



art + sharing = mawa



Dr. Sari Hannila (right) and MAWA members at *Bodies, Brains and Bones: anatomy drawing* at the University of Manitoba anatomy lab, May 2024

## Happy Birthday to You!

This year, MAWA is celebrating four decades of feminism, 40 years of art education, and 14,600 days of community and peer support. How will we mark this historic moment? With art!

Everyone is invited to *Reverberations*, an exciting exhibition curated by Abigail Auld and Jenny Western, reflecting the history of MAWA's Foundation Mentorship Program and the significant impact it has had on Manitoba women and gender diverse artists. (See pages 10-11.)

Jenny Western was Abigail Auld's mentor in the 2019/2020 mentorship year, and now they are collaborating. This kind of resonance is common at MAWA. Colleagues become friends, mentors and mentees become colleagues, connections are built. We work together, share resources, help each other to achieve our goals and rejoice in each other's successes.

MAWA is grateful to VIEW Winnipeg for amplifying MAWA's birthday by providing audio descriptions, to make the exhibition more accessible. We also thank the artists who are representing our shared herstory. But most of all, we are grateful to the 105 mentors and 316 mentees who have participated in the Foundation Mentorship Program over the past 40 years. Not everyone could be represented in this exhibition, but you have all contributed to a community in which we challenge ourselves to create ambitiously and rigorously and share our knowledge.

MAWA is you, so it's your birthday, too! Please join us in celebrating this milestone.

– Shawna Dempsey and Dana Kletke

## inside

- 2 Talks & Lectures
- 3 Donors
- 4 Exhibitions
- 5 Drawing
- 6 Workshops
- 7 Artist Boot Camps
- 8 Beading
- 9 Indigenous Art Night & Critical Discussion
- 10 40<sup>th</sup> Anniversary Exhibition
- 12 Mentorships
- 13 Eco Feminism
- 14 MAWA News
- 16 What You May Have Missed
- 18 Critical Writing
- 19 MAWA Staff and Board
- 20 Heads Up Calendar



### Public Art Will Guide Our Spirits

ARTIST TALK BY VAL VINT

Thursday | Sept 26, 2024 | 7 - 8 pm  
at MAWA | All welcome

To help open our hearts in the lead-up to the National Day of Truth and Reconciliation, artist Val Vint will share her public art projects and talk about the transformative power of Indigenous public art. She will begin her talk with a smudge.

Métis artist Val T. Vint works in painting, fabric work, ceramics, willow work, beading and more. After graduating with a Fine Arts degree, Vint also became a designer and worked in theatre, film and performance art. She is a founding member of the Buffalo Gals Drum Group. Her public sculpture *Education is the New Bison* is located at the Forks, as is *Niimaammaa*, created in collaboration with Jaimie Isaac and KC Adams.

Val Vint says, “Born in Winnipegosis, Manitoba, I spent the most meaningful part of my childhood in the bush chasing foxes and pelicans with my Grandfather, a conservation officer.



Val Vint, *Education is the New Bison*, public sculpture, 2020

My cultural heritage makes me feel that I have a licence to investigate all forms of art. The Métis were fiercely independent by nature; they did everything for themselves, developing a self-sufficient and highly versatile culture. My work is varied because of that spirit, and it would be impossible to contain it within one medium. My life’s work over the last 40 years has focused on a combination of engineering, art, cultural expression, community programming and a personal art practice.”



### The Wendy Wersch Memorial Lecture The 10 Tenets of Indigenous Littoral Curation

BY CATHY MATTES

Sunday | Oct 20, 2024 | 2 - 3 pm  
at Dave Barber Cinematheque, 100 Arthur St.

Reception to follow | All welcome

*Presented in partnership with Video Pool Media Arts Centre  
and supported by The Winnipeg Foundation*

Cathy Mattes will discuss what she has named Indigenous Littoral Curation, when curators activate and embody their respective knowledge systems through collaboration, open-ended dialogue and “generous reciprocity.” In the lecture she will locate and name the 10 Tenets in a dialogic, responsive and self-reflective manner.

Cathy Mattes is a Michif curator, writer, and art history professor based in Sprucewoods, Manitoba. She has a PhD in Indigenous Studies from the University of Manitoba, and currently teaches at the University of Winnipeg in the History of Art and Curatorial Studies programs.

*Witnesser*, performance  
by Lori Blondeau with the  
assistance of Jaimie Isaac  
and Melissa St. Goddard,  
installation by Lori Blondeau  
and Theo Sims,  
Winnipeg Art Gallery,  
2022



Her curation, research and writing centres on Indigenous knowledge-centred curatorial practice as strategies for care.

The Wendy Wersch Lecture is an annual event that celebrates the memory of Winnipeg artist Wendy Wersch and is dedicated to exploring issues related to autonomy for women artists. The lectures focus on women in the arts as role models for innovative cultural investigation. The series builds awareness of feminist art criticism, activism and practice.





**Knowledge Repatriation**

ARTIST TALK BY CYNTHIA BOEHM

Sunday | Oct 27, 2024

11 am and 1 pm

at the Manitoba Museum, 190 Rupert Ave.

All welcome! Spaces are limited (10 per group)

General \$20, Museum member \$15

To register and pay, go to [manitobamuseum.ca/event/knowledge\\_repatriation\\_talk\\_2024/](https://manitobamuseum.ca/event/knowledge_repatriation_talk_2024/)

Presented in partnership with the Manitoba Museum

Cynthia Boehm will talk about her extensive research in the process in recreating her great-grandmother’s beading, which will be brought out from the vault of the Manitoba Museum and shared. This is an artist talk across generations, celebrating the work of Boehm’s ancestor and other historical beaders, whose skill and artistry rivalled that of “masters” in any artform, globally.

**Sign up for one of two groups:**

- 11:00 am introductory remarks in the lounge
- 11:15 am first group in the lab: Boehm speaks and answers questions
- 12:00 pm first group able to visit the Museum
- 1:00 pm introductory remarks in the lounge
- 1:15 pm second group in the lab: Boehm speaks and answers questions
- 2:00 pm second group able to visit the Museum



Cynthia Boehm’s and her great-grandmother’s beaded gauntlets

Cynthia Boehm is a practising expert in the beadwork and embroidery patterns of her Cree-Métis ancestors, specifically the bold and vibrant designs from her home community of Norway House that were produced during the fur trade in the mid- to late 19th century. She was commissioned by the Glasgow Museums Resource Centre in 2020 to produce a “resilience mask,” and in 2019 was awarded the Barbara Cook Endres First Place Award for her stand-alone floral beaded piece *My Journey Home — Honouring Our Grandmothers* at the Manitoba Society of Artists Provincial Open Juried Competition. Her work is not only reflective of her desire to create beautiful pieces, but to honour her grandmother and her community members, whose work continues as a source of pride and love.

**thank you to our recent donors**

**Thanks to your generosity and support,** MAWA was able to find and renovate a new home, while continuing to offer high-quality visual arts programming. We are sincerely grateful to everyone who shared their resources and time during this transition. Ever onward!

