



The last box is packed... some of the mighty packing crew bid Main Street a fond farewell, January 2024

MAWA on the move!

As you may know, there was a fire at 611 Main Street in the early hours of December 13 that resulted in devastating losses for our neighbours: the tenants upstairs, the Clay Centre and the Edge Urban Art Centre. Miraculously, MAWA itself was not damaged. However, the electrical panel and the power connection to the building were destroyed.

Fortunately, flexibility and creative problem-solving are qualities that artists have in abundance.

MAWA has always appreciated our many friends in the Winnipeg community, but now more than ever. Other arts organizations reached out, and thanks to the generosity of Creative Manitoba and aceartinc., MAWA programming was able to continue. Folks at the Province, U of W and in the private sector suggested longer-term solutions. And you, artists and members, donated to MAWA's Annual Appeal, attended the Palentine's fundraising dinner and contributed to MAWA's renovation fund. You filled every MAWA program to capacity, despite changing locations

and brutally cold weather. You asked, "What can I do?" and packed boxes. You made this next chapter possible.

MAWA is very excited to welcome you to our new location, 329 Cumberland Ave., second floor, upstairs from the Manitoba Craft Council, Manitoba Crafts Museum and Library, and Arts AccessAbility Network Manitoba. On March 9, we launch the new MAWA with an International Women's Day event, Repairathon (see page 3), dedicated to reducing the impact of clothing waste on our planet. Please note that accessibility will be less straightforward in the new space. Call ahead with your access needs, and we will make every effort to accommodate you.

Despite the upheaval caused by the fire, MAWA is still celebrating its 40th year! To kick off festivities, we are holding an anniversary screening followed by a reception on March 1 at the Dave Barber Cinematheque (see page 2). There will be more special events in 2024, and a wide range of exciting art education opportunities. We can't wait to see you at them. Onward!

– Shawna Dempsey and Dana Kletke

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Armour for Living: A Celebration of Women's Moving Image

Friday | Mar 1, 2024 | 7 pm
at Dave Barber Cinematheque,
100 Arthur St.

Free! All welcome;
reception to follow

*Presented in partnership with
the Winnipeg Film Group*

Christina Hajjar,
The Landmarks of Memory,
7 mins, 2023

Join us for a special screening to commemorate MAWA's 40th anniversary! The Winnipeg Film Group has put together an exciting selection of shorts from the vault and beyond. These media works, old and new, resonate loudly. They are funny and profound, playful and experimental: they are our shared history.

Armour for Living: A Celebration of Women's Moving Image addresses themes such as memory, diaspora and inter-generational narratives. Artists include Cecilia Araneda, Karen Asmundson and Gwen Trutnau, Abby Falvo, Wendy Geller, Christina Hajjar, Joanne Johnson Jackson, Amanda Kindzierski, Ekene Emeka Maduka, Sylvia Matas, Farrah Murdock, Carole O'Brien, Hope Peterson, Heidi Phillips, Redsun, Karen Remoto, Eden Samson, Nicole Shimonek, Danielle Sturk and Rhayne Vermette.

Both MAWA and the WFG have faced intense challenges these past few months—the fire that shuttered MAWA on December 13 and then the sudden death of Jaimz Asmundson, the Cinematheque's Programming Director, on January 1. Now, more than ever, we recognize the importance of coming together, seeing old friends and making new ones—building community—while celebrating art.

Let us join together to laugh and sigh in a darkened room. And afterwards, we will raise a glass to that past and to our creative future.

Honouring the Work of Hands

Mar 15 - 23, 2024

small room at aceartinc., 206 Princess Ave.

Opening: Friday | Mar 15, 2024 | 7 - 9 pm

Gallery open: Wednesday - Saturday | 12 - 5 pm

Free! All welcome



Honouring the Work of Hands features the work of Desanka Cazic-Kalem, Cato Cormier, Vi Houssin, Alana MacDougall, Shelley McCafferty, Mandy Malazdrewich and Emma K. Mayer. These artists were mentored by Barb Hunt, Jennine Krauchi, Kristin Nelson and Leesa Streifler in the 2022-23 Foundation Mentorship Program.

This eclectic exhibition offers variety—an opportunity to see what dialogues emerge when very different sensibilities share a space. Works in *Honouring the Work of Hands* pay respect to various histories of making, including those that colonialist, patriarchal and classist structural hierarchies have often relegated to realms outside fine

art discourse, such as sewing, beadwork, hobby-crafts, ceramics, woodworking and construction, underground comics and zines, and drag, to name a few. They also explore the generative and creative potential of acts like gardening, parenting, body imaging, bodily imagining, performance and play.

Through their work, these artists explore the pain, joy and spectacular strangeness of having a body and being alive, of being wondrously imbued with the agency, desire and capacity to give their ideas and experiences shape and form through the work of their hands.

Repairathon

WITH BEATRIZ BARAHONA, MANDY MALAZDREWICH
AND MELANIE WESLEY

Saturday | Mar 9, 2024 | 1 - 4 pm

at MAWA, 329 Cumberland Ave., 2nd floor

Free! No need to register... just show up
All welcome

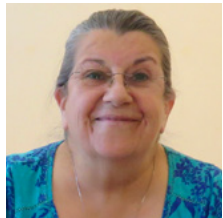
MAWA welcomes you to our new space! Join us at the inaugural event at 329 Cumberland Ave., MAWA's new home.

We are celebrating International Women's Day by learning skills to renew and rejuvenate damaged clothing, and helping Mother Earth in the process. Did you know that every year 10.5 million tonnes of textiles end up in North American landfills? Let's creatively reduce, reuse and recycle instead.

