



MAWA's Theory and Beer explored how art and artists impact spaces in which they are guests, particularly Settler artists working in Indigenous territories, in a discussion led by Gurpreet Sehra (top, third from left), September 2016

The Nation's 150th

In 2017, Canada will be awash in birthday activities, marking 150 years since Confederation. There will no doubt be monuments created and cake eaten. Thanks to various funding initiatives, art will also be made.

This anniversary is more fraught than many of the past because Canada can no longer claim to have been invented in 1867. The nation has begun to engage in much-needed dialogue regarding colonization. People have lived on this landmass for at least 12,000 years—to put it in Western cultural perspective, since the time that humans first planted crops in ancient Mesopotamia. In 1536, the Huron-Iroquois word “kanata,” meaning village, was misinterpreted by Jacques Cartier to mean something much larger. It was one of many misunderstandings between Original and Settler peoples and is a benign example of theft, unlike the many that followed: theft of Indigenous lands, theft of Indigenous children, theft of Indigenous livelihoods, theft of Indigenous lives.

Call to Action #79 of the Truth and Reconciliation Commission asks for the integration of “Indigenous history, heritage values and memory practices into Canada’s national heritage and history.” The Commission knows that artists will be key to this process. Call to Action #83 states the need for “Indigenous and non-Indigenous artists to undertake collaborative projects and produce work that contributes to the reconciliation process.” Many individuals and organizations (including MAWA) have projects planned for 2017 that intend to do just that.

Let us hope that 2017 does not mark a misguided “celebration” of our past, but an honest reckoning. Let us hope that 2017 is an opportunity to grapple with our complex, shared history and move forward as New Canadians, Settlers and Indigenous peoples together. Art has a way of rupturing established ways of looking at things, provoking deep and nuanced understandings, and creatively imaging a better future. So here’s to art, and here’s to reconciliation. Happiest 2017 to us all.

—Shawna Dempsey and Dana Kletke

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Picturing Disability in Contemporary Art

with Danielle Fenn and Zana Marie Lutfiyya
ASL Interpretation supported by Arts AccessAbility Network Manitoba
(please call 204-949-9490 to book it in advance)

Friday, December 2, 2016, noon-1pm
Followed by the Annual MAWA Holiday Party, 1-2 pm!



Danielle Fenn



Zana Marie Lutfiyya

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

After working to support individuals with intellectual disabilities to live and work in the community, Zana Marie Lutfiyya completed her graduate education at Syracuse University in 1989. Her research at the Faculty of Education at

the University of Manitoba focuses on the social participation of individuals with intellectual and developmental disabilities in community life and the portrayal of disability in popular culture and media. Danielle Fenn is completing her BFA at the University of Manitoba's School of Art. As a recipient of the Undergraduate Research Award, she has worked with Dr. Lutfiyya in a study of disability portrayals in relation to Social Role Valorization theory. This aligns with Fenn's interest in inclusive design. Fenn's artistic practice is focused mainly in lens-based work and performance.



Diane Arbus, *Child with a toy hand grenade in Central Park, N.Y.C.*, gelatin silver print, 1962 (detail)

The Life of Beads

with Maureen Matthews
Friday, January 6, 2017, noon-1pm at MAWA



Maureen Matthews

In the Ojibwe language, beads are grammatically animate and beadwork artists often say that to work with them you must speak to them. They will understand. Anyone who has beaded will know that beads can be willful and yet, when they wish to cooperate, the result can be astonishingly beautiful. Beads speak volumes. Bandolier bags, leggings, moccasins, jackets, wall pockets, bridles, saddles and tea cozies tell of the astonishing technical skills of Indigenous women. They instantiate

the talent of Indigenous women and argue powerfully for a place in the art conversation for these inspired artists—past and present.