- |  |   |  |
|--|---|--|
| Anonymous                                  | Natasha Halayda   | Debra Schweyer                               |
| Susan Aydan Abbott                         | Tracy Holden  | Elizabeth Sellers                            |
| Ana Azevedo                                | Barb Hunt   | Sheridan Shindruk in memory of Lara Skoglund |
| Sonya Ballantyne                           | Barb Janes  | Jennifer Smith                               |
| Lisa Carter                                | Clare Lawlor in memory of Lilian Firner                     | Reva Stone                                   |
| Connie Chappel                             | Lisa Martens  | Brenda Stuart                                |
| Yvette Cenerini                            | Brendan McKeen  | Scott Young in memory of Jocelyn Chorney     |
| Rochelle Ehinger                           | Michelle Mismash  | Terry Vatrt                                  |
| Allan Faurshou                             | Jennifer Porter   | Iris Yudai                                   |
| Karen Fletcher in memory of Ewart Fletcher | Taylor LaRocque in honour of Carol LaRocque and Tammy Braun |  |
| Briony Haig                                |   |  |

## Sheila Butler: *Other Circumstances*

EXHIBITION CURATED BY PAMELA EDMONDS AND PATRICK MAHON

Aug 29 to Oct 26, 2024 | Monday - Friday | 9 am - 5 pm

School of Art Gallery, University of Manitoba, 180 Dafoe Road

Opening Reception: Thursday | Sept 19, 2024 | 7:30 - 9 pm

Panel Discussion: Pamela Edmonds, Patrick Mahon, Suzie Smith and Diane Whitehouse:

Thursday | Sept 19, 2024 | 6 - 7:30 pm | ARTlab 136, U of M School of Art Gallery

All welcome!

*Presented by the University of Manitoba School of Art Gallery with the support of MAWA*

Join us for this retrospective and panel discussion focussing on the work of Sheila Butler, one of MAWA's foremothers. Butler is a celebrated painter, printmaker, community leader and artist-activist whose career has spanned over 50 years.

Sheila Butler was born near Pittsburgh and was educated at Carnegie-Mellon University before emigrating to Canada in 1962. In the 1960s, she worked with her former husband, Jack Butler, and numerous Inuit artists in Baker Lake, Nunavut to found the Sanavik Arctic Cooperative. Butler lived and worked in Winnipeg for many years where, along with colleague Diane Whitehouse, she co-founded MAWA. Butler taught studio art courses at the University of Manitoba's School of Art and art history courses at the University of Winnipeg. In 1989, she took up a teaching position at Western University in London, Ontario, where she was influential in the development of the Department of Visual Arts and its graduate programs. In 2022, Butler returned to Winnipeg, where she now resides. Her work has been widely exhibited in Canada and abroad, and can be found in public collections, including those of the National Gallery of Canada and the Winnipeg Art Gallery, as well private and corporate collections.



Sheila Butler, *Leap and Fall*, acrylic on canvas, 87" x 57", 2009



MAWA Members' Show *Food*, September 2023

This fall, MAWA is hosting a members' showcase and sale entitled *Play*. It will feature one work from every MAWA member who chooses to submit, in a wide range of styles and mediums. Some of the art will be for sale, with all proceeds going to the artists.

Want to exhibit? The maximum finished dimensions we can accommodate are 2 x 3 feet (including frame if applicable). Work can be submitted framed or unframed. To download the submission form, go to [mawa.ca/events/showcases-and-exhibitions](http://mawa.ca/events/showcases-and-exhibitions). Drop off your artwork at MAWA on Friday or Saturday, Oct 25 - 26, noon - 4 pm. If these times do not work for you, or if you have questions, call Alison at 204-949-9490.

## *Play: A MAWA Members' Show and Sale*

Artwork drop-off:

Friday and Saturday | Oct 25 - 26, 2024 | 12 - 4 pm | at MAWA

Opening: Friday | Nov 1, 2024 | 5 - 8 pm | at MAWA

Exhibition:

Wednesday-Friday | Nov 1 - Dec. 6, 2024 | 10 am - 4 pm

Closing party: Friday | Dec 6, 2024 | 5 - 8 pm

Play exists for enjoyment. It encompasses sports, games and more. To play is to engage, to activate, to take part. One can play a trick or act in a play. It is also a move: "Nice play!" There is an aspect of improvisation, spontaneity and the unexpected to play: making it up as we go along. Play can have goals, literal and figurative, or be open-ended; it can move teams of people to physical prowess or take place in a single imagination; it can provide pleasure in doing and even in being watched. Play is one of the hallmarks of childhood—indeed an important way we learn—but is embraced by humans of all ages, as well as mammals and birds. As artists, making a mark, a stitch, a gesture or a sound intrinsically connects us with play, playfulness and the joy of being.



## Feminist Figure Drawing

Tuesdays | Sept 24, Oct 29 and Nov 26, 2024

7 - 9:30 pm | at MAWA

Free for MAWA members; others \$10

All women and gender diverse  
artists welcome

Drawing the human body has always been a foundational part of artistic development. MAWA offers an opportunity to draw live models in a feminist environment.

No need to register, just show up. Doors open at 6:30 pm to give you time to set up. The model begins at 7 pm for quick gesture drawings, followed by longer poses. Participants are asked to bring their own materials. Drawing boards are provided.



Carol-Ann Bohrn,  
photo by Silas Chipelski

## Figure Drawing at the Sheila Butler Exhibition

Wednesday, Oct 16, 2024, 6 - 8:30 pm

at the School of Art Gallery,

University of Manitoba, 180 Dafoe Road

Free! | People of all genders welcome

*Presented in partnership with the University of Manitoba  
School of Art Gallery*

Much of Butler's work captures the female body in motion. Inspired and surrounded by her work, this figure drawing session will feature model Carol-Ann Bohrn, a well-known Winnipeg contemporary dancer, choreographer and former Foundation Mentorship Program mentee. This is fitting, as Sheila Butler helped to found MAWA in 1984 and launch its longstanding mentorship program in 1985.

The free drawing session will begin with a brief tour of the exhibition with Gallery Director Blair Fornwald, followed by two hours of drawing in a U of M studio. It will include quick and longer poses by the dynamic model Bohrn. Participants are asked to bring their own materials. Drawing boards are provided. No need to register, just show up.

## Mentorship Essentials

WITH SHAWNA DEMPSEY AND ADRIANA ALARCÓN

Saturday | Sept 14, 2024 | 1 - 4 pm | at MAWA

\$50 | Registration and payment deadline: Friday | Sept 13 | at 4 pm

All welcome! [mawa.ca/events/mentorship-workshops](https://mawa.ca/events/mentorship-workshops)

This workshop will explore the dynamic of the mentor/mentee relationship through a variety of activities designed to highlight participants' own experiences, strengths, skills and gifts. Topics discussed will include establishing goals, defining structure, boundaries and expectations, avoiding pitfalls and negotiating conflict. The workshop will also explore different learning models and a variety of approaches. It is a practical how-to for anyone considering setting up a mentorship program, anyone who will be mentoring or anyone who works in peer-based arts education, and is based on MAWA's experience as a pioneer in the field of arts mentorship for the past 40 years.

MAWA Co-ED Shawna Dempsey has mentored for MAWA, Video Pool and Manitoba Arts Network. MAWA Program and Outreach Coordinator Adriana Alarcón leads MAWA's Foundation Mentorship Program. They have both lectured and taught workshops on mentorship nationally.



