



MAWA is 30!

## Herstory

*News Release, 1984! "Manitoba Artists for Women's Art (formerly the Plug-In Women's Program) ... is a new organization committed to the support, encouragement and exposure of women artists. The objectives of the organization are to encourage greater communication among women artists in the community and to create a new forum for the exchange of ideas and expression of concerns."*

Birthdays are a time to reflect and celebrate. MAWA's birth story began in 1983 with a research committee of Plug In, examining how women artists could be better supported. The people who came together in those early days imagined a place that would champion women artists, create opportunities for women artists, provide a safe space for learning and teaching of women artists, and would speak out against inequality. From that first activist act (a committee meeting!), MAWA's life has been exciting, productive and progressive.

It all started with rumblings in the art community in the late 1970s and early 1980s, leading the art denizens of this city to articulate the need for greater gender equity with respect to exhibitions and funding. In September of 1983, Plug In board members met "to look at ways of changing the perception that Plug In is an inaccessible 'boys' club' and to provide professional development support to emerging women artists." Fifty people showed up for the first meeting of the Plug In Women's Program on April 10, 1984.

These feminists wasted no time in making their vision come true. Just three and a half months later, on August 31, 1984, the first annual exhibition of Manitoba Artists for Women's Art members' work was mounted. By January 1 of the following year, The Mentor Program (later named The Advisory Program, The Foundation Advisory Program and finally, as of 2006, the Foundation Mentorship Program) was inaugurated. This core mentorship program has continued uninterrupted ever since. To date, four generations of mentees who have graduated from the Foundation Mentorship Program have gone on to become mentors themselves.

MAWA separated from Plug In on September 21, 1990. This meant a new office, incorporation as a non-profit organization, and a new name: Mentoring Artists for Women's Art. From here, MAWA worked to reach more women by developing programming aimed at geographically, generationally and culturally diverse communities. In 1993, the Mentor in Residence program began, in 1995, the High School Mentor Program was launched and in 1996, the groundbreaking Mentor Program for Incarcerated Women reached out to women imprisoned at the Portage Correctional Institute by offering studio and discussion classes.

As a response to the lack of access to fair pay for cultural workers, The Curatorial Symposium was convened by MAWA in 1998. The group developed a recommended fee schedule for independent curators called the La Salle River Accord. In an effort to highlight autonomy for women visual artists and explore issues of feminist art criticism, activism and practice, the Wendy Wersch Memorial Lecture Committee held its first annual event celebrating artist Wendy Wersch



Star quilters at MAWA's Crafternoon, Neechi Niche, Feb. 2014

in 2002. MAWA launched the monthly First Friday lectures in 2003 to provide an opportunity for critical engagement with art issues.

With increased programming and membership, space issues and fundraising needs became critical for MAWA. Our first art auction fundraiser took place in 2004 and returns in 2014 for its 11th year. This event, core to the health of MAWA, creates exposure for hundreds of artists and raises over 10% of MAWA's operating budget.

In 2005, the move to 611 Main Street brought big changes. There was now 1600 square feet to be used for programming, fundraising and display. MAWA finally had a street presence. Even better, the new facility included an apartment to provide revenue, to host visiting artists and to develop an artist in residence program in 2009.

Ever interested in outreach, MAWA created the Aboriginal Women Artists and Mentors (AWAM) Program in 2007 based on a growing interest by Aboriginal and non-Aboriginal communities to use art and mentorship as a vehicle for education, and to bring together women through art, culture and community. In 2009, MAWA's Rural and Remote Mentorship Program began, helping women artists living in rural Manitoba to develop skills and to provide access to information, resources and support. It continues to this day as the Rural Artist Mentorship Program in collaboration with Manitoba Arts Network.

MAWA's first three decades have been a testament to the power of community and women. Though it is bittersweet that MAWA's original mandate to provide opportunity for women artists remains necessary in this as-yet unequal landscape, we're having a great time continuing to disrupt the historical narrative of patriarchy, and rocketing women into community, confidence and opportunity in the arts! The quantity and quality of MAWA programming is growing all the time. In the spirit of that first push away from boys' club mentality, this fall MAWA will echo its original goals with a city- and province-wide partnership with more than eighteen arts organizations to simultaneously program Manitoba women artists. What an achievement! Happy birthday, dear MAWA ... and many more!

— Alexis Kinloch, Administrative Assistant and Mentee

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## Decolonizing Artistic Practices

by Jaimie Isaac and Leah Decter

Friday, March 7, 2014, noon – 1:00 pm at MAWA

Jaimie Isaac and Leah Decter each engage in decolonizing artistic practices, dialogue and theory. They are Indigenous and settler, a curator and an artist, researchers with related but distinct interests and collaborators. In this talk they will discuss decolonizing methodologies through different exhibitions and projects: Indigenous and non-Indigenous, local, national and international.

Jaimie Isaac is an artist, curator and art administrator of Indigenous and British heritage. She is completing a Master of Arts at the University of British Columbia, with a focus on the agency and interdisciplinary art and curatorial projects around reconciliation, Indigenous identity and (mis)representation, resistance discourse, decolonization and Indigeneity.

Leah Decter is a Winnipeg-based inter-media artist and scholar whose work has been screened and exhibited in Canada and internationally. Her art and research practices engage Canada's colonial histories and legacies, and initiatives of decolonization through a critical settler lens. Leah holds an MFA from Berlin-based Transart Institute and is currently undertaking a PhD in Cultural Studies at Queen's University.

## Indigenous Curating: Decolonizing Research in the Gallery

by Erin Sutherland

Friday, April 4, 2014, noon – 1:00 pm at MAWA

Erin Sutherland will share her PhD research on Indigenous curatorial methodologies. Her talk will focus on Indigenous curatorial approaches to performance art, and ways in which the interplay (between art and curation) can activate sites of resistance and communicate Indigenous knowledges. Erin will illustrate her talk with various performance pieces that have been informed by their curatorial context.

