

inclusion and justice



Gallery-goers enjoying *Care*, an exhibition of works made with microgrants provided by University of Manitoba Institute for the Humanities, QPOC Winnipeg and MAWA, July 2021

A lot has happened in the past 18 months: a global pandemic, confirmation of thousands of Indigenous children's bodies on the grounds of former residential schools, the deaths of so many Black Americans at the hands of police officers.... These events continue to change us and our world. As we emerge from lockdown, hopefully we do so more mindful of our privilege, more aware of the intersections of inequality and more committed to justice.

Here at MAWA, the Board recently reviewed our Vision Statement. What will the world look like if we achieve our goals? And how will we achieve those goals? These changes were made in order to be more inclusive of non-binary, trans and 2-Spirit people.

MAWA Vision Statement, July 2021: All people in the visual arts have full access to opportunities and achieve equal representation.

MAWA Mission Statement, July 2021: MAWA empowers women, non-binary, trans and 2-Spirit woman-identifying

people in the visual arts, and fosters their practices and professional development by providing diverse programming within a supportive community.

MAWA advocates for and serves women and gender minorities. But we often invite people of all genders to learn and create together in a feminist context. Some programs are reserved for specific populations; others welcome everyone.

MAWA takes different approaches when crafting programs, with the goal of creating equal opportunities in the visual arts. By putting MAWA's Mission into practice, we hope our Vision will be reached. Every artist has a right to reach their full potential. Our world needs to hear all voices.

— Shawna Dempsey and Dana Kletke



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All are welcome to attend these free noon-hour lectures on art, art theory and criticism held on the first Friday of each month.

WATCH FIRST FRIDAY LECTURES live online at facebook.com/mawawpg or on Zoom (watch your "Coming Up at MAWA" emails for a link), and ask your questions through the comment function. Lectures will feature live ASL translation. Within a couple of weeks of broadcast, the First Friday Lectures will be available with captioning and ASL at mawa.ca/videos/lectures.



What Can't the Gallery Hold? (Blackness, apparently...)

BY ALLISON YEARWOOD

Friday | September 3, 2021 | 12 - 1 pm | online

With the recent "Blackout" of the international and national art scenes, new and old Black art leaders, artists, intellectuals and curators have finally been given space and influence in art spaces. But are those spaces ready to support, understand and, more importantly, produce the conversations, ideas and work that these folks are bringing? Can the art space be a brave space for us to trust?

Allison Yearwood returns to her hometown of Winnipeg from the Banff Centre, where she was Program Manager in the Indigenous Arts Department. Previously, Yearwood served as Art and Business Manager at Yamaji Art, an Aboriginal art centre in Australia; General Manager of the Collective of Black Artists in Toronto; and Programming and Events Coordinator at the Northern Life Museum & Cultural Centre in Fort Smith, Northwest Territories. She is currently the Executive Director of Plug In ICA.



Digital filtered photograph of Allison Yearwood, taken by Charmaine Green

Art Making in the Virtual World

BY KELLY RUTH

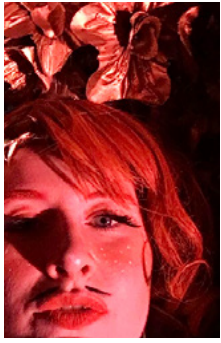
Friday | Oct 1, 2021 | 12 - 1 pm | online

Accelerated by the pandemic, artists have been looking to virtual means to share their work worldwide. Considering the increased interest in cryptocurrencies, NFT's and VR technology, are avatar-based works the future of art? Ruth will share the work of artists who are creating and presenting in virtual worlds, and the many interfaces and platforms that they are using. Her lecture will explore what is possible now and where virtual-world technology is going.

Kelly Ruth is a visual and sound artist who has spent 20 years in and out of virtual worlds and this past year has been creating, performing, collaborating, DJing and community-building alongside artists around the globe inside an avatar-based, user-generated virtual world.



Ruth's avatar, Poppy Morris



De/Reconstructing Gender Through Visual Art

BY TERESA BRAUN

Friday | Nov 5, 2021 | 12 - 1 pm | online

Visibility, awareness and terminology around non-gender-conforming identities are ever-evolving. This talk will explore how a range of LGBTQIA2S+ visual artists are using emerging technologies, figurative painting, performance and photography to express their fluid identities, advance queer discourse and break open the gender binary.

Teresa Braun is a non-binary visual artist and drag performer of white settler descent. Their work blends queer theory, pop culture and heteronormative archetypes to challenge binary notions of gender. Originally from Treaty 1 Territory/Winnipeg, they are currently based in Tiohtià:ke/Montreal pursuing a Ph.D. in Interdisciplinary Humanities at Concordia University.



Dayna Danger, *Sky* (detail) from the *Big Uns* series, photograph, 2014



Photo by Caitlin Spencer

The Wendy Wersch Memorial Lecture Committee presents

Dr. Freudlove, or How I Learned to Stop Worrying and Love Patriarchal Theory

A PERFORMANCE BY JEANNE RANDOLPH

Sunday | Oct 24, 2021 | 2 - 3 pm | at Cinematheque, 100 Arthur St.

Limited seating; all welcome

Presented in partnership with Video Pool Media Arts Centre

Dinky aspects of psychoanalytic theory 1899-1970, mangled ideas from dead Western philosopher guys, a little gal's childhood in a cancer-ridden Texas town 1947-1959... what could go wrong? This performative lecture will be profusely illustrated.