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

Dr. Maureen Matthews is Curator of Cultural Anthropology at the Manitoba Museum where her most recent exhibit, developed in collaboration with First Nations Elders, won a national award for exhibit excellence. Before joining the museum, Dr. Matthews made award-winning CBC radio documentaries featuring Native language speakers, and she has continued to emphasize the value of Native languages and the wisdom and humour of Native people. Her theoretical work brings Ojibwe philosophical and metaphorical thinking together with contemporary anthropology related to the nature of personhood and the animacy and agency of objects in museums.

In lieu of the February First Friday Lecture, please join us for a special performance event:

Desearch Reapment

Friday, February 3, 2017, noon-1pm at MAWA
Presented in partnership with the Institute for Women's and Gender Studies at the University of Winnipeg

Desearch Reapment's focus is building tools for survival and pros-perity to empower world citizens with skills for successful living at the zenith of neoliberal capitalism. YAGA was developed as a new spiritual exercise tradition, which affirms that the answers to all problems lie inside you. First you must discover the body-mind connection: the neck. The program teaches flexibility, encouraging us to say yes to everything. Through the various levels of YAGA, from Ground Zero to level 2001+, our Shock-Awes will awaken, we'll free the inner artist, and we will discover Torture Compassion, a solution to the problem of world suffering through self-torture. With continued YAGA practice you'll regain balance in your body, so you'll maintain your position and

tensions will be neutralized and integrated back into the system.

Desearch Reapment came out of a political shift in the early 2000s that coincided with the invention of relational aesthetics and the birth of the Internet. Through the combined genesis of social media and social practices, the commodification of human relations became a stepping stone on which DR built its foundation, laying the groundwork for the Institute for Durational Futures and the ESSENTIAL-HAPPINESSPOSSIBILITY. They have recently presented their work in Geneva, Cologne, Cleveland and London and will be curating the forthcoming Guantanamo Art Fair in Cuba.

Theory and Beer

at The Royal Canadian Legion, 227 McDermot Ave.

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

Primitivism

with Serena Keshavjee

Thursday, January 19, 2017, 6:30-8pm



Paul Gauguin's wife, Mette, has been ridiculed in the art historical literature for not rejoicing in Gauguin's abandonment of the bourgeois lifestyle and his family to pursue life as a Symbolist artist. Griselda Pollock's article on the gender and colour of art history points out there are biases built into scholarly work, and presents a critique of the patriarchal model as a legitimate theoretical position. It approaches

Gauguin's art from a feminist and post-colonial lens. Think about defining the concept of primitivism as you read it! And if you feel like going a little bit further, check out Albert Aurier's article on Vincent van Gogh, which also uses a primitivising point of view.

Serena Keshavjee teaches modern art and architecture at the University of Winnipeg in Canada. Her research focuses on the confluence of art and science in fin de siècle France. Keshavjee recently published her second anthology *Picturing Evolution and Extinction* (Cambridge Scholars Press, 2015), co-edited with Fae Brauer.

PDFs at: <https://mawa.ca/critical-discussion/theory-and-beer>



Paul Gauguin, *Day of the Gods* (detail), woodcut, 1894

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

Feminist Killjoys

with Serenity Joo

Thursday, February 16, 2017, 6:30-8pm



Sara Ahmed's notion of the feminist killjoy can be explored in the context of both everyday life and artistic production. Ahmed's text will serve as a means to discuss the ways in which emotions, that area of human experience often dismissed as instinctual and irrational, also structure our society in fundamental and institutionalized ways. With a careful eye to the intersections of race, class and ability, this Theory and Beer will consider

who has the most to gain—and lose—by killing the joy. Come prepared with examples of art, a well-practiced side-eye and other killjoy tactics to share.

Serenity Joo teaches literature and theory at the University of Manitoba. She spends a lot of time thinking about racial identities located in unexpected places (alien worlds, partitioned Korea, North Dakota). Her current project is focused on the racial politics in contemporary disaster fiction and film. When she's not grappling with books and ideas, she can be found engaging in spectator sports, beer-league trivia and debates over nacho toppings.

