



Welcome back to MAWA!  
We are now offering some hybrid programs, both in person and online, like this Mentorship Essentials workshop, September 2021

In 2017, the MAWA Board and staff engaged in some long-range dreaming. Maybe by imagining the future, we could make it happen! In 2018, we translated this blue-sky thinking into a concrete, four-year strategic plan. MAWA is now at the end of this “road map,” and it is time to reflect. Have we achieved what we hoped? Has the organization evolved? And where do we go from here? Here are the goals identified in 2018, with a bit of a report card.

**A larger, more functional space suited to simultaneous use for multiple art-related purposes is located.** MAWA's new, purpose-built space in the Market Lands Creative Hub will provide additional office and programming space, and will be located in the heart of the Exchange. Expected occupancy of MAWA's new home: spring 2024.

**More women and gender minority artists are paid more.** Since 2018, the number of artists that MAWA hires each year has increased 103%. Over 50% are Black, Indigenous or People of Colour. Image rights are now paid to artists for use of images in the MAWA newsletter. All volunteer group leader positions are now compensated. Mentor fees and staff wages have increased.

**Strong national and international connections are fostered and strengthened.** The billboard exhibition *Resilience* provided MAWA with a strong national profile from coast to coast to coast, and was seen over 23 million times throughout the summer of 2018! The follow-up project, *Resilience: 50 Indigenous Art Cards and Teaching Guide*, is now in its second printing, and copies are being sent to

Band schools across the country, free of charge. Pre-pandemic, MAWA partnered with three international residency centres that sent MAWA members and their work around the world. In 2021, a virtual residency led to screenings for MAWA members in Quebec, Europe and South America. New One-on-One Mentorships enable local artists to work with a mentor anywhere on the globe. And in the age of Zoom, speakers and program facilitators shared their perspectives from across Canada, USA, Germany and Australia.

**Programming is accessible to and meets the professional needs of diverse groups of artists, including youth and Indigenous peoples.** Currently, MAWA is operating 30 programs. There is something for almost everyone. This is reflected in our membership (over 320!), which is higher than at any point in MAWA's 37-year history. MAWA provides a placement for students from the University of Winnipeg and University of Manitoba, who often develop youth programs. And MAWA provides specific opportunities for Indigenous participants, including through Indigenous Art Nights. Programs are low-cost or no-cost, and bursaries are available.

MAWA has done a lot in the past four years! And as always, there is more to do. The current strategic plan expires at the end of 2021, and the MAWA Board and staff will be hard at work in January 2022 to create a new one. See something we're not doing? MAWA is open to suggestions. Call the office or write Shawna at [dempsey@mawa.ca](mailto:dempsey@mawa.ca). We'd love to hear from you.

— Shawna Dempsey and Dana Kletke

**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](https://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. Note that these three First Friday Lectures will be delivered from MAWA, so if you are ready for some masked in-person gathering and have proof of vax status, come to 611 Main Street. Within a couple of weeks of broadcast, the First Friday Lectures will be available with captioning and ASL at [mawa.ca/videos/lectures](https://mawa.ca/videos/lectures).



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

BY ALLISON YEARWOOD

Friday | Dec 3, 2021 | 12 - 1 pm | online and live at MAWA  
Followed by MAWA's annual holiday party!

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

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



Digital filtered photograph of Allison Yearwood, taken by Charmaine Green



Photo by Roger Garcia

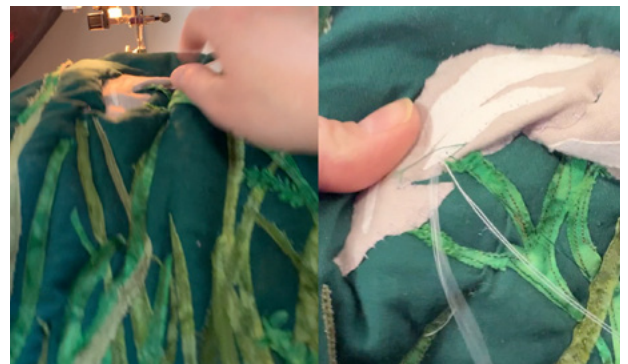
## ***Ecosystems of Inheritance***

BY LINDSEY BOND

Friday | Jan 7, 2022 | 12 - 1 pm | online and live at MAWA

Patchwork quilts can be a flexible membrane and extension of the body through which women's inherited farm stories and harmful settler colonial narratives are revealed, unravelled and re-storied. In this talk, Bond will share her graduate “research as creation” projects, which explore unsettling her family archive to sew a more conscious legacy for the future generation. She will discuss makers, farmers and parents, including 2SLGBTQQIA community members whose slow ecological fibre practices further Land Back, responsible stewardship and sustainable agriculture initiatives.

Lindsey Bond (she/her) is an intermedia artist-mother and graduate researcher born in amiskwaciwāskahikan (Beaver Hills House) or Edmonton, where the North Saskatchewan River flows across Treaty Six Territory. Using slow fibre and intermedia processes, she intervenes in her white-settler family archive to think through her responsibility as woman and mother to remember and sew a relationship with the land.



Lindsey Bond, *Sewing yarrow flowers still*, video, 4:27, 2021





Photo by Mike Peters

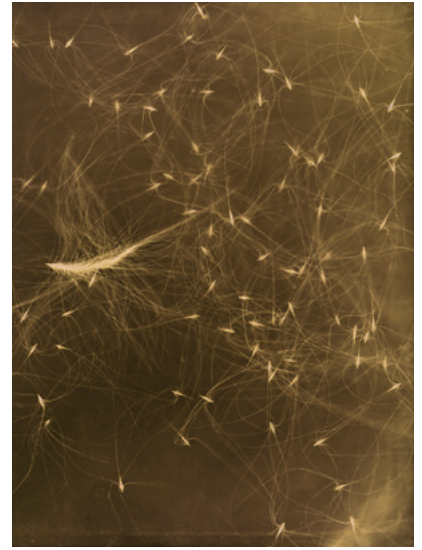
## *Ecological Surprises in a Pressing Time*

BY TRACY PETERS

Friday | Feb 4, 2022 | 12 - 1 pm | online and live at MAWA

This lecture will focus on a wide spectrum of works by artists who raise awareness of threatened and endangered habitats through collaborative engagements with nature. In her own art practice, Tracy Peters has a particular interest in ephemeral processes that embrace unpredictable outcomes in an attempt to access the voice of the natural world.

