



MAWA's Indigenous Feminisms group, September 2017. The word welcome is posted on MAWA's front door in English, French, Cree, Dakota, Inuktitut, Dene, Michif and Ojibwe.

Welcome!

You may have noticed that there has been an update to the “accessibility at MAWA” tab at the bottom of every MAWA webpage. This has happened for a couple of reasons.

The MAWA website used to say “wheelchair accessible”. But when we called the Manitoba Disabilities Issues Office, they pointed out that no steps, lever door handles, low light switches and support bars in the washrooms makes our space accessible to more people than those who use wheelchairs (such as moms with strollers, folks who use adaptive mobility devices, the elderly, etc.) Accessibility benefits EVERYONE. So we have kept the active wheelchair icon on our webpage, but changed the language to reflect this new consciousness. We have also provided specific, useful information for people living with disabilities. Is the entrance at grade? Are the washrooms accessible?

MAWA is also conscious of the needs of the Deaf and hard-of-hearing community. The 2015 mosaic workshop taught by Deaf artist Ellen Moffat gave MAWA's hearing staff the experience of being ASL-impaired. It is frustrating when you can't understand! MAWA now amplifies all lectures and artist talks. This not only helps those with hearing loss, but also makes it easier for mothers with small children to attend programs. If a baby fusses, it doesn't matter! We can all still hear. In addition, Arts AccessAbility Network Manitoba generously provides ASL interpreters for any MAWA program if booked two weeks in advance. We want to spread the word about this service, and the web update seemed like a great opportunity to do so.

The health of our community is important to us, and “accessibility at MAWA” is a way to remind folks that scented products and furry animals can cause serious allergic reactions. Please leave perfume and pets at home, out of consideration for others. A scent-free, pet-free space is one in which more people can participate.

Finally, MAWA has used the accessibility page to talk about gender at MAWA. MAWA's Programming Committee recently had questions regarding inclusion of non-binary people, which inspired MAWA to do some outreach to new presenters and examine its language. MAWA operates over 20 core programs that offer a wide range of visual art education opportunities. Approximately half of these are for women:

cis-gendered, trans-gendered and any non-binary folks who feel comfortable being included under this umbrella term. MAWA never polices gender—each individual self-identifies. Women-centric programming reflects MAWA's legal mandate: “to encourage and support the intellectual and creative development of women in the visual arts by providing an ongoing forum for education and critical dialogue.” The same way that La Maison des artistes focuses on francophone artists and Martha Street Studios focuses on printmakers, MAWA focuses on women artists.

The other half of MAWA's programming welcomes people of all genders to participate. It is essential that everyone be engaged in feminist art dialogue! To have richness and depth, our conversations need to include diverse points of view, encompassing everyone on the gender spectrum. We want to ensure that men (cis and trans) and non-binary people who don't strongly identify with the term woman are aware of how inclusive MAWA is, and how much we welcome and value everyone's participation.

These are the reasons MAWA's accessibility page was updated. MAWA will continue to work towards our vision statement: “Women have full access to opportunities and achieve equal representation in the visual arts.” And MAWA will continue to include many voices and perspectives, as we work together for equality.

Here it is for your reading pleasure ... Accessibility at MAWA:

MAWA is an accessible ground-level space with an accessible entrance and accessible washrooms. ASL is provided upon request, with two weeks notice. Service animals are welcome (pets are not). We request that all staff and participants refrain from wearing scented products out of respect for those with sensitivities. Much of MAWA programming is open to participants of all genders (male, female, non-binary and other). Some programs are reserved for woman-identified individuals only (cis and trans), to help redress the historic and present-day gender biases in the visual arts. MAWA's washrooms are gender neutral.

—Shawna Dempsey and Dana Kletke

inside

- | | | |
|----------------------------------|---------------------------------|----------------------|
| 2 First Friday Lectures | 7 Fundraiser | 12 What You Missed |
| 3 Critical Discussion | 8 Groups | 14 Critical Writing |
| 4 Cross-Cultural Craft Practices | 9 Artist Mothers & Donor Thanks | 16 Heads Up Calendar |
| 6 Artist Bootcamp and Exhibits | 10 MAWA News | |





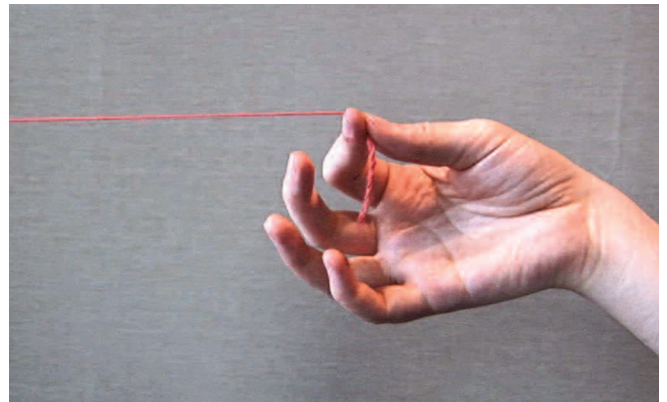
Handling Time: Craft in Performance

with Chantel Mierau

Friday, December 1, 2017, noon-1pm at MAWA, followed by the Holiday Party

Chantel Mierau will focus on the themes of “time spent”, “time wasted” and “time measured” in craft-based performance art. By examining works by artists working in this vein, Mierau will make the case for craft (especially needle-work) as time-based media. The lecture will also explore the economics of knitting, craft-based performance’s awkward relationship with the de-materialization of the art object, and the phrase “too much time on their hands.”

Chantel Mierau works in textiles, video and performance. Since graduating with a BFA from the University of Manitoba in 2011, she has exhibited nationally and internationally, most recently as part of the Manitoba Craft Council’s exhibit *Neurocraft* in Winnipeg and Montreal. She is a graduate of MAWA’s 2016/17 Foundation Mentorship Program and is the Finance and Administration Manager at aceartinc.



