

Technology to the rescue! Special guest Binesi teaching the Cross-Cultural Beading Circle online, December 2020

Fortunately, artists are flexible and adaptable. You—and MAWA—have got through the past year of risk and restrictions by “thinking outside the box” and keeping everyone’s safety at the forefront of our minds.

An example of this is MAWA’s Virtual Residency. All of MAWA’s residency exchanges were cancelled due to the pandemic, so in collaboration with Platform Centre for Photographic + Digital Arts (Winnipeg), All ArtNow (Sweden) and Jiser (Spain), we are trying something a little different: an online residency that will culminate in exhibitions in Winnipeg, Stockholm and Barcelona. MAWA artists Tracy Peters and Chantal Rousseau were chosen by curator Abir Boukhari and are busy preparing for the first exhibition that opens at Platform on April 30 (see page 4).

We don’t yet know whether MAWA’s national and international Artists in Residence Program will be able to welcome guests this year. In 2020, artists Tomoko Inagaki (Japan), Tara Lynn MacDougall (Alberta/Québec), Suiling Yan (China/The Netherlands), Estelle Chaigne (France) and Suryara Bernardi (Brazil) were scheduled

to join us for one month each, to create in MAWA’s upstairs live-work loft. These residencies were deferred until 2021, and even that remains doubtful.

In the meantime, online programming means that we can welcome exciting out-of-town guests virtually. For example, in the next couple of months First Friday Lecturers will join us from Germany, the United States and Guelph, Ontario (see pages 2 and 3).

If we cannot travel this year, we know we will again. And in the meantime, we travel to places in our minds—those realms of imagination artists are fortunate enough to be able to access.

Perhaps the change in the weather and increased vaccination rates will bring new possibilities. May we all emerge from our hibernation! We very much hope to see you soon, and wish you all the best in this season of rejuvenation and rebirth: inspiration, creativity and vitality. Happy spring!

— Shawna Dempsey and Dana Kletke

All are welcome to attend and participate in 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 links), and ask your questions through the comment function. Within a couple of weeks of their broadcast, captioned First Friday Lectures are available at mawa.ca/videos/lectures to watch anytime!



Young Pakistani Performance Artists

BY NATASHA JOZI

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

Presented with support of the Caroline Dukes Memorial Fund at the Winnipeg Foundation

Performance art, a highly visceral medium, was largely unexplored in Pakistan, but in the last five years a generation of artists have authentically engaged with it to share their untold stories. This lecture will share the works of young performance artists exploring themes of loss, gender conflicts and confrontations, and reimagining the boundaries of the body. The performances take a range of forms (interactive, meditative or theatrical), but their thematic connections expand on each artist's unique understanding of one or more of these themes.

Natasha Jozi is a visual thinker and performance artist interested in the collective experience and the intersection of science and the spiritual body. She has exhibited her work widely, nationally and internationally. She is the founder and director of *House Ltd.*, an initiative that explores the notion of the city as a performing organism. Through her curatorial projects, she strives to generate discourse around performance art in Pakistan. Jozi resides and works in Munich, Germany.



Natasha Jozi, *I whispered and pulsated with the waves*, performance, Karachi Biennale 2019



Eco-criticism and Feminism

BY SALLY FRATER

Friday | Apr 9, 2021 | 12 - 1 pm | online

Curator Sally Frater explores issues of space, place and identity in her practice. In her upcoming lecture at MAWA, she will discuss the intersections between eco-criticism and feminism as they occur in the work of contemporary artists.

Curatorially, Sally 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, the McColl Center for Art and Innovation, and Centre[3] for Artistic and Social Practice. A former resident in the Core Critical Studies fellowship at the Glassell School of the Museum of Fine Arts (Houston, Texas), Frater has also completed fellowships and residencies at the UT Dallas Centraltrak, Southern Methodist University, Project Row Houses and Art21. She is currently the curator of contemporary art at the Art Gallery of Guelph.



Maria Hupfield, still from *The One Who Keeps on Giving*, video, 2017



The Maternal Body in Contemporary Art

BY S. REYES

Friday | May 7, 2021 | 12 - 1 pm | online

This lecture offers a glimpse into the portrayal of mothering in contemporary art contexts, and will include examples by international artists who conceptualize mothering and caregiving through creative practices. The timing of this talk marks the opening of the Artist Mothers at MAWA exhibition *Earth's Mother* (see page 4 for details).

S. Reyes is a mother, an artist, a former K-12 art teacher and a graduate student of art education. She is currently researching artist mother collectives and artists with creative practices that are centred on mothering and caregiving, as part of her PhD work at the University of Illinois at Urbana-Champaign.



Christa Donner, *Two Interiors* (installation view), 2014. christadonner.com



One of many exciting works funded by a MAWA Microgrant: Tanja Faylene Woloshen, *dancer: anonymous*, mixed media, 2020. Photo by J. Ostrowski

Make and Grow Microgrants for MAWA Members

Application deadline: Wednesday | Mar 31, 2021 | 12 pm

Make and Grow Microgrants of \$300 each are available to help fund creative projects in the visual arts and professional development. Tell us how we can help you achieve your short-term goals and needs. Do you need to buy materials to make a particular piece? Rent a studio in which to create? Hire a senior artist for feedback, advice or help with writing a grant application? Take a workshop? We seek project proposals from MAWA members at all levels of their career, including students, and of all backgrounds and genders.

These microgrants are intended to provide rapid support in these uncertain times, when many artists have had exhibitions and other work suspended, postponed or cancelled.

Adjudication will be based on your proposal for creation (what you want to make and what you need to make it) and/or your professional development plan (what you want to do to move your practice forward). Proposals for all visual arts media (including film and performance) are welcome. Previous recipients of a Make Anything CARE Microgrant or a Make and Grow Microgrant are not eligible to apply.

The application process is purposefully quick and easy. None of us need to be spending even more time on computers these days! Go to forms.gle/64c3XHSDT7vN76HA6 to apply, and then let's get back to making and learning. Any questions? Contact Adriana at programs@mawa.ca.

