

Core to MAWA

MAWA's foremothers knew there was gender discrimination in the visual arts. They lived it each day. Sexism impacted women artists' employment, access to grants, sales, exhibitions and more. But what to do about it?

Diane Whitehouse was a working-class woman from Northern England and Sheila Butler was a working-class woman from Pittsburgh. Although they taught at the School of Art close to full-time, it seemed that tenure was an impossible dream.

Growing up, they had experienced the positive impact of unions. They knew the power of workers working on behalf of workers, of peers lifting each other up. Could the same ethos be applied to the visual arts? Surely each woman artist shouldn't have to learn everything from scratch. Artists could share skills, know-how, professional experience and contacts, and all become stronger in the process. MAWA was founded in 1984 and creation of the Foundation Mentorship Program (FMP) became one of the first orders of business. On January 1, 1985, the first year-long mentorship program began.

Since those early beginnings, MAWA has grown into a thriving artist-run education centre, offering more than 20 core programs. MAWA also publishes books, mounts exhibitions and offers a wide range of special programs, initiatives and events. In the words of one member, "MAWA can keep you busy almost every day of the week!" But in the past 35 years, one thing hasn't changed: the year-long Foundation Mentorship Program. Why? Because it works. To date 272 women and non-binary visual artists have participated in the program. Many credit it with being pivotal to their development.

MAWA is the only visual arts organization that specializes in mentorship. Mentorship is core to MAWA's activities and ethics. MAWA has helped other arts organizations, including Visual Arts Nova Scotia, Video Pool, Le Labo (Toronto), Arnica (Kamloops) and CARFAC Saskatchewan, to develop mentorship programs of their own. It is a testament to MAWA's leadership in the field that we are frequently consulted regarding mentorship.

Inequality is still very present. The number of women tenured professors in Manitoba has not yet reached parity, and the numbers for tenured People of Colour and Indigenous educators are even more dismal. Likewise, the contemporary artworks collected by major institutions do not represent the multiplicity of our society. Income inequality in the visual arts persists. The winners of major visual arts prizes remain disproportionately white and male. There have been gains in the past decades, yet there is still so much to be done. Mentorship remains a practical, grass-roots method to continue to lift each other up, to create positive change. Through mentorship—sharing and learning—we all become stronger.

Are you ready to dedicate significant time to your practice and, with the help of a mentor, move it to the next level? Check out information about next year's FMP on page 8. The application deadline is May 6, so start documenting your work today!

— Shawna Dempsey and Dana Kletke

Graduating mentee Briony Haig (standing), talks about her experience in the Foundation Mentorship Program at the annual FMP potluck that brought together mentors and mentees from 2018/19 and 2019/20, September 2019





THE CAROLINE DUKES MEMORIAL LECTURE

The Art of Iranian Miniature

WITH FARIDEH SAFFARI

Friday | March 6, 2020 | 12 - 1 pm at MAWA

Iranian miniature is deeply rooted in history. The delicate and beautiful world of this artform is full of mysteries and wonders, but to truly see and understand it, one must consider the context beyond the surface. In this lecture, Saffari will present the history and function of Iranian miniature art, from its inception to the present time.

Farideh Saffari is an Iranian painter-illustrator who works with pen, pencil, ink, acrylic, oil and digital mediums. She received her MA in Illustration from the University of Tehran, where she specialized in Iranian art and history. She immigrated to Canada in 2016 and now is now pursuing her career as an artist in Canada. She has been featured in exhibitions in both Winnipeg and Iran, and is currently working on a series about her immigration experience. faridehsaffari.weebly.com/about-me.html



Najva Erfani, *Sun, Rain and Tile's Story*, 2017



(Self)-Representations of Madness

WITH ADELE RUHDORFER

Friday | April 3, 2020 | 12 - 1 pm at MAWA

Adele Ruhdorfer will present a historical overview of the ways in which madness is represented and codified in visual art and culture, paying particular attention to its continued association with feminine embodiments. These examples will be contrasted with acts of reclamation and self-representation in modern and contemporary art, audio-visual and digital media.

Adele Ruhdorfer is an art history student and an emerging curator, with a background in photographic and lens-based media. Drawing upon her own experiences as a chronically ill woman, she focuses on the disabled, mad and chronically ill body in her academic pursuits and curatorial practice.



Gertrude Abercrombie, *Woman in a Crumbling Cell*, oil on masonite, 1949



Photo by Mike Deal

Feminist Theory and Hollywood Practice

WITH ALISON GILLMOR

Friday | May 1, 2020 | 12 - 1 pm at MAWA

Movie reviewer Alison Gillmor has watched tons of mainstream Hollywood flicks. In a complicated collision of pleasure, politics and personal change, she can't help but apply feminist film theory, especially developments in reception theory and female spectatorship and exploration of power structures and

modes of production. She will discuss what has shifted in pop culture and what – frustratingly – has stayed the same in the years she has been a film critic.

Alison Gillmor studied at the University of Winnipeg and York University in Toronto. She is a freelance journalist and educator who has written on movies and pop culture for the *Winnipeg Free Press* for over 25 years, as well as writing on visual art, architecture, design, movies, TV and books for *Border Crossings*, *Canadian Art*, *Canada's History* and more.



Alison Bechdel, *Dykes to Watch Out For*, 1985

Craftivism Workshop

Saturday | March 7, 2020 | 1 - 4 pm at MAWA

No need to register, just show up! People of all genders and ages welcome! **Free!**

Celebrate the first International Women's Day of the new decade at MAWA with craftivism! Just as it sounds, craftivism brings together crafting and activism. Look forward while honouring change-makers and artists of the past by participating in the creation of your own zines, buttons and patches. These DIY crafts have been essential parts of activism, allowing people to create and distribute their own ideas and proudly support social justice issues. Want to learn more about its history? Check out craftivism.com and craftivist-collective.com/.