Chantel Mierau, *Precision*, video, 2016



The Venice Biennial and Female Representation

with Alex Keim

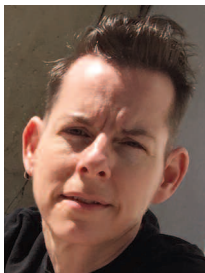
Friday, January 5, 2018, noon-1pm at MAWA

Alex Keim spent an intense week at the 57th Venice Biennial, experiencing one of the world’s oldest and most complex art shows. While there, she examined the representation of women as artists and subjects of art. She asked herself, “Is there a balance of representation and diversity on this world stage?” The answer may surprise you. Join her in a visual journey of discovery, as she navigates exhibits by 120 invited artists, a myriad of special projects and 23 collateral events.

Alex Keim has curated and directed for museums and galleries such as the Confederation Art Centre, PEI, The Illingworth Kerr Gallery, Calgary, and the Museum for Human Rights, Winnipeg. She has also done Project Management for the Esker Foundation in Calgary and founded the Centre d’art de Marnay Art Centre, located outside of Paris, France. Keim holds a masters degree from the Chelsea College of Art. She is currently the Director of La maison des artistes visuels francophone du Manitoba and is Founder of kART, a digital web-based platform for inclusive thinkers and makers.



Damien Hirst, *Treasures from the Wreck of the Unbelievable*, Palazzo Grassi, Venice, 2017



Keeping the Lesbians Alive

with Liz Millward

Friday, February 2, 2018, noon-1pm at MAWA

Liz Millward’s recent book, *Killing Off the Lesbians: A Symbolic Annihilation on Film and Television*, showed how lesbian and bisexual characters have always and continue to die at alarming rates on screen. Because this is such a dominant and tenacious narrative, the challenge for filmmakers is to tell a different story that allows lesbians to survive and thrive. This talk looks at some of the dominant storylines and then focuses on the efforts of filmmakers to give their lesbian characters a future.

Liz Millward is associate professor of Women’s and Gender Studies at the University of Manitoba. She is the author of *Making a Scene: Lesbians and Community across Canada, 1964-84* (UBC Press, 2015) and *Women in British Imperial Airspace, 1921-1937* (McGill-Queen’s University Press, 2008), and co-author of *Killing Off the Lesbians: A Symbolic Annihilation on Film and Television* (McFarland, 2017).



The Killing of Sister George, film, 1968

Theory and Beer

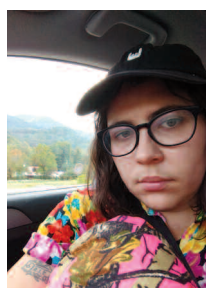
at The Royal Canadian Legion, 227 McDermot Ave.



Theory and Beer about bees and art led by Valérie Chartrand (second from left), October 2017

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

(go to mawa.ca to click on the links). Do the readings beforehand or come to the Legion at 6:15 pm and pick up a copy of the text(s). The more familiar you are with the readings, the more the conversation will "cook"! The Legion is accessible. People of all genders welcome.



Artists, Experts and Everyone Else

with Kelly Campbell
Thursday, January 18, 2018, 6:30-8pm

Arundhati Roy's essays deal with how artistic expression is often viewed as too subjective to deal with "serious" or political issues, and how feelings are culturally positioned as an obstacle in rational understanding. Roy explains how this ideology is weaponized by institutional experts along lines of race, class and gender in order to deny and obscure the lived experiences and dissent of the human subjects of their studies. Experts are invested in obscuring the truth, Roy asserts, while artists have a drive to reveal it. Maintaining a calm distance from feelings and political struggle is only possible when it's not your own life that is at stake. To whom is the idea of critical distance desirable? Who does it benefit, and who does it suppress?

Kelly Campbell (AKA Grub) spends most of their time feeling feelings. They sometimes take breaks to create sculpture, sound, instal-



Walter Scott

lation and graphic art. Their work examines the roles and relationships of labour, leisure, emotion and gender within systems of power.

Readings: go to mawa.ca/critical-discussion/theory-and-beer to download a pdf of excerpts of the two essays.



Mixed Identities

with Jaz Papadopoulos
Thursday, February 15, 2018, 6:30-8pm

Exhibitions such as *Dirty Knees* and *MIXED* Art Conference have been bringing together artists of mixed-race to explore the complexities of nurturing positive mixed identities. This conversation aims to create space to discuss and uplift the strengths of personal nuance, while avoiding reductive stratification and fetishization.

Jaz Papadopoulos is an interdisciplinary artist who works in experimental poetry, installation, video and performance. They are interested in diaspora, gender, bodies, place, memory, grief and ritual, and are a current recipient of the New Artist in Media Art Production Fund at Video Pool. Papadopoulos lives in Treaty 1 territory.

Reading: drmariaroot.com/doc/BillOfRights.pdf

Exhibitions: *Dirty Knees*: juxtapoz.com/news/illustration/mixed-race-artists-explore-half-asian-identities-in-dirty-knees/
MIXED: [https://mixedartto.wordpress.com/news/](http://mixedartto.wordpress.com/news/)



Leslie Barlow, *Mists*, from *Other/Identities Series*, charcoal and gesso on paper, 2015

Crafternoons

Free monthly Crafternoons are back, featuring instruction by Indigenous and New Canadian women artists. Each workshop will provide a cultural context to help you understand how and why the craft developed. Traditional practices have had origins both spiritual and material,

and many have histories that are thousands of years old. Everyone, of all ages and skill levels, is welcome. Materials, childminding and snacks are provided free of charge! Because these techniques take time, we ask that you plan on attending for the duration (1-4pm).