Tracy Peters is a multidisciplinary artist based in Winnipeg on Treaty One Territory. She uses photography, installation and moving images to examine the entanglements of human and non-human processes in response to eroding landscapes and environmental/climate crises. Peters has received numerous grants and attended multiple artist residencies, including the Independent Imaging Retreat (Film Farm). Her work has been exhibited across Canada, in Europe and in Australia.



Tracy Peters, from *Clusters* series, lumen print, 2012

## *Loose Ends*

Jan 7 - 28, 2022 | at MAWA

Opening: Jan 7, 6 - 8 pm

Gallery open: Wednesday - Saturday, 12 - 5 pm

All welcome

*Loose Ends* is 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 and Julia Wake.

Unfinished business. Lost memories. Scraps. Leftovers. How do loose ends speak in our practices? How do we translate remnants into form? In this group exhibition, the 2020-2021 MAWA mentees grapple with the ephemerality and materiality of their personal and collective archives. Through installation, fibre art, jewelry and lens-based work, this exhibition interrogates the embedded history in materials and objects. Traces are preserved, reworked or incorporated as a means of processing or making visible the loose ends that drive their practices.



Photo by Tricia E. Brock



Photo by Callie Lugosi

## Critical Painting Perspectives

WITH LAURA LEWIS

Mondays | Dec 6, Jan 3 and Feb 7 | 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](mailto: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.



American painter Julie Mehretu at work



## Thinking Through Thread

WITH BARB HUNT

Wednesdays | Dec 8, Jan 12 and Feb 9 | 6 - 8 pm | online  
For women and gender minority fibre artists

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

feminist thinking will run through each session, as will the importance of Indigenous threads. Sessions will include slide lectures, readings, discussion, looking at the work of artists and makers, and more. For a meeting link, contact [barb@mawa.ca](mailto:barb@mawa.ca). Spaces are limited. And if you have registered and find you cannot attend, *please* 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, *Mycelium*, vintage buttons, linen, cotton, thread, 7.5 m diameter, 2021



## Feminist Reads

BY KATIE MARQUARDSON

Interested in expanding your reading list? Want some feminist recommendations? Check out reviews by MAWA Student Intern Katie Marquardson on MAWA's Instagram, [mawawpg](https://www.instagram.com/mawawpg), starting in December. And feel free to comment, dissent and debate. Let's talk about the feminist written word and then curl up with some good books!

Marquardson is a fourth-year student at the University of Manitoba majoring in Women's and Gender Studies who has a passion for reading and studying feminist literature.



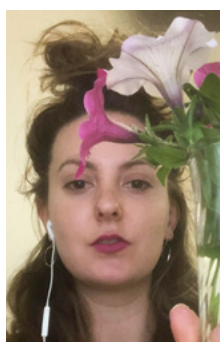


## Young POC Art Group

WITH ASHPREET MAAN

Tuesdays | Jan 11 and Feb. 8, 2022  
7 - 8 pm | at MAWA (or online if required by public health)  
For People of Colour under 30 of all genders

This four-month-long discussion group will focus on contemporary artwork created by POC in Canada and internationally as a means to explore identity and our shared experience. Let's build community! Stay tuned for details about discussion topics, special guests and activities. To register contact [ashpreet@mawa.ca](mailto:ashpreet@mawa.ca).



## Kitsch and Camp

WITH JEAN BORBRIDGE

Thursday | Jan 20, 2022 | 6:30 - 8 pm  
online | All welcome

What is the difference between Camp and Kitsch as aesthetic categories? Join Jean Borbridge to discuss the difference, and to explore the potential uses of Camp and Kitsch to penetrate

beyond taste, sensibilities and nostalgia and point to our corporeal realities. Borbridge will reference Susan Sontag's *Notes on "Camp"* in relation to Sarah Cwyner's use of kitsch in her latest exhibition *Source* at Remai Modern. Email [programs@mawa.ca](mailto:programs@mawa.ca) to receive the Zoom link to the meeting.

Jean Borbridge is a queer multimedia artist based out of Treaty 1. With a focus on painting, photography, video and installation, she works to understand the illusion of images in relation to the commodified body. She is currently the Education and Outreach Coordinator at the University of Manitoba School of Art Gallery and an instructor at Graffiti Art Programming.

Reading: Susan Sontag, *Notes on "Camp"*, [monoskop.org/images/5/59/Sontag\\_Susan\\_1964\\_Notes\\_on\\_Camp.pdf](https://monoskop.org/images/5/59/Sontag_Susan_1964_Notes_on_Camp.pdf)  
Video: Sarah Cwyner and Legacy Russell in Conversation [remaimodern.org/field/watch-listen/sara-cwynar-and-legacy-russell-in-conversation](https://remaimodern.org/field/watch-listen/sara-cwynar-and-legacy-russell-in-conversation)



## Disability Arts

WITH ERIKA LINCOLN

Thursday | Feb 24, 2022 | 6:30 - 8 pm  
online | All welcome  
Note: This workshop will be ASL interpreted

What are the boundaries of disability arts and what relationships does disability arts have to other art movements? This discussion will take as its starting point a podcast episode in which Cassandra Hartblay talks about disability arts, curation and conferences with Eliza Chandler, Lindsay Fisher and Sean Lee. Together, their reflections form the foundations of a crip sensibility. Email [programs@mawa.ca](mailto:programs@mawa.ca) to receive the Zoom link to the meeting.

