



Artists at a MAWA Foundation Mentorship Program meeting, engaging with the work of Yolanda Paulsen (left), May 2022

**GOOD NEWS FOR ARTISTS**, arts administrators and educators! MAWA has been hard at work developing a new, bilingual (English/French) website, loaded with resources. *ArtEd.ca* is launching on October 15!

Want to know how to write an artist bio? Check the tips in the Professional Development section. Interested in learning two-needle beading? There is a “how to” video tutorial by beading master Jeninne Krauchi in the Making section. Wondering how to approach CVs and artist statements from a Canadian gallery and granting perspective? There are pdfs and videos to help you through it.

Or perhaps you work with an arts organization and are interested in starting a mentorship program. MAWA gets calls each year from around the world from people who want to draw upon MAWA’s decades of expertise. Now all of MAWA’s mentorship resources are located in one free, accessible place. These documents and videos will also

be helpful to mentors and mentees: “how to mentor” and “how to be mentored” advice is provided.

Finally, the site will provide resources for educators, including *Resilience: 50 Indigenous Art Cards and Teaching Guide* and videos on how to use it in the classroom. By developing tools that bring contemporary visual art to young people in grades K-12, MAWA is not only serving the artists of today, it is nurturing the artists and art lovers of tomorrow.

The website was built with the support from the Manitoba Association for Art Education (MAAE) and the Manitoba Arts Council. And it will continue to evolve! MAWA will create more art resources (feminist and Manitoba-made) in the years to come.

– Shawna Dempsey and Dana Kletke

**All are welcome to attend these free noon-hour lectures on art, art theory and criticism**

held on the first Friday of each month. Come to MAWA or watch online on Zoom (watch your "Coming Up at MAWA" emails or check the MAWA website for a link). Online broadcasts will feature ASL translation. Within a couple of weeks, the First Friday Lectures will be posted with captioning and ASL at [mawa.ca/videos/lectures](http://mawa.ca/videos/lectures).



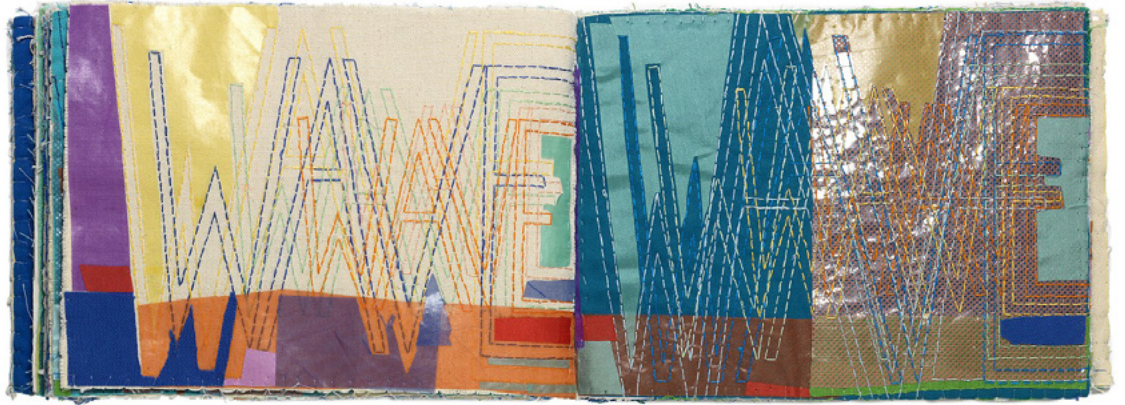
**Text in Contemporary Fibre Art**

BY RIVA SYMKO

Friday | Sept 2, 2022 | 12 - 1 pm | at MAWA and online

Just as written phrases are composed of letters and words, textiles are made with fibres and yarns. Like written language (letters, words), visual texts (lines, colours, images) harbour pre-existing discourses and histories that are not always obvious at first glance. Let's "read between the seams"...

Dr. Riva Symko (she/her/white settler) is Head of Collections and Exhibitions and Curator of Canadian Art at WAG-Qaumajuq. Her primary areas of critical and cultural research include feminist theory, theories of authenticity and originality, and anti-colonial pedagogy and methodology.



Dianna Frid, *The Waves* (detail), bookwork (canvas, cloth, embroidery floss, adhesives, paper, acrylic paint and cellophane), 2011



**Like Queer Animals**

BY CHANTAL NADEAU

Friday | Oct 7, 2022 | 12 - 1 pm | at MAWA and online

*Presented in partnership with the University of Manitoba Institute for the Humanities*

Queer scholar and writer Chantal Nadeau will discuss *Like Queer Animals*, her collaboration with visual artist Jessie Mott. Mott and Nadeau's multi-disciplinary practice reveals their abiding interest in reshaping creature morphologies. This talk marks the opening of the exhibition *We Hold Your Gaze\_Remix* at MAWA (see page 12).

Chantal Nadeau is a Professor of Gender and Women's Studies at the University of Illinois at Urbana-Champaign. Her scholarship centres on ways sexuality exposes the legal, political, and visual (de)formations of the postcolonial. She is the author of *Fur Nation: From The Beaver to Brigitte Bardot* (Routledge 2001), and *Queer Courage* (Fordham UP 2023). Her creative works, *Les trouées* (Hamac, 2020) and *Affamé.e.s.*, with illustrations by Mott (Hamac, 2023), are haunted by desire, trauma, violence and queerness.

Jessie Mott, *Queen*, gouache, watercolour, ink, acrylic marker on paper, 50.8 x 40.6 cm (20" x 16"), 2021







## Interpreting Ectoplasm

BY SERENA KESHAVJEE

Friday | Nov 4, 2022 | 12 - 1 pm | at MAWA and online

In the 20<sup>th</sup> century, Winnipeggers T.G. and Lillian Hamilton documented evidence of “trance personalities,” spirits who had survived death and could communicate with the living. Their “scientific” séances produced a large archive of uncanny photographs of female mediums expelling ectoplasm from their bodies. Ectoplasm fell out of favour by the 1940s, but came back into popular culture through the movie *Ghostbusters* (1984) and its remakes, as well as the digitization of the Hamilton photographs in 2000. In this talk, Serena Keshavjee will contextualize

how artists have depicted ectoplasm from its invention in the late 19<sup>th</sup> century to the contemporary period. Artists have re-interpreted ectoplasm in several different ways, from a feminist lens reflecting the performative actions of female mediums, to DIY ectoplasm and reimagining the original, organic vitalist characteristics of ectoplasm.