No prior experience or ability required for this hands-on workshop! Snacks will be served.



Theory and Beer at The Royal Canadian Legion | 227 McDermot Ave

It's fun! It's theoretical! And you don't have to drink beer! MAWA presents a series of informal critical discussions led by guest facilitators. Theory and Beer convenes on Thursday evenings, once a month. Each meeting has a text-based focus. Read the texts beforehand (go to mawa.ca to click on links) or come to the Legion at 6:15 pm and pick up a copy. The more familiar you are with the texts, the more the conversation will "cook"! The Legion is accessible. People of all genders welcome.



Ecology and Poetics WITH JASE FALK

Thursday | April 23, 2020 | 6:30 - 8 pm

Poetry has risen dramatically in popularity in the past decade amidst global political and ecological crises. Can art and poetry provide insight into issues of politics and the Anthropocene? How do poetics and theory relate to one another? In this Theory and Beer, we will be reading a prose poem by poet/critic Juliana Spahr and discussing how very personal expressions in various artforms might offer ways to think through issues of gender, feminism and ecological crisis.

Jase Falk uses poetry as a way to explore the processes of embodiment, trauma and change. Their writing often employs archival sources as a means to engage the historical situatedness of their identity as a non-binary trans person. Jase's work has been published in *The Uniter*, *BlackFlash Magazine*, *Public Parking*, *CV2* and *The Quiliad*, and they are beginning their Master's degree in Gender Studies at Queen's University in fall 2020.

Reading: Juliana Spahr, "Transitory, Momentary,"
Open Space openspace.sfmoma.org/2013/12/field-work-9/



Photo by Caitlin Spencer

Action and Contemplation in Creative Practice WITH CHANTEL MIERAU

Thursday | May 21, 2020 | 6:30 - 8 pm

Buckling down and getting things done, quietly waiting for things to come together... What do we do when we go to the studio? What is studio work? And what about that slippery word "productivity"? In this Theory and Beer, participants will discuss these and other questions in the context of a smattering of short excerpts from writings by Jenny Odell, Annie Dillard and Hannah Arendt.

Chantel Mierau is a Winnipeg-based artist working in video, performance, printmaking and textiles. She graduated with a BFA from the University of Manitoba in 2011. She has exhibited locally and nationally, and most recently showed at the Platform Centre for Photographic and Digital Art in 2019 with a solo show titled *Three Chores*. Her work centres on themes of labour, craft and the body.

Reading: Go to mawa.ca/critical-discussion/theory-and-beer to download the readings on pdf.



Cross-Cultural Beaders of all ages and genders, November 2019

Cross-Cultural Beading Group

Mondays | every other week | 6 - 8 pm at MAWA
March 9, March 23, April 6, April 20 and
May 4, 2020 (*last session until fall!*)

Free! No need to register, just come!

Everyone is invited to share their skills, learn and work independently in a welcoming atmosphere. No experience necessary. Novice and experienced beaders alike are welcome. Some free materials are provided (beads, thread, cloth and leather) or you can bring your own.

Focussed Mentorship in Integrated Paint/Collage WITH BONNIE MARIN

Wednesdays | April 15, May 13 and June 10, 2020
6:30 - 9 pm at MAWA

Free to apply; \$75 enrollment fee + \$10 materials fee = \$85

For women and non-binary MAWA members

Application deadline: Wednesday, April 1, 2020 at 4 pm

This three-month Focussed Mentorship is for practicing artists who work in paint or collage and are interested in exploring the combination of the two. Sessions will involve discussion of artists who have worked in these twin mediums throughout history, research assignments, and hands-on exploration of various materials and combinations. There is an expectation that participants will continue to develop their work between sessions and will share it in group critiques.

Successful applicants will be asked to bring picture books, magazines and a good pair of scissors to the first session. Please bring source materials that you are willing to cut up and that you are visually and conceptually interested in.

Bonnie Marin's practice includes painting, collage, sculpture and artist's books. Her work can be described as hybrid of pop and surrealism. It is narrative-based, and deals with gender, body modification, body image, mental health and human behaviour. Her ideas and inspiration come from re-purposing found objects, new and vintage materials, and social issues. Marin teaches at the University of Manitoba. Her work has been shown nationally and internationally and is held in collections around the world.



Figure Drawing, November 2019

Figure Drawing

Tuesdays | 7 - 9:30 pm at MAWA

March 31, April 28 and May 26, 2020

\$10. All women and non-binary artists welcome

Do you miss drawing live models? Want to practise drawing the human body but need the time and space? MAWA offers figure drawing with live models in a feminist environment. No need to register, just show up. Doors open at 6:30pm to give you time to set up. The model begins at 7pm for quick gesture drawings, followed by longer poses. Participants are asked to bring their own materials. Drawing boards are provided.



Bonnie Marin, *Page of Drought: The Social* (from Winnipeg Tarot Co.), collage and acrylic on board, 2010

To apply, send a single pdf document labelled with your name and Focussed Mentorship (i.e., Jane Doe Focussed Mentorship). The pdf should contain: a paragraph describing your practice (what you make and the ideas that drive your work); a paragraph describing why you want to participate in this program and what you hope to achieve through the focussed mentorship; and up to 8 recent images that reflect a commitment to ongoing production, with caption information. Email your application to programs@mawa.ca and put "Focussed Mentorship 2020" in the subject line. If you are not already a member, please also submit a MAWA membership form and payment. Marin will select a limited number of participants.

Photo by Mike Deal



Artist Boot Camp Workshop Artist Collaborations

WITH DIANA THORNEYCROFT

Thursday | March 12, 2020

7 - 9:30 pm at MAWA

Free! Presented in partnership with CARFAC Manitoba and Creative Manitoba

Diana Thorneycroft will address the benefits and potential pitfalls of working with others. She will discuss different structures and configurations, including collectives, one-time collaborations, partnerships, groups and hiring others to work on your projects. She will also explore safeguards, including the importance of communication and clarity, written agreements and timelines. Drawing on her own experiences and those of others, she will provide examples of collaborations that have made significant contributions to the Canadian art scene.