Erin Sutherland is a second-year PhD student in Cultural Studies at Queen's University. Her research interests include Indigenous curatorial methodologies, Indigenous performance art and the role of contemporary art in the project of Indigenous sovereignty.

## The Mother in Women's Art

by Sandra Brown, Brenna George and Melanie Unrau

Friday, May 2, 2014, noon – 1:00 pm at MAWA

You'll find her in portraits by Mary Cassatt, Käthe Kollwitz and Catherine Opie; in the poop-stained diapers of Mary Kelly's Post-Partum Document; in masterpiece Halloween costumes and spectacular birthday cakes; and at the Artist Mothers group at MAWA. Join us for a lecture on historical and contemporary art about mothering and a preview of the Artist Mothers at MAWA group exhibition, *Winter Mothering*.

Sandra Brown is a mixed-media artist and writer, a graduate of the Foundation Mentorship Program at MAWA and a co-facilitator of the Artist Mothers group. Brenna George is an artist working in video and paint, whose work has been shown nationally and internationally at film festivals and galleries; she co-facilitates the Artist Mothers group. Melanie Dennis Unrau is poetry editor at Geez magazine and the author of *Happiness Threads: The Unborn Poems* (The Muses' Company, 2013).



Leah Decter and Jaimie Isaac, *(official denial) trade value in progress*, Hudson Bay blankets, machine embroidery, yarn, thread, 2010-ongoing



Terrance Houle and Adrian Stimson, *Buckskin Remount*, performance, Kingston, Ontario, March 2011. Photo: Lara Fullenweider



Charlene Brown, *Seedling*, low-fire clay, 2011

## All Things Wool Workshop

with Seema Goel

Saturday, April 26 and Sunday, April 27, 2014

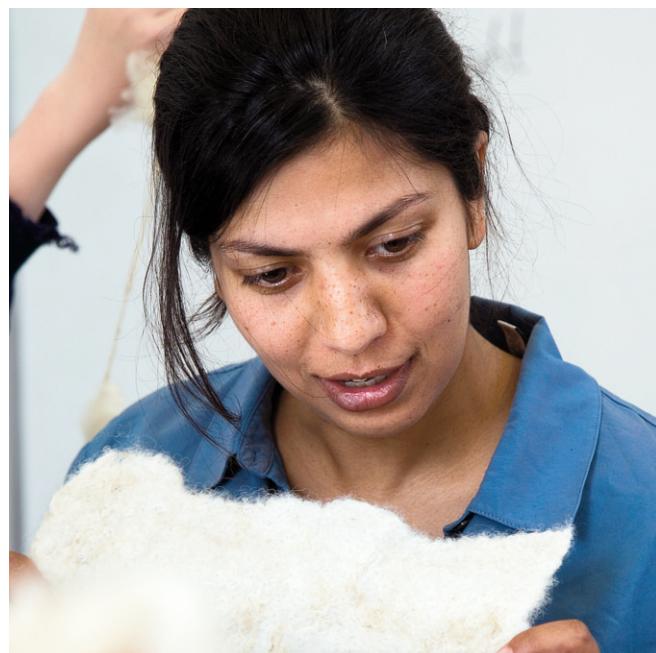
10:00 am – 4:00 pm at MAWA. Please bring a lunch

\$50 (includes materials)

Registration and payment deadline: Wed. April 23, 4:00 pm  
Sponsored by Booke and Partners Chartered Accountants

This two-day, hands-on, wool-themed workshop will explore many facets of this age-old material, and will include carding, needle felting and dyeing. Participants will also learn to spin wool on drop spindles, and will have an opportunity to gain some experience on the Ashford and Louet spinning wheels.

Seema Goel is a multimedia artist. Her work focuses on human-animal, human-place and human-human relationships, with particular emphasis on our abilities to engage with, change and manipulate these things. Using an eclectic range of materials, she draws from her dual background in the arts and sciences. For the past four years Seema has been living and working in Dublin, Ireland. During that time she initiated the Carbon Footprint Project, a community-based public art piece which used local wool, spinning and knitting as a metaphor to explore climate change, carbon capture and micro-economies.



Seema Goel

## *Tweet! Tweet!* Twitter Workshop

with Kaj Hasselriis. No need to register

Thursday, May 22, 7:00 – 9:00 pm at MAWA

Free for MAWA and ACI members, \$10 non-members

Have you ever wanted to direct-message a politician, follow your favourite cause, or tweet details about your next art opening, but don't have a clue what a hashtag is, or how to limit your thoughts to 140 characters or less? Local tweeter Kaj Hasselriis has volunteered to teach this workshop at MAWA, to demystify Twitter and have you trending in no time! Please bring your laptop, smartphone or other device.

@KajHasselriis is a Winnipeg tweet-aholic with over 1000 followers. He's also a producer, storyteller and tweeter on @cbcradio's@Team DNTO. Follow Kaj's live-tweets from this spring's #OverTheTop Art Auction, and re-tweet, re-tweet, re-tweet! (And if you don't know what that means, don't worry. Kaj will explain it all in the workshop.)



Kaj Hasselriis

## Introduction to Encaustic

with Cheryl Orr-Hood

Saturday, May 24 and Sunday, May 25, 2014

10:30 am – 4:00 pm at MAWA. Please bring a lunch

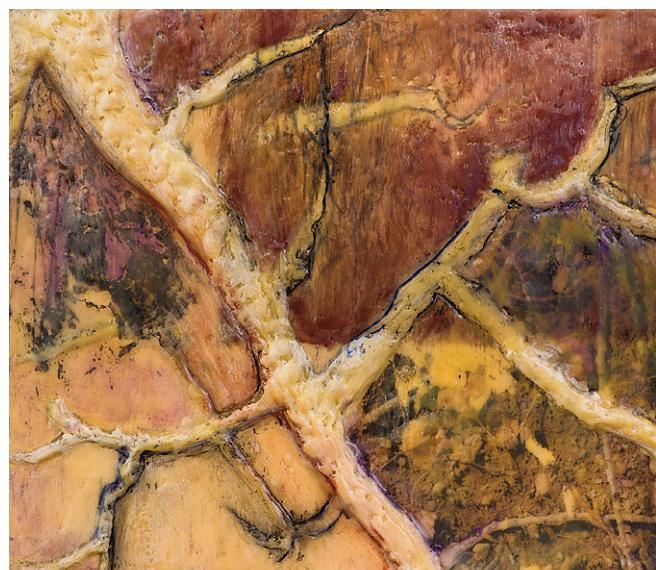
\$70 (incl. materials) MAWA members; \$95 non-members

