



Focused Mentorship participants preparing to collage with Bonnie Marin (third from left), September 2020

The pandemic has moved so much of life online, including art. More visual “content” is available in digital form than ever before. However, there is a downside: when art is available for free online, artists are not always being paid for it. This is an especially acute problem now that traditional income streams for artists have been disrupted by the pandemic.

Core to MAWA is the support of artmaking and artists. Earlier this year, MAWA funded 21 artists, in a partnership with QPOC Winnipeg and the University of Manitoba’s Institute for the Humanities. MAWA is continuing this work and this winter will provide financial support to our community. Check out page 5 for information about targeted microgrants for MAWA members. Apply for whatever you need right now, be it mentorship, studio rent, materials, etc. We need to get through this pandemic together, with patience and innovation, and by sharing resources.

Canadian Artists’ Representation (CARFAC-RAAV) is lobbying for sustained, systemic support for artists. Basic Income for all Canadians is an idea that could revolutionize our sector. All the research indicates that it stimulates the economy, improves health, encourages entrepreneurship, helps folks go back to school, reduces poverty-related stress and generally helps people to actualize their dreams and

potential. According to the most recent data, artists in Canada earn an average of \$23,400 (44% less than the average Canadian worker). Basic Income could lift artists out of poverty. If you would like to learn more about this initiative, see basicincomecoalition.ca.

MAWA is grateful to all of the artists who contributed to the five-month-long Over the Top Art Auction this year, and was happy to be able to share the proceeds with donating artists. One thing that this reconfigured event reminded us of is that the “objectness” of art is irrefutable. Many patrons who checked out the online auction also came to see the work in person and remarked, “It looks so different!” Objects are aesthetically and conceptually informed by the way they take up space in the world. Their materiality holds meaning. And the fact that someone made them, changes them.

The digital realm enables instant global dissemination and consumption of images, which can be inspiring, pleasurable and politically powerful. Now more than ever, the internet is a tool that artists are running with! Let us embrace its possibilities while holding fast to our values. Artists have a right to be paid for things people want to see and experience. Art is labour. There is tremendous, almost transcendent value in a resonant, well-crafted object: in art.

— Shawna Dempsey and Dana Kletke

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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 and ask your questions through the comment function. If for reasons of access (lack of computer, lack of internet, neurodiversity, etc.) you would prefer to attend in person at MAWA (pending COVID restrictions), please register by calling 204-949-9490. Limited seating at a safe social distance will be available. We ask those with any cold or flu symptoms, even mild ones, to stay at home for the health and safety of all. Within a couple weeks of their broadcast, First Friday Lectures are available at mawa.ca/videos/lectures to watch anytime!



Remixing the Archive

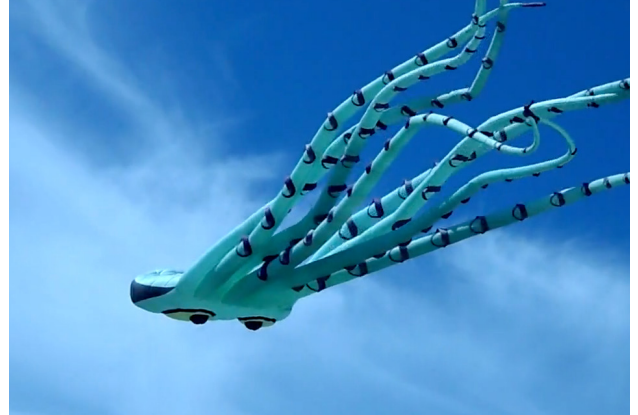
BY LESLIE SUPNET

Friday | Dec 4, 2020 | 12 - 1 pm | online

Leslie Supnet will discuss the art, politics and practice of contemporary found footage cinema production. By using spatial and temporal moving image collage, found footage artists weave complex layers of meaning and memory while exploring

an array of formal, material and political concerns. This talk will highlight artists' works that creatively recombine the archive in unexpected, delightful and moving ways.

Leslie Supnet is a contemporary experimental filmmaker from the Filipino diaspora who creates media works exploring themes of loss and change. Combining animation, live-action, found footage and material exploration, Supnet's process is guided by lyricism and experimenting with analog and digital special effects. Leslie completed her MFA in Film at York University in 2016, and has previously taught at various artist-run centres in Canada, at OCAD University and through TIFF's Reel Comfort program.



Christine Negus, *host or ghost*, digital video, 01:06 minutes, colour, English, 2013



Photo by Mark West

Tyndall Stone in Art and Architecture

BY ABIGAIL AULD

Friday | Jan 8, 2021 | 12 - 1 pm | online

Abigail Auld will present recent research about Tyndall stone, a local building material excavated from a 450-million-year-old body of rock. The talk will touch on geology and the connection between social and built histories, culminating in an exploration of how artists' engagement with

the stone broadens a binary sense of the material beyond simple ancient geology or architectural matter.

Abigail Auld is an architectural writer and curator who explores how social histories are embodied in human-altered environments. Based in Winnipeg, Treaty 1 territory, she descends from British Canadian settlers, and sees this lineage as a prompt to question inherited histories and expand public awareness of the political dimensions of architecture. Auld is a graduate of the 2019/20 Foundation Mentorship Program.



Mariana Muñoz Gomez, *¿Qué decir de allá y aquí?*, digital print and Tyndall stone installation, 8 x 9 x 2', 2020. Photo by Leif Norman



Strategies for Indigenous Curating as Care

BY CATHY MATTES

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

There are First Nations, Métis and Inuit curators who organize exhibitions and projects explicitly centered on knowledge systems, dialogic processes, being in service to others and curating care.

This lecture will discuss strategies employed by those who curate care/as care, and help bring or maintain Indigenous hearts “home.”

Cathy Mattes is a Michif curator, writer and art history professor at Brandon University who is based in Sprucewoods, Manitoba. In her curatorial and writing practice Mattes focuses on Indigenous issues and art, and explores concepts of community and the dialogical nature of art engagement.



