

MAWA: 33 years strong



Dr. Maureen Matthews delivering her First Friday lecture, *The Life of Beads*, to a standing-room-only audience on a bitterly cold day, January 2017

## Honourary Members

In May of last year, the MAWA Board developed new procedures around Honourary Members.

We had heard rumours that MAWA had had Honourary Members in the past, but we weren't sure who those folks were or how they came to be. So, as usual, the Board of MAWA rolled up their collective sleeves to develop clear, transparent protocols and procedures. Here is what they decided...

Who is an Honourary Member? They are a person who has given valuable and distinguished service to women in the visual arts profession and has upheld MAWA's mandate to encourage and support the intellectual and creative development of women in the visual arts. Honourary Members must have made contributions beyond MAWA that have brought credit to MAWA. This honour recognizes the individual for outstanding service to the community of women artists as a whole.

Distinctive contributions include:

- significant and conspicuous ethical service to MAWA over an extended period of time
- encouragement of feminism
- having had an impact at the provincial or national level
- research and public service
- demonstrated leadership qualities during a lengthy career
- being well recognized in the visual arts

The Honourary Member designation is the highest MAWA honour a member can attain. Honourary Membership is bestowed at a timely juncture in the honouree's life.

Now it is up to you to nominate deserving, long-serving MAWA champions! MAWA will be accepting nominations until April 30th of this year. Each nomination requires two or more MAWA members to submit, in writing, the name of an individual for consideration as an Honourary Member, along with a brief biography of the potential honouree including accomplishments, criteria met and reasons for granting honorary membership. Get together with a friend or friends to put forward the names and bios of outstanding contributors who built this community, fostered equality and celebrated creativity. The Board will consider all submissions received and present their decision regarding Honourary Membership(s) to the membership at the Annual General Meeting.

The number of individuals honoured with this distinction will be no more than two in any year, with the exception of 2017, at which time we will accept up to two new Honourary Members and all former Honourary Members will be reinstated (if you know who they are, call us!)

Lots of individuals have been pivotal on the road to making MAWA, MAWA. Now is the chance to recognize them. Here's to Honourary Members, who will be celebrated in October 2017 and at each AGM in years to come. And here's to all of you, the entire MAWA community, who continue to contribute through your participation, your volunteerism, your donations, your ideas and your passion. We continue to create MAWA.

—Shawna Dempsey and Dana Kletke

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The Caroline Dukes Memorial Artist Talk

## CONSTELACIONES Artist Collective

with Roewan Crowe, Doris Difarnecio, Christina Hajjar, Monica Mercedes Martinez and Helene Vosters

Friday, March 3, 2017, noon-1pm at MAWA

Supported by the Arts Development Project Support Program at the Province of Manitoba

In this multi-media performance presentation, CONSTELACIONES artist collective will present reflections on their trans-hemispheric works, including *Lake Winnipeg*, *Wrapping Atacama*, *Return Atacama*, and *Echoes: North... North*, that have been performed from Winnipeg to Santiago, Chile. The five artists explore ever-shifting constellations of collectivity, as they grapple with distance and difference across geographies, engaging artistic process as a risk-taking labour of care. CONSTELACIONES embodies collective healing through kinship and vulnerability—rejecting isolation, silence and disconnection in the face of trauma.

Drawing from interdisciplinary practices that include sculpture, performance, installation, sound and video, artists Roewan Crowe, Doris Difarnecio, Christina Hajjar, Monica Mercedes Martinez and Helene Vosters engage in a process-based, trans-hemispheric collaboration. Among other projects, CONSTELACIONES travelled to Chile's infamously storied Atacama Desert to install a large set of vibrant ceramic forms, created by Martinez, embodying stratified layers of Chilean history and diasporic and nomadic trajectories resulting from the 1973 coup. [returnatacama.com](http://returnatacama.com)



Crowe, Difarnecio, Hajjar, Martinez and Vosters, *Return Atacama*, performance, 2016. Photo by Cassie Scott

## Art, Motherhood and Ambivalence in the Anthropocene

with Myrel Chernick

Friday, April 7, 2017, noon-1pm at MAWA



This talk traces Myrel Chernick's history and development as a visual artist, mother, curator, editor, thinker, researcher and writer. It describes her realization that the art world wasn't welcoming to mothers, and her subsequent engagement with visual art and the maternal, which has included artistic encounters, exhibitions, curation, editing, conferences and presentations. It has been an endeavour

bracketed by frustration but also satisfaction and excitement with the now burgeoning field. Currently she is posing questions about our relationship to the dominant issue of our time: climate change and the destruction of the environment.

In the late 1970s Chernick began creating text-based multi-media installations in New York that were exhibited nationally and internationally. After the birth of her twins and the curtailment of her peripatetic existence she began concentrating on texts, which grew from short poetic statements to essays and short stories that were published in *M/E/A/N/I/N/G*, *Mother Reader*, *Journal of the Association for Research on Mothering*, and Video Pool's *Poolside*. In 1999 she began researching and developing the exhibition *Maternal Metaphors*, which was subsequently presented twice and included a catalog with an introduction by Chernick and an essay by Jennie Klein. This grew into the first comprehensive anthology on art and the maternal, *The M Word: Real Mothers in Contemporary Art*, organized and edited with Klein over five years and published by Demeter Press.



## Sound, the Voice and Loss

with Andrea Oliver Roberts

Friday, May 5, 2017, noon-1pm at MAWA

"The voice" is often invoked as a symbol of neoliberal democracy, portrayed as an instrument of personal choice and participation. However, the everyday experience of speaking starkly contrasts with such a vision, as this voice is sometimes quelled with violence or buried in noise online. Starting from this disjuncture, Roberts will discuss the ways in which artists use sound and the voice to trouble issues of embodiment, identity and loss. From unheard frequencies to operatic multimedia performance, this talk will explore the works of Sharon Hayes, M. Lamar, Zarouhie Abdalian and others.