Registration and payment deadline: Thurs., May 15, 4:00 pm

Melted beeswax can be your friend. Cheryl Orr-Hood will lead you in exploring several ways that melted pigmented wax can be integrated in your art making. This hands-on workshop will include techniques such as mark-making, image transfers to the wax surface, sculptural build up and smooth-to-rough continuums on the encaustic surface. This luminous-looking painting technique was known to exist as early as the 1st century AD.

MAWA will supply the wax medium, pigments, surfaces/grounds and some basic brushes, as well as electric griddles and heat guns. Please bring your own tools for marking and soft cotton rags for wiping.

Cheryl is a painter who explores our complicated relationship to the lungs of the earth: trees. She lives and works rurally, near Carberry, Manitoba.



Cheryl Orr-Hood, *Skin to Skin*, encaustic with image transfer on wood surface, 2012

## Off the Beaten Path: Violence, Women and Art

Exhibition continues until April 20, 2014; \$12 adults, \$8 students

Winnipeg Art Gallery, 300 Memorial Ave.

Gallery hours: Tuesday – Sunday 11:00 am – 5:00 pm; Friday evening until 9:00 pm

All programming presented in partnership with the Winnipeg Art Gallery, the U of W Institute of Women's and Gender Studies and Ka Ni Kanichihk Inc.

### Performance by Rebecca Belmore

Saturday, March 1, 2014, 2:00 – 4:00 pm



As part of the exhibition *Off the Beaten Path: Violence, Women and Art*, Rebecca Belmore is creating a new performance, commissioned by the Winnipeg Art Gallery and the University of Winnipeg Institute of Women's and Gender Studies. This outdoor live piece will be specific to an undisclosed site, but will be linked through live-streaming to the WAG. To experience it, come to the WAG to watch the real-time video hook up. Admission to the live stream projection will be free, although admission to the WAG galleries is not included.

### Artist Talk by Rebecca Belmore

Sunday, March 2, 2014, 2:00 pm at the Winnipeg Art Gallery, 300 Memorial Blvd.

Free! Includes free admission to the Gallery with a MAWA membership card

Supported by the Caroline Dukes Fund at the Winnipeg Foundation

Please join us at the WAG for a talk by Rebecca about her performance-based work, much of which deals with the legacy and impact of violence against Indigenous women.

### A Long Table Conversation: Art, Violence and Change

Friday, April 4, 2014, 7:00 – 9:00 pm

at the Winnipeg Art Gallery Free!

Conceived by performance artist Lois Weaver, *the Long Table* is an experimental format for public dialogue. Anyone is welcome to come to the table to make statements, leave comments, ask questions or simply to listen. The WAG and the University of Winnipeg Institute of Women's and Gender Studies invite artists, activists and members of the public to engage with the exhibition *Off the Beaten Path* and to join in a discussion about art, gender violence and change. *The Long Table* will create a space for meaningful public dialogue about this important topic and the role that art might play in addressing it. Joining the conversation will be guest artists and community members, who will be announced prior to the event.



Yoko Inoue, *Untitled*, digital print of performance, scanned from Polaroid, 2007



Hung Liu, *From the Field*, (detail) oil on wood panel, 2008. Courtesy of the Artist & Magnolia Editions, Oakland, CA

# Art and Resistance to Violence

## *Walking with Our Sisters*

Coordinated by artist Christi Belcourt

March 21 – April 12, 2014

Opening Friday, March 21, 7:00 – 10:00 pm

Urban Shaman Gallery, 203-290 McDermot Ave.

Over six hundred Indigenous women have been reported missing or murdered in the last 20 years in Canada. Many vanished without a trace with inadequate inquiry into their disappearance or slaying by the media, the general public, politicians and law enforcement.

*Walking With Our Sisters* is a commemorative art installation of 1,725 moccasin vamps created and donated by 1,372 caring and concerned individuals from across Canada, the United States and Europe. Each pair of vamps represents one missing or murdered Indigenous woman. The moccasin tops are intentionally not sewn into moccasins to represent the unfinished lives of these women. They are sisters, mothers, aunties, daughters, cousins, grandmothers, wives and partners. They are cared for, loved, and have not been forgotten.

Moccasins are symbolic of the path a person walks in life, and within some traditions moccasins are placed on the body of the person in death to help them on their journey into the next life. Moccasin vamps are the top part of the moccasin that most often carry adornment of some type, such as beads, quills or embroidery. Different nations have developed their own variations on the size, style, shape and choice of imagery on the vamps.

Christi Belcourt is a Metis artist known for her paintings that depict floral patterns inspired by historical beadwork. MAWA hosted two beading circles for *Walking with Our Sisters* in the summer of 2013 and is proud to support this exhibition. For more information, see [www.urbanshaman.org](http://www.urbanshaman.org).

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*Walking With Our Sisters*, University of Alberta, Edmonton, Oct. 2013

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

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## Approaches to Sculpture and Installation Practices

with Chris Cooper

Tuesdays, April 8, 22 and May 6, 2014,

6:30 – 9:30 pm at MAWA

Free to apply; \$45 enrollment fee.

For MAWA members only

Deadline: Wednesday, March 26, at 4:00 pm

Chris Cooper will lead a three-part Mini-Mentorship that will focus on diverse sculpture and installation practices. Through presentations, discussions, mini-projects and critiques, she will help participants consider a variety of approaches to working in three dimensions. Space, environment, scale and materiality will be examined. This Mini-Mentorship will encourage and inspire you to experiment in selecting materials and methods to convey your ideas. Each participant will have the opportunity to explore a variety of sculptural techniques, receive knowledgeable feedback, and ask specific questions about working 3-D.

