

artists keep creating



Cross-Cultural Beaders at MAWA, November 2021

Some of the earliest records of our ancestors are marks made on cave walls. For thousands of years, we have painted, drawn, sculpted, performed and crafted objects that transcend function. These artworks say, "This is who I am, this is who we are."

Despite the challenges of the past two years, artists have kept creating: growing their practices, taking risks and engaging in the age-old magic of making image and meaning out of raw materials. At MAWA, participants in the Cross-Cultural Beading Group, the Young POC Art Group, a Critical Discussion, or any of the other 25 programs MAWA currently offers are finding their voices, refining their voices, stretching their voices. Whether exploring a traditional cultural practice (see Quillwork events, pages 3 and 15), broadening their perspective

through lectures offered by leading feminists from across the country (page 2), or committing to an intensive year-long Foundation Mentorship Program (pages 10-11), artists are honouring an essential part of their humanity.

It is difficult to be an artist and to make art. But at the same time, it is at the core of our being. The pandemic has taught us that whatever the future may hold, we will continue to be our artist selves. We will continue to create.

MAWA does not know for certain what programming will be possible in the coming months, but like you, we will continue to value creativity and create space for creativity. It is essential.

— 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. Online broadcasts will feature ASL translation. If it is safe to do so, some lectures will be delivered from MAWA, so if you are ready for some masked in-person gathering, come to 611 Main St. Within a couple of weeks of broadcast, the First Friday Lectures will be available with captioning and ASL at mawa.ca/videos/lectures.



Lebret Residential School Petroglyphs

BY TANYA HARNETT

Friday | Mar 4, 2022 | 12 - 1 pm | online

As Canadians awaken, questions about this country's past have only begun to bring truth to history. The story about Canadian Residential Schools is a dark book. The narratives, traces and marks made by these Residential Schools are everywhere. Some prefer to cast their eyes down, look away and say, "Can't we just be over it? It's in the past." Tanya Harnett is not over it, and she explores the physical and emotional marks inscribed upon us all.

Tanya Harnett is a member of Carry-The-Kettle First Nations. She is an Associate Professor at the University of Alberta in a joint appointment with the Department of Art and Design and the Faculty of Native Studies. She has exhibited regionally, nationally and internationally. She was elected to the Royal Canadian Academy of Arts and awarded the Queen's Jubilee Medal.



Lebret Residential School Gate



Conversing with the Land

BY SHIRLEY MADILL

Friday | Apr 1, 2022 | 12 - 1 pm | online and at MAWA

Reflecting on the ecological perils of today, many women artists have raised awareness of environmental issues, their work serving as a platform to imagine a more equitable and sustainable future. This presentation features work by women artists from the ecofeminism of the 1970s to the present day, exploring their approaches to the land with an emphasis on interconnection.

Shirley Madill is Executive Director of the Kitchener-Waterloo Art Gallery. She has held curatorial and director positions at the Winnipeg Art Gallery, Art Gallery of Hamilton, Art Gallery of Greater Victoria and Rodman Hall Arts Centre, Brock University.



Lita Albuquerque (American, b. 1946-),
Southern Cross from Stellar Axis:
Antarctica, Ross Ice Shelf,
pigment on 99 fiberglass spheres,
dimensions vary, 2006.
Photo by Jean de Pomereu



Photo by Mike Peters

Gaawaayag: Quillwork Skills Repatriation

BY MAUREEN MATTHEWS

Friday | May 6, 2022 | 12 - 1 pm | online and at MAWA

Skills repatriation is about restoring Indigenous authority and expertise. Dr. Matthews will talk about working with artists to study and replicate the quillwork techniques found in 200-year-old museum artefacts. This wholly Indigenous medium has been used by Anishinaabe, Ininiw, Métis and Dakota artists in the past to create beautiful, wearable art. How it is used in the present

will be up to the Anishinaabe, Ininiw, Métis and Dakota artists who find the magic in this demanding but brilliant practice.

Dr. Maureen Matthews is Curator of Cultural Anthropology at the Manitoba Museum, where her most recent exhibit, developed in collaboration with First Nations Elders, won a national award for exhibit excellence. Her theoretical work brings Ojibwe philosophical and metaphorical thinking together with contemporary anthropology to explore the personhood and agency of objects in museums. In response to the relational obligations of these collections, Dr. Matthews works to create opportunities for Indigenous artefacts to form new teaching and mentoring relationships with contemporary Indigenous artists, scholars and community members.

See page 15 for information about a hands-on quillwork workshop.



The artist Paul Kane collected these examples of quill work on research trips to the west in the 1840s and used them to complete major artworks in-studio in Toronto. Quillwork decoration detail and quill wrapped fringe on men's leggings, early 1800s, Paul Kane Collection, Manitoba Museum



Quillwork floral design and quill wrapped fringe on a Plains horseman's crupper (which holds the saddle in place, preventing it from sliding forward), quills dyed with natural dyes available before contact, early 1800s, Paul Kane Collection, Manitoba Museum

Donors Who Make It Possible

How does MAWA manage to offer such a wide range of programming at low-cost or no-cost? MAWA is grateful to its funders, the Canada Council for the Arts, the Manitoba Arts Council and the Winnipeg Arts Council, who enable core operations. But all of the extras and special initiatives are made possible thanks to the generosity of our individual and foundation

donors. These include CN Rail, the Winnipeg Foundation, the W.H. and S.E. Loewen Foundation Fund, and many other loyal MAWA supporters. These contributions allow us to offer as many programs as we do, create new programs in response to our community's needs, and keep programs accessible.

Thank you to our recent donors:

Anonymous
Liz Barron
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Iris Yudai
Laura Ward
Tricia Wasney
Lisa Wood
Jennifer Woodbury
Cheryl Zubrack



Critical Painting Perspectives

WITH LAURA LEWIS

Mondays | Mar 7 and Apr 4, 2022

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. 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.



Georgia O'Keeffe posing with
Pelvis Series Red with Yellow (1945)
in Albuquerque, New Mexico, 1960



Thinking Through Thread

WITH BARB HUNT

Wednesday | Mar 9, 2022 | 6 - 8 pm | online

For women and gender minority fibre artists

This fibre intensive culminates in March, focussing on the future of textile arts. Threads of feminist thinking and the importance of Indigenous practices will be explored. The session includes a slide

lecture, reading, discussion, looking at the work of artists and makers and more. Contact barb@mawa.ca for a meeting link to attend. If you have registered and find you cannot attend, please write Barb to cancel.