Andrea Roberts is a Winnipeg-based artist whose multidisciplinary practice incorporates sound, text, sculpture and performance to explore

technology and construction of the self within capitalism. Roberts has exhibited and performed at galleries and festivals internationally with recent shows at Plug In ICA and acartinc. in Winnipeg, Film Pop in Montreal and SomArts in San Francisco. A founding member of the feminist collective ngtvspc, Roberts collaborates and performs solo with the experimental sound project VOR. A recipient of the Murphy & Cadogan Contemporary Art Award, Roberts holds an MFA in Sculpture from California College of the Arts (2014) and a BFA (Hons.) from the University of Manitoba (2011).



Sharon Hayes, *There is so much I want to Say to You*, 2012

## 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](http://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. People of all genders welcome.

## Decolonizing Photographs: Taking The Image Outside the Family Album

with Lindsey Bond

Thursday, April 27, 2017, 6:30-8pm



Victoria Freeman's book *Distant Relations: How My Ancestors Colonized North America* examines ten generations of family history and was written in order to help Freeman understand her family's involvement in the colonization of North America. The selected text begins with an account of Freeman traveling to Shoal Lake to research her grandfather's involvement with the Cecilia Jeffrey Residential School. The

discussion at Theory and Beer will focus on one detail of her journey: the role of her family photographs. What is our relationship to the family album and how can it relate to the process of reconciliation? When researching family histories, how does the

image act as a visual currency or admission? Further, how have family histories been impacted by the misinterpretation of family photographs and how do these visual histories affect the greater community working toward a post-colonial future?

Lindsey Bond's lens-based work explores socio-geographic issues in Canada. Bond works with a photo-documentary ethic as a starting point to create photographs, postcard installations, books and video. As a third-generation Canadian, Lindsey focuses on spaces where collaborations can occur between Indigenous and Settler communities to further investigate the Canadian perception of space, memory and identity. [www.lindseybond.ca](http://www.lindseybond.ca)

Reading: go to <https://mawa.ca/critical-discussion/theory-and-beer> to download a pdf

## Bees in Art

with Valérie Chartrand

Thursday, May 25, 2017, 6:30-8pm



From the beginning of time, artists have been inspired to create work with bees and about bees. With growing concern about colony collapse disorder in recent years, bees in art have taken on a different meaning and now can symbolize ecological degradation. This Theory and Beer will be a discussion of bees as symbolism, subject, medium and artistic collaborators. Partici-

pants will reflect on aesthetics and ecology and will consider the ethics of the use of animals in art.

Valérie Chartrand is a printmaker and recent graduate of MAWA's Foundation Mentorship Program. She says that through the FMP she has "worked with and been inspired by many talented artists to establish a regular artistic practice." Process and experimentation are an important part of what she does, as she pushes her exploration of prints in various media. Her current project focuses on the disappearance of bees and its consequences on the world.

Reading: <http://www.depauw.edu/humanimalia/issue10/pdfs/kosut-pdf>. Go to [mawa.ca](http://mawa.ca) to download the weblink

## Like Mother, Like Child

Artist Mothers at MAWA in collaboration with their children

Opening reception: Friday, May 5, 2017, 5-9pm at MAWA

Exhibition continues until Sunday, May 28

Note: the MAWA gallery will be open Wed-Sun 10am-4pm during this exhibit

Sometimes artist mothers are torn between parenting and artmaking; other times they thrive in the grey zone. They sketch during violin practice, at the swimming pool and in the waiting room at dance class. They invite the kids into the studio, draw with them at the kitchen table, let them into the art supplies and follow their lead. This exhibition features works made with children as inspiration, distraction, collaborators and opponents in epic art battles. If you think this is a show only a mother could love, you don't know these children.



Photo by Ozma and Brenna George

## Craftstravaganza

Mega-Workshop in Traditional Craft Practices

Saturday, March 11, 2017, noon-4pm at MAWA

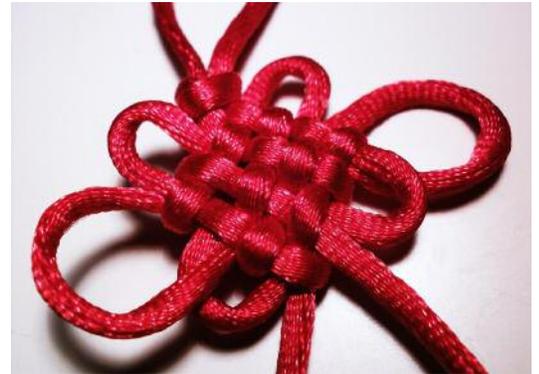
Our much-anticipated 9th annual Craftstravaganza is back, in celebration of International Women's Day. Learn craft practices from around the world! Four free, simultaneous workshops will be offered. All materials are provided, child-minding is available and snacks will be served. Enjoy good food, good company and good crafting. People of all background, genders and ages are welcome. The event will feature:

### Chinese Knots

with Maryanne Venzon



Chinese knotting is a decorative form of Chinese folk art. It has steadily evolved over thousands of years to include sophisticated techniques and increasingly intricate woven patterns. Chinese knots are a popular gift to embody "best wishes." Venzon first learned how to tie Chinese knots from her grandmother, who's now nearing the age of 100, while sitting next to her on the Greyhound bus. Venzon, who was born in China, will share this ancient Chinese technique that has been practiced by many generations of her family before her.



### Buffalo Rawhide Pouches

with Donna Bear Glover



Parfleche pouches are rawhide containers, enveloped-shaped, that are traditionally used by First Nations peoples to store items like dried meat and pemmican. This workshop will teach crafters how to transform a firm Bison rawhide square into a pouch much like a parfleche one. Donna Bear Glover is a Two-headed Eagle from the White Bear Clan who teaches a variety of workshops for all ages including "How to Make Hand Drums," which provides hand drums to communities around Manitoba.



### Knitting and Crochet

with Fang Wang



Delve into MAWA's healthy stock of colourful yarn through the universal languages of knitting and crochet. Instructor Fang Wang will share basic crochet and knitting techniques that she learned in China as a child. By end of her tutorial anyone will be able to complete a coaster—how about that?? However, this workshop is not only for the novice—come swap advanced stitches! Fang Wang, a recent newcomer to Winnipeg from Beijing, has been practicing needlecrafts since she was waist-high and may know some unique-to-China stitches that she would love to share.



