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MAWA is Community



Selfie-artmaking at the second meeting of the Flock Art Collective, January 2016

Groups Galore

MAWA has always been a centre where connections are made and community is built.

In 2009, MAWA and Cinematheque screened *Who Does She Think She Is?*, a feature-length documentary showcasing women artists who refuse to choose between parenting and art making. Inspired by the film, local artist-mothers came together in 2010 and Artist Mothers at MAWA was born! Founder Sandra Brown and Co-Coordinator Brenna George (both dedicated volunteers) have created a monthly opportunity for artist-mothers to make and critique work together, and to talk about the particular challenges of being a parent and artist. Artist Mothers at MAWA have since exhibited at the Manitoba Artist Run Centre Coalition Pop Up Gallery at the Fringe, at the Piano Nobile Gallery in Centennial Concert Hall, at ArtsJunktion and at MAWA. The group has grown from two to twenty, and provides considered feedback, motivation, inspiration and fun.

Meanwhile, MAWA Outreach Coordinators Erna Andersen and Becca Taylor were being told that monthly Crafternoons were not enough—MAWA craft enthusiasts wanted more! So the Outreach Team conceived of an opportunity for women of different cultures to come together informally and work on their own projects. In 2015, the bi-weekly Cross-Cultural Beading Group was born. It was initially conceived of as a winter activity (what a great time to work on moccasin vamps!), but participants kept it going until the end of May. In the fall we tried to scale it back to once a month but, participants said, “No! Bi-weekly!” Under the volunteer leadership of Kristina Carlsson and recently energized by the Bandolier Bag workshop by Joanne Soldier, the Cross-Cultural Beading Group continues to thrive and is open and welcoming to everyone.

Inspired by these initiatives, art educator Dawn Knight approached MAWA in the spring of 2015 to ask if we had ever considered starting an artist-teachers group. She explained that many art educators devote

all their energy to facilitating the creativity of others but have nothing left at the end of the day for their own art practices. Although some teachers pursued a career in art education as a way of making a living in an art-related field, it is often (ironically) at the expense of doing what they love most: making art. Volunteer superstar Dawn Knight now leads the monthly Artist Teachers Group, where participants discuss art goals, make art together and critique each other’s work. This group will be exhibiting together in June at MAWA, in a showcase entitled *Rock/Paper/Scissors*.

Not a mother, a teacher or a beader? No problem! As you may recall, MAWA conducted a survey in the summer of 2015. Several members said, “We need more opportunities to discuss art!” So, a mere nine weeks after survey results were tabulated, MAWA Program and Administrative Coordinator Lisa Wood launched the rigorous Crit Club, dedicated to careful critiques of participants’ work. Any artist of any gender can join in on the conversation. And if you’d like your work critiqued, sign up on the MAWA Crit Club Facebook page.

But wait, that’s not all! In January 2016 a new young feminist group kicked off at MAWA! The Flock Art Collective invites women and non-binary people between the ages of 20-26 to a “feminist kill-joy crit and craft club.” Informed by 3rd Wave feminism, this group discusses identity politics and makes art together. It is coordinated by MAWA’s University of Winnipeg Practicum Student, Christina Hajjar (who will also be giving the First Friday Lecture in March). The Flock Art Collective will meet until the end of March, so if you are a young art-ster, there’s still time to join.

Now there are more ways than ever to meet with like-minded people about your favourite thing ... art. And our active and engaged membership keeps suggesting more groups. An Art Club for teen-aged women, maybe?

Stay tuned....

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(Sk)Inquiring Self(ie)-Representations

by Christina Hajjar

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



Selfies are powerful communicators, embodying a mediated understanding of the self and curating identity through social media. Editing and repurposing the selfie in art-making creates more symbolic representation, as seen in the work of *Art Hoe Collective* and other online artists. This First Friday lecture will analyze selfie culture through theoretical concepts of skin to explore themes of agency, ethics and the Other, complicating what it means to post, relate and engage via the selfie.

Christina Hajjar is a feminist organizer, student and artist. She coordinates Flock Art Collective at MAWA, organizes open mic nights for queer and trans people of colour with QPOC-Winnipeg and is collaborating on

Return Atacama, a performance piece taking place at Hemispheric Institute's 2016 *Encuentro* in Chile. A student at the University of Winnipeg, Hajjar is working towards degrees in Women's and Gender Studies and Business and Administration.

The Effects of Art on Behaviour and the Brain

by Jen Robinson

Friday, April 1, 2016, noon-1pm at MAWA

Funded by donors in memory of Audrey Leach Johnson



Much has been written about the therapeutic value of art. But how exactly does art affect the brain, thought patterns and behaviours? This talk will explore these and other fascinating questions, drawing upon case studies from Robinson's personal experiences as a psychotherapist as well as the work of Nina Kraus, Anne Bolwerk, Jane Campion, Janet Frame and others.

Jennifer Robinson is a Winnipeg-based psychotherapist practicing out of the Birch Wellness Center. She has been interested in the relationship between psychology and the arts since completing her Master's degree in Clinical Psychology in 2010. She has recently discovered a love of theatre, and enjoys researching the overlap between art forms and the world of psychotherapy.