“Sparkling Miyeu Pimatishiwin: A Métis Kitchen Table Talk,” February 2020, University of Winnipeg. Photo courtesy of University of Winnipeg



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

Portrait: Call to Artists

ARTWORK DROP-OFF | Friday and Saturday, March 26 - 27, 2021 | 12 - 4 pm | at MAWA

EXHIBITION | April 2 - 30, 2021 | at MAWA

This April, MAWA will host a members' showcase and sale entitled *Portrait*, 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 ways in which the figure—the self or another—is represented, literally and symbolically.

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 26 and 27, noon to 4 pm.

Questions? Call Alison at 204-949-9490.

We, Myself, and Us

Jan 8 - Jan 30, 2021 | at MAWA

Gallery is open Wednesday-Friday 10 am - 5 pm
and Saturday noon - 4 pm | All welcome!

We, Myself, and Us showcases work of the 2019/20 MAWA Foundation Mentorship Program mentees Kristina Blackwood, Barb Bottle, Laura E. Darnbrough, Monique Fillion, Jessie Jannuska, Jocelyne Le Léannec, Nichol Marsch, Allison Stevens and Sarah Stewart.

It explores the complexities and dualities of the relationships that structure life and influence day-to-day living. The artists take a critical look at the structure of relationships on various levels, such as those we have with ourselves, with others, and with the objects and places that surround us.



The 2019/20 Foundation
Mentorship Program group,
We, Myself, and Us



Photo by
Noor Bhangu

Casting a line curated by Mariana Muñoz Gomez

Feb 5 - Mar 5, 2021 | at MAWA

Gallery is open Wednesday-Friday | 10 am - 5 pm and Saturday noon - 4 pm | All welcome!

Performance by Hassaan Ashraf and Annie Beach: date TBD

Casting a line is a group exhibition bringing together Joi T. Arcand, Hassaan Ashraf and Annie Beach, Niamh Dooley, and Florence Yee, curated by Mariana Muñoz Gomez. The artists use language in their works as a tether through time, reimagining communication, power, healing and relation outside of imposed settler colonial structures. This exhibition was developed as Muñoz Gomez's practicum project, as part of her Master's in Cultural Studies: Curatorial Practices at the University of Winnipeg.

Mariana Muñoz Gomez is an emerging artist, writer and curator. She is a settler of colour based in Winnipeg, Manitoba on Treaty 1 territory. Her work is concerned with language, representation, diaspora, displacement and identity within post- and settler-colonial contexts. She is a co-editor of *Carnation Zine* and co-curator at *window winnipeg*.

Make and Grow Microgrants for MAWA Members

Application deadline | Thursday | Jan 21, 2021

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 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 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/3pmt3sEDMd2V1YZKA to apply, and then let's get back to making and learning. Any questions?

Contact Adriana at programs@mawa.ca.



One of the microgrant projects
funded by MAWA in June:
Niamh Dooley, *red flowers /*
miskwih waabikwanun,
beading on canvas, 2020

Casting a line Online Panel Discussion

MODERATED BY MARIANA MUÑOZ GOMEZ

Thursday | Feb 25, 2021 | 7 pm

Check MAWA emails and website for link | All welcome!

Moderated by curator Mariana Muñoz Gomez, this online panel discussion will explore the themes of *Casting a line* from the perspective of the artmakers:

Joi T. Arcand is from Muskeg Lake Cree Nation, Saskatchewan, Treaty 6 territory, and currently resides in Ottawa. Her practice includes photography, digital collage and graphic design, and is characterized by reclamation and indigenization of public spaces through the use of Cree language and syllabics. Her work has been featured in solo and group exhibitions, including *Ābadakone* at the National Gallery of Canada (Ottawa, ON) and *INSURGENCE/RESURGENCE* at the Winnipeg Art Gallery. She is the co-founder of the Red Shift Gallery in Saskatoon, and founder and editor of the Indigenous art magazine *kimiwan* (2012-14). In 2018, Arcand was shortlisted for the Sobey Art Award.



Above: Joi T. Arcand,
Fresh Bread -
Saskatoon, Saskatchewan
from the series
otē nīkān misiwē askīhk -
Here On Future Earth,
archival inkjet print,
20 x 24", 2009

Niamh Dooley,
Star Blanket/Wunukwish
Wabiwan, letterpress
on watercolour paper
with pinecone water,
pinecones, animal hide,
sinew and branch,
20 x 25", 2020



Niamh Dooley is an Anishinew (Oji-Cree) and Irish contemporary artist based in Winnipeg. She is a band member of St. Theresa Point First Nation in Treaty 5 territory, part of the Island Lake communities in Manitoba, but grew up in Sioux Lookout, Ontario, located in Treaty 3 territory. She was a 2019 recipient of a William and Meredith Saunderson Prize for an Emerging Artist.



Florence Yee,
Please Reply II,
hand-embroidered
thread on cotton voile,
8.5 x 11", 2019

Florence Yee is a Cantonese-struggling visual artist based in Tkaronto/Toronto and Tiohtià:ke/Montreal, whose practice focuses on the intimacy of doubt. They use text-based art, sculpture and textile installation to question the stoicism of assimilation, by holding space for personal and intergenerational failure. Their work has been exhibited at the Art Gallery of Ontario (2020) and the Mackenzie Art Gallery (2020), among others. Yee co-founded The Institute of Institutional Critique™ in 2019. They are currently the co-director of Tea Base, a grassroots collective in Tkaronto's Chinatown run by queer East and Southeast Asians. An MFA graduate from OCAD University, they are represented by Studio Sixty-Six.

Hassaan Ashraf is a multi-disciplinary artist who moved to Winnipeg in 2012 to pursue an MFA. Their work reflects on their journey as a displaced artist, dealing with diaspora, colonialism, politics and the west's discomfort with alien cultures. Their work re-examines everyday experiences they had in Lahore, including rickshaws, kite flying, the Urdu language and everyday life. Their practice has evolved into conversations about race and gender politics, and possibilities of forming alliances with BIPOC artists and communities to fight colonization and white supremacy. Their current practice involves Urdu and Punjabi calligraphy in different forms, sizes, mediums and performances.

Annie Beach is a visual artist, born and based in Winnipeg, Manitoba, Treaty 1 territory. Beach is Cree/Saulteaux/Ukrainian, with relations from Peguis First Nation and Brokenhead First Nation. Beach is a graduate of the University of Manitoba School of Art, where she sat on the School of Fine Art Student Association as co-president for a number of years. Beach has curated, designed and executed dozens of mural and community art projects throughout Manitoba and works as an art instructor with a variety of youth, community arts and cultural organizations. She was a 2019 recipient of a William and Meredith Saunderson Prize for an Emerging Artist.

