

40 years



The opening of Food, MAWA members' exhibition, September 2023

Happy Anniversary, HAApy Anniversary

MAWA was founded in 1984, which means it has a big birthday coming up! We are busy planning a series of celebratory events to mark this milestone, including a special screening, an exhibition reflecting our history of mentorship and more.

Anniversaries are an opportunity not only to look back but to consider the future. After 40 years, what is this organization that so many of us hold dear? And what do we want it to become?

At its core, MAWA is an equity-seeking visual arts education centre. Some of us are old enough to remember being told that women can't be serious artists, particularly women with children. We lived with the expectation that we should be muses and helpmates, supporting the careers of men in our lives, or if we *must* create, it would be craft or watercolours, métiers that were wrongly considered lesser. But we made our work anyway. Some of us had children. We became artists. For many of us, MAWA was key in repudiating patriarchal stereotypes by telling us, "Yes, you can."

Sadly, this work is not done. The gender pay gap in Canada is presently 29%, which means that for every dollar a man earns, women are making 71¢. The disparity widens for those who face multiple barriers, including racialized women, Indigenous women and women with disabilities. Gender-based violence persists. Trans and non-binary people face discrimination, harassment and worse. Here on Main Street and far beyond, Indigenous women and girls continue to go missing and be murdered.

Equity is at the core of MAWA's Vision Statement, reaffirmed in MAWA's most recent Strategic Plan:

All people in the visual arts have full access to opportunities and achieve equal representation.

We all have a right to be seen, to be heard, and to express ourselves through the power of art.

MAWA's anniversary activities will roll out throughout the year to come. We want to celebrate not just MAWA but the reason MAWA exists: art, artists, inclusion and justice for all.

— Shawna Dempsey and Dana Kletke

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Critical Painting Perspectives

WITH LAURA LEWIS

Mondays | Dec 4, 2023, Jan 8, Feb 5, 2024 | 9 - 10:30 am | online
For women and gender diverse painters

This monthly 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? Newcomers are always welcome. 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's conceptual figurative painting practice explores philosophical questions concerning identity and sexuality.



Laura Lewis in studio, 2022



Biomaterials in Art and Architecture

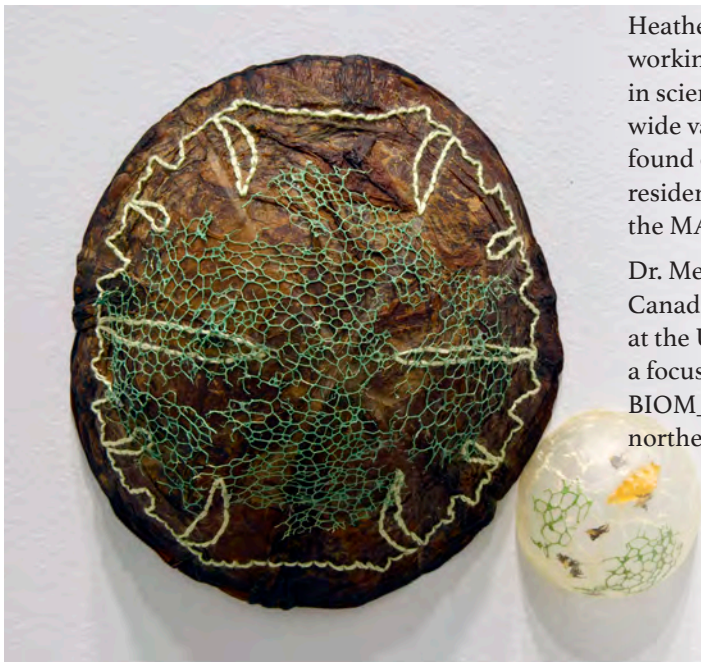
WITH HEATHER KOMUS AND DR. MERCEDES GARCIA HOLGUERA

Thursday | Jan 25, 2024 | 7 - 8:30 pm | online

Biomaterials have the potential to contribute to climate change adaptation and mitigation, as well as to increase the catalogue of materials available to artists and architects. In this cross-disciplinary discussion, Heather Komus will discuss the work of contemporary artists with microbiology, tissue engineering and 3D bioprinting. Dr. Mercedes Garcia Holguera will share the work of her research group with mycelium and bacterial cellulose at the BIOM_Lab at the University of Manitoba.

Heather Komus is a multidisciplinary artist based in Treaty 1 territory working in craft, sculpture and installation. Drawing upon a deep interest in science, she investigates our relationship to the natural world with a wide variety of materials including embroidered fibres, animal matter and found objects. Travel greatly informs her work and she has participated in residencies in Quebec, Newfoundland, Nova Scotia and Manitoba, and in the MAWA residency exchange program in Florida.

Dr. Mercedes Garcia Holguera worked at leading architecture firms in Canada, Mexico and Chile before joining the Department of Architecture at the University of Manitoba. Her research bridges across disciplines with a focus on biomimetic design and biomaterials. In 2021, she founded the BIOM_Lab to increase access to local, high-performance biomaterials for northern and remote communities.



Heather Komus, *Free Floating* (detail), installation, scobys (symbiotic culture of bacteria and yeast), hog gut, fish flies, wild cucumbers and other materials, variable dimensions, 2019. Photo by Don Hall

Brain Questions Answered

BY DR. SARI HANNILA

Wednesday | Jan 31, 2024 | 6:30 - 8:30 pm | at MAWA
Free! All welcome

MAWA received an overwhelming number of applications for the Art + Science residencies. Dr. Hannila selected artists who had a clear plan regarding what they wanted to *do* in the lab. But many, many other applicants had interesting questions about the brain. Here is an opportunity for everyone to come and hear all of those fascinating questions answered by a neuroscientist.

Please send questions in advance to Shawna dempsey@mawa.ca, who will share them with Dr. Hannila so that she can prepare. Or just come and ask on the fly! It will be an informal evening of Q&A. If you are interested in applying to future iterations of Art + Science, this is a great opportunity to expand and clarify your thinking.

Dr. Sari Hannila completed her Ph.D. 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.



Dr. Sari Hannila

thank you to our recent donors.
Your generosity makes so much programming possible:

Anonymous
Susan Aydan Abbott
Carla Badger
Colette Balcaen
Sonya Ballantyne
Liz Barron
Gail Brown
Janie Colvinson
Connie Chappel

Dorothy Christie
Arlene Fabre
Monique Fillion
King Ting Fung
Brenda Gamache
Thea Green
Leona Herzog
Glen Johnson
Serena Keshavjee
Jennine Krauchi

Clare Lawlor in memory
of Lillian Firner
Logan MacDonald
Brendan McKeen
Teri Petrillo
Marcella Poirier
Debbie Ratcliffe
Heather Roundsky
Rob Shaw in memory
of Mary Krawchenko

Jennifer Smith
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Cross-Cultural Beading Circle

WITH NIAMH DOOLEY

Mondays | 6 - 8 pm | at MAWA

\$10 materials fee

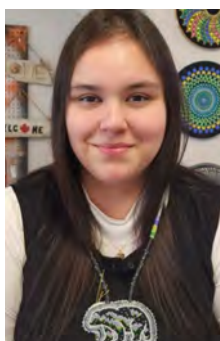
All welcome! Spaces are limited (17)

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.