Artist Talk

by Huda Takriti

Friday, May 6, 2016, noon-1pm at MAWA



Huda Takriti joins MAWA as our first Artist in Residence for 2016. She will be talking about her multi-disciplinary practice and artmaking in Syria today. Takriti says, "I believe that the artist's work is a reflection of what is going on around her and is a way to express the society that she is living in. Each work that I create is a very personal piece that reflects and inspires instantaneous emotion. I work in diverse media because

everything around us changes: ideas, knowledge, even we humans." Perhaps, more than anywhere else in the world at this moment, this is true of Syria, a country that initiated democratic change in 2011 in the wake of the Arab Spring, descended into civil war, and is now embroiled in a conflict marked by external interests, particularly those of the Islamic State. As a result, millions of Syrians have been internationally displaced and hundreds of thousands of lives have been lost. Yet art making continues.

Takriti graduated from the Damascus (Syria) Faculty of Fine Arts Drawing and Painting Department in 2012. She works in many media including painting, print-making, installation, text, performance, digital media and video. Takriti has participated in group exhibitions, workshops and residencies in Syria, Lebanon, Spain, Italy, Germany and Austria.



Mars (co-founder of Art Hoe Collective), *Untitled (detail)* 2015



Jane Campion, *An Angel at My Table*, film, 1990



Huda Takriti (Syria) and Sana Ghobbeh (Iran), *The Game*, performance and video, Vienna, 2014

Theory and Beer

It's fun! It's theoretical! And you don't have to drink beer! MAWA presents informal critical discussion led by guest facilitators. Theory and Beer convenes on Thursday evenings, once a month. Each meeting has a text-based focus, with weblinks to readings provided in advance (go to mawa.ca to click on the links). Do the readings

The Elephant in the Room: Animals in Contemporary Art

with Michelle Wilson

Thursday, April 28, 2016, 6:30-8pm

at The Royal Canadian Legion, 227 McDermot Ave.



From the caves at Lascaux to the Venice Biennale, animal imagery has dominated art throughout time. This trend has morphed of late, not simply using the animal image, but using the animal itself in the artist's practice. Are animals used merely as another passive medium, or is art being utilized to explore complex relationships? What are the obligations of the artist in creating these new relational works? As an entrance into these topics we will discuss Dawn Prince's article *The Silence Between*, which introduces ideas of non-literal languages and potential connections to those who are presumed silent.

Originally a photo-based artist, Michelle Wilson has expanded her practice to incorporate sculpture, textile, relational and text-based works. Wilson received her BFA from the University of Ottawa in 2005, and graduated with highest honours from the School of Photographic Arts: Ottawa in 2008. She recently defended her thesis, *ANIMA: Visual Art as a Vehicle for Exploring Other Modes of Relatedness*, and graduated from the MFA program at the University of Manitoba in the fall of 2015. She is a sessional instructor at the University of Manitoba, and teaching at Art City and the WAG Studio.

Reading: <http://dsq-sds.org/article/view/1055/1242>

Some artworks to consider:

Joanne Bristol <https://vimeo.com/33361185>

Kathy High <http://kathyhigh.com/project-embracing-animal.html>

Eduardo Kac <http://www.ekac.org/gfpbunny.html#gfpbunnyanchor>

Joseph Beuys <https://www.youtube.com/watch?v=e5UXAqSJDk>

Vision Trouble: Annie Briard

Opening: Thursday, April 21, 2016, 7pm at La Maison des artistes 219 Provencher Blvd.

Brunch with Briard: Saturday, April 23, 2016, 11am at Chaise Café and Lounge, 271 Provencher Blvd. (RSVP to MAWA) Continues to May 28, 2016

Co-presented with La Maison des artistes

MAWA welcomes Annie Briard from Vancouver, British Columbia. Her exhibition *Vision Trouble* uses video, sculpture, painting and drawing to challenge the arbitrary line between reality and the imaginary. The artist draws upon cutting-edge technology as well as practices from a bygone era to conceive of her immersive works.

Join us in discussion with Briard over brunch on Saturday, April 23 at 11am at La Maison. Everyone will pay for their own breakfast, but please contact MAWA at programs@mawa.ca by Friday, April 22 at noon if you will be attending, so we can make a reservation.

beforehand or come to the Legion at 6:30 pm and pick up a copy of the text(s). The more familiar you are with the readings, the more the conversation will "cook"! The Legion is wheelchair accessible. Sandwiches and beverages are available for purchase, although there are no vegetarian options. People of all genders welcome.

Politicizing Identity

with Shimby

Thursday, May 26, 2016, 6:30-8pm

at The Royal Canadian Legion, 227 McDermot Ave.



Is identity chosen or foisted, and can it be rejected? Is artists' self-identification important? And if not, what is the alternative? Isolation? This Theory and Beer will examine artist and philosopher Adrian Piper's 2003 text, "Please don't call me a . . ." and its commonalities with journalist Amy Goodman's presence at the Venice Biennale and artist Jessica MacCormack's tumblr. To further frame the discussion we will take a look at Lwam Eyassu's critical writing *Artists of . . . art?* in MAWA's winter 2016 newsletter.

