

New Staff

Welcome to MAWA



MAWA welcomed Artist in Residence Seza Bali from Istanbul, Turkey (third from left). She was joined by (clockwise, bottom left) Sarah Crawley (member, former mentor and former staff), Gurpreet Sehra (Board member and former staff), Sylvia Dreaver (new Program Coordinator), Mandy Malazdrewich (member and former mentee), Alison Davis (new Administration and Communications Coordinator), Debbie Girard (Bookkeeper), Lindsey Bond (Board member and former staff), Dana Kletke (Co-Executive Director) and Carolina Aranedá (member), July 2016

There have been so many changes at MAWA in the past few months... staff leaving, staff coming, babies being born! But without a hiccup, Mentoring Artists for Women's Art carries on, serving our members, our community and our mandate: "to encourage and support the intellectual and creative development of women in the visual arts by providing an ongoing forum for education and critical dialogue." This would not have been possible without the dedication, skills and patience of incoming and outgoing staff alike.

So, who is here to serve all of your feminist art needs?

MAWA is thrilled to welcome Program Coordinator Sylvia Dreaver. Some of you may know her as Sylvia Dueck, but, as someone who was caught up in the 60s/70s Scoop, she is taking this opportunity to reclaim the name of her birth family. Sylvia is a recent Art History graduate from the University of Winnipeg, where she was organizer of the Art History Students Association and the student-led conference on Inuit art. She is passionate about Indigenous art and is committed to the advancement of curatorial research and art gallery practice when related to Indigenous art collections and associated

history. She says, "I am excited to be part of an organization that contributes so much to the development of our local arts community. It has played a vital role for so many amazing artists and I am beyond thrilled to be part of this continuing legacy. What I bring to MAWA is an Indigenous voice that will provide knowledge and perspective that will be accessible to all." Sylvia will be looking after all programming, leading the Foundation Mentorship Program and Crit Club, helping to coordinate fundraising and doing kerzillions of other daily tasks that come up at MAWA.

We are equally pleased that Alison Davis, a long-time arts admin and technical worker in Winnipeg's artist-run culture, is joining the MAWA team as Administration and Communications Coordinator. Alison came to Winnipeg in 2004 after graduating with a BFA from Concordia University. Since that time she has worked for a number of organizations, including Crossing Communities Art Project, Video Pool Media Arts Centre and Winnipeg Film Group's Cinematheque. In her artistic practice, she creates thoughtful and playful films and videos using traditional animation techniques. She participated in MAWA's Foundation Mentorship Program in 2014-15 with mentor Reva Stone and led a recent Artist Bootcamp in how to build your own website. Alison says she is particularly excited to learn about the ideas, passions and creative pursuits of everyone connected with MAWA, and to use her experience, dedication and curiosity "in service of such a wonderful organization and vibrant community." Alison will be processing your memberships, sending out e news, looking after donors and databases, maintaining the website and increasing MAWA's on-line content.

And last but certainly not least, Hazel Venzon will begin working at MAWA during Erna Andersen's mat leave as Outreach Coordinator, and we couldn't be happier! You'll be able to meet her at this fall's amazing Cross-Cul-tural Craft programs. Hazel studied Sculpture and Performance Art at the University of Manitoba School of Fine Art but has spent much of her adult life in Whitehorse, working with Indigenous and New Canadian communities, and developing her socially engaged per-formance practice. She has toured across Canada and around the globe at such festivals as Luminato, PuSh, Magnetic North and Pivot and in cities including New York, London, Berlin, Manila and Glasgow.

MAWA wishes outgoing staff Lisa Wood and Alexis Kinloch all the best with their exciting new career opportunities. Erna's year ahead involves raising a new human, baby Éa Andersen Podolak who was born on the 4th of July. Warmest welcome to this newest MAWA member.

—Shawna Dempsey and Dana Kletke

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A History of Indigenous Beading

with Dr. Maureen Matthews

Friday, October 7, 2016, noon-1pm at MAWA

Drawing upon the extensive collection of the Manitoba Museum, this “show and tell” lecture will bring artifacts to MAWA to illustrate the rich history of Indigenous beading.

Dr. Maureen Matthews, Curator of Ethnology joined The Manitoba Museum staff in November 2011. She is a CBC Radio documentary maker and has received four awards for Investigative Journalism from the Canadian Association of Journalists for her work for IDEAS on Cree and Ojibwe ideas about the world. Her documentaries include *Fair Wind's Drum* (1993), *Thunderbirds* (1995), *Memegwesiwag* (2007) and *Wihitigo: Cree Ideas about Cannibals* (2010), and she received a Manitoba Human Rights award for *Isinamowin: The White Man's Indian* (1990), a documentary about the harmful consequences of stereotypes about Aboriginal people. She recently completed a D. Phil. in Social and Cultural Anthropology (2010) at the University of Oxford with a thesis on the attribution of animacy and agency to museum artefacts from a joint Ojibwe and Anthropological theoretical perspective.



Métis Pad saddle, typical of those used by members of the Métis buffalo brigades, featuring expert beading sewn with fine sinew, early 1800s. Photo by Maureen Matthews. From the collection of the Manitoba Museum.

Eco-Art and Canadian Neoliberalism

by Jessica Jacobson-Konefall

Friday, November 4, 2016, noon-1pm at MAWA

How do ecological and social justice artworks memorialize, inspire and embody social movements? How do they track changes in the relationships between ecology, citizens, Indigenous nations and the state? Jessica Jacobson-Konefall will present the works of individual artists, ecological artist-run centres, professional societies, and academic and arts-based knowledge creation projects while considering the relationship between art, culture and politics.

As a postdoctoral research fellow at the Centre for Globalization and Cultural Studies, University of Manitoba (2016-17), Jessica Jacobson-Konefall's research focuses on cultural studies approaches to contemporary art and literature in Canada, particularly artistic responses to neoliberalism and environmental destruction. For the past six years she has taught undergraduate and graduate courses in the Department of English at the University of Winnipeg. <https://umanitoba.academia.edu/JessicaJacobsonKonefall>



Rebecca Belmore, *Ayum-ee-aawach Oomama-mowan: Speaking to their Mother*, sound installation, 1991, 1992, 1996. Courtesy of the artist. <http://www.rebeccabelmore.com/home.html>

Picturing Disability in Contemporary Art

with Danielle Fenn and Zara Marie Lutfiyya

Friday, December 2, 2016, noon-1pm

By surveying portrayals of disability in contemporary art, Fenn and Lutfiyya will address the intersection of art and disability studies. Tensions exist between how the social sciences and the art world read, evaluate and/or celebrate these images in contrasting ways. Analysis of work by artists such as Diane Arbus, Mary Ellen Mark, Marc Quinn, Alison Lapper and Holly Norris will examine how these approaches have been navigated or ignored in favour of aesthetic discussion. In a world where visibility so strongly influences access and treatment, whose humanity are these artistic portrayals serving, and to what end?