Casting a line

CURATED BY MARIANA MUÑOZ GOMEZ

ARTISTS JOI ARCAND, ANNIE BEACH, NIAMH DOOLEY, HASSAAN ASHRAF & FLORENCE YEE

Held over until Fri, Mar 12!

Portrait

A MAWA MEMBERS' EXHIBITION

Apr 1 - 30, 2021 | Wednesday - Friday 10 am - 5 pm | at MAWA

Artwork drop-off | Friday, Mar 26 and Saturday Mar 27, 12-4 pm

Sponsored by The Winnipeg Foundation

Portrait explores ways in which the figure—the self or another—is literally and symbolically represented. After a year of isolation and separation, the exhibition celebrates the simple act of seeing each other. These works in all media by MAWA members collectively form a portrait of their own: the portrait of a creative community.

Some works will be available for sale, with all proceeds going to the artists. MAWA members contribute so much. Here's an opportunity to support them!



MAWA's last members' showcase, *Roots and Tendrils*, September 2019

Virtual Residency Exhibition

FEATURING WORKS BY TRACY PETERS AND CHANTAL ROUSSEAU

Apr 30 - May 29, 2021 | at Platform Centre for Photographic + Digital Art

Presented in partnership with Platform Centre for Photographic + Digital Art, AllArtNow (Sweden) and Jiser (Spain)

MAWA is partnering with curator Abir Boukhari in an experimental, international online residency of digital/media art. Six artists from Canada, Sweden, Spain and North Africa joined Boukhari in weekly online meetings, taking as their starting point a quote from Albert Camus's *The Plague*: "Until now I always felt a stranger in this town, and that I'd no concern with you people. But now that I've seen what I have seen, I know that I belong here whether I want it or not. This business is everybody's business." In these times of global pandemic, how are we connected and what are the implications of these connections? Each participant, including MAWA artists Tracy Peters and Chantal Rousseau, has created new, digital work(s) that will be featured in this exhibition at Platform Centre for Photographic + Digital Art: a synergy of artists' voices, joined across time and space.



Chantal Rousseau,
still from *Starlings vs Cheesie*,
animated GIF, 2020

Earth's Mother

AN EXHIBITION OF WORKS BY ARTIST MOTHERS

May 7 - 28, 2021 | Wednesday - Friday 10 am - 4 pm,

Saturday 11 am - 3 pm | at MAWA

Opening | Friday | May 7, 2021 | 5 - 9 pm

Deadline for submissions: May 1

Calling all MAWA Artist Mothers! The MAWA Mother's Group achieved a 10-year milestone last year, but unfortunately could not celebrate it with an annual show in 2020 due to COVID restrictions. However, there will be an exhibition this year in May, even if *Earth's Mother* has to be done virtually. As always, the title is open to your interpretation. Works can be COVID-related or not. You may submit the piece you made last year or make a new object, painting, sculpture, collage, etc. For submission information, please see the Artist Mothers at MAWA Facebook page.



Sheri Turner, *Lucky Bums* (detail), mixed media, 2020



FEMtastic Film Club

WITH SOJIN CHUN

Everyone is welcome to watch the films... links are available at mawa.ca one week before screenings

To register for the online discussions, contact sojin at sojincita@gmail.com and put "FEMtastic Discussion" in the subject heading; spaces are limited

The next two screenings will reveal a story from an Indigenous female perspective through *The Incredible 25 Years of Mitzi Bearclaw* and one from the experience of a Black Trans woman, *Kelet*, who is on a journey to become a model and gain acceptance from her family.

They represent narratives often forgotten by mainstream media, that bring us closer to diverse experiences of gender worldwide.

After you watch the films within the designated dates, join screening series curator sojin Chun on Zoom to discuss them. She will ask key questions to explore each film and the under-represented histories that they reflect.

sojin Chun is a Toronto-based artist-curator who explores alternative dialogues that emerge in between cultures and disciplines. Influenced by her experience living in the Korean diaspora in Bolivia and Canada, Chun combines art and community to decolonize the process of image-making. Chun's work explores artists, identities, spaces and narratives that exist outside of dominant representations.

The Incredible 25th Year of Mitzi Bearclaw (2019)

BY SHELLEY NIRO (CANADA)

Screening dates: March 10 - 17, 2021

Discussion: Wednesday | Mar 17 | 7 - 8:30 pm | online

Presented in partnership with Circle Media Productions

Mitzi Bearclaw turns 25 years old, and that means making big decisions for the future. Her dream to design cool hats is put on hold when she decides to move from the city back to her isolated reserve to look after her sick and bitter mother. With the reserve bully constantly on her heels and an old flame in her sights, she is grateful that her cousin is there to help her stay sane and keep positive. With spirit guides and laughs along the way, Mitzi battles to get her family back on the right track.

Shelley Niro is a member of Six Nations Reserve, Turtle Clan, Bay of Quinte Mohawk. She holds an Honours degree in painting and sculpture and a Master's in Fine Art. Her work has been exhibited across Northern America, and she has received recognition for her work as an independent filmmaker with screenings at the Venice Biennale and Sundance Film Festivals.



Kelet (2020)

BY SUSANI MAHADURA (FINLAND)

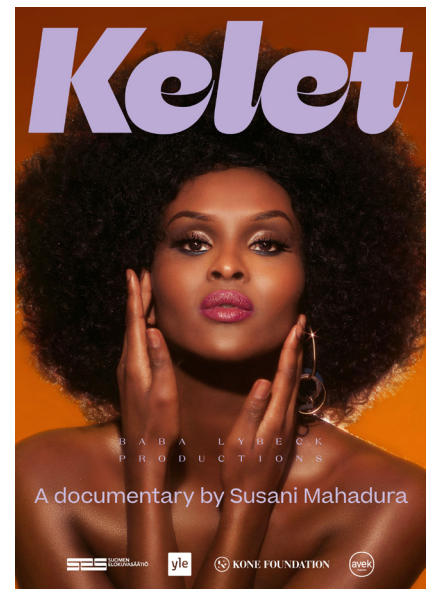
Screening dates: April 7 - 14, 2021

Discussion: Wednesday | April 14 | 7 - 8:30 pm | online

Presented in partnership with Circle Media Productions

Kelet is a documentary film about Black trans beauty, courage and the importance of role models. The story follows the exceptional life of 20-year-old Kelet, a Finnish Somali trans woman living in Helsinki who dreams of becoming a model in Vogue magazine.