Jeanne Randolph was born in the Monongahela River Hospital in West Virginia in 1943. In 1965 she graduated with a BA in English Literature from the University of Chicago, and in 1980 she earned her MD (University of Toronto) and F.R.C.P.(C) (psychiatry). She began writing ficto-criticism in 1983. Jeanne Randolph's ninth book, *My Claustrophobic Happiness*, was published by ARP in 2020. She is grateful for her life of merry Existentialism.

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



Lecture illustration

ONLINE ARTIST BOOT CAMPS

Presented in partnership with Creative Manitoba

All are welcome to attend these **FREE** ONLINE WORKSHOPS, designed to help you to advance your art career. To receive a link, email training@creativemanitoba.ca or watch the MAWA website and emails for information on how to tune in to the Zoom livestream. Within a couple of weeks of broadcast, they will be available with captioning at mawa.ca/videos/professional-advice.



Creating Products That Sell

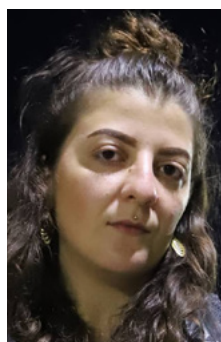
WITH VINEETA RAJANI

Thursday | Sept 30, 2021 | 7 - 9 pm

Rajani will share her experience creating a successful product-focussed business based on her artwork. She will share tips on how you can adapt to the growing demand for handmade products and turn a side-business into a significant revenue stream. She will also provide

insights on how to use your social media channels to enhance engagement and generate sales.

Vineeta Rajani is a henna artist who has been practising the artform since the age of 13. She started her bodyart business Halifax Henna eight years ago, and gradually expanded to henna-inspired crafts like Thanksgiving pumpkins and Christmas ornaments. She is a successful business owner who is proud to share a piece of her culture with others.



Contextualizing Your Artwork

WITH CHRISTINA HAJJAR

Thursday | Oct 7, 2021 | 7 - 9 pm

Print media, social media, newsletters, websites, exhibition texts: being an artist involves many decisions about how to present and archive your practice. This workshop will guide you on the conceptual and technical considerations of framing and contextualizing your artwork.

Christina Hajjar is an emerging artist, writer and cultural worker. She recently presented her first solo exhibition, and has experience with grant writing, editing, publishing and curating. Through her multidisciplinary practice, she has developed a variety of skills in administration and project management, including writing. christinahajjar.com.



Grantwriting

WITH YVETTE CENERINI

Part 1: Project Proposals

Wednesday | Oct 13, 2021 | 7 - 9:30 pm

Part 2: Résumés, CVs and Biographies

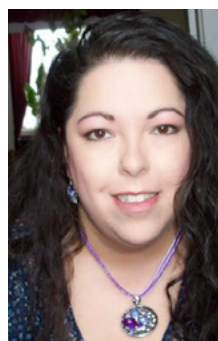
Wednesday | Oct 20, 2021 | 7 - 9:30 pm

Part 3: Budget and Documentation Dos and Don'ts

Wednesday | Oct 27, 2021 | 7 - 9:30 pm

It's no secret that we creatives dislike writing about who we are and what we do. Some of us would rather do ANYTHING than compose our own proposals and résumés, but writing about ourselves and our work is an essential part of grantwriting. Likewise, drafting a sound budget and strong documentation of past work is a must for a successful application. How you present your practice to a selection committee is a determining factor in whether you receive funding or not. Join in this series of workshops to learn how to put your best foot forward and increase your chances of receiving a grant to continue making your work.

Yvette Cenerini (née Lagimodière) is a Franco-Métis visual artist from Manitoba who lives and works in Winnipeg. Behaviour and relationships are recurring themes throughout her work in media arts and printmaking.



How to Teach an Art Workshop

WITH CHRISTINE BROUZES

Thursday | Nov 18, 2021 | 7 - 9 pm

Often artists are asked to teach their medium, technique or craft, but have no experience in how to structure an effective workshop or course. This Boot Camp will present tools to help you impart what you know,

and will cover the virtues of setting the tone (ground rules), step-by-step learning, learning by example, hand-outs, PowerPoint and varying the rhythm of a workshop (teaching, doing together and doing independently). Teaching art workshops can be a revenue stream for artists. Learn some teaching skills and increase your income!

Christine Brouzes is an experienced workshop leader and Red River College instructor. At MAWA, she has shared her passion for beading with experienced and first-time beaders alike. Brouzes is a civil servant who works with families and is the Director at Ikwe Safe Ride. She practises sharing information and skills through careful preparation and clear, respectful communication.



So much art to choose from! Over the Top 2020

Over the Top Art Auction and Raffle

Wednesdays - Saturdays | Sept 3 - Nov 27, 2021 | 12 - 4 pm | at MAWA

Sponsored by Johnston Group

This is your chance to bid on amazing original artworks by up-and-coming and established artists, and to support MAWA at the same time. A group of artworks will be auctioned online each month, September to November, at charityauction.bid/mawa, a secure auction platform (see auctria.com/creditcards for more information). Bids will also be accepted in person at MAWA, 611 Main St., Wednesdays-Saturdays, noon-4 pm. Come admire the work and pick up a raffle ticket while you are here!

It is free to bid, either online or in the MAWA space, in increments of no less than \$10. Bid high and bid early to ensure you get that beautiful piece of art that will otherwise haunt your dreams!

On the last Sunday of each month at 9 pm CST, one art lot will close online, and on the first Friday of the following month, bidding on the next lot will begin. Any work that is not sold in a previous lot will be available online at the reserve bid price that has been established by the artist.

