



Some of the Artist Mothers Group with Shayani Ann Turko (right) exploring photographing with light, led by Carolina Aranceda (with camera), January 2018

## CURATOR-IN-PROCESS: Towards Discovering a Collaborative Curatorial Practice

The act of curating is one of caring. Stemming from the medieval Latin word *curatus*, the word was first applied in medieval Europe in the context of religious clergy who were tasked with the sacred charge of caring for the spiritual well-being of their parish. However, with the rise of secularism and the institution of museums, this sacred charge was transferred to lay individuals and sites where the material culture of Europe was preserved and displayed to demonstrate the imperial power and cultural dominance of European nation-states. Thus, in the 18th and 19th centuries, the role of the curator involved overseeing, managing and guarding public and private collections. With time, the mandate and focus of these sites of power have shifted from the initial object-centred collections to sites of experience and entertainment; alongside this, the role of the curator has evolved from caregiver of artworks to facilitator of experiences and promoter of artists.

The evolution of the role of the curator described above is only a brief and very broad summary of a complex field—a fact that I am currently learning as a curator-in-training completing my master's degree at the U of W. As part of my practicum, I have been given the opportunity to curate an exhibition in partnership with the Artist Mothers at MAWA in May 2018. While the theoretical foundation I receive at university bolsters my knowledge base, it is this hands-on experience that allows me to discover the curatorial principles and approach that best reflects my particular positionality and perspectives. In other words, this practicum is where I will discover who I am as a curator.

I am a woman from a visible minority whose first home is not Canada. The messiness of identity politics is real. It is ongoing. The

complexity and dilemma of my transnational identity is further heightened as it takes place within the broader framework of the Indigenous projects of decolonization and sovereignty, of which I am slowly gaining awareness. Being in-between cultures and identities is uncomfortable; yet hidden within the gift of discomfort is the capacity to be present to multivalent perspectives, the reminder of one's own partiality and limitations, and the knowledge of one's need of and interdependence with community.

To make things more interesting, I step into the role of curator as an artist—an artist-mother to be exact. I started my self-taught practice in the same year the Artist Mothers Group was established: 2010. Fast forward 8 years ... Now, as an artist-curator, my praxis veers toward the art of collaboration. In addition to the discomfort of liminality and the experience of being a cultural worker, one of the burgeoning principles in my practice is a shift towards a relationship-centred approach. As I step into the responsibilities of my practicum with a sense of curiosity and eagerness, I want to not only learn from the intriguing, thought-provoking, beautiful and whimsical work the artist-mothers have put together in previous exhibitions, i.e. *What's for Supper* (2015), *Winter Mothering* (2014), *Daily\*ness* (2013), but also get to know the stories, processes and artists behind the art. Through this approach, I hope to offer critical tools that help to collaboratively explore socio-political, in-between spaces of discomfort and otherness.

I look forward to the creative journey ahead with the Artist Mothers Group and the upcoming exhibition at MAWA in May 2018!

— Shayani Ann Turko, practicum student at MAWA

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**The Caroline Dukes Memorial Artist Talk**  
***Women, Strength, and Clay***  
 with Grace Han  
 Friday, March 2, 2018, noon-1pm at MAWA

What expectations of size and scale are placed on the work of women artists who create with clay? Ceramic artist Grace Han will examine how large ceramic works created by women are viewed and will explore the assumptions made of their creators. Is physical strength all that is required? Han will explore what fuels this creative process, beyond muscle and bone, and will present many examples of women who create large-scale ceramic works.

Grace Han is a ceramic artist originally trained in Seoul, South Korea. She received her Bachelor of Fine Arts from Dankook University, where she specialized in traditional Korean ceramic techniques and skills. She then worked for several years in one of the largest ceramic companies in Korea, building on her ceramics knowledge and experience outside of academia. She immigrated to Canada in 2011 and received her Master of Fine Arts from the U of M. She is now pursuing her career as a ceramic artist in Canada, her new home. She is a current mentee in MAWA's Foundation Mentorship Program.



Grace (Joo Young) Han, creating



***The Art of Aging***  
 with Janet Shaw-Russell  
 Friday, April 6, 2018, noon-1pm at MAWA

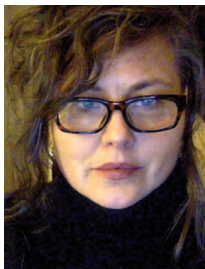
After reading *The Art of Aging: a Celebration of Old Age in Western Art*, Janet Shaw-Russell had questions. Out of the 114 art illustrations, why were only three created by women artists?

Who are contemporary female artists that choose aging as their subject matter? How do they portray the place of the elderly in society? Can we embrace aging through art? Shaw-Russell will discuss *The Art of Aging* and her research on the subject.

Janet Shaw-Russell's artistic focus is on transitions experienced by our aging population. Her solo shows have been exhibited in venues throughout the province, including the Art Gallery of Southwestern Manitoba and Martha Street Studio. Shaw-Russell is a Manitoba Arts Council Creation Grant recipient and was a MAWA Foundation Mentorship mentee in 2010-2011. She is a co-founder of *Drawn Together*, a women's art collective in western Manitoba.



Rosemarie Péloquin, *Rose Alba*, needle-felted wool bas-relief on birch bark backing, 2016



***Space as Material***  
 with Jake Moore  
 Friday, May 4, 2018, noon-1pm at MAWA

While immateriality, time and speed were the markers of the 20th century's surge to global capitalism, "the annihilation of space by time" predicted by Karl Marx has not come to pass. Looking to works like Rebecca Belmore's

*Biinjiya'iing Onji* and Douglas Gordon's *I Had Nowhere to Go: A Portrait of a Displaced Person*, Jake Moore will discuss how both critical spatial practices and new understandings of materiality are troubling the colonial present.

Jake Moore is an artist that works at the intersections of material, text and vocality. Moore considers her primary medium to be space; this expands the understanding of her artistic practice to include administrative projects and other acts of building capacity as a sculptural method—one that changes the form and volume of public spaces. She is currently a PhD candidate at McGill University.



Rebecca Belmore, *Biinjiya'iing Onji (From Inside)*, marble, 2017. Fabricated by the studio of Vangelis Ilias. Photo by mehrarchitekten.de/profil/



# Theory and Beer

at The Royal Canadian Legion, 227 McDermot Ave.



Kelly Campbell (third from right) leading Theory and Beer about artists and experts, January 2018

It's fun! It's theoretical! And you don't have to drink beer! MAWA presents informal critical discussions led by guest facilitators. Each meeting has a text-based focus, with pdfs or 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 6:15pm 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.

## Women's Art: Pakistan and The West

with Hassaan Ashraf

Thursday, April 26, 2018, 6:30-8pm



In "Guerrilla Girls: Feminist Art, Then and Now," Salima Hashmi explores the parallel histories of Western feminist visual art and women's art in Pakistan. As Hashmi writes, "There were, and continue to be, subversive undercurrents and covert acts of rebellion in the work of women artists [in Pakistan]. The body is still the site of rebellion, the covering and uncovering of which is fertile and convoluted." Not the feminism of middle-class white women, "their work continues to be entangled in the complication of being a female in

Pakistani society," often in the context of broader political struggles.