After working to support individuals with intellectual disabilities to live and work in the community, Zana Marie Lutfiyya completed her graduate education at Syracuse University in 1989. Her research at the Faculty of Education at the University of Manitoba focuses on the social participation of individuals with intellectual and developmental disabilities into community life and the portrayal of disability in popular culture and media.



Holly Norris, *Lounge (American Able series)*, digital photo, 2008-10, featuring artist and academic jes sache

Danielle Fenn is completing her BFA at the School of Art at the University of Manitoba. As a recipient of the Undergraduate Research Award, she has worked with Dr. Zana Lutfiyya in her on-going study of disability portrayals in relation to Social Role Valorization theory. This aligns with Fenn's interest in inclusive design. Fenn's artistic practice is focused mainly in lens-based work and performance. She is interested in how narrative construction contributes to one's sense of identity, continuity and inclusion.

Theory and Beer

at The Royal Canadian Legion, 227 McDermot Ave.

It's fun! It's theoretical! And you don't have to drink beer! MAWA presents informal critical discussion led by guest facilitators. Theory and Beer convenes on Thursday evenings, once a month. Each meeting has a text-based focus, with weblinks to readings provided in advance (go to mawa.ca to click on the links). Do the readings beforehand or come to the Legion at 6:15 pm and pick up a copy of the text(s). The more familiar you are with the readings, the more the conversation will "cook"! The Legion is wheelchair accessible. Sandwiches and beverages are available for purchase, although there are no vegetarian options. People of all genders welcome.



Michelle Wilson (left) leading the Theory and Beer on *Animals in Art*, April 2016

How Does Art Change Spaces and Places?

with Gurpreet Sehra

Thursday, September 22, 2016, 6:30-8pm



With an increasing number of artists participating in international residencies, performances and exhibitions, how do artists impact and negotiate these different spaces as outsiders? What is the artist's responsibility to the spaces they temporarily inhabit and to the people of those spaces? This Theory and Beer will look at the projects of New Zealand-based artistic collective Local Time, and ideas around land, hospitality, colonization and the artist.

Gurpreet Sehra is a multidisciplinary artist who works in traditional and contemporary media, including painting, video, printmaking and installation. In her current practice, she uses Dutch wax prints to examine trauma, gender and cultural appropriation. She recently completed her first public art commission in Winnipeg, entitled *Close Commons*. She is currently working on a WITH ART project with the NorWest Community Food Co-op.



Local Time's Natalie Robertson, *Savages Hotpools*, Onepu, 2008

Reading:

Danny Butt and Local Time, *Colonial hospitality: rethinking curatorial and artistic response*, (sections 1-6) researchcatalogue.net/view/228399/264279

Enter and Exit Photography



with Kristiane Church

Thursday, October 20, 2016, 6:30-8pm

The camera opens and closes to the world, a brief movement capturing an image. This selective "taking" is paralleled by the photographer's movement through the photographic landscape. Yet the human scale of these acts only provides a simulacrum of transparency to the viewer. What are the differences between the front and the backsides

of a photograph? What is seen and unseen? Is the surface itself an interface, or is it neutralized by stillness? Join us for a conversation about the entry points into and out of the photograph.

Kristiane Church is an artist and photographer living in Winnipeg. She is interested in poetry, literature, and binge-watching decades and subgenres of film. She is currently collaborating on the photography of a short film about the unwaged work of women.

Readings:

Walead Beshty and Eileen Quinlan (*in conversation*): bombmagazine.org/article/3348/walead-beshty-eileen-quinlan
Liz Deschenes by Kathleen Peterson: bombmagazine.org/article/6428/liz-deschenes



Eileen Quinlan, *The Rose is finished (for Kate)* (detail), Chromogenic print mounted on Plexiglass, 2010

Go to mawa.ca to click on weblinks!

Alebrijes: Fantastic Figures in Papier Maché

with Alejandra Noemi Diaz Roman

Saturday, October 15, 10am-4pm

and Saturday October 22, 2016, 1-4pm

\$25 includes materials; to register and pay, go to mawa.ca/workshops (spaces are limited)

Alebrijes are supernatural animals, sculpted in papier maché. They were first created in Mexico City in the 1930s by artist Pedro Linares, based on a fever-inspired dream. Today in Mexico, Alebrijes have become known as creatures who protect people from evil spirits and sickness. Roman will teach Linares's technique on a smaller scale. During the workshop she will lead each participant in using papier maché to make their own Alebrije. The first day will involve sculpting the body shape (please bring a lunch!), and the second day painting.

Alejandra Diaz Roman holds Decorative and Graphic Designer diplomas from the Technologic Center, Coyoacan, Mexico, and has lived in Winnipeg since 2000. Her works have been exhibited in Mexico City and are held in private collections in Mexico and Canada. Roman has taught people of all ages through workshops and classes offered in her studio, *La Casa del Alebrije*, and numerous residencies in schools. Her mission is to create unique art programs designed to nourish and encourage creativity while incorporating recycled and reused materials.



Pucker Toe Moccasins

with Joanne Soldier

Saturday, December 3, 10am-4pm,

and Saturday, December 10, 2016, 1-4pm

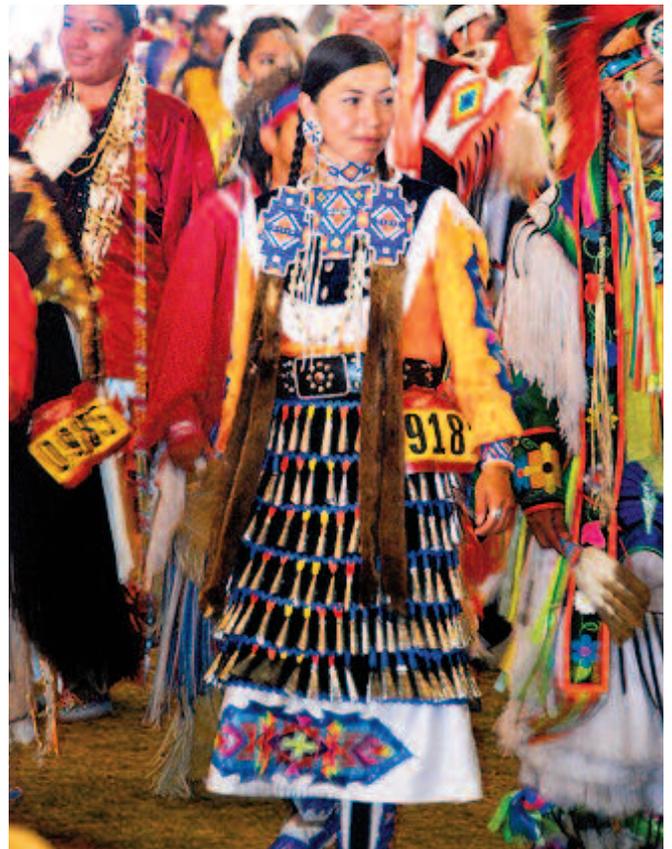
\$75 includes materials; to register and pay, go to mawa.ca/workshops (spaces are limited)

Pucker toe moccasins are different from the usual plains style moccasin. First created by the eastern woodland tribes such as the Abenaki and Ojibwe, pucker toes are now affiliated with the Ojibwe. This workshop will explore the history and evolution of this garment and how to make a basic pair. You will learn sewing techniques and tools, pattern craft, hide selection and use, basic moccasin decorating and finishing techniques. By the end of the workshop you will have the basic knowledge needed to make moccasins on your own. If you are an experienced sewer, you will probably go home with a completed pair. If you are new to sewing, you can expect to have one moccasin complete and the supplies required to finish the pair. Please bring a lunch for the first session.