Serena Keshavjee coordinates the Curatorial Practices specialization of the Masters in Cultural Studies while teaching Modern Art and Architectural History at the University of Winnipeg. Her academic publishing focuses on the intersection of art and science in visual culture at the fin-de-siècle. Keshavjee’s current projects are an exhibition, *The Undead Archive*, to be held in Winnipeg in 2023, and a book, *Photographing “Ghosts”*, with the University of Manitoba Press.

Photograph of ectoplasm on the face of medium Mary Marshall during a séance at T.G. Hamilton’s home (left), and artist Teresa Burrows’s version of the same image (right), *Mary Swallowed a Spirit*, beading and cheesecloth, 14” x 22”, 2021



Photo by Mike Deal

## The Wendy Wersch Memorial Lecture Committee presents *Feminism Goes to The Movies*

BY ALISON GILLMOR

Sunday | Oct 23, 2022 | 2 - 3 pm | at Cinematheque, 100 Arthur St.

All welcome; reception to follow

Presented in partnership with Video Pool Media Arts Centre

As feminists, how do we love pop culture that doesn’t always love us back? Long-time pop culture writer Alison Gillmor will wander through film theory, fan culture and problematic faves, discussing the ways feminism has impacted her uneasy, unrequited crush on mainstream entertainment.



Leslie Supnet, *Star Wars Uncut – Scene 254*, video, 15 seconds, 2009

Alison Gillmor is a Winnipeg-based freelance journalist and educator. As well as being a pop culture columnist for the *Winnipeg Free Press*, she writes on art, design, books and film for numerous publications and has taught in the History of Art program at the University of Winnipeg.

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. This lecture, organized by the Wendy Wersch Memorial Committee, is supported by MAWA and The Winnipeg Foundation.

## 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 captioning at [mawa.ca/videos/professional-advice](http://mawa.ca/videos/professional-advice).



### Creating and Achieving Your Goals

WITH ALLISON MOORE

Thursday | Sept 22, 2022 | 7 - 9 pm | online

Creating and implementing goals requires a thoughtful balance of nurture and discipline. This workshop will provide you with the opportunity to reflect on your relationship with creating and achieving goals. Together we will explore a selection of goal-setting models, strategies and resources that support generating, refining and putting your goals into action.

Allison Moore is a visual artist/educator who lives in Treaty 1 territory in Winnipeg. Her art practice assumes a pseudo-scientific investigative process, wherein she works with natural materials in ways that respond to their unique and often unpredictable characteristics. She currently works as a full time art teacher.



### Artist Statements

WITH HANNAH\_G

Wednesday | Oct 12, 2022 | 7 - 9 pm | online

An artist statement is a description of why you do what you do and how. It sounds simple, but can be surprisingly difficult to articulate. In this workshop we will discuss practical and playful approaches to writing this crucial text. This is a “could” workshop, not a “should” workshop, and is designed to help you find the right words to reflect your art practice.

hannah\_g is a writer, artist and community radio producer living in Treaty 1 territory. She recently became the curator of Galerie Buhler Gallery in St. Boniface Hospital. Her work is informed by queer echo-locating, contemporary art and recollection. hannah\_g's new book, *Critical Fictions*, will be published this autumn.



### Social Media

WITH JAKE FREEMAN

Thursday | Nov 17, 2022 | 7 - 9 pm | online

Social media is an important tool for today's artists. This workshop will explore tips and tricks for the modern maker to get your work to a receptive audience online. It will also look at the peculiarities of the virtual world, and important things to consider.

Jake (Jacqueline) Freeman (she/her) is a Michif artist who was raised in Treaty 1 territory and is now living in Nexwléx̓m (Bowen Island, BC). She is primarily self-taught and works with many media: paint, beads, leather, caribou hair, feathers, birchbark, quills and metals, to name a few. She wants to create pieces for all people to wear, display or enjoy. Her work can be found at [manitobamadebyjake.com](http://manitobamadebyjake.com).

## MAWA Legacy Fund

SEPTEMBER IS LEGACY FUND MONTH AT MAWA!

Donations to our fund at the Winnipeg Foundation support MAWA's long-term goal: to raise enough money to support the Foundation Mentorship Program (FMP) in perpetuity. We want to ensure that no generation of women and gender-diverse artists will be without this transformative professional program. Over the past 38 years, we have seen the impact of FMP. Mentees report "It has changed my life," "My art career is so much further ahead," and "It has given me the confidence to say, 'I am an artist.'"

The Legacy Fund was established in 2004 and has grown to over \$182,000 today. Every dollar raised is partially matched by the Winnipeg Foundation and then partially matched again by Canadian Heritage. This means that a \$5 donation (enough to buy MAWA a cup of coffee) ends up as \$8.50 in the Legacy Fund account!

Thanks to the work of MAWA Board members and the generosity of donors like you, we are almost halfway to our goal of raising \$500,000. Together, we will make this big dream a reality.

**"It has given me  
the confidence  
to say,  
'I am an artist.'"**



### Donor Profile

MAWA RECENTLY CAUGHT UP WITH **CATHY AULD**, TO ASK WHY SHE SUPPORTS MAWA.

*There are so many worthwhile causes that need our support. Why do you choose to donate to MAWA?* Since MAWA's very beginnings, it has created and sustained an ever-enlarging circle of community for emerging and experienced artists. It keeps us learning, talking, engaging, challenging, creating and celebrating in ways that matter.

*I see that you have been a donor to MAWA's Legacy Fund from the very beginning, and have continued for the past 18 years! That is amazing! Why are you committed to supporting MAWA in this way?* The Foundation Mentorship Program is a gem. I enjoy feeling part of a pooled effort to support promising individuals who I may never meet, knowing that they in turn will create new possibilities for others, a never-ending journey of discovery and generosity.

*Has MAWA fostered your art practice? If so, what are you working on now?* My most recent involvement was participating in Barb Hunt's textile art course, *Thinking Through Thread*. In true MAWA style, by the end of the series, I found myself at the beginning of a new journey rather than an end-point. The program rekindled my love of embroidery, swatches, colour study and the legacy of inherited fabrics, and left me eager to engage in more critical study.