Want to fix that article of clothing that you cannot bear to part with? Bring it to MAWA, and we will help you make it better and more beautiful than ever. Techniques available to learn and try include patching, darning, embroidery and more. There will even be a sewing machine and someone to show you how to use it.

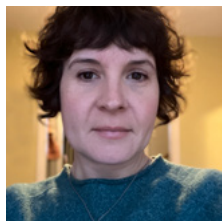


Participants at last year's event, happy that the sock is healed/heelled, March 2023



This year's repairing experts:

Beatriz Barahona graduated with a Bachelor of Education from the University of Manitoba after coming to Canada via Mexico. She has exhibited her Arpilleras, a textile collage form of visual storytelling, as part of the Mujer Artista collective.



Mandy Malazdrewich works with textiles, inspired by her family traditions of garment making and mending. Her artwork explores her role as a parent, the tension and beauty of interdependent relationships, and our interconnectedness with the natural world.



Melanie Wesley is a self-taught artist whose work is in private collections all over the globe. Her focus is on domestic life and handcrafts, using natural and antique materials in textile work, dolls and miniatures. melaniewesley.com



Feminist Figure Drawing

Tuesdays | Mar 26, Apr 30 and May 28, 2024 | 7 - 9:30 pm

at MAWA, 329 Cumberland Ave., 2nd floor

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 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.

Cross-Cultural Beading Circle

WITH NIAMH DOOLEY

Mondays | 6 - 8 pm | at MAWA, 329 Cumberland Ave., 2nd floor
\$10 materials fee | All welcome! Spaces are limited (17)

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. 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). To register, go to mawa.ca/events/cross-cultural-beading-circle and if you find you cannot attend, please cancel with ample lead time so folks on the waiting list can participate.

If finances are a barrier, please speak with Niamh at dooley@mawa.ca



Candace Neumann: Beaded and Tufted Happy Face Pins



March 11 and 25, 2024

Candace Neumann: Beaded and Tufted Happy Face Pins

A happy face pin to welcome spring: a simple beaded face on smoked moosehide, with caribou tufting for the cheeks. This pin will be backed with melton cloth and can be filled with medicines for some extra plumpness and sacredness (optional). Candace Neumann is a Métis artist who makes jewellery that combines traditional techniques and materials with contemporary design and materials. She is inspired by the work she does in community and at schools, and by songs, movies, relationships, dreams and ceremonies.

April 15 and 29, 2024

Baby Bear Beadz (stay tuned for details)



MAWA member Nicole Shimonek drawing at the Museum, May 2019

m Manitoba
Museum
HISTORY • NATURE • SCIENCE

Drawing at the Museum

Sunday | Mar 17, 2024 | at the Manitoba Museum, 190 Rupert Ave.

Choose one of two sessions: 12 - 3 pm or 1 - 4 pm

General admission \$15.75, Seniors \$13.65, Youth \$9.45

All welcome! Spaces are limited (25 per group)

To register and pay go to my.manitobamuseum.ca/drawingatthemuseum

Presented in partnership with the Manitoba Museum

Draw wildlife and artifacts displayed throughout the Manitoba Museum's nine immersive galleries. From the Arctic to the Prairies, discover a wide variety of potential subjects, conveniently located under one roof. Best of all: they stay still!

Manitoba Museum staff will kick things off with a short presentation about the making of the Elk Diorama. A selection of taxidermized animals will be brought out and directions to key points of interest provided. This will be followed by unstructured time to sketch. At the conclusion of the program, the group will come back together to share.

Bring your own materials. Dry media only (pens, pencils, charcoal) to ensure the preservation of the exhibits. Stools and folding chairs will be provided. Note that there are two program times to accommodate more participants: 12-3 pm and 1-4 pm. Admission includes the Museum Galleries only, not the Science Gallery.

Critical Painting Perspectives

WITH LAURA LEWIS

Mondays | Mar 4, Apr 1 and May 6, 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 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' conceptual figurative painting practice explores philosophical questions concerning identity and sexuality.

Yvonne McKague Housser,
Marguerite Pilot of Deep River
(*Girl with Mulleins*)
oil on canvas, c. 1936–40



Diana Thorneycroft,
Herd Girl (Gardener and Memory Keeper),
digital print, 2015



Photo by Mike Deal

Tough Love

WITH GUEST DIANA THORNEYCROFT

Thursday | Mar 28, 2024 | 6:30 - 9:30 pm

at MAWA, 329 Cumberland Ave., 2nd floor

Artists of all genders welcome

Want honest responses to your work? Want to practise talking about art? Join other artists and a special guest to give and receive constructive group critique. Everyone is welcome to attend and participate in the dialogue, whether you are sharing work or not. There is more “love” than “tough,” so don’t be shy! To register for feedback or to participate in the discussion, email Adriana at programs@mawa.ca with “Tough Love March 2024” in the subject line.

Note: If you have had several Tough Love crits in the past, you may be put on a waiting list.

Diana Thorneycroft is perhaps best known for her photographic work depicting facets of Canadian identity. The work is sometimes humorous, sometimes dark, frequently both. From 2007 to 2014, she completed four series: *The Canadiana Martyrdom Series*, *Group of Seven Awkward Moments*, *A People's History*, and *Canadians and Americans (best friends forever... it's complicated)*. Canadian Art Magazine selected the *Group of Seven Awkward Moments* as one of the Top 10 Exhibitions of 2008. In 2013, Thorneycroft began working on a complex installation entitled *Black Forest (dark waters)*, composed of three interconnected bodies of work. Thorneycroft made a shift in her visual art practice in 2020 and released her first stop-motion animation piece. Stemming from the content of her previous work, *Black Forest Sanatorium* is a seven-and-a-half-minute film based on a dysfunctional love story.