Originating from Swan Lake First Nation in South Central Manitoba, Joanne Soldier's tribal affiliation is Woodland/Plains Ojibway.



She was awarded the Aboriginal Arts Creative Development Grant through Manitoba Arts Council in 2012, which enabled her to focus on her passion for fully beaded bandolier bags made by the Ojibway people from the 1700s to the early 1900s. Soldier is continually researching Indigenous practices and refining her art in floral beadwork and regalia. She teaches, exhibits and does commissioned work.





Heavy-duty crafting in action at last year's Craftstravaganza, March 2016

Gerdan: Ukrainian Loom Beading

with Ganna Glibka and Olesya Hlibka

Saturday, November 19, 2016, 1-4pm at MAWA

Free! No need to register, just come!

Free monthly Crafternoons are back, featuring instruction by Indigenous and New Canadian women artists. Each workshop will provide a cultural context to help you understand how and why the craft developed. Traditional practices have had spiritual and material origins, and many have histories that are thousands of years old. All ages and skill levels are welcome. Materials, child-minding and snacks are provided free of charge! Because these techniques take time, we ask that you plan on attending for the duration (1-4pm).

Gerdan is traditional Ukrainian loom beading, which is used to make necklaces in bright, geometric designs. Olesya Hlibka and Ganna Glibka will teach this age-old craft practice using small take-home looms for participants. Note, this is a slightly different technique than Indigenous loom beading, so come and try something new! During the workshop, everyone will learn how to make their own Gerdan.

Olesya Hlibka was born in Chernivtsi City (Ukraine) and learned different kinds of traditional folk art from her grandmother. She immigrated to Canada 10 years ago with her husband, and continues to make traditional Ukrainian jewelry.

Ganna Glibka is also from Chernivtsi City (Ukraine). She was President of the Chernivtsi Branch of the Ukrainian National Women's League from 2010 to 2015. The purpose of UNWL is to unite Ukrainian women around the world in order to foster Ukrainian cultural heritage and promote knowledge of Ukrainian culture. She came to Winnipeg in February 2015 with her husband and two daughters. She works with children at the Ukrainian school Ridna Shkola – Chyitalnia Prosvita and with seniors at Holy Family Home.

Cross-Cultural Beading Group

Mondays, every other week except Thanksgiving (Oct. 10)

7-9pm at MAWA

Starting September 26, 2016

Free! No need to register, just come!

MAWA's cross-cultural beaders are back! Everyone, of all backgrounds, ages and genders, is invited to share their skills, to learn and to work independently in a welcoming atmosphere. No experience necessary. Novices and experienced beaders alike are welcome. Some free materials are provided (beads, thread, cloth and leather) or you can bring your own.

The group meets twice a month, but some sessions feature a "guest beader" who has specific skills they are willing to share.

Monday, October 24: Jennine Krauchi (Métis beading)

Monday, November 7: Zipporah Machuki (Maasai beading)

Monday, December 5: Yuwaste Thorassie (Lazy Stitch)

If you're the type of person who needs a beading goal, you could work on pucker toe moccasin vamps. See previous page for details regarding the December workshop ... just in time to help you create something for the holidays!



MAWA beaders hard at work, May 2016

The Cross-Cultural Craft Program is supported by the Ethno-cultural Community Support Program and the Aboriginal Cultural Initiatives Program at the Province of Manitoba, Westwood Collegiate Youth in Philanthropy and the Assiniboine Credit Union.

Crit Club

Tuesdays, October 11, November 15 and December 6, 2016, 6:30-9:30pm at MAWA

Facilitated by Sylvia Dreaver

Free! Artists of all genders welcome

Need feedback on your work? Want to discuss art and art issues with a group of peers? Feel like you are working in a vacuum or without community context? Join Sylvia Dreaver for a 3-hour monthly discussion at which members present their recent work for critique. If you want to sign up for a critique or to talk with other “club” members, check out the “MAWA Crit Club” Facebook group. Everyone is welcome to attend and participate in the dialogue, whether you are sharing work or not.



Crit Club participants eagerly await discussion of Heather Murray’s woven canvases, being installed in background, February 2016

NEW! Figure Drawing

Tuesdays, October 25 and November 22, 2016, 7-9pm at MAWA

Facilitated by Louise Duguay

\$10 (so we can pay the models).

All woman-identified artists welcome

Do you miss drawing live models? Want to practice drawing the human body and need the time and space to draw? MAWA offers figure drawing with live models in an all-woman environment. No need to register, just show up. Doors open at 6:30pm, to give you time to set up. The model begins at 7:00pm for quick gesture drawings followed by longer poses. Participants are asked to bring their own materials. Drawing boards are provided.



Flock Art Collective, February 2016

Flock Art Collective

Thursdays, October 13, November 3 and December 1, 2016

6-9pm at MAWA

Facilitated by Leah O’Hara

Free! All young women and non-binary people welcome

All women and non-binary people between the ages of 20 and 26 are invited to join Flock Art Collective. Navigating intersectional feminism in a digital/technological/media soaked age, this younger killjoy crit and craft club will discuss identity politics in art and get creative together, focusing on themes of resistance and solidarity with “the Other.” Activities will be decided upon at a vision meeting to discuss options and goals for the group. Visit the Flock Art Collective Facebook page for updates.



Flock Art Collective, February 2016

Artist Teachers Group

Monday, October 3, Tuesday, November 1
and Monday, December 12, 2016, 6:30-9pm at MAWA
Facilitated by Dawn Knight
Free! All woman-identified artist educators welcome

Are you an artist and an educator who needs to make more time for your own creative practice? Feeling isolated as a teacher or instructor? Spending all of your energy facilitating other peoples' work? This is the group for you! Meet monthly with others in your field to crit each other's work, take creative workshops, exhibit and share peer support regarding what it means to be a teacher and an artist. No need to register ... just show up!

For the past year the Artist Teachers Group has been working towards their exhibition, *rock/paper/scissors* at MAWA in November (see page 12 for details). A portion of the October and November meetings will focus on *rock/paper/scissors*, however, new members are encouraged to attend and join in the other parts of the meeting, including discussion and artmaking.