Throughout her career, Diana Thorneycroft has collaborated on several projects outside of the visual arts discipline, most notably with Winnipeg Contemporary Dancers. She is a member of two visual artist collectives and has hired various artists to assist her in the completion of complex projects. She has also produced two- and three-person exhibitions, with her studio mates and life partner, that have required negotiation of space and resources.



Photo by Keegan Denty
Photography

Master Class in Contemporary Beading Practice

WITH KATHERINE BOYER

Thursday | May 14, 2020 | 7 - 8 pm (artist talk)

Saturdays, May 16, June 6 and June 27, 2020 | 1 - 4 pm at MAWA

Free to apply; \$75 enrollment fee

For MAWA members of all genders

Application deadline: Tuesday, April 28, 2020, at midnight

Katherine Boyer will lead an exploration of meaning-making with traditional Indigenous beading techniques. Participants will have the opportunity to build upon pre-existing beading skills in a critically constructive environment, and develop and complete one beading project. You will be expected to devote significant time to your piece between each session. The outcome will be a conceptually cohesive work that pushes the boundaries of beadwork.

Artist Katherine Boyer focusses on textile arts and the handmade, including fabric manipulation, papermaking, woodworking and beadwork. Her art and research are entrenched in Métis history, material culture and personal family narratives. Through laborious processes, Boyer contemplates the use of her own Métis body as a conduit for building upon ancestor relations and exploring notions of a mixed cultural identity.

To apply, send a single pdf document labelled with your name and Master Class (i.e., Maria Garcia Master Class) containing: a paragraph describing what you make and the ideas that drive your work; a paragraph describing why you want to participate in this program and what you hope to achieve through the Master Class; and up to 8 recent images of things you have made, with titles and dimensions. Email to programs@mawa.ca and put "Master Class 2020" in the subject line. If you are not a member, please submit a MAWA membership form and payment. Boyer will select a limited number of participants.



Tough Love

GUEST CRITIC

SARAH ANNE JOHNSON

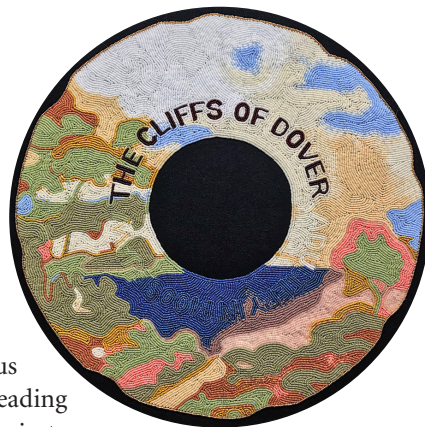
Thursday | April 9, 2020

6:30-9:30 pm at MAWA

Free! Artists of all genders welcome. To register for a crit, email Adriana at programs@mawa.ca with "Tough Love April 2020" in the subject line

Tough Love is perfect for those who need feedback or want to discuss art and art issues with a group of peers. Feel like you are working in a vacuum or without community context? Want honest advice? Join other artists and a special guest for a 3-hour discussion, during which artists receive a focussed and constructive group critique. If you have already received several Tough Love critiques at MAWA, perhaps consider giving someone else the opportunity. Everyone is welcome to attend and participate in the dialogue, whether you are sharing work or not.

Sarah Anne Johnson received her BFA from the University of Manitoba and completed her MFA at the Yale School of Art. Johnson's work has been exhibited in numerous solo and group exhibitions internationally. She is the recipient of numerous grants and awards, and her work is included in several distinguished collections. She is represented by Yossi Milo in New York, Stephen Bulger in Toronto and Division Gallery in Montreal.



Katherine Boyer,
Grandma is Collecting China,
seed beads on stroud cloth,
12" diameter, 2018

Artist Mothers at MAWA

FACILITATED BY SANDRA BROWN

Free! Open to all artist-mothers

All artist-mothers are invited to come and meet other women who embrace both mothering and artistic production. Childrearing is exhausting and challenging. While caregiving, it can feel like we are not taken seriously as artists. At this informal group, participants experiment with art materials, critique each other's work and share snacks, concerns, ideas, inspiration, strategies and support. If you can't make the meetings, check out our Facebook page, Artist Mothers at MAWA.

Try, Try Again

Wednesday | March 4, 2020 | 6:30 - 9 pm at MAWA

Is there an art project you started, got stuck on, and set aside for later? Or maybe one you've been slogging away at, but it's not coming together? Don't be shy: bring that piece you don't know what to do with and get some feedback from the group. Many have found this meeting helpful in the past. So dig around, bring in those troubled works and receive some helpful critique.

Embroidery and Conversation

Wednesday | April 1, 2020 | 6:30 - 9 pm at MAWA

Join us for an evening of embroidery and conversation. If you can, bring along any vintage material, like handkerchiefs and napkins, to share and embroider.

This year, we thought it would be cathartic and fun for our group to send a contribution to the *Tiny Pricks Project*. *Tiny Pricks* is a public art project created and curated by Diana Weymar. Contributors from around the world are stitching Donald Trump's words into textiles, creating the material record of his presidency and of the movement against it. Visit tinypricksproject.com for more info and ideas.

10th Anniversary Exhibition of Artist Mothers Group at MAWA

Install: Wednesday | April 29, 2020 | 6:30 - 9 pm

Opening: Friday | May 1, 2020 | 6 - 9 pm

Exhibition dates:

Wednesday - Friday | May 6 - 22, 2020 | 10 am - 4 pm

De-install: Saturday | May 23, 2020 | 12 - 4 pm

Exhibition Crits

Wednesday | May 6, 2020 | 6:30 - 9 pm at MAWA

We'll spend the evening celebrating our accomplishments this year, sharing snacks, and getting feedback from each other on our work in this year's exhibition.