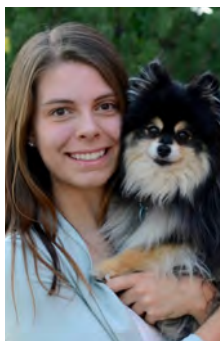
Unfortunately, some people sign up but do not show up. This wastes materials and staff time preparing kits that are never used, unnecessarily increasing program costs. Worst of all, folks who want to participate are unable, because the session is fully booked. Because of this, MAWA needs to start charging for this program. If finances are a barrier, please speak with Niamh at dooley@mawa.ca.



Dec 4 and 18, 2023

Beth Hall: Beaded Snowflakes Keychain

Hall writes, “*Boozhoo!* My name is Waabiski Maa’ngan Ikwe – White Wolf Woman. I am the creator of From Turtle Island, which creates beadwork. I started at the beginning of COVID, and never would have imagined I would have found my passion in life so young. Through every day and every piece, I am grateful I am able to create and express. Every creation has a special place in my heart, and I hope the same for my ideas and creations to find a special place in other people’s hearts as well.” Join her in making this wintry piece, just in time for the holidays.



Jan 15 and 29, 2024

Sophie Moquin: Berry Design Earrings

Sophie Moquin is Red River Métis and French. She learned to bead from the great Jennine Krauchi and has been beading for over a decade. Her style combines traditional floral patterns with contemporary twists, always inspired by nature. She will lead the circle in creating easy-to-make, simple berry design earrings. Participants can choose their own colours for the beads, as well as the length of the pendant. Learn how to complete pieces with edging.



Aj’a: Sweetheart Earrings

Feb 12 and 26, 2024

Aj’a writes, “*Aniin bozhoo tansi*, my spirit name is Makade Makwa. The name I was given in this physical world is Aj’a. I am Anishinaabe from Pinaymootang First Nation on my maternal side. On my paternal side I am Red River Métis from St. Adolph. I am passionate about my culture and identity as a First Nations person. I am grateful for my ancestors who have kept our culture and teachings alive so that we can live *mino bimaatiziwin*, the good life. *Meegwetch, Ekosi.*”

Aj’a will be teaching flat beading to make a beautiful set of beaded earrings. This single needle method is great for beginners!



Ribbon Skirts

WITH ELDERS GLORIA BUBOIRE
AND SHARON PELLETIER

Saturday | Feb 10, 10 am - 4 pm and

Sunday | Feb 11, 1 pm - 4 pm | at MAWA

\$50, some materials provided

Register and pay at mawa.ca/events/workshops

Registration deadline Feb 2 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. It's appropriate to make them in the Winter to prepare for the coming Spring and Summer seasons. 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



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

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.



Miniature 3D Portraits in Polymer Clay

WITH BRIONY HAIG

Saturday | Feb 17, 1 - 4 pm and

Sunday | Feb 18, 1 - 4 pm | at MAWA

\$25, all materials provided

Register and pay at mawa.ca/events/workshops

Registration deadline Feb 14 at noon

All welcome! Spaces are limited (12)

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

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



Briony Haig, *Feminist*, polymer clay, 2017

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



Digital Drawing in Procreate

WITH CATO CORMIER

Saturday | Jan 13, 2024 | 1 - 4 pm | at MAWA

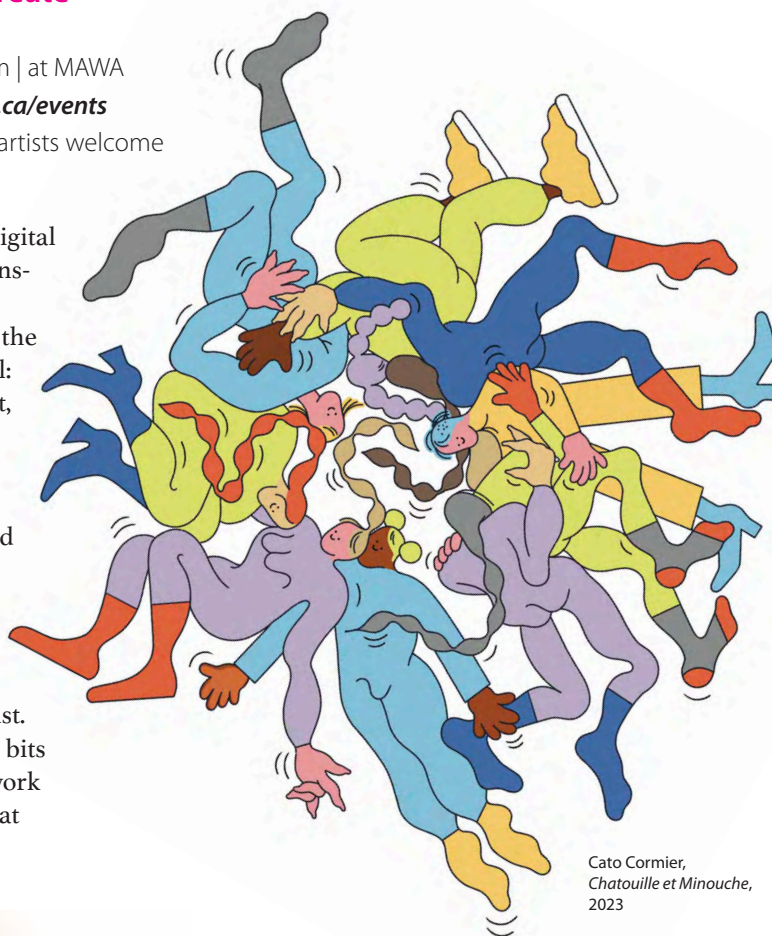
\$15 | Register and pay at mawa.ca/events

All women and gender diverse artists welcome

Spaces are limited (15)

Learn about the essential features of Procreate, the digital drawing app (for iPad only) that has become indispensable for many artists and graphic designers since its launch in 2011. This workshop will take you through the basics of this versatile and user-friendly drawing tool: how to create a canvas; all about brushes (line weight, opacity, texture, customization); blending; layering; undos and redos; adding text; making adjustments; sharing your work... and much more! The afternoon will consist of a series of live demonstrations followed by some hands-on activities. Please bring along your (or a borrowed) iPad and stylus pen, with Procreate installed and ready to use. It costs \$17.99 from the Apple app store.

Cato Cormier is a self-taught illustrator and cartoonist. They draw strange humanoids, regular folks and the bits and bobs that make up their worlds. Much of their work explores the joy and absurdity of having a body. It is at times surreal, often cheeky and always earnest.



Feminist Figure Drawing

Tuesdays | Jan 30 and Feb 27, 2024

7 - 9:30 pm | at MAWA

Free for MAWA members; others \$10

All women and gender diverse artists welcome

Drawing the human body has been a foundation to artistic development forever! 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.