Mentorship Essentials participants at work, September 2023

## Moccasins Workshop

WITH CAROLE FRÉCHETTE

Tuesdays | Sept 10, Oct 8, Nov 5 and Dec 3, 2024 | 6 - 9 pm | at MAWA

\$140, all materials provided | To register and pay go to [mawa.ca/events/workshops](https://mawa.ca/events/workshops)

All welcome; spaces are limited (15)

This four-part workshop takes you step-by-step through the moccasin-making process... have a pair ready for the winter or make an amazing holiday gift! Note, this is not a drop-in program. Registration is required and participants are expected to attend all four sessions.

Carole Fréchette is French-speaking Métis, originally from St. Malo, Manitoba. Her mother began teaching her how to make mukluks, moccasins, mitts and medicine pouches when she was 12 years old. Fréchette has taught workshops throughout Winnipeg through the *City of Winnipeg Leisure Guide*, Indigenous organizations and Winnipeg school divisions since 1998.



Carole Fréchette (right) and a participant show off a pair made at last year's workshop, December 2023

## Miniature 3D Portraits in Polymer Clay

WITH BRIONY HAIG

Saturday and Sunday | Nov 9 and 10, 2024 | 1 - 4 pm | at MAWA

\$50, all materials provided | To register and pay, go to [mawa.ca/events/workshops](https://mawa.ca/events/workshops)

Registration deadline Nov 5 at noon | All welcome! Spaces are limited (15)

Polymer clay is a synthetic clay that is easy to work with. In this workshop, artist Briony Haig will guide participants through the steps of making an armature out of wire and foil, kneading the clay to make it workable, and then building a polymer clay body on top of the armature. You can make a realistic mini-me or a fantasy humanoid character. Please bring a photograph of the person you are using as a reference. After your character is made, it will need to be baked in your home oven at a low temperature. A transportation pan and baking instructions will be provided.

Briony Haig is an artist who works in mixed media. She studied at the University of Manitoba School of Art and is a graduate of MAWA's yearlong Foundation Mentorship Program. Her work has been exhibited in galleries across Manitoba. Haig belongs to the Gimli Art Club and the Bechdel Seven Artist Collective.



Briony Haig, *Feminist*, polymer clay, 2017

If finances are a barrier,  
please contact Dana at  
[dkletke@mawa.ca](mailto:dkletke@mawa.ca).



### Artist Boot Camps

Presented in partnership with Creative Manitoba

All are welcome to attend these free online workshops, designed to help you advance your art career. To receive a link, email [training@creativemanitoba.ca](mailto:training@creativemanitoba.ca) or watch the MAWA website and emails for information on how to tune in to the Zoom livestream. Within a couple of weeks of broadcast, the workshops will be available with autocaptioning at [mawa.ca/videos/professional-advice](http://mawa.ca/videos/professional-advice).

### Social Media for Creatives

WITH CHRISTINE BROUZES AND CORI JAYE ETTIENNE  
Thursday | Oct 10, 2024 | 7 - 9 pm | online

Learn how social media can help build your audience and support your art practice. This workshop will cover the basics, including which platforms are best suited to your artistic career. It will discuss how to work with the intricacies of algorithms, how to reach your niche market using hashtags, and the importance of providing your viewers with top-notch content and engaging storytelling. Everyone has a different relationship with social media. You can focus on which strategies and platforms will be the most suitable for you and your art practice. Please have your cell phone or tablet handy for this active workshop.



**Christine Brouzes** is a Métis beading and polymer clay artist. Her passion for communicating important images and messages is evident in her work. From advocating for MMIWG2S+ calls to action to developing safe transportation options, Brouzes is a dynamic community member who gives presentations and also speaks through her art.



**Cori Jaye Etienne** is an artist, educator, mentor and mental health advocate. Over her creative career, she has developed a unique style of vibrant surrealist and pop-art painting that conveys positive messages to the community. Leveraging her expertise in marketing, graphic design, and digital media, Etienne uses social media platforms such as Instagram and YouTube to promote the importance of following your dreams.



### Selling Your Work in Gift Shops

WITH CANDACE LIPISCHAK  
Thursday | Oct 17, 2024 | 7 - 9 pm  
online

Candace Lipischak will share tips and experience regarding how to sell your work in gallery and museum gift shops, including finding a shop that's "a fit," pricing, and tracking sales. They will discuss the Who, What, When, Where and How, as well as price points, demographics, commissions and more.

Candace Lipischak is a French-Métis/Polish artist and entrepreneur from Treaty 1 territory. A painter, sculptor, illustrator, and antler carver, they are also the owner of Fat Daug (short for Father/Daughter). Since 2015, Lipischak has sold thier jewelry, art cards and tees, as well as art work, both online and at various boutiques such as (Shop)WAG-Quamajuk, the Musée de Saint-Boniface Museum and Made Here for You. They reside in Otterburne, Manitoba. [fatdaug.com](http://fatdaug.com) and [candacelipischak.com](http://candacelipischak.com)

### Applying for Exhibitions

WITH ANNA BINTA DIALLO AND SARAH HODGES-KOLISNYK  
Thursday | Nov 14, 2024 | 7 - 9 pm | online

Learn essential tips for preparing exhibition applications, from the perspective of an artist who applies and a gallery director who receives submissions. This workshop will help you to identify the right exhibition spaces for you, understand various types of calls for proposals, and create standout applications and support materials.



Photo by Vincent Lafrance

**Anna Binta Diallo** is a multidisciplinary visual artist who explores themes of memory and nostalgia to create unexpected works about identity. She is currently an Assistant Professor at the University of Manitoba's School of Art on Treaty 1 territory. She is represented in Canada by Towards Gallery.



**Sarah Hodges-Kolisnyk** is the Director of the Mennonite Heritage Centre Gallery at the Canadian Mennonite University, Winnipeg. She is also a photographer and holds a Master's Degree in Cultural Studies with a specialization in curatorial practices and a Communications degree with a minor in art history.

## Cross-Cultural Beading Circle

Monday evenings | 6 - 8 pm | at MAWA

\$10 materials fee

To register and pay, go to [mawa.ca/events/cross-cultural-beading-circle](https://mawa.ca/events/cross-cultural-beading-circle)

All welcome! Spaces are limited (17)

Everyone is invited to learn in a welcoming atmosphere. No experience necessary. Novice and experienced beaders of all cultures, ages and genders are welcome. Sessions feature a guest beader, who will share their history with beading and their techniques. A materials kit (incl. beads, thread, cloth and leather) will be available.

Each instructor will offer their workshop twice, to create opportunity for more participants (do not enroll in both sessions of the same workshop). If you register and find you cannot attend, please cancel with ample lead time so folks on the waiting list can participate. If finances are a barrier, please contact Adriana at [programs@mawa.ca](mailto:programs@mawa.ca).



**Sept 16 and 23, 2024:**

### Orange Shirt Pins (new style) with Cheryl Starr

Orange Shirt Day is named in honour of Phyllis Webstad, who had her new orange shirt taken away on her first day of residential school. Orange Shirt Day honours residential school survivors and remembers those who did not survive. It is an opportunity for all peoples of this land to discuss colonization, past and present, and gather in a spirit of reconciliation. This workshop will be taught by Blue Horse Woman, whose colonial name is Cheryl Starr. She is an Anishinaabe kwe from

Sagkeeng First Nation, currently living in Winnipeg. She learned to bead at a very young age, but life took her away from it. She reconnected with beading 10 years ago when her daughters wanted to learn. She is honoured and proud to see her pieces walk around this city and abroad! For many years beading sustained her family and she is happy to be able to pass this knowledge on through teaching others.