Parol (Filipino Christmas lanterns)

with Queti Azurin

Saturday, December 9, 2017, 1-4pm at MAWA
No need to register, just come!

The *parol* is the quintessential symbol of Christmas in the Philippines. It is a five-point star-shaped ornament that represents the star of Bethlehem that guided the wise men to the manger of the newborn Jesus Christ. Learn how to make this iconic Filipino Christmas lantern and how to decorate it for the season.

Queti Azurin is a visual artist who immigrated to Canada from the Philippines in 2013. In her exploration of different mediums, she has developed a technique using sawdust. She also works with pastels and colored pencils, and has a penchant for teaching craft. She has facilitated workshops in Manila and Winnipeg, and in her blogs she shares craft tutorials online with a wider audience.



Bead-Crochet

with Zoryana Didukh

Saturday, January 27, 2018, 1-4pm at MAWA
No need to register, just come!

Presented in partnership with Oseredok

Note: basic crochet skills are essential to participate in this workshop.

The history of Bead-Crochet is unknown. It surfaced in 18th century France as a technique to adorn fashions of the wealthy. But there is a much older tradition: the creation of Bead-Crochet snakes, practiced in the Ottoman Empire and surrounding countries. Bead-Crochet is now considered to be one of many traditional Ukrainian techniques and is still actively practiced in Ukraine today. Come and learn how to read a pattern to combine crochet and beads in the creation of a piece of jewelry.



Zoryana Didukh came to Canada from Ukraine in 2012. She operates an online store and Facebook page featuring her original Bead-Crochet works and videos regarding the technique. She is a three-time winner of Preciosa Ornela (the Czech bead brand) contests for the most original beadwork. zoryana.ca



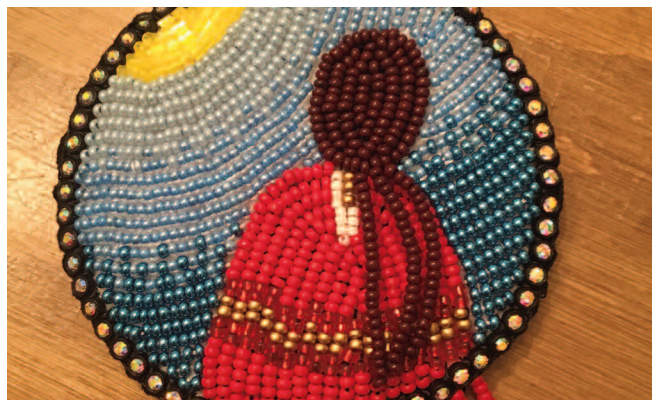
Medallions

with Christine Brouzes

Saturday, February 10, 2018, 1-4pm at Neechi Commons, 865 Main St. upstairs
No need to register, just come!

In this workshop, participants will learn how to use glass seed beads to design and make their own medallion. Two images will be offered as templates, or folks can create their own design. Participants will learn how to plan and execute their piece from start to finish. Clear instructions will be provided so that participants can finish their medallions at home.

Christine Brouzes began beading as a child, when her grandmother gave her a little mixed bag of beads. The beads have always been with Brouzes as she moved from Winnipeg, to the US, to the Arctic and back. In 2016 Brouzes began to dedicate time to daily beading, and has since taught herself many techniques and patterns, her favourite being "tiny art"—meaningful scenes and images on medallions. Brouzes's fine work has been sold across North America.



The Cross-Cultural Craft Program is supported by the Ethnocultural Community Support Program and the Aboriginal Cultural Initiatives Program at the Province of Manitoba, and Manitoba Community Services Council.

Cross-Cultural Beading Group

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

No need to register, just come!



Cross-Cultural Beaders at work, sharing conversations in Spanish, Ojibwe and English, October 2017

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, but 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 winter:

December 11 guest beader Audrey Johnson (Lazy Stitch)

January 15 guest beader Francesca Hebert-Spence
(Brick Stitch earrings)

January 29

February 12 guest beader Gerri Pangman (Brick Stitch)

February 26

	<p>Painting, carpentry, drywall installation and repair, flooring and tiling, minor plumbing, light electrical and more!</p> <p>WHEN YOU ARE LOOKING FOR A HANDYMAN, CALL A WOMAN</p> <p>A+ rating with the BBB, licensed and insured</p> <p>(204) 770-8877 info@handygirlz.ca</p>
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If you happened to be driving along Wellington Avenue near the airport or on Lagimodière at Dugald, you might have seen these fabulous billboards. We are so proud of the recently released book, *Desire Change*, and we think everyone should know about it! Thanks to Pattison Outdoor Advertising for helping MAWA to spread the word.

Grantwriting



with Yvette Cenerini
Saturday, January 20, 2018, 10am-4pm
 at Creative Manitoba, 245 McDermot Ave
\$30 for members of MAWA or CM;
\$55 for non-members
 To register and pay, contact:
admin@creativemanitoba.ca
or call 204-927-2787
Spaces are limited
Presented in partnership with Creative Manitoba

In this dynamic, fun and participatory workshop, you will learn how to write a grant for your individual art practice, including how to prepare a budget, résumé, artist statement and project proposal. There will be important discussions about ways to best present yourself

and your idea to a panel of unknown assessors: what to do, what not to do and how to select the best possible support materials. As this workshop aims to be as relevant as possible, please come prepared to share a general introduction to your art practice and your project idea with the group. Many of the elements of good grant writing are the same for exhibit/project proposals, so this workshop will be invaluable in helping you prepare for these as well. Get yourself organized and promote your practice!

Yvette Cenerini is a francophone visual artist working in photo-montage and painting. She is a past MAWA board member, a current Arts AccessAbility Network Manitoba board member and Board Chair of La Maison des artistes visuels francophones. Cenerini is a recipient of Manitoba Arts Council and Winnipeg Arts Council grants. As an experienced peer assessor at all three levels of government-funded arts councils, a participant in professional exhibition selection committees and a grant application assistance consultant for artists with disabilities, she is able to approach grant writing from many perspectives even though writing grants is NOT her favourite thing to do!