Artist teachers at work, February 2016

Artist Mothers at MAWA

Facilitated by Sandra Brown and Brenna George
Free! Open to all artist mothers

The acts and demands of child-rearing are exhausting and challenging. While caregiving, it can feel like we are not taken seriously as artists. Some women give up artmaking completely. Others refuse to choose, knowing that artmaking is an oxygen mask one must put on before assisting little ones.

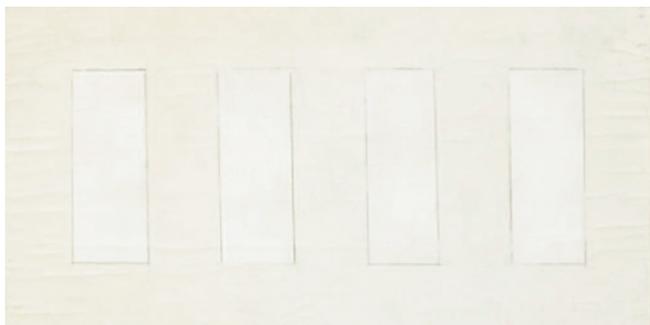
The Artist Mothers Group at MAWA extends an invitation to all artist mothers to come and meet other women who embrace both mothering and artistic production. This peer-based group usually meets on the first Wednesday of each month. Meetings are relaxed and informal. The group experiments with art materials, critiques each other's work, and shares snacks, concerns, ideas, inspiration, strategies and support for those who juggle the tricky life of artmaking and mothering.

If you can't make the meetings, please consider participating in the "Artist Mothers at MAWA" Facebook page.

Do Less, Make More

Wednesday, September 14, 2016, 6:30-9:30pm at MAWA

Minimalism, a movement in design and art, involves using the fewest elements to create the maximum effect. This workshop, led by Yvette Cenerini and Colleen Leduc, will help artist mothers to set goals. It will also introduce Rachel Jonat's book, *Do Less: A minimalist guide to a simplified, organized, and happy life*, packed with ideas for tackling the overwhelming clutter, bursting calendars and mile-long to-do lists. Imagine finding the time, energy and space to achieve



A formative example of minimalism, *Untitled* by Agnes Martin, 1956

your goals by actually doing less! We want to also look at any work we've done over the summer, so this meeting will run a half hour longer than usual.

Inside the Box Assemblage Challenge

Wednesday, October 5, 2016, 6:30-9pm at MAWA

Sandra Brown will lead this mixed media workshop, at which each participant will be given a white box filled with 10 different, random, found items. Everyone will be challenged to create something out of the box and all the contents. Some glue guns and mixed media construction materials will be supplied, but please bring along extra glue guns and exacto knives. Artist Mothers at MAWA will be starting the One-a-Day artwork series this month, to be discussed at next month's meeting.

One-a-Day Bash

Wednesday, November 2, 2016, 6:30-9pm at MAWA

Every October, Artist Mothers at MAWA challenge each other to make one artwork a day. This meeting will celebrate what has been accomplished. Bring the pieces you made in October—whether you managed to make one every day or not—for show-and-tell and helpful feedback. For those who may start a few days late, just do the remainder after this meeting to make an even 30 pieces.

Winter Collage and Art Exchange Party

Wednesday, December 7, 2016, 6:30-9pm at MAWA

Join us for a fun Christmas gathering of collaging, card making, conversation and wine! Bring some potluck snacks and any collage materials you'd like to work with, as well as an artwork you'd like to trade in our annual art exchange.



Collage by Rose Montgomery Wicher

All Artist Bootcamp Workshops are presented in partnership with Arts and Cultural Industries Association of Manitoba
 No need to register, just show up!
 \$10 for members of MAWA or ACI; \$20 for non-members

Professional Art Etiquette

with Pat Bovey

Wednesday, October 19, 2016, 7-9pm at MAWA



This workshop will address DOs, and DON'Ts in working with curators, critics, galleries and the wider community. What do curators really need when working with artists? How should artists approach and relate to organizations? What are the benefits and perils of websites? What is the value of studio visits? How should one conduct oneself when meeting a valuable contact? Is follow-up appropriate? In her role as director of galleries large and small, Pat Bovey has worked with hundreds of artists. She will share decades' worth of effective tips and pet peeves.

Pat Bovey is the former Director of the Winnipeg Art Gallery and the Art Gallery of Greater Victoria, and Director of the Buhler Gallery at St. Boniface Hospital. She is also an Adjunct Professor at the University of Winnipeg, teaching in the MA Curatorial Practicum program. Bovey has served as past Board Chair of Emily Carr University and the Canadian Art Museum Directors Organization, and is currently a member of the Eckhardt-Gramatté Foundation Board and the Pierre Elliott Trudeau Foundation. Among her many honours, she is recipient of the YWCA Winnipeg's Woman of Distinction Award for the Arts, the Canadian Museums Association Award of Distinguished Service and the 2015 Winnipeg Arts Council Making a Difference Award (nominated by MAWA).

Bios, Artist Statements and CVs

with Sarah Crawley

Thursday, November 17, 2016, 7-9:30pm



Visual artists are constantly being asked to describe themselves and their art practice in different kinds of written documents: "provide a 50-word bio, provide an artist statement, provide a 3-page CV...." Okay, but what is the difference between a bio and an artist statement? What does one include and what does one leave out of a professional CV? This workshop will take the participants through the nuts and bolts of writing these

descriptive documents and will clarify their different purposes, so that you will be ready for the next exhibition proposal call or grant application.

Sarah Crawley explores ideas generated from lived experience using different photographic technologies and materials. She has exhibited various bodies of work across Canada and internationally in solo and group shows, and her work can be found in many public collections. A recipient of numerous grants and awards, she enjoys sharing her passion for art through teaching and mentoring and is an active member of the visual art community in Winnipeg.

WITH ART Program and Application Process

with tamara rae biebrich and Tricia Wasney

Tuesday, November 29, 2016, 7-9pm

Through the Winnipeg Arts Council's WITH ART program professional artists are matched with community groups to create public art projects. The program is based on the belief that with art, communities can explore issues, ideas and concerns; voice community identity; and create dialogue. Exploration and the art-making process are central to the program. Communities and artists are asked to approach the process without preconceptions of who they will work with and/or what the final artwork will be. Join WAC staff and WITH

ART artists to learn about the possibilities of working with this community public art program, as well as details about the application and matching process.

tamara rae biebrich and Tricia Wasney work with the Winnipeg Arts Council and Winnipeg's Public Art Program. *WITH ART* & *Youth WITH ART* applications from community groups and artists of all disciplines are sought in January each year. For examples of completed projects, please visit winnipegarts.ca/wac/pubart-gal/



Picturing a Bright Future: The Eritrean Women's Photography Project quilt installed at the Immigrant Centre as part of a WITH ART project by Sarah Crawley and the Eritrean Community of Winnipeg.