### Oct 7 and 21, 2024: Lavender Fringe Earrings with Bionca Harper

Bionca Harper is Anishinew from Treaty 5 Red Sucker Lake and now resides in Winnipeg. She has been creating beaded jewelry since June 2023 and is still learning. Since she didn't grow up with it and had been wanting to bead for a very long time, she taught herself by watching YouTube and asking her cousins questions. She makes beaded fringe earrings, brickstitch earrings, beaded necklaces and bracelets, which she sells at local craft shows and markets. You can see her work [@bioncas\\_beadings\\_](https://www.instagram.com/bioncas_beadings_).



**Nov 4 and 18, 2024:**

### Lanyard Wrapping with Leona Fontaine

For Leona Fontaine, beading is a form of healing. She learned new art and beading techniques at places like Studio 393, Studio Central and the Winnipeg Adult Education Centre and during her residency at Artbeat in 2022. She has always been creative, but during COVID she found that creativity was a way to help cope with life's traumas. She paints, beads, draws, takes photos, makes trees of life and much more. She uses her knowledge to teach others how to do these things as well.





# indigenous art night



## Indigenous Art Night with Jessie Jannuska Grandmother and Child Mixed-Media Pin

Wednesday | Oct 23, 2024 | 7 - 9 pm | at MAWA

To register and pay, go to [mawa.ca/events/workshops](https://mawa.ca/events/workshops)

\$20 materials fee

For Indigenous people

Indigenous art nights are an opportunity for Indigenous women, girls and Two-Spirit Women-Identified people to come together to share and learn. In this workshop, Jannuska will lead you through drawing your unique design and adding details in single-needle flat-stitch beading. She will conclude with a demonstration of the beaded edging.

Jessie Jannuska (she/her) is a Winnipeg-based Indigenous visual artist and art workshop facilitator. She is of mixed Dakota, Ojibway and settler descent and is a member of Canupawakpa Dakota Nation in Treaty 2 territory. Jannuska works in mixed media, beadwork, acrylic, crankies and murals.



Jessie Jannuska, *Every Child Matters*, mixed media, 2024

# critical discussion

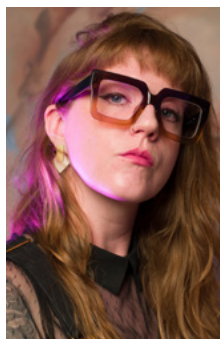


Photo by Rylaan Gimby

## Critical Painting Perspectives

WITH LAURA LEWIS

Mondays | Oct 7, Nov 4 and Dec 2, 2024 | 9 - 10:30 am | online

Free! For women and gender-diverse painters

This reading group is dedicated to exploring ideas, practices, theory and criticism with respect to contemporary painting. Start the month (and morning) with paint! Join the conversation on the first Monday of every month at 9 am, to discuss the selected reading over a virtual cup of coffee. Interested in participating? Email [laura@mawa.ca](mailto:laura@mawa.ca) for links to the month's short accessible article and the Zoom meet-up.

Laura Lewis is a queer visual artist originally from Halifax, and a 2018 graduate from the BFA Honours program, School of Art, University of Manitoba, who is currently based in Winnipeg. Lewis's conceptual figurative painting practice explores philosophical questions concerning identity and sexuality.



Bev Pike, *Chanting Grotto*, metallic gouache on paper, 2.4 m x 5.5 m (8 x 18 ft), 2023

## Reverberations: 40 Years of MAWA's Foundation Mentorship Program

Opening party: Friday | Sept 6, 2024 | 6 - 8 pm | at MAWA

Exhibition continues Wed - Fri | Sept 11 - Oct 18, 2024 | 10 am - 4 pm

Nuit Blanche: Saturday | Sept 28, 2024 | 8 - 10 pm

### Curatorial Essay by Abigail Auld and Jenny Western

To mark the 40th Anniversary of the Foundation Mentorship Program (FMP),<sup>1</sup> MAWA asked us—Abigail Auld (mentee, 2019) and Jenny Western (mentor, 2010, 2019)—to curate an exhibition featuring work by past participants in MAWA's core program since 1985. Over four decades, 400+ emerging and established artists have engaged in mentorship through this initiative. The breadth of FMP graduates is astonishing and artwork produced by this rich, multigenerational group could yield several distinct exhibitions. Yet, tasked with conceiving a small exhibition, we wrestled with how to approach the dynamic cohort and the impossibility of condensing varied experiences. Instead, rather than encapsulating the program as a whole, presenting works by the 11 artists in *Reverberations* connects with a founding motivation of the program—to foster resilience through interpersonal exchange.

From the outset, MAWA convened around mentorship, identifying intergenerational and peer-based learning as means to effect systemic change. Forty years later, reverberations across these relational networks have fundamentally altered the surrounding art ecology. In response, we found ourselves thinking about the significance of accessing and creating support systems. How are collective resiliencies and self-actualization nurtured? What kinds of exchange, correspondence and relationality allow divergent lifeforms to flourish and persevere?

For her series *Table Making*, **Lisa Wood** invited fellow artists to share a meal and conversation about art/life. Video documentation of these one-on-one encounters informed portraits that capture each subject mid-thought, in poses reminiscent of depictions of divine inspiration in art history. As viewers we are brought into this intimate exchange, witnessing the flicker of thought across the subjects' expressions and gestures, and the open vulnerability intrinsic to processing ideas together.

Like the exchanges in Wood's paintings, **Jo-Anne Balcaen's** *Survey for Cultural Workers / Questionnaire pour travailleurs culturels* illuminates an essential force behind arts production. Balcaen posed questions about the daily challenges and motivations of cultural workers, and compiled the anonymized responses of curators, coordinators, administrators and technicians into a training-manual-like publication. These testimonies recount the psychic tensions of working between artists and organizational constraints—a tightrope walk that involves added weight for the cultural worker whose employment can both stabilize and confine their own artistic pursuits.

Though **Laura Lewis's** *Self-Portrait in Oscillation* depicts a lone subject, the painting emerged in relation to others. Lewis explains that her turn toward self-portraiture occurred after years spent painting queer artists and friends. The strength and vulnerability shown by those who posed for her inspired Lewis's turn inward, in part to reciprocate the gift of allowing oneself to be seen.<sup>2</sup> The resulting self-portrait explores multiplicities,

examining the body, vulnerability and queerness, in relation to a community not present in the gallery but felt in the strength of self-knowledge shown here.

**Francesca Carella Arfinengo** explores a distant relational network through her revival of "dump" roses—discarded florist's blooms—in dyed textiles. This work led Arfinengo to trace South American-grown flowers through Miami, Florida to shops across North America. *Gifts Up the Chain* developed as an offering of return, with dried roses bundled in dyed silk sent back through the supply chain. Arfinengo's gallery installation is possible because some parcels were rendered undeliverable by disconnected postal networks, highlighting the profound asymmetry that enables networks of extraction.