*Awesome! That's what we hope our programs provide: inspiration and a desire to learn more. Thanks for your support, Cathy, in helping to make it all happen!*

## thank you to our recent donors:

Anonymous  
Elise Agniel  
John Anderson in honour  
of Briony Haig's birthday  
Marlene Campbell  
Willy Carleton in memory  
of Ed Carleton  
Clifton Studios in memory  
of Pat Kay

Susan Close  
Paige Driscoll  
Helene Dyck  
Rochelle Ehinger  
Amanda Fatinehin  
Lori Fontaine  
Katie Hurst  
Clare Lawlor in memory  
of Lillian Firner

Joanna Lelasseux  
Simone Mahrenholz  
Melanie Matheson  
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for Art Education  
Lesley McKenzie  
Tiffany Molin  
Rae Anne Paxton  
Dakota Randall-Duke

Isabelle Silva  
Etoile Stewart  
Tamara Dionne Stout  
Hazel Venzon  
Cris Wasiak  
Sarah Yu  
Iris Yudai



## Cross-Cultural Beading Circle

WITH NIAMH DOOLEY

Mondays | 6 - 8 pm | at MAWA and online

Free! All welcome

Do you like gathering in person to bead? If so come to MAWA on the Monday evenings listed below. Do you prefer to gather virtually? Join the circle via Zoom. Everyone is invited to learn and/or work independently in a welcoming atmosphere. No experience necessary. Novice and experienced beaders of all cultures, ages and genders are welcome.

Some sessions are unstructured and provide an opportunity to work on our own projects, together. Most feature a guest beader, who will share their history with beading and their techniques. Unless noted, a free materials kit (incl. beads, thread, cloth and leather) will be available for you at MAWA. If you are joining in via Zoom, you can pick it up in advance, or it can be delivered to you in Winnipeg.

Each instructor will offer their workshop twice, to create opportunity for more participants (do not enroll in both sessions of the same workshop). In-person spaces are limited. To register, go to [mawa.ca/events/cross-cultural-beading-circle](https://mawa.ca/events/cross-cultural-beading-circle) and if you find you cannot attend, cancel so folks on the waiting list can participate.



Proud Cross-Cultural Beaders  
at MAWA, April 2022



**Sept 19 & 26, 2022:**

### Orange Shirt Pins with Dakota Nadeau

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. Dakota Nadeau will lead this workshop, where participants will create tiny beaded orange shirt pins on felt. Nadeau is Cree and Anishinew (Ojicree). She began her beading journey in 2018 and has loved every stitch of the way!



**Oct 24 & Nov 7, 2022:**

### Bolo Ties with Claire Johnston

Materials fee: \$15

Claire Johnston will lead a workshop in creating beaded bolo tie clasps. She/they is a Michif beadworker based in Winnipeg who is a proud member of the Two Spirit Michif Local and an organizer with the grassroots Métis collective Red River Echoes. They are a mentee in the 2022/23 MAWA Foundation Mentorship Program. To register and pay, go to either [mawa.ca/events/bolo-ties-with-claire-johnston-october-24](https://mawa.ca/events/bolo-ties-with-claire-johnston-october-24) or [mawa.ca/events/bolo-ties-with-claire-johnston-november-7](https://mawa.ca/events/bolo-ties-with-claire-johnston-november-7), depending on which evening you would like to attend.



**Nov 21, 2022:**

**open session**

## Gauntlet Mitts

WITH CAROLE FRÉCHETTE

Mondays | Sept 12, Oct 17, Nov 14 and Dec 12, 2022

6 - 9 pm | at MAWA

\$90, all materials provided | To register and pay go to

[mawa.ca/events/workshops](http://mawa.ca/events/workshops)

This four-part workshop takes you step-by-step through the gauntlet-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.



A chorus line of mittens created at MAWA's last Gauntlet Workshop, December 2014



## Solargraphy Workshop

WITH BRENDA STUART

First of two parts: Sunday | Oct 30, 2022

1 - 3 pm | at MAWA

\$75 materials fee includes one 8"x 10" print; to register go to [mawa.ca/events/workshops](http://mawa.ca/events/workshops)

Presented in partnership with Platform Centre for Photographic + Digital Art

Solargraphy is a long-exposure pinhole photograph that captures the passage of the sun. In the first session, Brenda Stuart will explain the process, its history and the magic of how it works. She will then lead you in making and loading your own camera, and will provide tips for setting it up and taking it down. The cameras will be made from tall aluminum drink cans. Please bring one or two to the workshop, and/or other small light tight, weatherproof containers. All other materials will be provided.

The next session, on April 22, 2023, will be the "reveal" where folks will scan, digitally process and share their



It is so long since we have gathered to draw! Feminist Figure Drawing, January 2019

## Feminist Figure Drawing

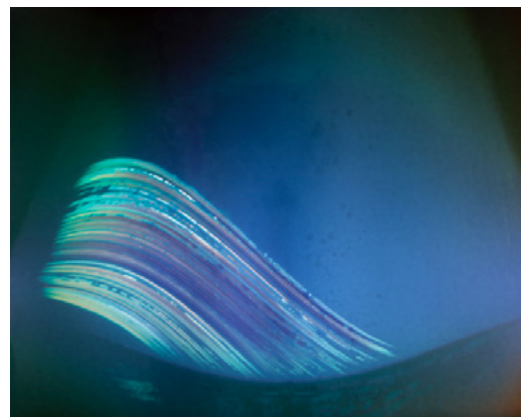
Tuesdays | Sept 27, Oct 25 and Nov 29, 2022

7 - 9:30 pm | at MAWA

Free for MAWA members; others \$10

All women and gender minority artists welcome

Do you miss drawing live models? Want to practise drawing the human body but need the time and space? MAWA offers figure drawing with 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.

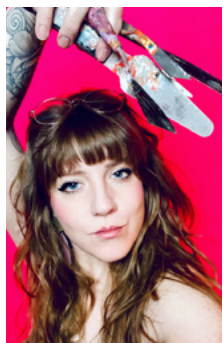


Brenda Stuart, *Untitled*, a solargraph exposed for 5 months, August 2021-January 2022

latent image. Further detail will be provided to participants closer to that date. One image per participant will be displayed at MAWA from April 28 (to coincide with world pinhole day on April 30) to May 26, 2023.

Brenda Stuart lives and works between Winnipeg and Cardiff, Wales. Process, exploration and play form an integral part of her artistic practice that employs early photographic methods such as pinhole and cyanotype to respond to her surroundings. Her work can be seen on Instagram [@brendaclairstuart](https://www.instagram.com/brendaclairstuart).





## Critical Painting Perspectives

WITH LAURA LEWIS

Mondays | Oct 3 and Nov 7, 2022 | 9 - 10:30 am | online  
for women and gender minority 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.