Desire Change Reading Group... the final meetings!

FACILITATED BY HELGA JAKOBSON

Tuesdays | March 10, April 14 and May 12, 2020

6:30 - 8 pm at MAWA

Free! Everyone welcome, including first-timers; no need to register, just come!

In 2017, MAWA co-published *Desire Change: Contemporary Feminist Art in Canada*, edited by Heather Davis.

This groundbreaking book documents our history and our present as feminist visual art practitioners.

Join multidisciplinary artist Helga Jakobson at a monthly reading group to explore it, one chapter at a time.

Desire Change is guaranteed to spur discussion!

Participants are asked to read Chapter 13, "How Not to Install Art as a Feminist," prior to the March meeting; Chapter 14, "A Speculative Manifesto for the Feminist Art Fair International," prior to the April meeting; and the Appendix, "There Is No Feminism (A Love Letter)," prior to the final May meeting. Come to all three or just attend the discussion about the chapter of your choice!

Copies of the book are available for sale at MAWA for \$45.



Participants at the *Desire Change* reading group, led by Helga Jakobson (right), having fun with feminist art theory, November 2019

Indigenous Art Night Traditional Teachings

WITH ALISON COX STONEPOINT

Tuesday | April 21, 2020 | 6:30 - 9:30 pm at MAWA

Free! Space is limited, please register

Special guest Traditional Knowledge Keeper Alison Cox Stonepoint will share traditional teachings with Indigenous women and Two-Spirit people from all Indigenous Nations.

To register, contact MAWA Program Associate Niamh Dooley at dooley@mawa.ca.



Indigenous Art Night ink drawing, October 2019



Cupcakes and more at Over the Top, March 2019. Photo by Lindsey Bond



So many great artworks to bid on at Over the Top, March 2019. Photo by Lindsey Bond

Over the Top Art Auction and Cupcake Party

SPONSORED BY JOHNSTON GROUP AND THE WINNIPEG FOUNDATION

Opening Party and Bidding Begins

Friday | March 20, 2020 | 6 - 10 pm at MAWA | **Free!**

Join us at MAWA and the Edge Gallery to experience over 150 artworks from some of Manitoba's finest artists. This opening night celebration is free and open to all.

If you want to bid, Over the Top tickets will be available for \$10. Artists set minimum bids on their work ranging 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. Start bidding on Friday night and enjoy the party!

Bidding Continues

Saturday | March 21, 2020 | 12 - 5 pm at MAWA | **Free!**

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

If you want to bid, tickets are \$10. 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.

Over the Top Art Auction and Cupcake Party

Bidding ends with all-you-can-eat cupcakes!

Sunday | March 22, 2020 | 1 - 5 pm at MAWA

First art auction lot closes at 3 pm

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

Finally! Munch as many cupcakes as you can handle, quaff a beverage, buy tickets for MAWA's fabulous raffle baskets and bid on work by artists such as Diana Thorneycroft, Yvette Cenerini, Lisa Wood, Bonnie Marin, Wanda Koop and many, many more. You might discover an emerging artist who will be the next art star to come out of Winnipeg!

On Sunday, final bids are placed. Six art lots close one at a time between 3 and 4:50pm and the winning raffle tickets are drawn. It is a day filled with great artwork, amazing prizes and bellies full of 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 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 611 Main St. 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:

Saturday | February 29 | 12 - 4 pm

Wednesday | March 4 | 10 am - 8:30 pm

Thursday | March 5 | 10 am - 6 pm

Friday | March 6 | 10 am - 6 pm

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 eternal thanks! All proceeds go towards programming and contribute 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 us 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, there will be a prize for the most creatively decorated cupcake!



2019-2020 Foundation Mentorship Program group, September 2019

CALL FOR SUBMISSIONS

Year-Long Mentorship Program

Sept 2020 – Sept 2021

Application deadline: Wednesday | May 6, 2020 at 4 pm

For all women and non-binary visual artists

The Foundation Mentorship Program (FMP) has been the core of MAWA's programming activities since 1985. Artists who have gone through the FMP describe it as having been "pivotal," "transformative" and "life changing." It is designed to help women and non-binary people in the visual arts develop skills and define their decision-making philosophies by providing information, resources and support. It is a year-long program in which 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 are 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.

Potential mentees of all adult ages and backgrounds are encouraged to apply. Successful applicants will be charged \$300 for the program. There is no fee to apply, although you must be a MAWA member. Students are not eligible.

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 that artist. Another year, another mentor might select you.

To apply for the Foundation Mentorship Program send a single pdf document labelled with your name and FMP (i.e., Sarah Wong FMP). The pdf should contain:

- 1 a letter outlining why you want to participate in this program and what you hope to achieve through mentorship (make sure the letter also includes information regarding how we can contact you by phone, email and post). Please also describe your artistic practice (if English is not your first language and you would like to apply verbally, please call the office and we can make accommodations
- 2 an artist résumé (maximum 3 pages)
- 3 up to 20 embedded jpg images of your artwork, with an image list or captions below giving the title of the work, the medium, date completed and dimensions; or links to up to 3 minutes of video

If you are not already a member, please submit a MAWA membership form and payment at mawa.ca/membership. MAWA memberships cost \$15 for underwaged persons and \$30 for others.

Email your application to programs@mawa.ca and put "FMP 2020" in the subject line.

Foundation Mentorship Program Info Session

Thursday | April 16, 2020 | 5:30 - 6:30 pm at MAWA | **Free!**

Thinking about applying to FMP? Not sure if the program is for you? Come to a free information session and find out everything you have always wanted to know about the Foundation Mentorship Program, hosted by former mentor Shawna Dempsey and FMP Coordinator Adriana Alarcón. Can't make it? Contact Adriana at 204-949-9490 or programs@mawa.ca with questions.