Erika Lincoln is an artist, mentor and researcher. Over the past 20 years, she has exhibited in galleries, media art festivals and museums on three continents. She has pursued a practice in new media and electronic arts centered around alternative ways of exploring and interpreting the world from a neurodivergent perspective.

Reading: *Contra\** Podcast [mapping-access.com/podcast/2020/3/30/contrapodcast-episode-6-contracuration-with-eliza-chandler-lindsey-fischer-and-sean-lee](https://mapping-access.com/podcast/2020/3/30/contrapodcast-episode-6-contracuration-with-eliza-chandler-lindsey-fischer-and-sean-lee)



Alice Crawford  
*Can You Read My Lips?*  
silkscreen, 2020



Sarah Cwyner  
*Source*  
solo exhibition at  
Remai Modern  
2021

## ONLINE ARTIST BOOT CAMPS

*Presented in partnership with Creative Manitoba and Manitoba Arts Network*

All are welcome to attend these free online workshops, designed to help you to advance your art career. To receive a link, email [training@creativemanitoba.ca](mailto:training@creativemanitoba.ca). Within a couple of weeks of broadcast, they will be available with captioning at [mawa.ca/videos/professional-advice](http://mawa.ca/videos/professional-advice).



### **How to Teach Art Online: Tech Tips and Techniques**

WITH BRENNA GEORGE

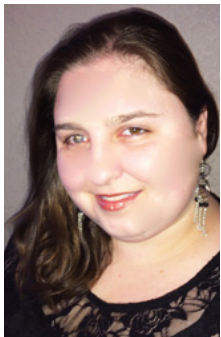
Thursday | Jan 13, 2022 | 7 - 9 pm | online

This workshop will explore how to prepare to teach an online class, how to structure an online class, how to market an online class, and how to make the class work technically. George will demonstrate the virtue of two-camera setups for demos, and the importance of good lighting and mics. Learn how to make Google slides, how to pace and vary your teaching, and how to market (using Instagram, Facebook and mailing lists) and collect payment (using Squarespace.)

Brenna George paints emotions and autobiographical abstractions with juicy brushwork and colour in oil. She has mentored and taught painting online for the Forum Art Center and the Rural Arts Mentorship Program, and runs painting classes through her website. She also offers online one-on-one mentoring and art career mentoring sessions.



Brenna George  
*Pastel Bunnies*  
oil on board  
8" x 10", 2021



### **Accessing Visual Art through Image Description**

WITH AMY AMANTEA

Thursday | Feb 3, 2022 | 7 - 9 pm | online | Note: this workshop will be ASL interpreted

Image descriptions are an artform. They are designed to provide information and context of the visual to a blind or partially sighted person. Let's explore the importance of image descriptions and remove the intimidation factor in creating them. Amantea will present a framework and lead you in putting it into practice. This workshop will help you describe your art on social media, in galleries, etc. Artists have the opportunity to impart specific meaning, intent and knowledge of their work, to add layers that make description rich and interesting for a blind audience.

Amy Amantea is an expert in all things description. As part of her daily work and lived experience, Amantea has spent the last 14+ years studying, developing, consulting on and practising the art of image descriptions. As a blind person, Amantea sees visual art through *your* lens.



### **How to Become an Arts Juror (and What They Do)**

WITH LESLIE SUPNET

Tuesday | Feb 22, 2022 | 7 - 9 pm | online

This workshop will talk you through the application process for becoming an arts juror and what to expect once on a jury. We will look at how to provide fair evaluations of diverse artistic styles and practices, and how to assess applications against the granting criteria. This workshop will also discuss recognizing unconscious bias in your assessments.

Leslie Supnet is a media artist who has served as a peer assessor for the Manitoba Arts Council, Winnipeg Arts Council and Toronto Arts Council, and for awards granted through organizations including the Winnipeg Film Group, Video Pool, Liaison of Independent Filmmakers of Toronto (LIFT), PIX Film, Gimli Film Festival and the Toronto Animated Images Society (TAIS) Animation Showcase.



**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. 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](mailto:dooley@mawa.ca). Spaces are limited to masked, double-vaxxed participants. If you find you cannot attend, *please* cancel. There is often a waiting list.



### Belly Button Bags and Teachings

WITH CANDACE NEUMANN

Wednesday | Dec 1, 2021

7 - 9 pm | at MAWA

Making a customized medicine bag or pouch to keep an infant's belly button safe and as part of their bundle is a common practice for many Indigenous communities across

Turtle Island. Together we will make a simple bag out of smoked hide, wool felt and beads that can be used for a belly button keepsake or a medicine bag.

Candace Neumann is a Métis artist, student, doula, sundancer, cedar bath practitioner, community worker and facilitator. Beading and creating jewellery is a way for her to process the things she does, hears, sees and feels in daily life. Her jewellery combines traditional techniques and materials with contemporary design and materials, and is inspired by the work she does in the community and at school, songs, movies, relationships, dreams and ceremonies. She has literally dreamed pieces that she then creates.



Photo by KC Adams

### Sweet Grass Basket Weaving

WITH JESSIE JANNUSKA

Thursday | Jan 27 and Thursday Feb 17, 2022

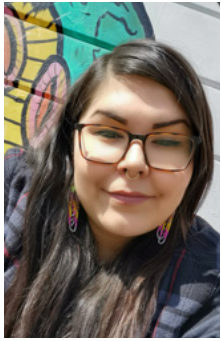
7 - 9 pm | at MAWA

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 single-session 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 recently completed a Bachelor of Fine Arts degree with honours at Brandon University.





## Art Jam: a makers group

WITH JESSICA CANARD

Wednesdays | Dec 1, Jan 5 and Feb 2  
6:30 - 8 pm | online

All ages and genders welcome

This is a monthly online space in which to gather and make art together, hosted by Jessica Canard.