Palentine's Fun

Thanks to everyone who attended the fabulous Palentine's Dinner on February 9. A delicious and fun time was had by all! Together, we raised over \$5,000 to be contributed to MAWA's Legacy Fund at the Winnipeg Foundation, toward supporting the Foundation Mentorship Program in perpetuity.

Many folks made this celebration of love, friendship and community possible, first and foremost the MAWA Fundraising Committee:

Tricia E. Brock, Chair | Cori Jaye Ettienne | Lily Despic

We also could not have done it without the support of our host and donors. Please support these community-invested businesses!

The Little Brown Jug, our generous host
 Chef Ben Kramer and his team
 Ellement Wine, wine donor
 The Sobr Market, mocktail donor
 Black Market Provisions, goody bag donor
 Brite Water, goody bag donor

Last but certainly not least, thanks to all of those who donated to the Skills Auction:

Avery Ascher
 Tricia Brock
 Karen Cornelius
 Shawna Dempsey
 Rosemary Dzus
 Cori Jaye Ettienne
 Cate Friesen
 Hannah Godfrey
 Natasha Halayda
 Leona Herzog
 Barb Hunt

Colleen Leduc
 Anita Lebeau &
 Diana Thorneycroft
 ingrid lincoln
 Kristin Nelson
 Bev Pike
 Jo Pinera &
 Michele Melendez
 Roxy Renait
 Leesa Streifler
 Tricia Wasney

Palentine's fun, February 2024





Over the Top bidding excitement, April 2023. Photo by Sarah Fuller

Over the Top Art Auction and Cupcake Party

SPONSORED BY JOHNSTON GROUP

Bidding Begins

Friday | Apr 5, 2024 | 5 - 9 pm | at MAWA

Free! All welcome

Join us at the new MAWA space at 329 Cumberland Avenue, 2nd floor, and experience over 150 artworks from some of Manitoba's finest artists. This opening is free, open to all, and many artists will be in attendance. If you want to bid, tickets are available for \$10. Artists set minimum bids on their work from \$50 up, so there will be something for all budgets. You can also check out the amazing raffle baskets and purchase raffle tickets. You do not have to be present on Sunday to secure an artwork with the highest bid or to win a raffle basket.

Bidding Continues

Saturday | Apr 6, 2024 | 12 - 6 pm | at MAWA

Free! All welcome

Come to admire the artworks! The MAWA Over the Top Art Auction is arguably the biggest group show in the city. You might even find a piece you cannot live without, in which case bid high on Saturday. Again, you do not have to be present on Sunday to secure an artwork with the highest bid or to win a raffle basket. Beat the crowds and come on Saturday, and if you want to bid, tickets are \$10.

Over the Top Art Auction and Cupcake Party

Bidding ends with cupcakes!

Sunday | Apr 7, 2024 | 1 - 5 pm | at MAWA

First art auction lot closes at 3 pm

\$10 advance tickets, \$12 at the door

Finally! Bid on works by established and up-and-coming artists. On Sunday, final bids are placed. Six art lots close one at a time between 3:00 and 4:50 pm, and the winning raffle tickets are drawn. It is a day filled with great artwork, amazing prizes and... cupcakes!

Want to contribute artwork?

If you love MAWA and want to support it, please consider donating artwork. You don't have to be a MAWA member and we welcome pieces by artists of all genders, in all media. Please email Alison at info@mawa.ca and let us know you will be contributing. Then fill out an artist contract (available on our website) and drop it off with your work at 329 Cumberland Avenue, 2nd floor. Artists can choose how much of the sale of their artwork they want to donate to MAWA: 100%, 75% or 50%. MAWA is grateful to everyone who has donated over the years. You have made so much possible!

MAWA accepts donations of artworks at 329 Cumberland Avenue, 2nd floor:

Wednesday - Friday | Mar 6 - 22, 2024 | 10 am - 6 pm

Saturday | Mar 9, 2024 | 12 - 4 pm

Monday | Mar 11, 2024 | 6 - 8 pm

If we do not receive your artwork by March 22, we may not be able to include your work in the auction. If none of these times work for you, contact MAWA's office in advance at 204-949-9490 to make an appointment.

Contributing artists receive a ticket to the event, a tax receipt equal to the percentage donated of the amount paid for their artwork, and our deep appreciation! All proceeds go toward MAWA programming. This event contributes up to 10% of MAWA's annual budget!

How about cupcakes?

If you are a cupcake baker, please consider making a dozen or two—our hungry auction attendees will love you for it. Email Ashpreet at mawacupcakes@gmail.com to let us know if you intend to bake. All cupcake donors will receive a free ticket to Sunday's event and will be entered into a draw to win a thank-you prize. Plus, the most creatively decorated cupcakes will be featured on our social media!