Reading: http://sfonline.barnard.edu/polyphonic/print_ahmed.htm



Artemisia Gentileschi, *Judith Slaying Holofernes* (detail), oil on canvas, 1614-20

The Body Holds What It Knows

Foundation Mentorship Program Showcase, 2015-2016

at [aceartinc.](http://aceartinc.com), 290 McDermot Ave., 2nd floor: December 20, 2016 – January 7, 2017

Closing reception: Friday, January 6, 7-9pm at [aceartinc.](http://aceartinc.com)

at Art Gallery of Southwestern Manitoba, 710 Rosser Ave., 2nd floor, Brandon: February 16 – March 11, 2017

Opening reception: Thursday, February 16, 7:30-9pm at AGSM

Looking at bodies as sites of knowledge, both personal and ancestral, the 2015-2016 Foundation Mentorship Program Showcase brings together works by eight emerging artists whose practices address overlapping ideas of ritual, materiality and loss. What emerges is a series of mnemonic devices, ritual objects and intimate gestures that confront questions of knowledge, memory and forgetting. Featuring artists Natalie Baird, Valérie Chartrand, Tracy Fehr, Carolyn Mount, Kelly Ruth, Kris Snowbird, Becca Taylor and Melanie Wesley, curated by Natalia Lebedinskaia.



Carolyn Mount, *An Urn for Healing*, 2016

Beginning and Intermediate Batik

with Karen Clark

Saturdays and Sundays, January 21, 22, 28 and 29, 2017, 1-5pm at MAWA

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



Karen Clark (second from right) teaching batik at MAWA, April 2016

For those of you who attended the April workshop in batik, here's an opportunity to delve more deeply into this delicate process of repeated waxing, dyeing and boiling cloth. And for those of you who missed it, it is not too late! This hands-on, in-depth workshop will also be a great introduction to beginners. Batik has existed for thousands of years, and examples have been found in 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 four-afternoon workshop will enable beginners to design for batik, prepare the cloth, mix dyes, do two dye baths and a final brush-on dye, and learn proper wax removal techniques.

Experienced batikers are asked to bring their own reference images, which will be broken down into four basic values from white



Karen Clark, *Fuchsia Eye Dots* (detail), 2015

to darkest dark. You will decide how the shapes will be dyed sequentially to attain those values, using basic colour theory. Learn how to place the shapes in relation to one another so that open fabric can accept dye to create line work. Tjantings and brushes will be available for wax work.

Or, if you prefer, come and play: all of the supplies are available for an adventure in colour, wax and fabric.

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 (NorVA). She is presently touring a show of batik works, entitled *Hard Kids: Trying so hard to be so hard*, throughout the province, organized by Manitoba Arts Network. Clark is an enthusiastic arts advocate who promotes, teaches and supports others in their artistic quests.

Cross-Cultural Beading Group

Mondays, every other week, 7-9pm at MAWA

Free! No need to register, just come!

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

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

Upcoming meeting dates are:

December 5: Yuwaste Thorassie (Lazy Stitch)

December 19

January 2

January 16: Cynthia Stevenson (Peyote and Batch Stitches)

January 30

February 13: Adelola Abioye (Abuja Connection and Traditional Nigerian Beading)

February 27



Some of the 18 beaders who came out to the Cross-Cultural Beading Group, October 2016

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, are 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).

Two-Needle Métis Beading

with Jennine Krauchi

Saturday, January 14, 2017, 1-4pm at Neechi Commons, 865 Main St. upstairs

Free! No need to register, just come!



The Métis were known as the Flower Beadwork People. Learn about this Manitoba tradition and Métis techniques from master beader Jennine Krauchi, who will teach Métis-style two-needle bead-work. Each participant will work with a beautiful, original design by Krauchi, and take away a finished piece that can be made into a pouch, a brooch or wall decor.

Jennine Krauchi is a Métis beadwork artist and designer. She creates clothing and does replica work for many organizations, including the Manitoba Museum, Parks Canada, the Canadian Museum of History, the Canadian Museum for Human Rights and other institutions in Scotland, France and the US. She has also taught quillwork and moccasin/mukluk making in schools and at festivals in Canada and Europe.