What You Missed



Syrian Curator Abir Boukhari presenting a lecture regarding her curatorial practice and the situation for Syrian contemporary artists today, June 2016



Annie Briard (Vancouver) after her artist talk/brunch, with MAWA's partners at La maison des artistes, Eric Plamondon (centre) and Reza Rezaï, April 2016



Karen Clark (Flin Flon, second from right) teaching batik, April 2016



Botanicals workshop taught by Linda Fairfield, June 2016



Participants at the mosaic workshop taught by Ellen Mansfield (seated, centre), conducted in ASL, April 2016



Ellen Mansfield (Maryland) in conversation behind examples of her work, after her artist talk focusing on Deaf View/Image Art, April 2016



Going away party at the Yellow Dog for long-time MAWA staff members Erna Andersen (second from right), Alexis Kinloch (third from right) and Lisa Wood (centre right), June 2016



MAWA nominees for the Winnipeg Arts Council Manitoba Liquor and Lotteries Volunteer Impact Award, Brenna George (seated left) and Sandra Brown (seated centre) and MAWA nominees for the Investors Group Making a Difference Award Shawna Dempsey (standing left) and Dana Kletke (standing centre) with MAWA Awards Committee members Elvira Finnigan and Yvette Cenerini, June 2016



A packed house at the opening of *Order/Disorder*, MAWA Artist Mothers Group exhibition, May 2016



Lori Weidenhammer (Vancouver) presenting her First Friday lecture, *Women Who Run with Bees*, June 2016



Theory and Beer about *The Male Gaze*, led by Lisa Wood (bottom left) and Shawna Dempsey (centre), June 2016



Member Kristin Nelson (at left) and Artist in Residence Kandis Friesen (from Montreal, at right), documenting women's art history at Wiki and Wine, June 2016

Monochrome

A fundraising dinner and skills auction at East India Company, 349 York Ave.

Tuesday, November 8, 2016, 6:30-10pm

\$50 (includes a chance to win a portfolio of images from Platform Centre for photographic + digital arts)

Tickets are available at mawa.ca/events/fall-supper, at the MAWA office and from Board members



Vanessa Beecroft VB68 (2011)

MAWA's fall supper is back ... the costumed and culinary event of the year! Dress in a single hue and dine on infinite deliciousness, including vegetarian, vegan and gluten-free options. Featuring an all-you-can eat buffet, fortune telling, performances and more! Plus you can bid on some of the many skills possessed by the MAWA community. One year, Dana Kletke offered to engrave your tomb-stone. Who knows what cheerful skill she'll have for silent auction this year?

Monochrome is being held in support of MAWA's Legacy Fund at the Winnipeg Foundation. Our aim is to grow this pot of money so we will be able to use the annual interest to pay for the Foundation Mentorship Program, ensuring that it will continue in perpetuity. An

exciting and ambitious goal! Already, thanks to your support, the fund has grown from less than \$500 seven years ago to \$57,990 today. As with everything at MAWA, by all of us working together, we can achieve so much.

The fall fundraising dinner always sells out, so act fast. And please, if you have a skill that you'd like us to auction, drop Alison a note at info@mawa.ca. We'd really appreciate your contribution of talent! This year we'll also be auctioning experiences, so if you are willing to loan your cabin for a weekend or offer a playdate with your kittens, MAWA is most grateful for those contributions, too.

Artist Residency at ArtCenter South Florida, Miami

Deadline: Friday, October 14, 2016, at 4pm for residencies in 2017

Would you like to spend 2-4 weeks in residence in South Beach, Miami, just off Lincoln Road, in the context of a vibrant visual arts centre? MAWA is currently accepting applications for the ArtCenter South Florida residency exchange program. Woman-identified MAWA members at all stages of their careers are encouraged to apply. Equal consideration will be given to emerging and established artists.

Accommodation is a fully furnished one-bedroom apartment with kitchen (not wheelchair accessible). Linens and basic cooking utensils are provided. The successful applicant will also be provided with rough studio space, as well as a \$300 US honorarium for a talk or public presentation of some kind (screening, talk, performance, showcase of work-in-progress, etc.). Artists are responsible for their own travel, living and materials expenses. Artists are encouraged to use this space and time for research, reflection, networking and/or production.

Applications must be received by email addressed to programs@mawa.ca.

Please include a single PDF document containing:

- a cover letter saying why you would like time at the ArtCentre South Florida residency (goals, rationale)
- your first and second choice of preferred dates and duration of residency
- an artist's C.V.
- up to two videos as weblinks
- up to 20 images along with image information (title, media, dimensions, date)

The MAWA/ArtCenter South Florida residency program is intended to increase dialogue between our geographical community—Winnipeg—and the art world beyond, to create networking opportunities for women artists, and to provide an oasis in which women artists can do whatever they need to do in order to move their practices forward.

MAWA Members' Showcase: *Works on Paper*

September 2–October 1, 2016, at MAWA
 Opening party Friday, September 2, 6-9pm
 Closing party Saturday, October 1, 8-11pm (La Nuit Blanche)
 Artwork drop off:
 Thursday-Saturday, August 25-27, noon-4pm at MAWA

MAWA Members' Showcase, *Works on Paper*, features artworks by any MAWA member who wishes to participate. The north wall of the programming space is filled with a glorious range of works on paper. The exhibit opens on the First Friday in September and graces MAWA's wall until La Nuit Blanche at the beginning of October.



MAWA's last members' showcase, *The Power of 30*, curated by Jennifer Smith, September 2014

FemFest Opening Cabaret

Saturday, September 17, 2016, 7pm at the Asper Centre
 400 Colony St.

We are honoured that Sarasvati has once again invited MAWA to showcase the work of one of our members at the opening cabaret of FemFest on Saturday, September 17. (MAWA and Sarasvati Productions are the only two arts organizations in Winnipeg dedicated to women, so we have a lot in common!) This year, the artwork of MAWA member Susan Aydan Abbott will be featured, and she'll be speaking, too. Thanks, Susan, for representing MAWA! FemFest is a fabulous opportunity to see performance works by women artists from across Canada. The festival runs September 17-24 at the Asper Centre for Theatre and Film, University of Winnipeg.