Live outside of Winnipeg? MAWA is happy to ship your purchase to you at your expense. We hope that by taking *Over the Top* online, we will promote our amazing artists and grow the MAWA community beyond Manitoba. Everyone is welcome to join in this online celebration of art and support of visual art education for all.

This year *Over the Top* features over 150 artworks by artists including Aganetha Dyck, Dominique Rey, Sarah Anne Johnson, Paul Robles, Barb Hunt, Michael Dumontier and Neil Farber, Lisa Wood, Bonnie Marin, Takashi Iwasaki and many, many more. You might discover an emerging artist who will be the next art star to come out of Winnipeg! For a full list of participating artists, go to the *Artists* tab on charityauction.bid/mawa.

Please help spread the word via your networks and social media. This event raises up to 12% of MAWA's entire budget and is essential to the programming that MAWA provides. We look forward to seeing you at *Over the Top*!

September 3-26: Lot 1

Sponsored by Chris Krawchenko of Maximum Realty

October 1-31: Lot 2

Sponsored by Shorten Automotive

November 5-28: Lot 3

Sponsored by the Assiniboine Credit Union

Remember, final bids must be placed by 9 pm CST on the last Sunday of the month. If you have placed the highest bid, we will contact you the following week to arrange for shipping or pick-up.

ONLINE CRITICAL DISCUSSION PROGRAMS:



Thinking Through Thread

WITH BARB HUNT

Wednesdays | Sept 8, Oct 6 and Nov 10, 2021 | 6 - 8 pm | online

For women and gender minority fibre artists

This seven-month fibre intensive (September – March) will focus on the magic of how threads are transformed into art. Each session will delve into a different aspect of textiles as witnesses to our lives. Topics will include: the environment; love, healing, and the body; death, mourning, and the spiritual; clothing; identity and memory; activist and performative textiles; and the future of fibre. Threads of feminist thinking will run

through each session, as will the importance of Indigenous threads. Sessions will include slide lectures, readings, discussion, looking at the work of artists and makers, critiques and more. For a meeting link, contact barb@mawa.ca.

Barb Hunt has a Diploma in Art from the University of Manitoba and an MFA in Fibres from Concordia University. Her work has been shown across Canada and internationally, and she has received numerous awards and grants. For over 20 years she taught visual and textile art at the post-secondary level.



Barb Hunt, *Tree Rings*, vintage buttons, velvet, thread, 110 x 110 cm, 2019



Barb Hunt, *#MeToo* - Tarana Burke, vintage apron, embroidery thread, 50 x 40 cm, 2018



Photo by Callie Lugosi

Critical Painting Perspectives

WITH LAURA LEWIS

Mondays | Oct 4 and Nov 1, 2021 | 9 - 10:30 am | online

For women and gender minority painters

This reading group is dedicated to exploring ideas, practices, theory and criticism with respect to contemporary painting. Start the month (and morning) with paint! Join the conversation on the first Monday of every month at 9 am, to discuss the selected reading over a virtual cup of coffee. Interested in participating? Email laura@mawa.ca 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.



Left: Laura Lewis, *Shaneelas and Strawberries*, oil on canvas, 48 x 60", 2020

Right: Laura Lewis, *Madeline with Honey*, watercolour and graphite on paper, 13 x 17", 2020



Tough Love

WITH GUEST NAYDA COLLAZO-LLORENS

Tuesday | Nov 9, 2021 | 6:30 - 8:30 pm | online
Artists of all genders welcome; priority will be given to Latinx artists for this session

Do you feel like you are working in a vacuum, without community context? Want honest advice or practice talking about art? Join other artists and a special guest to give and receive constructive

group critique. Everyone is welcome to attend and participate in the dialogue, whether you are sharing work or not. There is more “love” than “tough,” so don’t be shy! To register for a crit or to participate in the discussion, email programs@mawa.ca with “Tough Love Nov 2021” in the subject line to receive a meeting link.

Nayda Collazo-Llorens, born in San Juan, Puerto Rico, is a visual artist engaged in an interdisciplinary practice incorporating multiple mediums and strategies. Through her work, she examines how we perceive and process information and concepts of navigation, memory, language, hyperconnectivity and noise. She received an MFA from New York University.



Nayda Collazo-Llorens, *Locus Rackets Hypnotic #12*, mixed media on canvas, 2018



Plastics Are Everywhere

WITH CINDY STELMACKOWICH

Thursday | Nov 25, 2021 | 6:30 - 8 pm | online
Artists of all genders welcome

Plastics dominate all aspects of daily life, and yet only a small percentage of global plastic waste has been recycled. This discussion will grapple with the nature of plastics, their effects on the future fossil record, and how artists and artist groups can respond to the challenge of visualizing plastics pollution by employing collaborative interdisciplinary strategies and creating consciousness-raising art.

Email programs@mawa.ca to receive the Zoom link to the meeting. Or if you are tired out by so many Zoom meet-ups or find the interface challenging, you are welcome to still do the reading and/or have a discussion independently with a friend.

Born and raised in Saskatchewan, Cindy Stelmackowich is an academic, artist and curator who currently lives in Ottawa. Her body-based art practice has incorporated medical artifacts and anatomical imagery and has been shown nationally and internationally. Upon receiving a Chalmers Arts Fellowship, she conducted research on the impact of marine plastic debris in Hawaii, British Columbia and Japan.