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, *Rose*, vintage buttons,
velvet, thread, 60 x 60 cm, 2020



Barb Hunt,
antipersonnel
- *Italy VS-1.6*,
knitted yarn,
9 x 23 cm diameter,
2001



Young POC Art Group

WITH ASHPREET MAAN

Tuesdays | Mar 8, Apr 12 and May 10, 2022 | 7 - 8 pm | at MAWA

For People of Colour under 30 of all genders

This group will focus on discussion about opportunities and barriers for POC in the arts and explore artwork created by POC as a means to examine identity and shared experience. Let's build community! Stay tuned for details about discussion topics, special guests and activities. To register contact ashpreet@mawa.ca.



Craft, Mental Health, Museums and Consumerism

WITH SHEREEN RAMPRASHAD

Thursday | Mar 24, 2022 | 6:30 - 8 pm | online

All welcome

This discussion will explore the increased interest in craft art during and after COVID shutdowns and its impact on mental health. Craft is perceived as a community-based, grass-roots and feminist practice that is accessible by those who do not think of themselves as artistic or feminist. Can this perception be maintained as market force and museum interest increase? Email programs@mawa.ca to receive the Zoom link to the meeting.

Miss Shereen Ramprashad lives to create and creates to live with yarn, paint, word and sound. Facebook Miss Shereen Ramprashad; Instagram shereenramprashad; missshereenramprashad.com

Readings (links are also available on the MAWA website):

Brittany Harker Martin, "Brain Research Shows the Arts Promote Mental Health" theconversation.com/brain-research-shows-the-arts-promote-mental-health-136668?fbclid=IwAR2eUUaDmkxMufb5XkF2uhnYrXC53V4LAewl7P2-2RaW3otRxyzeXZFH9I

Isabella Smith, "The Rise and Rise of Craft" theartsociety.org/arts-news-features/rise-and-rise-craft



Jeanette Dzama,
Ballet Dancer, 2021



Photography as Transgression

WITH ROXY RENAIT

Thursday | Apr 21, 2022 | 6:30 - 8 pm | online

All welcome

This discussion will explore the notion of physical boundaries and the ways in which they are traversed by photography. As artists, how do we transgress our own boundaries, and in what ways is this a healing form of therapy?

Email programs@mawa.ca to receive the Zoom link to the meeting.

Roxy Renait is an emerging artist from Grand Beach, Manitoba. Initially drawn to the Winnipeg art scene by complimentary vegetable platters and wine, she has produced over one hundred pieces, exhibited at MAWA and Platform, and held two solo shows. Renait is currently enjoying a self-directed mentorship with Diana Thorneycroft and, COVID willing, looks forward to more free platters at art openings.

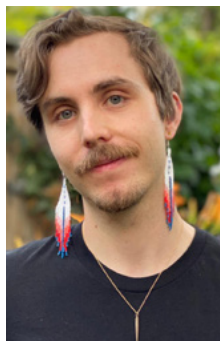
Reading:

Vicki Goldberg, from "Photography as Transgression" in *Diana Thorneycroft: The Body, Its Lessons and Camouflage* edited by Meeka Walsh

PDF available at mawa.ca/critical-discussion/theory-at-home.



Diana Thorneycroft, *Mask* (detail), silver print, 1990



Focussed Mentorship



WITH BRAMWELL ENAN

Saturdays | Apr 2, May 7, June 4, 2022 | 1 - 4 pm | at MAWA

Application deadline: Thursday, March 17 at 4 pm

For visual artists who are d/Deaf, hard-of-hearing and hearing

Cost to successful applicant: \$75

*Presented in partnership with Arts AccessAbility Network Manitoba
and Manitoba Cultural Society of the Deaf - Deaf Arts Manitoba*



This small group mentorship will provide a space for participants to move their art practices forward. Selected artists will be invited to share their work and explore the work of other professional artists. The in-person meeting dates are scheduled one month apart, to allow participants time to create new work. Enan, who is deaf and has basic knowledge of ASL, will offer professional advice, facilitate critiques and provide guidance in accessing the art world.

ASL interpreter services will be available to support communication throughout the program (including the application process, all meetings and program correspondence). MAWA will follow the Manitoba Public Health Orders for galleries in effect at the time of the meeting dates. If needed, a clear window face mask will be provided for the mentor and program participants.

Members of the d/Deaf and hard-of-hearing community as well as hearing artists of any gender, working in any visual arts media, are welcome to apply. Send three images

of your work and a paragraph or video submission (3 minutes maximum) explaining your interest in this Focussed Mentorship to Yvette at yvette@mawa.ca. There is no fee to apply and a free one-year MAWA membership will be given to every applicant. Successful applicants will be charged \$75 for the program. If finances are a barrier, please contact MAWA staff.

Bramwell Enan is a visual artist exploring intersections between painting, sculpture and craft practices. Delighting in texture and form, Enan's work is grounded in experimentation and curiosity that foster jubilant disorientation. Weaving together geography, pattern and narrative, Enan creates space for collapsing impressions, and porous and shifting boundaries. Enan lives and works in Treaty 1 territory in Winnipeg and holds a BFA (Honours) from the University of Manitoba. Their work has been exhibited in Canada and the United States and is held in private collections internationally.

One-on-One Mentorships

June - December 2022 | Application deadline: Thursday, April 28, 2022, at noon

For women and gender minority MAWA members who reside in Manitoba

Cost to successful applicants: \$75

This tailored, customizable, individual mentorship program is intended to serve your unique needs as a visual artist. Perhaps you 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 but are still interested in mentorship.

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 can benefit from your experience.

In order to apply, you must reach out to the person you would like to work with and get a commitment from them to meet with you for 6 hours over a period of 4 months. MAWA will pay One-on-One mentors \$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
- a copy of email correspondence with the mentor.

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

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 contact MAWA staff.

Note: Those who have been a Foundation Mentorship Program mentee in the past 3 years are ineligible.

Indigenous Art Nights are for Indigenous (First Nations, Métis and Inuit) women, non-binary, trans and Two-Spirit people of all ages to learn from knowledge keepers and try new artmaking techniques in a relaxed and welcoming space. Some sessions also welcome folks from all backgrounds. Join in for hands-on artmaking, behind-the-scenes stories from Indigenous creators, and traditional teachings. All materials are provided for these free sessions. To register, contact Niamh at dooley@mawa.ca. Spaces are limited to masked participants. If you find you cannot attend, please cancel. There is often a waiting list.