The 2020-2021 Mentors

MAWA mentors are respected artists and curators. They are connected to the art world. They are willing to share information and skills. They are committed to building community.

We are pleased to announce that the following artists will each select two mentees to work with in the upcoming year:

Lori Blondeau,
Asiniy Iskwew
(detail), digital
photograph,
2016



Lori Blondeau works primarily in performance and photography. She is Cree/Saulteaux/Métis from Saskatchewan. Blondeau has exhibited and performed nationally and internationally at, among others, the Banff Centre; Mendel Art Gallery, Saskatoon; Open Space, Victoria; and FOFA, Montreal. In 2007, Blondeau was part of the *Requickness* project with artist Shelly Niro at the Venice Biennale. In addition to her extensive exhibition history, Blondeau is co-founder of the Indigenous artist collective TRIBE and has sat on the Advisory Panel for Visual Arts for the Canada Council for the Arts. Her art is held in public galleries and private collections.



Photo by Pascha Marrow

Nasrin Himada is a Palestinian writer and curator. They are interested in articulating personal, experiential and embodied forms of knowledge, and exploring the ways in which art can be a catalyst in constituting a radical, intimate and poetic ecology that enacts transformation. Instead of talking or writing about artwork as a way to analyze, explain or interpret, art criticism and curation can engage with art as relation rather than representation. Their writing on contemporary art has appeared in *Canadian Art*, *C Magazine*, *Critical Signals*, *The Funambulist*, *Fuse* and *MICE*, among others. They have collaborated with film festivals and art institutions across Canada and the US, among them the Wattis Institute for Contemporary Arts, Fondation Phi pour l'art contemporain, and Leonard & Bina Ellen Art Gallery. Himada is the Assistant Curator at Plug In ICA in Winnipeg.



Andrea Oliver Roberts is a multidisciplinary artist whose sound, installation and print works contend with technology, identity and ways of knowing within capitalism. Roberts has shown at galleries and festivals internationally, with recent presentations at send + receive 2019, Plug In ICA STAGES biennial 2019 and The Auxiliary, UK. Roberts writes on issues of sound, gender and technology, and performs with their solo experimental electronic project VOR. A recent artist in residence at Miami's Oolite Arts and Brooklyn's Pioneerworks, Roberts holds an MFA in Sculpture from the California College of the Arts.



Suzie Smith works with printmaking and design that expand into sculpture, installation and video. Her process often incorporates the deconstruction and transformation of images and materials to create new or multiple meanings. Her work reflects on how we understand and construct the world around us. She has exhibited nationally and internationally, and has worked in the Winnipeg arts community for many years, recently as the Visual Arts Consultant for the Province of Manitoba and an instructor at the University of Manitoba. In addition to pursuing her own practice, she is a founding member of Parameter Press.

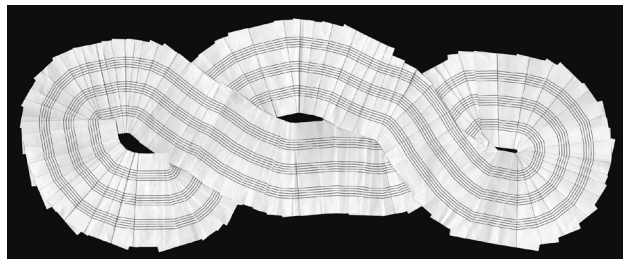


Tricia Wasney is a multidisciplinary artist and writer whose education and experience include visual art, craft, film, landscape architecture and public art. Her jewellery-based artwork explores history, the unreliability of memory, air, the landscape and implications of climate change. She is currently collaborating with artist Doug Melynk on a book about the secret life of a cat that investigates anxiety, gender fluidity, community and belonging. As an arts administrator, Tricia developed Winnipeg's Public Art Program through the Winnipeg Arts Council, where she facilitated a range of projects from intimate community collaborations to large-scale international commissions.

Tricia Wasney,
Township 13,
Sterling silver,
24k gold,
various stones
and felted wool,
2018.
Photo by
Ernest P. Mayer



Andrea Roberts, *Crisis Canon*. Site-specific intervention, sandblasted text, sound score and performance. Plug In ICA STAGES biennial 2019



Suzie Smith, *Quiet Forms* (double infinity), archival inkjet print, 24" x 36", 2017

Tiny Gallery: MAWA Members' Wall

The 45"-wide "bump" on the north wall of our program space is dedicated to showcasing work by MAWA members in any 2D or 3D media. It is currently booked through to 2020! Coming up in the Tiny Gallery:

April 2019 | Lois Hogg



Alerry Lavitt with her work in the Tiny Gallery, December 2019

Self-Directed Retreat

Did you know that the beautiful MAWA apartment is available for rent for self-directed residencies in March and April? Need a place to get away from it all, even in your own city? Want "a room of one's own" to focus on your artmaking self?

The MAWA apartment is available for \$50/night for members (minimum two-night stay) and \$300/week. Contact Alison at info@mawa.ca and put "Self-Directed Residency" in the subject line.

Volunteers

MAWA's programming is made possible with the help of volunteering members. Volunteers gain experience in a variety of areas, rub elbows with fellow artists and cultural workers, build their résumé, support the organization and have a lot of fun while they're at it. Contact Alison at info@mawa.ca if you'd like to get involved. And if you are interested in volunteering, please consider becoming a member.