Jenny Saville's *Shadow Head*, 2018,  
on view ahead of Sotheby's London  
sale in June 2019.  
Photo by Tristan Fewings



Rodrigo D'Alcântara, *Emblema Matriarcal 2* [Mathriarcal Ensign 2], digital collage, 2020, as seen in *Jurema Sagrada*, video, 8 minutes, 2021



## Decolonizing Theory: Silvia Rivera Cusicanqui

WITH FRANCESCA CARELLA ARFINENGO

Thursday | Oct 13, 2022 | 6:30 - 8 pm | online

This critical discussion will explore *ch'ixi*, an Aymara word that describes a liminal being, proposed by Silvia Rivera Cusicanqui as a vehicle to decolonize race theory. This notion challenges the binaries inherent in the Latin American identity of mestizo. The disruption of binaries is reflected in the work of many Latin artists. To further expand our understanding and make deeper connections, the session will also look at works from the *Syncretic Series* by Rodrigo D'Alcântara.

In advance of the session, please watch Silvia Rivera Cusicanqui: [youtube.com/watch?v=UHOz7g8UoIo](https://www.youtube.com/watch?v=UHOz7g8UoIo)

Francesca Carella Arfinengo is an emerging artist who works in textiles, text, photography and socially engaged modalities. Arfinengo grew up in Arequipa, Peru and identifies as a settler of mixed ancestry. She is grateful to live and work in Treaty 1 territory.



## MAWA Pecha Kucha

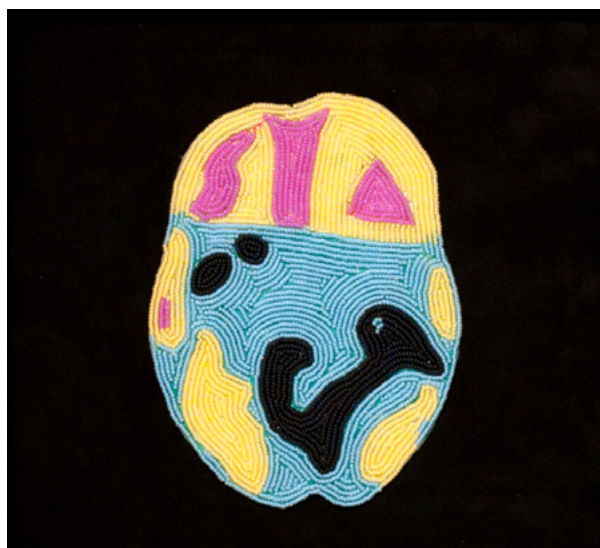
Thursday | Nov 3, 2022 | 7 - 9 pm | at MAWA

Pecha Kucha is a way to bring community together through visual storytelling. Having begun in Japan in 2003, it has since swept the world and now is coming to MAWA. The format is simple: each presenter selects 20 digital images, projected for 20 seconds each, and narrates over them. At MAWA's Pecha Kucha evening, you are welcome to use this format to tell us about your art, your process, your research, your inspiration, your art journey or your favourite artist. For 6 minutes and 40 seconds, the floor is yours!

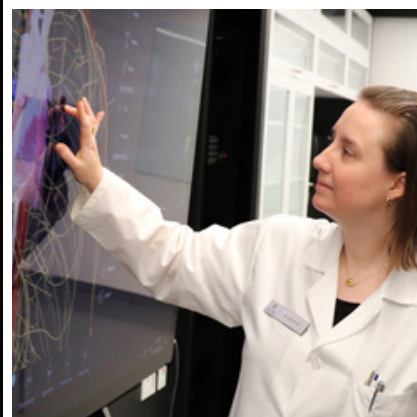
Everyone is welcome to attend, whether you are sharing work or not. To present, email [programs@mawa.ca](mailto:programs@mawa.ca) with "MAWA Pecha Kucha" in the subject line on or before October 25. All presenters will be asked to send or drop off their images by Wednesday, Nov 2 at noon.



Ruth Cuthand



Ruth Cuthand, from the *Brain Scan Series*, beading, 2019



Dr. Sari Hannila

## Imaging the Brain

WITH RUTH CUTHAND AND DR. SARI HANNILA

Thursday | Nov 10, 2022 | 7 - 9 pm | online

Join artist Ruth Cuthand and neurobiologist Dr. Sari Hannila for a cross-disciplinary discussion about brain imaging: why and how we image the brain, what information it provides and the limitations of this form of "portraiture." Cuthand will be sharing her *Brain Scan Series* that gives voice to issues of Indigenous mental health, and Hannila will present her knowledge about the history and future of brain scans. The two will then engage in conversation with each other and attendees. Bring your brain questions!

Ruth Cuthand is a mixed media artist of Plains Cree and Scottish ancestry whose practice includes painting, drawing, photography and beadwork. Her work challenges mainstream perspectives of the relationship between settlers and Indigenous Peoples in a practice marked by an unflinching interpretation of racism and colonialism. It is included in collections of the National Gallery of Canada, the Art Gallery of Ontario and the MacKenzie Art Gallery, to name a few. Cuthand lives and works in Saskatoon.

Dr. Sari Hannila completed her PhD in anatomy and cell biology at Queen's University and a postdoctoral fellowship at Hunter College in New York City. Her research focusses on the neurobiology of axonal regeneration in the central nervous system, with the goal of developing new treatments for spinal cord injury. She also studies the role of a protein called secretory leukocyte protease inhibitor in diseases such as Alzheimer's. No stranger to art, Dr. Hannila initiated the *Neurocraft* project with the Manitoba Craft Council and was pivotal in the *Dura Mater* program at MAWA.

## 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 Accessibility 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.

## Get Involved

There are many paid opportunities for artists at MAWA. Have you come across a text that inspires you, and you would like to share it with others? You could lead a critical discussion. Have something to say about feminist art history or theory? Perhaps you want to propose a First Friday Lecture or a piece of critical writing. Is there a group you have always longed for at MAWA? Maybe you could facilitate it. 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.

## Tiny Gallery: MAWA Members' Wall

The 45"-wide "bump" on the north wall of our program space is dedicated to featuring work by MAWA members in any 2D or 3D media. Interested in showcasing your work? Contact Shawna at [dempsey@mawa.ca](mailto:dempsey@mawa.ca).  
Coming up in the Tiny Gallery:

**September** Francine Martin (collage/assemblage)

## Municipal Election

This October, Winnipeggers go to the polls to vote in a new mayor and city council. Please, in the lead up to the election, ask candidates where they stand on funding for the arts. According to the 2019 *Culture to The Core* study commissioned by the Winnipeg Arts Council:

- The arts and creative industries in Winnipeg are worth \$1.6 billion in real GDP
- 90% of Winnipeggers say arts and culture are important to a good quality of life in Winnipeg
- 90% of Winnipeggers say art programs are a good way to keep kids out of trouble
- 80% of Winnipeggers participated in the arts in 2019
- 85% say it is important for the City to fund arts and culture.