Chris Cooper's work includes drawing and paintings, but her primary media is sculpture created with clay, welded metals, found objects, wood and bronze that she casts in her studio. Recently she has been exploring public art and community art projects, and is currently completing public sculpture in rural southwestern Manitoba and in Carberry (as resident Artist in the Community). She has worked as the Art Educator at the Art Gallery of Southwestern Manitoba in

**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 the program
- five jpg images of your artwork, no larger than 72dpi at 1024 x 768 pixels (please do not embed in a program such as PowerPoint)



Chris Cooper, *oliver*, cast bronze and mixed media, 24" x 20", 2010

Brandon for the past five years, and has taught workshops for the AGSM, Art City and Red Deer College. Chris has been exhibited locally and nationally.

Email applications to [programs@mawa.ca](mailto:programs@mawa.ca) and put "Mini-Mentorship" in the subject heading. Or you can drop off a hard copy with images on CD to MAWA at 611 Main Street. It is free to apply, but successful applicants will be charged the enrollment fee. 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.

## Artists in Residence, 2014

MAWA is pleased to announce our four artists in residence for 2014, selected from among thirty-nine applicants from all over the globe. This spring and fall, Katherine Boyer from Regina, Saskatchewan, Belinda Griffiths from Auckland, New Zealand, Marte Kiesling from Berlin, Germany and Nisrine Boukhari from Vienna, Austria will be staying in the MAWA apartment. They will each be presenting mini artist talks about their practices at a festive Meet 'n Greet in their honour. Don't miss this opportunity to get to know our guests and their work, and enjoy a little party!



Katherine Boyer, *Kick up your Feet and Mourn*, acrylic seed beads, screen print on footstool

## Katherine Boyer

in residence May 1-30, 2014

Mini Artist Talk and Meet 'n Greet

Wednesday, May 7, 5 pm at MAWA

As an emerging Métis artist, Boyer's practice engages with cross-over between traditional and non-traditional printmaking, sculpture and installation. Her recent work explores her Métissage, familial memories, and the notion of inheritance by situating historically significant Métis materials and techniques (such as beadwork, traditional Métis rug hooking and loom weaving) within the structure and framework of domestic architecture and its furnishings. Boyer currently works as Gallery and Collections Coordinator at the First Nations University of Canada. While she's in Winnipeg, she'll be conducting research related to her family's Métis design history (and related histories), meeting with Sherry Farrell Racette and participating in local beading groups.

Note: MAWA will not have an open call for artists in residence this year. Instead, we will be partnering with key visual arts organizations throughout North America and will host their members in 2015. Stay tuned for details! And remember, rural artists can apply for an Urban Retreat at any time.

## Bidding begins at a Birthday Bash!

Friday, March 14, 2014, 5:00 – 8:00 pm, Free!

Please join us for punch and homemade birthday cake in the Cupcake Lounge at 607 Main Street (this will be our hot chill-out space during the auction!). And at 611 Main Street (MAWA), the bidding will begin on over 120 artworks from some of Manitoba's finest artists! This b-day party is free and open to all, but if you want to bid, advance tickets will be available for \$10. Raffle tickets will also be available for sale. If you want to beat the crowds, come on Friday night or Saturday!

## Bidding continues!

Saturday, March 15, 2014, 11:00 am – 4:00 pm

Tours 1:00 pm and 3:00 pm

The frenzy continues! Bid high and bid early to ensure you get that beautiful piece of art that will otherwise haunt your dreams! Or just come to admire the work of so many artists, together at last. The MAWA Over The Top Art Auction is arguably the biggest group show in the city.

Tours will be offered by Gurevich Gallery's Elise Dawson at 1:00 pm and 3:00 pm. Get a dealer's perspective on art!

Remember, if you want to bid, tickets are \$10.



Lots of fun and loads of art at Over The Top 2013. Photos by Lindsey Bond.

## Over The Top Art Auction and Cupcake Party

Sunday, March 16, 2014, 2:00 – 5:00 pm, at MAWA  
\$10 advance admission available at MAWA;  
\$12 at the door

Finally! The art event of the year! Come celebrate MAWA's 30th year with artworks and dessert. Munch as many cupcakes as you can handle, quaff a beverage, buy tickets for MAWA's fabulous raffle baskets and bid on work by over 120 artists, including Mélanie Rocan, Diana Thorncroft, lita fontaine, Wanda Koop, Paul Robles, Diane Whitehouse, Suzie Smith, 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.

This year will be better than ever, with some exciting changes! In celebration of MAWA's 30th birthday, there'll be balloons, photo ops and an expanded location (more space to breathe ... finally!). Because the event has grown so large and successful, this year it will be held in MAWA, at the Edge Gallery to the north and in the home of our neighbours Daniska and Jonathan Esterhazy to the south. If you have found it too crowded in the past, please come back and try the event again. Artists will also be able to set minimum bids on their work, at levels of \$50, \$150 or \$500. We want to ensure that artwork is auctioned for an appropriate value.

If you'd like to donate artwork, we'd be thrilled! You don't have to be a MAWA member and we welcome pieces by people of all genders, in all media. Please email [programs@mawa.ca](mailto: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 25 – Friday, Feb. 28 and Tuesday, March 4 from 10:00 am – 5:00 pm. On Wednesday, March 5 we will be open from 10:00 am – 9:00 pm for drop-offs. 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](mailto:mawacupcakes@gmail.com). All cupcake donors will be entered into a draw to win a prize, to thank you for your yummy creations.

Thanks so much! We look forward to seeing you on March 16. Art, cupcakes and a big birthday ... how can you resist?!

# Call for Submissions

## Year-long Mentorship Program, Sept. 2014-Sept. 2015

Application deadline: Friday, April 25, 2014, at 4:00 pm



2013/14 Foundation Mentorship Program group, September 2013

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.