Jennine Krauchi's beadwork

Ojos De Dios: Mexican Mandalas

with Tanya Greens

Saturday, February 18, 1-4 pm at MAWA

Free! No need to register, just come!

Ojos De Dios (Eyes of God) are traditional Mexican mandalas woven with yarn of many colors. Mandalas have traditionally been created for celebration, or to bless and protect the home. For time immemorial, mandalas have had powerful, magical significance, harmonizing the body, mind and spirits. This workshop will symbolically draw upon the four natural elements (fire, water, air and earth), which will be woven out from the mandala's centre.

Tanya Greens has been passionate about art and craft since learning to crochet with her grandmother as a child. For her, weaving mandalas is active meditation. Since coming to Canada in 2006, she has taught art to children and adults.



Tanya Greens with her Mandalas

The Cross-Cultural Craft Program is supported by the Ethnocultural Community Support Program and the Aboriginal Cultural Initiatives Program at the Province of Manitoba, the Assiniboine Credit Union, and Westwood Collegiate Youth and Philanthropy (The Winnipeg Foundation)

STUDIO FURNITURE

EASELS ■ FLAT FILES ■ WORK TABLES

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Painting, carpentry, drywall installation and repair, flooring and tiling, minor plumbing, light electrical and more!

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All Artist Bootcamp Workshops are presented in partnership with Arts and Cultural Industries Association of Manitoba

WITH ART Program and Application Process

with tamara rae biebrich and Tricia Wasney
 Tuesday, November 29, 2016, 7-9pm at MAWA
 Free!



Through the WITH ART Program at the Winnipeg Arts Council, professional artists are matched with community groups to create public art projects. Communities and artists are asked to approach the process without preconceptions of who they will work with and/or what the final artwork will be. Join WAC staff and WITH ART artists

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

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

Grant Writing

with Bev Pike
 Saturday, January 21, 2017, 10am-4pm at ACI, 245 McDermot Ave.
 \$30 for members of MAWA or ACI; \$55 for non-members
 To register and pay, contact: admin@creativemanitoba.ca or call 204-927-2787
 Spaces are limited



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! Learn from a professional grant writer!

Bev Pike has raised millions of dollars in art funding as a grant writer for artists and organizations since 1984. As an artist, she has received senior arts grants from the Winnipeg Arts Council, Manitoba Arts Council and Canada Council. Pike is known for her large-scale land-form paintings, her videos and her artist-books that have been shown across Canada in solo and group exhibitions. Her works are held in the Tate Modern and the Victoria and Albert Museum in London, England as well as in public and private collections across North America. Pike's current artistic research includes performative landscape, underground shell grottoes and other Baroque spectacles.

Curator Visits

with Daina Warren
 Thursday, February 2, 2017, 7-9pm at MAWA
 \$10 for members of MAWA or ACI; \$20 for non-members



You have been toiling away alone in your studio for some time. You feel strongly about your new work and want to share it. More importantly, you want to receive some feedback on your practice from a peer, a senior artist, a curator or an arts writer. Curator Daina Warren will offer some key advice on how to prepare for a successful studio visit and break down some of the anxiety about presenting your work. Learn how to invite a guest, prepare for the visit, and what to do and NOT do!

Daina Warren completed the Canada Council's Aboriginal Curatorial Residency at the National Gallery of Canada in Ottawa, Ontario, where she curated the group exhibition *Don't Stop Me Now*, which was on display until November 2011. She is a graduate of the Master of Arts in Art History Program in Critical and Curatorial Studies from the University of British Columbia and currently serves as Director of Urban Shaman: Contemporary Aboriginal Art in Winnipeg.