During the first part of each meeting,

Canard will share different techniques in the month's featured medium. You can follow along and try them out or work on your own projects. Then the group will take turns sharing experiences related to that medium, talking about our art practices, and showing each other what we have made or are making. The medium being explored and a list of materials to have for the workshop is below, but you can create with whatever you want during Art Jam. This is a time to visit and make stuff together. To receive a link, email [jessica@mawa.ca](mailto:jessica@mawa.ca).

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

**Dec 1:** Introduction to Embroidery (materials: embroidery thread, needles, scissors, stiff felt or fabric to embroider on, pencil, embroidery hoop)

**Jan 5:** DIY Printmaking (materials: takeout Styrofoam container, scissors, paper, pencil, fork, butter knife)

**Feb 2:** Sewing Basics (materials: needle, thread, fabric roughly 8"x 4", scissors, string or ribbon roughly 12" long, pins)



Coming in April

MAWA'S ANNUAL MEMBERS' SHOW

This year's theme is "micro"... the very small and close!  
Details in next newsletter.

Jessie Pruden  
fringe earrings, 2021



Jeanette Sayies  
mini beaded moccasin  
earrings, 2021



Alicia Kubrakovich  
wrapped lanyard  
keychain, 2021



## Cross-Cultural Beading Circle

WITH NIAMH DOOLEY AND ADRIANA ALARCÓN

Mondays | Dec 6, 13; Jan 10, 17, 24, 31; Feb 7, 14, 28

6 - 8 pm | online and in person at MAWA

Note: no beading over the holidays or on Louis Riel Day  
All ages and genders welcome

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

Some sessions are unstructured and provide an opportunity to work on our own projects, together. Other sessions feature a guest beader, who will share their history with beading and their techniques. When there is a guest, a kit of free materials (incl. beads, thread, cloth and leather) will be available for you at MAWA. If you are joining in via Zoom, you can pick it up in advance, or it can be delivered to you. Note that numbers for these sessions will be limited. Each instructor will offer their workshop twice, to create opportunity for more participants. In-person spaces are limited to masked, double-vaxxed participants. To register, email Niamh at [dooley@mawa.ca](mailto:dooley@mawa.ca). And if you find you cannot attend, *please* cancel. There is often a waiting list.

**Dec 6 & 13:** Jeanette Sayies, mini beaded moccasin earrings

**Jan 17 & 24:** Jessie Pruden, fringe earrings

**Feb 7 & 14:** Alicia Kubrakovich, wrapped lanyard keychains



## Artist Mothers at MAWA

WITH LORICIA PACHOLKO

Tuesdays | Dec 7, Jan 4 and Feb 1 | 6:30 - 8:30 pm | online

The Artist Mothers Group at MAWA extends an invitation to all artist-mothers to come and meet others who embrace both mothering and artistic production. 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. If you can't make the meetings, please consider participating in the Artist Mothers at MAWA Facebook page or Instagram @artistmothersatmawa. Or email group leader Loriccia Pacholko at [loriciapacholko@gmail.com](mailto:loriciapacholko@gmail.com) for a link to the private Facebook page.

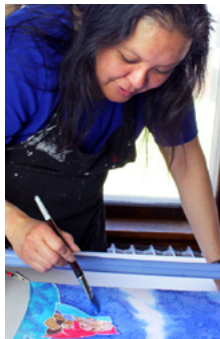
**Dec 7:** Share and receive constructive feedback on artwork made during November's One-a-Day Challenge. (Note: some of this work will be selected for weekly profiles on the Artist Mothers Facebook page.)

**Jan 4 and Feb 1:** Share a favourite artist with the group. Post 2 images with the artist's statement/link on the Facebook private group page (email Loriccia Pacholko to get an invite). At the meetings, you will be invited to comment on why you admire the artist's work and reflect on what they have written. This is a fun approach to understanding artist statements.

Jocelyn Chorney  
*She's Got the Whole World in Her Hands*  
collage, 2020



*MAWA Mothers Show 2022 Call:  
Depending on health regulations,  
this annual exhibition will be on  
Instagram and/or at MAWA in May.  
The theme for 2022 is "fire." Please  
contact Loriccia Pacholko via email if you  
would like to participate. The deadline  
for submitting is March 18, 2022.*



## Painting on Silk

WITH WENDY LEE

Saturday | January 15, 2022

1 - 4 pm | at MAWA

(pending COVID restrictions)

\$25 for materials;

to register and pay, go to

[mawa.ca/workshops/craftafternoons](http://mawa.ca/workshops/craftafternoons)

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 artwork. 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. Note: this workshop is being offered at MAWA at a lower cost than Lee usually charges, so that it is financially accessible. 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, which took her across the world. She has lived in Yellowknife, Taos and now Winnipeg. After art school, she followed her passion to become an illustrator. She now designs and hand-paints wearable silk and original silk paintings portraying her many life experiences.



## Tough Love

WITH GUEST ADRIENNE HUARD

Tuesday | Feb 15, 2022

6:30 - 8:30 pm | online

Artists of all genders welcome

Want honest advice or practice talking about art? Join other artists and a special guest to give and receive constructive group critique. Everyone is welcome to attend and participate in the dialogue, whether

you are sharing work or not. There is more "love" than "tough," so don't be shy! To register for a crit or to participate in the discussion, email [programs@mawa.ca](mailto:programs@mawa.ca) with "Tough Love Feb 2022" in the subject line to receive a meeting link.

Adrienne Huard (they/them) is a Two-Spirit/Indigiqueer Anishinaabe curator, writer, scholar and performer. They are a citizen of Couchiching First Nation, Ontario, born and raised in Winnipeg, Manitoba. They are a former Editor-at-Large of Canadian Art magazine and are a co-founder of gijiit curatorial collective alongside their collaborator, Jas M. Morgan. Currently, they are enrolled in a PhD-level program in Indigenous Studies at the University of Manitoba.