### Motanka Bereginja Ukrainian Dolls

with Olena Sanina



Nineteen years ago, Olena Sanina made her first Motanka doll for her daughter and since then has been deeply engaged in this traditional Ukrainian craft practice. It is believed that Motanka rag doll-making originated thousands of years ago to celebrate the ancient goddess Rozhanytsa (the one giving birth), worshipped in ancient times by Slavic and Trypillya cultures originating in the copper epoch. Motanka dolls continue to be

given as gifts to bring luck: for new love, a strong marriage, a prosperous year or a safe home. This workshop will teach you how to make a hand-made doll that brings fortune and prosperity. Learn from Sanina, who brought this skill when she immigrated to Canada in 2014.



*Presented in partnership with Manitoba Craft Council with the support of Winnipeg Councillor Mike Pagtakhan, the Ethnocultural Community Support Program and the Aboriginal Cultural Initiatives Program at the Province of Manitoba, Westwood Collegiate Youth in Philanthropy (The Winnipeg Foundation), the Assiniboine Credit Union, and the University of Manitoba Women's and Gender Studies Department.*

## MAWA's Over the Top Art Auction and Cupcake Party is back!

This year will be better than ever, with some exciting changes! Artists will set minimum bids on their work, at any amount above \$50. We want to ensure that art is auctioned for an appropriate value. If you love MAWA and want to support it, please consider donating artwork. You don't have to be a MAWA member and we welcome pieces by artists of all genders, in all media. Please email [info@mawa.ca](mailto:info@mawa.ca) and let us know you will be contributing. Then fill out an artist contract (available on our website) and drop it off with your work at 611 Main Street. MAWA accepts donations:

Wednesday, March 1 from 10am-6pm

Thursday, March 2 from 10am-6pm

Friday, March 3 from 10am-6pm

Wednesday, March 8 from 10am-8pm

Thursday, March 9 from 10am-6pm

Friday, March 10 from 10am-6pm

Contributing artists receive a ticket to the event, a tax receipt equal to the amount paid for their artwork and our eternal thanks! All proceeds go towards programming at Mentoring Artists for Women's Art and contribute over 10% of MAWA's annual budget.

If you are a cupcake baker, please consider making a dozen or two—our hungry auction attendees will love you for it. Email us at [mawacupcakes@gmail.com](mailto:mawacupcakes@gmail.com) to let us know if you intend to bake. All cupcake donors will receive a free ticket to Sunday's event and will be entered into a draw to win a thank you prize. Plus there will be a prize for the most creatively decorated cupcake!

We look forward to seeing you March 24-26. Great art and cupcakes ... how can you resist?



So much great art to bid on at Over the Top, March 2016. Photo by Lindsey Bond.

### Opening Party and Bidding Begins

**Friday, March 24, 2017, 6-10pm at MAWA Free!**

Join us at MAWA and the Edge Gallery to experience over 150 artworks from some of Manitoba's finest artists. This opening night celebration is free and open to all, and features DJs Young Vieve (Genevieve Collins) and Propoliz (Liz Shearer) and a signature cocktail by the Roost's magic mixologist, Elsa.

If you want to bid, Over the Top tickets will be available for \$10. You can also check out the amazing raffle baskets and purchase raffle tickets. You do not have to be present on Sunday to secure an artwork with the highest bid or to win a raffle basket. Start the bidding on Friday night and enjoy the party!

### Bidding Continues

**Saturday, March 25, 2017, noon-5pm Free!**

Bid high and bid early to ensure you get that beautiful piece of art that will otherwise haunt your dreams! Or just come to admire the works of so many artists, together at last. The MAWA Over the Top Art Auction is arguably the biggest group show in the city.

Remember, if you want to bid, tickets are \$10. Again, you do not have to be present on Sunday to secure an artwork with the highest bid or to win a raffle basket. Beat the crowds and check it out on Saturday.

### Over the Top Art Auction and Cupcake Party Bidding ends with all-you-can-eat cupcakes!

**Sunday, March 26, 2017, 1-5pm**

**First lot closes at 3pm**

**\$10 advance tickets, \$12 at the door**

Finally! The art event of the year! Munch as many cupcakes as you can handle, quaff a beverage, buy tickets for MAWA's fabulous raffle baskets and bid on work by artists such as Yvette Cenerini, Lisa Wood, Robert Sim, Diane Whitehouse and many, many more. You might discover an emerging artist who will be the next art star to come out of Winnipeg!

Great art and cupcakes ... how can you resist?

## Thank You to all of our recent donors. We really appreciate your support

Anonymous, Sharon Alward, John Anderson (a gift for Briony Haig), Francesca Carella Arfinengo (in honour of Cathy Auld), Colette Balcaen, tamara rae biebrich, Joanna Black, Eleanor Bond, Pat Bovey, Carol Budnick, Yvette Cenerini, Susan Close and Richard Holden, Barbara Cosman, Roewan Crowe, Dena Decter, Louise Duguay, Helene Dyck, Christine Fellows and John K. Samson, Barb Findley, Elvira Finnigan, Lori Fontaine, Gayle Freed, Lois Friesen, Janet Gould, Sonia Grabowski, Briony Haig, Katie Haig-Anderson, Pat Hardy, Kristina Karlsson, Val Klassen, Wanda Koop, Tracy Peters, Susan Prentice, Willow Rector, Olena Sanina, Marilyn Schick, Jon Sigurdsson Chapter IODE (in honour of Helen Granger Young), Reva Stone, Tammy Sutherland and Dave Dyck, Gaëtanne Sylvester, Treasure Waddell, Meeka Walsh, Tricia Wasney, Eleanor Wiebe and Diane Whitehouse

*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.*

## Artist Teachers Group

**Mondays: March 6, April 3 and May 1, 2017, 6:30-9pm at MAWA**  
**Facilitated by Dawn Knight**  
**Free for MAWA and MAEE members! All woman-identified and non-binary artist educators welcome**

Are you an artist and educator who spends all of your energy facilitating other peoples' work? Have you started to lose your own practice? Are you willing to commit to professional and creative growth? Check out our website at [mawaartistteachers.weebly.com](http://mawaartistteachers.weebly.com). Meet with other women and non-binary visual artists who work in education to develop your skills as an artist. Monthly meetings focus on critique of each other's work, professional practice workshops led by working artists, exhibition preparation, and meaningful peer support regarding what it means to be a teacher AND an artist.