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 Lindsey Bond, Interim 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

- 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 online 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 online 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 25 at 4:00 pm. Email applications to [programs@mawa.ca](mailto: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.

### The 2014/2015 Mentors

MAWA mentors are connected to the 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.

## Divya Mehra

Divya Mehra is a graduate of the MFA program at Columbia University, New York. Her practice draws from experiences of displacement, cultural conventions and hybridization, infusing a biting wit in the execution of her projects. Divya's work has been included in a number of exhibitions and screenings, most notably at Creative Time, MoMA PS1, MTV, The Queens Museum of Art, MASS MoCA, Art Asia (Miami), Platform Centre for Photographic + Digital Arts, Plug In ICA, Artspeak, Images Festival, The Beijing 798 Biennale, Bielefelder Kunstverein (Germany) and Latitude 28 (India). Recent publications featuring her work have appeared in print and online through The New York Times, Art in America, Whitewall Magazine, and Vogue India. Divya Mehra was longlisted for the Sobey Art Award in 2013. She is currently represented by Georgia Scherman Projects (gallery) in Toronto.



Divya Mehra, *The Pleasure in Hating*, digital c-print, 22.5" x 30", 2010. Photo by Krisjanis Kaktins-Gorsline

## Mélanie Rocan

Mélanie Rocan is a Franco-Manitoban artist whose paintings sensitively explore fragile subconscious states. She has an MFA from the University of Concordia in Montreal, with participation in an exchange program at the Glasgow School of Art in Scotland. She is a three-time semifinalist for the RBC Painting Competition, and has exhibited at the Power Plant in Toronto, the Contemporary Museum in Montreal, the Contemporary Art Gallery of Vancouver, the Winnipeg Art Gallery, the Museum of Contemporary Art in Toronto and venues in Scotland, France and the United States. In 2012-2013 she had a survey show at the Doris McCarthy Gallery, Scarborough U of T campus, the Kenderdine in Saskatoon and Plug In ICA in Winnipeg. Her work is represented by Paul Petro Contemporary Art in Toronto and Galerie KEZA in Paris. The mentorship with Mélanie Rocan is offered through a partnership with Centre culturel franco-manitobain.



Mélanie Rocan, *Back lane projections*, (detail)acrylic and oil on canvas, 12 x 12 inches, 2013

## Reva Stone

Reva Stone's work is concerned with how biotechnological and robotic practices are impacting upon the very nature of what it means to be human. Her work has included pieces such as *Imaginal Expression*, an endlessly mutating responsive 3D environment, *Carnevale 3.0*, an autonomous robot that reflects on the nature of human consciousness, and *Portal*, a recent work that combines custom software, media, robotics and mobile phone technology to create a work that appears to be sentient. Recently, she has been altering and re-purposing obsolete devices that refer to the history of technology. Reva has received many awards, including an honorable mention from Life 5.0, Art & Artificial Life International Competition, Fundación Telefónica, Madrid, Spain. She has exhibited widely in Canada, the US and Europe, has presented at symposia and has been published in journals such as *Second Nature: the International Journal of Creative Media*.



Reva Stone, *Microforge*, embedded computer, electronics, sensors, video, joystick, 2013

## Daina Warren

Daina Warren is of the Montana Cree Nation in Hobbema, Alberta. In 2000, she was awarded Canada Council's Assistance to Aboriginal Curators for Residencies in the Visual Arts program to work with grunt gallery in Vancouver. This opportunity led to a permanent position with the artist-run centre as an associate curator and administrator until 2009. Warren completed the Canada Council's Aboriginal Curatorial Residency at the National Gallery of Canada in Ottawa, Ontario, where she curated the group exhibition *Don't Stop Me Now*, which was on display until November 2011. She received her Bachelor's degree in 2003, graduating from the Emily Carr Institute of Art and Design. In the summer of 2012, Warren graduated from the Masters in Art History program, completing the Critical and Curatorial Studies from the University of British Columbia. She is currently Director of Urban Shaman Contemporary Aboriginal Art in Winnipeg, Manitoba.



Daina Warren, curatorial project, 2011

## *Breaking Borders*

RAMP (Rural Arts Mentorship Program) North 2013–2014 Showcase

April 5 – 25, 2014, at MAWA

Opening Saturday, April 5, 2014, 2:00 – 4:00 pm

Presented in partnership with Manitoba Arts Network

*Breaking Borders*, an exhibition featuring the work of nine emerging artists from Northern Manitoba and Northern Saskatchewan, will be on display at MAWA in April. Varying in style and medium, the exhibition encompasses acrylic painting, traditional photography, clay work, encaustic photography, batik, oil painting and watercolour. Under the mentorship of artist Pauline Braun, this group of artists has met together, worked together and shared together at the NorVA Centre in Flin Flon over a five-month period. Fran Cooper, Ron Watt, Karen Clark, Margaret Britton, Monique

Rainville, Elaine Angelski, Debbi Fitzgerald, Leanne Phair and Sandra Dixon have honed their skills and expanded their opportunities in a unique RAMP North Mentorship program jointly sponsored by MAWA and the Manitoba Arts Network (MAN). The theme of the show, *Breaking Borders*, speaks to the ability of Northern artists to overcome geographic distances, isolation, extreme weather conditions, cultural biases and provincial boundaries to find ways to expand their art. Don't miss this unique glimpse into a world where challenge transforms into possibility.

## *Winter Mothering*

Artist Mothers at MAWA Showcase

May 2 – 24, 2014, at MAWA

Opening Friday, May 2, 2014, 7:00 – 9:00 pm

Winnipeg in winter—with its absence of colour and stark contrasts of blinding sunshine, dark afternoons, freezing temperatures and cozy interiors—is the inspiration for the next exhibition by the Artist Mothers at MAWA. *Winter Mothering* is about the unique challenges

and pleasures that winter brings: heightened protective and nesting instincts, necessary bundling and layering, warm memories, outdoor activities and hearty winter meals.