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.



The Ugly Truth

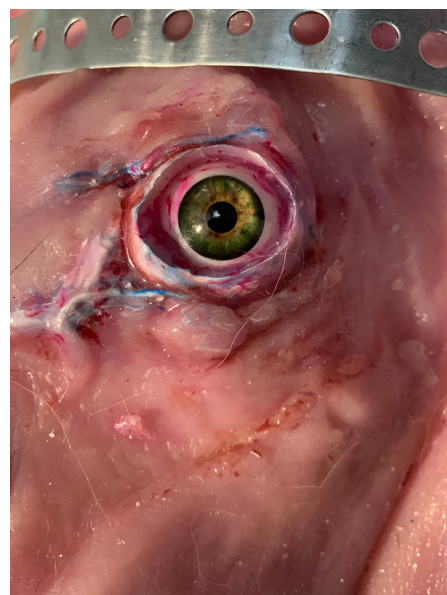
WITH SUSAN AYDAN ABBOTT

Thursday | Jan 14, 2021 | 6:30 - 8 pm

Is there pressure for women artists to censor their work, soften their rage? Is it a given that women's art should be toned down to make it more palatable, poetic, prettier? Does traumatic horror such as rape have to be softened? Can our anger be taken seriously? Even through abjection, is the default always beauty? Who decides?

Using casts of her body and face, Susan Aydan Abbott's work links architecture and landscape to her own personal history as she directly transfers the pain of her experiences against and into her environment. Flashes of memory and raw emotion inform her work, revealing glimpses of the process of coping and living with unresolved trauma.

Reading: Christy R. Kirk, "Finding Cathartic Beauty in Trauma and Abjection" openscholarship.wustl.edu/cgi/viewcontent.cgi?article=1027&context=samfox_art_etds



Susan Aydan Abbott,
detail of *S.O.W. (SHOCK OF WOMAN)*,
sculpture, 2020

Temporary Utopias

WITH PRABA PILAR

Thursday | Feb 18, 2021 | 6:30 - 8 pm

Tiare Ribeaux uses cyanobacteria, both a severe toxin and source of life, as a material in her practice. Join in a discussion about this artist's work and its implications with respect to emergent ecologies, slimy becomings and messy coexistence. Can we find the temporary utopias amidst the seeming dystopia, imagining creative autonomous zones that offer wondrous possibilities?

Praba Pilar is a queer diasporic Colombian artist creating performance art, digital/electronic installations, experimental public talks and workshops in museums, universities, festivals, galleries and streets around the world. Pilar has a long practice critical of extraction-based approaches to technology and a PhD in Performance Studies, co-directs the Hindsight Institute, and can be visited at prabapilar.com.

Reading: Tiare Ribeaux, "Cyanovisions—Photosynthetic Speculations" [directory.weadartists.org/cyanovisions](https://weadartists.org/cyanovisions)



Praba Pilar, still from live performance on
November 2, 2019 at EXIT Theatre in
San Francisco, filmed by Lydia Deerheart

OTHER ONLINE CRITICAL DISCUSSION PROGRAMS:



Critical Painting Perspectives

WITH LAURA DARNBROUGH

Mondays | Jan 4 and Feb 1, 2021 | 9 - 10:30 am

This online reading group is dedicated to exploring ideas, practices, theory and criticism with respect to contemporary painting. Group Zoom meetings are held the first Monday of every month at 9 am. All women and non-binary painters are welcome to join the conversation and critically evaluate and 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, Nova Scotia 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. She works part-time at both [aceartinc](http://aceartinc.com), and the Winnipeg Art Gallery, and recently completed the MAWA Foundation Mentorship Program, where this group had its genesis.



Laura Darnbrough,
Brianna with Cucumber,
oil on canvas, 48" x 60",
2019



Tough Love online

GUEST CRITIC: BECCA TAYLOR

Wednesday | Jan 27, 2021 | 6:30 - 9:30 pm

Free! Artists of all genders welcome

To register for a crit or to participate, email Adriana at programs@mawa.ca with "Tough Love Jan 21" in the subject line to receive a meeting link

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

Becca Taylor is an artist and curator of Cree, Scottish and Irish descent. Her curatorial practice involves investigations of Indigenous community building, food sovereignty and Indigenous feminisms. In 2018, she co-curated the 4th iteration of La Biennale d'art contemporain autochtone (BACA) with Niki Little, entitled *níchiwamiskwém | nimidet | my sister | ma sœur*, and in that year she was awarded the Dr. Joane Cardinal Schubert Curatorial Fellowship through the Alberta Foundation for the Arts. Taylor is the acting director of the Ociciwan Contemporary Art Centre in amiskwaciwâskahikan (Edmonton).



FEMtastic Film Club

WITH SOJIN CHUN

Everyone is welcome to watch the films... links available one week before screenings
To register for the discussion group, contact soJin at sojincita@gmail.com and put "FEMtastic Discussion" in the subject heading; spaces are limited

Presented in partnership with **CFMDC**
Canadian Filmmakers Distribution Centre

FEMtastic is MAWA's new screening and discussion series! How do women filmmakers around the world understand and articulate their lived realities? What stories are told by women that reveal nuanced and multifaceted perspectives in patriarchal societies? Intersectionality in gender and culture will be at the core of the films presented. Whether experimental, documentary or fiction, these stories manifest how personal narratives can reveal greater political discourses.

You don't have to join the discussion group to watch the films. Links will be available one week before the screening dates. Watch your MAWA "Coming Up" email and website for details.

After you have seen the films, you may choose to register to join series curator soJin Chun on Zoom to discuss them. She will ask key questions to explore each film and the under-represented histories they reflect.

soJin Chun is a Toronto-based artist-curator who explores the alternative dialogues that emerge in between cultures and disciplines. She spent most of her happy childhood lost in translation, and her Korean diasporic experience living in Bolivia and Canada inspires her artistic and curatorial practice. Chun's work explores artists, identities, spaces and narratives that exist outside of dominant representations. She aims to create spaces to present contemporary art that is socially engaged and relevant for communities with a lack of access to the arts while commenting on a greater social and/or political struggle. Collaboration is an essential part of her process, and she has worked extensively with BIPOC and LGBTQ2S+ communities in Canada and South America.