Illuminations

A year-end exhibit of works by the 2016-2017 Foundation Mentorship Program
 at aceartinc., 290 McDermot Ave, 2nd floor
Tuesday-Saturday, December 8-January 5, 12-5pm
Opening reception: Friday, December 8, 2017, 7-10pm
Closing reception: Friday, January 5, 2018, 7-10pm
Closed for holidays: December 24-26, December 30-January 1

Featuring the work of program mentees Sandra Campbell, Melissa Coyle, Colleen Granger, Sacha Kopelow, Shawn Jordan, Ingrid Lincoln, Chantel Mierau and Jennifer Still.

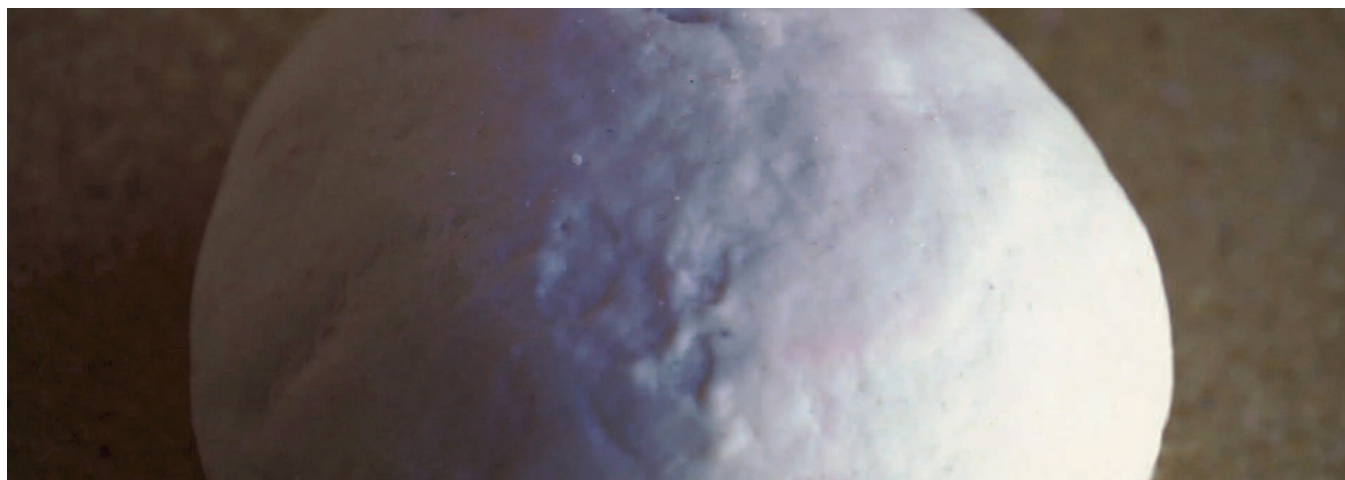
Extensions

An Artist Teachers Group exhibition
 at X-Cues Billiards and Café, 551 Sargent Ave
December 28 – February 21
Daily 7:30am-10pm except Sundays, 8am-5pm
Reception: Friday, January 5, 2018, 7-10pm

Artists are continually extending their creative exploration in new and exciting directions, moving beyond, enlarging and prolonging their creative processes. The Artist Teachers present work on the theme of “extensions”: an experiment in divergent thinking, in reaching out to new places and expanding possibilities. For more information go to mawaartistteachers.weebly.com.



Barb Bottle, *Mortui Vivos Docent* (detail), mixed media, 2017



Chantel Mierau, *Dough Clepsydra*, video, 2017

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

Opening party and bidding: Friday, March 16, 2018, 6-10pm; free!

Bidding: Saturday, March 17, 2018, 12-5pm; free!

Cupcake party! Final bidding: Sunday, March 18, 2018, 1-5pm
\$10 in advance, \$12 at the door; first lot closes at 3pm

Once again MAWA is offering up the fantastic mix of art and mayhem! Where else can you find over 1,000 cupcakes, artworks from over 150 amazing artists, jaw-dropping raffle baskets and more? Want to learn more? Here are the answers to a few frequently asked questions.

WILL IT BE CROWDED?

Yes, but that just adds to the excitement! The event will be held in MAWA and at our neighbour to the north, the Edge Gallery.

CAN I VIEW AND BID ON WORK IF I DON'T WANT TO GO TO THE CUPCAKE PARTY ON SUNDAY?

The Over the Top Art Auction bidding begins on Friday, March 16 from 6-10pm and we're also open on Saturday, March 17 from 12-5pm. You are also welcome to send a proxy bidder to the event on Sunday or we can provide one for you. Note: bids placed on Friday and Saturday are secured with a credit card. If you bid by proxy, payment must be received on the day of the event. To bid, you must have purchased a ticket. At the early bidding dates you will also be able to buy advance raffle tickets and, if you win, we will call you.

I'M NOT A MEMBER OF MAWA. CAN I STILL DONATE ARTWORK?

Yes, MAWA gratefully welcomes donations from members and non-members alike. We soooooo appreciate donations of artwork from artists. We couldn't do this fundraiser without our valued artist donors.

WHAT KIND OF WORK DO YOU ACCEPT?

Artists are asked to donate one piece of art in any media.

HOW CAN I DONATE?

If you want to donate artwork, please email Alison at info@mawa.ca. Thank you so much!

CAN ONLY WOMEN PARTICIPATE?

No! We welcome all artists to participate in Over the Top! We regret we cannot accept children's work, but kids are more than welcome to munch on the cupcakes on the day of the auction, and we always have at least one fantastic children's raffle basket.