Hassaan Ashraf is a multidisciplinary artist from Lahore, Pakistan, who works in mediums ranging from video and photography to sculpture and Urdu calligraphy. They deal with themes of cross-cultural experience, diaspora, homesickness, culture shock, global culture, post-colonialism, political and cultural difference. To explore/express these ideas, they draw on their own experience as a Lahori who has never been a part of a diaspora, never lived as a minority, and never even been to a foreign country before coming to Winnipeg.

**Reading:** <http://www.artnowpakistan.com/guerrilla-girls-feminist-art-then-and-now/>

## Physical Texts

with Jennifer Still

Thursday, May 24, 2018, 6:30-8pm

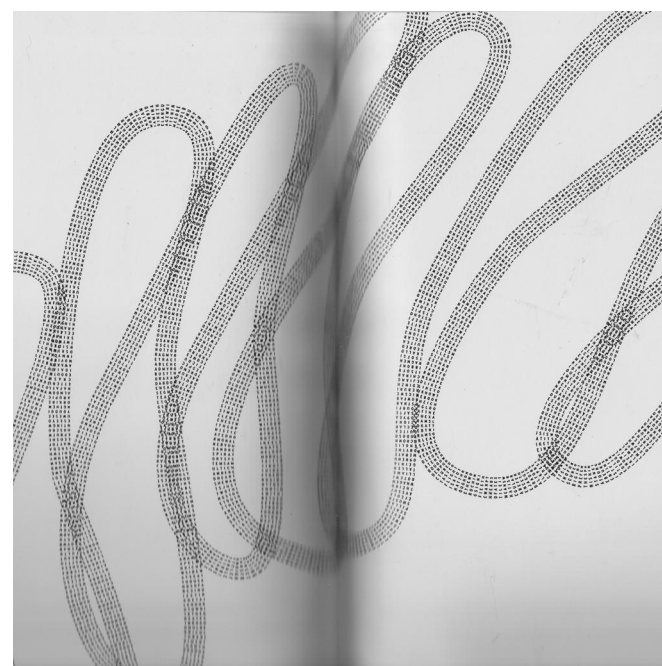


When does a word become its materiality and a materiality become its word? This Theory and Beer will be a discussion of the animated, three-dimensional, physical possibilities and artificial distinctions between text and the material world. The conversation will begin with a group reading from *Silk Poems* by Jen Bervin, an artist and poet whose research-driven interdisciplinary works weave together art, writing, science and life in a complex,

elegant way. Other matter-text fusions will include Laurie Anderson's "Chalkroom," Jen Bervin's *Tactile Language*, and the PBS Electric Company's "ING Song."

Jennifer Still explores the intersections of language and material forms. Her third book, *Comma* (2017), is a representation of silence and pause through poems assembled by hand. Still has mentored writers as Writer-in-Residence at the Winnipeg Public Library, the U of M, the U of W and the Banff Centre for the Arts. A mentee in MAWA's 2017 Foundation Mentorship Program, she recently projected a poem onto a planetarium dome, threaded a light beam out of a page and transposed a scroll over a prairie field. She is currently at work composing a book-length tactile poem using a light source, a honeybee text and a sewing needle.

**Readings/visuals** will be provided in hard copy that evening.



Jen Bervin, *Silk Poems*. Nightboat Books, 2017

# Craftstravaganza

Mega-Workshop in Traditional Craft Practices

Saturday, March 10, 2018, noon-4pm at MAWA

Free!

*Presented in partnership with Manitoba Craft Council with the support of Winnipeg Councillor Mike Pagtakhan*

Our much-anticipated 10th 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 backgrounds, genders, and ages welcome. The event will feature:



## Ukrainian Embroidery for Beginners with Iryna Deneka

Learn how to cross-stitch a simple, traditional pattern and take part in an ancient Ukrainian art form that has been passed from generation to generation for over 2,000 years. Embroidery is symbolic and connected to a great number of beliefs, myths and superstitions, including those regarding protection and fertility. It is

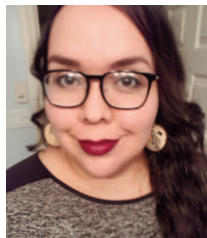
such a powerful tradition, it was suppressed under the Soviets. As a girl, Deneka learned to cross-stitch by copying patterns from blouses, tablecloths and pillowcases. Her first serious work was the rushnyk (towel) for her wedding. Currently, she works as a teacher in Seven Oaks School Division. She loves sharing her passion for traditional embroidery with her students and adults alike.



## Peyote Stitch Beading with Niamh Dooley

Niamh Dooley will be teaching the Peyote beadwork technique used on cylindrical objects such as fan handles, drum-stick handles and feather stems. The workshop will consist of applying this technique to contemporary items, particularly phone chargers and headphone cords. **Each participant will need to bring their own**

**cord to participate.** Beadwork will be placed around the ends of the cords to prevent fraying. Leather wraps around the desired area and seed beads create a simple design. Niamh Dooley is an Oji-Cree/Irish contemporary artist, who incorporates her heritage and interest in the relationships between Indigenous people, connecting them with traditional and contemporary materials and techniques. She is a recent graduate from the U of M BFA (honours) program and is pursuing a second degree.



## Sweet Grass Baskets with Jessie Jannuska

This workshop will show you how to make a small, sweet-smelling sweet grass basket. Sweet Grass is one of the four sacred medicines for First Nations, Inuit and Métis people. It is usually associated with the Prairies but is found in many different conditions, such as low

meadows, forest openings, along lake shores and in subalpine and alpine zones. Jannuska learned how to collect sweet grass from elder Frank Tacan and how to make sweet grass baskets from elder Julia Brandon and artist Peter Morin. She is a Brandon-based visual artist with Dakota, Ojibway and European ancestry who is in her final year of her degree at Brandon University.



## Crystal Bead Ball Earrings with Grace Ogunniyi

Large and colourful beads symbolize wealth and social status in many African societies. In Nigeria, beading is universally practised among the various ethnic groups; bead necklaces are worn by both men and women, and they come in many different styles and designs. Beaded crystal (Swarovski) jewellery makes any cele-

brant appear royal and elegant. In this workshop, participants will learn how to use 6mm crystal to make their own ball earrings. Grace Ogunniyi began beading many years ago in Lagos, Nigeria. She migrated to Canada in 2013 from Nigeria with her family and works as an accountant. She also sells her jewellery and has facilitated various events, such as the St. Amant Folklorama.



Ukrainian Embroidery



Peyote Stitch Beading

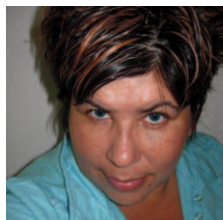


Sweet Grass Baskets



Crystal Bead Ball Earrings





## Ribbon Skirts

with Audrey Johnson

Saturdays, April 21 & 28, 2018, 1-5pm

at Canadian Muslim Women's Institute, 2nd floor, 61 Juno St.