A young art lover points to her favourite piece, September 2021

# OVER THE TOP

MAWA thanks the hundreds of artists, donors, sponsors and buyers who made this year's **Over the Top Online Art Auction** and raffle such a success. We could not undertake this ambitious, three-month fundraiser without you. All profits (estimated to be over **\$20,000** this year!) will be used to provide more high-quality visual arts programming at MAWA. We deeply appreciate *everyone* who helps to make everything that MAWA does possible.



Donating artist Paul Robles admires the work of Loricia Matheson, September 2021



**Artists and Art Donors:**

Sahar Abarasteh  
 Susan Aydan Abbott  
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 Annette Lowe  
 Robert Lowe  
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 Mark Ormonde  
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 Mireille Perron  
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 Michelle Pichette  
 Anastasia Pindera  
 Denise Préfontaine  
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 Fern Saurette  
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## One-on-One Mentorships March - June 2022

Application deadline: Thursday | Jan 27, 2022 | 12 pm

For women and gender minority MAWA members

Cost to successful applicants: \$75

This tailored, customizable, individual mentorship program is intended to serve your unique needs as a visual artist. 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 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 January" in the subject heading to Adriana at [programs@mawa.ca](mailto:programs@mawa.ca).

A limited number of mentee/mentor pairings will be selected. There is no fee to apply, but you must be a MAWA member. Successful applicants will be charged \$75 for the program. If finances are a barrier, please speak with MAWA staff. Note: those who have been an FMP mentee in the past 3 years are ineligible to apply.



Lita Fontaine, *Mni Wiconi - Water Is Sacred* (The Forks, Winnipeg, September 18, 2016), colour photograph, variable dimensions, 2016

## NorVA Mentorship

MAWA congratulates graduates of the youth mentorship with Mike Spencer in Flin Flon funded by MAWA and Creative Manitoba. Mentees Olivia Fernandez and Neal Smedegaard engaged in a wide range of media production throughout the summer of 2021. Coming up, two more northern artists will be mentored by photographer Brandy Bloxom. We wish them a fruitful mentorship!

## Rural Arts Mentorship for Indigenous Artists

MAWA congratulates artists Fran Cooper, Anne Courchene, Tess Rae Houston, Kristy Janvier and Katlyn Schwalm, who will be working with Mentor Lita Fontaine in an exciting program created in partnership with the Manitoba Arts Network. Weekly meetings will culminate in a showcase of works produced. Stay tuned!



Participants in the 2020/21 Rural Art Mentorship Program, presented in partnership with the Manitoba Arts Network. Left to right, Kelly Klick, Kelly Murry, Alexandra Ross and Cyndi Wiebe, at their graduate showcase *Conflux* with mentor Brenna George Art Gallery of Southwestern Manitoba, September 2021



## Donor Profile – Clare Lawlor

Clare Lawlor is a longtime Over the Top Art Auction supporter and MAWA enthusiast. Even though she moved away from Manitoba many years ago, she maintains a strong connection to the Winnipeg art community.

MAWA caught up with Lawlor to ask her why she decided to make a monthly donation to MAWA in memory of her aunt Lillian Firner.

### *Why do you donate to MAWA?*

I want to encourage creativity and expression, to help others to develop their voice. I know that it is really hard to be an artist. And hard to be an arts organization that serves women and gender minorities. Donating to MAWA is a way I can help to create space for others.

### *What prompted you to make your donation monthly, in memoriam?*

I understand that consistent funding is essential—it enables MAWA to plan. And I want to honour my aunt, who was so supportive of my exploration of the arts. She would be delighted that her impact on me continues to have a ripple effect.

### *Describe Lillian to me.*

She was the first woman in her family to go to university and that opportunity for an education meant a lot to her. She loved the classics, art, children.... She had none of her own, so was kind of like a second mother to me, but with none of the baggage! She lived all over the continent and was a passionate volunteer, particularly with the Canadian National Institute for the Blind. Throughout her long life (1913-2016), she always gave back.

### *Kind of like you! One last question: what are your dreams for feminist art going forward?*

Wow. I dream of all of the voices that have been pushed aside being heard, in all of their diverse expressions. Yup. All the voices! Taking up more space, marginalized no longer.

### *Thanks so much, Clare. MAWA appreciates all that you do! What are you up to for the rest of the day?*

I'm going to bid on some amazing Over the Top art! I bid on everything I like to support the artists, but there are a couple of items in this lot that I am really pursuing. So exciting!

*You go, Clare!*



Clare Lawlor

**To donate to MAWA, go to [mawa.ca/about/support](https://mawa.ca/about/support) to check out giving options, including monthly gifts.**

## donor thanks

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

Anonymous, Tricia Brock, Katherine Bruce, Susan Close, Ditte Cloutier, Monique Fillion, Angel Posty, Lois Friesen, Nadin Gilroy, Lashawnda Hobson Stewart, Jean Klimack, Clare Lawlor in memory of Lillian Firner, Laura Lewis, Monica Lowe, Lorri Millan, Lorrie Rands, Cindy Singer, Jennifer Smith, Leesa Streifler, Jillian Sunderland, Dulya Uhanovitage, Iris Yudai and Lori Zébière.



Hebe Argentieri  
Voices, 2016.  
Photo by Damian Wasser

### Proof of Existence: The Power of Narrative Jewellery | BY TRICIA WASNEY

*"Traditionally, jewelers have frequently attempted to pacify society, pandering to our needs with pretty, decorative designs. Jewelers no longer have to do this. They can produce stronger, more relevant work which might address the dilemmas in society and by doing so, oppose them."*<sup>1</sup>

The jewellery we wear communicates who we are, reflecting our desires, histories, who we love and what or where we call home. Although many see jewellery as mere decoration or adornment (and it can, quite joyously, be that, too), it is an art form. Like other contemporary artists, many jewellery artists choose to explicitly explore ideas, theories, issues and narratives through their work. They investigate politics, identity, the environment, the body, gender, and our personal and collective place in the world.