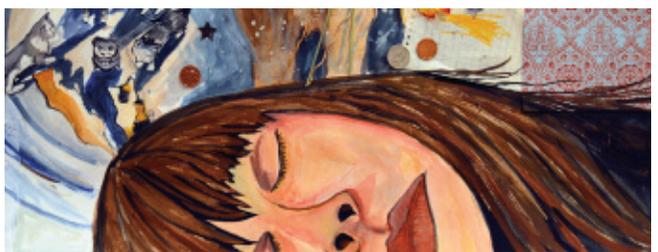
Hagere Selam "Shimby" Zegeye-Gebrehiwot is an artist who moonlights as a research assistant. Shimby is community-oriented and explores diasporic Ethiopian/Horn of African/Black identities while unpacking gender and settler-colonialism, among other things. In 2015, they completed a year-long mentorship through MAWA, an eight-month studio-based artist residency/open school program through aceartinc.com and an Intergenerational LGBT artist residency at Artscape Gibraltar Point on Toronto Island.

Readings: http://adrianpiper.com/dear_editor.shtml
<https://mawa.ca/critical-discussion/view/artists-of-...-art>

Other texts to consider:

http://www.democracynow.org/2015/8/13/video_amy_goodman_delivers_keynote_address

<http://jessicamaccormackrmack.tumblr.com>



Mary Ferguson, *Order and Disorder* (detail), 2015

Order and Disorder: Artist Mothers at MAWA

Opening: Friday, May 6, 2016, 6pm at MAWA

Exhibition continues until May 27, 2016

Having children demands order: meals, tooth brushing, appointments, bedtimes, lessons, childcare and school all must be attended to. But mothers' lives can be disorderly. Yesterday's carefully folded clothing is today's laundry snarl. Crumbs and crafts riddle the floors. One sick kid throws all plans out the window. Artist-mothers' careers and practices ride the detours of the mommy track. Sometimes it helps to impose order, other times to ignore life's messes and let things go. And sometimes you find beauty right in the middle of chaos.

Craftstravaganza

Mega-Workshop in Traditional Craft Practices
Saturday, March 12, 2016, noon-4pm at MAWA
Presented in partnership with Manitoba Craft Council
Free!

Our much-anticipated 8th 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.



The Lazy Stitch Beading with Neepekan Hunt

This workshop will teach the traditional lazy stitch beading technique, which is simple... although not as easy as one could assume based on its name! Neepekan Hunt will show how beads may be embroidered onto fabric or leather in straight rows or lines in order to cover larger areas or develop symmetric patterns.

Hunt is of Ojibway and Cree descent. She has great knowledge of diverse Indigenous art forms and traditions. A mother of six children, Hunt created a blanket for the Canadian Human Rights Museum that is now being used for educational purposes.



Needle Felting with Jeanette and Maurice Dzama

Needle felting is a sculptural practice in which objects are created out of wool with special barbed needles. The technique has been used for decades for manufacturing and industry, and can be found in musical instruments and building materials. The barbed needle joins the wool fibres together when they are repeatedly poked. Using this technique, the Dzamas will teach how to create a simple sculpture such as an animal. These Winnipeg artists draw, paint, and create large, diorama-sized needle-felted sculptures and dolls which have been shown in Canada and the U.S.



All materials are provided, child-minding is available and snacks will be served. Enjoy good food, good company and good crafting! People of all genders are welcome. The event will feature:



Leather Tooling with Talie Polischuk

Participants will have the opportunity to hand-decorate a leather bookmark, keychain or bracelet through some basic stamping and kistka batik techniques. Talie Polischuk will be available to discuss more involved processes of leatherwork for those interested and will bring a variety of tools for demonstration. Polischuk began her love affair with leather shortly after the birth of her daughter, and has developed her own unique approach to the medium by combining methods such as batik, pyrography, moulding and tooling. zococo.ca



Katchhi Bharat (Gujarati mirror embroidery) with Nisha Desai

Nisha Desai will teach the technique of embroidering small mirrors onto fabric, and how to combine it with diverse stitches in order to make animal and flower designs. Originally from Ahmedabad, the capital of the province of Gujarat, India, Desai came to Winnipeg with her husband, son and daughter in April 2012. Trained as a medical laboratory technician, she is now working as a child care assistant at the Seven Oaks Adult Learning Centre. Desai was taught embroidery by the other female members of her family when she was a little girl.

Supported by Winnipeg Councillor Mike Pagtakhan, Manitoba Minister of Aboriginal and Northern Affairs Eric Robinson, and the University of Manitoba Women's and Gender Studies Department



Batik

with Karen Clark
Friday, April 15, 6-9pm,
Saturday, April 16 and Sunday, April 17, 2016, 1-4pm at MAWA
\$75 (includes materials); places are limited
Registration and payment deadline: Friday, April 8 at 4pm



This hands-on workshop will introduce batik, a delicate and repeated process of waxing, dyeing and boiling. Batik has existed for thousands of years, and examples of this fibre art have been found in ancient Egyptian tombs. It is a craft practiced in the Middle East, India, Africa and, most famously, Indonesia. Wax and dye are applied in a precise order to produce the desired pattern or figures. This three-

day workshop will enable participants to do two rounds of waxing, as well as sub-processes such as preparing the cloth and preparing the dye. Additionally, in order to add depth to the design, participants will learn to do a crumble dye technique.