WASAGAMING COMMUNITY ARTS

CALL FOR SUBMISSIONS - 2017

WASAGAMING COMMUNITY ARTS, LOCATED IN RIDING MOUNTAIN NATIONAL PARK,
 INVITES CANADIAN AND INTERNATIONAL ARTISTS AND ARTISANS
 TO SUBMIT ENTRIES FOR EXHIBITION DURING THE 2017 SEASON

DEADLINE: FEBRUARY 28, 2017

PLEASE FORWARD INQUIRIES TO wca@wcgwave.ca OR PHONE 204.728.1126

MAWA's Lucky 13th Over the Top Art Auction and Cupcake Party

Opening party and bidding: Friday, March 24, 2017, 6-10pm; free!
Bidding: Saturday, March 25, 2017, 12-5pm; free!
Cupcake party! Final bidding: Sunday, March 26, 2017, 1-5pm; \$10 advance tickets, \$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.

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 IT BE CROWDED?

Yes, but that just adds to the excitement! Because the event has grown so large and successful, it will be held in MAWA and at our neighbours to the north, the Edge Gallery and Clay Centre.

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

Yes! The Over the Top Art Auction bidding begins on Friday, March 24 from 6-10pm. We're also open on Saturday, March 25 from 12-5pm. You will also be able to buy advance raffle tickets and, if you win, we will call you. Or you can send a proxy to the event on Sunday on your behalf 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.

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!

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.

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, www.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).

WILL I RECEIVE A TAX RECEIPT?

Yes! Those artists whose works are sold will receive a charitable tax receipt. Charitable tax receipts will be issued for the amount the work sells for at the auction.



Cupcakes galore fuel avid bidders at OTT 2016

WHERE AND WHEN CAN I DROP OFF MY WORK?

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

Wednesday, March 1

Thursday, March 2

Friday, March 3

Wednesday, March 8

Thursday, March 9

Friday, March 10

We will also be open and accepting artwork donations after regular hours, from 6-8pm, on Wednesday, March 8. If we do not receive your artwork by March 10, 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.

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). If you wish to help in this way, please email info@mawa.ca, with the subject line "raffle donation."

CAN I BRING SOME CUPCAKES?

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, as tokens of our thanks. 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 on-line 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 26, and all the cupcakes you can eat. Attending the bidding kick-off on the evening on Friday, March 24 or on Saturday, March 25 is free, but you will need a ticket to bid on artwork(s).

WHAT IS NEW THIS YEAR?

There will be a preview of some of the work being auctioned at Parlour Coffee, 468 Main Street. Parlour will feature one work each week, starting on Friday, February 17 until Friday, March 31. Please support our partner Parlour!

Hope to see you there!

Artist Teachers

**Mondays, December 12, 2016,
January 9 and February 6, 2017, 6:30-9pm at MAWA**
Facilitated by Dawn Knight
Free! All woman-identified and non-binary artist educators welcome

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

Figure Drawing

Tuesdays, January 24 and February 21, 2017, 7-9:30pm at MAWA
Facilitated by Louise Duguay
\$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.

Flock Art Collective

**Thursdays, December 1, 2016, January 12 and February 9, 2017
6-9pm at MAWA**
Facilitated by Leah O'Hara
Free! All young women and non-binary people welcome

All women and non-binary people between the ages of 20 and 29 are invited to join Flock Art Collective. Navigating intersectional feminism in a digital/technological/media-soaked age, this younger killjoy crit and craft club will discuss identity politics in art and get creative together, focussing on themes of resistance and solidarity with "the Other." Join us in December for a zine-making workshop. Visit the Flock Art Collective Facebook page for updates.

Crit Club

**Tuesdays, December 6, 2016, and February 7, 2017
6:30-9:30pm at MAWA**
Facilitated by Sylvia Dreaver with Steven Leyden Cochrane
Free! Artists of all genders welcome

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

On February 7, Sylvia and the Crit Club crew will be joined by guest critic, Steven Leyland Cochrane, who will add his opinions into the mix. Leyland Cochrane has written reviews for numerous sites and publications, including Akimbo and the Winnipeg Free Press.



Artist Teachers Group participant in critique with artist Diana Thorneycroft, September 2016



This is NOT what MAWA's Figure Drawing Club looks like!