**Vi Houssin's** *Principle of Correspondence* examines delicate balance. Small, beadwoven tokens portray insects arranged in a seemingly symmetrical specimen-like display. Up close, the pinned mosquitoes, centipedes, water scorpions and dragonfly reveal schisms. Skewed colour inversions and shifted bilateral symmetry muddle the expected conventions of mirrored binaries, instead showing beauty in glitches, balance in asymmetry. Houssin links these expressions to the Métis beadwork practice of intentionally stitching in misshapen or off-colour "spirit beads" as an act of humility.

At first glance **Mélanie Rocan's** *Passing Through* appears to be a circus tent that has collapsed. But upon closer inspection the colourful jumble of brush strokes appears



AO Roberts,  
*Caul Hemlock (Say it Ain't So #7)*,  
ink on lampblack on paper,  
19.5" x 27.5", 2016

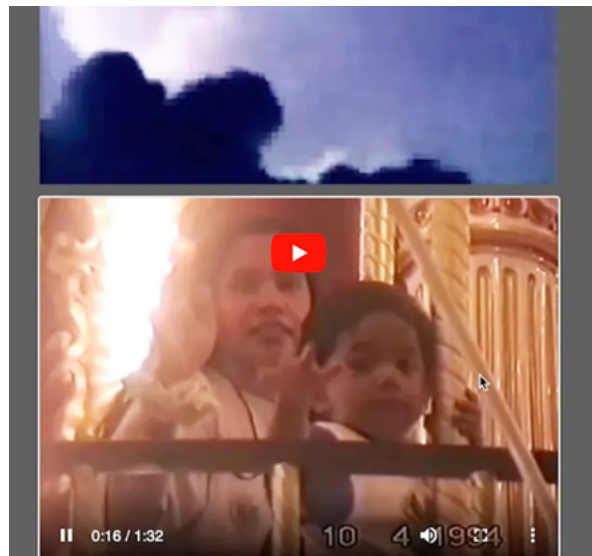
<sup>1</sup> Originally called the Foundation Advisory Program

<sup>2</sup> Lewis, Laura, "Artist Talk with Laura Lewis" (lecture, Modern Fuel Artist-Run Centre, Kingston, Ontario, July 10, 2024). Online.





Laura Lewis, *Self-Portrait in Oscillation*, oil on canvas, 120" x 72", 2023



Leslie Supnet, *Sing to Me the Song*, video, 5 min. 25 sec., 2020

to materialize and dematerialize an assortment of items before our eyes: a quilt, broken frames, the head of a hobby horse. The piece nudges us to consider the temporality of the natural world, a place we are only passing through. Here is the memory of something long past, an unstable exchange between the known and the remembered.

AO Roberts's *Say It Ain't So* meditates on loss and preservation through abstractions of technology, language and grief. Each text portrait corresponds to a person in Roberts's life who has passed. Blackened surfaces reference a phonograph—a 19th-century device that turned sound into a visual record, scratching soundwaves into lampblack-coated paper. Pastel text silkscreened over a soot surface imprints words from a glossary created by a 12th-century nun.<sup>3</sup> Reaching across time, these portraits layer an extinct language and silent recordings in communion with those no longer here.

Leslie Supnet's video *Sing to Me the Song* was created in 2020 as a reflection on how the grief and stress of isolation brought a newfound vividness to her dreams. Home movies, in conjunction with found footage of families visiting the Philippines, stand in as a metaphor for Supnet's soaring dreamscapes. The subjects of her video appear so full of joy that there is a comfort here that transcends the subconscious state in a time of deep uncertainty.

Sarah Crawley's body of work *at the water's edge* reflects on the grief she experienced at her mother's passing. Crawley lay along the shoreline of a lake to capture the 45-minute exposure of the images seen through her hand-built pinhole camera's aperture. This required her to stretch out across land and often freezing water, contemplating not only the loss of her mother but the liminal space upon which her vulnerable body rested. The resulting piece reflects a state of fragility.

Lita Fontaine has been a cultural leader and mentor in various capacities in the Indigenous art scene in Winnipeg and beyond, including her role as a MAWA mentor in 2009. Her work often uses bold colours alongside symbols such as the dress, the tipi, and the medicine wheel to explore powerful feminine energy, one that speaks to the important role of the individual and the community.

Aganetha Dyck has the honour of being one of MAWA's very first mentors and the distinction of having participated in that role on five separate occasions over the years. As a cultural worker juggling many hats, one of her earlier works speaks to domestic labour by creating a sculptural piece consisting of canned buttons. The juxtaposition of the two materials, buttons and glass jars, is arresting, and the piece is made even more delightful by the fact that Dyck's canned buttons are now, much like MAWA's FMP, entering their fourth decade of existence.

While the artworks in *Reverberations* coalesce around themes of interrelation, the artists themselves bear connections that stretch across and beyond the group. Aganetha Dyck mentored Reva Stone who mentored Jo-Anne Balcaen, along a mentorship chain that extends to include 13 other artists. We co-curators were paired in mentorship, as was Lisa Wood + Laura Lewis, AO Roberts + Francesca Carella Arfinengo. The many who both received and provided mentorship include Sarah Crawley, Lisa Wood, AO Roberts, and Leslie Supnet. Vi Houssin's beadwork insects originated as a response to an exhibition by another former mentee, Monique Fillion,<sup>4</sup> while Lisa Wood's portraits feature AO Roberts and former mentee Jessie Jannuska. These intersections demonstrate the myriad ways in which mentorship sets off reverberations. And, from one participant to another, with artists standing alongside, next to, in front of, and behind one another, the ripple effects continue.

<sup>3</sup> 12th-century abbess and composer Saint Hildegard of Bingen created the *Lingua Ignota* (unknown language).

<sup>4</sup> Fillon, Monique, *Embedded* (exhibition, Martha Street Studio, Winnipeg, Manitoba, June 9 – July 14, 2023). <https://www.printmakers.mb.ca/embedded-monique-fillion/>

## Rural One-on-One (ROOO) Mentorships, January - June 2025

Application deadline: Thursday | Nov 28, 2024 | at noon  
 For women and gender-diverse MAWA members who live in rural or northern Manitoba  
 Cost to successful applicants: \$75

This customizable, individual mentorship program is intended to serve your unique needs as a visual artist who lives in rural or northern Manitoba. It will provide you with focussed attention from a mentor of your choice, who can reside anywhere, locally, nationally or internationally. You and the mentor will be responsible for setting up meeting dates and times, in person or online. The mentor must not be someone you already have access to. The point of the ROOO Mentorship is not for them to provide a workshop for you, but to move your practice forward professionally.

In order to apply, you must reach out to the person you would like to work with and get a commitment from them to meet with you for 6 hours over a period of 6 months. MAWA will pay One-on-One mentors \$600. If you want

help in selecting a potential mentor, please call Adriana at 204-949-9490. We have a list of former mentors who may match your needs.

Once your mentor agrees, submit a single PDF labelled with your name that contains:

- 5 images of your work;
- a one-page letter introducing yourself, your art practice, your mentorship goals and how your mentor can help you
- your artist résumé (if you have one)
- a copy of email correspondence with the mentor.

Send the PDF in an email with “One-on-One Nov 2024” in the subject heading to Adriana at [programs@mawa.ca](mailto:programs@mawa.ca).

A limited number of mentee/mentor pairings will be selected. There is no fee to apply, but you must be a MAWA member. Successful applicants will be charged \$75 for the program. If finances are a barrier, please speak with MAWA staff. Note: Those who have been mentored in a different MAWA program in the past 3 years are ineligible to apply.