Karen Clark is an oil painter, batik artist and printmaker based in Flin Flon, Manitoba, where her work has been exhibited at the Northern Visual Arts Centre. She is also an enthusiastic arts advocate who promotes, teaches and supports others in their artistic quests.



Wikipedia Editing Workshop

Saturday, March 5, 12-4pm at MAWA

Free!

Wikimedia'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. Content is skewed by the lack of female participation. Women artists are woefully underrepresented and women of colour artists even more so. This represents an alarming absence in an increasingly important repository of shared knowledge.

Let's change that! Join MAWA for a day of communal updating of Wikipedia, particularly entries on subjects related to art and feminism. We will provide tutorials for the beginner Wikipedian, reference materials, childcare and refreshments. 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!

Creative Resistance: Art and Women in Syria Today

with Abir Boukhari

Wednesday, April 27, 2016, 2pm and 7pm at the Canadian Museum for Human Rights, 85 Israel Asper Way

Free with admission to CMHR (adults \$15, senior and students \$12)

Co-presented with the Canadian Museum of Human Rights



Abir Boukhari, founder of the first contemporary art centre in Syria, will trace the impact of profound geopolitical shifts on women and artists in her country. Despite the fact that creative expression is now seen as a brave political art, Boukhari and the artists of Syria continue to draw the world's attention to issues such as child marriage, sexual slavery, and state-enforced control of women. Boukhari will discuss the resistant power of art for her country, and particularly its women,

even as so many have been forced into exile. She will also trace the changes she has experienced in her lifetime with respect to the rights of women, as a cautionary tale regarding the fragility of human rights.

Curator's Talk

with Abir Boukhari

Thursday, April 28, 2016, noon-1pm at MAWA

Free!

Currently in exile in Sweden with her infant daughter, and separated by war and distance from her husband, Boukhari continues to create platforms for art and artists through her curatorial work. Boukhari will discuss her current global "Nomadism", exploring the effects of displacement on individuals and cultures, as well as the many exhibitions she has curated through Europe and the Middle East.



Maha Shahin (Dubai), *Braids*, a video about child marriage, 2012

Studio Visits

with Abir Boukhari

Friday, April 29 and Saturday, April 30, 2016

Application deadline for MAWA members: Friday, April 15, 2016, 4pm

MAWA members will have the opportunity to apply for free studio visits with Boukhari, who will be selecting the artists she will meet. Through this selection process, we hope to ensure that the dialogue will be engaging and fruitful for both parties, based on common concerns and interests.

Abir Boukhari is the director and co-founder of AllArtNow, the first contemporary art centre in Syria, founded in Damascus in 2005. AllArtNow helps emerging Syrian contemporary artists to produce and diffuse their artworks. It is devoted to contemporaneity and experimentality (controversial ideas in Syria). Previously, Boukhari was the Artistic Director for Living Spaces Festival for Contemporary Arts, the Artistic Director of Studio (an informal school for contemporary arts in Syria) and the co-founder of Boukhari House for Artist Residencies and Maktab Creative Zone, all of which were located in Damascus. She has worked as an independent curator since 2006, creating exhibitions for institutions and galleries as varied as Taksim Gallery (Istanbul), the Arab Short Festival (Cairo), Les Instants Festival (Marseille) and Gotham Arts Studios (Western Australia). She augmented her training through internships at the Tate Modern (London) and the Hamburger Bahnhof Museum (Germany). She is also the sister of Nisrine Boukhari, who was an artist in residence at MAWA in 2014.

To apply for a Studio Visit:

Please email a pdf document containing:

- a one-paragraph description of what you make and the ideas that drive your work
- a line or two about why you would like a studio visit with Boukhari
- 5 jpg images of your artwork with caption information

Email applications to programs@mawa.ca and put "Studio Visit" in the subject heading. Applications must be received by Friday, April 15 at 4 pm.

Roewan Crowe was so pleased to attend FAC 2015, hosted at the Ontario College of Art and Design in Toronto in September, that she was compelled to write this love letter.

Dearest Feminist Art Conference,

Thank you fabulous feminists!

Thanks for being gorgeous, sparkly, and full of art, life and rage.

Thanks for acknowledging Indigeneity and treaties. For taking seriously histories of colonialism, for naming the continuing reality of colonization. For standing *with* the land. For working to undo colonial histories, for your attempts to enact decolonizing practices, for valuing art and the artist. For your desire to build meaningful relationships—multi-racial, multi-gendered, multi-generational, multi-disciplinary.

Thanks for centering black lives matter, black trans lives matter—this is not an aside to art making as some seem to think. Thanks for not gutting feminist art from feminist movements. For marching in the streets, for fists in the air, for these life-affirming solidarities.

Life is Art.

Thanks for not severing art from political engagement.

Thanks for clarity in language with the use of words like white supremacy, anti-racism, settler colonialism. For speaking truth to power. For trans and two spirit inclusiveness. For holding the space open—pushing against those man-made barbed-wire fences—so more of us can slip through the artificial borders, gather together to share what we know, what we love, to make a future for us, a future for feminist art.

We love art! We love feminism(s)! We dare to practice radical feminist love!

Thanks for ensuring disability rights by refusing to use spaces that are not accessible. For always wanting to do better. For valuing kindness and compassion, for becoming more human.