The packed Artist Teachers Group opening for exhibition *rock/paper/scissors*, with the work of Colleen Leduc in the foreground, November 2016

## Cross-Cultural Beading Group

**Mondays, every other week, 7-9pm at MAWA**  
**Free! No need to register, just come!**

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.

March 13: Carole Frechette (Métis beading)

March 27

April 10: Helen Mcleod (Peyote Stitch)

April 24: potluck year-end meeting



A busy Beading Group, January 2017

## Figure Drawing

**Tuesdays: April 18 and May 23, 2017, 7-9:30pm at MAWA**  
**Facilitated by Louise Duguay**  
**\$10. All woman-identified artists welcome**  
**Sponsored by Keith Oliver**

Do you miss drawing live models? Want to practice drawing the human body but need the time and space? 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 7pm for quick gesture drawings followed by longer poses. Participants are asked to bring their own materials. Drawing boards are provided.



Figure Drawing, drawing up a storm! November 2016

**NEW!**

## Indigenous Feminisms

**Facilitated by Sylvia Dreaver**  
**Thursday, April 20, 2017, 7-9pm at MAWA**  
**Free! All woman-identified Indigenous people welcome**

Indigenous Feminisms endeavours to be a space for critical dialogue related to Indigenous feminism, traditional knowledge and how it connects to Indigenous artistic practices. Be a part of the ongoing conversation and help shape the direction of this dynamic new group. Activities could include analysis of readings, gallery-going, critique, collaborative art projects, interventions and activism and will be determined by the participants.

**NEW!**

## Young Radical Artists at MAWA

**Facilitated by Stacey Abramson**  
**Wednesdays: March 15, April 19 and May 17, 2017**  
**6-8pm at MAWA**  
**Free! All girls and non-binary teens welcome**

Are you a young feminist looking to improve your artmaking, learn more about art and do more in the Winnipeg art community? Would you love to connect with other young feminists in the city to create radical and positive art together? Are you between 14-18 and in high school? For more information and to indicate your interest, contact group facilitator Stacey Abramson at [stacey.abramson@7oaks.org](mailto:stacey.abramson@7oaks.org).

**Note: Flock Art Collective is currently on a break and Crit Club is being reimagined as a new program, Tough Love (an opportunity to get feedback from guest curators and critics on a first-come, first-served sign-up basis). Watch the fall newsletter for details!**

## 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 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, Artist Mothers at MAWA.

## iPhone Photography

with Sharen Ritterman

Wednesday, March 1, 2017, 6:30-9pm at MAWA

Sharen Ritterman uses advances in camera technology on the iPhone and iPad in her work. She will share the many apps that can be used with these mobile devices to create the new medium commonly known as "iPhoneography." This art form uses apps to edit and manipulate digital photos to create works of art. Please bring your iPhone or iPad.

## Visiting Artist Myrel Chernick

Wednesday, April 5, 2017, 6:30-9pm at MAWA

As part of her visit to Winnipeg, New York multi-media artist, author and curator Myrel Chernick will join our meeting for a group critique. Chernick, editor of the book *The M Word: Real Mothers in Contemporary Art*, is an artist mother whose long and varied career features work about the maternal experience.

Friday, April 7, 2017, noon-1pm at MAWA

Check out details regarding Chernick's Frist Friday lecture on page 2.

Saturday, April 8, 2017, 2-3pm at MAWA

Artist talk about Myrel Chernick's own practice in video, installation and text-based works. Everyone is welcome: artist mothers and non-artist-mothers alike!

Myrel Chernick grew up in New Jersey with parents who were born and raised in Winnipeg. At the age of nine she traveled to Paris for a year, discovering culture, history, literature, art, food and beauty. This formative experience fuelled her determination to leave the suburbs and live a different life. Chernick's fascination with language began with her experience of learning French that year.

She went on to study art, receiving her MFA from the School of the Art Institute of Chicago after participating in the Whitney Museum Independent Study Program in New York City. Influenced by the conceptual art she saw around her, she sought to combine her love of literature and writing with light-filled installations. She began adding short phrases to her installations in 1977, inspired by her interest in women, her focus on the spaces between the words and the austere but sensuous language of Marguerite Duras. Living in New York, Chernick has continued to work with projections and multi-media installations, single channel video and photography. She spends as much time in Paris as she possibly can, and is currently writing and illustrating a hybrid novel that takes place in her favourite city.



Artist Mothers at MAWA Holiday Collage Party, December 2016

## Group Exhibition in May

The annual Artist Mothers at MAWA group exhibition will be held in MAWA in May.

Drop off artwork on Wednesday, May 3 from 4-6pm.

Hang work on Wednesday, May 3 from 6-9pm.

Opening on First Friday, May 5 at 5pm.

See page 3 for exhibition details!



Myrel Chernick, *Mommy, Mommy*, video, 1995



2016/17 Foundation Mentorship Program group, September 2016

## Call for Submissions

**Year-long Mentorship Program, Sept 2017 – Sept 2018**

**Application deadline: Friday, April 28, 2017 at 4pm**

**For all women-identified visual artists**

The Foundation Mentorship Program (FMP) has been the core of MAWA's activity since 1985. It is offered each year because it is so effective in helping participants in their journey toward being professional artists. Many women who have gone through the FMP describe it as having been "pivotal," "transformative" and "life changing." It is designed to help women in the visual arts develop skills and define their decision-making philosophies and to provide access to the information, resources and support they need to realize their goals.

How does it work? The FMP is a year-long program in which established artists share their experience with developing artists. Mentors meet individually with their mentees for 4 hours per month, and the entire FMP group meets for 3 hours per month for critiques, discussion, gallery visits and other activities.