What we do as artists matters. Together, we help to build healthy, creative communities. This contribution and labour should be recognized and supported by our civic government.

## Annual General Meeting

Wednesday, Oct 26, 2022, 7 - 9 pm online

Everyone welcome; members have voting rights

Thrills! Chills! Pandemic responses! Learn about everything MAWA was able to accomplish in the last fiscal year (May 1, 2021 to April 30, 2022.) Financial and programming reports will be presented, and all questions are welcome.

## Swag!

MAWA has 100% cotton bookbags that we are giving away free of charge to everyone who shows up to in-person programming this fall (while supplies last). We are excited to welcome you back to 611 Main Street!



Student Interns Katie Marquardson and Ashpreet Maan flaunt their love of MAWA, May 2022

## T-Shirt Design Contest

### It's time for a new MAWA T-Shirt design!

Submit your T-shirt design proposal (rough sketch and text) to [programs@mawa.ca](mailto:programs@mawa.ca) with the word "T-shirt 2022" in the subject heading. Think of how best to express the exuberance of MAWA. With what graphic? With which words? Please limit your concept to one- or two-colour printing.

Submission deadline - November 18, 2022, 4 pm.

An honourarium of \$400 will be paid to a selected artist, who will work with staff in finalizing the design.



**Pink MAWA T-Shirts  
\$20/each  
While supplies last!**



## Plant Knowledge Field Trip to Brokenhead Roundhouse and River Trail

WITH TAYLOR GALVIN

Saturday | Sept 17, 2022 | leaving MAWA at 12:30 pm  
or meeting at Brokenhead at 1:45 pm

Free! All welcome

This field trip will meet at the roundhouse of Brokenhead First Nation and continue along the river for a 90-minute guided walk of traditional medicine plants and their uses. It will be led by Taylor Galvin of Brokenhead, who is a University of Winnipeg guest lecturer in Indigenous plant knowledge. After the walk, there will be time for independent drawing, painting or writing, further exploration, questions or visiting.

Please bring your own lunch/snacks, drinks and art supplies. No dogs, please. Bug spray, sunscreen, hats and good walking shoes are recommended. We will meet and begin our learning at the roundhouse, which is wheelchair accessible, but unfortunately, because of the rain this year, the trail is not.

A free wheelchair accessible bus will depart from MAWA at 12:30 pm and return at 6:00 pm. (Note: masks must be worn on the bus.) If you would like to register for a seat, contact Alison at [info@mawa.ca](mailto:info@mawa.ca) and put "Brokenhead Bus" in the subject header. You are also welcome to



Taylor Galvin leading MAWA community members at the Brokenhead Wetland Trail, June 2022

meet us there at 1:45 pm in your own car. Take highway #59 to Brokenhead and turn right on Bison Drive. Go 5 km to the roundhouse.

Everyone is welcome! Galvin says, "I would like to help other Indigenous and non-Indigenous people learn about the importance of keeping our traditions alive for the next Seven Generations."



Jazz de Montigny at MAWA, October 2011



Pat Kay at MAWA, October 2019

## Passings

MAWA RECENTLY LOST FOUR IMPORTANT COMMUNITY MEMBERS.

**Jazz de Montigny** was an energetic fixture of the Winnipeg art community before moving to British Columbia. A graduate of the University of Manitoba School of Art, she was an exhibiting artist (Urban Shaman Aboriginal Art Gallery, 2001), a MAWA mentor (2007), a MAWA Rural Arts Program Mentor (2011), a curator (Grand Entry, the winning submission featuring seven Manitoba artists at the Vancouver Cultural Olympiad, 2010) and a gallery owner (Boshoo Full Moon Fine Art Gallery and Studio, 2011).

**Pat Kay** was a ceramic artist who practiced out of Clifton Studios. She experimented boldly with clay techniques, creating amazingly detailed and life-like portraits of people and animals by painting, layering, firing and refiring tile. She was a frequent contributor to MAWA member exhibitions and Over the Top, and a dedicated MAWA volunteer—if you have ever received a mailing from MAWA, chances are high that Pat was part of the crew who put it together.

Two loyal MAWA donors have also passed. For decades, **Shirley Loewen** and her husband of 62 years, **Bill**, funded MAWA activities through the WH and SE Loewen Foundation. Shirley also raised five children, including artists Jenny Loewen and Louise May.

**Susan Scott** was a frequent MAWA donor and attendee. Although she was a reserved and private person, her philanthropy was outgoing and wide-ranging. She had a particular interest in MAWA's Indigenous programs.

All will be missed.

## From Within

BY THE MÎCÊT TIPISKÂWI-PÎSIMAK COLLECTIVE

Aug 25 - Oct 15, 2022

at AGSM Community Gallery, Brandon

with a September 22, 2022 reception ([agsm.ca](http://agsm.ca) for details)

*From Within* is an exhibition of works by artists Frances Cooper, Annie Courchene, Tess Ray Houston and Kristy Janvier, whose artwork reflects the Land as a foundational base within their own creative processes. Indigenous perspectives are reflected through dance, beadwork, photography and assemblages. This work has emerged from the Indigenous Rural Arts Mentorship Program, provided by MAWA and Manitoba Arts Network under the mentorship of artist and educator Lita Fontaine, whose artwork is also featured.



The Micêt Tipiskâwi-pisimak Collective

## We Hold Your Gaze\_Remix

BY LIKE QUEER ANIMALS (JESSIE MOTT AND CHANTAL NADEAU)

Wednesday - Friday | Oct 7 - 28, 2022 | 10 am - 4 pm | at MAWA

Opening: Friday | Oct 7, 2022 | 12 pm | at MAWA

with a talk by Chantal Nadeau (see page 2 for details)

*Presented in partnership with the University of Manitoba Institute for the Humanities*

With this exhibition, the Like Queer Animals (LQA) collaborative team of artist Jessie Mott and writer and queer scholar Chantal Nadeau hone their commitment to shaping queer feelings as defiant and proud postures.

Their gender-fluid and species-bending creatures roam public spaces filled with racial, gender, and sexual divides. With their multiple sets of eyes, colourful hybrid bodies, and wild emotional scales, the creatures provide alternatives to occupy, mark, and reshape the heteroscape. With ludic embodiments, their creatures stand tall to historical and social forms of adversity. Each tells the story of another: imagined, real or failed, while connecting with one another in sensuous moments of solidarity.

The exhibition will include recent works on paper, screen prints on fabric and audio.