Thanks for gathering and recognizing all of the different kinds of feminist cultural workers and productions. For actually acknowledging means of production, which seldom happens. For valuing DIY. For being not-for-profit. For programming films, political speeches, conversations, marches, exhibits, performances, panels and the feminist makers market. For creating all kinds of feminist spaces so that we could gather to dialogue, dance, move, eat, look, listen, think and perform. So that the feminist artists might be together. Thanks for making these spaces for self discovery, self reflection, conflict and transformation.

Thanks for all of your volunteer feminist labour, while capitalism and neoliberal logics shriek and demand individualism and fancy art shows and professional networks. Thanks for not being the artist who is only interested in their own career or the curator only interested in getting their own shows, and instead building feminist communities of resistance and love. Thanks for materializing a politics of sharing. For nourishing us.

Thanks for honouring complex feminist legacies, for gathering those who have committed their lives to feminist art and feminism(s) with those who are now beginning. For knowing your feminist art history and honouring it, building on it, expanding it. Thanks for gathering every year, for wanting to inspire sharing, networking and collab-

oration across multidisciplinary feminist practices. Thanks for being exuberant and unrealistic. For your feminist utopian ambitions, full of imperfections and risk-taking. Thanks for daring to embrace the hot mess of feminist collectivity. For insisting on grassroots organizing. Thanks for the depth of your commitment.

Thanks for providing me and my work a feminist context, for making my heart sing, for making my feminist art practice and my work make sense in this world.

Thanks for reaching from the past into this present, into an imagined future with what some see as an old idea—feminist art—and making it rich and vibrant and alive.

Thank you brilliant feminist cultural workers for loving art and embracing justice.

With love and rage, and so much respect, Roewan

Roewan Crowe performed her work Lifting Stone at the conference and participated in the FAC Panel Colonialism, Awareness and Action. Her work can be found at roewancrowe.com. For more information about the Feminist Art Conference, see factoronto.org.



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



Lots of fun and loads of art at Over the Top 2015

Opening Party and Bidding Begins **Friday, March 18, 2016, 6-9pm at MAWA** **Free!**

Please join us in three adjacent spaces—MAWA, the Edge Gallery and the Clay Centre—to experience over 130 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. Check out our 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. Beat the crowds and come on Friday night or on Saturday!

Bidding Continues **Saturday, March 19, 2016, noon-4pm** **Free!**

The frenzy continues! 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 work 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.

Over the Top Art Auction and Cupcake Party **Bidding ends with all-you-can-eat cupcakes!** **Sunday, March 20, 2016, 2-5pm** **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 Eleanor Bond, Diana Thorneycroft, Aganetha Dyck, Steve Gouthro and many, many more.

You might discover an emerging artist who will be the next art star to come out of Winnipeg!

This year will be better than ever, with some exciting changes! Artists will set minimum bids on their work, at levels of \$50, \$100, \$250 or \$500. We want to ensure that artwork 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 alexis@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 2 from 10am-6pm
 Thursday, March 3 from 10am-6pm
 Friday, March 4 from 10am-6pm
 Wednesday, March 9 from 10am-8pm
 Thursday, March 10 from 10am-6pm
 Friday, March 11 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% to our 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 to let us know if you intend to bake. All cupcake donors will be entered into a draw to win a thank you prize.

Thanks so much! We look forward to seeing you all on March 20. Art and cupcakes ... how can you resist?

Foundation Mentorship Program



2015/16 Foundation Mentorship Program group, September 2015

Call for Submissions

Year-long Mentorship Program, Sept. 2016 – Sept. 2017
Application deadline: Friday, April 29, 2016 at 4pm

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 work submitted, the emerging artist's willingness to dedicate time to the program and the mentor's ability to work with the emerging artist because of mutuality of practice or conceptual framework. 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.

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
- 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 29 at 4pm. Email applications to programs@mawa.ca and put "FMP" in the subject heading.

Foundation Mentorship Program Info Session

Thursday, April 7, 2016, 7-9pm at MAWA
Free!

Attend to find out everything you have always wanted to know about the FMP from Program and Administrative Coordinator Lisa

Wood (former mentor and mentee) and Yvette Cenerini (former mentee)! Or contact 204-949-9490 or programs@mawa.ca with questions.

The 2016/2017 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:

Sarah Ciurysek



Sarah Ciurysek uses photography, video, audio, text and installation to examine our relationship with the ground. Her work has been exhibited in Canada, the United Kingdom and South Africa. In 2015, she completed a residency in England through the Centre for Contemporary Art and the Natural World as part of the United Nations International Year of Soils. The resulting work is currently touring diverse venues across southwest England, from Hauser & Wirth Somerset to the Eden Project. Ciurysek is an Assistant Professor in the School of Art at the University of Manitoba.

Julie Nagam



Dr. Julie Nagam is the Chair in the History of Indigenous Art of North America at the University of Winnipeg and the Winnipeg Art Gallery. Nagam's creative practices include working in mixed media, such as drawing, photography, painting, sound, projections and new and digital media. Her work investigates Indigenous stories of place to visually demonstrate alternative cartographies and challenge myths of settlement situated in colonial narratives. She has been exhibited extensively, in venues from

Winnipeg to São Paulo, and has participated in many residencies, including an upcoming one in Wellington, New Zealand. Her work can be found on the *Kanata Indigenous Performance, New and Digital Media Art Project*, a research project that she leads. transactivememorykeepers.org/about/.