Kourtney Jackson,
Wash Day,
9:52 min., 2020

Gender Lady: The Fabulous Dr May Cohen (2019)

BY CHERYL LEVITT AND BARBARA LEN (CANADA)

Wash Day (2020) BY KOURTNEY JACKSON (CANADA)

Screening dates: Jan 5 - 11, 2021

Discussion: Tuesday | Jan 12 | 7 - 8:30 pm | online

The screening of *Gender Lady: The Fabulous Dr. May* is inspired by the recent passing of US Associate Justice of the Supreme Court, Ruth Bader Ginsburg. *Gender Lady* showcases the life of an icon considered to be the Canadian RBG, Doctor May Cohen. This documentary reveals Doctor May's legacy and her feminist activism, which was instrumental in creating more access to women's health care in the Canadian medical system. The feature is paired with *Wash Day*, a beautiful experimental documentary shot on Super8. Through the stories of three self-identified Black women, it shows us some of the challenges they face while navigating a predominantly white and hetero-normative society. The protagonists share their joys, fears, and how they have come to accept and love their bodies and their hair.



Mykaela Plotkin, *Through Foreign Eyes*, 74 min., 2018

Through Foreign Eyes (2018)

BY MYKAELA PLOTKIN (ARGENTINA / BRAZIL)

Screening dates: Feb 15 - 21, 2021

Discussion: Tuesday | Feb 23 | 7 - 8:30 pm | online

This experimental photo essay is set in the context of Latin America, but the questions explored, such as immigration, family and memory, are universal. Using footage shot by those who emigrated from Recife, the director's hometown in Brazil, Plotkin shows the problematic relationship between memory and family history. In the context of Canada, this film gives insight into the narratives of displacement and migration. Immigration is a process that complicates the definition of home and identity.

Queen of Hearts: Audrey Flack

ONLINE AT CINEMATHEQUE AT HOME

Dec 4-31, 2020

To purchase tickets, go to winnipegcinematheque.com

\$10; \$8 Cinematheque members

Presented in partnership with the Winnipeg Film Group Cinematheque

Feminist, rebel, mother, painter, sculptor and teacher, octogenarian Audrey Flack's often controversial career evolved from abstract expressionism in the 1950s to photorealism in the 1970s.

Queen of Hearts (2019), by Deborah Shaffer and Rachel Reichman, follows Flack as she takes her work in a new direction and reveals her struggles as the mother of a child with autism. One of the first women ever included in Janson's History of Art, Flack continues to create, explore and inspire. *Queen of Hearts* is a moving portrait of an artist who is still testing, still experimenting, still searching.



ARTIST BOOT CAMPS

Presented in partnership with Creative Manitoba

These free workshops are designed to help you to advance your art career, and welcome participants of all genders and artistic media. Contact Alison before the deadline at info@mawa.ca to receive a Zoom link.



Curator Visits

WITH JAIMIE ISAAC

Thursday | Dec 3, 2020 | 7 - 9:30 pm

Register at info@mawa.ca by

4 pm on Thursday, Dec. 3

to receive a Zoom link

You have been toiling away, alone in your studio, for some time. You feel strongly about your new work and want to share it. More importantly you want to receive some feedback on your practice from a peer, a senior artist, a curator or an arts writer. Curator Jaimie Isaac will offer advice on how to prepare for a successful studio visit and key "dos and don'ts" for welcoming a curator into your space. This is a great opportunity to break down some of the anxiety about presenting your work to an "outside eye."

Jaimie Isaac is Curator of Contemporary Art at the Winnipeg Art Gallery. She has also worked in art collections management, arts education and art administration; published essays; presented at national and international conferences; participated in artist residencies; and collaborated in, curated and exhibited work nationally. Isaac is a member of The Ephemerals Collective, an Indigenous arts collective.



Photo by Sarah Bodri

Grant Writing

WITH DANIELLA SANADER

Saturday | Jan 23, 2021 | 1 - 4 pm

Register at info@mawa.ca by

4 pm on Friday, Jan 22

to receive a Zoom link

In this dynamic, fun, participatory workshop, you will learn how to write a grant for your individual art practice, including how to prepare a budget, résumé and project proposal. There will be important discussions about how to best present yourself as an artist and your proposed idea to a panel of unknown assessors: what to do, what not to do and how to select the best possible support materials. As this workshop aims to be as relevant as possible, please come prepared to share a general introduction to your art practice and your project idea with the group. Many of the elements of good grant writing are the same for exhibit/project proposals, so this workshop will be invaluable in helping you prepare for those as well. Get yourself organized and promote your practice! Learn from an experienced grant writer!

Daniella Sanader is a writer and reader who lives in Toronto. Her writing has appeared in *Canadian Art*, *Artforum.com*, *C Magazine*, *Border Crossings* and other publications. Her texts have also been published by a number of galleries and artist-run spaces across Canada. She has been working as an arts-focussed editor for over five years. desanader.com

Over the Top Art

Huge thanks to the hundreds of artists, donors, sponsors and buyers who made this year's five-month Over the Top Online Art Auction and raffle such a success! All profits (estimated to be over \$20,000) will be used to provide more high-quality visual arts programming at MAWA.

We will be taking an art-auction break in 2021 and have scheduled the next Over the Top Art Auction for early 2022. Hopefully by then we will be able to serve cupcakes once again. Fingers crossed!