Art + Science Neuroscience Lab Residency

WITH DR. SARI HANNILA

June or July 2024

Application deadline: Thursday | Apr 18, 2024 | 12 pm

Cost to the successful applicant: \$200

For established artists who are MAWA members of any gender

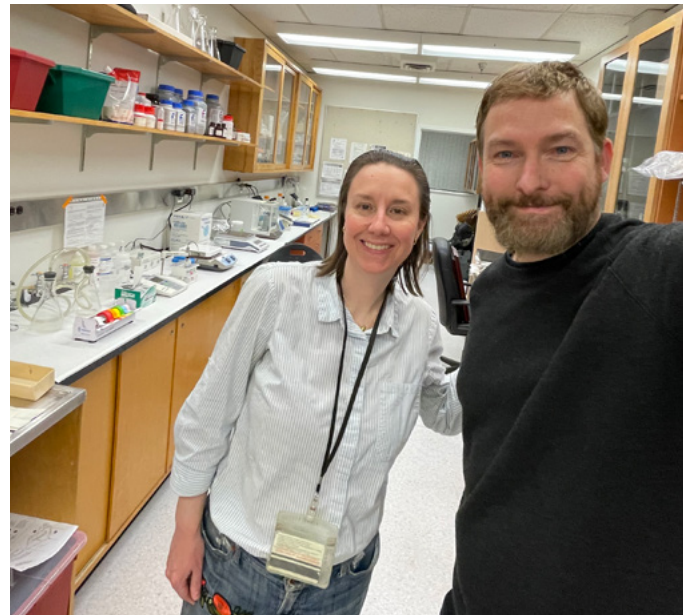
This project is an extraordinary opportunity to have access to an Associate Professor of Neuroscience and the facilities of her lab. It is also an invitation to question the assumptions of science through art.

Dr. Sari Hannila will work intensively with an established artist at the University of Manitoba's Bannatyne campus (Health Sciences) for approximately 40 hours over the course of one week or one month (to be determined by the artist and Dr. Hannila.) The purpose of the residency will be to conduct experiments exploring a specific artist-driven question.

In addition to Dr. Hannila's expertise and guidance, the successful applicant will have access to: microscopes, centrifuges, protein separators, lab glassware, basic lab chemicals, tissue samples, histological stains, live cells, pH testing, vortex mixers, pipettes, microscopes and more. Unconventional materials could be viewed under the microscope, animators could film timelapse cell growth, painters could experiment with centrifuges and performance artists could apply a scientific process to the body! The lab space itself could also serve as a backdrop for photography or performance. The possibilities are vast. Use the time for production, research or experimentation. In the words of MAWA's first two residents, Sarah Fuller and Alain Delannoy, the experience was "mindblowing" and significantly impacted their practices.

Note: The use of animals is not permitted. Depending on the nature of the proposed work, the successful applicant may be required to take online lab safety (WHMIS) training.

Sarah Fuller, *Cellular Self-Portraits*
cyanotype on glass from digital negatives, 2023
created in collaboration with Sari Hannila



Dr. Hannila in the lab with artist Alain Delannoy, November 2023

Email your application to Adriana at programs@mawa.ca and put "Art + Science April" in the subject line.

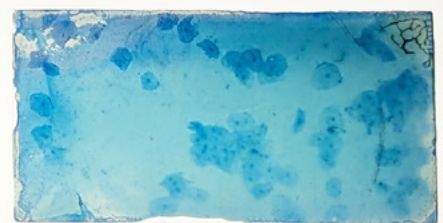
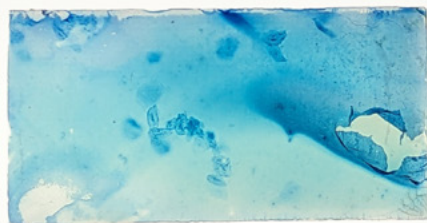
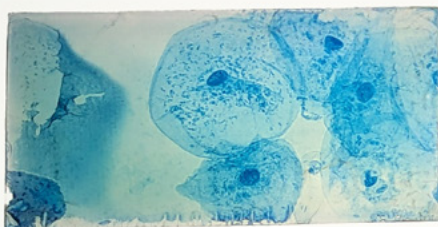
Submit a single PDF document containing:

- a letter stating specifically what question/hypothesis you want to explore and your ideas regarding methodology; note that it is important to state what you want to do in the lab using the tools of science, not just questions you want to explore
- an artist résumé of no more than 3 pages with contact information
- 5-10 images of your work with caption information or up to 3 minutes of video

After Dr. Hannila receives the submissions, there may be an interview process to select the successful applicant.

There is no fee to apply, but you must be a MAWA member. If you are not, please also submit a membership form and payment. MAWA membership costs \$30/year or \$15 for those with a low income.

The successful applicant will be charged \$200 for the program. If you are the successful applicant and finances are a barrier, please contact Dana at dkletke@mawa.ca.



Bodies, Brains and Bones

WITH DR. SARI HANNILA

Saturday | May 11, 2024 | 1 - 5 pm | at the University of Manitoba,
Dr. George Yee Laboratory of Anatomical Sciences, Bannatyne Campus (HSC)
\$50, for MAWA members of all genders

To register and pay go to mawa.ca/events by Thursday | May 9, 2024 | 12 pm, space is limited

This workshop offers a rare opportunity to draw genuine contemporary human specimens at the University of Manitoba's Dr. George Yee Laboratory of Anatomical Sciences. Participants will be led to the lab inside the Health Sciences Centre.

Dr. Sari Hannila will begin this investigation into the intricacies of the human body with a brief lecture outlining the university's human body donor program, the history of anatomy and its relationship to art. The remaining time will be devoted to viewing specimens and self-directed drawing. Dr. Hannila and her colleagues will be available throughout the session to answer questions and share their experience with anatomical study.

The laboratory houses cadavers, preserved human specimens and medical models. The space is vast, so you can choose what to experience and what to draw. If you prefer to work exclusively with medical models (plastic and plaster) and/or bones, that is possible. Participants who want to move on to the study of muscles and organs will do so in an adjoining area. Please consider your own sensitivities and note that you will be free to choose what to experience and when to take breaks.