Applicants are selected based on the quality and potential of the artwork submitted, the emerging artist's willingness to dedicate time to the program, and the mentor's ability to work with the emerging artist because they share a medium or conceptual interest. Mentors choose mentees who they feel they can help. Potential mentees of all adult ages and backgrounds are encouraged to apply. Successful applicants will be charged a \$300 fee for the program. There is no fee to apply, although you must be a MAWA member. Students are not eligible.

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

### **Foundation Mentorship Program Info Session**

**Thursday, April 6, 2017, 7-9pm at MAWA**

**Free!**

A free information session to find out everything you have always wanted to know about the FMP, hosted by former mentor Shawna Dempsey, FMP Coordinator Sylvia Dreaver and past FMP mentee Alison Davis! Can't make it? Contact Program Coordinator Sylvia Dreaver at 204-949-9490 or [programs@mawa.ca](mailto:programs@mawa.ca) with questions.

### **To apply for the Foundation Mentorship Program:**

Please email a single pdf document containing:

- a letter outlining why you want to participate in this program and what you hope to achieve through mentorship (make sure the letter also includes information regarding how we can contact you by phone, email and post); please also describe your artistic practice (if English is not your first language and you would like to apply verbally, please call the office and we can make accommodations)
- an artist résumé (maximum three pages)
- up to 20 embedded jpg images of your artwork or links to up to 10 minutes of video captioned with titles of the work, the media, date completed and dimensions

If you are not already a member, please also submit a MAWA membership form and payment. MAWA membership costs \$15 for underwaged persons and \$30 for others. Applications are due at MAWA by Friday, April 28 at 4pm. Email applications to [programs@mawa.ca](mailto:programs@mawa.ca) and put "FMP" in the subject heading.

## The 2017/2018 Mentors

MAWA mentors are respected for their artistic production locally, nationally and internationally. They are connected to the art world. They know how to share information and skills. They communicate effectively. They are committed to building community. We are pleased to announce that the following artists will each select two mentees to work with in the upcoming year:

### Sharon Alward



Originally trained as a painter, Sharon Alward is a video and performance artist whose creative work spans over 30 years. Alward utilizes video, performance, installation and ritual as sites for transformation to subvert social constructs, cultural norms and collective memory and to transcend suffering by providing opportunities for wholeness and healing. She is interested in the activist role of the artist. Alward has exhibited throughout Canada, the US and Europe and has been featured at the Liverpool Tracey Biennial, LACE in Los Angeles, the American Film Institute, Western Front and the National Screen Institute.

She is a Full Professor at the University of Manitoba, School of Art.



Sharon Alward, *Zuma*, video/performance, 2012

### Chris Cooper



Chris Cooper is a multi-disciplinary artist working in sculpture, installation, drawing and painting. Most frequently, Cooper works with clay and metals and she has built her own equipment to cast bronze. She has also created public art commissions and has curated community projects and exhibitions. Her work often explores tensions between humans and their environment. Cooper's previous positions include instructor for the AGSM and Art City, artist-in-residence at Red Deer College and Carberry, and mentor for MAWA's Mini-Mentorship and Manitoba Arts Network's Rural Arts Mentorship Program.

She is currently the Manager of Educational Programming at Art Gallery of Southwestern Manitoba. Cooper has exhibited locally and nationally and her work is held in the Winnipeg Art Gallery collection. She is the recipient of the Brandon Neighbourhood Renewal Corporation Award (2016) and is currently co-curating a public art project in downtown Brandon.



Chris Cooper, *Oliver*, cast bronze and mixed media, 2010

### Jaimie Isaac

Jaimie Isaac's curatorial practice focuses on Decolonization: mapping the agency and aesthetics of Indigenous Curatorial Praxis within contemporary Canadian art. She is currently the Winnipeg Art Gallery's Aboriginal Curatorial Resident and has created exhibits including *BoarderX* and *We Are on Treaty Land*. She has also worked in art collections management, arts education and workshops and held various roles in art administration. Working in these diverse areas has informed and influenced Isaac's career as a freelance curator and interdisciplinary artist. She has published essays, presented at national and international conferences, participated in artist residencies and collaborated, curated and exhibited work nationally. Isaac is a former MAWA mentee and a founding member of The Ephemerals Collective, an all-female Indigenous arts collective.



Jaimie Isaac with the work of Vernon Ah Kee at the Winnipeg Art Gallery, photo by David Lipnowski

### Jennie O'Keefe (aka Jennie O)



Jennie O'Keefe is a self-taught interdisciplinary artist who is an alumna of MAWA's Foundation Mentorship Program and holds a degree in anthropology. Tongue-in-cheek at first glance, her work invites the viewer to critically respond to gender, social and family roles, human vs. animal, the environment, culture and identity. She is best known for her dolls created in a variety of media, which combine biography, myth and folklore. O'Keefe is workshop facilitator for the Youth Outreach Program at Martha Street Studio and an artist with Artist in the Schools. She has orchestrated large and small community engaged art projects in Winnipeg, northern communities and the US, and has exhibited locally, nationally and internationally.



Jennie O, *Finding Acadia*: "Ton car é ti en pretty good shape?," mixed media, 2016

## Passings—Linda Fairfield



Linda Fairfield demonstrating the art of botanicals at MAWA, June 2016

Linda Fairfield, a Winnipeg artist whose elegant demeanour belied her gifts as a wise-cracking dame, has died at the age of 77. She was MAWA's 19th member, joining the organization on December 13, 1984. She remained active in MAWA for 32 years, and in June of 2016 she taught MAWA's sold-out Botanicals Workshop.

Fairfield was an accomplished Mahjong player, gourmet cook and painter of flora and fauna. A thorough naturalist, she kept found specimens of birds and small mammals in her freezer next to bundt cakes and almond soup. However, she is best known as an exquisite illustrator of Manitoba botanicals. For four months each summer, she retreated to her cottage at Delta Beach where her goal was to create paintings of each plant species in Manitoba, hundreds of which she could identify by name, on sight. She described the creative process as intense: "I have to get into a deep meditative state to make each tiny stroke of the brush or pencil perfect before the plant starts to wilt." Many of her illustrations can be found in the Manitoba Museum's guide, *Wildflowers of Churchill*. For years, her celebrated botanicals held pride of place at the Assiniboine Park Conservatory café. Fairfield called her diverse body of work *The Garden*.