Donating artist Elvira Finnigan (second from right) checking out Art Lot 3, surrounded by hard working MAWA staff, September 2020

Artists and art donors:

Susan Aydan Abbott
Adriana Alarcón
Aliza Amihude
John Anderson
Carolina Araneda
Lisa Ayow
Colette A. Balcaen
Ma. Beatriz Barahona
Connie Bart-Hamel
Norma Bergman
Hollande Bezan
Lisa Bissett
Joanna Black
Dale Boldt
Lindsey Bond
Lilian Bonin
Natasha Boone
Barbara Bottle
Leandra Brandon
Tricia E. Brock
Jill Brooks
Shirley Brouzes
Christine Brouzes
Sandra Brown
Janessa Brunet
Bronwyn Butterfield

Sandra M. Campbell
Janet Carroll
Yvette Cenerini
Connie Chappel
Susan Close
Hugh Conacher
Sharron Zenith Corne
Karen Cornelius
Nicole Coulson
Melissa Coyle
Alice Crawford
Sarah Crawley
Laura E. Darnbrough
Alison Davis
Dena Decter
June Derksen
Dan Donaldson
Shannon Drewitt
Alexis Dufault
Michael Dumontier
& Neil Farber
Janet Dwyer
Aganetha Dyck
Maurice Dzama
Jeanette Dzama
Rosemary Dzus

Deirdre Earl
Heidi Eigenkind
Katarina Eismann
Cori Jaye Elston
Patricia Eschuk
Danika Eviana
Anne Fallis Elliott
Monique Fillion
Elvira Finnigan
Shaun Finnigan
Lori Fontaine
Alison Foster
Keiralee Friesen
Sarah Fuller
Jane Gateson
Brenna George
Toby Gillies
Sherry Glanville
Sue Gordon
Steve Gouthro
Sonia Graboski
Peter Graham
Sarah Granovsky
Natacha Guay
Kristen Guy
Rebecca Hadfield

Briony Haig
Natasha Halayda
Faye Hall
Kaj Hasselriis
Jodi Hildebrand
Lois Hogg
Richard Holden
Liza Isakov
Takashi Iwasaki
Maria James
Jan Jenkins
Jennifer Johnson
Beth Johnson
Karen Jonsson
Erin Josephson-Laidlaw
Lindsay Joy
Mary Joyce
Pat Kay
Bram Keast
David Kehrer
ImagineAbility Artists
(Teresa, Ashleigh,
Brenda, Chris,
Josh, Sharon)
Andy Kennett
SK

Val Klassen
 Nora Kobrinsky
 Wanda Koop
 Miranda Kudajczyk
 Jocelyne Le Léannec
 Ingrid Lincoln
 Jody Linn
 Robert Lowe
 Annette Lowe
 Lisa Lysack
 Bonnie Marin
 Heather Martens Rempel
 Francine Martin
 Loricia Matheson
 Pat McCullough
 Celia McLean
 Ingrid McMillan
 Doug Melnyk
 Chantel Mierau
 Jordan Miller
 Allison Moore
 Ms. J Mouflier
 Dave Moulden
 Mariana Muñoz Gomez
 Melanie J. Murray
 Kristin Nelson
 Sarah Neville
 Pink Panda
 Yolanda Paulsen (Azul)
 Lucy Pavez
 Pat Penner

Mireille Perron
 and Natali Rodrigues
 Tracy Peters
 Stephanie Phillips
 Michelle Pichette
 Denise Préfontaine
 Candace Propp
 Bobbie Lee Proulx
 Matea Radic
 Shereen Ramprashad
 Melodie Reay
 Hanna Reimer
 Art Renait
 Dominique Rey
 Candice Ring
 Ann Rivera
 Paul Robles
 Farideh Saffari
 Gladys Scaramuzzi
 Sandy Schumann
 Michael Schumann
 Elizabeth Sellors
 Brandi Shabaga
 Theresa Shaw
 Janet Shaw-Russell
 Kathleen Shellrude
 Pierrette Sherwood
 Nicole Shimonek
 Robert Sim
 Chris Simonite
 Amanda Smart
 Jennifer Smirl

Suzie Smith
 Barbara Smith
 Jen Smith
 Fran Solar
 Sheila Spence
 Judith Stevens
 Sarah Stewart
 Margaret Stinson
 Lillian Strahl
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Superstar volunteer art installer Keith Oliver hard at work on Art Lot 4, October 2020

MAWA-Wear

If you are looking for handcrafted pandemic-wear, MAWA is selling gorgeous reversible masks with embroidered MAWA insignia, created by MAWA member Beatriz Barahona. Featuring behind-the-ear elastics and a cord to hang them around your neck when not in use, these beautifully fitted, 100% cotton masks come in three sizes: child's, medium and large. Art for your face! Just \$20; available at the MAWA office or by mail.

And more MAWA-Wear!

MAWA also has T-shirts, designed by Sarah Thiessen, that make it easy for you to keep MAWA close to your heart. The pale pink 100% cotton shirts are available in a range of sizes from the MAWA office for \$20.



Co-ED Dana Kletke (left) and Program and Outreach Coordinator Adriana Alarcón model Beatriz Barahona's MAWA-masks, October 2020

Mentorship Programs 2020-2021

MAWA is pleased to welcome the participants in this year's Foundation Mentorship Program (FMP). Mentor Nasrin Himada is working with Christina Hajar and Hassaan Ashraf; Mentor Andrea Roberts is working with Marie-France Holier and Francesca Carella Arfinengo; Mentor Jennifer Smith is working with Chanelle Lajoie and Annie Beach; Mentor Suzie Smith is working with Jean Borbridge and Julia Wake; and Mentor Tricia Wasney is working with Anastacia Pindera and Tricia Brock.

MAWA also congratulates the successful applicants to the Eastman Rural Arts Mentorship Program (RAMP), presented in partnership with the Manitoba Arts Network. Mentor Brenna George will be working with Sarah Collard, Kelly Klick, Kelly Murray, Alexandra Ross and Cyndi Wiebe.



2019/20 FMP graduate Jessie Jannuska at her year-end studio visit with Katherine Boyer, October 2020

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!

Portable Wheelchair Ramp

Manitoba Artist-Run Centres Coalition owns a portable wheelchair ramp that can be borrowed, free of charge, by any arts centre member. It is lightweight, compact and easy to use, and it can span up to three steps. If you would like to borrow it, please contact Video Pool's technical department at andy@videopool.org.