Each participant must bring their own drawing or painting supplies and a hard-backed sketch book/tablet. Safety regulations require that participants cover their legs (pants or long skirt), wear closed-toe shoes and tie back long hair. The air quality is checked frequently and falls well within safe levels; however, it is recommended that pregnant and breast-feeding women not participate. Note that photography is strictly forbidden. The Department of Human Anatomy and Cell Science has a profound respect for the individuals who have donated their bodies to scientific study.

Dr. Sari Hannila completed her PhD in the Department of Anatomy and Cell Biology at Queen's University and worked as a postdoctoral fellow in the laboratory of Dr. Marie Filbin at Hunter College in New York City. Her research focuses 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 neurodegenerative diseases such as Alzheimer's. Dr. Hannila initiated the *Neurocraft* project with the Manitoba Craft Council and the *Dura Mater* project with MAWA.

Note to participants: Meet at Starbucks near the Brodie Centre entrance, 727 McDermot Ave. Metered parking is available on the street and at HSC.



MAWA artists exploring the brain, June 2019



The 2023-2024 Foundation Mentorship Program group, September 2023

CALL FOR SUBMISSIONS

Foundation Mentorship Program

Year-Long Mentorship Program, Sept 2024 - Sept 2025

Application deadline: **Wednesday | Apr 24, 2024 | 12 pm**

The Foundation Mentorship Program (FMP) is a professional training program designed to help women and non-binary, trans and Two-Spirit woman-identifying people in the visual arts develop skills and define their decision-making philosophies by providing information, resources and support. In this year-long professional training program, established artists (mentors) meet individually with their mentees for 4 hours per month to share their experience, expertise and advice. The entire FMP group meets for 3 hours each month for critiques, discussion, gallery visits and other activities.

Applicants will be selected based on the quality and potential of the artwork submitted, the emerging artist's willingness to dedicate time to the program, and the mentor's ability to work with the emerging artist through a shared medium or conceptual interest. Mentors choose their mentees. If you have applied before and were unsuccessful, consider revisiting your application and the quality of your images and applying again. Note that demand for this program far outstrips available spaces. Sometimes the mentors agree that an artist's work is excellent, but they do not feel that they have the specific skills or experience to help. Another year, another mentor might select you.

Potential mentees of all adult ages and backgrounds are encouraged to apply. Students are not eligible. There is no fee to apply, but successful applicants will be charged \$300 for the program. If you require accommodations such as ASL for the application process or the program itself, or if finances would be a barrier to a successful application, please contact Adriana at programs@mawa.ca.

To apply for the Foundation Mentorship Program, send a single PDF document labelled with your name and FMP (e.g., Sarah Wong FMP) containing:

- a letter outlining why you want to participate in this program and what you hope to achieve through mentorship, including a description of your art practice, and information regarding how we can contact you by phone, email and post
- an artist résumé (maximum 3 pages)
- up to 20 embedded images of your artwork, with an image list or captions giving the title of the work, medium, date completed and dimensions; or links to up to 3 minutes of video

Email your application to programs@mawa.ca with "FMP 2024" in the subject line. (If English is not your first language and you would like to apply verbally, please call the office and we can make accommodations.)

Foundation Mentorship Program Info Session

Wednesday | Mar 20, 2024 | 6 - 7 pm | online | **Free!**

Thinking about applying? Not sure if the program is for you? Check out this informative video at <https://vimeo.com/754767638> or come to a free information session hosted by FMP Coordinator Adriana Alarcón. Watch the MAWA website and emails for a link.

The 2024 - 2025 Mentors



Inspired by natural settings, **Patricia Eschuk** works with oil paint and mixed media to explore the intersection between external and internal landscapes. Using a responsive, process-based approach, she plays with the physical qualities of the mediums to create an expressive visual language. Prior to her professional artistic practice, she worked and taught as a physical therapist and holistic practitioner. Her understanding and experience in working manually with the human body and its energy influence her art work. She has exhibited in numerous solo and group shows within Manitoba.



Patricia Eschuk, *Burn Out 4*
mixed media, 30" x 22", 2019



Grace Han is a ceramic artist originally trained in Seoul, South Korea. She earned her Bachelor of Fine Arts from Dankook University, specializing in traditional Korean ceramic techniques and skills. After immigrating to Canada, she experienced significant struggles, confusion, and a sense of being lost as a newcomer. All these challenges have served as fuel for her creative work with clay, expressed through her installations and performances. She teaches at the University of Manitoba's School of Art.



Grace Han, *Fermenting NewOld*,
stoneware, 69 x 40 x 40 cm, 2019



Suzanne McLeod is Anishinaabe-ikwe from the Sagkeeng First Nation, Manitoba. She completed her PhD in Native American Art History at the University of New Mexico, and is currently an Assistant Professor in Indigenous Art History at the School of Art, University of Manitoba. Her present research focusses on dismantling colonial tropes that have defined Indigenous people since the time of the Renaissance; this includes the evolution of stereotype as evidenced within Western art, the fallout from the Doctrine of Discovery on Indigenous populations, and the rewriting of history through the power and lens of Indigenous narrative, art and aesthetics.



Bonnie Marin's practice includes painting, sculpture, collage and books. Her work is narrative-based, telling stories of social interactions between people. It comes from a feminist perspective, and often plays with images of gender, religion and nature. Though her work often deals with dark themes, Marin uses humour by combining elements of pop art and surrealism. She has exhibited nationally and internationally and her pieces are held in various public and private collections.