Feminist Figure Drawing,
October 2023

Drawing at Dalnavert

Sunday | Jan 14, 2024 | 10 am - 1 pm | at 61 Carlton St.

\$8; Indigenous people free

Register and pay at mawa.ca/events

All welcome! Spaces are limited (20)

Join MAWA at the Dalnavert Museum, an ornate Victorian mansion in downtown Winnipeg, for a tour and unstructured sketching in a cozy setting. This unique museum transports you to the 19th century the second you step inside. Built in 1895, it is one of the finest examples of Queen Anne Revival architecture in Western Canada.

It has an extensive collection of period furnishings and bric-à-brac set in domestic tableaux. There are literally thousands of objects to challenge your artist-self, including period glassware.

Please bring your own materials. Note: No wet, dusty or chalky media, out of respect for the artifacts. Markmaking with pencils and tablet only.



**DALNAVERT MUSEUM
AND VISITORS' CENTRE**



Drawing at The Leaf

WITH BRENNA GEORGE

Friday | Feb 23, 2024 | 9 am - noon | at Assiniboine Park

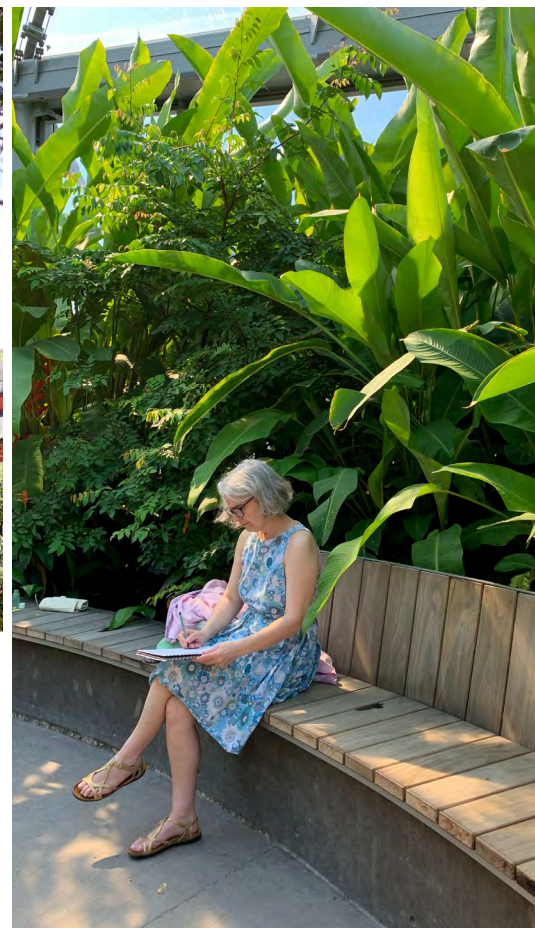
Register at mawa.ca/events then purchase your entry fee

online at tickets.assiniboinepark.ca/webstore/shop/viewItems.aspx?cg=TKT&c=LEAFTIX or at the door.

Admission: adults \$15.50; students and seniors 60+ \$13.50 (plus taxes) | All welcome!

Brenna George will lead an artmaking excursion to The Leaf, the new Winnipeg conservatory that features a tropical rainforest biome, a Mediterranean biome, and a butterfly garden. Having spent many hours sketching there, George will share her experiences by offering tips and demonstrations. You will have a couple of hours to explore and create before rejoining the group to share what you have made. Enjoy glorious hothouse humidity in the depth of winter and practise the foundational act of putting marks on paper.

Bring the wet, dry or digital media of your choice and a sketchbook, drawing board and/or tablet.



Brenna George drawing at The Leaf. Photo by Karen Cornelius

Brenna George is known for paintings drawn from events in her life. She combines journalling and humorous insights with exuberant brushwork and anthropomorphism, which she describes as “where sentimental mushiness meets fretful thought.” Her work is in the collection of the National Gallery of Canada and the Surrey Art Gallery. She has mentored at MAWA, Video Pool and the Manitoba Arts Network, and teaches painting and drawing at the WAG, RWB, Forum Art Centre and Fort Garry Palette Club.

new!

Manitoba Media Production Mentorships: Pilot Program March - Sept 2024

Application deadline **Thursday, Feb 8, 2024, at noon**

For women and gender diverse participants
who live in Manitoba

Cost to successful applicants: \$75

Presented in partnership with On Screen Manitoba

This new individual mentorship program is intended to serve your unique needs as a media artist or member of the film industry. It is designed to help you acquire a specific technical or professional skill, achievable in six months, from a mentor of your choice. They can reside anywhere, locally, nationally or internationally. Consider what you would most like to learn and who could help you the most. Not sure who that would be? Work with On Screen Manitoba to find a mentor before you apply.



Tanaka Kinuyo, who appeared in Japan's first sound film in 1931, acted in over 250 subsequent films and directed six in the 1950s and 60s

Before applying, contact your potential mentor, explain the program and your needs, and ask if they are willing to commit to meeting with you for 6 hours over a period of 6 months, in person or online, to help you to achieve your learning goal. Upon completion of your mentorship, MAWA will pay them \$600.

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

- a letter stating your mentorship goal, what it is you want to learn and/or how the mentorship will help you to break into or progress in the industry
- a bio of your mentor and description of how they can help you to advance your practice
- your artist or industry résumé
- a copy of email correspondence with the mentor confirming their willingness to work with you
- links to two excerpts of your media work, each no longer than 5 minutes, *if applicable*

Send the PDF in an email with "Media Mentorship February 2024" in the subject line to Adriana at programs@mawa.ca. Successful applicants will be charged \$75 for the program.

A limited number of mentee/mentor pairings will be selected. There is no fee to apply, but you must be a Manitoba-based member of either MAWA (\$15-\$30) or On Screen Manitoba (\$25-\$80). Both memberships will provide you with access to a range of other opportunities throughout the year. If finances are a barrier, please speak with Adriana at MAWA.

You and the mentor will be responsible for setting up meeting dates and times. At the conclusion of your time together, you will both be required to provide written feedback to MAWA, so that subsequent participants can benefit from your experience.



Experimental filmmaker Agnès Varda directing *La Pointe courte*, 1955

One-on-One Mentorships March - Sept 2024

Application deadline **Thursday, Feb 15, 2024, at noon**

For women and gender diverse MAWA members who live in Manitoba

Cost to successful applicants: \$75

This tailored, customizable, individual mentorship program is intended to serve your unique needs as a visual artist. Perhaps you live rurally or in the north. Maybe you have limited time to devote to a program. Or perhaps you have unsuccessfully applied to the Foundation Mentorship Program in the past but are still interested in mentorship.

A One-on-One Mentorship offers focussed attention from a mentor of your choice. They can reside anywhere, locally, nationally or internationally. Dream big and reach out to them! Who would you most like to work with? Who could help your artmaking and career the most? In order to apply, you must contact your potential mentor and get a commitment from them to meet with you for 6 hours over a period of 6 months, in person or online. MAWA will pay them \$600.