FMP Mentor Andrea Roberts (left), meeting with Francesca Carella Arfinengo (centre) and Marie-France Holier (right), September 2020



A workshop for teachers on how to use *Resilience* in the classroom, led by Lita Fontaine (standing) and Yvette Cenerini (not pictured), presented in partnership with Arts Junktion, February 2020

Resilience: 50 Indigenous Art Cards and Teaching Guide

Attention educators! *Resilience: 50 Indigenous Art Cards and Teaching Guide* is a valuable resource for any teacher, of any subject, at any level, designed to help you to integrate Indigenous themes and content into the classroom through art. The full-colour, fully-bilingual boxed set is available for sale at the MAWA office and through the MAWA website for the low cost of \$40 at mawa.ca/shop/view/resilience-50-indigenous-art-cards-and-teaching-guide. Or if you would like to access this resource online, it is available for free at resilienceproject.ca/en/teaching.

Urban Retreat

If you are a rural MAWA member and want to come to Winnipeg to take a workshop, do research, network or shop for supplies, MAWA's beautiful urban apartment (with parking) is available as an Urban Retreat, free of charge, for stays of 3-14 days, depending on availability. Contact Alison at info@mawa.ca with "Residency" in the subject line, and explain why you would like to stay at MAWA. Note: the apartment is up one flight of stairs and there is no elevator.



MAWA's beautiful loft-style apartment, upstairs at 611 Main St.

Microgrant Recipients

Congratulations to the recipients of the Make and Grow Microgrants for Visual Artists, in partnership with the University of Manitoba Institute for the Humanities and QPOC Winnipeg. There were 29 applications to the fall competition, and MAWA was able to support 16. We look forward to hearing about the new work and learning opportunities by: Ryan Ad, Tiff Bartel, Christine Brouzes, Kelly Campbell, Albyn Carias, Jessie Jannuska, Nicole Laurendeau, Erin Laye, Candace Lipischak, melannie monoceros, Mariana Muñoz-Gomez, Kat Nancy, Candace Neumann, kathleen shellrude, Renu Shonek and Bubbling Spring Water.

Greeting Card Contest

Deadline: Thursday | Nov 26, 2020 | 4 pm

MAWA uses greeting cards to thank instructors and supporters. If you are a MAWA member and would like to see one of your artworks on the next MAWA greeting card, submit your image to programs@mawa.ca with "Card 2020" in the subject heading. Your file should be at least 1350 by 2100 pixels. An honorarium of \$400 will be paid to the selected artist. Note that the finished cards will be rectangular, approximately 4 ½" x 7", full bleed.

MAWA's last greeting card:
Denise Préfontaine, *A Curious Colony*,
mixed media, 2018



Cross-Cultural Beading Group

Mondays | 6 - 8 pm | online or at MAWA

Free! 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 MAWA or delivered to you. Note that numbers for these sessions will be limited to 8 people.

Online: Nov. 30 (guest Binesi teaching wrapped beaded keychains), Dec 7 and Dec 14. Contact Niamh for a link

In person if possible or online if not: Jan 11, Jan 18, Jan 25, Feb. 1, Feb 8 and Feb. 22. Watch your MAWA emails or contact Niamh to see when guests Nancy Gouliquer (teaching two-needle) and Jessie Pruden (teaching brick stitch) will be joining us this winter.

Note there will be no beading on Feb 15...

Happy Louis Riel Day!



Painting on Silk Workshop

WITH WENDY LEE

Saturday | Jan 9, 2021 | 1 - 4 pm | at MAWA
\$25 for materials; to register and pay, go to mawa.ca/workshops/crafternoons
Spaces are limited!

If finances are a barrier, please speak with MAWA staff

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 are strongly suggested. Silk scarves, silk dyes and all other supplies will be provided.

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 individually 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.



Black Velvet Cushions

WITH CYNTHIA BOEHM

Saturday | Feb 20, 2021 | 1 - 2:25 and 2:35 - 4 pm
at Manitoba Museum, 190 Rupert Ave.

Free! All materials provided | To register for one of the 90 min. sessions, go to mawa.ca/workshops/crafternoons or contact programs@mawa.ca. Spaces are limited!

Beaded black velvet cushions were common in many Cree/Métis households in the 1800s and were often made for sale to tourists by Cree/Métis women during the fur trade. Made from fine velvet and exquisitely decorated with floral motifs in beadwork or silk embroidery, each cushion was uniquely designed.

In this workshop you will learn the two-needle technique and create a decorative pincushion resembling the historical black velvet cushions. The front panel of a historical cushion will be on display for your viewing and inspiration.

Cynthia Boehm was born and raised in Norway House, where traditional practices were a part of her home and community. She began making beaded moccasins as gifts for her family and it became a passion. She is grateful for her mother's teachings and all she has learned from many crafters, Elders and workshops. She now offers her original designs to the public. Her goal is to continue to further her skills and knowledge of the history and share this beautiful, traditional art form with others.



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



Art Jam: A free makers group

WITH JESSICA CANARD

Wednesdays

Dec 2, Jan 6 and Feb 3

6:30 - 8 pm | online

Open to all ages and genders!

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.

A materials list for each month's activity will be posted in advance. You can gather your own materials or pick up a kit at MAWA. Again, you can create with whatever you want

during Art Jam. This is just a time to hang out and make stuff together.

Dec 2 Drawing and Illustration

Jan 6 Collage, large- and small-scale

Feb 3 Printmaking

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 uses art to explore, reclaim and bridge this part of their heritage with urban living. Born and based in Winnipeg, they have been creating art full time since completing their Bachelor of Business and Administration from the University of Winnipeg in 2017. In 2012, their work was purchased by the Canadian Museum for Human Rights in partnership with the Michaelle Jean Foundation; in 2015 they created their first out of province collaborative mural for "Unceded Voices: Anti-Colonial Street Artists Convergence"; and in 2018 they created their first international mural commissioned by the University of Arizona's Women's Resource Centre.

Pending COVID restrictions, subject to change



Figure Drawing safely, masked and distanced,
September 2020

Feminist Figure Drawing

Tuesdays | Jan 19, Feb 16 and Mar 16 | 7 - 9:30 pm | at MAWA

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

If finances are a barrier, please speak with MAWA staff

To register and pay, go to mawa.ca/groups/figure-drawing

Numbers will be limited to ensure social distancing; sorry, no drop-ins!

Do you miss drawing live models? Want to practise drawing the human body but need the time and space? MAWA offers figure drawing with live models in a feminist environment. 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.

We ask those with any cold or flu symptoms, even mild ones, to stay at home for the health and safety of all.