\$50 includes all materials

*Presented in Partnership with CMWI/SewFair*

To register and pay, go to [mawa.ca/workshops/skills-workshops](http://mawa.ca/workshops/skills-workshops). Places are limited.

In the Anishinaabe culture, the skirt identifies women to Mother Earth. Women are required to wear a skirt during ceremonies. Today, we often see ribbon-decorated skirts worn outside of ceremonies by women of all cultures to honour who they are.

Join us to learn about this tradition that dates from the late-1700s and to create your own skirt. It is appropriate to be making these garments in the spring so they will be ready to wear at ceremonies, special events and pow wow.

On April 21, Audrey will talk about the skirt and have a small sharing circle, and then we will proceed to design and cut our skirts. On April 28, we will sew our skirts and add the ribbons.

Audrey Johnson is a member of the First Nation community of Michipicoten in Ontario. She was born and raised in Manitoba. She is the mother of two children and grandmother of six, and the owner of Aniwind Designs—a small business in Winnipeg that marries Anishinaabe and West Indies cultures. Her passions include photography, beadwork, sewing and other craft practices.



Ribbon skirts by Audrey Johnson

## Cross-Cultural Beading Group

**Mondays, every other week, 6:30-8:30pm at MAWA**

**Free! No need to register, just come!**

People of all backgrounds, ages and genders are 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, and some sessions feature a “guest beader” who has specific skills they are willing to share. The Cross-Cultural Beading Group will be meeting the following dates this spring:

March 12: guest beader Prairie Copenace (Designing Patterns)

March 26

April 9: guest beader Niamh Dooley (Peyote Stitch)

April 23

May 7

May 21: NO BEADING... Victoria Day!

May 28



A Proud MAWA beader shows off her finished work, November 2017



Beaders at MAWA, January 2018

**The Cross-Cultural Craft Program is supported by the Ethnocultural Community Support Program and the Aboriginal Cultural Initiatives Program at the Province of Manitoba, the Manitoba Community Services Council and the University of Manitoba Women's and Gender Studies Department.**



## Artist Teachers Group

**Tuesdays: March 6, April 3 and May 1, 2018, 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? Come meet with other women and non-binary visual artists who work in education to develop your skills as an artist. Monthly meetings focus on critiques of each other's work, professional practice workshops led by working artists, exhibition preparation and meaningful peer support on what it means to be a teacher AND an artist. Check out our website at [mawaartistteachers.weebly.com](http://mawaartistteachers.weebly.com).

## Indigenous Feminisms

**Thursdays: March 22, April 19 and May 17, 2018, 7-9pm at MAWA**  
**Facilitated by Sylvia Dreaver**  
**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 they connect 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.

## Figure Drawing

**Tuesdays: March 27, April 24 and May 22, 2018, 7-9:30pm at MAWA**  
**\$10. All woman-identified artists welcome**

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

## Tough Love

**Wednesday, April 11, 2018, 6:30-9:30pm at MAWA**  
**Guest critic Jaimie Isaac**  
**Free! Artists of all genders welcome**

This spring, Tough Love is going to be slightly different. Instead of group critiques, artists (from emerging to established) are encouraged to sign up for one-on-one sessions with Winnipeg Art Gallery curator Jaimie Isaac. Want professional feedback and advice? This is your opportunity! To register for an appointment with Isaac, email Adriana at [programs@mawa.ca](mailto:programs@mawa.ca) or go to the Tough Love Facebook page.

Jaimie Isaac is the Curator of Indigenous and Contemporary Art at the Winnipeg Art Gallery. Isaac's most recent exhibition, *Insurgence Resurgence*, is the Winnipeg Art Gallery's inaugural national Indigenous Biennale and was co-curated with Dr. Julie Nagam. Isaac co-founded The Ephemerals Collective, which was long-listed for the 2017 Sobey Art Award. Her essays have appeared in numerous catalogues and journals, she was co-faculty of the Wood Land School at Plug In Summer Institute and she has presented research at Princeton University, the Royal Holloway University of London and the NAISA Conference at the University of Hawaii at Manoa. Isaac was one of the Canada Council's Indigenous delegation at the 2017 Venice Biennale. She is approachable and very supportive of emerging artists, particularly Indigenous artists ... so sign up!



Opening of the Artist Teachers exhibition, *Extensions*, November 2017



Indigenous Feminisms, October 2017



Figure Drawing, November 2017



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





Blockprinting workshop at the Artist Mothers meeting, led by Carmela Wade and Sandra Brown, December 2017

## 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 during motherhood. 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: Artist Mothers at MAWA.

## Make Your Own Sketchbook

with Jocelyn Chorney

Wednesday, March 7, 2018, 6:30-9pm at MAWA

Jocelyn Chorney will lead a mixed-media adventure in making sketchbooks and junk journals with collected paper, ephemera and other items. Learn about signatures, dyeing paper and making covers. Please bring any materials you'd like to work with and/or contribute, such as old books, magazines and papers.

## Embroidery Evening

Wednesday, April 4, 2018, 6:30-9pm at MAWA

We'll be bringing out the embroidery materials for everyone to experiment with while we chat about what is near and dear to your heart and art practice, as well as our upcoming exhibition. Bring in any embroidery projects you may be working on, otherwise all materials are supplied. Remember to bring any recent art projects to share and receive feedback on.

## Group Exhibition in May

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

- Drop off artwork on Wednesday, May 2 from 4-6pm.
- Hang work on Wednesday, May 2 from 6-9pm.
- Opening on First Friday, May 4 from 5-8pm.
- Last day of exhibition! Friday, May 25.

The Artist Mothers group is very honoured to be guided by U of W practicum student Shayani Turko, who will curate this year's exhibition.

Turko's unique, grassroots approach will tease out a collaborative theme based on each participant's lived experiences of motherhood and artistic practice. We are curious and excited to see what insights and work this experience will generate for our group and for our spring exhibition.

Stay tuned, we're cooking up something...

### THANK YOU TO OUR RECENT DONORS. WE REALLY APPRECIATE YOUR SUPPORT!

Anonymous, John Anderson in celebration of Briony Haig, Francesca Carella Arfinengo, Cathy Auld (in honour of Shirley Diner), Noor Bhangu, Eleanor Bond, Patricia Bovey, Carol Budnick, Yvette Cenerini, Connie Chappel, Anne Cholakis in memory of Linda Fairfield, Susan Close, Sharron Zenith Corne, Barbara Cosman, Roewan Crowe, Dena Decter, Marty Donkervoort and Susan Prentice, Tania Douglas, Lezlee Dunn, David Dyck and Tammy Sutherland, Helene Dyck, Monique Fillion, Elvira Finnigan, Debbie Girard, Sonia Graboski, Briony Haig, Pat Hardy, Jason Hooper, Connie Jantz, Hee-Jung Serenity Joo, Mary Joyce, Gail Kletke, Megan Krause, Denis Lavoie and Louise Duguay, Colleen Leduc, Martin Lyons, Robin Neustaeter, Joan Nowicki, Cheryl Orr-Hood, Bev Peters, Philip Poon, Ann Rivera, Marilyn Schick, Janet and Craig Shaw-Russell, Brennan Smith, Jennifer Smith, Angelik Stach, Mary Ann Steggles, Reva Stone, Cindy Titus, Terry Vatr, Treasure Waddell, Richard Walls, Carol Williams, Barbara Wood, Jennifer Woodbury, Alanna Yuen

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.*



## Critical Thinking / Critical Writing

with Jeanne Randolph

Thursdays, April 12, May 10 & June 7, 2018, 6:30-9pm at MAWA

Free to apply; \$50 enrollment fee. For female-identified MAWA members

Application deadline: Thursday, March 29 at 4pm

Join Jeanne Randolph and the Focused Mentorship group for in-depth discussion regarding art, art ideas and writings about art. Receive feedback on your thinking and writing from arguably the most creative, outside-of-the-box art theorist in Canada.