Flin Flon artist Karen Clark (right) with her mentor, Brandon artist Lisa Wood, July 2023



During her One-on-One mentorship, Karen Clark began documenting the Flin Flon Huddy mine site. Although the site ceased operations in July 2022, it has dominated Flin Flon's uptown for so long, she says, "it has almost become invisible."

Karen Clark,
Study #5 Perimeter Fence View Manitoba Side,
pen and ink and watercolour, 31 x 23 cm, 2023

“One-on-One is a fabulous program for rural and isolated artists.”

– Karen Clark

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 the mentor confirming their participation

Send the PDF in an email with “One-on-One February 2024” in the subject line to Adriana at programs@mawa.ca.

A limited number of mentee/mentor pairings will be selected. There is no fee to apply, but you must be a Manitoba-based MAWA member. Successful applicants will be charged \$75 for the program. If finances are a barrier, please speak with MAWA staff. Note: If you have been a Foundation Mentorship Program mentee in the past 3 years or have already received a One-on-One Mentorship, you are ineligible to apply.

You and the mentor will be responsible for setting up meeting dates and times. At the conclusion of your time together, you will both be required to provide written feedback to help MAWA going forward, so that subsequent participants can benefit from your experience.

Beading as Medicine

WITH TAMMY WOLFE

Thursday | Feb 1, 2024 | 7 - 8:30 pm | on Zoom

us02web.zoom.us/j/82907901489

Free! All welcome

Beadwork can positively impact Indigenous peoples' mental, emotional, physical and spiritual healing. This presentation will explore the holistic impact of beading from an *Ininiw Iskewew* (Cree Woman) perspective, and will look at how the medicine of beading can be used to heal on an individual and collective level.

Tammy Wolfe is a proud member of Norway House Cree Nation, committed to advocating on Indigenous social justice issues. She recently defended her Master's thesis, *Unheard Voices: Healing Stories of Reclamation and Rebuilding for Families of MMIWG2S who have not been involved in the National Inquiry*. This work is close to her heart, honouring her mother as well as all others impacted by MMIWG2S. Wolfe is a second-year doctoral student, currently works as a lecturer at the University of Winnipeg and runs a consulting business.



New Student Interns

MAWA welcomes Aika Dorcas Kwayu (left) and Khushi Kalra (right), two brilliant young women in their final year of undergraduate studies at the University of Manitoba.

Aika will be assisting with the Cross-Cultural Beading Circle and other craft workshops throughout the year. She works in the office on Wednesdays, doing data entry, mailouts and other tasks that may not be glamorous, but simply need to get done. And she is also researching a new program for MAWA. Stay tuned!

Khushi will be assessing MAWA's many policies, flagging those that require revision and updating the language. She will also be doing some social media promotion. She works at MAWA some afternoons, and helps with day-to-day tasks as needed.

We are excited to be working with them both: new ideas and youthful energy! Huge thanks to the University of Manitoba Department of Women's and Gender Studies, which funds these internships for its students and provides valuable assistance to MAWA!



The 20th Annual Over the Top Art Auction and Cupcake Party

Bidding begins: Friday | April 5, 2024 | 5 - 7 pm | free!

Bidding: Saturday | April 6, 2024 | 12 - 5 pm | free!

Cupcake party and final bidding: Sunday | April 7, 2024 | 1 - 5 pm

\$10 in advance, \$12 at the door | First art auction lot closes at 3 pm



So much great art at Over the Top, April 2023

What could be better than a weekend of art, bidding, raffle prizes and more? Want to get involved? MAWA is looking for art donors, cupcake bakers, raffle prize donors and sponsors: essential ingredients for making this event a success. Over the Top has raised as much as 12% of MAWA's annual budget... that's a lot of great visual art education programming!

I'm not a MAWA member. Can I still donate artwork?

Yes, MAWA welcomes donations of one piece of art from artists of all genders, members and non-members alike. Works in all media are accepted. We cannot accept children's work, but kids are more than welcome to attend. We always have at least one fantastic kids' raffle basket.

How can I donate art?

If you want to donate artwork, please email Alison at info@mawa.ca. Thank you so much! We couldn't do this fundraiser without our valued artist donors.

Do I have to submit anything with my artwork?

Please fill out a MAWA artist contract and submit it with your artwork. This allows us to keep track of your work, hang or install it according to your instructions and title it properly. You can fill out a contract at MAWA when you drop off your art or you can download a contract from mawa.ca/events/over-the-top-art-auction. Each art donor will receive a free ticket to the event (the ticket has no cash value).

Is there a minimum bid?

Each artist will be able to set a minimum bid on their work at a level they are comfortable with, from \$50 up. We want to ensure that each artwork is auctioned for an appropriate value. Wondering how to set your opening bid? Ask yourself at what price you would rather have your work back than see it go for less.

Can I donate the proceeds?

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!

Will I receive a tax receipt?

Artists will receive a charitable tax receipt for the percentage of the sale that they choose to donate to MAWA.

Where and when can I drop off my work?

We will be accepting artwork at MAWA, 611 Main St, Wednesday – Friday, March 6 – 22, from 10 am to 6 pm.

Are there evening and weekend drop-off dates?

Yes! We will also be open and accepting artwork donations: Saturday, March 9, 12 - 4 pm | Monday, March 11, 6 - 8 pm

What if I miss these dates?

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.

Can I contribute to raffle baskets?

We are also asking our members to collect new retail items for our raffle baskets. Please, no corporate swag! A charitable tax receipt will be issued to the individuals or businesses for the retail value of the donation of products (Note: As per Canadian tax law, charitable tax receipts cannot be issued for services or gift certificates). If you or someone you know has something to contribute, please email info@mawa.ca with "raffle donation" in the subject line.

Can I bake cupcakes?

MAWA bakers contribute 84 dozen sugar-bombs that make the event such a success! If you would like to make cupcakes, please email mawacupcakes@gmail.com. You'll get a free ticket and will be entered into our cupcake bakers' draw.

Where can I buy tickets?

Advance tickets are \$10 each and can be purchased online at mawa.ca or in person at MAWA, 611 Main St, Wednesday to Friday. A limited number of tickets will be available at the door for \$12, but attendance numbers will be capped, so buy now to avoid disappointment! Tickets enable bidding and provide entry on Sunday, April 7.

Can I bid on artwork if I can't attend on Sunday?

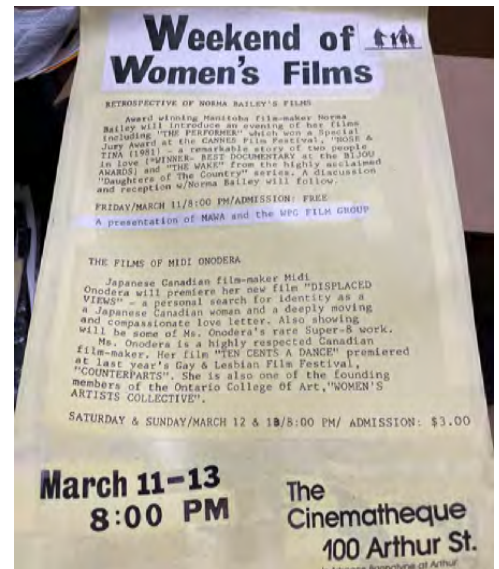
Everyone is welcome to drop by and see the work at a cinq à sept on Friday, April 5 and on the afternoon of Saturday, April 6. You will need to buy a ticket to bid and secure your bid with a credit card. On Friday and Saturday, you will also be able to buy raffle tickets and if you win, we will call you. You can send a proxy bidder to the event on Sunday, or we can provide one for you.