After earning her Interior Design degree at the University of Manitoba in the 1960s, Fairfield and her husband Les Stechesen moved to England for a year. Upon their return, Fairfield began to teach generations of students the art of architectural rendering at her alma mater. A dedicated volunteer, Fairfield was twice on the Board of Mentoring Artists for Women's Art, and was a founding member of the Save the Eaton's Building Coalition and Women in the Arts. Many cultural groups benefitted from her financial and artistic donations. Throughout the years she was a regular attendee of Camp Wannakumbac "Art Camp" at Clear Lake and in 2013 she was a mentor in MAWA/Manitoba Arts Network's Rural Arts Mentorship Program in the Interlake.

In recent years, Fairfield worked on documenting and appraising her impressive oeuvre of botanicals. Her dream was to build herself a wing on the Pavilion Gallery, "so there would be at least one woman who isn't a teenager with little boobies pointing to the sky among all those wrinkly old men!"

Linda Fairfield continued to teach and paint until the end of her life. She was surprised and angry at her final diagnosis, and in her typical wry and refined manner said "Phooey" to the disease that took her. She will remain funny, beautiful and inspiring in our memories: a mentor, friend and artist.

—Bev Pike

## MAWA's Resource Library

Did you know that MAWA has a Resource Library, specializing in books about women artists, specifically Canadian women artists? And that MAWA members can sign out as many books as they like for as long as they like? Better yet, that you can search MAWA's collection on-line through the MAWA website, at <https://mawa.ca/about/resource-library/>? The weather is still perfect for cozying up with a good art book, so come get one at MAWA!

## Portable Wheelchair Ramp

Manitoba Artist-Run Centres Coalition has purchased a portable wheelchair ramp that can be borrowed, free of charge, by any arts centre member. It is lightweight, compact and easy to use, and can span up to three steps. If you would like to borrow it, please contact Elise Nadeau at The Edge Gallery at 204-947-2992.

## 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](mailto:dempsey@mawa.ca). Each participating artist is responsible for installing their own work and no artist fees are paid for this opportunity.



Joanna Black installing her Tiny Gallery exhibit of *Rebounds + Resonances* in Ivory Towers, January 2017



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## Wiki Edit-a-thon

with Lindsay Joy  
 Saturday, March 4, 1-4pm at MAWA  
 Co-presented with the Manitoba Architecture Foundation

Wikipedia's gender trouble is well-documented. In a 2011 survey, the Wikimedia Foundation found that less than 10% of its contributors identify as female. The reasons for the gender gap are up for debate—suggestions include leisure inequality, how gender socialization shapes public comportment and

the sometimes contentious nature of Wikipedia's talk pages—but the practical effect of this disparity is not. Wikipedia content overwhelmingly focuses on men and their accomplishments. Women artists in particular are woefully underrepresented and women of colour artists even more so.

Let's change that! Join MAWA for a day of communal updating of Wikipedia, particularly entries on subjects related to art and feminism. Facilitator Lindsay Joy will provide a tutorial for the beginner Wikipedian and technical help along the way. MAWA's library is a treasure-trove of information about women artists who should have Wiki entries. We will also be creating pages about women architects. Bring your laptop, power cord and ideas for entries that need updating or creation. We invite people of all gender identities and expressions. Come celebrate International Women's Day by making a positive difference! No need to register, just show up!



## Contract Law for Artists

with Julia Ryckman  
 Wednesday, May 10, 7-9pm at MAWA

Julia Ryckman will be presenting a primer on contract law: how to understand the contract you are being asked to sign and what you need to know to negotiate a mutually beneficial agreement. She will discuss key points, including payment requirements and what to do if someone "needs to get out".

Ryckman is articling at Pitblado LLP and is expecting to be called to the bar in June, 2017. Passionate about the arts, she is a performing musician, composer and Vice Chair of the Board of Directors for Video Pool Media Arts Centre.

## Wills for Artists

with Bob Fabbri  
 Thursday, May 18, 7-9pm at MAWA  
 with the support of The Winnipeg Foundation and Volunteer Lawyers

Have you been putting off drawing up a will? Not sure where to begin? Worried what will become of your artwork and the financial implications for your heirs? Wonder how to select an executor? Interested in learning how bequests work?

Join us for an information session led by a local lawyer. Bring all of your questions and begin to prepare your estate.

## Focussed Mentorship in *Developing a Body of Work*

with Diana Thorneycroft  
 Wednesdays, April 26, May 24 and June 28, 2017, 7-9:30pm at MAWA  
 Free to apply; \$50 enrollment fee. For MAWA members only  
 Application deadline: Thursday, April 13 at 4pm



Does it seem like you make a bit of this, a bit of that, in different media and styles, all of it focussed on different concerns? No idea how to pull it all together? Diana Thorneycroft will discuss the importance of developing a coherent body of work and will work with participants on honing in the core of their practices. This focussed mentorship for women-identified artists will help you dig more deeply into your work. It will also be extremely valuable for anyone proposing a solo exhibition or applying for funding.

Diana Thorneycroft has exhibited across Canada, the US and internationally. Her work can be found in numerous public and corporate collections including the Art Gallery of Alberta, the Bank of Montreal, the McMichael Canadian Art Collection, the National Gallery of Canada and the Winnipeg Art Gallery. Thorneycroft was a sessional instructor at the University of Manitoba's School of Art from 1984 to 2010, and has taught workshops rurally and nationally.

### To apply for a Focussed Mentorship:

Please email a single pdf document containing a paragraph describing your practice, why you want to participate in this program and what you hope to achieve through the focussed mentorship (if English is not your first language and you would like to apply verbally, please call the office and we can make accommodation) and 10 embedded jpg images of your artwork or links to up to 5 minutes of video captioned with titles of the work, the media, date completed and dimensions.

If you are not already a member, please also submit a MAWA membership form and payment. MAWA membership costs \$15 for underwaged persons and \$30 for others. Applications are due at MAWA by Thursday, April 13 at 4pm. Email applications to programs@mawa.ca and put "Focussed Mentorship" in the subject heading.