Photo by KC Adams

Sweet Grass Basket Weaving

WITH JESSIE JANNUSKA

Thursday | Mar 17 and Apr 28, 2022 | 7 - 9 pm | at MAWA

Sweet Grass is one of the four sacred medicines for First Nations, Inuit and Métis people. Learn how to make a small, sweet-smelling sweet grass basket.

This workshop was originally scheduled for earlier in the winter. We hope that with masks, distance and MAWA's new air filtration system, we will be able to gather safely for this teaching. The workshop will be repeated (it will take place twice), to accommodate more participants.

Jessie Jannuska is a Winnipeg-based interdisciplinary visual artist with mixed Dakota, Ojibway and European ancestry. She is from Canupawakpa Dakota First Nation. She has completed a Bachelor of Fine Arts degree with Honours at Brandon University and is a graduate of MAWA's FMP program. She has recently exhibited her work in Portage la Prairie, Killarney and Winnipeg, and was featured in Canadian Art magazine.



Two-Spirit Teachings

WITH ALBERT MCLEOD

Thursday | Apr 14, 2022 | 7 - 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



Visitors enjoying MAWA's last members' showcase, *Portrait*, April 2021

Micro: Members' Exhibition

Artwork drop-off: Friday and Saturday
Mar 25 - 26, 2022 | 12 - 4 pm | at MAWA
Opening: Friday | Apr 1, 2022 | 6 - 9 pm
Exhibition: Wednesday - Friday | Apr 1 - 22, 2022
10 am - 5 pm | All welcome

This April, MAWA will host a members' showcase and sale entitled *Micro*, to provide an opportunity for members to show a small work and, if they so choose, sell it at a price of their choice with all proceeds going to the artist. This thematic exhibition will explore the very small and the very close. It has been two years of microbes and, for many of us, unprecedented closeness with our homemates. What do we see and feel in granular detail?

All media (including video) are accepted, but please note that there is limited space. The maximum size a work can be is 2 x 2 feet. It can be submitted framed or unframed.

If you wish to participate, please fill out the form at mawa.ca/events/showcases-and-exhibitions and bring it to MAWA with your artwork on March 25 or 26, noon to 4 pm. Questions? Call Alison at 204-949-9490

COMING UP IN JUNE... *LOOSE ENDS*,
the Foundation Mentorship Program graduate
showcase, featuring the work of Jean Borbridge,
Tricia E. Brock, Francesca Carella Arfinengo,
Christina Hajjar, marie-france hollier,
Anastasia Pindera

Fire: Artist Mothers at MAWA Exhibition

May 6 - 28, 2022 at MAWA
Opening: Friday | May 6, 2022 | 6 - 8 pm
Exhibition: Wednesday - Saturday | May 6 - 28
11 am - 4 pm | All welcome

Fire is the annual exhibition of Artist Mothers at MAWA. This showcase has been unable to take place in person since 2019, but Phoenix-like, it has returned!

This group has been going strong at MAWA since 2010 and has been the subject of articles and scholarly studies in New Zealand and the USA. Its members embrace both mothering and artistic production and refuse to choose between the two.

If you want to participate in this exhibition, email your submission to artistmothers@mawa.ca by March 18, 2022.





Suiling Yan Artist Talk

Wednesday | May 11, 2022
6:30-7:30 | at MAWA
All welcome

We hope that MAWA's Artist in Residence Program will resume this year, after a long pandemic-related hiatus.

If international travel is possible, in May we will be joined by Suiling Yan. While in Winnipeg, Yan intends to experiment. She will research the history of this land and visit remaining pockets of urban nature, to collect visual materials through photography and sketching. Yan was born in the People's Republic of China and lives in the Netherlands, where she creates paintings, graphic works and artist books. Through careful observation and contemplative painting, she uncovers the beauty and poetry of found objects and ordinary things. She is supported in this residency by the Mondriaan Fund.



Want to witness one of the wonders of the natural world, just 90 minutes outside Winnipeg? Every spring, thousands of red-sided garter snakes come together in roiling balls intent on mating. Join the MAWA community for 2.5 hours of independent watching, drawing, painting or writing *en plein air*.

Manitoba Conservation has worked hard to make this site wheelchair accessible. Bring your own food, drink and art supplies. Outhouse washrooms are available. Sunscreen and hats are recommended, as there isn't much shade along the trails.

Narcisse Snake Dens

Sunday | May 1, 2022 | leaving MAWA at 12:30 pm
or meeting at Narcisse at 2 pm
Weather permitting (*the snakes like sunshine!*)
All welcome

Folks are invited to travel to Narcisse in their own cars. If public health allows, we will also rent a wheelchair accessible bus to depart from MAWA. If you would like to register for the bus, contact Alison at info@mawa.ca and put "Snakes" in the subject header. Spaces will be limited. Please, if you register and cannot attend, we need to know several days in advance so that someone on the waiting list can be advised.



Suiling Yan, *Shellscape*, 125 x 110 cm, 2013

CALL FOR SUBMISSIONS

Year-Long Mentorship Program

Sept 2022 – Sept 2023

Application deadline: **Friday, May 13, 2022 at noon**

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

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

Potential mentees of all adult ages and backgrounds are encouraged to apply. Students are not eligible. There is no fee to apply, and a free one-year membership to MAWA will be granted to every applicant. If you require accommodations such as ASL for the application process or the program itself, MAWA will endeavour to make them. Please contact Adriana at programs@mawa.ca.

Successful applicants will be charged \$300 for the program. If finances are a barrier, please contact MAWA staff.

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

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

Email your application to programs@mawa.ca and put "FMP 2022" in the subject line. (If English is not your first language and you would like to apply verbally, please call the office and we can make accommodations.)

Simply put, this mentorship has completely changed my life for the better.

– Channele Lajoie,
FMP participant
2020-21

Foundation Mentorship Program Info Session

Wednesday | Apr 6, 2022 | 6 - 7 pm | online | **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. To receive a link, contact Adriana at programs@mawa.ca. Can't make it and have questions? Watch the video of last year's info session at vimeo.com/540292045 or contact Adriana.