Jeanne Randolph is a cultural critic, art writer and performance artist whose work explores the relationship between art and psychoanalytic theory. She was the first art writer in Canada to develop object relations psychoanalytic theory as a medium for cultural criticism. In universities and galleries across Canada, England, Australia and Spain, she has spoken on topics ranging from the aesthetics of Barbie dolls to the philosophy of Wittgenstein. Dr. Jeanne Randolph is the author of *Psychoanalysis & Synchronized Swimming and Other Writings on Art* (1991), *Symbolism and its Discontents* (1997), *Why Stoics Box* (2006) and *Ethics of Luxury: Materialism and Imagination* (2007), among others. She has contributed essays to books about art and artists, including *Subconscious City*, Susan Kealey: *Ordinary* and Robbin Deyo: *Sweet Sensation*. Her most recent books are *Out of Psychoanalysis: ficto-criticism 2005-2015* and *Shopping Cart Pantheism* (2015).

### To apply for a Focused Mentorship:

Please email a single pdf document containing a paragraph describing your practice, a paragraph describing why you want to participate in this program and what you hope to achieve through the focussed mentorship, and 2 samples of text you have written (can be excerpts). The total length of the application should not exceed 5 pages.

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, March 29 at 4pm. Email applications to [programs@mawa.ca](mailto:programs@mawa.ca) and put "Focused Mentorship" in the subject line. Note: spaces are limited.

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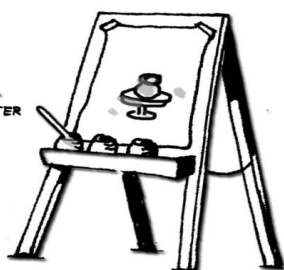
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# Over the Top Art Auction and Cupcake Party: the sugar-fueled art event of the year!



So many great artworks to bid on at Over the Top, March 2017

## Opening Party and Bidding Begins

**Friday, March 16, 2018, 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.

If you want to bid, Over the Top tickets will be available for \$10. Artists have set minimum bids on their work ranging from \$50 and up, so there will be something for all budgets. 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 bidding on Friday night and enjoy the party, featuring DJ Young Vieve (Genevieve Collins)!

## Bidding Continues

**Saturday, March 17, 2018, noon-5pm at MAWA**

**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 come on Saturday.

## Over the Top Art Auction and Cupcake Party

**Bidding ends with all-you-can-eat cupcakes!**

**Sunday, March 18, 2018, 1-5pm at MAWA**

**First lot closes at 3pm**

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

Finally! 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 Wanda Koop, Diana Thorneycroft, Yvette Cenerini, Lisa Wood, Bonnie Marin, Aganetha Dyck, Eleanor Bond and many, many more. You might discover an emerging artist who will be the next art star to come out of Winnipeg!

On Sunday, the final bids are placed. Six art lots close between 3 and 4:50pm and raffle prize winners are drawn. It is a day filled with great artwork, amazing prizes and bellies full of cupcakes!

## Want to contribute artwork?

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 St.

MAWA accepts donations:

Wednesday, February 21 from 10am-6pm

Thursday, February 22 from 10am-6pm

Friday February 23 from 10am-6pm

Wednesday, February 28 from 10am-8:30pm

Thursday, March 1 from 10am-6pm

Friday, March 2 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 to over ten per cent of MAWA's annual budget.

## How about cupcakes?

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!

## What's new this year?

Miranda & Alarcón is the Over the Top event sponsor this year! This family-run business specializes in media communications, events and marketing. Planning an event? Please support MAWA's supporters. [luisa@mirandaalarcon.ca](mailto:luisa@mirandaalarcon.ca)

Can't get enough OTT? Parlour Coffee at 468 Main St is featuring artwork by an Over the Top donor. Check out the work of former Foundation Mentorship Program mentee Patricia Eschuk at Parlour until March 29th.

We look forward to seeing you March 16-18. Great art and cupcakes ... how can you resist?



Artwork in all media at OTT 2017

# Call for Submissions Year-long Mentorship Program, Sept 2018 – Sept 2019

Application deadline: Friday, April 27, 2018 at 4pm  
For all women-identified visual artists



2017-2018 Foundation Mentorship Program group, September 2017

The Foundation Mentorship Program (FMP) has been the core of MAWA's programming activity since 1985. It is offered each year because it is so effective in helping participants in their journey towards being professional artists. Women who have gone through the FMP describe it as having been "pivotal," "transformative" and "life changing." It is designed to help women-identified people 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. It is a year-long program in which established artists (mentors) meet individually with their mentees for 4 hours per month to share their experience, expertise and advice. The entire FMP group meets for 3 hours 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 through a shared 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 revisiting your application and the quality of your images, and apply 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 5, 2018, 6:30-8pm 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 Adriana Alarcón and past FMP mentee Alison Davis! Can't make it? Contact Adriana Alarcón 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 would like to apply verbally, please call the office and we can make accommodations)
- an artist résumé (maximum 3 pages)
- up to 20 embedded jpg images of your artwork captioned with the title of the work, the media, date completed and dimensions, or links to up to 3 minutes of video

If you are not already a member, please also submit a MAWA membership form and payment. MAWA memberships cost \$15 for underwaged persons and \$30 for others. Applications are due at MAWA by Friday, April 27 at 4pm. Email applications to [programs@mawa.ca](mailto:programs@mawa.ca) and put "FMP Application" in the subject line.

## The 2018-2019 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:



## Amy Karlinsky

is an art critic, editor, educator and curator who has taught theory and criticism, writing and Canadian art at universities in Manitoba, Saskatchewan and British Columbia. As an independent curator, she has produced shows for public and private galleries, including the Winnipeg Art Gallery, Gallery 111 and St. John's College. As an art critic, she has contributed regularly to the *Winnipeg Free Press* and *Border Crossings*, and she has published over 100 essays and articles for *Canadian Art*, *C Magazine*, *Blackflash*, *Etudes Inuit Studies*, Urban Shaman Gallery, Martha Street Studio, La Maison des artistes and more. She has taught at Baker Lake, Tec Voc and Villa Rosa, and she has contributed to the Manitoba arts curriculum. She is the former director of the Nunnatta Suna-quatngirt Museum in Iqaluit. Her interests are in innovation and creativity, theory and narrative structures, psychology, interpretation and collaboration.