Karen Clark (a Flin Flon artist who participated in the One-on-One Program), *Study #6*  
*Panorama Saskatchewan Side*, acrylic on upcycled panel board, 16 x 122 cm, 2023

## Foundation Mentorship Program 2024-25

MAWA is pleased to welcome the participants in the upcoming year’s Foundation Mentorship Program (FMP). Mentor Patricia Eschuk will work with Leah Gertzen and Lia Karras; mentor Grace Han will work with Janelle Janz and Gabrielle Willms; mentor Bonnie Marin will work with Mishelle Aminov Kosonovsky and Lori Zébière; and mentor Dr. Suzanne McLeod will work with Michelle Pichette and Rae Swan. Artistic development, community-building and professional skills acquisition are the primary objectives of the FMP, offered at MAWA since 1985. It is MAWA’s core program and has been offered without interruption over the past 40 years.

## Summer Neuroscience Lab Artist in Residence

Congratulations to Anastasia Pindera, who spent part of the summer in the University of Manitoba Neuroscience Lab working with Dr. Sari Hanilla during the MAWA Art + Science Neuroscience Lab Residency.



Anastasia Pindera,  
*The Heavy Bear*,  
 mixed media installation  
 with wearable art, 2021.  
 Photo by Leif Norman





Helga Jakobson (left) and MAWA participants at Oak Hammock Marsh, October 2023

### Eco Feminist Art Club

WITH HELGA JAKOBSON

Sundays | Sept 8, Oct 6, Nov 3 and Dec 1

1 pm - 4 pm | at MAWA

All welcome; \$10 per session | To register and pay go to [mawa.ca/events/critical-discussion](https://mawa.ca/events/critical-discussion)

Each monthly meeting will focus on different subjects of enquiry, engaging with environmentalism, ecology and nature-based art explorations through the lens of intersectional feminism. Areas and topics to be explored will include foraging, wildcrafting, birding, plant identification and more! Tangible skills will be shared, such as foraging, plant and wildlife identification, as well as how to utilize scientific methodologies to support your creative practice. We will create through *plein air* drawing/painting, zine creation, wildcrafting techniques, natural dyeing, wild fibre textile working, wood working and more. Throughout, we will discuss Intersectional Feminist issues and topics in balance with ecological issues and concerns. We will touch upon academic and philosophic ideas. There are no required readings, but recommended

books include *Birding for a Better World: A Guide to Finding Joy and Community in Nature* by Molly Adams and Sydney Golden Anderson, *witchbody* by Sabrina Scott, *Against Purity* by Alexis Shotwell, and *Braiding Sweetgrass* by Robin Wall Kimmerer.

The goal of the Eco Feminist Art Club is to help cultivate a better world, full of reverence, with the focus on art as a conduit for transformation. Join MAWA as we journey through a universe where science and art overlap, where social justice and the environment intersect, and where artmaking and interfacing with nature is encouraged. Come for one session or all four; each will be independent from the last.

Helga Jakobson (she/her) is a transdisciplinary artist, often working in new media, with a particular affinity for sound as medium. Her practice focusses on loss, death and ephemerality. Lately her research has centred around this sixth mass extinction that we are living in, as well as how to live on a damaged Earth and how to make tangible the almost invisible and inaudible losses that are occurring all around us.



Want to get involved? Consider applying to join a MAWA committee or the Board (pictured, July 2024). See <https://mawa.ca/about/staff-board>



## Honoured Award Recipients

Congratulations to MAWA nominees Jennine Krauchi, winner of the 2024 Manitoba Arts Council Award of Distinction and the Winnipeg Arts Council Making a Difference Award, and Ekene Emeka-Maduka, winner of the Winnipeg Arts Council's RBC On the Rise Award.

Jennine Krauchi is a Métis beadwork artist who has actively shared her knowledge through hundreds of workshops at the St. Boniface Museum, the Manitoba Museum, Festival du Voyageur and MAWA, among others. In 2022/2023, she supported two emerging beadwork artists as a MAWA Foundation Mentorship Program mentor. She has created beaded gifts and regalia for the Manitoba Métis Federation and Ka Ni Kanichik; her designs appeared on two coins for the Canadian Mint in 2022 and 2023; and her work has been shown nationally and internationally, including at WAG-Qaumajug, the Canadian Museum for Human Rights and the National Gallery of Canada. It is no exaggeration to cite her artistry as pivotal to the recognition and revitalization of beading as an art form in the 21st century. Krauchi was co-nominated by MAWA, the Manitoba Craft Council and Manitoba Crafts Museum and Library.

Ekene Emeka-Maduka was born in Ngene, Awka South, Nigeria, but has lived in Winnipeg for many years. Before she had completed her BFA at the University of Manitoba's School of Art in 2020, she had begun exhibiting work in Winnipeg, New York, Lagos and London, UK. With a focus primarily on painting, she describes her work as a mode of storytelling that explores "the relationship between self-identification and communal identity." Recent exhibitions have included solo and group shows at the 1:54 Contemporary African Art Fair, Expo Chicago, Hofa House of Fine Art, and the Centre for Cultural and Artistic Practices. She is represented by Fabienne Levy, Lausanne, Switzerland. Emeka-Maduka was co-nominated by MAWA and Plug In ICA.



Award winners Jennine Krauchi (left) and Ekene Emeka-Maduka (right) with MAWA Program and Outreach Coordinator Adriana Alarcón at the Winnipeg Arts Council Mayor's Luncheon for the Arts, June 2024



Representatives from the Manitoba Craft Council, Manitoba Arts Council, Province of Manitoba and MAWA flank Jennine Krauchi (centre) after the awards ceremony at the Winnipeg Art Gallery, June 2024, with Krauchi's artwork *Frame* in the background.





The excitement of an online AGM ... how can you resist? October 2022



### Passing

Grace Eiko Thomson, a member of the MAWA Board in the 1980s, has passed in her ninth decade. Thomson earned a Bachelor of Fine Arts degree from the University of Manitoba and later a Master's degree from the University of Leeds, working under Griselda Pollock. She worked as a curator at Gallery I.I.I in Manitoba and the Burnaby Art Gallery in British Columbia, and as an advisor to the Sanavik Inuit Cooperative in Nunavut. In 2000, she became the inaugural Curator and Director of the new Japanese Canadian National Museum, now the Nikkei National Museum and Cultural Centre. She herself was a Japanese Canadian internment camp survivor. In 2021, Thomson published a memoir based on her family's experience, *Chiru Sakura: Falling Cherry Blossoms*. She died peacefully at home in Winnipeg.

### Annual General Meeting

Wednesday | Nov 6, 2024 | 7 - 8 pm | online

Everyone welcome; members have voting rights

Want to learn more about what MAWA does and how we do it? We invite you to attend the Annual General Meeting! Financial and programming reports for the fiscal year May 1, 2023 to April 30, 2024 will be presented. Hear about all the programs, the more than 100 artists who were hired, and the many ways in which MAWA programming is funded. All questions are welcome. To attend, go to <https://uso2web.zoom.us/j/87584790315>.

### Bursaries and Accessibility

Did you know that MAWA offers need-based bursaries? If you cannot pay the full cost of any MAWA program, contact Dana at [dkletke@mawa.ca](mailto:dkletke@mawa.ca). Full or partial financial support is granted confidentially on a case-by-case basis. Don't let financial circumstances prevent you from participating.