The Foundation Mentorship Program has given me the confidence to move forward as a practising artist. I have questioned and doubted myself, being a mom of two young ones. No longer! I couldn't be where I am now without the support of MAWA and my mentor.

– Tricia E. Brock, FMP participant 2020-21



The 2022-2023 Mentors

Barb Hunt is a contemporary textile artist working at the intersection of art and craft. Her practice focuses on the construction of gender, mourning rituals, the devastation of war and the natural environment. Her work has been exhibited internationally and across Canada, most recently in the Biennale internationale du lin in Quebec and the Bonavista Biennale in Newfoundland. She has been awarded Canada Council grants and artist residencies in Canada, Paris and Ireland.



Jennine Krauchi is a Métis beadwork artist and designer. Her clothing and replica work is in the collections of the Manitoba Museum, Parks Canada, the Canadian Museum of History, the Canadian Museum for Human Rights, and institutions in Scotland, France and the US. She has spent much of her career sharing traditional practices to foster their survival through contemporary applications.



Kristin Nelson is a queer artist with a disability born of Northern Irish/Scottish immigrants and Irish settlers, who received a BFA from Emily Carr (2003) and an MFA from Concordia University (2014). Her practice is rooted in object making, using textiles, sound, sculpture and performance. Through a process of examination and re-contextualization, she transforms everyday subjects into larger social concerns. Her work is held in collections including Boralex, BMO, the Province of Manitoba and the Winnipeg Art Gallery.

Photo courtesy of Comox Valley Art Gallery



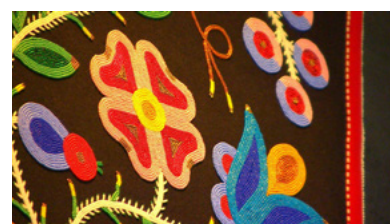
Yolanda Paulsen is a Mexican contemporary artist who lives and works alternately in Mexico City and in Winnipeg. She is a multi-disciplined artist who explores three-dimensional art through sculpture, installation and drawing. The inspiration for her work comes from how all things, animate and inanimate, are interconnected and form a unity. Her work has been exhibited internationally and recently was published in the book OMR: Contemporary Art in (and out of) Mexico 1983-2015.



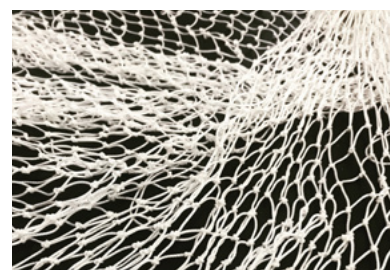
Leesa Streifler returned to Winnipeg after four decades away doing graduate work in New York and teaching art at the University of Regina. Throughout, she has maintained an active studio practice. She has worked in painting, drawing, public art, installation, text, performance and digital photography. Her thematic concerns, always conveyed through the female body, explore themes such as agency, self-image, relationships, illness, the aging process, the grotesque, marginalization and interspecies communication.



Barb Hunt, *Root Dress* (detail), plasma-arc cut steel, 203 x 114 cm, collection Winnipeg Art Gallery, 1995



Jennine Krauchi, *Octopus Bag (Fire Bag)* (detail), 2 x 7 m, collection Canadian Museum of Human Rights, 2014



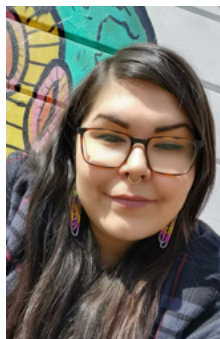
Kristin Nelson, *Nets*, 2021



Yolanda Paulsen, *Saltamontes (Grasshopper)*, bronze, 22 x 9 x 15 cm, 2019



Leesa Streifler, *Her passionate dreams*, mixed media on Yupo, 11" x 14", 2014



Art Jam: a makers group

WITH JESSICA CANARD

Wednesday | Mar 2, 2022

6:30 - 8 pm | online

All ages and genders welcome

This month's session will be an opportunity to show and tell! Share your art or the art of someone else that you love. Discuss art

projects and concepts that interest you. This is a safe space to practice your presentation skills and let people know about the things you make. Everything art-related is welcomed, so come with your weird knowledge, cute or funny pictures, and even serious or heavy subjects. And as always at Art Jam, feel free to work on your own project while we talk. To receive a link, email jessica@mawa.ca.

Cross-Cultural Beading Circle

WITH NIAMH DOOLEY AND ADRIANA ALARCÓN

Mondays | Mar 7, 14, 21, 28; Apr 4, 11, 18, 25;

May 2, 9, 16, 30, 2022 | 6 - 8 pm

online and in person at MAWA

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 up your kit in advance or it can be delivered to you. Note that numbers for these sessions will be limited. Each instructor will offer their workshop twice, to create opportunity for more participants. In-person spaces are limited to masked participants. To register, go to mawa.ca/groups/cross-cultural-beading-group. And if you find you cannot attend, please cancel. There is often a waiting list.

Mar 7 & 14: Bronwyn Butterfield, project TBA

Apr 4 & 11: Holli Sayies, Beaded Birchbark Earrings

May 2 & 16: Candace Neumann, project TBA

Artist Mothers at MAWA

WITH LORICIA PACHOLKO-MATHESON

Tuesdays | Mar 1 and Apr 5, 2022 | 6:30 - 8:30 pm | online

Tuesday | May 3, 2022, 6:30 - 8:30 pm | at MAWA to install exhibition

Fire exhibition opening Friday | May 6 | 6 - 8 pm | at MAWA (see page 8 for details)

This peer-based group usually meets on the first Tuesday of each month. 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.

This spring, meetings will be focussed on preparing for the Annual Artist Mothers exhibition, *Fire*, which will be on Instagram and at MAWA in May.

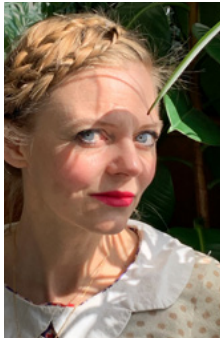
If you can't attend, please consider participating in the Artist Mothers at MAWA Facebook page or Instagram [@artistmothersatmawa](https://www.instagram.com/artistmothersatmawa). Or email group leader Loriccia at artistmothers@mawa.ca for a link to the private Facebook page.

Artist Mothers at MAWA Exhibition 2022:

Please contact Loriccia via email above if you would like to participate. The deadline for submitting is March 18, 2022.