## Erika MacPherson

is a video artist and documentary filmmaker whose current thinking and practice queerly explores questions arising from a critical white-settler perspective. Spanning concepts of deep silence, sentience, justice, agency and the inter-relationship of everything, her works range from clearly obscure DIY experimental installation to linear narratives. Her recent projects include *this river*, a film about the devastating experience of searching for a loved one who has disappeared, and *Heimþrá (In Thrall to Home)* about the arduous treks that led her family to Manitoba where they settled in the 1800s. *this river*, produced by the NFB and co-written and co-directed with Katherena Vermette, won the Canadian Screen Award for Best Short Documentary in 2017. *Heimþrá (In Thrall to Home)* will premiere in Winnipeg in March, 2018.

## Erica Mendritzki

is an interdisciplinary artist with a focus on painting and drawing. Thematically, her work deals with embarrassment, bodily strangeness, communication problems and power. She teaches a range of studio courses at the U of M and her writing regularly appears in *Border Crossings*. Her work has been exhibited nationally and internationally. Recent solo exhibitions include *Let me talk to you man to man* at G Gallery in Toronto and *Sinon, l'hiver* at La Maison des artistes in Winnipeg.

## Gurpreet Sehra

is a multidisciplinary artist who works in traditional and contemporary media, including textile, painting, video, printmaking and installation. She is interested in exploring conceptions of gender and identity as related to Sikh-Punjabi diasporic communities. She has completed three public art commissions in Winnipeg, most recently a mural with West Broadway Youth Outreach. She has exhibited and held artist residencies in Europe and has served as a panelist at interdisciplinary conferences across North America, the most recent at Princeton University. Sehra serves on the boards of Manitoba Arts Council and she holds degrees in Fine Arts, Art History and Sociology.

## Helene Vosters

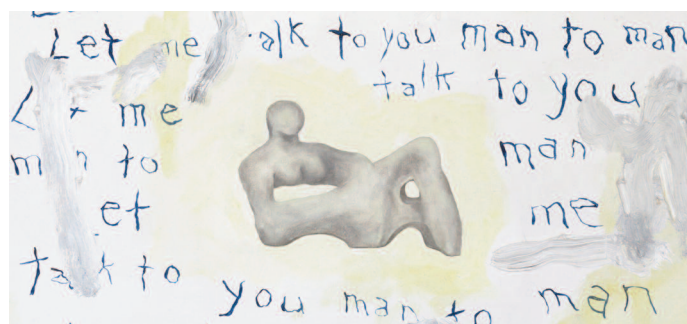
is an artist-scholar-activist whose work focuses on issues of state violence, social memory, and the role of performance and aesthetic practices in mobilizing engagement. A self-taught multi-disciplinary artist—performance, craft and relational arts—her practice utilizes a task-based labour aesthetic. Her durational, counter-memorial meditations include: *Impact Afghanistan War*; *Unravel: A meditation on the warp and weft of militarism*; *Flag of Tears*; and *Stitch-by-Stitch*. Vosters has published articles in Canadian and international journals (*Performance Research*, *Theatre Research in Canada*, *Canadian Journal of Practice-based Research in Theatre*, and *Canadian Theatre Review*), and book sections in *Performance Studies in Canada*, *Performing Objects and Theatrical Things* and *Theatre of Affect*.



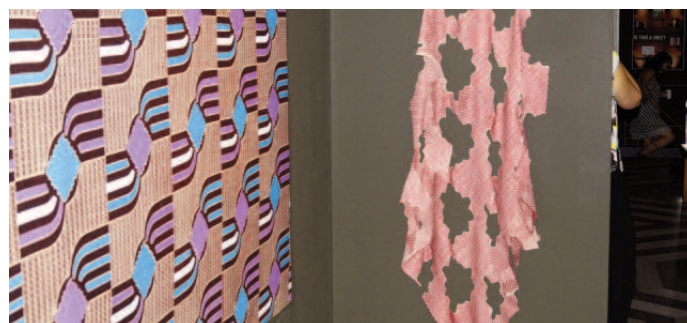
Figure Ground: Paintings and Drawings of Ivan Eyre, exhibition catalogue, Amy Karlinsky, curator, Winnipeg Art Gallery, 2005



Erika MacPherson, *May We Grow*, video, 2013



Erica Mendritzki, *New Contract* (detail), oil on wood panel, 20" x 16", 2015



Gurpreet Sehra, *Untitled*, textile and acrylic paint, 2014



Helene Vosters, *Impact Afghanistan War*, performance, 2010-2011. Photo by Shannon Scott

# Love and kindness in every stitch: Leanna Marshall's *Zaagi'idiwin Project*

by Nadia Kurd

the wind has worn my edges  
the cold pricked away brittle skin  
bones lying here in front of you  
lost before they can begin

there's red on the ice of the lake  
there's bruises that never heal  
there's past collapsing on present  
she took things i didn't know you could steal

– Leanne Betasamosake Simpson, excerpt from “travel to me now”

Many of the stories that have shaped Leanna Marshall's series of nine jingle dresses in her *Zaagi'idiwin Project* began long before she was born. These stories have roots in her Anishnawbe maternal family and her paternal English side, straddling the northern edges of Ontario to the southern borders of Alberta. These stories continue to intrinsically inform her life and are now a part of her daughters' lives. As historian Adele Perry argues, “a serious reckoning with the past tends to point us toward the systemic, embedded character of social divisions and inequities, showing us how they are built into the fabric of our pasts and our presents.”

It was the past that came to confront Marshall in 2012, when she began to stitch together her stories and jingle dresses. Spurred by her mother's testimony at the Truth and Reconciliation Commission in Lethbridge, Marshall began creating these jingle dresses as a means to come to terms with not only her mother's experiences at Poplar Hill Indian Residential School in Northwestern Ontario, but also to understand the devastating circumstances that led her mother to lose custody of her three young children upon separating from their father.

The term *Zaagi'idiwin* means love and kindness, and it is rooted in the sacred Grandmother and Grandfather Teachings of the Anishnawbe. The teachings are used as a guiding principle to living one's life and have provided the Anishnawbe with a holistic worldview for thousands of years. The concept of *Zaagi'idiwin* encapsulates a complete and total approach to love, one that affirms “to love yourself” and to “live at peace with the creator and in harmony with all creation.” For Marshall, the teaching also emphasizes that “the actions of love [are] why we are here: to make this world one that reflects us, who we are. To address the injustices with fury and with understanding so we can make choices that will [affect] the next generations to come.”

*Zaagi'idiwin* envelops Marshall's creative process. The first dress Marshall designed and stitched, *Say a Prayer to the Moon* (2013), recounts her mother's experience of harsh discipline at Poplar Hill and how, alone at night, she prayed to the full moon to bring her father to take her home. Made of black velvet, the dark cloth represents the darkness of the night, whereas the large, yellow, beaded circle radiates light alongside the silver jingles that cover the dress. In making this piece, Marshall also enlisted the help of her twin sister, Jean Marshall, to bead the circle. This collaborative process connects her familial relations within the concept of *Zaagi'idiwin*, but also embodies the shared stories that have shaped their families and that, at times, have been the source of their estrangement.