## Crip Strength

Wednesday - Friday | Nov 4 - Dec 2, 2022

10 am - 4 pm | at MAWA

Opening: Friday | Nov 4, 2022 | 6 - 8 pm

*Presented in partnership with*

*Arts AccessAbility Network Manitoba*

As part of *Crip Strength: Art + Body + Mind*, a hybrid arts festival being held on October 29, 2022 at the Canadian Museum for Human Rights, there will be an exhibition that explores the concept of what is "normal" when it comes to disability. This juried show will then move to MAWA on November 4, 2022. The exhibition will feature artwork from local artists who identify as Deaf, Mad and/or disabled, and reflects the lived experiences of the artists in an ableist world.



Former mentee marie-france hollier (right) performing with Doreen Girard at the opening of *Loose Ends*, the 2021/22 Foundation Mentorship Program graduate exhibition, June 2022





Foundation Mentorship Program mentors 2022/23 (left to right) Kristin Nelson, Barb Hunt, Leesa Streifler and Jennine Krauchi, June 2022

## Foundation Mentorship Program 2022-23

MAWA is pleased to welcome the participants in the upcoming year's Foundation Mentorship Program (FMP). Mentor Barb Hunt will work with Desa Kalem and Mandy Malazdrewich; mentor Jennine Krauchi will work with Vi Houssin and Claire Johnston; mentor Kristin Nelson will work with Catherine Cormier (cato) and Alana MacDougall; and mentor Leesa Streifler will work with Emma Mayer and Shelly McCafferty. Artistic development, excellence and professional skills acquisition are the primary objectives of the FMP, offered at MAWA since 1985. It is our core program and has enhanced the careers of 292 artists in Manitoba over the past 37 years.

## Essentials of Mentorship

WITH SHAWNA DEMPSEY AND ADRIANA ALARCÓN

Saturday | Sept 10, 2022 | 1 - 4 pm | at MAWA | \$50

To register and pay go to [mawa.ca/events/essentials-of-mentorship-workshop](https://mawa.ca/events/essentials-of-mentorship-workshop)

This participatory workshop will explore the dynamic of the mentor/mentee relationship. Topics will include defining structure, boundaries and expectations and negotiating conflict. The workshop will offer a variety of approaches and practical advice. It is an informative how-to for anyone considering setting up a mentorship program, anyone who will be mentoring, or anyone who works in peer-based arts education. It is based on MAWA's experience as a pioneer in the field of arts mentorship.

MAWA Co-ED Shawna Dempsey has mentored for MAWA, Video Pool and Crossing Communities. She has also taught mentoring workshops for Visual Arts Ontario, Visual Arts Nova Scotia and CARFAC Saskatchewan, among others. MAWA Program and Outreach Coordinator Adriana Alarcón has led MAWA's Foundation Mentorship Program for 5 years and has lectured about mentorship nationally.

Cassandra Wolfe recently participated in One-on-One with mentor Nigel Bart and created this work, *Wish*, collage, 2022.

## One-on-One Mentorship 2023

Application deadline Wednesday | Nov 9, 2022 | 12 pm

For women and gender-diverse MAWA members who reside in Manitoba. Cost to successful applicants: \$75

One-on-One Mentorship is a tailored, individual program intended to serve your unique needs as a visual artist by providing you with focussed attention from a mentor of your choice. They can reside anywhere, locally, nationally or internationally. You and the mentor will be responsible for setting up meeting dates and times. At the conclusion of your time together, you both will be required to provide written feedback to MAWA, so that subsequent participants can benefit from your experience. In order to apply, you must reach out to the person you would like to work with and get a written commitment from them to meet with you for 6 hours over a period of 4 months. MAWA will pay One-on-One mentors \$600.

To apply, please submit a single PDF labelled with your name that contains:

- 5 images of your work;
- a one-page letter introducing your proposed mentor and describing how they can help you to advance your practice;
- your artist résumé
- a copy of email correspondence with confirmation from the mentor.

Send the PDF in an email with "One-on-One 2023" in the subject heading to Adriana at [programs@mawa.ca](mailto:programs@mawa.ca).

There is no fee to apply, but you must be a MAWA member. Successful applicants will be charged \$75. If finances are a barrier, please contact MAWA staff.



*Note:*

*Those who have been a Foundation Mentorship Program mentee in the past 3 years or who have already received a One-on-One Mentorship are ineligible.*

## MAWA'S ARTIST IN RESIDENCE PROGRAM WELCOMES ARTISTS FROM AROUND THE WORLD.

Each guest will be in residence in MAWA's apartment for a calendar month and will present a free, in-person talk about their work, open to everyone. Come learn about national and international art issues, practices and communities. Want to help host an artist? Contact Adriana at [programs@mawa.ca](mailto:programs@mawa.ca) if you are interested in being one of our Winnipeg art ambassadors. An honorarium is paid for this role.



### Suryara Bernardi

ARTIST TALK

Wednesday | Sept 28, 2022

6:30 pm | at MAWA

Suryara Bernardi experiments with the mechanics of the book, folding, binding and printing her own material. During this

residency she will create a compendium of all the things she felt during the past few years: living under Bolsonaro's government, the pandemic and moving abroad.

Bernardi is a Brazilian artist and illustrator based in Belgium who has a degree in Graphic Design and a Master's in Fine Arts. She has been dedicated to illustration since 2010, creating images for books, magazines and newspapers, as well as backgrounds for animation. She also researches independent publications, bookbinding, paper toys and authorial writing.



Ebba Bohlin, *Wind Rose*, aluminum, pearl and metallic lacquer, 4 x 4 .8 m, 2018

### Ebba Bohlin

ARTIST TALK

Wednesday | Oct 19, 2022 | 6:30 pm | at MAWA

Ebba Bohlin is a sculptor from Stockholm, Sweden, who creates public art. For the past year, she has been exploring ecobiotopes and restoration projects with the aim of biodiversity.

While in Winnipeg, Bohlin will explore the region's geography, history and ecology. She is particularly interested in the intersection of different habitats (plains, wetlands, deciduous forest and coniferous forest) and will use these places of ecological juncture to develop land art. This will be the first time she has worked outside Europe. She is excited to meet other artists who share her formal and conceptual concerns.



Suryara Bernardi, *Queimamos (We burn)*, artist's book, 2020

## Rural Artist Urban Retreat at MAWA

Application deadline: anytime, for residencies in **Nov-Dec 2022** and **Jan-April 2023**

Are you a woman, 2-Spirit woman-identifying, non-binary or trans visual artist living in rural Manitoba, Saskatchewan or Northwestern Ontario who would benefit from a trip to Winnipeg to see an exhibition, attend a lecture or take part in a workshop? Need to do research or buy art supplies? If so, MAWA welcomes your application to our Urban Retreat, in our loft-style apartment at 611 Main Street in downtown Winnipeg **FREE OF CHARGE** for stays of three nights to two weeks. Because there are two beds separated by a curtain, consider making the trip with an art buddy. Free parking is included, just steps from the apartment. The only requirement is that you become a MAWA member: [mawa.ca/membership](http://mawa.ca/membership).