From the Archive

One of the ways in which MAWA is able to make so much happen is through partnerships. For example, check out this 1988 flyer that was found in the personal archive of longtime Cinematheque Programmer and ardent supporter of women and gender minorities in film, the late Dave Barber.

Do you have MAWA memorabilia? If so, please send a photo to Shawna at dempsey@mawa.ca. If MAWA doesn't already have it and you are willing to part with it, it could join MAWA's archive at the Provincial Archives of Manitoba. Let's not let artist-run culture be forgotten!

A blast from MAWA's past,
saved by Dave Barber. With
thanks to Leslie Supnet



Tiny Gallery

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.

Coming up in the Tiny Gallery:

January	Mahfuza Beauty
February	Avery Ascher



Karen Fletcher and her work in MAWA's
Tiny Gallery, October

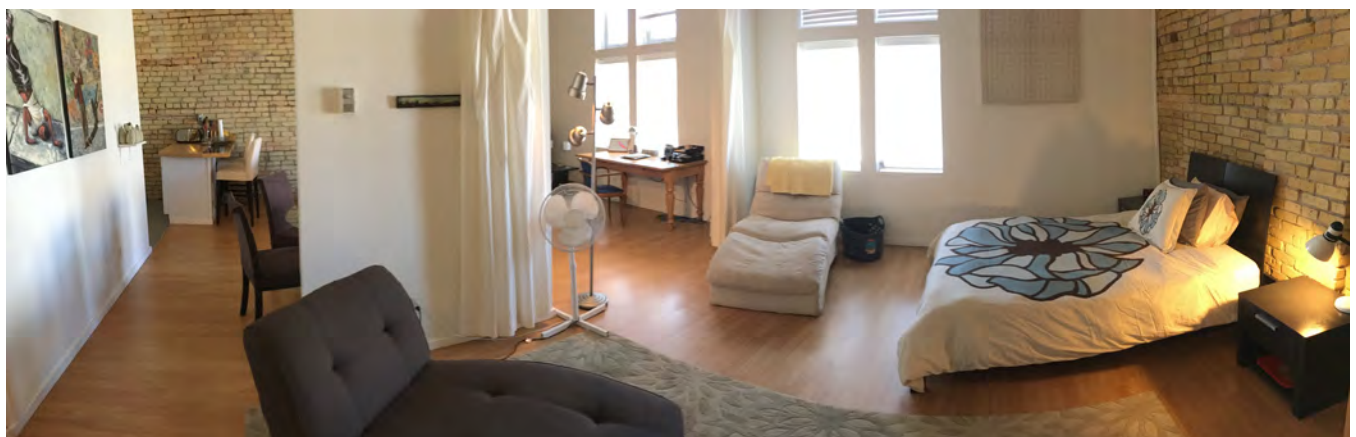


Urban Retreat for Rural Artists

Are you a MAWA member who lives in rural Manitoba, Saskatchewan or Northwestern Ontario? Want to come to Winnipeg to take a workshop, go to exhibitions, do research or shop for supplies? MAWA's beautiful residency apartment (with parking) is available free of charge for stays of 3-14 days in December, January and February, depending on availability.

There are a queen-size bed and a futon couch separated by a curtain, so two artists could comfortably share the space... bring an art buddy! Contact Alison at info@mawa.ca with "Rural Residency" in the subject line, and explain why and when you would like to stay at MAWA.

The apartment is above MAWA at 611 Main Street, up one flight of stairs, and there is no elevator. Pets and smoking are not permitted.



MAWA's artist residency apartment

Congratulations

Heartfelt thanks to Marian Butler, who recently stepped down from her position as Senior Program Consultant at the Manitoba Arts Council. Marian was MAWA's Director from 1997-2002 and then served the larger visual art community at the Council from 2003-2023. That's 25 years of service! We look forward to seeing more of you at MAWA as you return to your art practice, Marian!



Marian Butler (second from right) enjoying Lori Weidenhammer's talk about bees, June 2016

Fascinating MAWA facts

- Last year, MAWA hired/paid 116 guest artists.
- About half of MAWA's revenue comes from operating funding from the Winnipeg Arts Council, the Manitoba Arts Council and the Canada Council for the Arts (huge thanks to our core funders!)
- The other half of MAWA's revenue comes from donors like you, fundraisers like Over the Top, membership fees, workshop fees, foundations, and special grants from government sources.
- MAWA has offered the Foundation Mentorship Program uninterrupted since 1985, advancing the careers of over 300 artists.
- MAWA rents programming, administration and residency space on Main Street. MAWA will be moving to the new Market Lands development in the Exchange District in 2025, and will be renting there as well.
- All MAWA staff are practising visual artists who work part-time to enable them to spend time on their art.
- MAWA has many policies, guidelines and procedures. These are available on our website for your perusal. Wondering how MAWA decides who to nominate for awards? Or the use of scented products in our space? Check out mawa.ca/about-us/policies/.
- MAWA's records are housed at the Provincial Archives of Manitoba, for use by researchers and the general public..
- In 1984, MAWA had 27 paid members. There are now 320.
- MAWA is an artist-run centre, which means MAWA is you! Participants, volunteers, donors, staff, board and committee members—all of us make MAWA, MAWA

Want to learn more? As always, MAWA is happy to respond to your queries by email at info@mawa.ca or phone 204-949-9490.



MAWA staff welcome you!

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. Full or partial financial support is granted confidentially on a case-by-case basis.

If you have any accessibility needs for any program, please let us know by emailing Adriana at programs@mawa.ca. Thanks to Arts AccessAbility Network Manitoba, ASL interpretation is available for all MAWA programs if booked two weeks in advance.

Artist Boot Camps

*Presented in partnership with
Creative Manitoba and La Maison des artistes*

Cette année, nos ateliers annuels gratuits de rédaction de demandes de subvention se tiendront en ligne en français, en partenariat avec La Maison des artistes. Pour recevoir un lien, envoyez un courriel à training@creativemanitoba.ca. Dans les semaines qui suivront leur diffusion, les ateliers seront disponibles avec sous-titrage en français sur mawa.ca/videos/professional-advice.