Artists in Residence 2020

Artists Tomoko Inagaki from Japan (May), Tara Lynn MacDougall from Lethbridge (June), Suiling Yan from China and The Netherlands (July), Estelle Chaigne from France (August) and Suryara Bernardi from Brazil (October) will be MAWA's Artists in Residence in 2020, and may need some assistance navigating our city. Would you like to be a MAWA Art Ambassador? This job involves picking up your Artist in Residence at the airport, taking them to buy groceries, being available to answer questions and returning them to the airport. MAWA pays an honourarium of \$100. Contact Alison at info@mawa.ca and put "Ambassador 2020" in the subject line. This is an excellent opportunity to get to know an artist from a different community, learn about art scenes in other cities and countries and experience different practices.

Newsletter Changes

You may notice that this newsletter looks a little different. That is thanks to MAWA's new graphic designer, June Derksen of Junebug Design. We are so happy to be working with her again. June did a fabulous job designing the *Resilience Teaching Guide*.

Huge thanks to MAWA's former graphic designer, Susan Chafe, who designed the MAWA newsletter for an amazing 25 years! Susan joined the MAWA board in 1992 and the MAWA staff in 1995, and has designed the MAWA newsletter ever since. It is hard to imagine MAWA without Susan's active, hands-on involvement, her vast experience with the organization and her knowledge. We will miss her artistry on these pages.

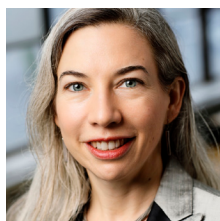
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We really appreciate your support!

Anonymous, John Anderson, Francesca Carella Arfinengo as a Christmas present to Cathy Auld, Colette Balcaen, Eleanor Bond, Lilian Bonin, Patricia Bovey, Katherine Bruce, Carol Budnick, Sheila Butler, Yvette and Alain Cenerini, Connie Chappel, Susan Close & Richard Holden, Karen Cornelius, Roewan Crowe, Dena Decter, Lily Despic, Tania Douglas, Louise Duguay and Denis Lavoie, Helene Dyck, Rochelle Ehinger, Monique Fillion, Naomi Gerrard, Briony Haig, Angela Hamill and friends in honour of her birthday, Erika Hanneson, Serenity Joo, Mary Joyce in memory of Linda Fairfield, Elvira Finnigan, Amy Karlinsky, John Kearsy in honour of Patricia Robertson, Marcia Knight, Wanda Koop, Wally Mah, Janet Napier, the estate of Cheryl Orr-Hood, Bev Peters, Philip Poon, Susan Prentice, Karen Schlichting, Marilyn Schick, Nicole Simonek, Maureen Smith, Tammy Sutherland and David Dyck, Hazel Venzon, Meeka Walsh, Patricia Wasney, Wanda Wilson, Barbara Wood, Jennifer Woodbury, Jeni Wykes and Iris Yudai.

Mentoring Artists for Women's Art encourages and supports the intellectual and creative development of women in the visual arts by providing an ongoing forum for education and critical dialogue.

Mentoring Artists for Women's Art encourage et appuie le développement intellectuel et créatif des femmes impliquées dans les arts visuels en mettant à leur disposition un forum continu qui vise l'éducation et le dialogue critique.



Gender, Sexuality and the Bauhaus

ELIZABETH OTTO | BUFFALO

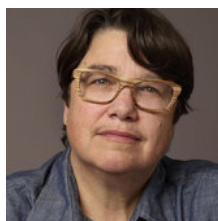
Friday | February 28, 2020

7 pm at MAWA

Presented in partnership with
U of M School of Art ARTlab

The Bauhaus (1919-1933) is widely regarded as the twentieth century's most influential art, architecture and design school, celebrated as the archetypal movement of rational modernism and famous for bringing functional and elegant design to the masses. It is often associated with a handful of distinguished artists, architects, and designers—notably Walter Gropius, Wassily Kandinsky, Paul Klee and László Moholy-Nagy. In this talk, art historian Elizabeth Otto enlarges this narrow focus by reclaiming the historically marginalized lives and accomplishments of many of the more than 1,200 Bauhaus teachers and students (the so-called *Bauhäusler*), arguing that they are central to our understanding of this movement. She delves into previously unexplored questions of gender and sexuality at the school by focussing on female *Bauhäusler* and those who queered the school's aesthetics in order to disrupt gender conventions, represent gay and lesbian subjectivities and picture same-sex desire, moves that were not without risk during the Weimar Republic, a regime that criminalized homosexuality. By looking broadly at what Jack Halberstam dubs a queer way of life—one that encompasses “subcultural practices, alternative methods of alliance, forms of transgender embodiment, and those forms of representation dedicated to capturing these willfully eccentric modes of being”—this talk disrupts the narrative of a normative Bauhaus to yield a richer history that only emerges when we look at a new range of Bauhaus works and artists, and reconsider the questions that we ask of them.

Elizabeth Otto is an art historian and the author of *Haunted Bauhaus: Occult Spirituality, Gender Fluidity, Queer Identities, and Radical Politics* and *Tempo, Tempo! The Bauhaus Photomontages of Marianne Brandt*, and the coauthor of *Bauhaus Women: A Global Perspective*. She has coedited five books, including *Bauhaus Bodies: Gender, Sexuality, and Body Culture in Modernism's Legendary Art School*. Otto is a professor at the University at Buffalo (SUNY), where she has also served as the Executive Director of the Humanities Institute. Her work has been supported by numerous organizations, including the Alexander von Humboldt Foundation, the Center for Advanced Study in the Visual Arts, and the National Humanities Center.



Artist Talk

CATHERINE OPIE | LOS ANGELES

Wednesday | April 8, 2020

7 pm | location TBA

Presented in partnership with
Plug in ICA

Details will follow.



Artist Talk

KATHERINE BOYER

Thursday | May 14, 2020

6 - 7 pm at MAWA

Photo by Keegan Denty Photography

As part of the Master Class in Contemporary Beading Practices, Katherine Boyer will be presenting a free artist talk, open to everyone. Boyer is a leading Canadian Indigenous artist who integrates beading into her contemporary art practice. For more information about her and her work, please see page 5.