Susani Mahadura is a journalist and director who has become a household name in Finnish media through her award-winning national radio programme "Mahadura & Özberkan." Mahadura appeared as a narrator on the project *24H Europe - The Next Generation*, a 24-hour documentary film about young people in Europe, which was one of TV history's longest documentaries.



THEORY AT HOME

Readings available as PDFs at mawa.ca/critical-discussion/theory-at-home

It's fun! It's theoretical! And you can wear your pajamas! MAWA presents a series of informal critical discussions led by guest facilitators online. People of all genders welcome. 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, feel free to do the reading or have a discussion on one of these topics with a friend.



Interrupting Our Own Creation

WITH CORRIE PETERS

Wednesday | Mar 24, 2021 | 6:30 - 8 pm

How do we interrupt our own creative work? Mary Oliver suggests that we are multiple selves, and that creating comes from the self that exists outside of time, and other selves that interrupt us. Do her ideas of self hold up to our own experiences? What does existing outside of time look like, and how does a community support this depth of creative work?

Can a self “out of love with time” (Oliver) be part of art that can imagine beyond our current systems of power?

Corrie Peters is a settler Mennonite artist living on unceded Lkwungen territory with her family—all of whom both root her in time and take her outside of it. Her art explores what she has learnt in the intimacy of relationship about power and how shifts can come from the small, the personal and the intentional. Her favourite materials are time, relationships and thread.

Reading: Mary Oliver, “Of Power and Time from Upstream”
peachbeltstudio.com/blog/of-power-and-time



Corrie Peters, still from *grief #8*, performance documentation, 2020



Indigenous Storytelling in Moving Image

WITH CHANELLE LAJOIE

Thursday | Apr 15, 2021 | 6:30 - 8 pm

Identity, place, and community: these are common themes woven into Indigenous narratives. Let's explore the ways in which Indigenous storytellers strengthen their voices, relate their experiences and recount yesteryear as a means to shape tomorrow within these topics on-screen, as they stand alone and intersect.

Born on Treaty 1 Territory, Chanelle Lajoie (She/Her/They/Them) is a Queer Métis multi-disciplinary artist honouring, engaging and amplifying the voices of her communities through storytelling. Lajoie is currently participating in MAWA's Foundation Mentorship Program, which has prepared her to take on *GrandMother/Tongue* with Toronto Queer Film Festival's DIY Lab Mentorship Program (2021) and *Bison Hunt* with ImagineNATIVE's Doc Salon Fellowship (2021).

Reading: Marjorie Beaucage, “Aboriginal Voices: Entitlement through Storytelling” in *Transference, Tradition, Technology*. See mawa.ca/critical-discussion/theory-at-home for a pdf.



Chanelle Lajoie, still from *Bison Hunt*, film-in-progress



Re-Learning the Land

WITH CORINNA GHAZNAVI

Thursday | May 20, 2021 | 6:30 - 8 pm

Using Christina Battle's artwork as a starting point, this discussion focuses Mercedes Webb's article on Battle's strategy of using seeds as resistance. How can seeds hex capitalism, racism and environmental destruction?

Corinna Ghaznavi is an independent curator and freelance writer. Her research interests include examining human and non-human relationships as a way to move beyond binaries, racism and capitalism. Ghaznavi began saving seeds in 2020. She lives and works in Grey County, Ontario.

Reading: Mercedes Webb, "To Reciprocate All They Freely Offer" magazine.com/issues/147/to-reciprocate-all-they-freely-offer



Kale Bonham, *Mashkiki Won*, tattoo flash (liquid acrylic on watercolour paper), 2020

OTHER ONLINE CRITICAL DISCUSSION PROGRAMS:



Photo by Callie Lugosi

Critical Painting Perspectives

WITH LAURA DARNBROUGH

Mondays | Mar 1, Apr 5 and May 3, 2021 | 9 - 10:30 am

This online reading group is dedicated to exploring ideas, practices, theory and criticism with respect to contemporary painting. All women and non-binary painters are welcome to join the conversation on the first Monday of every month at 9 am, to discuss the selected reading over a virtual cup of coffee. Start the month (and morning) with paint! Interested in participating? Email facilitator Laura Darnbrough at laura@mawa.ca for links to the month's short accessible article and the Zoom meet-up.

Laura Darnbrough 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. Darnbrough's conceptual figurative painting practice explores philosophical questions concerning identity and sexuality.



Laura Darnbrough, *Ice Cream with Arjun*, watercolour & graphite on paper, 13 x 17", 2020

CALL FOR SUBMISSIONS

Year-Long Mentorship Program

SEPT 2021 – SEPT 2022

Application deadline: Wednesday | May 5, 2021 | 4 pm

The Foundation Mentorship Program (FMP) 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. In this year-long program, established artists (mentors) meet individually with their mentees for 4 hours per month to share their experience, expertise and advice. The entire FMP group meets for 3 hours each month for critiques, discussion, gallery visits and other activities.

Applicants 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. If you have applied before and were unsuccessful, consider revisiting your application and the quality of your images and applying again. Note that demand for this program far outstrips available spaces. Sometimes the mentors agree that an artist's work is excellent, but they do not feel that they have the specific skills or experience to help. Another year, another mentor might select you.

Potential mentees of all adult ages and backgrounds are encouraged to apply. Students are not eligible. There is no fee to apply. Successful applicants will be charged \$300 for the program. If finances are a barrier, please speak with MAWA staff. Note that a free one-year membership to MAWA will be granted to every applicant.

"I feel like my mentor is in my corner no matter what."