Rédaction de demandes de subvention :
Propositions de projet et curriculum vitae

Mercredi | 17 janv. 2024 | 18h30 - 20h30 | en ligne
avec Yvette Cenerini

et

Rédaction de demandes de subvention :
Budgets et matériel de soutien

Mercredi | 24 janv. 2024 | 18h30 - 20h30 | en ligne
avec Yvette Cenerini

Vous n'êtes pas seul.e.s ! Un grand nombre d'artistes éprouvent des difficultés à mettre en mot leur pratique artistique et leurs idées de projet. Écrire sur votre travail est évidemment une partie essentielle de l'écriture d'une demande de subvention. Une proposition claire et convaincante, un curriculum vitae bien organisé, un budget réaliste et des documents d'appui soigneusement préparés sont la clé d'une demande réussie. Participez à l'un ou l'autre de ces ateliers, ou aux deux, pour apprendre à vous mettre en valeur et augmenter vos chances d'obtenir une subvention pour financer votre travail.



Yvette Cenerini (née Lagimodière) est une artiste visuelle métisse française du Manitoba qui vit et travaille à Winnipeg. Son travail de photocollage examine les complexités des relations et des émotions à travers une esthétique simple. Ayant obtenu un B.Éd (2001) et un B.A.V. (2010), le partage des connaissances, sous forme d'enseignement, de mentorat, de médiation culturelle et d'engagement communautaire, est une facette importante de sa pratique.

Need some grantwriting assistance in English?

**Check out MAWA's resource website, ArtEd.ca/artists/professional-advice,
where you will find three helpful grantwriting videos in English
by Yvette Cenerini.**

Happy, healthy and
creative holidays to all
from the MAWA Board
and Staff

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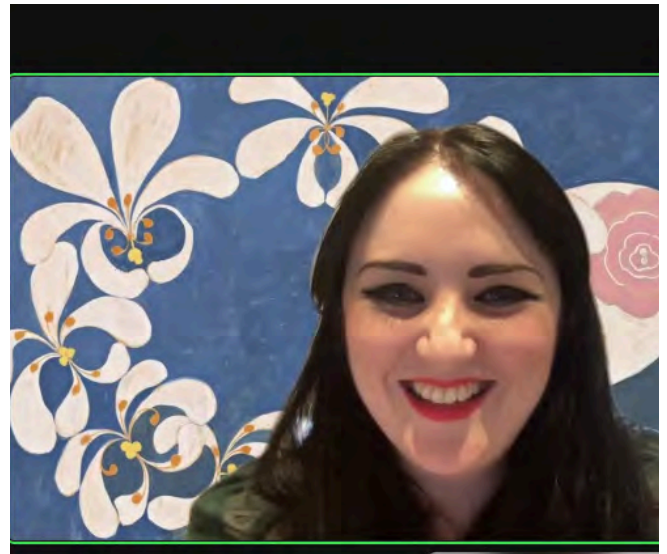
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Clay Center - 880-0771



what you may have missed



Opening of *The Undead Archive*, a three-venue exhibition featuring a temporary tattoo station by former MAWA Artist in Residence Estelle Chaigne (not pictured), University of Manitoba School of Art Gallery, September 2023



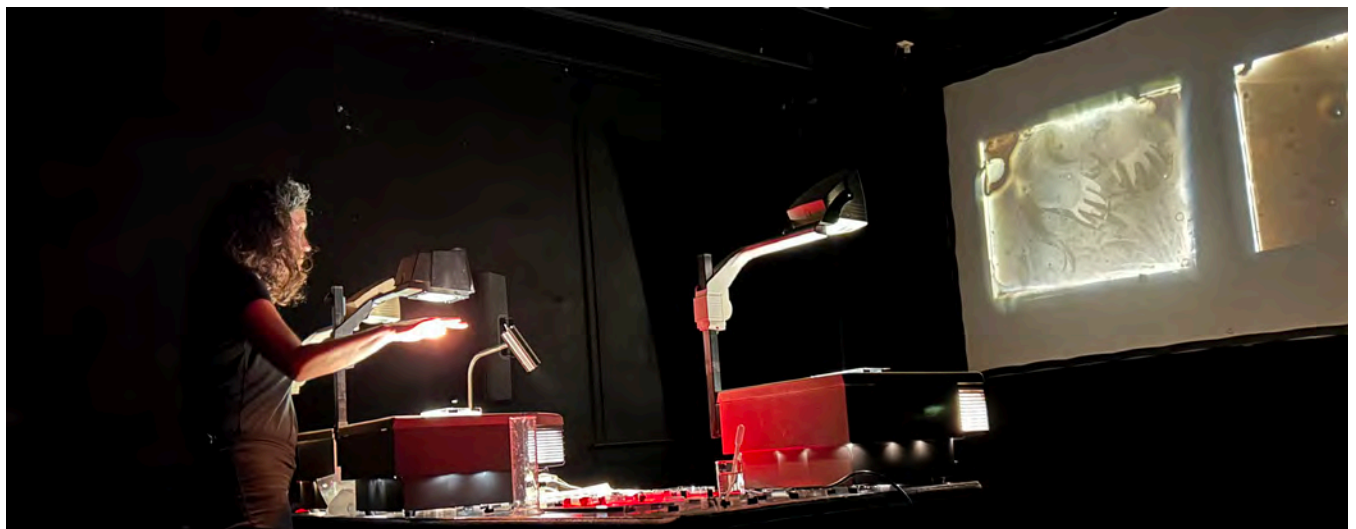
Dr. Grace Williams delivering her lecture *Magick, Mediumship and Contemporary Art*, September 2023



The *Undead Archive* curator Serena Keshavjee makes opening remarks at the University of Manitoba School of Art Gallery, as Gallery 1C03 Director/Curator and exhibition partner Jennifer Gibson (far right) eats candy floss "ectoplasm" while looking on, September 2023



Artist in Residence Olga Ulmann (centre) with members of the MAWA community at a Meet-and-Greet, Little Brown Jug, September 2023



Estelle Chaigne performing at the Winnipeg Film Group as part of the many *Undead Archive* activities, September 2023



Lori Blondeau (left) in discussion after her artist talk, September 2023



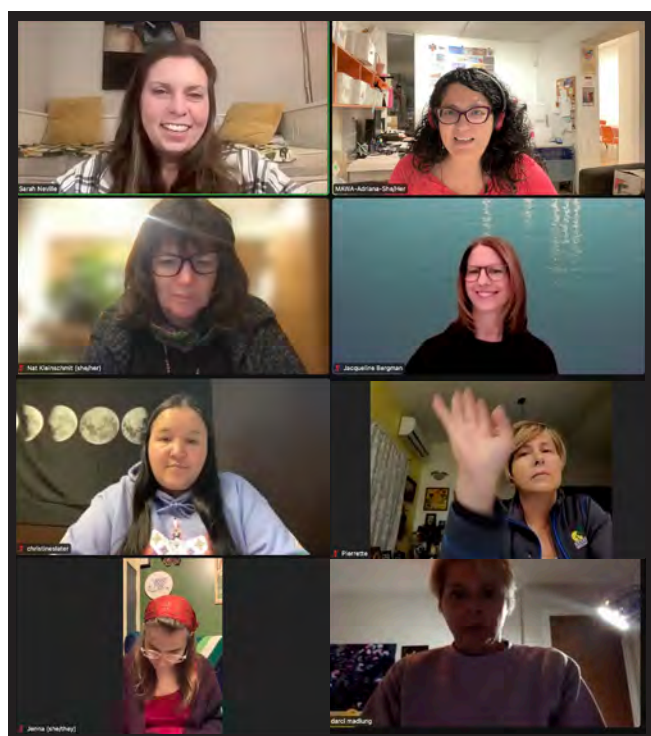
Gerri Pangman (standing right) with Orange Shirt Beaded Pins Workshop participants at the Cross-Cultural Beading Circle, September 2023