Artist Talk

TOMOKO INAGAKI | OSAKA, JAPAN

Wednesday | May 20, 2020

6 - 7 pm at MAWA

Tomoko Inagaki's work, primarily video installation and performance, explores life, death, nature, artificiality and femininity. She received her B.A. in Fine Art in London, returned to Japan, and has since developed a global perspective through residencies in Germany, France and the US.

While in Winnipeg, she will interview local women artists through the social interaction of tea or dinner, to then develop the dialogue into a performance or other artwork. She will also be shooting a 2020 continuation of her work *Doors*.



Tomoko Inagaki, *Ghost*, video installation, 2015



Suzy Lake (centre) in conversation after her Wendy Wersch Memorial Lecture at Cinematheque, October 2019



Grace Han (bottom left) leading the Artist Boot Camp on Artist Residencies, October 2019



Workshop for teachers on how to use *Resilience: 50 Indigenous Art Cards and Teaching Guide*, taught by Lita Fontaine (left) and Yvette Cenerini (right), October 2019



Nasrin Himada delivering their First Friday Lecture, *Art Criticism as Relation*, November 2019



Cori Jaye Elston with phone in hand, preparing to lead her Artist Boot Camp, *Social Media for Artists*, November 2019



Foundation Mentorship Program graduate Christina Hajjar (centre, squeezing lemons) in performance at the opening of *Full Gestures*, November 2019



Foundation Mentorship Program graduate Jillian Groening in performance at the opening of *Full Gestures*, November 2019



Seema Goel delivering her First Friday Lecture, *Craft Is Political*, January 2020



Albyn Carias (right) teaching the Salvadorian tradition of kite-making, December 2019



Artist Mothers at MAWA watercolour workshop, December 2019



Artist in Residence Katarina Eismann from Sweden (right) at Platform, where she held a pop-up exhibition in November 2019, with MAWA member Connie Chappel, who will be in residence in Sweden in April 2020 as part of MAWA's residency exchange program with AllArtNow



Sabrina Sethi delivering her First Friday Lecture, *Diasporic Asian Women Artists: Changing Cultural Narratives*, December 2019

Material Investigations BY HELGA JAKOBSON

In *Material Investigations*, MAWA's Focussed Mentorship with Barb Hunt, six artists set out to explore unusual media and expand their practice and research. Throughout their time together, they challenged and supported one another, making the three-month intensive program a fruitful and exploratory one. While each artist's themes were rooted in their own personal cosmologies, as a collectivity their works are all products of earnest attempts at queering subject/object binaries.

In her book *Vibrant Matter*, Jane Bennett discusses how subjects and objects are never really entirely passive or stable. All matter is alive and in process, reality is in constant morph and shift. In *Internal Investigations*, the Focussed Mentorship's resulting exhibition, each of the artists' investigations materialized as deep explorations, both physically and conceptually, of matter in flux.

Each artist's work reminds us of and points to the impact that one being has on their environment, on other people and in space. The challenge of showcasing works that differ incredibly from one object/subject to the next was resolved by the group in an ongoing respect for one another and for the space. The collectivity was in their common goal of exploring matter, made present in the shared exhibition space through the showcasing of individual exercises undertaken throughout the immersive program or in its reflection. This made for an exhibition situated within the complex challenges and benefits of working collectively in compromised times. We need to find ways of thinking-with each other in sympoiesis, in allowing for ecologies to form in collectively producing systems. Systems and exhibitions like these ones allow for works that stand strongly alone individually but resonate and shimmer off one another, in turn allowing them to vibrate in new and unexpected ways.

The choices of material and expression in the exhibition varied from matter that implied bodily use to material investigated through touch and material imbued with human experience, allowing the artists to explore the corporeality and limitations as well as this vibrancy of matter. For example, Dawn Knight's work utilized the medium of sand to play at once with the material's semiotic and physical weight. Looking into the patterns that can comfort us but also hold us captive, her engagement with sand and its ability to block, protect and morph calls to mind the ever-changing and far from static nature of existence.

In the time in which we find ourselves, the epoch with the proposed and commonly cited moniker of the Anthropocene, there is a need to remember the impact that humans have on the earth. We are living on a planet that has become compromised and irreversibly re-shaped, making it incredibly timely for an exhibition that thinks-with material and our human relation to it. Melanie Matheson's way of thinking-with includes multi-layered, exploratory, tactile processing.

Loricia Pacholko-Matheson
Mothers' Daze, ceramic, 2019
Photo by Erin Laye



Dawn Knight, *occupied space (too much / not enough)*, the artist's bodyweight in sand, quilting fabrics, acrylic, wood, 2019. Photo by Erin Laye

Her use of refuse, concrete and paper, among other materials, speaks to her eagerness to reimagine the matter that humans build and build with.

Another example of work that looks to the complexities of living on a damaged earth is found in Allison Moore's installation, which blurs the lines between scientific research, kitchen-witchery and craftsmanship. A lot of the works in her installation are unfired, existing as temporal objects, at once useful and beautiful and at once unusable and fragile. They are reminders of the entropic nature of organic life. Everything goes back to the earth; delicacy and liminality are worthy of witnessing and examination.

In thinking-with objects and material, Object-Oriented Feminism (OOF) is incredibly useful. Its roots are in Object-Oriented Ontology, which rejects privileging human existence over that of nonhuman objects. OOF adds to this process of de-privileging with a recognition of one's own object-ness. Object-Oriented Feminism does not attempt to arrive at a fixed or "correct" interpretation of objects and material. The challenges that Briony Haig, Barb Bottle and Loricia Pacholko-Matheson present in their works align with these approaches to material consideration. Their works ask viewers to question the representation of the female form and how women are treated like objects.