Soon after creating her first dress, Marshall made others, such as



Leanna Marshall, *Give and You Shall Receive*, 2015. Broadcloth, seed beads, and copper-coloured jingles. Photo by Nadya Kwandibens.

*Grandma Marshall's Memories* (2015) in honour of her English, paternal grandmother, also named Jean Marshall, who was a World War II widow. During the creation of this dress, Marshall imagined the circumstances of her grandmother's life during the 1950s. By the time she was in her 60s, Marshall's grandmother began suffering the effects of Alzheimer's and, as a result, was unable to communicate much to her grandchildren. Made of broadcloth and velvet, the dress is designed in the style of the period and features jingles lined on the back to signify the weight that women, particularly single mothers, carry in raising their families. The dress honours her grandmother's life and also acknowledges the histories lost due to the degenerative effects of Alzheimer's.

Many of Marshall's other dresses are similarly connected to her familial history. They all honour the women in her life and, in their creation, seek to heal. Indeed, for many Anishnawbe, the jingle dress is a healing dress. Now often worn during Pow Wows for dances, the jingle dress has deep, diverse origins in Anishnawbe oral traditions. The restorative and resonating sounds of the metal cones that cover the exterior of the dress continue to symbolize the persistence of Anishnawbe women.

Unfortunately, Canadian attitudes, current and past laws, child welfare and judicial structures continue to discriminate systematically against Indigenous women. Métis writer Chelsea Vowel points out that “historic trauma transmission,” which refers to the summative “emotional and psychological wounding across generations,” describes the ongoing and indeed, detrimental effects of Canada's residential school history on survivors and their families. The need to create and dance jingle dresses at a time when the idea of “reconciliation” is circulating in the mainstream public has much to offer. Marshall's work provides a poignant examination of the past and offers insights into the ways in which Anishnawbe women hold stories about this place called Canada. This has lessons for all of us.

*Dr. Nadia Kurd is a second-generation Kashmiri-Canadian Muslim and an interdisciplinary art historian. She is currently the curator of the Thunder Bay Art Gallery.*

Interested in doing some Critical Writing for the MAWA newsletter?  
Send Shawna a topic proposal at [dempsey@mawa.ca](mailto:dempsey@mawa.ca). Writers' fees are paid.



## Gift of Senses and Heimþrá (In Thrall to Home)

Films celebrating the artwork of Bev Pike and Erika MacPherson

Monday, March 5, 2018, 7-8:30pm

at Eckhardt-Gramatté Hall, University of Winnipeg, 3rd floor, Centennial Hall, 515 Portage Ave.

Presented in partnership with the Institute for Women's and Gender Studies at the U of W

Join MAWA and the U of W community for a screening of two films that celebrate feminist artists in our community and document very different journeys to creation.



Bev Pike, *Cavernous Sun Parlour* (detail), 2016



Erika MacPherson in *Heimþrá (In Thrall to Home)*, 2018

### Gift of Senses

by Jeff McKay, Edgeland Films, 2017

Canadian contemporary artist Bev Pike allows us into her world as she paints magnificent large-format paintings, which often take one full year to complete. Pike's detail is astounding and often mimics fabric. The many surprises Pike experiences in the process of creation come from remaining open to her senses. The results provide novel ways for her to explore her own life history.

Bev Pike is a Winnipeg polymath known for large-scale, performative landform paintings. Since graduating from the Alberta College of Art and Design in Calgary, Pike's work has exhibited across Canada in solo and group exhibitions. She has received senior arts grants from the Winnipeg Arts Council, Manitoba Arts Council and Canada Council for the Arts.

### Heimþrá (In Thrall to Home)

by Erika MacPherson, 2018

Doubting details of her mother's deathbed story, a skeptical daughter drags her brother on a genealogical goose chase through the Canadian prairies to the remote Icelandic highland. Erika becomes spellbound by her increasing sense of belonging to an unfolding story, until she discovers a vital piece of its telling is missing: herself.

Erika MacPherson is a Winnipeg-based video artist and documentary filmmaker. Her recent award-winning project, *this river*, was co-written and co-directed with Katherena Vermette. She is a found-ing member of the St. Norbert Arts Centre and núna(now).

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Thanks to Sue Hoang and Alison Foster, who sold artist-made calendars to the following individuals, raising \$150 in support of MAWA

Mitch Bourbonniere, Erin Brown, Angie Cung, Chantel Eisbrenner, hannah\_g, Allyson Hernung, Jesi Irvine, Arlee Jones, Tasia Karagiannis, Genet Kassaye, Marc Kuly, Sandra Marten, Eugene Martin, Shirley Delorme Russell, Eric Sagenes and Kate Sjoberg



## Tiny Gallery: MAWA Members' Wall

The 45"-wide "bump" on the north wall of MAWA's 611 Main St. programming space is dedicated to showcasing work by a MAWA member each month in any 2D or 3D medium. We also accept single-channel videos to 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.

## 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 online 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 borrow one from MAWA.

In January MAWA received a special donation of sixty books on women artists and feminism from the estate of Helen Lyons. A former member of MAWA, Helen passed away in 2016. As an artist, Helen created clay pottery and sculpture, painted in acrylic and oils, and worked in printmaking. She graduated from U of T with a BA in Art & Art History and a BFA from U of M. She was an active member of many arts organizations and a founding member of the South Osborne Art Group. The books will be a wonderful addition to MAWA's resource library and will honour Helen's love of art and learning.

## 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 it 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.

## Bursaries

Did you know that MAWA offers need-based bursaries to many of its programs? They are granted confidentially on a case-by-case basis. Contact Dana at [dkletke@mawa.ca](mailto:dkletke@mawa.ca) if financial circumstances are preventing you from participating.

## ASL

Thanks to our partner, Arts AccessAbility Network Manitoba, ASL interpretation is available for all MAWA programs if booked two weeks in advance. Just contact Shawna at [dempsey@mawa.ca](mailto:dempsey@mawa.ca) and let us know what you would like to attend.

## *Desire Change* Wins Award!

*Desire Change: Contemporary Feminist Art in Canada* has won the 2018 Melva J. Dwyer Award, given to the creators of exceptional reference or research tools relating to Canadian art and architecture. The award is administered by the Art Libraries Society of North America (ARLIS/NA) and was presented at the ARLIS/NA annual conference in New York City. Congratulations to editor Heather Davis!

Still haven't purchased your copy of this award-winning book, published by MAWA and McGill-Queen's University Press? Get yours at MAWA today! On sale for a reduced price of \$45 (list is \$49).



Patricia Eschuk and her Tiny Gallery exhibit, January 2018. Eschuk will also be MAWA's featured artist at Parlour Coffee until March 29



Many of you have not met MAWA's bookkeeper Debbie Girard, who toils in the back office adding all the numbers up. But you may run into her at MAWA programming. Here she is at the *Nuno-zouri* workshop, making a pair of slippers that she now wears around the house, November 2017



## Eva Stubbs

MAWA is saddened to lose Eva Stubbs (née Koves), 1925-December 16, 2017.