Bonnie Marin, *Camping with Supermodels*
mixed media, 15" x 20", 2023



Sharon Alward, *Zuma*, performance ritual/video, 2012



Focussed Mentorship in Performance Art

WITH SHARON ALWARD

Saturdays and Sundays | Apr 20 - 21, and May 4 - 5, 2024 | 10 am - 1 pm

at MAWA, 329 Cumberland Ave., 2nd floor

Application deadline: Wednesday | Apr 10, 2024 | 12 pm

For women and gender-diverse MAWA members

Cost to successful applicants: \$100

Performance Art, or Live Art as it is sometimes referred to, is the act of doing. It is not re-doing or re-enacting. Performance Art is action and communication. Artists have often turned to performance as a way to break down traditional categories—to test new ideas and find new directions—or to rejuvenate their creative practice.

Participants will conceive of and create a series of performance works. Art will be a process, not a goal. Paradox, ambivalence, ambiguity, complexity and uncertainty will be encouraged.*

This Focussed Mentorship will focus on elements such as body, space, time and materiality. Project topics will range from autobiographical narratives to political issues affecting the body—sexuality, ethnicity, health, ecology, government intervention, ritual and magic. The Focussed Mentorship will appeal to those who are willing to blur the distinctions between art and life.

The time together will focus on an art practice of discovery, exploring the unknown and devising actions as experiments in order to learn something that you don't already know.

**Encouraged: to inspire with courage, spirit, or hope.*

Please send the following to Adriana at programs@mawa.ca, with "Performance" in the subject heading:

- 3-5 images of your work in any medium or links to two short video clips (3 minutes or less)
- a brief, one-page letter explaining your interest in this Focussed Mentorship that includes information about your art/creative background and any life experiences that you think might be relevant and make you a good candidate

Alward will select a limited number of participants.

There is no fee to apply, but you must be a MAWA member. If you are not, please also submit a membership form and payment. MAWA membership costs \$30/year or \$15 for those with a low income.

Successful applicants will be charged \$100 for the program. If finances are a barrier, please contact Dana at dkletke@mawa.ca.

Ribbon Skirts

WITH ELDERS GLORIA BUBOIRE AND SHARON PELLETIER
Saturday | May 18, 2024 | 10 am - 4 pm and Sunday May 19,
1 - 4 pm | at MAWA, 329 Cumberland Ave., 2nd floor
\$50, some materials provided

Register and pay at mawa.ca/events/workshops

Registration deadline May 3 at noon

All welcome! Spaces are limited (15)

Ribbon Skirts are worn at ceremonies, gatherings and pow wows—any time or place you want to celebrate who you are as a people. They are used by Indigenous and non-Indigenous people across the land. Please bring at least 2 metres of cotton fabric of your choice to make a ribbon skirt to your liking. All other materials will be provided. Registration will close early to ensure that MAWA is ready with all the necessary equipment. Bring your lunch on Saturday. MAWA has a fridge, microwave and toaster.

Elder Gloria Buboire (Grandmother Thunderbird) and Elder Sharon Pelletier (Great Bear Woman) are sisters who were born and raised in Winnipeg to parents from Norway House First Nation. They are Sundancers who take part in Ceremonies throughout Manitoba and in the United States. Pelletier is a mother, grandmother and great-grandmother. University was where she felt her first sense of pride and began to seek out Elders to help her learn more of her culture. Buboire began sewing at a young age and making skirts in the early 1990s for her traditional wedding. She is inspired by fabric. Sewing helps her to keep grounded, in prayer and in closer connection to those who are in the spirit world. She is very proud that she made ribbon skirts for the MLA Swearing-In Ceremonies of Bernadette Smith and Nahanni Fontaine.

If finances are a barrier,
please contact Dana at dkletke@mawa.ca.



Elders Gloria Buboire (left) and Sharon Pelletier and some of Buboire's Ribbon Skirts



A few more of the hard-working MAWA packing crew, January 2024



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Volunteers

Want to get more involved in MAWA? Please give us a hand with the Over the Top Art Auction by asking local businesses for raffle donations or baking cupcakes (see page 7 for details). This event funds the free and low-cost programs that MAWA provides. Your help will be so appreciated!

Accessibility

If you have accessibility needs for any program, please let us know!

Our new space has some quirks, so contact Adriana at programs@mawa.ca and let her know what you would like to attend. We will make every effort to accommodate you.

Thanks to our partner Arts AccessAbility Network Manitoba, ASL interpretation is available if booked two weeks in advance.

Did you know that MAWA makes decisions by consensus? Votes are made with fingers to indicate a range of opinions from complete agreement (one finger) to blocking the motion (four). Here is consensus in action at MAWA's most recent AGM, November 2023



Bursaries

MAWA offers need-based bursaries. If you cannot pay the full cost of any MAWA program, reach out to Dana at 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.

huge thanks to MAWA's donors!
Your support means so much to us, especially in this time of transition.

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Tamara Banks
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Anne Bennett
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Patricia Bovey
Rhian Brynjolson
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Yvette Cenerini
Connie Chappel
Alfred Chorney in memory
of Jocelyn Chorney
Susan Close
Cheryl Cohan
& Noah Erenberg
Dave Colvinson
Francis Cooper
Roewan Crowe
Diane Davis
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of Lilian Firner

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Jennifer Woodbury
Lisa Wood
Iris Yudai
Cheryl Zubrack in
memory of Audrey Ziller



Goodbye Main Street!