If you have any accessibility needs for any program, please let us know! Thanks to our partner Arts AccessAbility Network Manitoba, ASL interpretation is available for all MAWA programs if booked two weeks in advance. Contact Adriana at [programs@mawa.ca](mailto:programs@mawa.ca) and let us know what you would like to attend.

### Call Us!

Have something to say about feminist art history or theory? Consider proposing a critical writing topic. Or perhaps there is something you have always wanted to see at MAWA. Let us know. We welcome your ideas, proposals and programming "wish lists." Please contact Shawna at [dempsey@mawa.ca](mailto:dempsey@mawa.ca) or 204-949-9490 to talk.

### Legacy Month Report

MAWA holds a fund at the Winnipeg Foundation that we are growing to support the year-long Foundation Mentorship Program in perpetuity. In July, every donation that MAWA received was designated to this purpose. Thanks to your generosity, \$2,165 was raised! This amount will be partially matched from other sources, bringing us closer to ensuring that this impactful, sometimes life-changing program will continue. An extra-special thanks to all of the July donors who contributed! And note that any donation can be designated to the Legacy Fund. Just let us know.

what you may have missed



Participant Christina Manchulenko at the Focussed Mentorship in Performance Art, led by Sharon Alward, May 2024



Niamh Dooley (right) instructing at the Cross-Cultural Beading Circle, May 2024



Gallery goers enjoying the 37-person exhibition *Textural Dimension*, July 2024



Artist Cathie Ugrin talking about her work at the opening of *Textural Dimension*, July 2024



Artist Boot Camp, *Selling at Craft Sales and Markets*, led by Lora Roberts (middle left), June 2024





what you may have missed



Gender Queer curator Finn Culleton, June 2024



Gallery-goers enjoying the Gender Queer exhibition at MAWA, which featured works by youth aged 14-24, June 2024



Two of the Gender Queer opening night performers, Tamara Brady (left) and Tessa Laver-Wright, June 2024



Ribbon Skirt instructor Elder Gloria Buboire (right) helping a participant, May 2024



Proud Ribbons Skirt creators, May 2024

“Hair is everything. We wish it wasn’t, so we could actually think about something else occasionally, but it is. It’s a difference between a good day and a bad day. We’re meant to think that it is a symbol of power, that it is a symbol of fertility. Some people are exploited for it and it pays your fucking bills. Hair is everything.–

– Anthony<sup>1</sup>

## Hair Is Everything

BY LINDSAY INGLIS

Hair makes me nervous.

This constant, uncomfortable feeling remained subtly in the background until I saw Carissa Baktay’s exhibition *Form(er)* at Winnipeg’s C2 Centre for Craft in 2021. She exhibited a series of elegant sculptures in which she shaped horsehair into controlled forms using glass. She had full power over something I had continuously cried over.

My obsession with hair started one semester during my undergrad when I lost almost half my hair. At the time I wasn’t sure why, but I just couldn’t stop ripping it out.

Looking at Baktay’s pieces, I was simultaneously mesmerised and disgusted, but I didn’t know if I was disgusted with the work or with myself. Previously, I’d thought my fixation with my hair was irrational and superficial. I had tried to ignore it, but Baktay’s exhibition pushed it to the forefront.

The semester I lost my hair, I scoured the Internet, reading medical websites, blog posts, and watching *You Tube* videos as a new word seeped into my vocabulary: trichotillomania.

I had a history of depression and anxiety, but a form of OCD was new to me, and I couldn’t look in a mirror for more than a few seconds without crying.

In 2016, the *CBC* reported that trichotillomania affects roughly 2-5% of the population, the majority being women.<sup>2</sup> They also stated that the number is likely higher, and that the study didn’t take those with less severe cases into account.

Looking back, it makes sense that my worsening anxiety morphed its way into trichotillomania. It is well documented that hair reflects our mental wellbeing, and more often the deterioration of that wellbeing. Just as the study showed that trichotillomania primarily affects women, the history of hair and wellbeing in our culture is also predominantly in relation to women.

In Sylvia Plath’s *The Bell Jar*, Esther Greenwood’s shaved head is the final signifier of her declining mental health. Once she arrives at a hospital, a nurse gives her a mirror in which she does not recognize herself. Esther mistakes the mirror for a framed photograph of a stranger, and remarks:

“You couldn’t tell whether the person in the picture was a man or a woman, because their hair was shaved off and sprouted in bristly chicken-feather tufts all over their head.”<sup>3</sup> She goes on to describe her reflection’s bruised face, then breaks the mirror when recognition sets in.

In the fall of 2022, I worked as an intern for the Venice Biennale, and I was once again overcome by the use of hair in art.

Laetitia Ky, one of the artists representing Ivory Coast, exhibited photographs in which she created sculptures out of her own hair. In one photograph, she had turned her hair into a pestle, which she held above the mortar as though preparing a meal. The tool looked heavy in her unwavering arms and it was clear that she, and her hair, were two very strong entities.

Curiosity overtook me, and I began searching for other examples of hair in art. Since few eras handle an obsession as healthily as the Victorians, it was no surprise that they too created intricately detailed hair art. This was no longer a simple lock of hair passed on to a suitor as in the exchanges described by Jane Austen. The Victorians created the floral still life, some pieces framed, others sculpturally contained within a bell jar.

When hair is used as an artistic medium today, its appearance is often jarring. In Winnie Truong’s early drawings, figures are engulfed in their hair. It wraps around their entire body, either as a blanket or as a straitjacket, simultaneously calming and unnerving. These works, rendered in vibrant colours and often featuring intertwined florals, accentuate the importance of hair.

It feels surreal to me to describe hair as calming, since that has not been my own experience with it. Although perhaps it’s inevitable that someone with OCD would be drawn to Truong’s artwork. Wendy Paert writes that Truong’s work “appeals to an excessive, obsessive impulse.”<sup>4</sup>

I used to consider hair the bane of my existence. I avoided mirrors and was embarrassed to be seen without a hat on. While the hair itself wasn’t suffocating, the anxiety that came from it was. Truong’s drawings feel like recognition, like I’m no longer alone in my obsession with hair and, with that understanding, it feels like the bell jar has been lifted.





Winnie Truong, *My Best Friend Is Invisible*, pencil crayon on paper, 16" x 19", 2015

During the height of my experience with trichotillomania, I thought there was something wrong with me. I didn't understand the disorder and thought it embarrassing to think so much about my hair. But hair in our culture contains meaning far beyond the individual. Media is steeped in the messaging of unrealistic beauty standards, including standards for hair. Perhaps as a result, many women artists have been drawn to working with hair in order to understand and reconsider these narratives.

The anxiety that hair can cause isn't trivial or self-indulgent. Hair can be all-encompassing. In the simplest of terms, hair is the difference between a good day and a bad day.

*Lindsay Inglis is an arts writer, researcher and curator from Winnipeg, Manitoba, on Treaty 1 territory. She completed her MA at the University of St. Andrews and her BFA at the University of Manitoba.*

<sup>1</sup> *Fleabag*, Season 2, Episode 5

<sup>2</sup> Katrina Clarke, "The truth about trichotillomania - the hair pulling disorder." CBC, 24 November 2016 <https://www.cbc.ca/life/wellness/the-truth-about-trichotillomania-the-hair-pulling-disorder-1.3865541>

<sup>3</sup> Sylvia Plath, *The Bell Jar*. London: Faber and Faber, 1966, p. 168.