Reading: orionmagazine.org/article/the-nature-of-plastics/?mc_cid=9eac81ae0d&mc_eid=a2df2618f2



Cindy Stelmackowich, *Vestigial Organs* from *Plastic Tides* series, photograph, 2020

Foundation Mentorship Program 2021-22

MAWA is pleased to welcome the participants in the upcoming year's Foundation Mentorship Program (FMP). Mentor Eleanor Bond will work with Kristiane Church and Cathy Woods; mentor Blair Fornwald will work with Kelly Campbell and Lindsay Inglis; mentor Sarah Fuller will work with Brenda Stuart and Lisa Walter; mentor Rhayne Vermette will work with Aikaterini Zegeye-Gebrehiwot and Lane Delmonico Gibson; and mentor Val Vint will work with Chrystal Gray and Yolanda Paulsen.

With the help of the mentor, each mentee will define artistic goals to work toward during this year-long program. Artistic development, artistic excellence and professional skills acquisition are the primary objectives of the FMP, offered at MAWA since 1985. It is our core program and has enhanced the careers of 282 artists in Manitoba over the past 36 years.



Rural and Northern Arts Mentorship for Indigenous Artists

WITH LITA FONTAINE

Application deadline Thursday, Sept 9, 2021

FREE for successful applicants

Presented in partnership with Manitoba Arts Network

The Rural Art Mentorship Program (RAMP) is a 10-month online program (Oct. 2021 - July 2022) that will pair five emerging rural and northern artists with Lita Fontaine, a professional artist and mentor.

Fontaine will share knowledge, experience and practical help in weekly group meetings. Participants will be expected to invest another 3 hours/week in artmaking.

Lita Fontaine is a mixed-media artist of Dakota, Anishinaabe and Métis descent with roots in Long Plain and Sagkeeng First Nations. She holds a Master of Fine Arts degree from the University of Regina, and has exhibited her textile works, paintings and photographs in solo and group shows nationally. Fontaine has taught Foundation Drawing and Aboriginal Art History at the University of Manitoba's School of Art, and currently is Artist in Residence with Winnipeg's Seven Oaks School Division, collaborating with teachers to integrate art into the classroom. She believes the visual arts nourish emotional, physical, mental and spiritual growth.

To apply, go to manitobaartsnetwork.ca/rural-arts-mentorship-program/.



Lita Fontaine braiding sweetgrass

Other Mentorship Partnerships

NorVA in Flin Flon has initiated an innovative program to develop mentorship capacity in Northern Manitoba and engage youth (18-30) in the visual arts. With support from MAWA, Creative Manitoba and Manitoba Arts Network, this past summer mentor Mike Spencer, an artist who uses paint, photography, sculpture and conceptual interventions, worked with mentees Isa Plamondon, Olivia Fernandez and Neal Smedegaard. This fall mentor Brandy Bloxom, an Indigenous photographer, will work with three mentees. All NorVA artists who are interested in mentoring in the future will take part in a MAWA-led workshop in September, to help NorVA grow northern arts leadership.

STEPS Public Art is likewise in the midst of programming an exciting mentorship, the CreateSpace BIPOC Public Art Residency. In this 10-month national initiative, also

supported by MAWA funding and mentorship training, artists Hiba Abdallah, Golboo Amani, Dawn Saunders Dahl, Zongwe Binesikwe, Crystal Hardy, Javid Jah, Andre Kan, Yen Linh Thai, Winnie Truong, Quentin VerCetty and Alize Zorlutuna are mentoring Yasmeen Nematt Alla, Bruno Canadien, Laara Cerman, Shelby Gagnon, Jieun June Kim, Arjun Lal, Amanda Lederle, Charmaine Lurch, Anna Jane McIntyre and Nuff.

MAWA knows we can't do everything, nor should we. These are two examples of how MAWA has helped other communities by giving them what they need to grow their own visual arts mentorship programs. By providing financial support and mentorship resources to other organizations, MAWA is spreading intergenerational, peer-based knowledge and information-sharing far beyond Winnipeg's borders.



Focussed Mentorship in Oil Painting

WITH PATRICIA ESCHUK

Saturdays | Oct 16, 30 and

Nov 13, 2021 | 1 - 4 pm | online

Application deadline Wednesday,

Oct 6, 2021, at noon

For women and gender minority

MAWA members with painting practices

Cost to successful applicants: \$75

The purpose of this mentorship is to provide a space for oil painters to try new approaches—to challenge their comfort zone through experimentation and play, and deepen their awareness of their unique voice. It will include exploration of technique, line versus form, composition and process (looking, responding and making choices about your work), as well as instinct and the role of the body (not *what* one is painting but *how*). A list of materials that most painters will already have (basic paints, brushes, etc.) will be provided in advance.

This Focussed Mentorship is for those who already have a painting practice, whether representational, symbolic or nonobjective, and who want to take it to the next level. It will not focus on making a “finished” work of art, but painting better, through new approaches, self-reflection and critique.



Patricia Eschuk, *Wayward Garden*, oil on canvas, 2020

Patricia Eschuk works primarily with oil paints and mixed media.

She completed the MAWA mentorship program in 2012 and her Fine Arts degree at the University of Manitoba in 2018.

Eschuk is interested in our inherent connection and relationship with the natural world, as well as greater awareness of internal relationships with ourselves.

Please send three images of your work and a paragraph explaining your interest in this Focussed Mentorship to Adriana at programs@mawa.ca, with “Focussed Mentorship in Paint” in the subject heading. Eschuk will select a limited number of participants. There is no fee to apply, but you must be a MAWA member. Successful applicants will be charged \$75 for the program. If finances are a barrier, please speak with MAWA staff.