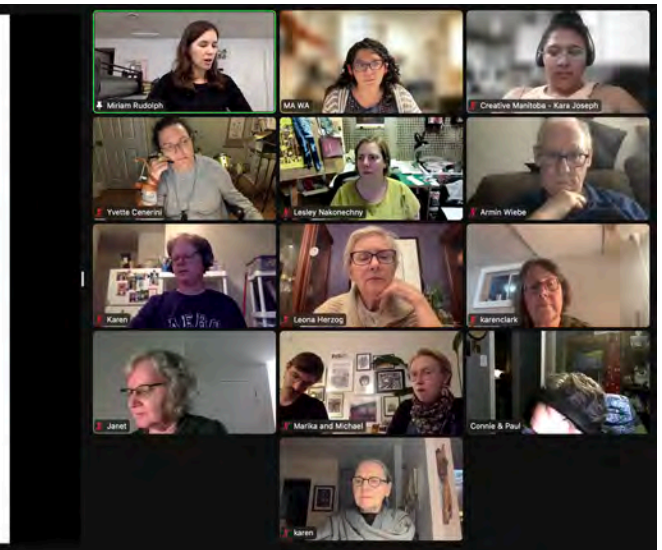
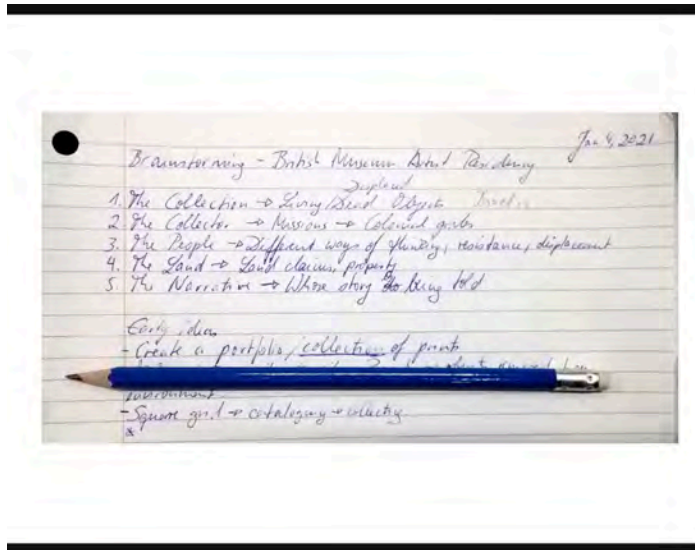
The first session of a four-month Moccasin Workshop with Carole Fréchette (standing centre), September 2023



Erika DeFreitas (left) in conversation before her Wendy Wersch Memorial Lecture *A host of hauntings*, October 2023



The *Putting Your Art on Things to Sell* Artist Boot Camp led by Sarah Neville (first row, left) and Christine Slater (third row, left), October 2023



Miriam Rudolph (top left on Zoom window) delivering her Artist Boot Camp, *Working with Archives: How and Why*, October 2023



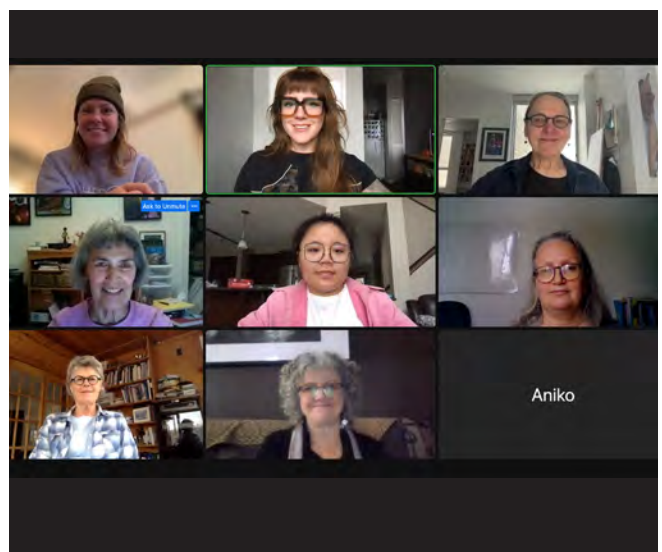
Mona Moquin (smiling, second from left) teaching Quillwork, October 2023



Helga Jakobson (far left) leading the *Songbird Species Decline* field trip to Oak Hammock Marsh, October 2023



Margaret Firlotte (at end of table on left) teaching how to make Cowboy Boot Earrings at the Cross-Cultural Beading Circle, October 2023



Critical Painting Perspectives, led by Laura Lewis (centre top), November 2023



Lindsay McIntyre, *How to Make a Phantastik Film* (still), 2003



Participants at a direct animation workshop facilitated by Rhayne Vermette, Tkaronto/Toronto, 2023. Photo by Francisca Duran

How to Make a Phantastik Film (No Secrets!): Transparency, Collaborative Learning/Teaching and Co-Creation in the Art Practices of Lindsay McIntyre, Francisca Duran and Rhayne Vermette

BY KATNANCY

In 2003, Lindsay McIntyre, an experimental filmmaker, conducted extensive experiments to discover that the household product Fantastik held the key to delicately removing emulsion from film while preserving the images for potential reapplication onto different surfaces. When she revealed her breakthrough, several men in the experimental film community claimed, “Oh, we already knew that was the secret,” despite having previously withheld this information from McIntyre for the one and a half years during which she sought it. In response to this knowledge hoarding, McIntyre took a stand by creating and freely distributing *How to Make a Phantastik Film*, a film that openly shares the technique with the audience.

In a recent collaborative text I wrote with McIntyre exploring the art-facilitation endeavours of Francisca Duran, we asserted, “New worlds are born through invitations.” I aim to expand upon this notion, contending that invitations, while crucial, often prove insufficient; what we truly require is a trusted companion willing to traverse the threshold alongside us. Artists including McIntyre, Duran and Rhayne Vermette foster collaborative learning by navigating the journey beside us, deliberately dismantling the façade of hierarchical perfection and debunking myths that perpetuate a sense of inaccessibility.

Duran orchestrates sessions where she not only invites you to learn the photographic phytogram technique but engages in the process alongside you. Having witnessed these workshops, I have observed participants seamlessly transitioning from learning the technique to teaching others within the same session. The shared celebration of the creative process, prioritizing it over the final product, dissolves barriers of intimidation. Duran challenges the notion of exclusive ownership of artwork by actively promoting collaboration between humans with plant life and with chance. In the exhibition of her works, she invites viewers into the creative process, conducting workshops to reveal the techniques behind her creations. For instance, the

poster for her recent exhibition *Research garden: a compendium of lost moments* serves as a recipe card, compiling a series of eco-photochemical recipes employed in creating the artwork alongside acknowledgements of contributors/collaborators, highlighting the myriad elements that come together to make an exhibition possible.

