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

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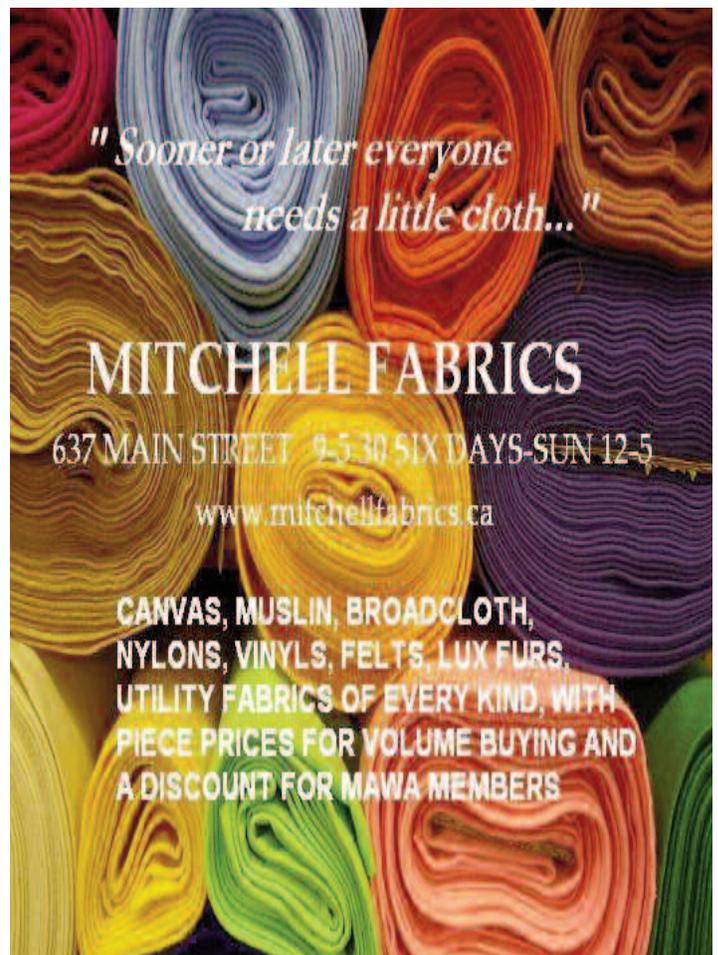


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AUGUST

Thurs., Aug. 30 5-6 pm **Artist Talk**
Artist in Residence Megan Morman

SEPTEMBER

Sat., Sept. 8 1-4 pm **Workshop**
Shawna Dempsey: Mentorship 101

Sept. 18,19 and 20 7-9 pm **Workshop**
Adele van Gend: Mold-Making

Sat., Sept. 29 10 pm-1 am **La Nuit Blanche**
Foundation Mentorship Program
Moonlight Petting Zoo

Sun., Sept. 30 3 pm **Screening**
Biography: Films by Prairie Women Filmmakers (at Cinematheque)

OCTOBER

Mon., Oct. 1, 6:30-9 pm **Artist Mothers at MAWA**
Informal artmaking drop-in

Fri., Oct. 5 noon-1 pm **First Friday Lecture**
Dana Claxton: Locating the Indigenous Winyan Body in Art

Oct. 5 – 7 7 pm **Screening**
i am a good person/i am a bad person (at Cinematheque)

Sat., Oct. 6 7-9 pm **Showcase opening**
Foundation Mentorship Program graduates' *Survivability* (continues until Oct. 31)

Thurs., Oct. 11 7-8 pm **Artist Talk**
Artist in Residence Annesofie Sandal

Thurs., Oct. 11 7 pm **Screening**
Shooting Women (at Cinematheque)

Mon., Oct. 15 7-9:30 pm **Artist Bootcamp**
Heather Bishop: The Creative Business Approach

Fri., Oct. 19 8 pm **Performance at Atomic Centre**
Tomoko Sauvage

Sat. Oct. 20 3-4 pm **Workshop/Artist Talk**
Tomoko Sauvage

Wed., Oct. 24, 7 pm **Annual General Meeting**

Thurs., Oct. 25, 7 pm **Curator's Talk**
Sabine Maria Schmidt

Fri.-Sat., Oct. 26-27 **Studio Visits**
Sabine Maria Schmidt

NOVEMBER

Fri., Nov. 2 noon-1 pm **First Friday Lecture**
Tasha Hubbard: Buffalo and Sacred Geography

Sun., Nov. 4 2-3 pm **Wendy Wersch Memorial Lecture**
Amy Karlinsky: Art Matters (at Cinematheque)

Mon., Nov. 5 6:30-9 pm **Artist Mothers at MAWA**
Informal artmaking drop-in

Nov. 9-11 7 pm **Screening**
Who Cares? (at Cinematheque)

Sat., Nov. 10 1-4 pm **Crafternoon**
Susana Meza: Embroider Your Own Portrait

Wed. Nov. 14, 7 pm **Screening**
The Future (at Cinematheque)

Thurs., Nov. 15 7-9 pm **Fundraiser**
Jazz 'Matazz Fall Supper

Thurs., Nov. 22 7:30 pm (until Dec. 22) **Showcase opening**
Foundation Mentorship Program presents *Survivability* at AGSM, Brandon

Fri., Nov. 23 7-8:30 pm **Artist Talks**
Shirley Brown and Fay Jelly

Fri., Nov. 23 7 pm **Screening**
The Girls in the Band (at Cinematheque)

Sat. -Sun., Nov. 24-25 10-5 **Mini-Mentorship**
Shirley Brown and Fay Jelly: Paint

DECEMBER

Mon., Dec. 3 6:30-9 pm **Artist Mothers at MAWA**
Informal artmaking drop-in

Thurs. Dec. 6 7 pm **Screening**
!Women Art Revolution (at Cinematheque)

Fri., Dec. 7 12-1 pm **First Friday lecture**
Juliacks: Contemporary Utopian/Dystopian Fantasies

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Mentoring Artists for Women's Art encourages and supports the intellectual and creative development of women in the visual arts by providing an ongoing forum for education and critical dialogue.