Adelle Rewerts,
Letter to My Mother,
acrylic on canvas,
2020



Tough Love

WITH GUEST SANDEE MOORE

Thursday | Apr 7, 2022 | 6:30 - 8 pm | at MAWA

Artists of all genders welcome

Want honest responses to your work? Want to practise talking about art? Join other artists and a special guest (all wearing masks) to give and receive constructive 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 beshy! To register for feedback or to participate in the discussion, email programs@mawa.ca with “Tough Love April 2022” in the subject line to receive a meeting link.

Sandee Moore is a white, settler, cis-woman who proposes to animate social relationships through personal exchange via performance, video, installation, and interactive electronic sculpture. Moore’s artwork has screened and exhibited across Canada (including at The Surrey Art Gallery, The Art Gallery of Alberta, Plug In ICA, the Winnipeg Art Gallery, The Dalhousie Art Gallery, The Blackwood Gallery and The Dunlop Art Gallery) and in Japan. She has worked as an arts administrator, writer and university instructor, and regularly publishes her art criticism and scholarly texts in various books, periodicals and newspapers. Moore is the Curator of Exhibitions and Programming at the Art Gallery of Regina.



Sandee Moore, *Nowhere/Anywhere* [screenshot], video game created in the MacKenzie Art Gallery’s Digital Artist in Residence Program, 2021



Sandee Moore, *Imaginary Gift*, mixed media interactive sculpture, 2011. Photo by William Eakin

Studio Visits

WITH SANDEE MOORE

Friday, Apr 8, 2022 | Saturday, Apr 9, 2022 | by appointment

Application deadline Friday, Mar 25, at noon | For MAWA members of all genders

Artists who have exhibited professionally and are MAWA members have the opportunity to apply for a studio visit with Sandee Moore, Curator of Exhibitions and Programming at the Art Gallery of Regina (see full bio above). This is an excellent opportunity to share your work with a curator who is actively planning exhibitions and get focussed, professional feedback. Moore 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 Apr 2022” 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 Moore;
- 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.

The Future? Who Knows!

COVID permitting, we would love to host community dinners, as a way to re-connect. Maybe bus trips, artist talks and more hands-on workshops... in-person creating and learning?! We will see.

MAWA will continue to be nimble, adding and changing programs according to what is possible in the months ahead. Please check your “Coming Up at MAWA” emails for the latest information. Thanks so much for your patience!

Accessibility

If you have accessibility needs for any program, please let us know! Contact Adriana at programs@mawa.ca and let us know what you need in order to participate. Are finances a barrier? 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.

More Varied Seating

MAWA knows that different bodies have different needs, so we are ordering some new chairs. We want everyone to be comfortable when learning at MAWA!



Intern Ashpreet Maan (left) showing Co-ED Shawna Dempsey how to pop a squat, December 2021



Ingrid Lincoln with her textile/mixed media work *Birdman* on MAWA's Tiny Gallery wall, December 2021



Interim Board Chair Briony Haig (right), who researched comfortable alternatives to the grey stacking chairs MAWA has used for years, test drives options with MAWA staff Dana Kletke (centre) and Adriana Alarcón, December 2021

Intergenerational Learning

The more senior MAWA staff were shocked—shocked!—to learn what is in style these days. Student Interns Ashpreet Maan and Katie Marquardson have brought so much to MAWA these past months: their labour, fresh perspectives and sartorial tips. How else would we know that scrunchies are back, and not ironically? Many thanks to these two young women who have changed MAWA (for evidence, see photo at left) and to the University of Manitoba Women's and Gender Studies Department who funded these positions.

MAWA's Resource Library

Did you know that MAWA maintains a feminist art resource library with a focus on Canadian Prairie practices, searchable online at mawa.ca/about/resource-library? Members can sign out books, and anyone is welcome to use the resources in-house.

One-on-One Mentorships

Congratulations to participants in MAWA's One-on-One Mentorships, 2021-22! The following artist pairs have worked and will work together in this tailored, customizable, individual mentorship program:

Mahlet Cuff, working with mentor Michele Pearson Clark
Darylyn Dewap, working with mentor KC Adams
Rosemary Dzus, working with mentor Murray Toews
Pamela Desmet Franklin, working with mentor Loricia Pacholko-Matheson
Alex Garrido, working with mentor Yolanda (Azul) Paulsen
Tara Leach, working with mentor Lisa Wood
Marie LeBlanc, working with mentor Susan P. Gibson
Stacey Nickel, working with mentor Danielle Fontaine Koslowsky
Karly Owens, working with mentor Kelly Klick
Michelle Pichette, working with mentor Jennifer Smith
Loricia Pacholko-Matheson, working with mentor Alan Lacovetsky
Jillian Sunderland, working with mentor Jess Brohier
Angela Taylor, working with mentor Jordan Miller
Laura Janet Ward, working with mentor Rebecca Bayer
Cassandra Wolfe, working with mentor Nigel Bart
Lori Zebiere, working with mentor Nora Kolbrinsky
Cheryl Zubrack, working with mentor hannah_g



Rosemary Dzus, *Mrs. Birch in Winter*.
 A painter, Dzus will be exploring animation techniques with her mentor Murray Toews.

Quillwork

WITH JENNINE KRAUCHI

Sat-Sun | May 28-29, 2022 | 10 am - 4 pm
 at the Manitoba Museum, 190 Rupert Ave.
 \$50 for materials

By application; spaces are limited

Application deadline:

Tuesday, May 17 at midnight

For Indigenous artists, practising
 artists and mentor/teachers

*Presented in partnership
 with the Manitoba Museum*



Quillwork circle in trim on a men's leggings, early 1800s. The examples of quillwork-decorated clothing provide insight into the art practices of the First Nations peoples of the Plains before fur-trade beads and silk floss became available.
 Paul Kane Collection, Manitoba Museum

Traditional practices have origins that are spiritual and material, and many have histories that are thousands of years old. Quillwork is no exception. This workshop will respectfully explore this challenging practice that long predates contact.

It will be held over two days because preparing, dying and working with quills is very time-intensive and requires patience. It is intended for Indigenous artists and others who will carry this culturally significant skill forward and help to ensure its survival by applying it in a contemporary art context. As part of the workshop, participants will have access to the Manitoba Museum collection of historical quillwork, guided by Dr. Maureen Matthews.