Artist Mothers at MAWA upcoming meeting:

## *Mother Body Mother Earth*

Wednesday, March 5, 6:30 – 9:00 pm

How do we see ourselves? Using the Venus of Willendorf fetish object as the jumping off point, the Artist Mothers will make terra cotta clay self-portrait figurines, using low-fire clay and paint with coloured

slip. All supplies will be provided. Fired figurines will be ready for pick up at the next meeting. Charlene Brown, mother and ceramic artist, will lead this meeting and show us how to build with clay.

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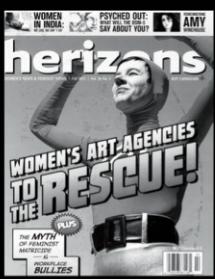
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## **Did you know...**

- 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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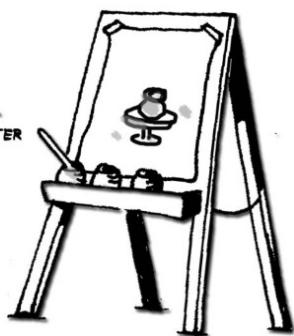
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# Smash-a-thon: Failure and Women's Art

by Melanie Dennis Unrau

It must have been around the time of my high school graduation that I began, unintentionally, to collect Willow Creek figurines. My first was probably a graduation gift from a thoughtful family member.

From the beginning I despised these knick-knacks, mass-produced in China but made to look as if they were hand-carved. Yet, my loved ones kept going to the mall to purchase more and I felt obligated to display them.

Jean Baudrillard writes in *The System of Objects* (1968) that collectors in consumer culture amass objects in order to collect an acceptable self. It was what my collection was trying to say about me that chafed the most. After years of people assuming I liked the figures—first of a lone young woman, then later of a heterosexual couple and a young family, in a clichéd mirroring of the trajectory of my life—I realized there was only one thing to do: get rid of them.

Banishing the ornaments sent a clear message: no one buys them any more. But lately I'm wishing I had kept just one, so I could smash it.

You can find the title of Toronto filmmaker and writer Ann Shin's poetry book *The Family China* (2013) tucked inside a short poem near the bottom of a page. The speaker tells the story of her wedding, when the "sambuca shots / came out" and the guests threw the wrong plates,

breaking the family  
china    your mom  
shrieked, your dad  
grabbed another and  
smashed it,  
*to life!*

On the cover of the book is a photo of a blond-haired angel figurine, captured right after her head has been shattered with a hammer; her intact face falls in front of her body in a grotesque shrug.

At the book launch, Shin held a "smash-a-thon" where she invited guests to break some china. Afterward, she produced a short stop-motion film of smashings, which I watched last fall at the Winnipeg Writers' Festival (see [www.youtube.com/user/annshin1](http://www.youtube.com/user/annshin1) and [www.brickbooks.ca/?page\\_id=3&bookid=255](http://www.brickbooks.ca/?page_id=3&bookid=255)).

In consumerist, patriarchal, racist, classist, ableist, heterosexist culture, we attribute personal and cultural meaning to things (material or immaterial) that become fetishes or, as feminist theorist Sara Ahmed calls them in *The Promise of Happiness* (2010), "happy objects." When we refuse to be made happy by what is supposed to make us happy—when we take out our literal or metaphorical hammers and start smashing—we become killjoys, "leaving happiness for life."

The breaking of the family china while shouting "to life!" is an example of how an oppositional, even negative, politics can bring a sense of exhilaration or joy. After the jolt of regret when the plate hits the floor comes the realization that things needn't be the way they are and that in fact we want something other than the lives our families and our cultures pass on to us.

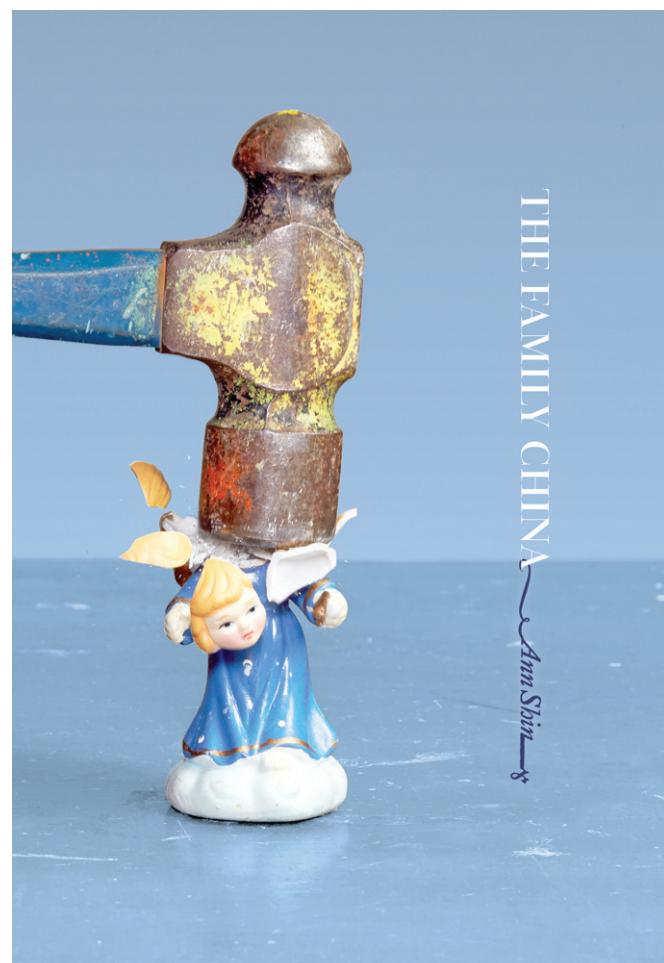
In *The Queer Art of Failure* (2011), Judith (now Jack) Halberstam observes the devastation caused by the drive for success and proposes instead that "under certain circumstances failing, losing, forgetting, unmaking, undoing, unbecoming, not knowing may in fact offer more creative, more cooperative, more surprising ways of being in the world." Halberstam observes a feminism of failure that is char-

acterized by "gaping holes, empty landscapes, split silhouettes," and broken things. He points in particular to collage: "By maintaining a constant tension between the elements of the work, the collage asks us to consider the full range of our experience of power—both productive power, power for, but also negative power, or power to unbecome."