MAWA Co-Executive Director Dana Kletke (left) and Student Intern Aika Kwayu amid the chaos, January 2024

MAWA on Main Street

MAWA moved to 611 Main Street in 2004, and it has been our happy home for 20 years. We loved the bright, professional space that accommodated lectures, workshops, meetings, offices and our artist in residence program. We are so grateful to our foremothers who found and renovated it!

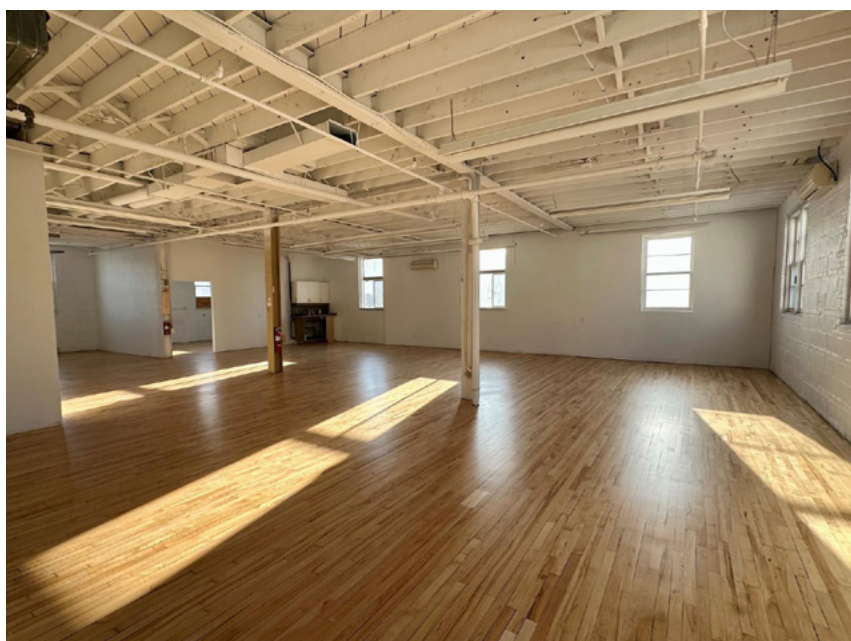
But in 2024, it became clear that MAWA needed to move. A fire shuttered operations on December 13, and in mid-January it was confirmed that it could be up to a year before the building would be ready to reopen. MAWA staff and volunteers packed up in three days, a lease was signed and movers were booked.

We will miss our landlord on Main, Richard Walls, and his assistant Stephen Lamoureux. They have provided lots of support to MAWA over the years. We are also sad to leave our neighbours The Edge Gallery and Clay Centre, particularly director Elise Nadeau. Change is always bittersweet.

That said, we are really looking forward to the new space! It is larger, to better accommodate growing program demand and a growing staff. We have arts-friendly landlords. And once again, we are in an arts hub, filled with other arts organizations and artists.

The past couple of months have been challenging, but they also presented an opportunity. MAWA is still here, albeit in a new location, even bigger and better than before.

Hello Cumberland!
A blank slate.



Our new space, February 2024



Digital Drawing led by cato cormier at Creative Manitoba, January 2024



Parol Workshop led by Iris Yudai (not pictured), November 2023



Tammy Wolfe sharing her online talk Beading as Medicine at Indigenous Art Night, February 2024



Moccasin makers at the workshop taught by Carole Fr chette (second from right), November 2023



Collin Zipp (top left) and Takashi Iwasaki (bottom left) leading the Public Art Boot Camp, November 2023



Cross-Cultural Beading Circle leader Sophie Moquin teaching Berry Design Earrings at Creative Manitoba, January 2024

what you may have missed



Beaded Hoop Earrings workshop participants at a Cross-Cultural Beading Circle led by Carrie-Lynn Collard-Vivier (centre), November 2023



Cane Making workshop, led by Christine Brouzes (not pictured), November 2023



Artist Heather Komus and Dr. Mercedes Garcia Holguera (top right) leading *Biomaterials in Art and Architecture* critical discussion, January 2024



Drawing at Dalnavert, January 2024



Critical Painting Perspectives meeting, January 2024

making pictures for the long haul

BY NATASHA GUSTA

For women and gender minority people, the creative forces that drive and facilitate our practice often privilege some aspects of our experience and identity over others. Ignoring the depth and complexity with which these forces assert influence on our work is, I believe, impossible. Often, the spaces and communities from which we seek validation are varied and complex, and at times, it is only through instinct and experience that we learn, grow and continue as artists. If we are inclined to make material objects, we may find ourselves in a struggle over justifying the need to make “more” of any one thing in an already over-commodified world.



Natasha Gusta, *self-portrait or an artist of some kind*, marker on cardboard, 2024

The dialogue around art—amidst the accompanying subtext of how, why and if we should care—is, I accept, contingent upon circumstance and environment. We (people) move, gather, scatter and often gather again—both the same and different than before. The experience of moving, existing and reacting wears on each of us, as individuals, differently. And yet, what we choose to keep in our immediate environment often carries tremendous meaning and power, most especially when we cannot quite articulate exactly *why*.

For women and gender minority people, the creative forces that drive and facilitate our practice often privilege some aspects of our experience and identity over others.

The story of art history, especially painting, is fraught with a great many arguments why, as a woman, I ought not to paint. Many of these arguments are very good, sound and logical. Somewhere outside of this, I might catch a moment's reprieve and begin crafting an argument why I need to find my way back to the studio, an environment where I may steady myself, if only briefly, against this windstorm.