One-on-One Mentorships

Dec 2021-March 2022

Application deadline Thursday, Oct 21, 2021, at noon

For women and gender minority MAWA members

Cost to successful applicants: \$75

This tailored, customizable, individual mentorship program is intended to serve your unique needs as a visual artist! MAWA is introducing flexible, one-on-one mentorships. Perhaps you are a mid-career artist who would like focussed feedback and advice on your work and career. Maybe you have limited time to devote to a program. Or perhaps you have unsuccessfully applied to the Foundation Mentorship Program in the past—there are often three times more applicants than spaces.

One-on-One Mentorship offers you focussed attention from a mentor of your choice. They can reside anywhere, locally, nationally or internationally. You and the mentor will be responsible for setting up meeting dates and times. At the conclusion of your time together, you and the mentor will be required to provide written feedback to help MAWA make adjustments going forward, so that subsequent participants have an even better experience! This fall, MAWA is piloting the program with mentor Michelle Pearson Clarke, a photo-based artist in Toronto, and local artist Mahlet Cuff. Their experiences will help to refine the structure of One-on-One Mentorships.

In order to prepare your application, research who you would like to work with and reach out to them to see if they would be willing and able to meet with you for 6 hours over a period of 4 months. One-on-One mentors will be paid \$600.

If they agree, 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.

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

A limited number of mentor/mentee pairings will be selected. There is no fee to apply, but you must be a MAWA member. Successful applicants will be charged \$75 for the program. If finances are a barrier, please speak with MAWA staff.

Dura Mater : Objective/Subjective

BUHLER GALLERY, ST. BONIFACE HOSPITAL

HELD OVER until Sunday, Sept 12, 2021 | by appointment

*Presented in partnership with the Buhler Gallery
and Manitoba Neuroscience Network*

Artists Julie Gendron, Erika Lincoln, Bonnie Marin, Janet Shaw-Russell and Tricia Wasney were paired with neuroscientists over the course of a year to share research, thoughts, confusions and wonder regarding brains, bodies, chemistry, perceptions and relationships. The resulting artworks have been curated by Leona Herzog, Director of the Buhler Gallery, into this provocative exhibition.

The Buhler Gallery is open Monday to Thursday 2 - 6 pm; Friday 10 am - 2 pm; and Sunday 12 - 4 pm.

Email tgadd@sbgh.mb.ca to make an appointment.

Left to right: Janet Shaw-Russell,
In Utero 1, tissue paper, 2021

Julie Gendron, *And, Other, Etceteras*,
video monitors with independently
looping videos, silicon bumpers,
fishing line, balloon, 2021

Tricia Wasney, *The Neuron Doctrine*,
lab coat, felted wool, thread,
aluminum, sterling silver, 2020



Erika Lincoln, *Neural KNot*:
Syncopated/Synaptic/Syncope,
(detail), copper wire, thread,
audio equipment, electronics
and generative algorithm, 2021



Conflux invitation

Conflux

COMMUNITY GALLERY

ART GALLERY OF SOUTHWESTERN MANITOBA

September 2 - October 16, 2021

Opening Reception: Thursday, September 16, 2021 | 7:30 pm

Presented in partnership with the AGSM and Manitoba Arts Network

Under the mentorship of Brenna George, artists from Manitoba's Eastman Region Kelly Klick, Kelly Murray, Alexandra Ross and Cyndi Wiebe built bodies of work over the course of a year that was defined by a global pandemic.

Studio Visits Online

WITH SALLY FRATER

Thursday, Oct 14 and Saturday, Oct 16, 2021 | by appointment

Application deadline Friday, Oct 1, 2021, at noon

For mid-career and senior MAWA members of all genders

Artists who have exhibited professionally and are MAWA members have the opportunity to apply for a studio visit with Sally Frater, Executive Director of Oakville Galleries and former Curator of Contemporary Art at the Art Gallery of Guelph. This is an excellent opportunity to share your work and get focussed, professional feedback.

Frater is interested in decolonization, spatial theory, Black and Caribbean diasporas, photography, art of the everyday, and issues of equity and representation in museological spaces. She has curated exhibitions for institutions such as the Ulrich Museum of Art (Wichita, Kansas), the McColl Center for Art and Innovation (Charlotte,

North Carolina), and Centre[3] for Artistic and Social Practice (Hamilton, Ontario).

Frater will be selecting the artists she will meet with to ensure that the dialogue will be engaging and fruitful for both parties, based on common concerns and interests.

Email applications to programs@mawa.ca and put "Studio Visit 2021" in the subject line. Please email a single PDF document labelled with your name and Studio Visit (e.g., Jane Mah Studio Visit). It should contain:

- a one-paragraph description of what you make and the ideas that drive your work (artist statement);
- a line or two about why you would like to have a studio visit with Frater;
- 5 images of your artwork with caption information.

If you are not already a MAWA member, go to mawa.ca/membership. Membership is \$30/year or \$15 for those with low income.

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. Don't let financial circumstances prevent you from participating.

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

Get Involved

There are many paid opportunities for artists at MAWA. Have you come across a text that inspires you, and you would like to share it with others? You could lead a critical discussion. Have something to say about feminist art history or theory? Perhaps you want to propose a First Friday Lecture or a piece of critical writing. Is there a group you have always longed for at MAWA? Maybe you could facilitate it. We welcome your ideas, proposals and programming "wish lists." Please contact Shawna at dempsey@mawa.ca or 204-949-9490 to talk.

Annual General Meeting Thursday, Oct 28, 2021, 7 - 9 pm online
Everyone welcome; members have voting rights

Learn about everything MAWA was able to accomplish in the last fiscal year (May 1, 2020 to April 30, 2021)—a year like no other!

Swag!