Collage is a popular medium at the meetings of the Artist-Mothers at MAWA, once known as the Mothers Who Refuse to Choose. The Artist-Mothers come together around what might be seen as a negative politics: our refusal to be completely satisfied through our caring labour (to be "happy housewives," as Ahmed would say). We commiserate over the struggles of performing two kinds of under-valued labour—art-making and mothering—but we also have a lot of fun and inspire one another. And taking our scissors to cooking, knitting, fashion, and parenting magazines to create something new is almost as good as smashing.

While writing this essay I paused to select a mug from the cupboard, an already chipped wedding gift. It landed on the ground with a *tink* rather than the *thud* I expected. Finally, I'd done it: *to life!*

*Melanie Dennis Unrau is a Winnipeg writer and editor. She's poetry editor for Geez magazine.*



Ann Shin's recent book of poetry, *The Family China* (Brick, 2013)

## Craftstravaganza

Mega-Workshop in Indigenous and International Craft Practices

Saturday, March 8, 2014, noon – 4:00 pm at MAWA

Presented in partnership with Manitoba Craft Council

Free! All ages and genders welcome!

Materials and child-minding available.

Snacks and Eritrean coffee will be served.

At our much-anticipated 6th Annual IWD crafting event, four master craftswomen will be on hand between noon and 4:00 pm to share their skills. Come and go! Enjoy good food, good company and good crafting! The workshops will feature:

### Paper beads with Zebiba Ibrahim

Zebiba will teach how to make beads using magazine paper and glue. She was born in Eritrea, but spent 3 years in Egypt before coming to Canada in 2010. On her first journey to Uganda to visit her husband, she was introduced to the paper bead technique, developed to sell recycled paper bead jewelry to tourists and abroad. As a refugee herself, she was inspired by Ugandan women's ingenuity in developing economic alternatives. In Winnipeg she promotes African culture and sells pan-African women's crafts.



### The Métis sash with Florence Beaudry

The Métis sash is a prominent symbol of Métis culture and traditions. It had multiple uses for the Métis people: it was a part of their apparel, and could be used as a rope, a first aid kit, towel, wash-cloth, emergency bridle or saddle blanket. The French Canadians brought the sash to the Métis, but the finger weaving technique was given to them by Eastern Woodland First Nation traditions. Before the Europeans introduced wool, plant fibers were used in this finger weaving technique. Twenty years ago St. Boniface resident Florence Beaudry began participating in historical reenactments and started weaving to make her family's historical outfits more accurate. Florence has since taught finger weaving at festivals such as La Cabane à Sucre in St Pierre-Jolys and the Festival du Voyageur in Winnipeg.



### Medicine pouches with Carole Fréchette

The medicine pouch was used by various groups of Native Americans. It was used to hold medicines, and carry personal items, such as, good luck charms. Throughout the workshop you will be taught the construction of a medicine pouch out of leather and how to bead a small design on the front. Carole Fréchette is French-speaking Métis, originally from St. Malo, Manitoba. Starting at 12 years of age, her mother taught her how to make mukluks, moccasins, mitts and medicine pouches. Carole has taught workshops throughout Winnipeg through the City of Winnipeg Leisure Guide, Aboriginal organizations and Winnipeg school divisions since 1998.



### Karen braiding with Lay Sar

Lay Sar will teach a unique braiding technique traditional to her community from the Karen state of Burma. The braiding is done with loops of thread tied between the feet and hands, and the braided cords are used to decorate bags and clothes made of hand-woven fabric, but can also serve as shoelaces, etc. Lay Sar came to Winnipeg in 2007 with her six children after having spent many years living in a refugee camp in Thailand. She is a restaurant worker and skilled weaver, particularly on the traditional Karen back strap loom.



*MAWA thanks the funders who have made the Indigenous and International Craft Program possible: Manitoba Community Services Council, Assiniboine Credit Union, RBC Foundation, Thomas Sill Foundation, Jewish Foundation of Manitoba Women's Endowment, Point Douglas Councillor Mike Pagtakhan and the Minister Responsible for the Status of Women, Province of Manitoba, Kerri Irvin-Ross.*

## Managing Editor Hired



Nicole Burisch

MAWA welcomes Nicole Burisch, the Managing Editor of our anniversary book project. Nicole lives in Montréal, so is working remotely with MAWA (the future is now!). She holds a BFA in Ceramics from the Alberta College of Art and Design and an MA in Art History from Concordia University. Much of her work has focused on contemporary craft and craft theory, and she has researched, published, exhibited and lectured on this topic in Canada and internationally. She also creates collaborative performances as part of the Ladies Invitational Deadbeat Society and The Brick Factory. Nicole was the Director of Calgary's Mountain Standard Time Performative Art Festival from 2007-2009 and currently works as the Administrative Coordinator at Montréal's Centre des art actuels Skol. And now she is shepherding our feminism and art book from conception to fruition!

One of her first tasks has been to disseminate the "call for submissions" to potential editors, one of whom will be chosen in February. Nicole is also researching potential co-publishers and printing options. We are so excited to have her as part of the MAWA team and grateful to her for helping to make this exciting project happen.

## Volunteers

MAWA's programming is made possible by the help of volunteering members. Volunteers gain experience in a variety of areas, rub elbows with fellow MAWA members, build their résumé, support the organization and have a lot of fun while they're at it! Current volunteer opportunities include Over the Top, Crafternoons, Newsletter mailings, Bingos. Contact Lindsey at [programs@mawa.ca](mailto:programs@mawa.ca) if you are able to help us out with any of these jobs.