– Allison Stevens, FMP participant



Allison Stevens, still from *Unfulfilled*, Super 8 film, 2019, from the Foundation Mentorship Program graduate exhibition, *Me, Myself, and Us*, January 2021

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

- 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)
- an artist résumé (maximum 3 pages)
- up to 20 embedded images of your artwork, with an image list or captions below giving the title of the work, medium, date completed and dimensions; **or** links to up to 3 minutes of video

Email your application to programs@mawa.ca and put "FMP 2021" in the subject line.



Barb Bottle, *Grief:1*, mixed media, from the Foundation Mentorship Program graduate exhibition, *Me, Myself, and Us*, January 2021

"Because of the program, I do not feel like I am on the outside anymore. And now I can really articulate and answer questions about who I am as an artist and WHY I make art."

– Barb Bottle, FMP participant

Foundation Mentorship Program Info Session

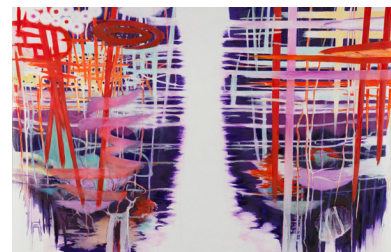
Wednesday | Apr 21, 2021 | 6 - 7 pm | at MAWA | **Free!**

Thinking about applying? 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 programs@mawa.ca with questions.



The 2021-2022 Mentors

Eleanor Bond is best known for her large-scale painted images of urban and architectonic space, a practice based on mappings of collective social experience. *Mountain of Shame*, her 2010 exhibition at PlugIn ICA, imaged subjectivity in painted and sculpted forms. She continues to research the affective potential of objects and geomorphic forms. Bond has participated in national and international biennials, group and solo exhibitions since 1990. From 2002-2018, Bond was Associate Professor in Studio Arts, Concordia University.

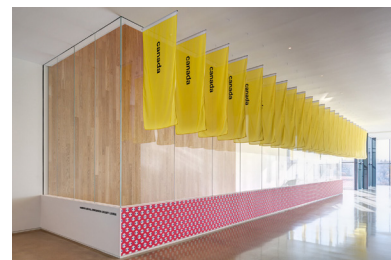


Eleanor Bond, *Brain*, oil on canvas, 2010. Photo by Paul Litherland, Collection of CDPQ, Montreal



Photo by Zoë Schneider

Blair Fornwald is a queer white settler and an interdisciplinary artist and curator originally from Treaty 4 Territory/Saskatchewan who holds degrees from the University of Regina (BFA 2002) and Western University (MFA 2007). Fornwald is Director/Curator of the School of Art Gallery, University of Manitoba and has held curatorial positions at the Dunlop Art Gallery and RPL Film Theatre. Her practices are united by a collaborative impulse and interests in performativity, vulnerability and humour. Fornwald has presented work across Canada, the US and Germany. Blair Fornwald's mentorship of two emerging artists will be in honour of long-serving MAWA mentor Sigrid Dahle (1955-2020).



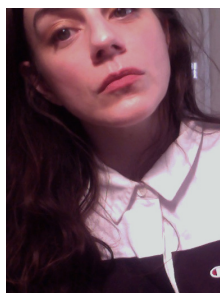
Blair Fornwald and Nic Wilson, *Proposal for a flag, flags and wallpaper*, dimensions variable, 2020. Installation view, *borderLINE*, 2020, Remail Modern, Saskatoon. Photo by Blaine Campbell



Sarah Fuller works in photography, video and installation. Habitats, refuge and alternate interpretations of landscape are central themes. Fuller has been an artist in residence at the Banff Centre for Arts and Creativity and Fondazione Antonio Ratti, Italy. Recent exhibitions include *Terra Incognita* at Platform in Winnipeg and *Refugio* at the University of Lethbridge Art Gallery. Fuller's work is in public and private collections including those of the Canada Council for the Arts Art Bank, the Walter Phillips Gallery and Global Affairs Canada.



Sarah Fuller, *Camouflage No.1 (Rock)*, video still from continuous loop, 2014



Rhayne Vermette was born in Notre Dame de Lourdes, MB. While studying architecture at U of M, she fell into the practices of image-making and storytelling. Vermette is primarily self-taught, and her films are opulent collages of fiction, animation, documentary, re-enactments and divine interruption. Her work has screened internationally at the Festival du Nouveau Cinema, Images, Jihlava International Film Festival and Melbourne International Animation Festival, and were the subject of a retrospective at TIFF in 2019. Vermette is currently finishing her first narrative feature, *Ste. Anne*.



Rhayne Vermette, production still from *Ste. Anne (What you thought was North, was East all this time)*, 35mm film, 2019



Métis artist **Val T. Vint** works in painting, fabric work, ceramics, willow work, beading and more. After graduating with a fine arts degree, Vint also became a designer and worked in theatre, film and performance art. She is a founding member of the Buffalo Gals Drum Group. Recently she was thrilled to collaborate with Jaimie Isaac and KC Adams to create the public art work *Niimaammaa*. In June, Vint's public sculpture *Education is The New Bison* was unveiled at the Forks.



Val Vint, *Education is The New Bison*, public sculpture, 2020



Elm Stump
summer 2019
autumn 2020

Latitude: 49.8536447° N
Longitude: -97.1314720° W
Sea Level: 228 metres



Elm Tree
(tagged for removal)

Latitude: 49.8536447° N
Longitude: -97.1314720° W
Sea Level: 228 metres

Connie Chappel, *Meta Mask*, a series of seven sculptural relief masks built from photographs of bark from diseased trees, created during a MAWA residency exchange, 2020

Art Talk Series

online at youtube.com/ManitobaCraftCouncil All welcome!

Presented in partnership with



Connie Chappel, *Primordial Female Power*

Thursday | Mar 18, 2021 | 7 pm

In a talk illustrated by her work and the work of others, Connie Chappel will examine the image of the tree in art as a universal Mother, symbolizing all phases of life.

Nehal El-Hadi,

Text and Tactility: Perspectives on Writing about Craft

Thursday | Mar 25, 2021 | 7 pm

Writing about craft and making is an invitation to write about the complex issues we face in everyday life: the environment, migration, labour, social relations, beauty, etc. In this talk we'll explore how we use language to communicate our experiences with craft, and how, in talking about craft and making, we're really talking about our place in the world. Nehal El-Hadi is the Editor-in-Chief of Studio magazine, a biannual print publication devoted to contemporary Canadian craft and design. Her own writing explores the relationships between bodies, technology and space.