MAWA has 100% cotton T-shirts, designed by Sarah Thiessen, that make it easy for you to wear your MAWA pride close to your heart. They are available in sizes small to XL at the MAWA office for \$20. Or you can buy one through the MAWA website and we will ship it to you. Want a different style T? How about a MAWA bathmat or fanny pack? No problem! Check out MAWA Mentoring Artists for Women's Art at [society6](https://society6.com/mawaprograms), <https://society6.com/mawaprograms>.

MAWA is also selling gorgeous reversible masks with embroidered MAWA insignia created by MAWA member Beatriz Barahona. Featuring behind-the-ear elastics and a cord to hang them around your neck, these fitted, 100% cotton masks come in three sizes: child's, medium and large. They are available for \$20 at the MAWA office or by mail—art for your face in a variety of colours!



AGM 2020



MAWA Co-ED Dana Kletke wearing a MAWA mask



Resilience: 50 Indigenous Art Cards and Teaching Guide

Attention art lovers and educators! The MAWA-published education kit, *Resilience: 50 Indigenous Art Cards and Teaching Guide*, is a valuable resource for teachers of any subject, from K-12. It is available for sale at the MAWA office and through the MAWA website for the low cost of \$40. Or, if you would like to access it online, free of charge, check out the resilienceproject.ca website.

This exciting educational tool is going into its second printing. If you would like to volunteer at MAWA to help assemble the kits, please contact Alison at info@mawa.ca.

Many hands make the work fun... MAWA volunteers assembling *Resilience* art education kits, September 2019

Cross-Cultural Beading Circle

WITH NIAMH DOOLEY AND ADRIANA ALARCÓN

Mondays | starting Sept 20, 2021 | 6 - 8 pm | online and in person at MAWA

Note: no beading on Oct 11 (Thanksgiving)

All ages and genders welcome

Do you miss gathering in person to bead? If so come to MAWA on Monday evenings (pending public health rules). Do you prefer to gather virtually? Join the circle via Zoom. Everyone is invited to share their skills, learn and/or work independently in a welcoming atmosphere. No experience necessary. Novice and experienced beaders of all cultures, ages and genders are welcome.

Some sessions are unstructured and provide an opportunity to work on our own projects, together. Other sessions feature a guest beader, who will share their history with beading and their techniques. When there is a guest, a kit of free materials (incl. beads, thread, cloth and leather) will be available for you at MAWA. If you are joining in via Zoom, you can pick it up in advance, or it can be delivered to you. Note that numbers for these sessions will be limited. To register, email Niamh at dooley@mawa.ca or call 204-396-0505.

Sept. 20 & 27: Orange Shirt Pins with Gerri Pangman

October 18 & 25: Delica Brick Stitch with Karen Smith

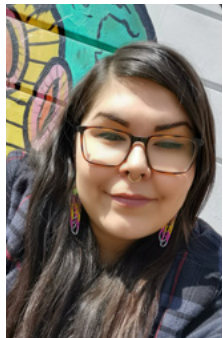
November 15 & 22: Brick Stitch Edging with Kai Sparrow



Medicine Bags created by the Cross-Cultural Beading Circle, May 2021



Adriana Alarcón wearing her artwork Care/Mask/Garden, 2020



Art Jam: a makers group

WITH JESSICA CANARD

Wednesday | Nov 3, 2021 | 6:30 - 8 | online

All ages and genders welcome

This is a monthly online space in which to gather and make art together, hosted by Jessica Canard. During the first part of each meeting, Canard will share different techniques in the month's featured medium. You can follow along and try them out

or work on your own projects. Then the group will take turns sharing experiences related to that medium, talking about our art practices, and showing each other what we have made or are making. The medium being explored and a materials list will be posted in advance, but you can create with whatever you want during Art Jam. This is a time to visit and make stuff together. To receive a link, email jessica@mawa.ca.

Jessica Canard is a multimedia visual artist with a focus on creating murals and making art with people. They are a 2-Spirit Anishinaabe from Sagkeeng First Nation who use art to explore, reclaim and bridge this part of their heritage with urban living.



Street art by Dayna Danger and Jessica Canard, Montreal, 2017



Two-Spirit Teachings

WITH ALBERT MCLEOD

Thursday | Nov 4, 2021 | 6:30 - 8:30 pm | online

All welcome

In these teachings, Elder Albert McLeod will explain traditional Indigenous concepts of gender, the sacredness of gender diversity and the impact of colonization on gender diversity. To receive a link, email Niamh at dooley@mawa.ca with "2-Spirit" in the subject line.

Albert McLeod is a Status Indian with ancestry from Nisichawayasihk Cree Nation and the Métis community of Norway House in northern Manitoba. He has over 30 years of experience as a human rights activist and is one of the directors of the Two-Spirited People of Manitoba. McLeod began his Two-Spirit advocacy in Winnipeg in 1986 and became an HIV/AIDS activist in 1987. He was the director of the Manitoba Aboriginal AIDS Task Force from 1991 to 2001. In 2018, McLeod received an Honorary Doctorate of Laws from the University of Winnipeg and in 2019, a Champions of Mental Health Award from the Canadian Alliance on Mental Illness and Mental Health. albertmcleod.com

Indigenous Art Nights

FACILITATED BY NIAMH DOOLEY

For all Indigenous (First Nations, Métis and Inuit) women-identified and Two-Spirit people of all ages

This is a relaxed and welcoming group – try new things, learn about the Indigenous art community and get inspired! Join in for hands-on artmaking, behind-the-scenes stories from Indigenous creators and traditional teachings.