Although narrative or conceptual jewellery is a relatively contemporary term, the desire to communicate through jewellery dates back much further. Indigenous bead and quill work tells stories and passes on knowledge through generations. Victorian mourning jewellery honoured the dead and often incorporated hair of the deceased fashioned into intricate designs. As Lloyd E. Herman writes in the catalogue for *Brilliant Stories: American Narrative Jewelry*, "Storytelling in art, and the wearing of jewelry, are nearly as old as humankind."<sup>2</sup>

### "Storytelling in art, and the wearing of jewelry, are nearly as old as humankind."

In *Gender and Jewelry: A Feminist Analysis*, Rebecca Ross Russell writes that "Jewelry presents both a challenge and an opportunity to feminists: as a medium, it is inherently and inextricably bound up with the body and social restrictions and conceptions thereof."<sup>3</sup> Ross Russell investigates the negative aspects of women's body ornamentation as it relates to the male gaze and disenfranchisement, as well as the power of contemporary jewellery to challenge



Karin Jones,  
*Dread*,  
forged steel, human hair,  
brass, used horse tack (leather),  
handmade brass mount  
on wood panel, 2018.  
Photo by Anthony McLean

power structures and preconceived notions of gender. She writes, "Thankfully there is a small but significant contingent of jewelers actively creating work that engages with issues of gender and the gaze, whether or not they use feminist or queer theory explicitly."<sup>4</sup>

Melanie Bilenker, whose work is in the collections of major institutions including The Smithsonian in D.C. and MOMA in New York, uses her own hair embedded into resin and precious metals to create intimate domestic portraits of everyday events like washing her socks or sleeping. Referring to both her subject matter and the medium of human hair, Bilenker states, "I am looking for ways to conjure a sense of home for the viewer. I see hair as proof of existence, a souvenir."<sup>5</sup>

The materials used by Hebe Argentieri conceptually echo the content of her work, which investigates transformation and political and environmental crises. Her necklace made from discarded plastic, paper and silver materially reflects the impact of the military coup in her country of Argentina,

*continued next page...*



where the dictatorship controlled information about massive human rights violations. She says, “Thirty thousand people were abducted, tortured and killed during this time. Among them, many writers and journalists who tried to inform and alert the people about what was going on. My necklace *Voices* includes the names of all these journalists and writers.”<sup>6</sup>

Winnipeg artist Anastasia Pindera holds a BFA from the Nova Scotia College of Art and Design, where she focussed on jewellery and metalsmithing. The body is the subject in Pindera’s contemporary jewellery, which examines gender, sexuality and Western beauty ideals and challenges social conventions. Her *Menstruation Ring* was carved in wax, and then it and its stones were cast in bronze. This process can be challenging, but she chose this technique because of the potential imperfections that can arise as a means to interrogate perfectionism in relation to fine jewellery and the body. Pindera offers further thoughts on the ring:

The *Menstruation Ring* references the cocktail ring which came into fashion during the American prohibition era of the 1920’s. In this era, women were gaining greater freedoms and equality including the ability to enter social spaces they had been excluded from like public bars and the emerging illegal cocktail parties, and most formatively gaining the right to vote. Typically, discernible by their bold/gaudy style and oversized/excessive gemstones, cocktail rings are a conversation starter. Like the cocktail ring, the *Menstruation Ring* is meant to make a bold statement and encourage everyday conversations on period politics to normalize the subject and encourage social change.<sup>7</sup>

The body is also central to Karin Jones’s work, and a series entitled (*body of work*) was recently shown in *Uncommon Language* at the Vancouver Art Gallery. A multidisciplinary artist and jeweller, Jones examines the ways in which historical narratives shape identity. She created a series of eight neckpieces based on restraints and shackles that enslaved Black people were forced to wear.



Anastasia Pindera  
*Menstruation Ring*, 2020.  
Photo by Mairén Kops



Candace Neumann  
*First Food Earrings:  
Lactating Breasts*  
2021

In her artist statement she writes:

I am posing a complex set of questions without offering any easy answers...to what extent do we choose to display certain aspects of our identities? By creating a series of objects of adornment referencing restraints and materials used during the period of enslavement of African peoples in the Americas, I am examining my own relationship to this story. As a descendent of some of these enslaved peoples, I have grown up with the understanding that this historical narrative is an important part of who I am, or perhaps more accurately, how the world sees me.<sup>8</sup>

Candace Neumann is a Métis artist, student, doula, sundancer, cedar bath practitioner, community worker and facilitator in Winnipeg. She states that “Beading and creating jewellery is a way for me to process the things I do, hear, see and feel in my daily life. I mainly make jewellery that combines traditional techniques and materials with contemporary design, and materials.”<sup>9</sup> Her *First Food Earrings: Lactating Breasts* are a joyful celebration of the maternal body. Vintage glass and pipestone beads on smoked elk hide create the glands and nipples, while the breast milk is represented by tiny dangling and shimmering pearls.

As an art form that rests and moves on our bodies, jewellery can be a potent site for investigation. It is at once the most private and the most public of art forms. Jeweller Jack Cunningham writes that narrative jewellery is comprised of, “relatively speaking, small objects that have the potential to speak of large issues, make bold statements and question accepted values. Like a piece of poetry, this is the art of condensing, of distilling thoughts and ideas into a reduced visual representation.”<sup>10</sup>

As a jewellery artist and writer myself, this description made my heart glad. I’ve long considered jewellery to be like visual poetry. Sometimes a small package carries a big offering.

*Tricia Wasney is a Winnipeg artist and longtime MAWA enthusiast.*

<sup>1</sup> Turner, Ralf. *Jewelry in Europe and America: New Times, New Thinking*. New York: Thames and Hudson, 1996: 88.