<sup>4</sup> Wendy Paert, "Being Material," in *Material Girls*, ed. Jennifer Matotek. London: Black Dog Publishing, 2015, p. 11.



329 Cumberland Avenue, Suite 203, WPG, MB R3B 1T2  
204.949.9490 | [info@mawa.ca](mailto:info@mawa.ca) | [mawa.ca](http://mawa.ca) | [arted.ca](http://arted.ca)  
office hours | Wed - Fri | 10 am - 4 pm

**BOARD OF DIRECTORS**

- Liz Barron
- Grace Braniff
- Tricia E. Brock
- Tracy Fehr
- Blair Fornwald
- Natasha Halayda
- Leona Herzog (Chair)
- Barb Hunt
- Monica Lowe (Secretary/Treasurer)
- Ashu Maan (Student Rep)
- Anastasia Pindera
- Jo Ann Pinera
- Roxy Renait (Vice Chair)

**BOARD MENTORS**

- Lisa Wood
- Iris Yudai

**STAFF**

- Dana Kletke (Co-Executive Director)
- Shawna Dempsey (Co-Executive Director)
- Adriana Alarcón (Program and Outreach Coordinator)
- Alison Davis (Administrative and Communications Coordinator)
- Yvette Cenerini (Art Education Specialist)
- Debbie Girard (Bookkeeper)
- June Derksen (Newsletter Designer)
- Sue Stewart (Newsletter Copyeditor)
- Aika Dorsa Kwayu (Student Intern)

Mawa and its programs are funded by donors, members and the following;



Canada Council for the Arts / Conseil des arts du Canada



NOTE THAT "AT MAWA" NOW MEANS 329 CUMBERLAND AVENUE, 2<sup>ND</sup> FLOOR, SUITE 203

## SEPTEMBER

Fri, Sept 6, 6-8 pm	<b>Reverberations Exhibition</b> opening party at MAWA	Thurs, Sept 19 6-7:30 pm, 7:30-9 pm	<b>Panel Discussion</b> about the work of Sheila Butler followed by Exhibition Opening - <i>Other Circumstances</i> School of Art Gallery, University of Manitoba, 180 Dafoe Rd.
Sun, Sept 8, 1-4 pm	<b>Eco Feminist Art Club</b> at MAWA	Mon, Sept 23, 6-8 pm	<b>Cross-Cultural Beading Circle</b> at MAWA Cheryl Starr: Orange Shirt Pins (new style)
Wed-Fri, Sept 11- Oct 18 10 am-4 pm	<b>Reverberations Exhibition</b> at MAWA	Tues, Sept 24, 7-9:30 pm	<b>Feminist Figure Drawing</b> at MAWA
Tues, Sept 10, 6-9 pm	<b>Moccasins Workshop</b> with Carole Fréchette at MAWA (first of 4 sessions; registration required)	Thurs, Sept 26, 7-8 pm	<b>Artist Talk:</b> Val Vint at MAWA
Sat, Sept 14, 1-4 pm	<b>Essentials of Mentorship Workshop</b> at MAWA Shawna Dempsey and Adriana Alarcón	Sat, Sept 28, 8-10 pm	<b>Nuit Blanche:</b> <b>Reverberations Exhibition</b> at MAWA
Mon, Sept 16, 6-8 pm	<b>Cross-Cultural Beading Circle</b> at MAWA Cheryl Starr: Orange Shirt Pins (new style)		

## OCTOBER

Sun, Oct 6, 1-4 pm	<b>Eco Feminist Art Club</b> at MAWA	Sun, Oct 20, 2-3 pm	<b>Wendy Wersch Memorial Lecture</b> Cathy Mattes: <i>The 10 Tenets of Indigenous Littoral Curation</i> at Dave Barber Cinematheque, 100 Arthur St.
Mon, Oct 7, 9-10:30 am	<b>Critical Painting Perspectives</b> online	Mon, Oct 21, 6-8 pm	<b>Cross-Cultural Beading Circle</b> at MAWA Bionca Harper: Lavender Fringe Earrings
Mon, Oct 7, 6-8 pm	<b>Cross-Cultural Beading Circle</b> at MAWA Bionca Harper: Lavender Fringe Earrings	Wed, Oct 23, 7-9 pm	<b>Indigenous Art Night</b> at MAWA Jessie Jannuska: Grandmother and Child Mixed-Media Pin
Thurs, Oct 10, 7-9 pm	<b>Artist Boot Camp</b> online Christine Brouzes and Cori Jaye Ettiienne: Social Media for Creatives	Fri & Sat, Oct 25 & 26 12-4 pm	<b>Play</b> art drop-off
Wed, Oct 16, 6-8:30 pm	<b>Figure Drawing at the Sheila Butler Exhibition</b> School of Art Gallery, University of Manitoba, 180 Dafoe Rd.	Sun, Oct 27, 11-12 or 1-2	<b>Artist talk:</b> Cynthia Boehm Manitoba Museum, 190 Rupert Ave.
Thurs, Oct 17, 7-9 pm	<b>Artist Boot Camp</b> online Candace Lipischak: Selling Your Work in Gift Shops	Tues, Oct 29, 7-9:30 pm	<b>Feminist Figure Drawing</b> at MAWA
Fri, Oct 18, 10 am-4 pm	<b>40th Anniversary Exhibition</b> Last day!		

## NOVEMBER

Wed-Fri, Nov 1- Dec 6 10 am-4 pm	<b>Play: MAWA Members' Show and Sale</b> at MAWA	Sat & Sun Nov 9 & 10, 1-4 pm	<b>3D Portraits in Polymer Clay Workshop</b> at MAWA with Briony Haig
Fri, Nov 1, 5-8 pm	<b>Play: MAWA Members' Show and Sale</b> opening party at MAWA	Thurs, Nov 14, 7-9 pm	<b>Artist Boot Camp</b> online Anna Binta Diallo and Sarah Hodges-Kolisnyk: Applying for Exhibitions
Sun, Nov 3, 1-4 pm	<b>Eco Feminist Art Club</b> at MAWA	Mon, Nov 18, 6-8 pm	<b>Cross-Cultural Beading Circle</b> at MAWA Leona Fontaine: Lanyard Wrapping
Mon, Nov 4, 9-10:30 am	<b>Critical Painting Perspectives</b> online	Tues, Nov 26, 7-9:30 pm	<b>Feminist Figure Drawing</b> at MAWA
Mon, Nov 4, 6-8 pm	<b>Cross-Cultural Beading Circle</b> at MAWA Leona Fontaine: Lanyard Wrapping	Thurs, Nov 28, 12 pm	<b>Rural One-on-One Mentorship</b> application deadline
Wed, Nov 6, 7-8 pm	<b>MAWA Annual General Meeting</b> online		

## DECEMBER

Sun, Dec 1, 1-4 pm	<b>Eco Feminist Art Club</b> at MAWA	Fri, Dec 6, 5-8 pm	<b>Play: MAWA Members' Show and Sale</b> closing party at MAWA
Mon, Dec 2, 9-10:30 am	<b>Critical Painting Perspectives</b> online		