Eva was born in Budapest, Hungary to Jewish parents. When Eva was four, her parents left Hungary for South America with her older brother, but they left her behind to live with an aunt and uncle. They returned four years later, but conditions in Hungary had not improved. The family lived for a time in Barcelona, Spain, where Eva recalled playing with her brother in Antonio Gaudi's Guell Park. From there, they moved to Tangier, where she spent her teenage years. One of her first jobs was as an assistant to a dentist; there, she learned how to make plaster casts from teeth, something that would prove useful when she later studied sculpture. In 1942, she and her family immigrated to Canada and settled in Winnipeg. She soon married Hyman Wolinsky and had a brief career as a hat model for a department store. Her first son, Sidney, was born in 1947 and, in that same year, she was diagnosed with tuberculosis and lived in the St. Boniface Sanatorium while her son was cared for at home by a nurse.

In the mid-1950s, Stubbs attempted to enroll in the School of Art at the U of M, where she was told by the registrar, "Oh no dear, go

home to your husband and child. You don't need this." But she did. She insisted and graduated in 1957. Soon afterwards, her marriage ended and she moved with her son to Montreal and began teaching art to children. She returned to Winnipeg in 1963, married lawyer Harold St. George Stubbs and had a second son, Christopher.

It was now time to become fully devoted to her art practice. Her first solo show was held at Faye Settler's Upstairs Gallery in 1976.

Eva Stubb's career spanned five decades, during which she was one of the few Manitoba woman artists working in sculpture. Her commissioned works can be found in Assiniboine Park and the Provincial Law Courts, and they once adorned the gates of Izzy Asper's Wellington Crescent home. Stubbs was honoured with a survey exhibition at the Winnipeg Art Gallery in 2010, accompanied by the catalogue *For the Love of Creation: The Life and Art of Eva Stubbs*. In addition to her sculptural practice, she taught art at the Winnipeg Art Gallery and Lakehead University, and she was a mentor in MAWA's Foundation Mentorship Program (1987-88).

A celebration of her life is planned for August at the Winnipeg Art Gallery.



PHOTO BY ANDREW SIKORSKY



## Backstreet Girl

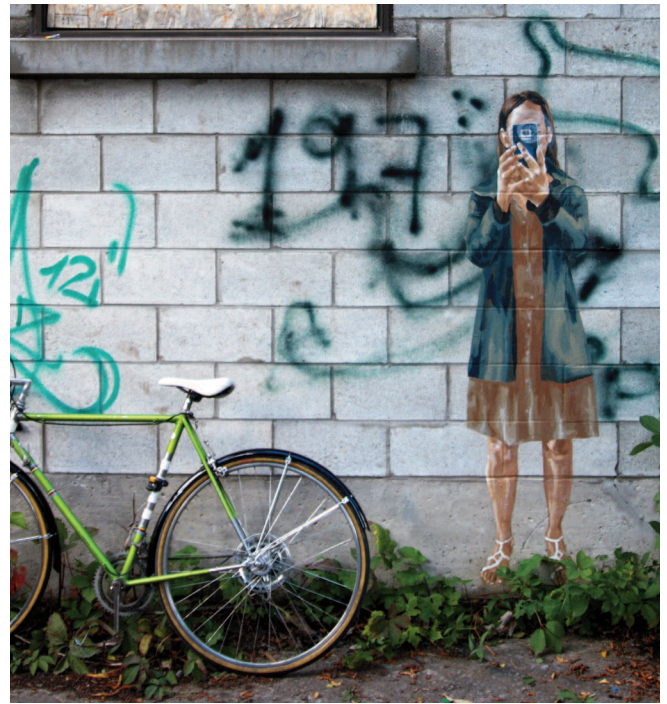
with Marianne Pon-Layus

Friday, April 20, 2018, noon-1 pm at MAWA

Presented in partnership with  
*La Maison des artistes*

This talk will explore street art created by Montreal-based female artists, such as Starchild Stela, MissMe, Raf Urban, Final Girl and Zola. These women go outside at night to glue unapologetic female figures in back alleys, train yards and other unsafe places. In doing so, they create ambiguous situations that challenge social norms, subvert stereotypes and change the meaning of popular culture, including internet memes, comics and advertisements.

Marianne Pon-Layus lives in Montreal, where she draws and paints. Her work explores the influence of power relations and stereotypes on the construction of identity. In 2012, Pon-Layus received her Master of Fine Arts from the Université du Québec à Montréal's School of Visual Arts and Media, where she previously won the Professor's Fund scholarship. She has exhibited at Art Mûr (2012), the B-312 Gallery (2013) and the Outremont Art Gallery (2014), and her works will be seen in Quebec, Sweden and Belgium, where she participated in artist residencies in 2015 and 2016. In 2017, she became active in the graffiti scene.



Final Girl, Montreal, wheatpaste, 2017.



## soJin Chun

in residence at MAWA May 1-30, 2018

Artist Talk Wednesday, May 9, 7pm  
at MAWA

Through video and installation, soJin Chun creates narratives that emerge between spaces and cultures, inspired by her experience living in the Korean diaspora in Bolivia and Canada. She has participated in screenings, exhibitions and artist residencies worldwide, including the CAPACETE residency in Rio de Janeiro, Brazil. Her videos are distributed by GIV (Montreal), CFMDC (Toronto) and V-Tape (Toronto). During her residency at MAWA, she will be revisiting video footage from Brazil, Taiwan and Canada, to edit an experimental video that looks at how the global economy contributes to the gentrification of local communities. She looks forward to connecting with Winnipeg artists and activist communities, to engage in dialogue about how these issues are reflected locally. [Sojincita.com](http://Sojincita.com)



soJin Chun, *Tealquoise Astronauts*, resin multiples, performance @ Electric Eclectic Festival, 2017

## Artists in Residence 2018

When MAWA sent out a call for Artists in Residence last summer, 51 artists responded from 16 countries. Jurors Christina Hajjar, Erin Josephsen-Laidlaw and Tracy Peters had a very hard time choosing!

MAWA is pleased to announce the following guests will be in residence at MAWA this spring and summer, making work and making connections with the local community:

soJin Chun, Toronto, May 2018

Samina Islam, Karachi, Pakistan, June 2018

Khadija Baker, Montreal, August 2018

2018 is the fourth year of MAWA's residency exchange program with ArtCenter/South Florida. An artist from ArtCenter/South Florida (TBA) will come to MAWA in July 2018 and MAWA artist Suzie Smith will be in residence in Miami in November-December 2018. Congratulations, Suzie!