<sup>2</sup> Neyman, Bella. <https://www.themagazineantiques.com/article/narrative-jewelry-stories-you-can-wear/>.

<sup>3</sup> Russell, Rebecca Ross. <https://dl.tufts.edu/pdfviewer/n8710280d/xs55mq137>. p. 133.

<sup>4</sup> Russell, Rebecca Ross. <https://dl.tufts.edu/pdfviewer/n8710280d/xs55mq137>. p. 111.

<sup>5</sup> Patti, Sienna. <https://siennapatti.com/project/melanie-bilenker/>.

<sup>6</sup> Fenn, Mark. *Narrative Jewelry: Tales from the Toolbox*. Atglen, PA: Schiffer Publishing Inc.: 22.

<sup>7</sup> Interview with Anastasia Pindera, September 8, 2021.

<sup>8</sup> Jones, Karin. <https://karinjones.ca/projects/6800921>.

<sup>9</sup> Email interview with Candace Neumann, September 22, 2021.

<sup>10</sup> Cunningham, Jack. <https://www.jackcunningham.co.uk/ph-d/chapter-1/>.



The Cross-Cultural Beading Circle is one of MAWA's hybrid programs, offered both online and in person. Join in however you feel comfortable! Guest Kai Sparrow teaching Brick Stitch Edging, November 2021

## 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](mailto:dkletke@mawa.ca). Full or partial financial support is granted confidentially on a case-by-case basis. Don't let financial circumstances prevent you from participating.

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

The Manitoba Artist-Run Centres Coalition owns a portable wheelchair ramp that MAWA members can borrow for free. It is lightweight, compact and easy to use, and it can span up to three steps. If you would like to use it, please contact Video Pool's technical department at (204) 949-9134, ext. 101.

## Holiday Party

Friday | Dec 3, 2021 | 1-2 pm | at MAWA

Immediately following December's First Friday lecture, MAWA will host a holiday party with masks and social distancing in place. After almost two years, it will be lovely to see you! Everyone who has proof of double vax status is welcome!

## Urban Retreat for Rural Artists

MAWA's beautiful residency apartment (with parking) is available free of charge for stays of 3-14 days, depending on availability, for rural MAWA members. Want to come to Winnipeg to take a workshop, go to exhibitions, do research or shop for supplies? Contact Alison at [info@mawa.ca](mailto:info@mawa.ca) with "Rural 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 artist residency space, upstairs at 611 Main Street





Tricia Wasney's artwork at the exhibition *Dura Mater: Objective/Subjective*, which was the culmination of a MAWA program that paired artists with neuroscientists for a year of mutual exploration, research and conversation. Left to right, MAWA Co-ED Shawna Dempsey, Co-ED Dana Kletke, Administrative and Communications Coordinator Alison Davis, Program and Outreach Coordinator Adriana Alarcón and *Dura Mater* program coordinator and curator Leona Herzog, the Buhler Gallery, August 2021

## Fascinating MAWA facts

- MAWA started in 1984 as a committee of Plug In, out of concern regarding gender inequality in the arts.
- MAWA rents our programming, administration and residency space on Main Street. When we move to the new Market Lands development in the Exchange district in 2024, we will be renting there as well.
- About half of MAWA's revenue comes from operating funding from the Winnipeg Arts Council, the Manitoba Arts Council and the Canada Council for The Arts (huge thanks to our core funders!)
- The other half of MAWA's revenue comes from donors like you, fundraisers like Over the Top, membership fees, workshop fees, foundations and special grants from government sources.
- MAWA has over 320 paid annual members.
- Approximately 5,000 people participate in MAWA programs and events each year.
- The MAWA newsletter is an outreach tool, advertises our programs and archives our activities. It has been published continually since 1985.
- All MAWA staff are visual artists, who work either part-time or on contract to enable us to invest time in our practices.
- Last year for programming, MAWA hired/paid 181 artists and one Traditional Knowledge Keeper.
- Programming decisions are made by the MAWA staff team. MAWA also has a Programming Committee, made up of Board and community members, that meets quarterly to give direction, guidance, support and make suggestions.
- Our core program, the Foundation Mentorship Program, has been going since 1985 and has advanced the careers of 292 emerging artists. It is so important to us that mentors are approved by the Board.
- MAWA has guidelines and procedures that govern a lot of what we do. These are available on our website for your perusal. Wondering where MAWA stands on scented products? Or the use of our space? Check out [mawa.ca/about-us/policies/](https://mawa.ca/about-us/policies/).
- MAWA's records are housed at the Provincial Archives of Manitoba, for use by researchers and the general public.
- MAWA is an artist-run centre, which means MAWA is you! All of us working and creating together—participants, volunteers, donors, staff, board and committee members—makes MAWA, MAWA.

### WANT TO LEARN MORE?

As always, MAWA is happy to respond

to your queries by email at

[info@mawa.ca](mailto:info@mawa.ca) or phone 204-949-9490.





Mentees Aikaterini Zegeye-Gebrehiwot (left) and Kelly Campbell (centre) with Mentor Blair Fornwald at the first meeting of the Foundation Mentorship Program, September 2021



Instructor Karen Smith leading a Peyote Stitch workshop, October 2021



Jeanne Randolph (left) in discussion after she delivered the Wendy Wersch Memorial Lecture, October 2021



MAWA staff spreading the word about *Resilience: 50 Indigenous Art Cards and Teaching Guide* at the Council for Indigenous Education in Manitoba professional development day, October 2021



Katie Marquardson, MAWA's new Administration and Archives Student Intern from the University of Manitoba Department of Women and Gender Studies, on her first day, checking out one of the gems in the MAWA feminist art library, October 2021



Nayda Collazo-Llorens, Tough Love guest, November 2021





Ashpreet Maan, MAWA's Programming and Promotion Student Intern from the University of Manitoba Department of Women and Gender Studies, already hard at work immediately after her interview, October 2021