Jennine Krauchi is a Métis beadwork artist and designer who has taught beading, quillwork and moccasin/mukluk-making in schools and at festivals in Canada and Europe. She will be assisted in the workshop by Cynthia Boehm, David Heinrichs and Mona Moquin.

To apply for this workshop, please send one paragraph describing why you would like to participate to Adriana at programs@mawa.ca by Tuesday, May 17 at midnight with "Quillwork" in the subject line. Successful applicants will be charged \$50. If finances are a barrier, please contact MAWA staff.

Please bring your lunch and a smock/paint shirt. Note that the Manitoba Museum will be enforcing public health rules in place at that time.

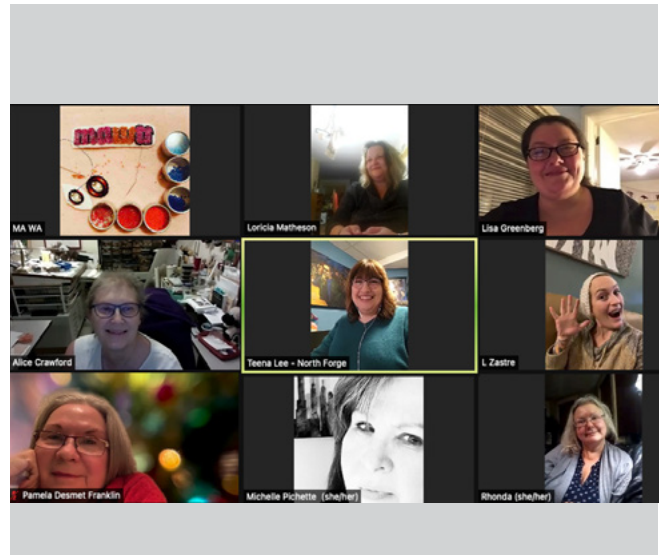
what you may have missed



Two Al(l)isons are better than one! MAWA staff member Alison Davis assists First Friday lecturer Allison Yearwood before her lecture *What Can't the Gallery Hold?(Blackness, apparently...)*, December 2021



Participants at Belly-Button Bag Teachings by Candace Neumann, December 2021



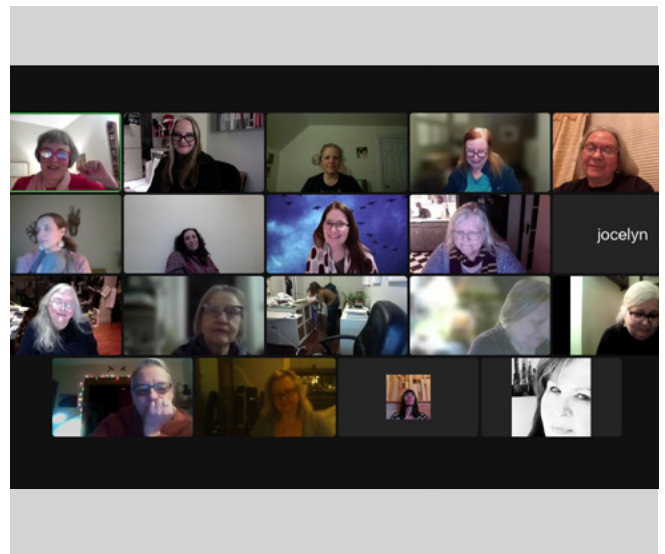
Artist Mothers at MAWA meeting, January 2022



Guest beader Jeanette Sayies leading a mini-moccasin earring workshop, December 2021

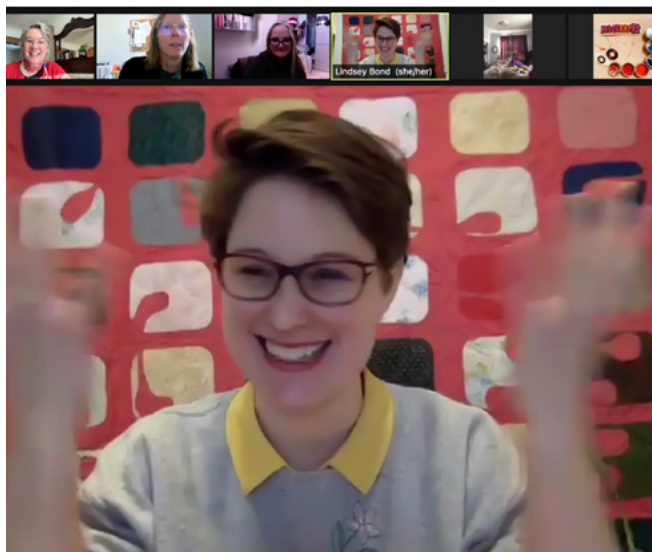


Teresa Braun delivering their First Friday Lecture *De/Reconstructing Gender through Visual Art*, November 2021

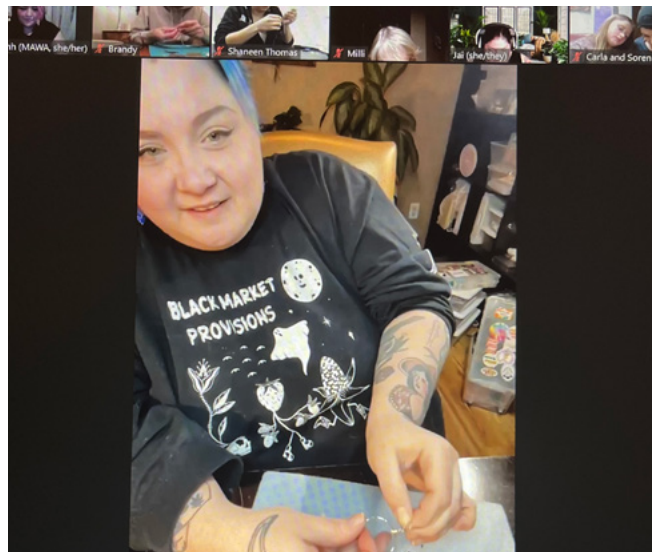


Thinking Through Thread participants working with Barb Hunt (top left), January 2022

what you may have missed



Lindsey Bond, delivering her First Friday Lecture *Ecosystems of Inheritance*, January 2022