DO I HAVE TO SUBMIT ANYTHING WITH MY WORK?

Please fill out a MAWA contract and submit it with your artwork. This allows us to keep track of your work, hang or install according to your instructions, and title accordingly. You can fill out a contract at MAWA when you drop off your submission, or you can download a contract from our website, mawa.ca/events/over-the-top-art-auction/. When you drop off your donation, we will give you a free ticket to the event (ticket has no cash value).

IS THERE A MINIMUM BID?

Yes! Each artist will be able to set a minimum bid on their work, at a level they are comfortable with, from \$50 up. We want to ensure that artwork is auctioned for an appropriate value. Wondering how to set your opening bid? Ask yourself at what point would you rather have your work back than see it go for less than a certain price.

WILL I RECEIVE A TAX RECEIPT?

Yes! Artists whose works are sold will receive a charitable tax receipt. Receipts will be issued for the amount the work sells for at the auction.



Volunteers Sean McLaughlin and Rachel Schappert, and some fabulous art at OTT 2017. Photo by Lindsey Bond

WHERE AND WHEN CAN I DROP OFF MY WORK?

We accept submissions at MAWA, 611 Main St, from 10am to 6pm on:

Wednesday, February 21

Thursday, February 22

Friday, February 23

Wednesday, February 28

Thursday, March 1

Friday, March 2

We will also be open and accepting artwork donations after regular hours, from 6:30-8:30pm on:

Monday, February 26

Wednesday, February 28

If we do not receive your artwork by March 2, we may not be able to include your work in the auction. If none of these times work for you, contact MAWA's office at 204-949-9490 to make an appointment.

CAN I CONTRIBUTE TO THE RAFFLE BASKETS?

We are also asking our members to collect new retail items for our raffle baskets. A charitable tax receipt will be issued to the individuals or businesses for the retail value of the donation of products (but not services or gift certificates). Please email info@mawa.ca, with the subject line "raffle donation".

CAN I BRING SOME CUPCAKES?

Please! MAWA bakers contribute 84 dozen sugar-bombs that make the event each year! If you would like to make cupcakes, please email mawacupcakes@gmail.com. You'll get a free ticket and will be entered into our cupcake bakers draw. Plus there will be a prize for the most creatively decorated cupcake!

WHERE CAN I BUY TICKETS?

Advance tickets are \$10 each and can be purchased online at mawa.ca. Or visit us at MAWA, 611 Main Street, during our regular office hours, Wednesday to Friday, 10am-4pm, with cash, debit, credit card or cheque. You can also purchase tickets from a MAWA board member prior to the event. A limited number of tickets will be available at the door for \$12. Note: the number of tickets is finite, so act fast to avoid disappointment! Tickets provide entry to Over the Top on Sunday, March 18, and all the cupcakes you can eat. Attending the bidding kick-off on the evening of Friday, March 16 or on Saturday, March 17 is free, but you will need a ticket to bid on artwork(s).

WHAT IS NEW THIS YEAR?

Parlour Coffee, 468 Main Street, will feature an artwork by a MAWA member leading up to the event. Please check it out and support our partner Parlour Coffee!

Artist Teachers Group

Tuesdays: December 5, 2017, January 9 and February 6, 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 regarding what it means to be a teacher AND an artist. Check out our website at mawaartistteachers.weebly.com.



Artist Teachers getting ready for their exhibition *Extensions*, November 2017

Indigenous Feminisms

Thursdays: January 25 and February 22, 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 it connects to Indigenous artistic practices. Be a part of the ongoing conversation and help shape the direction of this dynamic new group. Activities could include analysis of readings, gallery-going, critique, collaborative art projects, interventions and activism and will be determined by the participants.



Indigenous Feminisms meeting within the *Feminist Futures* members exhibition, September 2017

Figure Drawing

Tuesdays: January 30 and February 27, 2018, 7-9:30pm at MAWA

\$10. All woman-identified artists welcome

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



Figure Drawing, September 2017

Tough Love

Thursday, February 8, 2018, 6:30-9:30pm at MAWA

Guest critic Leona Herzog

Free! Artists of all genders welcome

This group is perfect for those who need feedback, or want to discuss art and art issues with a group of peers. Feel like you are working in a vacuum or without community context? Want the feedback of a professional curator? Join other artists and a special guest for a 3-hour discussion during which artists receive a focussed and constructive group critique. If you want to sign up to show your work, email Adriana at programs@mawa.ca or go to the Tough Love Facebook page. Everyone is welcome to attend and participate in the dialogue, whether you are sharing work or not. Leona Herzog will be the February guest critic. She is the Director/Curator of the Buhler Gallery at St. Boniface Hospital and previously worked at Manitoba Hydro where she established their impressive art collection. She is approachable and insightful, experienced in both the local and national art scenes.



Guest critic Blair Fornwald (from the Dunlop Gallery in Regina, right) and participants consider the work of Lindsey Bond (standing left) at Tough Love, October 2017

Artist Mothers at MAWA

Facilitated by Sandra Brown and Brenna George

Free! Open to all artist mothers

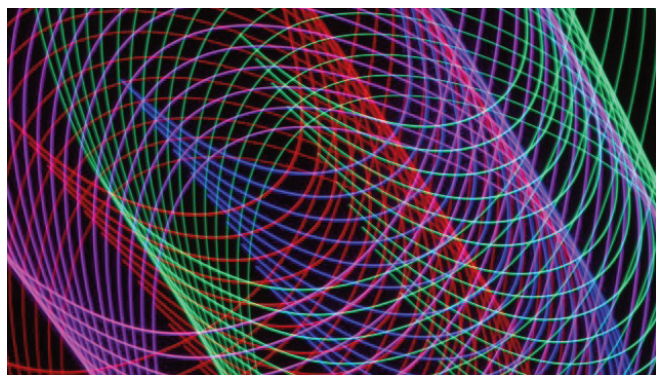
The acts and demands of child-rearing are exhausting and challenging. While caregiving, it can feel like we are not taken seriously as artists. Some women give up artmaking completely. Others refuse to choose, knowing that artmaking is an oxygen mask one must put on before assisting little ones. The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



Artist Mothers at MAWA exploring Expressionism with Karen Cornelius, October 2017



Block printing in action!