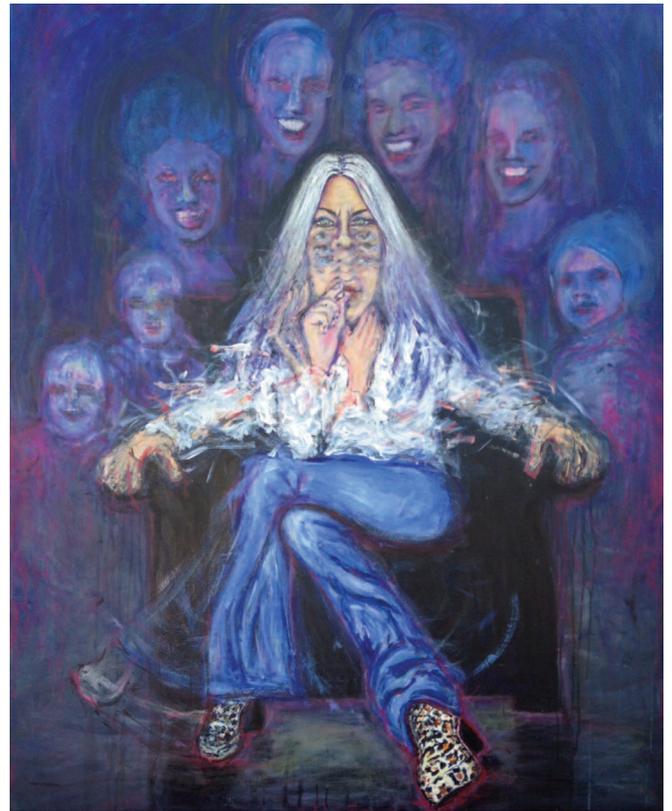
Artist Teachers Group Exhibition: *rock/paper/scissors*

Opening party Friday, November 4, 2016, 6-9pm
 Exhibition continues until Friday, November 25, 2016



Games foster engagement, fun, mastery and play. They engage the whole brain, and allow players to fully immerse themselves in an activity. Whether it be hopscotch, hide and seek, "Simon Says", Monopoly or "Heads up seven up", games have always been a way for children to learn about the world. They allow humans of all ages to develop friendships and communication skills, and to pool individual talents together towards a common goal.

Harkening back to a childhood schoolyard game, *rock/paper/scissors* is a reflection on the past year, the first of the Artist Teachers Group. It has been a period of risk-taking during which members have carved out time from busy schedules as educators to "play well with others", have fun and make art. Join the Artist/Teachers for their premiere show. It is a culmination of work and play in a variety of media.



Susan Aydan Abbott, *Reunion*, oil, acrylic and glaze on canvas, 48"x60", 2016



One of many conversations during the opening of the Artist Mothers at MAWA exhibition, *Order and Disorder*, May 2016. Susan Aydan Abbott standing centre.

Essentials of Mentorship

with Shawna Dempsey

Saturday, September 10, 2016, 1-4pm at MAWA

\$50; to register and pay, go to mawa.ca/workshops



This three-hour workshop will explore the dynamic of the mentor/mentee relationship. The afternoon will be active and fun, as attendees participate in a variety of activities designed to highlight their own experiences, strengths, skills and gifts, as well as some of the challenges in establishing a mutual vision. Topics discussed will include: defining structure, boundaries and expectations; avoiding pitfalls and negotiating conflict; and creating closure. The

workshop will also explore learning models, and will offer a variety of approaches and practical advice. This workshop is an excellent how-to for anyone considering setting up a mentorship program, anyone who will be mentoring, or anyone who works in peer-based arts education. It is based on MAWA's experience as a pioneer in the field of arts mentorship for the past 32 years.

Artist and MAWA Co-ED Shawna Dempsey has mentored for MAWA, Video Pool and Crossing Communities. She has also taught mentoring workshops for Visual Arts Ontario, Visual Arts Nova Scotia and CARFAC Saskatchewan, among others.



Lou Lynn, *Rice Scoop* (detail). Photo by Janet Dwyer

Photographing Works of Art

with Janet Dwyer

Saturday, September 17 and Sunday, September 18, 2016, 10am-4pm at MAWA

\$60 for MAWA and ACI members, \$75 for non-members

To register and pay, go to mawa.ca/workshops (spaces are limited)

Presented in partnership with Arts and Cultural Industries Association of Manitoba (ACI)



This workshop will help participants take better digital photographs of their works of art, both 3D and 2D. Topics that will be covered include light-source options, backgrounds, contrast (levels), histograms, image sizing and fine-tuning digital images. Dwyer will also discuss how to control the quality and direction of natural and artificial light, exposure and colour balance. She will address participants' specific questions and issues and present ideas for basic lighting sets that

one can construct at home. Note: this Artist Bootcamp Intensive will be hands-on, and will provide essential, practical, how-to information. You are welcome to bring your camera, your camera manual and one small artwork to photograph, or you can simply observe. Please bring your lunches!

Janet Dwyer's career as a fine art photographer and instructor spans three decades. She has photographed artworks by many renowned artists and the collections of numerous galleries. Her clients include the Royal BC Museum and the Art Gallery of Greater Victoria. Since 1978 she has taught photography workshops and instructed at colleges and universities across Canada including the Western Academy of Photography, New Brunswick College of Craft and Design, Pearson College, Kootenay School of the Arts, Alberta College of Art, Humber College, Conestoga College and Nova Scotia College of Art & Design. Widely respected for her expertise in photographing works of art, Dwyer is the contributing author on this subject in Robin Hopper's book *Stayin' Alive: Survival Tactics for Visual Artists*. She lives on Salt Spring Island, British Columbia.

www.janetdwyer.com

Annual General Meeting

Thursday, October 27, 2016, 7pm at MAWA

The Annual General Meeting is a great opportunity to understand how and why things happen at MAWA. It is also a chance to ask questions. The function of an AGM is to provide organizational transparency and accountability to you, the community, so that you can be sure we are honouring the mandate of MAWA, providing appropriate programming and services, and responsibly managing the funding with which we are entrusted.

The AGM will also be a chance for the Board and Staff at MAWA to tell you about all the exciting things we were able to accomplish in the fiscal year May 1, 2015 to April 30, 2016 with your support. Be dazzled by the number of people who attended MAWA programming! Marvel at the many ways we raise money! And again, ask us questions about ANYTHING. We value your participation and input.

Tiny Gallery: MAWA Members' Wall

The 45"-wide "bump" on the north wall of MAWA's 611 Main Street programming space is dedicated to showcasing work by a MAWA member each month in any 2D or 3D media. We also accept single channel videos that will be featured on our large-format TV. If you are interested in exhibiting, please contact Shawna at: dempsey@mawa.ca.

No artist fees will be paid for this opportunity.

Archive Update

Big thanks to MAWA's summer team of Archive Mentor Bev Pike and Archive Assistant Kelsey Smith who have combed through MAWA's files and organized what is interesting. This archive has been deposited at the Provincial Archives so that MAWA's history and the history of women's visual arts production in Manitoba is safeguarded and accessible to all in perpetuity.

Foundation Mentorship Program

MAWA is pleased to welcome the participants in the upcoming year's Foundation Mentorship Program (FMP). Mentor Julie Nagam will work with Jennifer Still and Colleen Granger; mentor Ione Thorkelsson will work with Ingrid Lincoln and Sacha Kopelow; mentor Freya Olafson will work with Chantel Mireau and Shawn Jordan; and mentor Sarah Ciurysek will work with Sandra Campbell and Melissa Coyle.

With the help of the mentor, each mentee will define artistic goals that she will work towards during this year-long program. Artistic development, artistic excellence and professional skills acquisition are the primary objectives of the FMP, offered at MAWA since 1985. It is our core program and has enhanced the careers of over 200 women artists in Manitoba in the past 31 years.