Specific activities and dates, and whether we will be able to gather in person this fall, are not yet confirmed. For more information, contact Niamh at dooley@mawa.ca.

Candace Newmann,
bebil koseñ (michif) baby pillow,
beadwork, fabric, fur,
hometanned fish leather, 2021.
From the MAWA exhibition *Care*,
July 2021



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Anonymous, Gail Brown, Rochelle Ehinger, Tracy Fehr, Lori Fontaine,
Gayle Freed in honour of Linda Fairfield Stechesen, Keith Wood and Arnold Leventhal,
Leona Herzog, Rachel Iwaasa, Clare Lawlor in memory of Lillian Firner,
Marcella Poirier, Jackie Turnbull, Wanda Wilson and Iris Yudai

Against Proof

BY FLORENCE YEE

In the early 2010s, vintage queer photographs made the rounds on tumblr. The implications of suggestive looks, hand-holding and eccentric dress inspired an Internet generation to form histories of kinship and resilience amid public silence. However, to the chagrin of thousands of queer youth, a quick reverse image search easily revealed that these images were constructed—fakes.

These cases dance around in my mind when I parse photo archives of Chinese-Canadian women. I pause most often on images of school dances, family outings and young friendships. What am I looking for?

We demand evidence of our communities, often for good reason: to imagine ourselves in a larger narrative; to understand our lineages and legacies; to affirm our belonging, conditional as it may be. And yet, even as queer and racialized people are gravitating toward archival practices—from which we were once excluded—the form of the archive itself still retains the structure of the problem: their inherently limiting boundaries of authority, (in)accessibility, ethnographic classification and a penchant for legible representation. How do we hold space for the unrecorded, the unrecordable, and the yet-to-be-recorded? What if our desire for documentation might be damaging? The challenges of commemoration beckon me to consider what queer theorist Jack Halberstam refers to as “new forms of memory that relate more to spectrality than to hard evidence, to lost genealogies than to inheritance, to erasure than to inscription.”

I saw these ideas unfold in the exhibition *Presence is Absent / Absence is Present*, which took place in 2019 at Centre Never Apart in Montreal. It was spurred by the 50th anniversary of the decriminalization of homosexuality in Canada, a time not necessarily for celebration, but for reflection. Curated by Véronique Boilard, Virginie Jourdain and kimura byol-nathalie lemoine, the show was the culmination of months of research by a group of twelve artists/archivists/activists in partnership with the Gay Archives of Quebec.

The archives are a place of wonder, longing and disappointment, messily blended together in pH neutral boxes. Although the exhibition is rich in photographs of parties and newspaper clippings, the archivists saw that there were glaring holes with regard to trans lives, everyday struggles, communities of colour, and sapphic love (to name a few).

In defiance and honour of these absences, two pieces in the exhibition stood out for me. The first was *A Bookstore is Not a Bar*, a multi-media installation by Jenny Lin and Eloisa Aquino. Hand-drawn covers of books banned at Canadian borders for their queer content form a thought collage alongside song lyrics and phrases from queer politics. They surround a digital screen that scrolls through words used to describe this literature in cheeky fonts that overlap neon graphics. The books include titles such as *black looks: race and representation* by bell hooks and *Empire of the Senseless* by Kathy Acker. These graphite renditions remind the viewer of art and information's materiality, capable of being inspected, censored and stopped at borders. The manual reproductions speak of what is now an absence--queer communities are even more difficult to form and maintain in the aftermath of queer bookstore closures. The hand-drawn dust jackets and slogans create a haunting more visceral than the archival originals. Phrases such as *THIS KIND OF LOSS GIVES US SURVIVAL PROBLEMS* and *CAN'T WIN / WON'T WIN* destabilize our notions of queer liberation. They are a denial of triumph, in favour of the messy and necessary everyday struggle.

A publication called *Efebia* and another wall of assembled pictures put together by Kinga Michalska were around the corner from the collaged installation. At first glance, the flash photography, patterned fashion and grainy images might situate the magazine in the early 1990s. On closer inspection of the printing information and the accompanying text, the viewer finds the work's origins: a speculative (re)creation of the magazine *Efebos: The First Polish Magazine of Male Nudes*, that was planned to have been released in Poland in 1991. During their residency at the Gay Archives of Quebec, Michalska found ads promoting the launch, but could not find the actual printed material. After a trip to the Lambda Warsaw Gay Archives, they confirmed that the project had never come to fruition. *Efebia* is then an exercise in imagining and conjuring that



Jenny Lin and Eloisa Aquino, *A Bookstore is Not a Bar*, multimedia installation, 2019

continued next page...



Kinga Michalska, *Efebia*, digital print, 2019

Michalska describes “as a tribute to all the great queer DIY activist initiatives that failed—the art projects that were abandoned and collectives that fell apart before their first action.” The ensuing photoshoot was organized in Warsaw, accompanied by an open call for submissions by lesbians, bisexual women, and queer, trans and non-binary folks. As the final act in this project, a copy of *Efebia* was deposited in the 1990s section of the Warsaw Gay Archives.

These two projects demonstrate the potential for unfinished business, a state that necessitates vision, collectivity and playfulness. Maybe those “fake” tumblr posts had it right all along. After all, my partner happily told me that their lack of authenticity did not matter to her. Falsified evidence could well open more doors than a limited truth.

Florence Yee is an interdisciplinary artist and recovering workaholic based in Tkaronto/Toronto and Tiohtià:ke/Montreal. Along with Arezu Salamzadeh, they have co-founded the Chinatown Biennial in 2020. They are currently the Co-Director of Tea Base.