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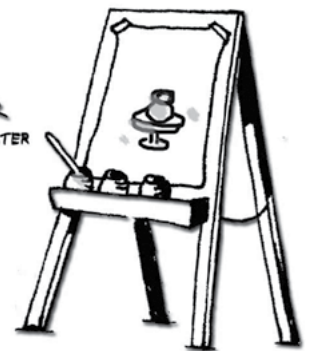
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## DECEMBER

All December	<b>Tiny Gallery at MAWA:</b> Ingrid Lincoln	Mon, Dec 6, 6-8 pm	<b>Cross-Cultural Beading Circle online and at MAWA</b> Jeanette Sayies: Mini Beaded Moccasin Earrings
Wed, Dec 1, 6:30-8 pm	<b>Art Jam online</b> Introduction to Embroidery		
Wed, Dec 1, 7-9 pm	<b>Indigenous Art Night at MAWA</b> Candace Neumann: Belly Button Bags and Teachings	Tues, Dec 7, 6:30-8:30 pm	<b>Artist Mothers online</b> One-A-Day Challenge sharing and critique
Fri, Dec 3, 12-1 pm	<b>First Friday Lecture online and at MAWA</b> Allison Yearwood: <i>What Can't the Gallery Hold? (Blackness, apparently...)</i>	Wed, Dec 8, 6-8 pm	<b>Thinking Through Thread online</b>
Fri, Dec 3, 1-2 pm	Holiday Party at MAWA... all welcome!	Mon, Dec 13, 6-8 pm	<b>Cross-Cultural Beading Circle online and at MAWA</b> Jeanette Sayies: Mini Beaded Moccasin Earrings
Mon, Dec 6, 9-10:30 am	<b>Critical Painting Perspectives online</b>	Dec 25 - Jan 4 incl.	MAWA office closed for holidays

## JANUARY

Mon, Jan 3, 9-10:30 am	<b>Critical Painting Perspectives online</b>	Sat, Jan 15, 1-4 pm	<b>Workshop at MAWA</b> (pending COVID restrictions) Wendy Lee: Painting on Silk
Tues, Jan 4, 6:30-8:30 pm	<b>Artist Mothers at MAWA online</b> Share a favourite artist		
Wed, Jan 5, 6:30-8 pm	<b>Art Jam online</b> DIY Printmaking	Mon, Jan 17, 6-8 pm	<b>Cross-Cultural Beading Circle online and at MAWA</b> Jessie Pruden: Fringe Earrings
Fri, Jan 7, 12-1 pm	<b>First Friday Lecture online</b> Lindsey Bond: <i>Ecosystems of Inheritance</i>	Thurs, Jan 20, 6:30-8 pm	<b>Critical Discussion online</b> Jean Borbridge: <i>Kitsch and Camp</i>
Fri, Jan 7, 6-8 pm	<b>Loose Ends</b> FMP Graduate Exhibition opening (show continues to Jan. 28)	Mon, Jan 24, 6-8 pm	<b>Cross-Cultural Beading Circle online and at MAWA</b> Jessie Pruden: Fringe Earrings
Mon, Jan 10, 6-8 pm	<b>Cross-Cultural Beading Circle online and at MAWA</b>	Thurs, Jan 27, 12 pm	<b>One-on-One Mentorship</b> application deadline
Tues, Jan 11, 7-8 pm	<b>Young POC Art Group at MAWA</b>	Thurs, Jan 27, 7-9 pm	<b>Indigenous Art Night at MAWA</b> Jessie Jannuska: Sweet Grass Basket Weaving
Wed, Jan 12, 6-8 pm	<b>Thinking Through Thread online</b>		
Thurs, Jan 13, 7-9 pm	<b>Artist Boot Camp online</b> Brenna George: <i>How to Teach Art Online: Tech Tips and Techniques</i>	Mon, Jan 31, 6-8 pm	<b>Cross-Cultural Beading Circle online and at MAWA</b>

## FEBRUARY

Tues, Feb 1, 6:30-8:30 pm	<b>Artist Mothers at MAWA online</b> Share a favourite artist	Wed, Feb 9, 6-8 pm	<b>Thinking Through Thread online</b>
Wed, Feb 2, 6:30-8 pm	<b>Art Jam online</b> Sewing Basics	Mon, Feb 14, 6-8 pm	<b>Cross-Cultural Beading Circle online and at MAWA</b> Alicia Kubrakovich: Wrapped Lanyard Keychains
Thurs, Feb 3, 7-9 pm	<b>Artist Boot Camp online</b> Amy Amantea: <i>Accessing Visual Art through Image Description</i>	Tues, Feb 15, 6:30-8:30 pm	<b>Tough Love online</b> Guest: Adrienne Huard
Fri, Feb 4, 12-1 pm	<b>First Friday Lecture online and at MAWA</b> Tracy Peters: <i>Ecological Surprises in a Pressing Time</i>	Thurs, Feb 17, 7-9 pm	<b>Indigenous Art Night at MAWA</b> Jessie Jannuska: Sweet Grass Basket Weaving
Mon, Feb 7, 9-10:30 am	<b>Critical Painting Perspectives online</b>	Tues, Feb 22, 7-9 pm	<b>Artist Boot Camp online</b> Leslie Supnet: <i>How to Become an Arts Juror (and What They Do)</i>
Mon, Feb 7, 6-8 pm	<b>Cross-Cultural Beading Circle online and at MAWA</b> Alicia Kubrakovich: Wrapped Lanyard Keychains	Thurs, Feb 24, 6:30-8 pm	<b>Critical Discussion online</b> Erika Lincoln: <i>Disability Arts</i>
Tues, Feb 8, 7-8 pm	<b>Young POC Art Group at MAWA</b>	Mon, Feb 28, 6-8 pm	<b>Cross-Cultural Beading Circle online and at MAWA</b>