MAWA members at last year's AGM, October 2015



Bev Pike and Kelsey Smith digging deep into MAWA files, July 2016

Holiday Party

Friday, December 2, 2016, 1-2pm at MAWA

Immediately following December's First Friday lecture, MAWA will be hosting a holiday party. Come and enjoy the food and festivities. Everyone is welcome! Bring a friend and help the MAWA community grow.

THANK YOU TO ALL OF OUR RECENT DONORS. WE REALLY APPRECIATE YOUR SUPPORT

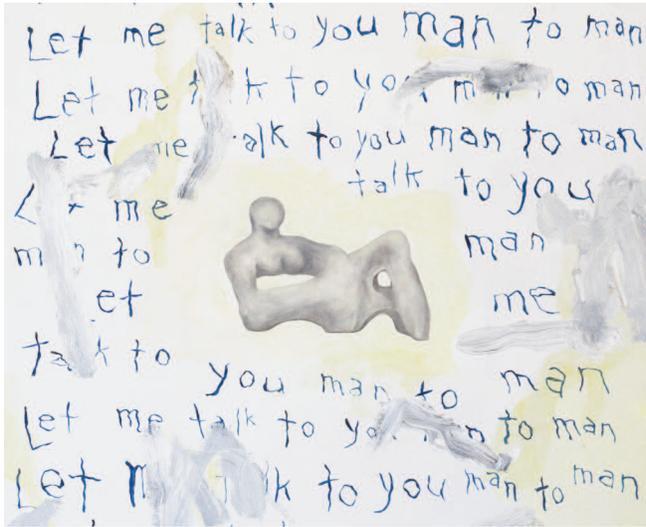
Katie Anderson-Haig (in honour of Briony Haig), Anonymous (in honour of Wolfram Sellmer, life partner to artist Tricia Sellmer), Charles Stankieveh, Carolyn Doucette, Murray A. Hyman (in honour of Diana Thorneycroft's Manitoba Arts Council Award of Distinction), Anton Katz, Alex Keim, kg, Alexis Kinloch, Jennifer Linton, Bill Miller, E. Jane Northey, RBC Royal Bank Main St. and James Ave., Leslie Reid, Lyla Rye, Heather Saunders, Jen Smith, Maureen Smith, Dr. Carol Williams, Jie (Kathy) Yin and Juliana Zalucky.

Mentoring Artists for Women's Art encourages and supports the intellectual and creative development of women in the visual arts by providing an ongoing forum for education and critical dialogue.

Mentoring Artists for Women's Art encourage et appuie le développement intellectuel et créatif des femmes impliquées dans les arts visuels en mettant à leur disposition un forum continu qui vise l'éducation et le dialogue critique.

Metaphors for Brawn & Brain: Some Thoughts on Art Writing

by Sarah Swan



Erica Mendritzki, *New Contract* (detail), oil on wood panel, 2015

Like you, I have an overcrowded brain. Important subjects jostle for space with serious concerns, not to mention profound amounts of mental detritus created by social media.

"The Empty Brain," an essay by research psychologist Robert Epstein, describes this strangely comforting fact: our brains don't contain what we think they do. They don't store memories, don't record visual stimuli, don't transfer or retrieve information. Given this reality, Epstein asks, why do so many scientists talk about our mental life as if we were computers? Part of his answer is language. We tend to describe cognition in the terms of new or dominant technology. (My mind just isn't operating well today. I've been stuck on this problem but the wheels are starting to turn.)

Cognitive linguists George Lakoff and Mark Johnson call brain = machine a "metaphor we live by." In their numerous publications, they write about metaphors as culturally and cognitively fundamental, as determining how we live. Besides brain = machine, Lakoff and Johnson elaborate on other metaphors like argument = war (She shot down my argument. Your claims are indefensible), and theory = building (Is that the foundation of your theory? You need to construct a stronger framework).

In her essay "Woven into the Fabric of the Text: Subversive Material Metaphors in Academic Writing," Dr. Katie Collins proposes a shift in our thinking, from theories as buildings to theories as fabrics. Buildings offer a sense of power, progress and control—characteristics, writes Collins, of conventional masculinity. Quilting metaphors on the other hand, like stitching, sewing and piecing, are a way of recognizing contribution, de-centered activity and female voice.

I feel a degree of comfort when reading Collins. Theories, for her, are warm rather than cold. Creating tapestries of thought feels relational, inviting. But I also feel resistance. I like building and construction metaphors for their real and figurative qualities—the solid heft that bricks have, the sweat and effort it takes to assert verticality, and, conversely, the joy of the wrecking ball. I like fighting metaphors too. Momus founder Sky Goodden's advice to aspiring art critics is "Take a position!" (Argument = war.)

As an emerging art writer, I enjoy studying established writers—their unique ways of translating the visual into the written, their relationship to jargon, level of bombast. The writers I admire most know how to turn a figurative phrase, and their metaphors are as generative as the art they are attempting to describe. Often, they are admittedly contradictory, and follow the chaotic, haphazard leaping of associational thoughts. In their thinking about art, brain ≠ machine, brain = body. It is a flagrantly rebellious sense organ. Sky Goodden also says "Put some skin into it!"

There are varied reasons why people love art, but chief among them, I think, is the vertigo. When walking through any half-decent group show, we feel the gravitational push and pull of each artist's work. Sometimes, we feel the floor slant. With the good art, the great art, we feel a full brain/body swoon.

There are artists whose work conjoins, at least by way of Katie Collins's thinking, contradictory metaphors. Bev Pike paints ropey, visceral architecture, great columns of entwined clothes. Barb Hunt knits land mines out of pink wool, embroiders on worn army fatigues. While Pike creates entirely female worlds, much of Hunt's work infiltrates "male" territory. Both artists' work has a bolstering, stabilizing effect on the psyche, allowing me, however briefly, to feel in full command of female strength, aggression, ego. Dear captains, I salute you!

Conversely, the jaundice-toned paintings of Erica Mendritzki are destabilizing. "Let Me Talk To You Man To Man" reads a Mendritzki text painting, the letters pleading, angry, trembling. Her work allows me to admit how shaky I am. If we have made progress, fellow feminists, why do I feel so queasy?

In "The Empty Brain," Epstein describes how he asked researchers to describe human cognition without using computer or machine metaphors. They couldn't do it. This, I think, is a job for figurative language.

The brain is a Mendritzki painting. It's a quivering, spongy mass, by turns hot and cold, prickly and velvety. It is a steaming soup, a porcelain globe, an axe with a bloodstained blade, a lump of clay pressed upon by rejections and defeats. It is an ancient Gordian knot, capable of great rational feats and the deepest intellectual deceptions. For better or worse it leads us. Brain = maniac, brain = wanderer.

Sarah Swan is a freelance art writer from Winnipeg.



Bev Pike, *The Reflective* (detail), gouache on paper, 8 x 20", 2007

WENDY WERSCH MEMORIAL LECTURE

The Radical Stitch: Bead Until Your Fingers Bleed

by Sherry Farrell Racette

Sunday, October 30, 2016, 2pm at Cinematheque, 100 Arthur St.