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Batik participants creating in wax, January 2017



Crit Club participants engaging deeply with the work, February 2017



Danielle Fenn and Zana Marie Lutfiyya's First Friday lecture, *Picturing Disability*, December 2016



An animated conversation regarding primitivism lead by Serena Keshavjee (left) at Theory and Beer, January 2017



Jess MacCormack (left foreground) in performance as *Desarch Reapartment*, First Friday February 2017



Novice Pucker Toe Moccasin makers at a workshop led by Joanne Soldier, December 2016



Ukrainian Loom Beading taught by Ganna Glibka (standing) and Olesya Hlibka, November 2016



Jennine Krauchi teaching MAWA's immensely popular Crafternoon in Two-Needle Beading at Neechi Commons, January 2017: 66 participants and another 75 turned away.



Sarah Crawley teaching a Bootcamp about bios, artist statements and cv's, November 2016



tamara rae biebrich (speaking, right) and Tricia Wasney leading a Bootcamp about the Winnipeg Arts Council's WITH ART Program, November 2016

# The Infinite Mix

by Dagmara Genda



London's Hayward Gallery's year-end offsite video show, *The Infinite Mix*, was a fitting farewell to 2016. With its blur of found and staged images, entertainment and contemplation, the exhibition set a foundation for a new year where concepts like "post-fact" already enjoy regular circulation. The only characteristic linking the videos together was their use of image and sound, which owed much to the online mash-up. In this way the show seemed possible only after YouTube, whose advent, along with social media, has created a panoply of competing voices and perspectives. This discursive cacophony is reflected by the pop-up gallery location itself—a Brutalist building undergoing renovation located on the iconic "Strand." Nestled amidst naked drywall and metal beams, the videos spread over three floors as well as to the musty dank of the parking garage. One often encountered the works unexpectedly, at times jarringly, creating an atmosphere of discovery and confusion, as well as entertainment.

Of the ten videos, two acted as bookends to this wide-ranging show. The first, and perhaps the highlight, was Ugo Rondinone's *THANX 4 NOTHING*, an immersive installation featuring iconic beat poet John Giorno reciting a poem written on his 70th birthday. Four projections surround the viewer with countless televisions lining the borders of the room. On every screen Giorno is pictured from a different angle. The abrupt cutting keeps pace with Giorno's characteristic spoken word style while the David Lynch-like music creates an ominous soundscape. Giorno performs barefoot in a tuxedo—sometimes black, sometimes white—and is theatrically spotlighted against an opaque background. The pristine theatricality, coupled with the poem's content, makes the piece seem like an eulogy. Unintentionally, it also feels like a valediction to the world of 2016, a time before the US Trump presidency and its looming after-math. "America, thanks for the neglect," proclaims Giorno, "...thanx 4 nothing."

Where Rondinone struck an elegant balance using John Giorno's cheeky wit to oscillate between meaning and the lack thereof, the other works tipped into provocative territory that sometimes seemed voyeuristic and superficial. The work that moved furthest in that direction was Cameron Jamie's *Massage the History*, a surreal combination of found footage and performance documenting an Alabama sub-culture of male erotic living room dancing. Jamie is known for exploring fringe rituals of suburban American culture. This particular video felt disconcertingly voyeuristic not only for the blandly proper suburban interiors, which felt obscenely exposed, but because the culture was exclusively black. Set to the *Sonic Youth* song of the same title, young African-American men grind their groins into plush wall-to-wall carpeting, caress the curved surfaces of living room furniture and rhythmically thrust their pelvises around a Christmas tree. Tropes of propriety and respect are mixed with bizarrely insular eroticism.

In between these two poles is a work by British artist Jeremy Deller and Paris-based Argentinean choreographer Cecilia Bengolea. Their collaboration functions as a counterpoint to Jamie's work. Instead of grinding men we are presented with a typical view of twerking women, though also with a surreal twist. *Bom Bom's Dream* documents the participation of a Japanese woman, Bom Bom, in a Jamaican dancehall scene. Coupled with kitschy dream sequences depicting, amongst other things, Bom Bom being eaten by a giant talking iguana, the video shows the dancer (who in Japan works as a children's book illustrator) performing acrobatic feats alongside Jamaican women.

And though I later learned that the choreographer Bengolea met Bom Bom through her own participation in dancehall, I nevertheless felt that the culture was presented to me, a European, as a surreal, exotic and even downright *weird* spectacle. Although Deller describes in an online interview the surprising lack of misogyny in a dance culture that focuses almost solely on a woman's behind, the camera's eye, with its intermittent CGI animations, bordered on mockery.

For Deller and Bengolea, the exotifying effects of the European gaze have already functioned as a point of convergence. Their 2015 collaboration *Rythmass Poetry* depicted an older rich French man narrating a self-mocking dialogue as he swims in his pool, watches the Tour de France on television and observes black women, dressed for the dancehall, twist and twerk on his lush green property. At the end of the video one of the women places a cover on his pool while he is still swimming. It is unclear to me whether *Bom Bom's Dream* had a similar point of contrast or whether it simply indulged in wholesale fun and curiosity.

In contrast, Rondinone's work emanated a sense of intimacy—Giorno is his lover as well as an iconic part of the artistic tradition in which he engages. The other two works presented non-European cultures, perhaps often marginalized cultures, as mesmerizing spectacles. As such, intimacy and ownership of a particular tradition played no role. Jamie's use of an art-punk soundtrack distanced the images with a sense of cool, perhaps all-too-cool, irony. Further research online did nothing to dislodge this impression. An interview with Jamie revealed that he discovered this sub-culture as he searched YouTube for gang member self-documentation. He became immediately fascinated. Later I came across enthusiastic reviews of *Massage the History* from Harmony Korine, whose film *Trash Humpers* superficially parallels Jamie's work and, in the light of this comparison, also detracts from it.