"What Young Feminists Need," the first Flock Art Collective meeting of the year, October 2016

Artist Mothers at MAWA

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

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

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

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

Winter Collage and Art Exchange Party

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

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

What's in Your Bag? Mixed Media Challenge

with Sandra Brown

Wednesday, January 11, 2017, 6:30-9pm at MAWA.

Sandra Brown will lead this mixed media workshop, at which each participant will be given a brown paper bag filled with 10 different, random, found items. Everyone will be challenged to create something out of the bag and its mystery contents. Some glue guns and mixed media construction materials will be supplied, but please bring along extra glue guns and exacto knives.



Valentine by Brenna George

Interpreting Valentines

with Brenna George

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

Brenna George will lead the group in interpreting printed valentine cards. These images will be used as a jumping-off point for participants to make their own work. Drawing supplies, paper and watercolour paints will be provided.

iPhone Photography

with Sharen Ritterman

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

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

A Warm Thank You

Thanks to everyone who makes MAWA, MAWA: you contribute your time, your talents and your resources. You make MAWA programming possible.

Did you know that MAWA receives only half of its annual budget from arts councils? The rest—funding for half of all MAWA programs—comes from private foundations, corporations, workshops registration fees, memberships and individual donations. Some of

you may have received a letter from MAWA recently, asking for a donation. We know many of you have limited resources, but we ask because individual gifts make up such a significant part of our budget: hiring women artists, keeping the lights on and keeping the cookies, coffee and conversations flowing...

Hats off to all of us, for creating learning opportunities for women and people of all genders in the visual arts.

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

Kelly Bernardin-Dvorak, Gail Bourgeois, Patricia Bovey, Susan Close, Karen Cornelius, Lezlee Dunn, Debbie Girard, Erika Hanneson, Bonita Janzen, Marcia Knight, Manju Lodha, Jacqueline Mabey, Pierrette Sherwood, Ewa Tarsia and Donna Blakeman Welch

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.

Monochrome Fall Supper Thanks!

On Tuesday, November 8, MAWA supporters dined in style on the fabulous buffet at East India Company Restaurant and bid on a bevy of skills being auctioned. The Fall Supper raised over \$3,900 (net). Plus it was so much fun!

HUGE thanks to skills donors: Queti Azurin, Noor Bhangu, Lindsey Bond, Alison Davis, Amanda Harding, Alexis Kinloch, Val Klassen, Dawn Knight, Megan Krause, Colleen Leduc, Kegan McFadden, Chantel Mireau, Mariana Muñoz Gomez, Bev Pike, Rachel Schappert, Gurpreet Sehra, Jen Smith, Beth Syrnyk, Wanda Wilson, Tracy Woodward, Alanna Yuen and Cheryl Zubrack.

Very special thanks to MAWA's Board for selling tickets, Platform centre for photographic + digital arts for donating the door prize folio, and Divya Mehra and her family at the East India Company Restaurant for being such warm hosts. We couldn't have done it without you.



Delicious monochromatic fun, November 2016

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, Craft-ermoons, newsletter mailing and bingos. 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.



Volunteer opportunities galore! The RBC Staff of the Main Street branch worked the bar at the opening of Artist Mothers at MAWA's exhibit, *Order/Disorder*, along with MAWA Co-ED Dana Kletke (right), May 2016

Awards

MAWA's Awards Committee actively nominates women in the visual arts for awards. Hats off to recent MAWA-nominated award winners Diana Thorneycroft, recipient of the Manitoba Arts Council Award of Distinction, and Jaime Black, recipient of the Winnipeg Arts Council's RBC On the Rise Award. And a very special congratulations to new Canadian Senator Pat Bovey, also nominated by MAWA!