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melannie monoceros *Whispers in the Weft*

Thursday | Nov 26, 2020 | 7:30 pm | on Manitoba Craft Council's YouTube Live
youtube.com/watch?v=2Bu2H6NtuYc&feature=youtu.be

All welcome

Informed by an intentionally multi- and inter-disciplinary artistic practice, melannie monoceros will stitch parallels between the work of weaving and that of memoir writing. monoceros will share how approaches to narrative can be influenced by the choreography of weaving: the let-off, the take-up, the chain, the choke, the cross. Offering insight into their exploration of grief and the body, monoceros will bring together practices of mending, (re)collecting and creating to consider the lessons wrought through the kinship of text/iles.

Presented in partnership with



Photo by
shoog mcdaniel



Sigrid Dahle

MAWA is devastated to learn of the tragic passing of Sigrid Dahle due to COVID-19. Sigrid's contribution to the founding of MAWA and its day-to-day operations is immense. She exhibited in the first MAWA Members' show in 1984 and joined the Steering Committee of the organization later that year. She served as a member of MAWA's first Board of Directors in 1986 and rejoined the Board from 1993-1996. She was a Foundation Mentorship Program mentor in 1992, 2002 and 2007, and the Curatorial Mentorship Program mentor in 2010-12. Sigrid initiated, participated in and led more MAWA programs than we can name: editing publications, organizing exhibitions, leading reading groups.... Her curatorial bravery and intellectual curiosity were unrivalled. We are shocked and deeply saddened by this loss to our community. Thank you, Sigrid, for everything. We will miss you.

Sigrid Dahle at a MAWA
Critical Reading Group, April 2011



donor thanks

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

Amanda Abrahams

Annie Bedard

Lilian Bonin

Katharine Bruce

Willy Carleton

Ditte Cloutier

Blair Fornwald

Jennifer Gibson

in memory of Sigrid Dahle

Nancy Gouliquer

Tess Ray Houston

Dana Kletke

Verna McLean

Tania Nault

Candace Neumann

Freya Olafson

Mary Reid

*in memory of Sigrid Dahle
and Peter Dyck*

Andrea Terry

Iris Yudai

Each year at this time MAWA sends out a letter asking for donations. Why? Your support makes so much more programming possible. Of course this year is unlike any other, and we understand that many people are struggling financially. Please, look after yourselves, your families and your artistic practices. If you are able and choose to also support MAWA, we deeply appreciate it.

Somehow, we all need to weather this pandemic: as individuals, as artists and as arts organizations. And whether it is through our volunteerism, our donations or even simply keeping the artistic spark alive, we are stronger together.



Melanie Wesley fields a question after her Artist Boot Camp Workshop "Pop Ups \$ Pricing," September 2020



Katherine Boyer delivering her artist talk, as part of the First Friday Lecture series and the Master Class in Beading, October 2020



Natural Materials Gathering workshop for Newcomers, taught by Laura Reeves (left), August 2020



Asumpta Mukandutiye teaching a netted beading technique to the Cross-Cultural Beading Group, October 2020



Alison Gillmor preparing for her First Friday Lecture, "Feminist Theory and Feminist Practice," September 2020



Cori Jaye Elston after her Artist Boot Camp "How to Make Money Online as a Creative," October 2020

The Power of Performance

BY TAMARA TOLEDO

I sweat, my heart pounds, my mind turns in multiple directions, I'm hypersensitive to everyone's energy. The visceral reaction is inevitable as I remember the many demonstrations I attended in Santiago, Chile during the 80s, denouncing the repressive dictatorship we lived under at the time. Shouting "El que no salta es Pinochet/Those who do not jump are Pinochet" led to everyone jumping in unison, our hearts pounding even faster, jumping as high as possible as if trying to reach the sky. For us, the act of protest signified movement, music, chanting, singing, an opportunity to express our discontent, our rage against a system that tortured and disappeared our loved ones, exiled many of us and limited our freedoms through tactics of oppression and terror. The act of protest became a performance that included many bodies, boosting our spirits, our collective strength, an intensity undeniably alluring. The memory of those moments lingers years later, each time I join a protest.

Young feminist women in Chile today have begun a process of shaping the nation's future using performance as a call for action, a limitless collective proposal of empowerment that men cannot ignore nor deny. The role art is playing in shaping Chilean society is undeniable.

LasTesis, a collective of feminist artists based in Valparaíso, introduced a performance/intervention in the form of protest, *Un violador en tu camino/A Rapist in your Path*, that created a wave of insurmountable ripples across the globe within weeks. Its lyrics, based on the texts of Argentinian feminist anthropologist Rita Segato and her theories around gender-based violence, inspired women to join forces and accuse those guilty of institutional violence. The first iteration took place outside Chile's Ministry for Women's Rights and Gender Equality, on the International Day for the Elimination of Violence Against Women, November 25, 2019. It soon went viral, with performances by thousands of women in Mexico, Colombia, France, Kenya, India, Spain, United Kingdom, United States and Canada, and countless others.

Patriarchy is a judge	Or where I was
That judges our birth	Or how I dressed
And our punishment	The rapist is you
Is the violence you witness	They are, the cops
Femicide	The judges
Impunity for my killer	The state
Rape	The president
And the blame wasn't mine	The oppressive state
	is a rapist macho
	The rapist is you



On October 18, 2019, a new social uprising took place in Chile. Millions of people took to the streets and demanded that the neoliberal system be dismantled. The "Chilean awakening" was brought on by years of accumulated suffering—a military coup d'état, seventeen years of dictatorship, a constitution imposed by the military junta—all of which exacerbated the social inequality and corruption fostered by neoliberalism. People had nothing more to lose. Over the past year, days of protest have become months of social unrest, and artists have taken up the task of contributing to justice, equality and dignity. Their creativity has changed perspectives on the power of feminist performance art worldwide.

Patriarchy has become the norm in Chile. Women suffer its consequences every day in every shape and form, yet as history has proven, these women are resilient, capable of leading movements, defying and denouncing inequality and questioning authority despite its oppressive nature.