KC Adams, artist talk

Thursday | Apr 8, 2021 | 7 pm

Join us for an artist talk by Adams, a social practice artist, who is interested in social and economic issues faced by North America's consumerist culture. The focus of her work is the investigation of the dynamic relationship between nature (the living) and technology (progress).

Reflections on Neurofeminisms

Exhibition and talks on issues of science and art | Buhler Gallery, St. Boniface Hospital

Thursday | May 13 - Saturday | Aug 21, 2021

Presented in partnership with Buhler Gallery and Manitoba Neuroscience Network

Stay tuned for details about an upcoming exhibition of works by Julie Gendron, Susan Lamberd, Erika Lincoln, Bonnie Marin, Janet Shaw-Russell and Tricia Wasney, curated by Leona Herzog, and associated talks by artists, scientists and science students about the intersections of brain science and art.

donor thanks

Thank you to our recent donors.
We really appreciate your support!

Susan Algie, John Anderson, Tanya Andrusieczko, Anonymous, Cecilia Araneda, Colette Balcaen, Katryna Barske, Eleanor Bond, Patricia Bovey, Mareike Brunelli, Rhian Brynjolson, Carol Budnick, Yvette and Alain Cenerini, Deborah Challis, Susan Close, Karen Cornelius, Roewan Crowe, Diane Davis, Dena Decter, Lily Despic, Tania Douglas, Louise Duguay and Denis Lavoie, Aganetha Dyck in memory of Peter Dyck, Helene Dyck, Rosemary Dzus, Heidi Eigenkind, Wanda Farian, Robin Faye, Cate Friesen, Karen Fletcher, Briony Haig, Margot Haig as a holiday gift to Briony, Erika Hanneson, Amanda Harding, Pat Hardy and Tim Schouten, Jason Hooper, Barb Hunt, Connie Jantz, Diane and Dave Johnston, Mary Joyce, Amy Karlinsky, Alanna Keefe, Clare Lawlor in memory of Lillian Firner, Jen Loewen, Wally Mah, Janet Napier, Joan Nowicki, Bev Peters, Tracy Peters, Scarlet Pollock, Susan Prentice, Roxy Renait, Ann Rivera, Véronique Reynolds, Douglas Russell, Karen Schulz, Janet Shaw-Russell and Douglas Russell, Elizabeth Sellors, Jen Smith, Maureen Smith, Tammy Sutherland and David Dyck, Sue Stewart, Aija Svenne, Jackie Turnbull, Hazel Venzon, Meeka Walsh in memory of Peter Dyck and Sigrid Dahle, Tricia Wasney, Barbara Wood, Jennifer Woodbury, Kira Wu, Iris Yudai and Cheryl Zubrack



Art Jam: A free makers group

WITH JESSICA CANARD
Wednesdays | Mar 3, Apr 7 and May 5
6:30 - 8 pm | online
Open to all ages and genders!
To receive a link,
email jessica@mawa.ca

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.

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.



Stitchen' Saturdays

Saturdays | Mar 6 and 20, 2021 | 10 - 11:30 am | online
Free! To receive a link, email lasha@mawa.ca

Stitchen' Saturdays is a youth group for needlecraft enthusiasts, featuring instruction and social/making time for people of all genders, 14-30 years of age. Led by MAWA Student Intern Lasha Mackedenski, it is an online, creative space for learning and hanging. For a materials list, go to mawa.ca/groups/stitchen-saturdays. A limited number of supplies are available at MAWA, Wed-Fri. 10-4. Call 204-949-9490 to arrange pick-up.



March 6:
Hand Quilting Workshop.
Learn how to use embroidery techniques to quilt big and small projects.

March 20:
Show off the quilting project you have been working on and ask questions/problem-solve with the hive mind.

Quilt by Lori Mackedenski, 2000.
Photo by Lasha Mackedenski

Feminist Figure Drawing

Tuesdays | Mar 16, Apr 13 and May 18, 2021 | 7 - 9:30 pm
at MAWA (depending on COVID restrictions)
\$10. All women and non-binary artists welcome

Want to practise drawing the human body? MAWA offers figure drawing with live models in a feminist environment. Doors open at 6:30 pm to give you time to set up. The model begins at 7 pm for quick gesture drawings, followed by longer poses. Participants are asked to bring their own materials. Drawing boards are provided. To register and pay, go to mawa.ca/groups/figure-drawing. If finances are a barrier, please speak with MAWA staff. Numbers will be limited to ensure social distancing; sorry, no drop-ins!