Jaime Black (right) with her former MAWA mentor Sarah Crawley celebrate at the Mayor's Luncheon for the arts, June 2016



Diana Thorneycroft (right) with former Director of the Buhler Gallery Pat Bovey (since successfully nominated to the Senate by MAWA), May 2016

Partnerships

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

All of this activity would not be possible without the donations from our community, be they in artwork for Over the Top, skills for our Fall Supper or financial gifts. Last year MAWA supporters gave \$8,045, all of which was used toward providing more great MAWA programming. Many donors contributed to this amount, in gifts as small as \$5 and as large as \$1,000. Each and every donation is so appreciated, and 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 the Institute of Women's and Gender Studies at the University of Winnipeg, ACI Creative Manitoba and Neechi Commons. 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.



MAWA's partner, the Canadian Museum for Human Rights, brought Guatemalan weavers to visit our facility and staff and to meet local weaver and MAWA member Kelly Ruth (right), July 2016



Amber Berson

Archive Update

Thanks to Archive Mentor Bev Pike and Archive Assistant Kelsey Smith, MAWA's recent files have been organized into eight compact boxes and sent to the Provincial Archives. There they will join the rest of MAWA's history and the history of women's visual arts production in Manitoba, all of which is safeguarded and accessible to all in perpetuity.

But before this deposit of files from 2008-present left the building, MAWA had a visitor. Amber Berson, a doctoral student in Art History at Queen's University, excitedly dug through the archives as part of her research. Berson's dissertation explores the history of feminist methodologies and utopian aspirations in the history of the artist-run movement in Canada from the 1970s to the present, and she will be focussing on MAWA's history as part of it. As ever, MAWA was happy and honoured to participate in utopic thinking, and excitedly awaits Benson's thesis.

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 are paid for this opportunity.

Upcoming Tiny Gallery featured artists are Karen Adamson in December, Joanna Black in January and Danielle Graves in February.

Holiday Party and Closure

Immediately following December's First Friday lecture, from 1-2 pm on December 2, 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.

Please note the office will be closed from Saturday, December 24 to Tuesday, January 3, inclusive. See you back at MAWA on or after Wednesday, January 4, 2017.



MAWA honoured the life and work of artist Daphne Odjig on a billboard on the Disraeli Freeway, in partnership with Pattison Outdoor Advertising, October 2016



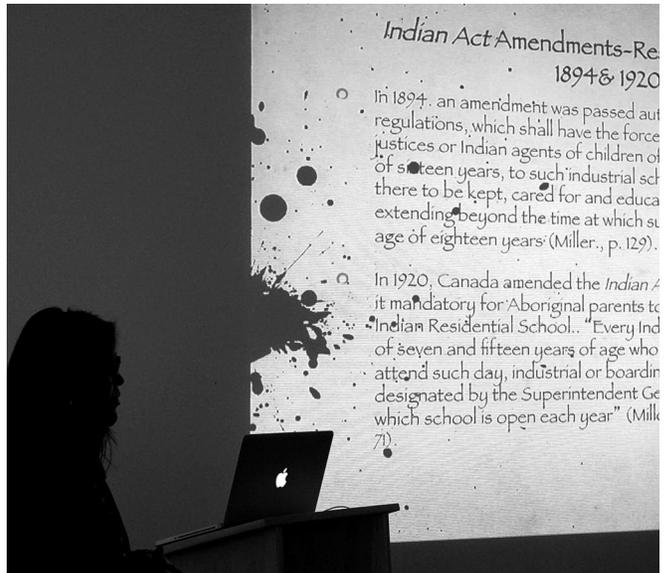
Artist Mothers at MAWA explore *Do Less, Make More*, led by Colleen Leduc (to the left of the TV) and Yvette Cenerini (to the left of Leduc), September 2016



Opening of *Works on Paper*, MAWA's members' exhibit, September 2016



Janet Dwyer (Salt Spring Island, pictured left) teaching the *Photographing Works of Art* workshop, September 2016



Leah Fontaine's First Friday lecture, *Spirit Mending in Art*, October 2016



Pat Bovey (wearing black and white print, at left) leading the *Art Etiquette Artist Bootcamp*, October 2016



Theory and Beer on photography led by Kristiane Church (far left), October 2016



Brigitta Urben working on her *Alebrije*, at a workshop taught by Alejandra Diaz Roman, October 2016