Suzie Smith at the Winnipeg Arts Council Mayor's Lunch, where she was nominated by MAWA for the Making a Mark Award, with MAWA Board Mentor Sheila Spence, June 2017





Audience member exploring the work of Jennifer Still in *Illuminations*, the year-end exhibit by the 2016-2017 Foundation Mentorship Program (work by Sandra Campbell in background), aecartinc., January 2018



Alex Keim delivering her First Friday lecture, "Venice Biennial and Female Representation," January 2018



Artist Mothers at MAWA sharing their one-a-day project, October 2017



MJ Matheson leading an Artist Bootcamp on Illustration for Artists, October 2017



A younger beader receives tips from Franchesca Hebert-Spence (right), guest beader at the Cross-Cultural Beading Group, January 2018



Yvette Cenerini (right) leading an Artist Bootcamp on Grantwriting at Creative Manitoba in partnership with MAWA, January 2018





Chantel Mierau delivering her First Friday lecture, "Handling Time: Craft in Performance," December 2017



Festive participants at Queti Azurin's *Parol* (Filipino lantern) workshop, December 2017



The Ephemerals in performance (left to right: Niki Little, Jaimie Isaac and Jenny Western) as part of the *Isolated Landscapes* gathering, November 2017



A good time was had by all at the *Isolated Landscapes: Video by Prairie Women (1984-2009)* potluck, November 2017



Alanis Obomsawin (left) in conversation after her Wendy Wersch Memorial Lecture, October 2017



Neesha Desai (left) teaching *Toran*, a Gujarati beading technique, November 2017





Alexis Kinloch teaching Self-Publishing for Artists, November 2017



Masako Takenaka (right) teaching the traditional art of Japanese slipper-making, Nuno-zouri, November 2017



Reva Stone delivering her First Friday lecture on bio art, entitled "Living Art," November 2017



Anne Lockwood (right), New Zealand's feminist audio-artist pioneer, with crys cole as part of send+receive: a festival of sound, October 2017

## mawa

MENTORING ARTISTS *For* WOMEN'S ART

611 Main Street, Winnipeg, Manitoba, Canada R3B 1E1  
(204) 949-9490 info@mawa.ca www.mawa.ca  
Wednesday-Friday, 10am-4pm and some Saturdays

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Stephanie Berrington (Newsletter Copyeditor)

MAWA and its projects are generously funded by Manitoba Arts Council, Canada Council for the Arts, The WH & SE Loewen Foundation, Winnipeg Arts Council, the Winnipeg Foundation, the Ethnocultural Community Support Program, Manitoba Community Services Council, Assiniboine Credit Union, Aboriginal Initiatives at the Province of Manitoba, RBC Foundation, donors and members.



MANITOBA ARTS COUNCIL  
CONSEIL DES ARTS DU MANITOBA



WINNIPEG  
ARTS COUNCIL





MAWA's Board met to strategically plan MAWA's future, December 2017

## MARCH

Fri, Mar 2	last day to drop off art donations for Over the Top
Fri, Mar 2, noon-1pm	<b>First Friday Lecture</b> Grace Han: "Women, Strength and Clay"
Mon, Mar 5, 7-8:30pm	<b>Screening</b> <i>Gift of Senses</i> and <i>Heimþrá</i> at Eckhardt-Gramatté Hall, U of W, 515 Portage
Tues, Mar 6, 6:30-9pm	<b>Artist Teachers Group</b>
Wed, Mar 7, 6:30-9pm	<b>Artist Mothers at MAWA</b>
Sat, Mar 10, noon-4pm	<b>Craftstravaganza</b> Niamh Dooley: <i>Peyote Stitch Beading</i> Iryna Deneka: <i>Ukrainian Embroidery</i> Jessie Jannuska: <i>Sweet Grass Baskets</i> Grace Ogunniyi: <i>Nigerian Crystal Ball Earrings</i>
Mon, Mar 12, 6:30-8:30pm	<b>Cross-Cultural Beading Group</b> guest Prairie Copenace (how to create your own designs)
Fri, Mar 16, 6-10pm	<b>Over the Top Art Auction opening party</b>
Sat, Mar 17, noon-5pm	<b>Over the Top Art Auction bidding continues</b>
Sun, Mar 18, 1-5pm (first lot closes at 3pm)	<b>Over the Top Art Auction and Cupcake Party</b>
Thurs, Mar 22, 7-9pm	<b>Indigenous Feminisms</b>
Mon, Mar 26, 6:30-8:30pm	<b>Cross-Cultural Beading Group</b>
Tues, Mar 27, 7-9:30pm	<b>Figure Drawing</b>
Thurs, Mar 29, 4pm	Application deadline for Focussed Mentorship with Jeanne Randolph

## APRIL

Tues, Apr 3, 6:30-9pm	<b>Artist Teachers Group</b>
Wed, Apr 4, 6:30-9pm	<b>Artist Mothers at MAWA</b>
Thurs, Apr 5, 6:30-8pm	<b>Foundation Mentorship Program Info Session</b>
Fri, Apr 6, noon-1pm	<b>First Friday Lecture</b> Janet Shaw-Russell: "The Art of Aging"
Mon, Apr 9, 6:30-8:30pm	<b>Cross-Cultural Beading Group</b> guest Niamh Dooley (Peyote Stitch)
Wed, Apr 11, 6:30-9:30pm	<b>Tough Love</b> guest Jaimie Isaac

Thurs, Apr 12, 6:30-9pm May 10 and June 7	<b>Focussed Mentorship (by application)</b> Jeanne Randolph: <i>Critical Thinking / Critical Writing</i>
Thurs, Apr 19, 7-9pm	<b>Indigenous Feminisms</b>
Fri, Apr 20, noon-1pm	<b>Guest Artist Lecture</b> Marianne Pon-Layus: "Backstreet Girl (Women Graffiti Artists)"
Sat Apr 21 & 28, 1-5pm	<b>Workshop</b> Audrey Johnson: <i>Ribbon Skirts</i> at Canadian Muslim Women's Institute, 61 Juno St.
Mon, Apr 23, 6:30-8:30pm	<b>Cross-Cultural Beading Group</b>
Tues, Apr 24, 7-9:30pm	<b>Figure Drawing</b>
Thurs, Apr 26, 6:30-8pm	<b>Theory and Beer</b> Hassaan Ashraf: "Women's Art: Pakistan and The West" at the Legion, 227 McDermot Ave.
Fri, Apr 27, 4pm	Foundation Mentorship Program application deadline

## MAY

Tues, May 1, 6:30-9pm	<b>Artist Teachers Group</b>
Wed, May 2, 4-6pm	<b>Artist Mothers at MAWA</b> work drop-off
Wed, May 2, 6-9pm	<b>Artist Mothers at MAWA</b> exhibition install
Fri, May 4, noon-1pm	<b>First Friday Lecture</b> jake moore: "Space as Material"
Fri, May 4, 5-8pm	<b>Artist Mothers at MAWA Showcase opening</b> (continues Wed-Fri until May 25)
Mon, May 7, 6:30-8:30pm	<b>Cross-Cultural Beading Group</b>
Wed, May 9, 7-8pm	<b>Artist in Residence Artist Talk</b> soJin Chun (Toronto)
Thurs, May 17, 7-9pm	<b>Indigenous Feminisms</b>
Tues, May 22, 7-9:30pm	<b>Figure Drawing</b>
Thurs, May 24, 6:30-8pm	<b>Theory and Beer</b> Jennifer Still: "Physical Texts" at the Legion, 227 McDermot Ave.
Mon, May 28, 6:30-8:30pm	<b>Cross-Cultural Beading Group</b>