Carolina Areneda



Artist Mothers at work, September 2017

Block Printmaking

Wednesday, December 6, 2017, 6:30-9pm at MAWA

Sandra Brown and Carmela Wade will teach how to make simple block prints, a technique that can be applied to the creation of artwork, posters, cards, gift tags and wrapping paper.

Photographing Light

Wednesday, January 10, 2018, 6:30-9pm at MAWA

Photographer Carolina Areneda will lead this workshop on photographing light and intentional camera movement. Free yourself from the "decisive moment" and "perfect light" and go where only your camera can take you! You will need to bring a camera that allows you to have control over shutter speed settings for this exercise. A close-up lens would be ideal if you have one.

Curatorial Discussion and Collage

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

University of Winnipeg Practicum Student Shayani Turko will lead a relaxed gathering of collaging and conversation. This year, the Artist Mothers' exhibition will be curated by Turko. Her approach is very collaborative. Come and join in the discussion that will help shape the annual show. And please bring any collage materials you would like to work with.

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

Elizabeth MacKenzie, Pierette Sherwood, Anonymous (in memory of Sarah Crawley's mother Louise Wilmot), Colette Balcaen, Eldon Driedger, Patricia Eschuk, Jinynn Han, Lorri Millan and Nadin Gilroy, Meeka Walsh, Diane Whitehouse, Lisa Wood

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.



Delicious plant and animal fun, November 2017



Flora and Fauna Fall Supper Thanks!

On Tuesday, November 7, MAWA supporters dined in style on the fabulous buffet at East India Company Pub & Eatery and bid on a bevy of skills being auctioned. The Fall Supper raised over \$4,000 (net) for MAWA's Legacy Fund. This amount will be more than doubled by the Winnipeg Foundation and Canadian Heritage. Congratulations, everyone!

Special thanks to skills donors: Adriana Alarcón, John Anderson,

Gwen Armstrong, Queti Azurin, Lindsey Bond, Barb Bottle, Alison Davis, Julie Gendron, Briony Haig, Francesca Hebert-Spence, Brenda Lee Johnson, Megan Krause, Colleen Leduc, Monique LePlante, Suzanne Mouflier, Mariana Muñoz Gomez, Bev Pike, Gurpreet Sehra and Cheryl Zubrack. Thanks also to Divya Mehra, Mrs. Mehra and the staff at the East India Company Pub & Eatery for being such warm hosts.

We couldn't have done it without you.

Volunteers

MAWA's programming is made possible by the help of volunteering members. Volunteers gain experience in a variety of areas, rub elbows with fellow MAWA members, build their résumé, support the organization and have a lot of fun while they're at it! Current volunteer opportunities include jobs related to Over the Top, Crafternoons and newsletter mailing. Contact Alison at info@mawa.ca if you are able to help us out with any of these jobs! And if you want to become a volunteer, please consider becoming a member.

Desire Change

Still haven't purchased your copy of *THE FIRST* book about feminist visual art in Canada? They are going fast! Get yours at MAWA today! On sale for a reduced price of \$45 (list is \$49).



Volunteer opportunities galore! The RBC Staff of the Main Street branch helped to welcome Artist in Residence Cui Jin-Zhe (second from left) from Saskatoon, June 2017

Artists in Residence 2018

Huge thanks to jurors Christina Hajar, Tracy Peters and Erin Josephson-Laidlaw who selected the 2018 MAWA Artists in Residence. There were 51 applications from 17 countries, so it was a big job. Stay tuned for further information regarding the exciting national and international artists that MAWA will host in the spring and summer of 2018.

Holiday Party

Friday, December 1, 2017, 1-2pm at MAWA

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

Holiday Closure

MAWA will close for the holidays on Saturday, December 23 and reopen on Wednesday, January 3. See you in 2018!



Provincial Minister Responsible for the Status of Women Rochelle Squires purchasing her copy of *Desire Change*, September 2017



MAWA Co-ED Dana Kletke (right) welcomes people to the Rural and Northern Juried Art Show at the Edge, as Manitoba Arts Network ED Rose-Anne Harder looks on. MAWA programmed a pop-up exhibition by rural member Cheryl Orr-Hood in the MAWA space, in conjunction with the MAN show, July 2017

Partnerships

MAWA does a lot with a relatively small budget. How? Two ways...

All of this activity would not be possible without the generosity of our community, who help by donating artwork for Over the Top and skills for our Fall Supper. Financial gifts to MAWA are also key in providing more great MAWA programming. Last year MAWA supporters donated \$8,045 through gifts as small as \$15 and as large as \$1,000. Each and every donation is so appreciated, and it truly makes it possible for MAWA to do what we do.

MAWA also partners with other organizations to share resources. In this newsletter you may note that this quarter we are working with Creative Manitoba, Neechi Commons and Oseredok. By doing things together, so much more is possible.

If you are associated with another organization that shares the same goals as MAWA, please let us know. We are always happy to build more bridges, expand our audience and participation, and increase our ability to serve visual artists in Manitoba.



Closing party for pop up exhibition *What the Swallows Remember* by Cheryl Orr-Hood (left), July 2017

Tiny Gallery: MAWA Members' Wall

The 45"-wide "bump" on the north wall of our program space is dedicated to showcasing work by a MAWA members in any 2D or 3D media. We also accept single channel videos that will be featured on our large-format TV.