Drawing safely
at MAWA,
September 2020

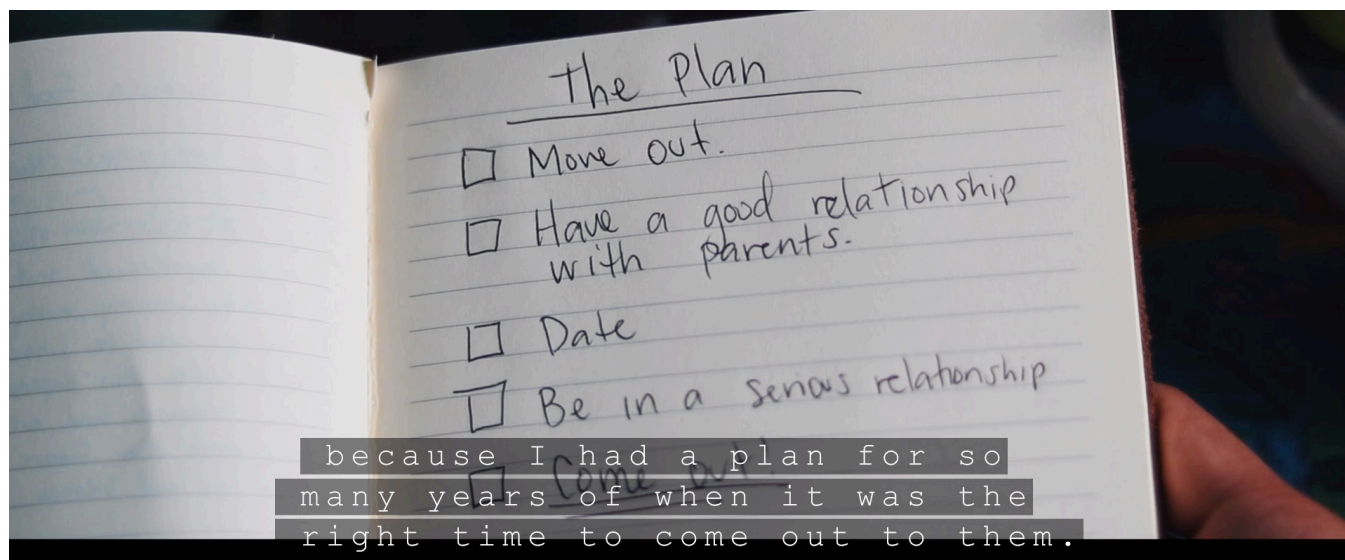


Tough Love

WITH GUEST MARY REID
Wednesday | Apr 28, 2021 | 6:30 - 9 pm | online
Free! Artists of all genders welcome

Feel like you are working in a vacuum or without community context? Want honest advice? Join other artists and a special guest during which artists receive a focussed and constructive group critique. Everyone is welcome to attend and participate in the dialogue, whether you are sharing work or not. To register for a crit or to participate, email programs@mawa.ca with "Tough Love Apr 28" in the subject line to receive a meeting link

Mary Reid is currently the Director/Curator of the Woodstock Art Gallery and an instructor with Fanshawe College, Fine Art. Prior to her move back to Ontario she was the Director/Curator of the School of Art Gallery at the University of Manitoba (2011-2014) and the Curator of Contemporary Art and Photography at the Winnipeg Art Gallery (2004-2011).



One of many exciting works funded by a MAWA Microgrant:
Carla E. Hernandez, *Queer Fear*, video 2020

Microgrant Recipients

Congratulations to the recipients of the Make and Grow Microgrants for MAWA Members! We look forward to hearing about the new work and learning opportunities undertaken by Angela Beer, Briar Boyko, Leandra Leigh Brandson, Tricia Brock, Laura E. Darnbrough, Melanie DM Gamache, Jillian Groening, Christina Hajjar, Rhonda Kennedy Rogers, Chanelle Lajoie, Marie LeBlanc, Annette Lowe, Suzanne Moufler, Lesley Nakonechny, Loricia Pacholko-Matheson, Simon Pensato, Michelle Pichette, Jodine Leigh Pratt, Chantal Rousseau, Morag Schonken, Nicole Shimonek, Barbara Smith, Tricia Wasney, Cyndi Wiebe and Alanna Yuen.

Bursaries and Accessibility

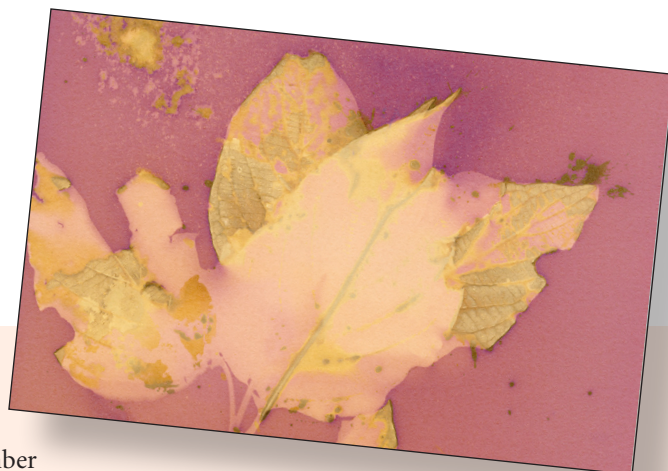
Did you know that MAWA offers need-based bursaries? If you cannot pay the full cost of any MAWA program, contact Dana at dkletke@mawa.ca. Full or partial financial support is granted confidentially on a case-by-case basis. Don't let financial circumstances prevent you from participating.

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

Mothers are back!

Tuesdays | Mar 2 and Apr 6, 2021 | 6:30 - 9 pm | online
Wednesday | May 19, 2021 | 6:30 - 9 pm | en plein air
artmaking (location TBD)

Artist Mothers at MAWA extends an invitation to all artist-mothers to meet with others who embrace both mothering and artistic production. Meetings are relaxed and informal. Participants experiment with art materials, critique each other's work and share concerns, ideas, inspiration, strategies and support for those who juggle the tricky demands of artmaking and mothering. For details, see the Artist Mothers at MAWA Facebook page.



Sarah Crawley,
untitled detail (#25 from the series
in the path of its beam), lumen print, 2020

Greeting Card Contest

Congratulations to Sarah Crawley, whose image will grace MAWA's new greeting cards. Crawley has been a MAWA member since 1989, when she was a mentee in the Foundation Mentorship Program (FMP). She has since gone on to mentor in the FMP in 2010 and 2019. That is exactly the way mentorship should work: each generation goes forward, gains experience and then supports those who follow. Thank you, Sarah!

Cross-Cultural Beading Circle

WITH NIAMH DOOLEY

Every Monday until May 10, 2021 | 6 - 8 pm | online or a small group at MAWA

Free! All welcome; to register, email dooley@mawa.ca or call 204-396-0505

Everyone is invited to share their skills, learn and 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: an opportunity to gather and work on our own projects, together. Others 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 the session at MAWA or available for pick-up. Note that numbers for these sessions will be limited. Watch your MAWA emails or contact Niamh to see when special guests will be joining us this spring, and whether the meetings will be online or in person.