Women wear black blindfolds, referencing those who lost their eyesight during the civil unrest in Chile because of targeted rubber bullets. They repeat the chorus "The rapist is you," denouncing the country's patriarchal culture and accusing Chile's police, judicial system and president for failing to prosecute the men who commit and perpetuate violence. Performers squat three times with their folded arms up, representing the position they must take, naked, during body cavity searches when arrested. The power of the choreography resonates so deeply that others have adopted its message, tapping into issues such as the femicides in Mexico, police brutality against black Americans in the U.S. and Harvey Weinstein's trial. Its infectious stomping rhythm, the accusatory lyrics and its powerful pumping fists, all in unison, spread the shared understanding that neoliberalism/patriarchal power structures/violence against women is a global issue and women across the globe demand an end to it.

continued page 19...

An iteration organized by women who had lived under Pinochet's dictatorship was held in front of the Estadio Nacional, a stadium that served as a concentration camp after the coup d'état. Ten thousand women gathered on December 4, 2019 in solidarity with the younger generation who began the *Violador en tu camino* movement. These older women chanted, squatted and danced with fists strong and high in the air. But more than a commemoration of the past and a protest for the present, the power of the artistic intervention lay in its ability to viscerally captivate, sparking the imagination of those who attended. It was a bright light of hope for the future that empowered the most vulnerable in ways that political processes cannot.

The feminist teachings of past generations have permeated contemporary discourses, as we witness a global anthem capable of stirring and agitating masses, all the while creating spaces of imagination through the unequivocal power of art.

Tamara Toledo is a curator, artist and PhD candidate. Her writing has appeared in C Magazine, Fuse and Canadian Art, among others. Co-founder of Latin American Canadian Art Projects (LACAP), Toledo is currently the Director/Curator of Sur Gallery.

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



NOVEMBER

- Thurs, Nov 26, 4 pm Application deadline –
Greeting Card Contest
- Thurs, Nov 26, 7:30 pm Artist Talk online
melannie monoceros
- Sun, Nov 29, 9 pm Over the Top Art Auction Lot #5 closes
- Mon, Nov 30, 6–8 pm Cross-Cultural Beading Group online
Guest: Binesi (wrapped beaded keychains)

DECEMBER

- Wed, Dec 2, 6:30–8 pm Art Jam online
Drawing and Illustration
- Thurs, Dec 3, 7 pm Artist Boot Camp online
Jaimie Isaac: *Curator Visits*
- Fri, Dec 4, 12–1 pm First Friday Lecture online
Leslie Supnet: *Remixing the Archive*
- Dec 4–30 Screening with Winnipeg Film Group
Queen of Hearts: Audrey Flack
Cinematheque at Home
- Mon, Dec 7, 6–8 pm Cross-Cultural Beading Group online
- Mon, Dec 14, 6–8 pm Cross-Cultural Beading Group online
- Dec 25–Jan 5 MAWA staff off for the holidays

JANUARY

- Mon, Jan 4, 9–10:30 am Critical Painting Perspectives online
- Tues, Jan 5–Mon, Jan 11 FEMtastic Film Club online
Screenings: *Gender Lady:*
The Fabulous Dr. May and Wash Day
- Wed, Jan 6, 6:30–8 pm Art Jam online
Collage, large- and small-scale
- Fri, Jan 8–Sat, Jan 30 *Me, Myself, and Us*
Foundation Mentorship Program
graduate exhibition
- Fri, Jan 8, 12–1 pm First Friday Lecture online
Abigail Auld: *Tyndall Stone in*
Art and Architecture
- Sat, Jan 9, 1–4 pm Painting on Silk Workshop
Wendy Lee
- Mon, Jan 11, 6–8 pm Cross-Cultural Beading Group
- Tues, Jan 12, 7–8:30 pm FEMtastic Film Club online
Discussion of *Gender Lady* and *Wash Day*
- Thurs, Jan 14, 6:30–8 pm Theory at Home online
Susan Aydan Abbott: *The Ugly Truth*
- Mon, Jan 18, 6–8 pm Cross-Cultural Beading Group
- Tues, Jan 19, 7–9:30 pm Feminist Figure Drawing
- Thurs, Jan 21 Application deadline for
MAWA members
Microgrants
- Sat, Jan 23, 1–4 pm Artist Boot Camp online
Daniella Sanader: *Grant Writing*

JANUARY CONTINUED

- Mon, Jan 25, 6–8 pm Cross-Cultural Beading Group
- Wed, Jan 27
6:30–9:30 pm Tough Love online
Guest critic: Becca Taylor

FEBRUARY

- Mon, Feb 1, 9–10:30 am Critical Painting Perspectives online
- Mon, Feb 1, 6–8 pm Cross-Cultural Beading Group
- Wed, Feb 3, 6:30–8 pm Art Jam online
Printmaking
- Fri, Feb 5–Fri, Mar 5 *Casting a line*
Exhibition curated by
Mariana Muñoz Gomez
- Fri, Feb 5, 12–1 pm First Friday Lecture online
Cathy Mattes: *Strategies for*
Indigenous Curating as Care
- Mon, Feb 8, 6–8 pm Cross-Cultural Beading Group
- Mon, Feb 15–Sun, Feb 21 FEMtastic Film Club online
Screenings: *Through Foreign Eyes*
- Tues, Feb 16, 7–9:30 pm Feminist Figure Drawing
- Thurs, Feb 18, 6:30–8 pm Theory at Home online
Praba Pilar: *Temporary Utopias*
- Sat, Feb 20, 1–2:25 pm Black Velvet Cushions
and
Sat, Feb 20, 2:35–4 pm (Cree/Métis Beading Workshop)
Cynthia Boehm
Manitoba Museum, 190 Rupert Ave
- Mon, Feb 22, 6–8 pm Cross-Cultural Beading Group
- Tues, Feb 23, 7–8:30 pm FEMtastic Film Club online
Discussion of *Through Foreign Eyes*
- Thurs, Feb 25, 7–9 pm Panel Discussion with Artists online
from the exhibition *Casting a line*

AND COMING UP...

- Fri, Mar 26 & Sat, Mar 27 Members show artwork drop off
12–4 pm



Do you remember when MAWA used to be filled with artists and art lovers? Do not despair! Those days will return. Fond memories of programming past: Diana Thorneycroft at the Artist Boot Camp about collaboration, presented in partnership with CARFAC Manitoba—the last large public event presented by MAWA, March 2020