In January, Patricia Eschuk will be showing in the Tiny Gallery. Would you like to showcase one of your artworks in February? If you are interested in exhibiting, please contact Shawna at dempsey@mawa.ca. No artist fees are paid for this opportunity.

Members' Show Thanks

Many thanks to everyone who participated in MAWA's annual members' exhibition, *Feminist Futures*. Over \$1,300 worth of art was sold, 100% of which went to the artists, and 880 people attended the month-long exhibition!

New Team Members

MAWA welcomes Programming Intern Morgan Abbott to our team. Morgan comes to us through the generosity of the University of Manitoba Women's and Gender Studies Department, funded through the Margaret Laurence Fund. She is in the final year of her undergraduate degree in Women's and Gender Studies. She will be working on the Cross-Cultural Craft Program and Over the Top. MAWA is also thrilled to be working with University of Winnipeg Curatorial Studies student Shayani Turko. For her Practicum course, Shayani will be working with Artist Mothers at MAWA, curating their May exhibition, and doing some writing for the newsletter. We are so grateful to Morgan and Shayani for their participation and labour!



The opening of *Feminist Futures*, September 2017



Desire Change Editor Heather Davis (centre) and Managing Editor Nicole Burish (left) greet contributor Noni Brynjolson at the opening of *Feminist Futures*, MAWA's members' exhibit and sale, September 2017



One of the tables of animated conversation at *Theory and Beer* led by Lisa Wood (centre left) about the pedagogy of art, October 2017



Megan Pickering (from London, England) giving her Artist in Residence artist talk, August 2017



Ione Thorkelsson's lecture, *Studio Glass and Feminism*, October 2017



Jo Poortenaar teaching her Artist Bootcamp, *The Basics of Hanging Artwork*, October 2017



Dohee Lee (from Oakland, California) in performance at MAWA, October 2017



The girls of Balmoral Hall, after their medicine pouch workshop led by Gloria Beckman (standing, second from left), September 2017



Some of the 594 folks who came to the closing of *Feminist Futures*, MAWA's member exhibit and sale, at Nuit Blanche, September 2017



Mentorship Essentials participant Kaj Hasselriis, solving problems! September 2017



Artist in Residence Josefina Posch (from Gotenburg, Sweden) with her Winnipeg Art Ambassador Loricia Matheson, July 2017



Serenity Joo's First Friday lecture, *Queer Responses to the Anthropocene in Art*, September 2017

Utopia? No. The Internet.

by Noor Bhangu

In the past few years, brown, hairy bodies have come to the forefront of my virtual experience, with artists like Ayqa Khan, Seema Mattu and Alok Vaid Menon leading the charge, while other networked individuals are witnessing and circulating embodied stories of their own. There is a general feeling that brownness, blackness, Indigeneity, disability, femaleness, queerness—visible and invisible markers of difference existing in the shadows of the neutral subject, that which is white, straight, male, and able bodied—are leaving the margins and slowly approaching the centre. It can be tempting to see this emerging matrix as a progressive change in the otherwise unhappy chain of history. But as we, the networked, continue demanding online space for diverse bodies and conversations, it is essential to match this optimism with an activated memory of the Internet's racist and imperialist framework.

Since its inception, the Internet has been coded as a utopic space free of worldly chaos, and the natural next step for mankind in his evolution. This sentiment was echoed in the very beginning of online communities, or online bulletin board services (BBS) as they were called in the 1970s, by American programmer John James who advanced the idea that virtual communities were, “a radical transformation of existing society and the emergence of new social forms.” The promissory and quasi-spiritual rhetoric, formulated by the first pioneers, continued to inform the way the online space and communities were absorbed into the everyday life of people. In a popular and oft-criticized TV commercial titled “Anthem”, released by Media Control Interface (MCI) in 1997, a cast of colourful characters take turns citing, “There is no race, there is no gender, there is no age ... there are only minds. Utopia? No. The Internet.” This motto is significant, for it clearly outlines the problem at stake: to enter the utopic space of the Internet we must forfeit our race, gender and age. However, for those that exist outside the nice, un-chaotic pockets of white, male and straight subjecthood, and are therefore intimately linked to their bodies, this forfeiture is a luxury that cannot be attained. As Cameron Bailey writes, “the process [of giving up their bodies] is neither universally simple nor universally desirable.” Instead, starting in the 1990s and continuing to this day, marginalized bodies have started to imagine ways of disrupting the smooth dis-embodied space of the virtual and re-affirming their “digitalia”, a term Bailey offers to speak of the convergence of genitalia, marginalia and wires.

Enter the digital art practices of South Asian diasporic bodies. One of the most interesting artists to visualize her own “digitalia” is Ayqa Khan. Publishing her work primarily through Instagram, the American artist has used her body as a canvas to contest the racist and gendered framework of the Internet, and lay claim to her cyber-subjectivity. In an untitled work of art captioned “balance baby” on Instagram, the artist has used a zoomed-in, borderless photograph of her upper lip to transport her real life experience into the virtual. And her real life experience is not solely hinged to her brownness or hairiness, as some have simplified in the past. Her experience is also home to a diasporicness, or in-betweenness—a constant tension that exists in the body. In “balance baby,” Khan wavers between body hair removal and body hair positivity, knowing that each side is always being negotiated along lines that have been decided by somebody else. Thus, the very act of making this photograph public becomes



Ayqa Khan, *Balance Baby*, digital photograph, 2016. Courtesy of the artist

the tool for radical presence and “balance baby” comes to serve as a symbol for the ways in which marginalized subjects enter virtual spaces. For us, it is always a balancing act to put our bodies on virtual display and acknowledge the ways in which we are still, and may always be, tied to our bodies.