Recently I have been having conversations with others in the media arts regarding filmmaking hierarchy. In a conversation with Charlene Raven Moore, we pondered ways in which the notion of a sole film “director” who traditionally “rules” could be subverted and found examples in women experimental creators. For example, on set McIntyre and Vermette dismantle the idea of themselves as unquestionable forces. When communicating with her cast and crew, Vermette emphasizes that “We’re all learning.” Both McIntyre and Vermette dedicate themselves to nurturing their communities, providing countless filmmakers with first-time experiences. Demonstrating a belief in others fosters reciprocal success. McIntyre and Vermette fumble along beside us, revealing their imperfect practices and ever-on-going learning, showing us that we too can create imperfectly while learning and teaching. In her workshops, Vermette asserts “No secrets!” and emphasizes the open sharing of techniques without fear of scarcity or competition. There is a collective acknowledgment of individual, unique powers, celebrated both within oneself and among peers.

In 2022, Colour Reversal, a BIPOC Analogue Film Incubator, took place in Regina, facilitated by Vermette, McIntyre and Hagere Selam “shimby” Zegeye-Gebrehiwot. In a follow-up version of this event, held in Winnipeg at WNDX Festival of Moving Image, McIntyre reflected on the historically cis-white-male dominated culture of opacity, hoarding and scarcity she had had to face and push through at the beginning of her career. She gestured around the room and said, “I wish I’d had something like this. This is a dream.” We are at a juncture where these once chimerical dreams are becoming lived realities, where new worlds are being born of

intricate communities *ready* to collectively hold them. And we are at the juncture between these being brief, project-based bursts of life we only wish we could sustain, and the sustained light of consistent, mosaic practices intertwined.

We have reached this moment because women like McIntyre, Duran and Vermette persist against the odds, dismantling ideas of scarcity and cultivating environments of abundance. They freely share their knowledge, serving as examples for those they hold space for. Everyone they teach comes away with a gift—a profound sense of responsibility to teach and open space onward.



Francisca Duran and participants working side-by-side on the collaborative 100-ft phytogram (owned by all, owned by none), Mnisiing/Toronto Islands, 2023. Photo by katnancy

These practitioners do not wait for validation from social systems to tell them they are qualified teachers. Climbing preconceived ladders of success toward a distant moment when someone taps you on the shoulder to anoint you for the hierarchical role of “mentor” or “teacher” is how large knowledge banks end up disappearing from collective access. Information gets stale while hoarded away, and people die holding it. We need to be teaching as we go, further growing our own skills. We learn so much about ourselves and the ways we work by being curiously questioned by those who are learning from us. These grass-roots, transgenerational networks based on reciprocity and gift economies transcend the historically perceived need for validation from dominant systems. Through them, we support each other, respond to ever-evolving needs, and foster in-built succession.

For and with Lindsay McIntyre, Francisca Duran, Rhayne Vermette, Charlene Raven Moore, Cecilia Arandeda (whose curation/administration work directly and indirectly linked us all together), Heidi Phillips (whose early conversations with Amalie Atkins and Rhayne Vermette birthed what was to become Colour Reversal) and so many more. As Bonnie Raitt sings: “Thank you, baby, for giving me my life,” and as Odyssey sings in what would become the Colour Reversal anthem: “Our lives are shaped by what we love.”

katnancy (they/she) is a collaborator, writer and experimental media artist-curator committed to art as a tool of education and empowerment, with a focus on how photo(light) processes reveal the constructed, manipulative nature of representation, perception, value and power.



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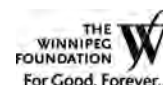
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WINNIPEG ARTS COUNCIL



DECEMBER

Mon, Dec 4, 9-10:30 am	Critical Painting Perspectives online
Mon, Dec 4, 6-8 pm	Cross-Cultural Beading Circle Beth Hall: Beaded Snowflakes Keychain
Mon, Dec 18, 6-8 pm	Cross-Cultural Beading Circle Beth Hall: Beaded Snowflakes Keychain
Dec 23 - Jan 2 incl.	MAWA office closed for holidays

JANUARY

All month	Tiny Gallery Mahfuza Beauty
Mon, Jan 8, 9-10:30 am	Critical Painting Perspectives online
Sat, Jan 13, 1-4 pm	Digital Drawing in Procreate Cato Cormier
Sun, Jan 14, 10 am-1 pm	Drawing at Dalnavert at 61 Carleton St.
Mon, Jan 15, 6-8 pm	Cross-Cultural Beading Circle Sophie Moquin: Berry Design Earrings
Wed, Jan 17 6:30-8:30 pm	Artist Boot Camp online Yvette Cenerini : <i>Rédaction de demandes de subvention : Propositions de projet et curriculum vitae</i>
Wed, Jan 24 6:30-8:30 pm	Artist Boot Camp online Yvette Cenerini : <i>Rédaction de demandes de subvention : Budgets et matériel de soutien</i>
Thurs, Jan 25 7-8:30 pm	Biomaterials in Art & Architecture online Heather Komus and Dr. Mercedes Garcia Holguera
Mon, Jan 29, 6-8 pm	Cross-Cultural Beading Circle Sophie Moquin: Berry Design Earrings
Tues, Jan 30, 7-9:30 pm	Feminist Figure Drawing
Wed, Jan 31 6:30-8:30 pm	Brain Questions Answered Dr. Sari Hannila

FEBRUARY

All month	Tiny Gallery Avery Ascher
Thurs, Feb 1, 7-8:30 pm	Beading as Medicine online Tammie Wolfe
Mon, Feb 5, 9-10:30 am	Critical Painting Perspectives online
Mon, Feb 12, 6-8 pm	Cross-Cultural Beading Circle Aj'a: Sweetheart Earrings
Thurs, Feb 8, 12 pm	Media Mentorships application deadline
Sat, Feb 10, 10 am-4 pm & Sun, Feb 11, 1-4 pm	Ribbon Skirts Elders Gloria Buboire and Sharon Pelletier
Thurs, Feb 15, 12 pm	One-on-One Mentorship application deadline
Sat & Sun, Feb 17 & 18 1-4 pm	Miniature 3D Portraits in Polymer Clay Briony Haig
Fri, Feb 23, 9 am - 12 pm	Drawing at The Leaf at Assiniboine Park Brenna George
Mon, Feb 26, 6-8 pm	Cross-Cultural Beading Circle Aj'a: Sweetheart Earrings
Tues, Feb 27, 7-9:30 pm	Feminist Figure Drawing

Through MAWA
I have done things
I would not have
had the knowledge
or confidence to
do on my own.

– Brenda Stuart



MAWA on the road! Songbird Species Decline field trip, October 2023