Beadwork and other forms of traditional stitching have made a leap into contemporary art, often in works that tackle tough issues and unexpectedly engage with new technologies. Artists like Charlene Holy Bear, Ruth Cuthand, Katherine Boyer and Jamie Okuma post their works on social media so others can watch the emergence of the image and guess its form and purpose. When Sherry Farrell Racette found herself posting photos of her battered fingers mid-way through a large project, and noticed that others did the same, it became another aspect of the work: the formation of a sisterhood of countless broken needles, multiple needle-pokes on aching fingers, spots of blood on works in progress. These are the battle scars of women beading for a greater purpose.

Sherry Farrell Racette is an interdisciplinary scholar with an active arts practice. Her recent essays have appeared in *Sources and Methods in Indigenous Studies* (2016), *Cultural Work of Photography in Canada* (2012) and *Manifestations: New Native Art Criticism* (2011). Her arts practice includes beadwork, painting and multi-media textile works. Farrell Racette has illustrated children's books by noted authors Maria Campbell, Freda Ahenakew and Ruby Slipperjack. Curatorial and artistic projects include *Resistance/Resilience: Métis Art, 1860-2011* (Batoche Heritage Centre, Saskatchewan, 2011), *We Are Not Birds* (Canadian Museum for Human Rights, Winnipeg, 2014) and *From Here: Story Gatherings from the Qu'Appelle Valley* (2015), a public installation of paintings based on memories of Métis elders. Farrell Racette teaches at the University of Manitoba in the Native Studies and Women and Gender Studies departments, and is the 2016-2017 Indigenous Scholar Fellow at the Jackman Humanities Institute and Visiting Resident Scholar at Massey College, University of Toronto.

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



Sherry Farrell Racette. Photo by Jason Ordaz



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Wednesday-Friday, 10am-4pm and some Saturdays

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SEPTEMBER

- Fri, Sept 2, 6-9pm **Members' Showcase opening** *Works on Paper*
- Sat, Sept 10
1-4pm **Workshop**
Shawna Dempsey: *Mentorship Essentials*
- Wed, Sept 14
6:30-9:30pm **Artist Mothers at MAWA**
Yvette Cenerini and Colleen Leduc:
Do Less, Make More
- Sat-Sun, Sept 17-18
10am-4pm **Workshop**
Janet Dwyer (Salt Spring Isl.)
Photographing Works of Art
- Sat, Sept 17
7pm **FemFest Opening Cabaret**
featuring work by Susan Aydan Abbott
at the Asper Centre, U of W, 400 Colony
- Thurs, Sept 22
6:30-8pm **Theory and Beer**
Gurpreet Sehra:
How Does Art Change Spaces and Places?
at the Legion, 227 McDermot Ave.
- Mon, Sept 26, 7-9pm **Cross-Cultural Beading Group**

OCTOBER

- Sat, Oct 1
8-11pm **Members' Showcase Closing (La Nuit Blanche)**
Works on Paper
- Mon, Oct 3
6:30-9pm **Artist Teachers Group**
- Wed, Oct 5
6:30-9pm **Artist Mothers at MAWA**
Sandra Brown:
Inside the Box Assemblage Challenge
- Fri, Oct 7
noon-1pm **First Friday Lecture**
Maureen Matthews:
- Tues, Oct 11
6:30-9:30pm **Crit Club**
- Thurs, Oct 13
6-9pm **Flock Art Collective**
- Fri, Oct 14
4pm **ArtCenter South Florida residency deadline**
- Sat, Oct 15
10am-4pm and
Sat, Oct 22, 1-4pm **Traditional Craft Workshop**
Alejandra Noemi Diaz Roman: *Alebrijes*
(Mexican papier maché sculpture)
- Wed, Oct 19
7-9pm **Artist Bootcamp**
Pat Bovey: *Professional Art Etiquette*
- Thurs, Oct 20
6:30-8pm **Theory and Beer**
Kristiane Church: *Enter and Exit Photography*
at the Legion, 227 McDermot Ave.
- Mon, Oct 24
7-9pm **Cross-Cultural Beading Group**
with guest beader Jennine Krauchi
- Tues, Oct. 25, 7-9pm **Figure Drawing**
- Thurs, Oct. 27, 7-8pm **Annual General Meeting**
- Sun, Oct 30
2pm **Wendy Wersch Memorial Lecture**
Sherry Farrell Racette: *The Radical Stitch*
at Cinematheque, 100 Arthur St.

NOVEMBER

- Tues, Nov 1
6:30-9pm **Artist Teachers Group**
 - Wed, Nov 2
6:30-9pm **Artist Mothers at MAWA**
One-a-Day Bash
 - Thurs, Nov 3
6-9pm **Flock Art Collective**
 - Fri, Nov 4
noon-1pm **First Friday Lecture**
Jessica Jacobson-Konefall:
Eco-Art and Canadian Neoliberalism
 - Fri, Nov 4, 6-9pm **Artist Teachers Exhibition Opening**
rock/paper/scissors
 - Mon, Nov 7
7-9pm **Cross-Cultural Beading Group**
with guest beader Zipporah Machuki
 - Tues, Nov 8
6:30-10pm **Fundraiser Fall Supper!**
Monochrome at East India Company, 349 York Ave.
 - Tues, Nov 15
6:30-9:30pm **Crit Club**
 - Thurs, Nov 17
7-9:30pm **Artist Bootcamp**
Sarah Crawley: *Bios, Artist Statements and CVs*
 - Sat, Nov 19
1-4pm **Crafternoon**, Ganna Glibka and Olesya Hlibka:
Ukrainian Loom Beading
 - Mon, Nov 21
7-9pm **Cross-Cultural Beading Group**
 - Tues, Nov 22
7-9pm **Figure Drawing**
 - Mon, Nov 28
6:30-9pm **Artist Teachers Group**
 - Tues, Nov 29
7-9pm **Artist Bootcamp**
tamara rae biebrich and Tricia Wasney
WITH ART Program and Application Process
- DECEMBER**
- Thurs, Dec 1
6-9pm **Flock Art Collective**
 - Fri, Dec 2
noon-1pm **First Friday Lecture**
Danielle Fenn and Zara Marie Lutfiyya:
Picturing Disability
 - Fri, Dec 2, 1-2pm **Holiday Party!**
 - Sat, Dec 3
10am-4pm &
Sat, Dec 10, 1-4pm **Traditional Craft Workshop**
Joanne Soldier: *Pucker Toe Moccasins*
 - Mon, Dec 5
7-9pm **Cross-Cultural Beading Group**
with guest beader Yuwaste Thorassie
 - Tues, Dec 6
6:30-9:30pm **Crit Club**
 - Wed, Dec 7
6:30-9pm **Artist Mothers at MAWA**
 - Mon, Dec 12
6:30-9pm **Artist Teacher Group**
 - Mon, Dec 19
7-9pm **Cross-Cultural Beading Group**