However, it is important to note that even as Khan and her contemporaries use Instagram, Tumblr and other social platforms to reroute the essentially racist and neutralized platform, there are counter forces at play that make their embodied presence precarious. Rightwing, neo-fascist and neo-Nazi congregations, such as Stormfront (which originated as a BBS group in the 1990s) and the more recent Daily Storm, have steadily increased their presence online in an effort to re-assert their own claim to the participatory culture of the Internet. Despite their charged threats against other virtual and real communities, their claims to the space are being protected by The Electronic Frontier Foundation (EFF), self-administered protectors of net neutrality that claim, “Any tactic used now to silence neo-Nazis will soon be used against others, including people whose opinions we agree with.”

The MCI and the EFF demonstrate that the Internet was cultivated on a utopic bedrock, which would be much happier with our neutrality than our realities. In knowledge of this system, we must continue creating space for ourselves and our unique sets of “digitalia”. And, while we may be presently stuck in a place that is neither here nor there, I am hopeful that even with these slow steps we are leaving Utopia behind.

Noor Bhangu is an emerging curator interested in exploring diasporic-centric art histories and conversations.

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



For more information contact:
Esther Vermeer
204-750-4939
office@esthervermeer.com
www.artswestcouncil.ca

30th Annual Artists Retreat June 17 - 22, 2018

Riding Mountain Conference Centre, Clear Lake, MB

This five-day event will provide participants with an opportunity to concentrate on developing their artistic skills and goals under the supervision of experienced professional instructors. All courses are 6 hours/ day for 5 days!

Featuring:

Drawing with **Diana Thorneycroft**
Oil/Acrylic with **Lisa Wood**
Watermedia with **Ruth Kamenev**
Printmaking with **Peter Graham**

Registration fee is **\$650** (covers accommodation, standard meals, instruction, and GST).

Reserve your spot today with a \$100 nonrefundable deposit via cheque or e-transfer. Installment plan available.

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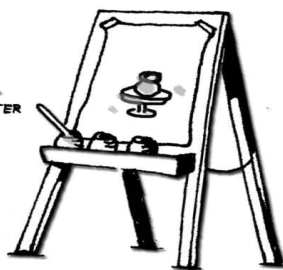


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Wednesday-Friday, 10am-4pm and some Saturdays

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MAWA's staff welcomes you: (left to right) Alison Davis (Administrative and Communications Coordinator), Dana Kletke (Co-Executive Director), Adriana Alarcón (Program and Outreach Coordinator) and Shawna Dempsey (Co-Executive Director)

DECEMBER

Fri, Dec 1, noon-1pm	First Friday Lecture Chantel Mierau: <i>Handling Time: Craft in Performance</i>
Fri, Dec 1, 1-2pm	Holiday Party!
Tues, Dec 5, 6:30-9pm	Artist Teachers Group
Wed, Dec 6, 6:30-9pm	Artist Mothers at MAWA Sandra Brown and Carmela Wade: <i>Block Printmaking</i>
Fri, Dec 8, 7-10pm	Illuminations FMP exhibit opening reception at aceartinc., 290 McDermot Ave
Sat, Dec 9, 1-4pm	Crafternoon Queti Azurin: <i>Parol</i> (Filipino Christmas lanterns)
Mon, Dec 11, 6:30-8:30pm	Cross-Cultural Beading Group Guest beader Audrey Johnson
Sat, Dec 23-Tues, Jan 2	MAWA closed for holidays

JANUARY

Fri, Jan 5, noon-1pm	First Friday Lecture Alex Keim: <i>Venice Biennial and Female Representation</i>
Fri, Jan 5, 7-10 pm	Illuminations FMP exhibit closing reception at aceartinc., 290 McDermot Ave
Fri, Jan 5, 7-10 pm	Extensions Artist Teachers exhibit reception at X-Cues Billiards and Café, 551 Sargent Ave
Tues, Jan 9, 6:30-9pm	Artist Teachers Group
Wed, Jan 10, 6:30-9pm	Artist Mothers at MAWA
Mon, Jan 15, 6:30-8:30pm	Cross-Cultural Beading Group Guest Franchesca Hebert-Spence

Thurs, Jan 18, 6:30-8pm	Theory and Beer at the Legion, 227 McDermot Ave Kelly Campbell: <i>Artists, Experts and Everyone Else</i>
Sat, Jan 20, 10am-4pm	Artist Bootcamp: Grantwriting Yvette Cenerini
Thurs, Jan 25, 7-9pm	Indigenous Feminisms
Sat, Jan 27, 1-4pm	Crafternoon Zoryana Didukh: <i>Bead-Crochet</i>
Mon, Jan 29, 6:30-8:30pm	Cross-Cultural Beading Group
Tues, Jan 30, 7-9:30pm	Figure Drawing

FEBRUARY

Fri, Feb 2, noon-1pm	First Friday Lecture Liz Millward: <i>Keeping the Lesbians Alive</i>
Tues, Feb 6, 6:30-9pm	Artist Teachers Group
Wed, Feb 7, 6:30-9pm	Artist Mothers at MAWA
Wed, Feb 8, 6:30-9:30pm	Tough Love Guest Leona Herzog
Sat, Feb 10, 1-4pm	Crafternoon at Neechi, 865 Main St Christine Brouzes: <i>Medallions</i>
Mon, Feb 12, 6:30-8:30pm	Cross-Cultural Beading Group Guest Gerri Pangman
Thurs, Feb 15, 6:30-8pm	Theory and Beer at the Legion, 227 McDermot Ave Jaz Papadopoulos: <i>Mixed Identities</i>
Wed, Feb 21, 10am-6pm	Over the Top artwork drop-off begins
Thurs, Feb 22, 7-9pm	Indigenous Feminisms
Thurs, Feb 26, 6:30-8:30pm	Cross-Cultural Beading Group
Tues, Feb 27, 7-9:30pm	Figure Drawing

MARCH (save the date!)

Sun, Mar 18, 1-5pm	Over the Top Art Auction and Cupcake Party
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