A young participant gets ready for Orange Shirt Day, September 2020

Henna: Traditions, Techniques and Tips

WITH HANAN AHMED

Thursday | Mar 4, 2021 | 7 - 8:30 pm | online

Free! All welcome; to receive a link, email programs@mawa.ca

Hanan Ahmed will lead a fun, interactive demonstration and discussion about this traditional and modern art form. Hanan Ahmed lived in Egypt for many years and is originally from Sudan. She moved to Canada in 2013 and has been doing henna for brides, friends, family and festivals since 2007. She lives in Altona with her husband and 6 lovely daughters.

People interested in joining the event on Zoom can prepare by picking up the ink at MAWA or buying it cheaply at a local East Asian food store.



Henna workshop at MAWA, March 2019

Painting on Silk Workshop

WITH WENDY LEE

Saturday | April 17, 2021 | 1 - 4 pm | at MAWA (depending on COVID restrictions)

\$25 for materials; to register and pay, go to mawa.ca/workshops/crafternoons

Explore the vivid techniques of painting on silk in this beginner's class. Participants will learn the Serti resist technique which, when combined with washes of bright colour, will result in your own finished work of art. Please bring inexpensive, synthetic, round watercolour brushes in small, medium and large sizes (the dyes will stain the brushes) and, if possible, a hairdryer. Painting clothes or an apron is strongly suggested. Silk scarves, silk dyes and all other supplies will be provided. Note spaces are limited. If finances are a barrier, please speak with MAWA staff.

Wendy Lee grew up in Toronto, where exposure to different arts, cultures and foods fuelled her desire for travel and adventure, which took her across the world. She lived over a decade in Yellowknife, Northwest Territories; Taos, New Mexico; and now Winnipeg, Manitoba. After art school, she followed her passion to become an illustrator. She designs and hand-paints individual pieces in luminous liquid colours to create wearable silk and original silk paintings, portraying her many life experiences through her art. This workshop is being offered at MAWA at a lower cost than Lee usually charges, so that it is financially accessible.



Wendy Lee demonstrating painting on silk

The Craft Program at MAWA is supported by Indigenous Initiatives and the Department of Municipal Relations of the Province of Manitoba.

Art and Accessibility Amidst a Pandemic

BY MELANNIE MONOCEROS

Amongst the art worlds across Turtle Island, much of 2020 found artists and organizers experimenting, fumbling, trying new things, and offering alternative invitations and exhibitions.

While I am, as a Black, disabled artist, used to surviving and creating within, alongside, and underneath capitalism, oppression, racism and ableism, the pandemic revealed a new level of perceived disposability. Something became unearthed in a more aggressive way as the pandemic spread and regulations intensified. Much of the messaging in the early weeks discussed how the only people really affected would be elders and the immunocompromised, while everyone else might get it and be okay. We essentially had government heads telling the public that the risk wasn't so high because the only people we would be losing are sick or old.

We witnessed crowds marching against public health regulations; we witnessed governments promoting inter-country or inter-provincial travel over preventative healthcare; we witnessed numerous instances of our friends, co-workers, exes, teachers, neighbours choosing versions of self-care that put themselves and others at risk. It was painful watching friends, family members, community, kin become ill or pass away without the deserved care and comfort surrounding them (because of the restrictions), while other groups of friends went to the cottage, or had "small" semi-masked, sort-of-distanced gatherings.

It was this interesting paradox of observation.

My life, for example, is made up of a lot of staying home alone, conducting work virtually, building long-distance kinships, ordering essential items—pre-, during and post-pandemic, this is some of my truth.

The prospect of a similarly shaped daily life, for most normals anyway, was so abhorrent that we couldn't even keep our initial lockdown measures for the three months it takes to build a new habit. (As should be understood, I am not talking about essential workers like healthcare workers, cab and transit drivers, postal workers, grocery store clerks, pharmacists, etc.)

One of the most challenging things to arise was witnessing the world doubling down on its disregard for disabled, chronically ill, neurodivergent, and Deaf people. The level of gaslighting of disabled people's voices and stories that occurred early on during the pandemic and subsequent quarantines, while not surprising, was, quite emphatically, heartbreaking. On one end, the rhetoric was very much centred around our lives being disposable if that meant more ease, comfort, and less social disruption to the rest of society. On the other end, *poof*—everything was magically available digitally and remotely. As long as you



Photo of monoceros by Mahlet Cuff

had a computer, a fast Internet connection, a camera, and could hear or read lips. (The majority of events that shifted online did so without basic accessibility measures, such as captions or ASL interpretation). By April 2020, the majority of those who could work from home were opting or mandated to do so. Internet companies extended usage overages, clothing companies began marketing "professional loungewear," three times as many people were using grocery and other delivery services to get their needs met, without shame.

If over the first year of this pandemic you came across the terms "mutual aid," "care collective," "community fridge" and others, you have sick, disabled, LGBTQIA+2s people and BIPOC (Black, Indigenous, and People of Colour) to thank. Along with the wisdom and widespread support those terms engendered.

Suddenly, after years of going through a myriad of gatekeeping hoops in order to engage with the world more accessibly only to be told, "No; not possible; you're not right for the position; it would wreck the vibe of the event; it's just really important that we are all in the same room for this, you understand;" after losing opportunities, income, professional, social, spiritual, and cultural connections; after being told we are replaceable because we cannot participate in person—turns out it is actually super-possible, even easy for some. The request just has to come from the neurotypical, able-bodied, "economic producers" of society.

continued next page...

We (disabled, chronically ill, Deaf, Mad people) felt it coming. We knew what this could mean for us and our kin. We showed up for each other. We showed up for ourselves when that was the only option. We practised radical vulnerability in order to build intimacies across distance and to cushion ourselves with what care we could.

We (metaphorically) looked at each other with narrowed gazes when scores of able-bodied folk both took our viral vulnerability for granted by continuing to go out, host gatherings, travel unnecessarily, etc. *and* wailed about how lifestyles like this—at home, unable to see who or go where you want, shaping the majority of your decisions around the potential risk to your immune system—were completely unacceptable and unsurvivable. Living every day with the above considerations is not unfamiliar to many disabled people. I know it is very familiar to me.

As we collectively breathe out the dust of 2020, which we will be doing for seasons to come I imagine, I am left with a vibrating inquiry.