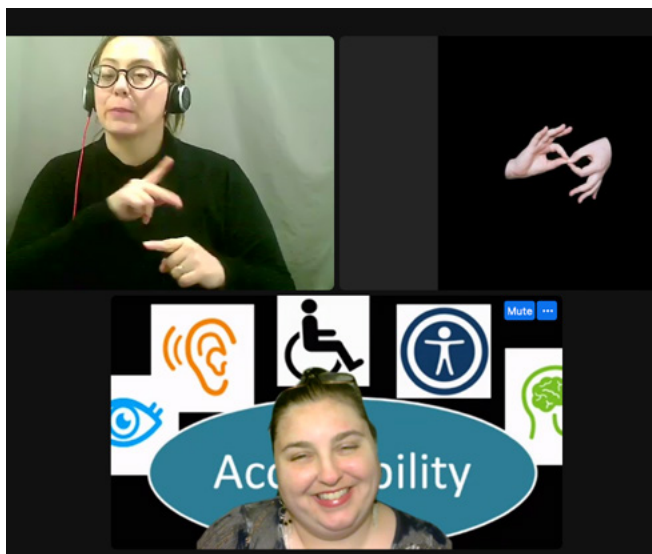
Jessie Pruden, guest beader at the Cross-Cultural Beading Circle, January 2022



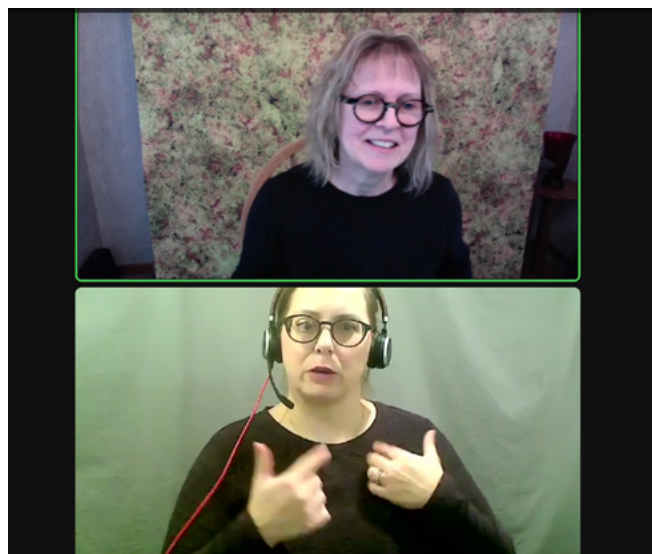
Jean Borbridge leading her Theory at Home, *Kitsch and Camp*, January 2022



Brenna George leading her Artist Bootcamp Workshop *How to Teach Art Online*, January 2022



Amy Amantea leading her Artist Boot Camp *Accessing Visual Art through Image Description*, February 2022



Tracy Peters delivering her First Friday Lecture, *Ecological Surprises in a Pressing Time*, February 2022

Letter from The North: Two Consolations

BY SARAH SWAN

Here's a letter for you, because I'm weary (and wary) of the arid, authoritative tone of art writing. Life is hard, at the moment. But the natural world consoles. Thinking about art consoles, too. Is there anything better than tracing a created object back to its roots – asking what need or desire, what collision of influences helped unfold this or that idea, compelled this or that object into existence?

In the north, these two consolations are closely linked. They depend upon each other, often inversely. Dene land is vast, stark, untamed. Dene beadwork – flowers most frequently – is a perfectly cultivated, neat-as-a-pin garden, entirely precise and controlled.



Casey Koyczan, Tania Larsson, Melaw Nakehk'o and Davis Heslep, *Moose Hide Dome*, moose hide, wooden frames, hardware, aircraft cable and 360 video footage, 2021. Installation view photo by Sarah Swan

Gwich'in-Swedish artist Tania Larsson makes jewellery and adornments. She tells beautiful, complicated stories about beading history – beautiful because it is easy to imagine the tiny multicoloured globes glistening in the palms of those first beaders, complicated because they were trade-beads, a colonial tool. But beauty was insisted upon, she says. Long before contact, “We took so much time to adorn ourselves. All of our clothing was decorated with quills. So much love and care was given to garments.”

Larsson is also a hide tanner, one of several young artists based in Yellowknife who are working to revitalize the practice. I've watched dense clumps of moose hair tumble from the edge of their knife-blades. I've smelled the putrefaction and rotting flesh and the clean, fresh-wind scent of spruce boughs laid on the ground where they

scrape and scrape and scrape at layers of tissue and skin – the aim, again, is perfection. Perhaps the most intoxicating scent in the world is the smell of smoke-drenched hide.

Intoxicating, but almost quotidian. In the north, Dene art lives in the everyday. I was given a beaded moose-hide cardholder for Christmas. I press it to my nose and breathe in that delicious smokiness. There are cardholders for ID and credit cards in half the back pockets in town. Beaded flowers appear in every grocery-store check-out line, in every Walmart transaction, a little bouquet for buying milk, diapers, bread.

In Yellowknife, the Walmart parking lot is haunted by ravens. There are bushes nearby that collect liquor bottles, wind-swept COVID masks, and the occasional shelter-seeking ptarmigan. Foxes lie under the parked cars and wait. The natural world – that realer world – is just around the corner. The wilderness starts at the end of the block. The northern lights outshine the streetlights. The stars – we know them like neighbours. I once drove past a house at night just as its garage door slid open, revealing the magnificent body of a wolf hanging from the ceiling. It is possible, in the north, to feel how life is supposed to feel; bloody, smoky. The land alive, the air spruce-scented.

How can we look at Dene art and craft without considering how alive it is? Fish eat other fish! I once saw a burbot sliced open, to reveal another, partially digested, burbot inside. And inside that one – yet another even smaller burbot. Yep, like those Russian nesting dolls. A four-pound creature scaling down to a tiny silver dash, the merest sardine.

Beaded needles are brief silver dashes too – in and out, in and out, as if the hide offers no resistance. Have you ever watched an expert beader pick up beads with the tip of their needle? A flurry of silver and the task is done.



Tania Larsson,
Beaded Necklace,
beads, hide, bone

Larsson speaks about deft movements, the squinting required, precision. "I am giving myself liberties," she says, "to work with perfectly imperfect beads, beads with personality." She collects antique beads, preferring them to the factory-made because of their irregularities. There is the sense, too, that she's re-claiming colonial beads. "I want to use the same beads my ancestors used."