Freya Olafson



Freya Björg Olafson is an intermedia artist who works with video, audio, painting and performance. Her praxis engages with identity and the body, as informed by technology and the Internet. Her work has been presented internationally at museums, galleries, universities, performance festivals and conferences. Throughout her career Olafsson has benefited from residencies, most notably through the Experimental Media & Performing Arts Center in Troy, New York (EMPAC). In 2014, Olafsson

was nominated for the National Media Arts Prize from the Independent Media Arts Alliance by Video Pool Media Arts Centre. She holds an MFA in New Media from the Transart Institute / Donau Universität (Krems, Austria) and can be visited online at freyaolafson.com.

Ione Thorkelsson



Ione Thorkelsson is an internationally acclaimed glass artist whose career parallels the history of the Studio Glass Movement in Canada. Working in what might be the only Canadian glass studio in continuous operation for over 40 years, she has developed a unique and innovative body of work, beginning with offhand blowing and later discovering the expressive possibilities of cast glass. In 2010 she received the Governor General's Award for craft (The Sadie Bronfman Award). Her current work

explores the ambiguities and cultural disquietude surrounding current trends in bioengineering and genetic manipulation. She lives and works in Roseisle, Manitoba. thorkelsson.com.



Sarah Ciurysek, *Landscape*, toned photographs on Tyvek, 9'x8', 2011



Julie Nagam, *singing our bones home*, projection/sound/sculpture, 2013



Freya Olafson, *AVATAR*, performance, 2009. Photo by Hugh Conacher



Ione Thorkelsson, *Synthia's Closet*, installation (cast glass, fibre optic cable, LEDs, found organic objects), 2015

The Caroline Dukes Memorial Artist Talk

Janet Morton

Thursday, March 31, 2016, 7pm at MAWA

Co-presented with the Manitoba Craft Council



Morton's work playfully and critically examines our relationship to the natural world and everyday objects. Since 1992, she has used knitting and sewing as blatant low-tech metaphors. By using stereotypically domestic techniques and recycled materials, Morton explores issues of consumption and how "value" is assigned to objects and time investment.

Janet Morton has exhibited extensively throughout Canada and abroad, and received numerous awards and accolades for her work. She has, among other things, knit a cozy that fit over an entire house. She lives and works in Guelph and is represented by Paul Petro Contemporary Art in Toronto.



Janet Morton, *Strange Music*, fibre performance, 2012

A Weekend with Ellen Mansfield and Deaf View/Image Art (De'VIA)

Presented in partnership with

Manitoba Cultural Society of the Deaf

ASL and hearing interpretation provided

(rescheduled from January 2016)



Mosaic Workshop

Friday, April 8, 2016, 6:30-9:30pm at MAWA

Registration starts March 1, 2016

To register contact:

mcsd.projectdirector@gmail.com

\$5 registration payable at the door

Members of the Deaf and hearing artistic community are invited to participate in this hands-on mosaic workshop using ceramics and glass. Explore this ancient art form, first developed in the 3rd century B.C. in Greece and now practiced around

the globe. No previous skills are necessary. All materials will be provided. Learn about Deaf culture and make connections! Ellen Mansfield strongly believes in showing Deaf experiences through her artwork: she practices De'VIA (Deaf View/Image Art), a category of art created specifically for the Deaf. Her goal is to tell a story of Deaf culture, reflecting her experiences of Deafhood and how they have inspired and created her.



Ellen Mansfield, *Intersectional American Deafhood Mandella*

Making Connections with Deaf Artists

Artist Talk and Discussion of De'VIA

Saturday, April 9, 2016, 4-6pm at MAWA

ASL and hearing interpretation provided

Born Deaf, Ellen Mansfield went to public school in New Jersey where she had difficulty learning without sign language and interpreters. Despite this challenge, she went on to earn a BFA in illustration from the School of Visual Arts in New York City. When she moved to Maryland, where she was suddenly surrounded by Deaf culture and sign language, she recognized just how much her Deaf identity is part of her artwork. For the past twenty years she has worked in her Frederick, Maryland studio, creating paintings and handpainted tiles in a variety of aesthetic and technical styles including sculpted relief, carved plaster blocks, tile presses and mosaic. She also leads workshops in ceramics, drawing and painting for Deaf children, children of Deaf parents and adults. [facebook.com/EllenTileStrokeStudio](https://www.facebook.com/EllenTileStrokeStudio).



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The Four Unicorns of the Apocalypse at the Twisted Fairy Tales Fall Supper (and there was a fifth somewhere, which is really twisted!), November 2015

Fall Supper

Thanks to everyone who came out to MAWA's Twisted Fairy Tales Fall Supper at Pampangas Banquet Hall in November. It was a huge success: fun, food, karaoke, dancing ... and we raised \$3,228 (net)! Some of this money will be added to MAWA's Legacy Fund at the Winnipeg Foundation, to eventually fund a program at MAWA in perpetuity, and some will be used to provide more exciting MAWA programming this year. If you happened to miss the event or attended and are hungry for more, stay tuned for news of MAWA's Longest Night Gourmet Vegetarian Extravaganza, coming soon. That's MAWA: providing food for thought AND good food!