In the coming years, as the first cohorts of COVID long-haulers (those with lingering or lifelong symptoms, etc.) begin becoming more normalized enrichments to our communities and societies, the percentage of people living with disability, chronic illness, neurodivergence and struggling with their mental health will increase greatly.

How are you going to show care and welcoming to all the non-normative ways of being a body in our increasingly distanced and virtual world?

No, really, I'm asking.

melannie monoceros is a poet and interdisciplinary artist exploring polysensory production and somatic grief through text/ile and film. Their work considers a collective grip (queer+crip) consciousness by connecting to marvellous bodies living with complexity as sick or disabled. A Black creator of Taino/Arawak (Xaymacan) heritage, they live in Treaty 1/Winnipeg, MB with their dog Onion.

For part II of this article, with a list of itemized suggestions for accessibility, see mawa.ca/critical-discussion/critical-writing

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due to COVID restrictions, these may vary

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MARCH

- Mon, Mar 1, 9-10:30 am Critical Painting Perspectives online
- Mon, Mar 1, 6-8 pm Cross-Cultural Beading Circle
- Tues, Mar 2, 6:30-9 pm Artist Mothers at MAWA online
- Wed, Mar 3, 6:30-8 pm Art Jam online
- Thurs, Mar 4, 7-8:30 pm Henna: Traditions, Techniques and Tips online
Hanan Ahmed
- Fri, Mar 5, 12-1 pm First Friday Lecture online
Natasha Jozi: *Young Pakistani Performance Artists*
- Sat, Mar 6, 10-11:30 am Stitchen' Saturdays online
Hand quilting workshop
- Mon, Mar 8, 6-8 pm Cross-Cultural Beading Circle
- Wed, Mar 10 -
Wed, Mar 17 Free online screening
Shelley Niro: *The Incredible 25th Year of Mitzi Bearclaw*
- Fri, Mar 12 *Casting a line* (Last day)
Exhibition curated by
Mariana Muñoz Gomez
- Mon, Mar 15, 6-8 pm Cross-Cultural Beading Circle
- Tues, Mar 16, 7-9:30 pm Feminist Figure Drawing
- Wed, Mar 17, 7-8:30 pm FEMtastic Film Club online
Discussion of *The Incredible 25th Year of Mitzi Bearclaw*
- Thurs, Mar 18, 7 pm Art Talk: Connie Chappel online
- Sat, Mar 20, 10-11:30 am Stitchen' Saturdays online
Open session
- Mon, Mar 22, 6-8 pm Cross-Cultural Beading Circle
- Wed, Mar 24, 6:30-8 pm Theory at Home online
Corrie Peters: *Interrupting Our Own Creation*
- Thurs, Mar 25, 7 pm Art Talk: Nehal El-Hadi online
- Fri-Sat, Mar 26-27, 12-4 pm MAWA Members' show art drop-off
- Mon, Mar 29, 6-8 pm Cross-Cultural Beading Circle
- Wed, Mar 31, 12 pm Microgrants application deadline

APRIL

- Thurs, Apr 1 - Fri, Apr 30 *Portrait: MAWA Members' Exhibition*
Wed-Fri, 10 am-5 pm
- Mon, Apr 5, 9-10:30 am Critical Painting Perspectives online
- Mon, Apr 5, 6-8 pm Cross-Cultural Beading Circle
- Tues, Apr 6, 6:30-9 pm Artist Mothers at MAWA online
- Wed, Apr 7, 6:30-8 pm Art Jam online
- Wed, Apr 7 - Wed, Apr 14 Free online screening
Susani Mahadura: *Kelet*

APRIL CONTINUED

- Thurs, Apr 8, 7 pm Art Talk: KC Adams online
- Fri, Apr 9, 12-1 pm First Friday Lecture online
Sally Frater: *Eco-criticism and Feminism*
- Mon, Apr 12, 6-8 pm Cross-Cultural Beading Circle
- Tues, Apr 13, 7-9:30 pm Feminist Figure Drawing
- Wed, Apr 14, 7-8:30 pm FEMtastic Film Club online
Discussion of *Kelet*
- Thurs, Apr 15, 6:30-8 pm Theory at Home online
Chanelle Lajoie: *Indigenous Storytelling in Moving Image*
- Sat, Apr 17, 1-4 pm Painting on Silk Workshop
Wendy Lee
- Mon, Apr 19, 6-8 pm Cross-Cultural Beading Circle
- Wed, Apr 21, 6-7 pm FMP Info Session
- Mon, Apr 26, 6-8 pm Cross-Cultural Beading Circle
- Wed, Apr 28, 6:30-9 pm Tough Love online
Guest: Mary Reid
- Fri, Apr 30 - Sat, May 29 Virtual Residency Exhibition
Platform Centre for
Photographic + Digital Art

MAY

- Sat, May 1 *Earth's Mother*
Exhibition submission deadline
- Mon, May 3, 9-10:30 am Critical Painting Perspectives
- Mon, May 3, 6-8 pm Cross-Cultural Beading Circle
- Wed, May 5, 4 pm Foundation Mentorship Program
application deadline
- Wed, May 5, 6:30-8 pm Art Jam online
- Fri, May 7, 12-1 pm First Friday Lecture online
S. Reyes: *The Maternal Body in Contemporary Art*
- Fri, May 7, 5-9 pm *Earth's Mother: Artist Mothers at MAWA Exhibition Opening*
- Fri, May 7-28
Wed-Fri, 10 am-4 pm
Sat, 11 am-3 pm *Earth's Mother:*
Artist Mothers at MAWA Exhibition
- Mon, May 10, 6-8 pm Cross-Cultural Beading Circle
- Thurs, May 13 -
Sat, Aug 21 *Reflections on Neurofeminisms*
Exhibition and Talks
The Buhler Gallery, St. Boniface Hospital
- Tues, May 18, 7-9:30 pm Feminist Figure Drawing
- Wed, May 19, 6:30-9 pm Artist Mothers at MAWA
En plein air drawing, location TBA
- Thurs, May 20, 6:30-8 pm Theory at Home online
Corinna Ghaznavi: *Re-Learning the Land*