Moments like this immersive mentorship generate a shared language and innovation. As Bennett puts it, "Any action is always a trans-action, and any act is really but an initiative that gives birth to a cascade of legitimate and bastard progeny." The idea of vibrancy brings forward feelings of energy, enthusiasm and resonance. In this exhibition one can clearly see that the catalyst of material consideration created just this: a vibrancy in collectivity.

Helga Jakobson is a transdisciplinary artist living on Treaty One Territory.

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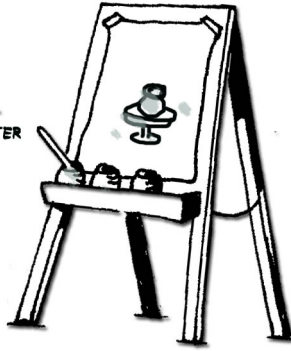
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MAWA and its programs are funded by donors, members and the following;



Canada Council for the Arts
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FEBRUARY	Fri	Feb 28	7 pm	Guest Lecture Elizabeth Otto (Buffalo): <i>Gender, Sexuality and the Bauhaus</i>
	Sat	Feb 29	12 - 4 pm	Over the Top <i>drop off artwork donations</i>
MARCH	Wed	Mar 4	10 am - 8:30 pm	Over the Top <i>drop off artwork donations</i>
	Wed	Mar 4	6:30 - 9 pm	Artist Mothers at MAWA Try, Try Again
	Thurs	Mar 5	10 am - 6 pm	Over the Top <i>drop off artwork donations</i>
	Fri	Mar 6	10 am - 6 pm	Over the Top <i>drop off artwork donations</i>
	Fri	Mar 6	12 - 1 pm	First Friday Lecture Farideh Saffari: <i>The Art of Iranian Miniature</i>
	Sat	Mar 7	1 - 4 pm	Craftivism Workshop for IWD
	Mon	Mar 9	6 - 8 pm	Cross-Cultural Beading Group
	Tues	Mar 10	6:30 - 8 pm	<i>Desire Change</i> Reading Group (Chapter 13)
	Thurs	Mar 12	7 - 9:30 pm	Artist Boot Camp Workshop Diana Thorneycroft: <i>Artist Collaborations</i>
	Fri	Mar 20	6 - 10 pm	Over the Top Art Auction opening party
	Sat	Mar 21	12 - 5 pm	Over the Top Art Auction bidding continues
	Sun	Mar 22	1 - 5 pm	Over the Top Art Auction and Cupcake Party (first lot closes at 3pm)
	Mon	Mar 23	6 - 8 pm	Cross-Cultural Beading Group
	Tues	Mar 31	7 - 9:30 pm	Figure Drawing
APRIL	Wed	Apr 1	4 pm	Focussed Mentorship – application deadline (see p. 04)
	Wed	Apr 1	6:30 - 9 pm	Artist Mothers at MAWA Embroidery and Conversation
	Fri	Apr 3	12 - 1 pm	First Friday Lecture Adele Ruhdorfer: <i>(Self)-Representations of Madness</i>
	Mon	Apr 6	6 - 8 pm	Cross-Cultural Beading Group
	Wed	Apr 8	7 pm	Artist talk Catherine Opie (LA) location TBA
	Thurs	Apr 9	6:30 - 9:30 pm	Tough Love Guest critic: Sarah Anne Johnson
	Tues	Apr 14	6:30 - 8 pm	<i>Desire Change</i> Reading Group (Chapter 14)
	Thurs	Apr 16	5:30 - 6:30 pm	Foundation Mentorship Program Info Session
	Mon	Apr 20	6 - 8 pm	Cross-Cultural Beading Group
	Tues	Apr 21	6:30 - 9:30 pm	Indigenous Art Night Alison Cox Stoney: Traditional Teachings
	Thurs	Apr 23	6:30 - 8 pm	Theory and Beer Jase Falk: <i>Ecology and Poetics</i> at the Legion, 227 McDermot Ave.
	Tues	Apr 28	7 - 9:30 pm	Figure Drawing
	Tues	Apr 28	midnight	Master Class – application deadline (see p. 05)
	Wed	Apr 29	6:30 - 9 pm	Artist Mothers at MAWA exhibition install
MAY	Fri	May 1	12 - 1 pm	First Friday Lecture Alison Gillmor: <i>Feminist Theory and Hollywood Practice</i>
	Fri	May 1	6 - 9 pm	10th Anniversary Exhibit Artist Mothers at MAWA Opening
	Mon	May 4	6 - 8 pm	Cross-Cultural Beading Group
	Wed	May 6	4 pm	Foundation Mentorship Program – application deadline (see p. 08)
	Tues	May 12	6:30 - 8 pm	<i>Desire Change</i> Reading Group (Appendix)
	Wed	May 6	6:30 - 9:30 pm	Artist Mothers at MAWA Exhibition Crits
	Thurs	May 14	7 - 8 pm	Artist Talk Katherine Boyer
	Wed	May 20	6 - 7 pm	Artist in Residence Artist Talk Tomoko Inagaki (Japan)
	Thurs	May 21	6:30 - 8 pm	Theory and Beer Chantel Mierau: <i>Action and Contemplation in Creative Practice</i> at the Legion, 227 McDermot Ave.
	Sat	May 23	12 - 4 pm	Artist Mothers at MAWA exhibition de-install
	Tues	May 26	7 - 9:30 pm	Figure Drawing



MAWA staff, here to serve your feminist art needs! Left to right: Niamh Dooley (Program Associate), Shawna Dempsey and Dana Kletke (Co-Executive Directors), Adriana Alarcón (Program and Outreach Coordinator), Lindsay Joy (Resilience Distribution Coordinator), Alison Davis (Administrative and Communications Coordinator), Atreya Madrone (Student Programming Intern), Debbie Girard (Bookkeeper), December 2019