Tiny Gallery: MAWA Members' Wall

The 45"-wide "bump" on the north wall of MAWA's 611 Main Street programming space is dedicated to showcasing work by a MAWA member each month in any 2D or 3D media. We also accept single channel videos that will be featured on our large-format TV. If you are interested in exhibiting, please contact Shawna at dempsey@mawa.ca. No artist fees will be paid for this opportunity.



Ariel (Coleen Leduc, right) and her arch-nemesis Ursula (Dawn Knight, left) at the Twisted Fairy Tales Fall Supper, November 2015

Artists in Residence 2016

MAWA received 57 applications from 19 countries for our Artist in Residence Program in 2016. From this amazing diversity of riches, jurors Praba Pilar and Andrea Roberts chose three artists who will be at MAWA this spring and summer: Huda Takriti (Syria), Kandis Friesen (Montréal) and Seza Bali (Turkey). A fourth artist, Nada Collazo-Llorens (Kalamazoo, Michigan), will be in residence at MAWA as part of the MAWA/ArtCenter South Florida residency exchange.

Each resident will be presenting a free lecture about their practices and conceptual concerns. Watch your newsletter and the MAWA website for details. Don't miss this opportunity to broaden your perspective!

Huda Takriti (who will be in residence at MAWA May 3-31) is giving a free artist talk on Friday, May 6 at noon. See First Friday Lectures on p. 2 for further information.

What You Missed



At the MAWA AGM, voting by consensus, October 2015



Alison Davis (left) teaching the *Build a Website Artist Bootcamp*, October 2015



MAWA and Also As Well Too present a panel on artist books and mail art with visiting artist Lois Klassen from Vancouver (seated under projection), December 2015



Bandolier Bag makers at work, under the instruction of Joanne Soldier (second from left), December 2015



The Bandolier Bag workshop went on a field trip, a behind-the-scenes tour of the Manitoba Museum's Bandolier Bag collection, November 2015



First Friday lecturer Simone Mahrenholz (centre), after her presentation *Art, Body and Logic*, celebrates with MAWA at the annual holiday party, December 2015



The 2014/15 Foundation Mentorship Program exhibition, *you didn't tell me, so I thought it was okay*, at accartinc., December 2015



The Artist Mothers at MAWA Moms and Kids Holiday Craft Party, November 2015



MAWA's accountant Karyn Glass from Booke and Partners, fielding questions from artists at the Preparing Your Tax Return Artist Bootcamp, January 2016



Vancouver artist Amy Malbeuf (standing) teaching a Tufting workshop for MAWA at Neechi Commons, January 2016



Susan Lamberd (centre) delivering the First Friday lecture, *Art is Able*, November 2015



Erika Lincoln installing her work for Crit Club, November 2015

Crit Club

Mondays, April 18 and May 16, 2016, 6:30-9:30pm at MAWA
Artists of all genders welcome

Need feedback on your work? Want to discuss art and art issues with a group of peers? Feel like you are working in a vacuum or without community context? Join Lisa Wood for a monthly discussion at which members will present their recent work for critique. If you would like to have your work discussed, register on the Crit Club Facebook page. If you would just like to attend, just show up! All welcome.

Artist Teachers Group

Mondays, March 7, April 4 and May 2, 2016, 6:30-9pm at MAWA
All female-identified artist educators welcome

Are you an artist and an educator who needs to make more time for your own creative practice? Feeling isolated as a teacher or instructor? Spending all of your energy facilitating other people's work? This is the group for you! The Artist Teachers Group is a safe, nurturing community of artist-peers that encourages group members' individual art practices—and identities as visual artists—to grow. Meet monthly with others in your field to crit each other's work, take creative workshops, exhibit and share experiences regarding what it means to be a teacher and an artist. No need to register ... just show up!

Cross-Cultural Beading Group

Mondays, March 14 and 28, April 11 and 25
and May 9, 2016, 7-9pm at MAWA
Beaders of all genders and backgrounds welcome

The Cross-Cultural Beading Group meets twice a month to informally work on each individual's own projects together. Everyone—of all backgrounds, ages and genders—is invited to share their skills, to learn and to work independently in a convivial 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.

Flock Art Collective

Thursdays, March 3, 10 and 24, 2016, 6-9pm at MAWA
Thursday, March 31, 2016, 6-9pm location TBD

All women and non-binary people between the ages of 20-26 are invited to join the Flock Art Collective. With a foundation of intersectional feminism, the aim of this group is to discuss identity politics in art, and to get creative together, focusing on themes of resistance, solidarity and "the Other." Visit the Flock Art Collective Facebook page for updates.

Artist Mothers at MAWA

Open to all artist mothers

This peer-based group usually meets on the first Wednesday of each month to experiment with art materials, critique each other's work, and share snacks, concerns, ideas, inspiration, strategies and support. Artist-mothers at all stage of mothering are welcome. If you can't make the meetings, consider participating on the Artist Mothers at MAWA Facebook page. And to see some of the work that Artist Mothers at MAWA have been creating, see exhibition details on p. 3.

Conceptual Block Busting

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

It is starting to look like spring and it's time to shake things up! Katy McKelvey leads a workshop in how to break down conceptual blocks. This is an opportunity to get out of familiar/comfortable/confining ruts and try something new.