I am reminded of the many innovative ways in which women and gender-minority artists of the past have found resourceful and creative methods of working with materials deemed “unconventional,” re-considering aspects of scale, and embedding added layers of meaning into their artwork through various installation techniques and applications.

Redirecting an emphasis on process tells one story, but only one part of the story. In placing our artworks in the realm of a public or private collection or a community-run space, or choosing to keep them in our own homes, the critical dialogue surrounding what we have made changes and is often told to us rather than by us. When we are instructed to make art that “resists categorization” or is somehow “more accessible,” it takes for granted the degree of thought, skill and care that has already gone into our journey—our lived experience—and the knowledge people and communities have shared with us along the way. These conversations bear down especially hard on a person who makes paintings, because the finished painting is ultimately an overwhelmingly humble thing. To make one, all you really need is some fabric, support, pigment and oil. Starting, stopping and beginning again is where things start to get tricky. It takes time, and a lot gets thrown away, tossed aside or perhaps saved for later. Inside of every one of these decisions, I believe, there is power.

Separating the personal from the political is usually impossible.

For women and gender-minority folks, separating the personal from the political is usually impossible. And still, the kind of critical and rhetorical distance that legitimizing institutions and organizations demand in exchange for intellectual validation often places us in an impossible double bind. A painting is never transparent, but it exists. It can be unifying and divisive. A painting can reach people who may have no justifiable reason ever to be gathered together, in the same room, at any given time. It can be overlooked, again and again, lost in transit, and yet somehow, in the quiet, find a way to be heard. And if nothing else, it is portable.

The decision to make a painting need not be agonizing.

The decision to make a painting need not be agonizing, but finding a context to “home” such an object often imbues what we have made with an added layer of meaning over which we have remarkably little control. A reductionist approach fails to acknowledge the reality that we may not all be speaking to the same group of persons at any given place or time. When a painting moves around, so does its meaning. It may be that a painting succeeds where all other forms of communication fail. When so much of *what* we see is shown to us by a dominant hegemony, gathering tools and making our own visual record may be all any of us ever have.

Natasha Gusta is a painter and art enthusiast living and working on Turtle Island. Her work uses a variety of materials to (un)frame a linear narrative around what makes a painting.

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

MARCH

Fri, Mar 1, 7 pm	<i>Armour for Living: A Celebration of Women's Moving Image</i> MAWA Anniversary Screening Dave Barber Cinematheque 100 Arthur St.	Fri, Mar 15, 7-9 pm	<i>Opening: Honouring the Work of Hands</i> FMP Graduate Exhibition aceartinc., 206 Princess Ave. (exhibition continues until March 23)
Mon, Mar 4, 9-10:30 am	Critical Painting Perspectives online	Sun, Mar 17 12-3 or 1-4 pm	<i>Drawing at the Museum</i> Manitoba Museum, 190 Rupert Ave.
Wed, Mar 6, 10 am	Over the Top art drop-off begins 329 Cumberland Ave., 2 nd floor, Suite 203	Wed, Mar 20, 6-7 pm	Foundation Mentorship Program Info Session online
Sat, Mar 9, 1-4 pm	Repairathon at MAWA Beatriz Barahona, Mandy Malazdrewich, Melanie Wesley and Launch of the new MAWA, 329 Cumberland Ave., 2 nd floor, Suite 203	Mon, Mar 25, 6-8 pm	Cross-Cultural Beading Circle Candace Neumann: Beaded and Tufted Happy Face Pins
Mon, Mar 11, 6-8 pm	Cross-Cultural Beading Circle Candace Neumann: Beaded and Tufted Happy Face Pins	Tues, Mar 26, 7-9:30 pm	Feminist Figure Drawing at MAWA
		Thurs, Mar 28 6:30-9:30 pm	Tough Love at MAWA guest Diana Thorneycroft

APRIL

Mon, Apr 1, 9-10:30 am	Critical Painting Perspectives online	Mon, Apr 15, 6-8 pm	Cross-Cultural Beading Circle at MAWA Baby Bear Beadz (stay tuned for details)
Fri, Apr 5, 5-9 pm	Over the Top Art Auction bidding begins at MAWA	Thurs, Apr 18, 12 pm	Art + Science Residency application deadline
Sat, Apr 6, 12-6 pm	Over the Top Art Auction open for bidding at MAWA	Wed, Apr 24, 12 pm	Foundation Mentorship Program application deadline
Sun, Apr 7, 1-5 pm	Over the Top Art Auction and Cupcake Party at MAWA	Mon, Apr 29, 6-8 pm	Cross-Cultural Beading Circle at MAWA Baby Bear Beadz (stay tuned for details)
Wed, Apr 10, 12 pm	Performance Art Focussed Mentorship application deadline	Tues, Apr 30, 7-9:30 pm	Feminist Figure Drawing at MAWA

MAY

All May	Tiny Gallery Lily Despic	Sat, May 11, 1-5 pm	Bodies, Brains and Bones anatomy drawing U of M Anatomy Lab, HSC
Fri, May 3, 12 pm	Ribbon Skirts registration deadline	Sat, May 18, 10 am-4 pm & Sun, May 19, 1-4 pm	Ribbon Skirts at MAWA Elders Gloria Buboire and Sharon Pelletier
Mon, May 6, 9-10:30 am	Critical Painting Perspectives online	Tues, May 28, 7-9:30 pm	Feminist Figure Drawing at MAWA
Thurs, May 9, 12 pm	Bodies, Brains and Bones registration deadline		

Palentine's fun,
February 2024