## New Hours

With the exception of the Over The Top drop off days of Tuesday, February 25 and Tuesday, March 4, the MAWA office will be closed on Tuesdays until further notice. We have so many programs going on, we need to focus our staff time! If you need to see or speak to someone outside of regular hours (Wed. – Fri., 10:00 am – 4:00 pm), please call and make an appointment. Thanks for your understanding.

## Members' Showcase

September 5 – October 4, 2014, at MAWA  
Submission details TBA

This fall, MAWA will host a Members' Showcase, featuring one work in any media (including video) by any MAWA member who wishes to participate. Our intention is to fill the north wall of our programming space, virtually from floor to ceiling, with the vast range of work being produced by you, our members. This celebration of creativity will be coordinated by independent curator Jennifer Smith. Stay tuned for details regarding submission guidelines, dimensions of works being accepted and duration of videos.

In September and October 2014, almost every professional arts centre in Manitoba will be exhibiting work by Manitoba women artists in recognition of MAWA's contribution to the arts community. The only exceptions, Plug In ICA and Urban Shaman, will be featuring the works of Indigenous women artists whose traditional territories predate provincial boundaries. Even though these exhibits will feature many, many women artists, there are many, many more! And we want everyone to be included! The MAWA Members' Showcase will be part of the MAWA 30th anniversary exhibitions (for which there will be coordinated openings, shuttle buses and a brochure!), and an opportunity for all of us to "hang" on the MAWA gallery wall together.

And there will be more information on the exhibitions city-wide and beyond coming soon!



January's WAM! Wall: Francesca Carella Arfinengo, *Broken, Fixed*, mixed media, 2013

# What You Missed



Barb Hunt delivering the Wendy Wersch Memorial Lecture, *We are all of us made by war...*, Cinematheque, Nov. 2013



Jaime Black (standing right) in discussion after her performance and First Friday lecture, *The Persistence of Memory*, Dec. 2013



Participants in Elaine Stocki's Mini-Mentorship, focusing on creating a photographic body of work, Nov. 2013



Mukluk makers hard at work at Gloria Beckman's workshop, Dec. 2013



Queti Azurin (standing centre), illustrating pulp paper building techniques at her Crafternoon, Dec. 2013



Alix Lanyon-Taylor after installing her artwork on the WAM! Wall, Dec. 2013



Jasmine Parisian (left) teaching the Peyote beading stitch at her Crafternoon, Jan. 2014



MAWA's Interim Program and Administrative Coordinator Lindsey Bond (left) and Co-ED Shawna Dempsey toast to another great year at MAWA, holiday party Dec. 2013



Visiting filmmakers (left to right) Zoe Hopkins, Tasha Hubbard, Janine Windolph and Helen Haig-Brown at the Native Women and Film Festival, Cinematheque, Jan. 2014



Sappho Zine Collective's zine launch and waffle party, Jan. 2013



Gloria Beckman teaching Mukluk Making II, Jan. 2014

# mawa

MENTORING ARTISTS FOR WOMEN'S ART

611 Main Street, Winnipeg, Manitoba, Canada R3B 1E1

(204) 949-9490 info@mawa.ca www.mawa.ca

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

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# Heads Up!



MAWA's staff is growing! Most of us, Dec. 2013

## FEBRUARY

- Thurs. Feb. 27  
7-9 pm      **Artist Bootcamp**  
Serena Keshavjee:  
*Buying Art and Building a Collection*

## MARCH

- Sat. March 1  
2-4 pm      **Performance**  
Rebecca Belmore, live video feed at the Winnipeg Art Gallery
- Sun. March 2  
2 pm      **Artist Talk**  
Rebecca Belmore at the Winnipeg Art Gallery
- Wed. March 5  
6:30-9 pm      **Artist Mothers at MAWA**  
*Mother Body Mother Earth*
- Wed. March 5  
10 am-9 pm      Last day to drop off Over The Top artworks
- Fri. March 7  
noon-1 pm      **First Friday Lecture**  
Jaimie Isaac and Leah Decter:  
*Decolonizing Artistic Practices*
- Fri. March 8  
noon-4 pm      **Craftstravaganza**  
Four instructors! Craft mayhem!
- Fri. March 14  
5-8 pm      **Over The Top birthday party and bidding begins!**
- Sat. March 15  
11 am-4 pm      **Over The Top bidding continues!**
- Sun. March 16  
2-5 pm      **Over The Top Art Auction and Cupcake Party!**

## APRIL

- Wed. April 1  
6:30-9 pm      **Artist Mothers at MAWA**  
*Mother Body Mother Earth*
- Fri. April 4  
noon-1 pm      **First Friday Lecture**  
Erin Sutherland: *Indigenous Curating*
- Fri. April 4  
7-9 pm      **Long Table Discussion**  
as part of *Off the Beaten Path* at the WAG
- Sat. April 5      **Showcase Opening**  
*Breaking Borders*  
RAMP North (continues until April 25)
- Tuesdays  
April 8 & 22 and  
May 6, 6:30-9:30 pm      **Mini-Mentorhsip**  
Chris Cooper: Sculpture

- Fri. April 25  
4 pm      Foundation Mentorship Program deadline

- Sat. & Sun.  
April 26 & 27  
10am-4 pm      **Skills Workshop**  
Seema Goel: All Things Wool

## MAY

- Fri. May 2  
noon- 1 pm      **First Friday Lecture**  
Brown, George & Unrau:  
*The Mother in Women's Art*
- Fri. May 2  
7-9 pm      **Showcase opening**  
*Winter Mothering*  
Artist Mothers at MAWA  
(continues until May 24)
- Wed. May 7  
5-7 pm      **Artist in Residence**  
Katherine Boyer: Meet 'n Greet and mini-talk
- Thurs. May 22  
7-9 pm      **Artist Bootcamp**  
Kaj Hasselriis: Tweeting
- Sat. & Sun.  
May 24 & 25  
10:30 am-4 pm      **Skills Workshop**  
Cheryl Orr-Hood: Encaustic

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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.*