As always, the first part of the Artist Mothers at MAWA meeting is for showing and speaking about recent artwork. If you would like feedback, bring your work to the meeting.

Interactive Drawing Games

Wednesday, April 6, 2016, 6:30-9pm at MAWA

Although drawing is usually a solitary activity and art is usually described as "work," this evening will put artists into pairs and small groups to playfully explore the process of drawing. Some of these games will be suitable to add to your repertoire of art activities to do with kids of all ages, and may help you to discover new things or unlock an artist's block. Come prepared for laughter as well as quiet reflection. The meeting will be led by Rose Montgomery-Whicher, drawing instructor at the WAG studio programs.



Drawing by Rose Montgomery-Whicher

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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, Manitoba Community Services Council, donors and members.

Heads Up!

MARCH

- Wed, Mar 2, 10am-6pm **Over the Top art drop-off begins**
- Wed, Mar 2, 6:30-9pm **Artist Mothers at MAWA**
Katy McKelvey: *Conceptual Block Busting*
- Thurs, Mar 3, 6-9pm **Flock Art Collective**
Young Feminist Group
- Fri, Mar 4, noon-1pm **First Friday Lecture**
Christina Hajjar:
(Sk)Inquiring Self(ie)-Representations
- Sat, Mar 5, noon-4pm **Wiki Edit-a-thon**
- Mon, Mar 7, 6:30-9pm **Artist Teachers Group**
- Thurs, Mar 10, 6-9pm **Flock Art Collective**
Young Feminist Group
- Sat, Mar 12, noon-4pm **Craftstravaganza!**
Jeanette & Maurice Dzama: Needle Felting
Neepekan Hunt: The Lazy Stitch Beading
Nisha Desai: Gujarati Mirror Embroidery
Talie Polischuk: Leather Tooling
- Mon, Mar 14, 7-9pm **Cross-Cultural Beading Group**
- Fri, Mar 18, 6-9pm **Over the Top Opening Party**
- Sat, Mar 19, noon-4pm **Over the Top Bidding Continues**
- Sun, Mar 20, 2-5pm **Over the Top Art Auction and Cupcake Party**
- Thurs, Mar 24, 6-9 pm **Flock Art Collective**
Young Feminist Group
- Mon, Mar 28, 7-9pm **Cross-Cultural Beading Group**
- Thurs, Mar 31, 7-8pm **Artist Talk**
Janet Morton (Guelph, Ontario)
- Thurs, Mar 31, 6-9pm **Flock Art Collective**
Young Feminist Group
meeting location TBA

APRIL

- Fri, Apr 1, noon-1pm **First Friday Lecture**
Jen Robinson:
The Effects of Art on Behaviour & the Brain
- Mon, Apr 4, 6:30-9pm **Artist Teachers Group**
- Wed, Apr 6, 6:30-9pm **Artist Mothers at MAWA**
Rose Montgomery-Whicher:
Interactive Drawing Games

- Thurs, Apr 7, 7-9pm **Foundation Mentorship Program Info Session**
- Fri, Apr 8, 6:30-9:30pm **Mosaic Workshop**
Ellen Mansfield (Maryland, USA)
- Sat, Apr 9, 4-6pm **Artist Talk**
Ellen Mansfield:
Making Connections with Deaf Artists
- Mon, Apr 11, 7-9pm **Cross-Cultural Beading Group**
- Fri, Apr 15, 6-9pm **Batik Workshop**
Sat-Sun, 16-17, 1-4pm Karen Clark (Flin Flon)
- Mon, Apr 18
6:30-9:30pm **Crit Club**
- Thurs, Apr 21, 7-10pm **Exhibition opening** at La Maison des artistes
Annie Briard (Vancouver): *Vision Trouble*
- Sat, Apr 23,
11am-1pm Brunch with Annie Briard
at Chaise Café, 271 Provencher Blvd.
- Mon, Apr 25, 7-9pm **Cross-Cultural Beading Group**
- Wed, Apr 27
2 pm & 7pm **Art and Women in Syria Today**
Abir Boukhari (Damascus, Syria,
now in Stockholm)
at Canadian Museum for Human Rights
- Thurs, Apr 28
noon-1pm **Curator's Talk**
Abir Boukhari
- Thurs, Apr 28
6:30-8pm **Theory and Beer** at the Legion
Michelle Wilson: *Elephant in the Room:*
Animals in Art
- Fri, Apr 29, 4pm **Foundation Mentorship Program deadline**
- Fri, Apr 29 & Sat, Apr 30 **Studio Visits** with Abir Boukhari by application

MAY

- Mon, May 2, 6:30-9pm **Artist Teachers Group**
- Fri, May 6, noon-1pm **First Friday Lecture**
Huda Takriti (Damascus, Syria) artist talk
- Fri, May 6, 6-9pm **Exhibition opening**
Artist Mothers at MAWA: *Order and Disorder*
- Mon, May 9, 7-9pm **Cross-Cultural Beading Group**
- Mon, May 16
6:30-9:30pm **Crit Club**
- Thurs, May 26, 6:30-8pm **Theory and Beer** at the Legion
Shimby Zegeye: *Politicizing Identity*

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