Larsson uses the skin of the animal, the brain, and a leg bone to make brain-tanned hides. She uses horns, antlers, shells, precious stones – all miraculous materials when you know even a little about Dene land. But she uses projections and digital imagery, too. Recently, she and artists Melaw Nakeh'o, Casey Koyczan and Davis Heslep created an installation called *Moose Hide Dome*. They stretched hide over a structure made from 40 triangular wooden frames, lighting it from the inside with projected footage of a hide-tanning camp in the community of Lutselk'e, N.W.T. I can't remember an instance where past and future, material and immaterial, coalesced so simply and beautifully.

Larsson's Indigenous audiences, she says, will feel a connection to her work through blood-memory, but she wants everyone to smell the hide, watch light glancing off the surfaces of beads and bone. If we can't get to the end of the block, she wants us to know a little northern consolation, too.

Sincerely,
Sarah

Yellowknife, NT is located in Denendeh, the land of the Dene. The people of the Dene First Nations have been here for millennia.

To learn about Tania Larsson, please visit tanialarsson.com

Sarah Swan is a Yellowknife-based art writer, originally from Winnipeg.

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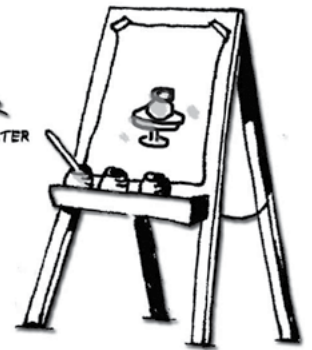
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MARCH

All March	Tiny Gallery at MAWA: Tracy Fehr	Thurs, Mar 17, 4 pm	Deadline to apply for Focussed Mentorship with Bramwell Enan
Tues, Mar 1, 6:30- 8:30 pm	Artist Mothers at MAWA online	Thurs, Mar 17, 7-9 pm	Indigenous Art Night at MAWA Jessie Jannuska: Sweet Grass Basket Weaving
Wed, Mar 2, 6:30-8 pm	Art Jam online Show & Tell	Fri, Mar 18	Deadline to submit for Artist Mothers at MAWA exhibition
Fri, Mar 4, 12-1 pm	First Friday Lecture online Tanya Harnett: <i>Lebret Residential School Petroglyphs</i>	Mon, Mar 21, 6-8 pm	Cross-Cultural Beading Circle online and at MAWA
Mon, Mar 7, 9-10:30 am	Critical Painting Perspectives online	Thurs, Mar 24, 6:30-8 pm	Critical Discussion online Shereen Ramprashad: <i>Craft, Mental Health, Museums and Consumerism</i>
Mon, Mar 7, 6-8 pm	Cross-Cultural Beading Circle online and at MAWA Guest Bronwyn Butterfield	Fri, Mar 25, 12 pm	Deadline to apply for a studio visit with Sandee Moore
Tues, Mar 8, 7-8 pm	Young POC Art Group at MAWA	Fri-Sat, Mar 25-26, 12-4 pm	<i>Micro Members' Show</i> art drop-off
Wed, Mar 9, 6-8 pm	Thinking Through Thread online	Mon, Mar 28, 6-8 pm	Cross-Cultural Beading Circle online and at MAWA
Mon, Mar 14, 6-8 pm	Cross-Cultural Beading Circle online and at MAWA Guest Bronwyn Butterfield		

APRIL

Fri, Apr 1, 12-1 pm	First Friday Lecture online and at MAWA Shirley Madill: <i>Conversing with the Land</i>	Tues, Apr 12, 7-8 pm	Young POC Art Group at MAWA
Fri, Apr 1, 6-9 pm	Micro Members' Show Opening continues to Apr 22	Thurs, Apr 14, 7-8:30 pm	Indigenous Art Night online (all welcome) Albert McLeod: Two-Spirit Teachings
Mon, Apr 4, 9-10:30 am	Critical Painting Perspectives online	Mon, Apr 18, 6-8 pm	Cross-Cultural Beading Circle online and at MAWA
Mon, Apr 4, 6-8 pm	Cross-Cultural Beading Circle online and at MAWA Guest Holli Sayies: Beaded Birchbark Earrings	Thurs, Apr 21, 6:30-8 pm	Critical Discussion online Roxy Renait: <i>Photography as Transgression</i>
Tues, Apr 5, 6:30-8:30 pm	Artist Mothers at MAWA online	Mon, Apr 25, 6-8 pm	Cross-Cultural Beading Circle online and at MAWA
Wed, Apr 6, 6-7 pm	Foundation Mentorship Program Info Session online	Thurs, Apr 28, 12 pm	Deadline to apply for One-on-One Mentorships
Thurs, Apr 7, 6:30-8:30 pm	Tough Love at MAWA Guest: Sandee Moore	Thurs, Apr 28, 7-9 pm	Indigenous Art Night at MAWA Jessie Jannuska: Sweet Grass Basket Weaving
Mon, Apr 11, 6-8 pm	Cross-Cultural Beading Circle online and at MAWA Guest Holli Sayies: Beaded Birchbark Earrings		

MAY

Sun, May 1, afternoon	Field Trip to Narcisse Snake Dens	Tues, May 10, 7-8 pm	Young POC Art Group at MAWA
Mon, May 2, 6-8 pm	Cross-Cultural Beading Circle online and at MAWA Guest Candace Neumann	Wed, May 11, 6:30-7:30 pm	Artist in Residence Artist Talk at MAWA Suiling Yan (Netherlands)
Tues, May 3, 6:30-8:30 pm	Artist Mothers at MAWA Exhibition installation	Fri, May 13, 12 pm	Deadline to apply for Foundation Mentorship Program
Fri, May 6, 12-1 pm	First Friday Lecture online and at MAWA Maureen Matthews: <i>Gaawaayag: Quillwork Skills Repatriation</i>	Mon, May 16, 6-8 pm	Cross-Cultural Beading Circle online and at MAWA Guest Candace Neumann
Fri, May 6, 6-8 pm	Fire: Artist Mothers at MAWA Show Opening continues to May 28	Tues, May 17, 12 am	Deadline to apply for Quillwork Workshop
Mon, May 9, 6-8 pm	Cross-Cultural Beading Circle online and at MAWA	Sat-Sun, May 28-29, 10 am-4 pm	Quillwork Workshop at the Manitoba Museum, 190 Rupert Ave.
		Mon, May 30, 6-8 pm	Cross-Cultural Beading Circle online and at MAWA