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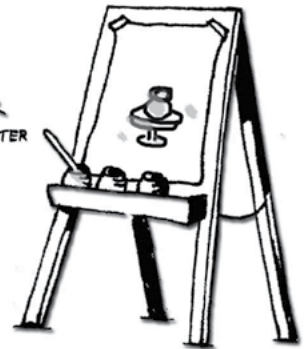
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SEPTEMBER

- Fri, Sept. 3, 12 pm
Fri, Sept 3, 12-1 pm
- Wed, Sept 8, 6-8 pm
- Thurs, Sept 9
- Sun, Sept 12
- Thurs, Sept 16, 7:30 pm
- Mon, Sept 20, 6-8 pm
- Sun, Sept. 26, 9 pm
- Mon, Sept 27, 6-8 pm
- Thurs, Sept 30, 7-9 pm
- Over the Top Art Auction Lot #1 opens*
First Friday Lecture online
Allison Yearwood: *What Can't the Gallery Hold? (Blackness, apparently...)*
Thinking Through Thread online
New fibre arts group with Barb Hunt
Rural Art Mentorship Program for Indigenous artists
Application deadline
Dura Mater: Objective/Subjective
Last day of exhibition
Buhler Gallery, St. Boniface Hospital
Conflux Rural Arts Mentorship Exhibit Opening
Art Gallery of Southwestern Manitoba, Brandon. Continues until Oct.16
Cross-Cultural Beading Circle online & in person
Gerri Pangman: Orange Shirt Pins
Over the Top Art Auction Lot #1 closes online
Cross-Cultural Beading Circle online & in person
Gerri Pangman: Orange Shirt Pins
Artist Boot Camp online
Vineeta Rajani: *Creating Products That Sell*

OCTOBER

- Fri, Oct 1, 12 pm
Fri, Oct 1, 12 pm
- Fri, Oct 1, 12-1 pm
- Mon, Oct 4, 9-10:30 am
Mon, Oct 4, 6-8 pm
- Wed, Oct 6, 12 pm
- Wed, Oct 6, 6-8 pm
Thurs, Oct 7, 7-9 pm
- Over the Top Art Auction Lot #2 opens*
Studio Visits online with curator Sally Frater
Application deadline
First Friday Lecture online
Kelly Ruth: *Art Making in the Virtual World*
Critical Painting Perspectives online
Cross-Cultural Beading Circle online & in person
Focussed Mentorship in Oil Painting with Patricia Eschuk
Application deadline
Thinking Through Thread online
Artist Boot Camp online
Christina Hajjar: *Contextualizing Your Artwork*

OCTOBER

- Wed, Oct 13, 7-9:30 pm
- Mon, Oct 18, 6-8 pm
- Wed, Oct 20, 7-9:30 pm
- Thurs, Oct 21, 12 pm
- Sun, Oct 24, 2-3 pm
- Mon, Oct 25, 6-8 pm
- Wed, Oct 27, 7-9:30 pm
- Thurs, Oct 28, 7-9 pm
Sun, Oct 31, 9 pm
- Artist Boot Camp online**
Yvette Cenerini: *Project Proposals*
Cross-Cultural Beading Circle online & in person
Karen Smith: Delica Brick Stitch
Artist Boot Camp online
Yvette Cenerini: *Résumés, CVs and Biographies*
One-on-One Mentorships
Application deadline
Wendy Wersch Memorial Lecture/Performance
Jeanne Randolph: *Dr. Freudlove, or How I Learned to Stop Worrying and Love Patriarchal Theory* at Cinematheque, 100 Arthur St.
Cross-Cultural Beading Circle online & in person
Karen Smith: Delica Brick Stitch
Artist Boot Camp online
Yvette Cenerini: *Budget and Documentation Dos and Don'ts*
MAWA Annual General Meeting online
Over the Top Art Auction Lot #2 closes online

NOVEMBER

- Mon, Nov 1, 9-10:30 am
Mon, Nov 1, 6-8 pm
- Wed, Nov 3, 6:30-8 pm
- Thurs, Nov 4, 6:30-8:30 pm
Fri, Nov 5, 12 pm
Fri, Nov 5, 12-1 pm
- Mon, Nov 8, 6-8 pm
- Tues, Nov 9, 6:30-8:30 pm
Wed, Nov 10, 6-8 pm
Mon, Nov 15, 6-8 pm
- Thurs, Nov 18, 7-9 pm
- Mon, Nov 22, 6-8 pm
- Thurs, Nov 25, 6:30-8 pm
- Sun, Nov 28, 9 pm
- Critical Painting Perspectives online**
Cross-Cultural Beading Circle online & in person
Art Jam online
Two-Spirit Teachings online
with Albert McLeod
Over the Top Art Auction Lot #3 opens
First Friday Lecture online
Teresa Braun: *De/Reconstructing Gender Through Visual Art*
Cross-Cultural Beading Circle online & in person
Tough Love online
Guest: Nayda Collazo-Llorens
Thinking Through Thread online
Cross-Cultural Beading Circle online & in person
Kai Sparrow: Brick Stitch Edging
Artist Boot Camp online
Christine Brouzes: *How to Teach an Art Workshop*
Cross-Cultural Beading Circle online & in person
Kai Sparrow: Brick Stitch Edging
Critical Discussion online
Cindy Stelmackowich: *Plastics Are Everywhere*
Over the Top Art Auction Lot #3 closes online



MAWA welcomes new staff member, Art Education Specialist Yvette Cenerini (centre), seen here with Program and Outreach Coordinator Adriana Alarcón (right) and Administrative and Communications Coordinator Alison Davis, July 2021