To apply, please send a letter to [programs@mawa.ca](mailto:programs@mawa.ca) explaining why you would like to stay at MAWA. Requests will be accommodated based on availability. Artists at all stages of their career are encouraged to apply. We want to support your practices, so don't be shy! Come and stay with us!





Winnipeg Arts Council award winners (left to right) Susan Lamberd, Taylor McArthur and Rhayne Vermette (who was nominated by MAWA!), June 2022



Field Trip participants with Knowledge Keeper Taylor Galvin (centre with eagle fan) at Brokenhead Wetland Trail, June 2022



Dr. Suzanne McLeod delivering her First Friday Lecture, *Indigenous Warrior Women*, June 2022



Sweet Grass Basket workshop taught by Jessie Jannuska (standing), June 2022



Sarah Paradis installing her documentary, *Decoding the Digital Divide*, at MAWA's Tiny Gallery, July 2022



Artist Mothers at MAWA drawing *en plein air* at La Maison des artistes Sculpture Garden, June 2022





Dr. Maureen Mathews (left), who delivered a First Friday lecture entitled *Gaaawaayag: Quillwork Skills Repatriation*, sharing examples from the Manitoba Museum vault as part of MAWA's quillwork workshop, May 2022



Participant Pamela Desmet Franklin laying out her work at the Deaf, Hard of Hearing and Hearing Mentorship led by Bramwell Enan (not pictured), May 2022



Gurpreet Sehra (centre) leading a discussion about situating your artwork within your cultural context, May 2022



Tara Lynn MacDougall (right) delivering her Artist in Residence artist talk with work by Francesca Carella Arfinengo in the background, June 2022



Suiling Yan (left) in conversation after her Artist in Residence artist talk, May 2022



Participants in a beading on birchbark workshop led by Candace Neumann (upper left), May 2022





Allison Yearwood (right) leading a discussion about imposter syndrome, moderated by Student Intern Ashpreet Maan, April 2022



Mona Moquin (left) teaching how to harvest quills at the quillwork workshop led by Jennine Krauchi (not pictured), May 2022



Some of the graduates of the 2020/21 Foundation Mentorship Program (left to right, Christina Hajjar, marie-france hollier, Jean Borbridge, Francesca Carella Arfinengo and Tricia E. Brock), celebrating outside the exhibition opening of *Loose Ends*, June 2022



MAWA field trip to the Narcisse Snake Dens: Not a single snake was found, but we did learn that a year without mating isn't fatal to the species because female snakes can keep sperm viable in their bodies for up to 5 years! June 2022



Gallery-goers enjoying the Artist Mothers at MAWA exhibition *Fire*, May 2022



Artist in Residence Tomoko Inagaki (right) with MAWA Program and Outreach Coordinator Adriana Alarcón, July 2022



## The Marilyn Complex

BY MADELINE BOGOCH

To call it a new phenomenon would be an easily refutable claim. Since her death in 1962, Marilyn Monroe has proved an alluring subject for artists and writers of successive generations. To this day, Monroe's singular iconicity and status as a sex symbol make her an enduring vessel for artistic explorations of fame, beauty and image reproduction. My earliest encounter with Monroe was via a coffee table book that belonged to my mother. Simply titled *Marilyn* and written by Gloria Steinem (herself likely the most well-lit feminist writer of the 20<sup>th</sup> century), the text portrays Monroe as a deeply empathic woman whose life was often dictated by her status as an object of male desire. Steinem's essay was an early (though not the first) feminist appraisal of the actress, whose polarizing portrayals of stereotypical bimbos and vulnerable public persona both repel and attract such a lens. I revisited the essay after encountering several recent works which used Monroe as a motif, curious about her migration in the cultural canon and compelled to examine the specifics of her current appeal in these artists' works.

Earlier this year I reviewed an exhibition by visual artist Sara Cwynar that incorporates several allusions to Monroe, a recurring fixture in Cwynar's practice. As she explains, her infatuation with Monroe is rooted in a morbid anecdote about the actress's chest x-rays selling at auction for \$45,000, citing that even the inside of her body was up for grabs and referring to this as "an apt metaphor for the way we live now."<sup>1</sup> Cwynar's comment would suggest that the exceptional demand to consume Monroe has, in the present era of the commodified self, warped into a relatable attribute of the actress. A recent exhibition at Platform Centre for Photographic + Digital Art, *The Ideal Make Body* by artist Elise Dawson, featured appropriated images of art history and famous figures reauthored as selfies through some skillful doctoring. One such image features the artist-as-Monroe, a reference that feels particularly at home in Dawson's practice, which plays upon the performance of identity and gender with a keen eye toward idealized representations of the latter. In the same vein, artist Sin Wai Kin (FKA Victoria Sin) adopts Monroe's trademark Hollywood glamour in their drag performance and video



Elise Dawson, *An earthly, sexy-looking angel! Sent expressly for me!*, self-portrait as André de Dienes' photograph of Marilyn Monroe, digital photograph, 24" x 18", 2020

art, donning prosthetic curves, a blonde wig and cartoonish makeup. Wai Kin's alluring parody of Western ideals follows the hyperfeminine signifiers of beauty standards to exaggerated conclusions. Much like Cwynar and Dawson's appropriations, Wai Kin's parody of Monroe's bombshell aesthetic elicits similar questions as to the politics of beauty, gender, and desire.

Over the span of writing this piece, Andy Warhol's portrait of Monroe sold for a record-breaking \$195M US, and meta-celebrity Kim Kardashian donned the dress that Monroe wore when singing "Happy Birthday" to JFK for the Met Gala. The perpetual frequency of Monroe's presence in the spotlight makes it tricky to

identify the nature of her specific relationship to any given moment in time. So long as she remains such a powerful conduit for the feminine ideal, each succeeding wave of feminists will likely be compelled to contend with her as a subject. What strikes me about the current iterations of the Marilyn complex is that despite (or maybe because of) her continued fame, these artists have—on some level—identified with Monroe.



Sara Cwynar, *How to Marry a Millionaire*, archival pigment print on Dibond, 2020

*How to Marry a Millionaire*, 20th Century, 1953



Discussing what compelled her to write *Marilyn*, Steinem explains that she wanted to “take away the fantasy of Marilyn and replace it with reality.” Reiterating her stated imperative, Steinem’s dedication reads “to the real Marilyn. And to the reality in us all.”<sup>2</sup> It’s a phrase that must read differently today than when it was written.