Like Jamie's research, my Google search became an immersion into the infinite mix of YouTube recommendations, which eventually proposed the latest in home vomiting videos. During the process I felt the same as when viewing *Massage the History*: a titillating sense of embarrassment for sitting alone and watching people perform private acts, even though they knowingly uploaded them online. As I continued to watch related videos, I saw recordings that could have just as easily found their way into *The Infinite Mix* had they had the support of a major gallery or if the recommendation algorithm was commissioned as curator.

In the end, I am left with questions about what I saw, though not questions that the artworks necessarily raised. I cannot decide if Rondinone's work leaves artistic values safely intact, while Jamie subverts them. Or perhaps the latter work eroticises the subject at a voyeuristic remove—and through the gallery structure legitimises this gaze—while the former intimately engages its artistic foundation. Similarly, I don't know if following Bom Bom's "fantastic adventures," as the advert describes, is only more interesting than YouTube dancehall videos by virtue of the Japanese dancer's well-cultivated slapstick appeal, or does it perhaps show us a fantastical case of cross-cultural pollination. The ambiguity left by these works, and their relation to each other, may very well be their strength. Though softened by their entertaining appeal, the works begged the question of how we can position ourselves in relation to our culture, as well as the cultures of others. As for the exhibition as a whole, it had an addictive quality not dissimilar from browsing the internet—pathos juxtaposed with farce, the same way cat videos find their way beside the latest terror attack—leaving me to feel simultaneously overwhelmed and strangely undernourished.

*Dagmara Genda is a Polish-Canadian artist and writer currently living in Berlin.*

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MAWA Board and Staff met to envision the next 10 years, December 2016. Back row left to right: Gwen Armstrong, Gurpreet Sehra, Megan Krause, Mariana Muñoz, Val Klassen, Alanna Yuen, Shawna Dempsey, Alison Davis and Noor Bhangu. Front row left to right: Colleen Leduc, Queti Azurin, Lindsey Bond, Hazel Venzon, Sylvia Dreaver, Jen Smith and Dana Kletke.

## MARCH

Wed, Mar 1, 10am-6pm	<b>Over the Top artwork drop-off begins</b>	Sat, Apr 8, 2-3pm	<b>Artist Talk</b> Myrel Chernick (NYC)
Wed, Mar 1, 6:30-9pm	<b>Artist Mothers at MAWA</b> Sharen Ritterman: <i>iPhone Photography</i>	Mon, Apr 10, 7-9pm	<b>Cross-Cultural Beading Group</b> guest Helen Mcleod (Peyote Stitch)
Fri, Mar 3, noon-1pm	<b>First Friday Lecture</b> Roewan Crowe, Doris Difarnecio, Christina Hajjar, Monica Martinez, Helene Vosters: <i>CONSTELACIONES Artist Collective</i>	Tues, Apr 18, 7-9:30pm	<b>Figure Drawing</b>
Sat, Mar 4, 1-4pm	<b>Wiki Edit-a-thon</b>	Wed, Apr 19, 6-8pm	<b>Young Radical Artists at MAWA</b>
Mon, Mar 6, 6:30-9pm	<b>Artist Teachers Group</b>	Thurs, Apr 20, 7-9pm	<b>Indigenous Feminisms</b> group for Indigenous women artists and curators
Fri, Mar 10, 10am-6pm	last drop-off day for Over the Top artwork donations	Mon, Apr 24, 7-9pm	<b>Cross-Cultural Beading Group potluck</b>
Sat, Mar 11, noon-4pm	<b>Craftstravaganza</b> Maryanne Venzon: <i>Chinese Knots</i> Donna Bear Glover: <i>Buffalo Rawhide Pouches</i> Fang Wang: <i>Knitting and Crochet</i> Olena Sanina: <i>Ukrainian Dolls</i>	Wed, April 26, May 24, June 28, 7-9:30pm	<b>Focussed Mentorship</b> Diana Thorneycroft: <i>Developing a Body of Work</i>
Mon, Mar 13, 7-9pm	<b>Cross-Cultural Beading Group</b> guest Carole Frechette (Métis beading)	Thurs, Apr 27, 6:30-8pm	<b>Theory and Beer</b> Lindsey Bond: <i>Decolonizing Photographs</i> at the Legion, 227 McDermot Ave.
Wed, Mar 15, 6-8pm	<b>Young Radical Artists at MAWA</b> teen group	Fri, Apr 28, 4pm	Foundation Mentorship Program application deadline
Fri, Mar 24, 6-10pm	<b>Over the Top Art Auction opening party</b>	<b>MAY</b>	
Sat, Mar 25, noon-5pm	<b>Over the Top Art Auction bidding continues</b>	Mon, May 1, 6:30-9pm	<b>Artist Teachers Group</b>
Sun, Mar 26, 1-5pm (first lot closes at 3pm)	<b>Over the Top Art Auction and Cupcake Party</b>	Fri, May 5, noon-1pm	<b>First Friday Lecture</b> Andrea Oliver Roberts: <i>Sound, the Voice and Loss</i>
Mon, Mar 27, 7-9pm	<b>Cross-Cultural Beading Group</b>	Fri, May 5, 5-9pm	<b>Like Mother, Like Child opening</b> Artist Mothers at MAWA Showcase (continues Wed-Sun until May 28)

## APRIL

Mon, Apr 3, 6:30-9pm	<b>Artist Teachers Group</b>	Wed, May 10, 7-9pm	<b>Contract Law for Artists</b> Julia Ryckman
Wed, Apr 5, 6:30-9pm	<b>Artist Mothers at MAWA</b> Myrel Chernick (NYC): group critique	Wed, May 17, 6-8pm	<b>Young Radical Artists at MAWA</b>
Thurs, Apr 6, 7-9pm	<b>Foundation Mentorship Program Info Session</b>	Thurs, May 18, 7-9pm	<b>Wills for Artists</b> Bob Fabbri
Fri, Apr 7, noon-1pm	<b>First Friday Lecture</b> Myrel Chernick (NYC): <i>Art, Motherhood and Ambivalence</i>	Tues, May 23, 7-9:30pm	<b>Figure Drawing</b>
		Thurs, May 25, 6:30-8pm	<b>Theory and Beer</b> Valérie Chartrand: <i>Bees in Art</i> at the Legion, 227 McDermot Ave.