Dawson, Cwynar and Wai Kin have engaged Monroe’s memory with a compassion similar to Steinem’s. However, unlike Steinem, they seem far less invested in upholding the diametric poles of fantasy and reality. In an email correspondence with Dawson, I inquired about the Monroe image in their show, and they replied that they were “attracted to this photograph of Monroe with her eyes closed—it’s this quintessential transitional moment, where Norma Jeane [Monroe’s given name] is shifting into the performance of Marilyn Monroe.”<sup>3</sup> As the boundaries between our online and offline selves dissolve, it appears that fantasy and reality can no longer be considered mutually exclusive. In an era of increasingly blurred lines between the two, as we digitally perform ourselves daily on social media, the combined weight of Monroe’s legacy as both Marilyn and Norma Jeane seems more relevant than ever.

*Madeline Bogoch is a writer and film programmer based in Treaty 1 territory/Winnipeg. She is the Manager of Media Collections at Video Pool Media Arts Centre and senior programmer for the Winnipeg Underground Film Festival (WUFF), and has curated screenings with Vtape, VUCAVU and Video Pool.*

<sup>1</sup> Gem Fletcher, “The influence of technology and vested interests of corporate agendas is visualised in Sara Cwynar’s latest work,” 1854, June 10, 2021, <https://www.1854.photography/2021/06/sara-cwynar-glass-life/>.

<sup>2</sup> Gloria Steinem, *Marilyn* (Henry Holt & Co: New York, 1986), v.

<sup>3</sup> Elise Dawson, email correspondence, June 3, 2022.

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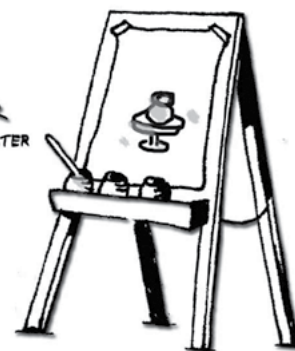
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## SEPTEMBER

- Aug 25 - Oct 15 **Exhibition *From Within***  
graduate show - Indigenous Rural Arts  
Mentorship Program at AGSM, Brandon
- All Sept **Tiny Gallery:**  
Francine Martin
- Fri, Sept 2, 12-1 pm **First Friday Lecture** online + at MAWA  
Riva Symko: *Text in Contemporary Fibre Art*
- Sat, Sept 10, 1-4 pm **Essentials of Mentorship**  
workshop at MAWA
- Mon, Sept 12, 6-9 pm **Gauntlet Mitts** with Carole Fréchette  
workshop at MAWA  
(first of 4 sessions; registration required)
- Sat, Sept 17,  
12:30-6 pm **Field Trip**  
Taylor Galvin:  
Brokenhead Roundhouse and River Trail

- Mon, Sept 19, 6-8 pm **Cross-Cultural Beading Circle**  
online + at MAWA  
Dakota Nadeau: Orange Shirt Pins
- Thurs, Sept 22, 5-7 pm ***From Within* reception with artists**  
at AGSM, Brandon
- Thurs, Sept 22, 7-9 pm **Artist Boot Camp** online  
Allison Moore:  
*Creating and Achieving Your Goals*
- Mon, Sept 26, 6-8 pm **Cross-Cultural Beading Circle**  
online + at MAWA  
Dakota Nadeau: Orange Shirt Pins
- Tues, Sept 27, 7-9:30 pm **Feminist Figure Drawing** at MAWA
- Wed, Sept 28,  
6:30-7:30 pm **Artist in Residence Artist Talk** at MAWA  
Suryara Bernardi (Brazil/Belgium)

## OCTOBER

- Mon, Oct 3, 9-10:30 am **Critical Painting Perspectives** online
- Fri, Oct 7, 12-1 pm **First Friday Lecture** online + at MAWA  
Chantal Nadeau: *Like Queer Animals*
- Wed-Fri, Oct 7-28 **Exhibition *We Hold Your Gaze\_Remix***  
by Like Queer Animals  
(Jessie Mott and Chantal Nadeau)
- Wed, Oct 12, 7-9 pm **Artist Boot Camp** online  
hannah\_g: *Artist Statements*
- Thurs, Oct 13,  
6:30-8 pm **Decolonizing Theory:**  
Silvia Rivera Cusicanqui  
online discussion with  
Francesca Carella Arfinengo
- Wed, Oct 19,  
6:30-7:30 pm **Artist in Residence Artist Talk** at MAWA  
Ebba Bohlin (Sweden)
- Sun, Oct 23, 2-3 pm **Wendy Wersch Memorial Lecture**  
Alison Gillmor:  
*Feminism Goes to The Movies*  
at Cinematheque, 100 Arthur St.
- Mon, Oct 24, 6-8 pm **Cross-Cultural Beading Circle**  
online + at MAWA  
Claire Johnston: Bolo Ties
- Tues, Oct 25, 7-9:30 pm **Feminist Figure Drawing** at MAWA
- Wed, Oct 26, 7-9 pm **MAWA Annual General Meeting** online
- Sun, Oct 30, 1-3 pm **Solargraphy Workshop** at MAWA  
Brenda Stuart

## NOVEMBER

- Thurs, Nov 3, 7-9 pm **MAWA Pecha Kucha** at MAWA
- Fri, Nov 4, 12-1 pm **First Friday Lecture** online + at MAWA  
Serena Keshavjee: *Interpreting Ectoplasm*
- Fri, Nov 4, 6-8 pm **Opening of *Crip Strength*,**  
AANM Juried Show  
continues Wed-Fri until Dec 2
- Mon, Nov 7, 9-10:30 am **Critical Painting Perspectives** online
- Mon, Nov 7, 6-8 pm **Cross-Cultural Beading Circle**  
online + at MAWA  
Claire Johnston: Bolo Ties
- Wed, Nov 9, 12 pm **One-on-One Mentorship**  
application deadline
- Thurs, Nov 10, 7-9 pm **Imaging the Brain**  
online discussion with  
Ruth Cuthand and Dr. Sari Hannila
- Thurs, Nov 17, 7-9pm **Artist Boot Camp** online  
Jake Freeman: *Social Media*
- Mon, Nov 21, 6-8 pm **Cross-Cultural Beading Circle**  
online + at MAWA  
open session
- Tues, Nov 29, 7-9:30 pm **Feminist Figure Drawing** at MAWA



The MAWA Staff and Board,  
strategic planning session,  
June 2022