The first ever MAWA Figure Drawing session, October 2016



Nayda Collezo Llorens (from San Juan Puerto Rico, currently living in Kalamazoo, Michigan, pictured right) giving her Artist in Residence artist talk, August 2016



Olivia Block (Chicago, IL) presents her artist talk at MAWA as part of send+receive: a festival of sound, October 2016



Participants at the Cross-Cultural Beading Group can range from 9-90, group meeting September 2016

On Working with Gertrude Stein

by Erika DeFreitas



and now to begin as if to begin begin of beginning again and again and again (in the continuous present with Gertrude Stein), detail of Part II, 2016. Photo: Daniel Ehrenworth.

if to begin was the beginning of again.

I have been preoccupied with feelings of loss and even anticipated loss, primarily the loss of a loved one. This has been an on-going theme in my artistic practice for the past ten years. Ten years. I remember hearing somewhere that it takes ten years to master a skill, so one might assume that after ten years of immersing and entangling myself in this work, I would be somewhat confident and well versed in strategies for working through loss. The truth is, I have not. I have not found “a solution” but rather an unending visual language that addresses these complicated feelings, based on the culturally complex, multifaceted terrain of practices, rites and rituals involved in the act of mourning. In recent years, this journey has naturally led to an increasing interest in the afterlife.

The Work of Mourning is a compilation of eulogies and funeral orations written by French philosopher Jacques Derrida in memory of his contemporaries. One question that I’ve extrapolated from this book is, how do we allow the dead to have agency? To have a voice? In his writing, Derrida accomplished this by using the words of those he is speaking about—words that they have said about death and mourning. Following this line of questioning, I started to work with a psychic medium to help create a bridge between myself and artists who have passed. One such experience has led to a collaboration between myself and the late writer and patron Gertrude Stein. As I work with Stein and as Stein works through me, I consider the act of embodiment and disembodiment and wonder if my body has become without a boundary, all while questioning the implications of these notions on my sense of self.

One work that Stein and I have collaborated on is a series of seven artist books called, *and now to begin as if to begin begin of beginning again and again and again (in the continuous present with Gertrude Stein)*. These artist books begin as a record of not only work-

ing through and interrogating Stein’s play, *Objects Lie on a Table*, but a continued critique of conventional writing, including colonial and patriarchal ways of communication. In the series, proper sentence structure, use of punctuation and linear writing all become turned into themselves—tools for rewriting writing. The first four books focus on different aspects of Stein’s play: the nuns, the Negroes and Chinamen, objects in the house and the concept of time-sense. The fifth book is an excerpt from a discussion between myself and Stein that was mediated by a psychic medium. Books six and seven are about arrangements, compositions and the “still-life.”

My sense of self shifted while in discussion with Stein, specifically when I asked her if she would like to collaborate with me and her response was that she already has been. I knew then that she was with me in those moments when I felt a sudden push to continue, when a flood of words entered my mind and I couldn’t help but let them pour out from the tips of my fingers onto the keys of the keyboard. It was in these moments that we were working together, in these moments when I thought that I had briefly met a stroke of genius that was buried deep within my being and I had yet to discover. It’s okay to chuckle at this; in hindsight I, too, chuckle because I know that this is all a part of Stein’s dark yet playful sense of humour seeping out.

When starting to write about this experience a friend of mine suggested I read about Affect Theory, which essentially is a theory about bodily experience. This seemed an apt approach in my attempt to understand the multitude of conflicted feelings that arose during this collaboration with Stein. In my research I came across a quote from Gilles Deleuze, another French philosopher, who wrote that “a body affects other bodies, or is affected by other bodies; it is this capacity for affecting and being affected that also defines a body in its individuality.” In working with Stein there were moments when my body—my vessel—became porous and without a perceivable outline, a boundless entity that was transgressed without my full awareness.

What I have come to understand is that my body has been affected by another entity who is without a body. Stein and I both exist in a state of the in-between and because of this we are in a space that allows for us to communicate with each other in ways that challenge all sorts of convention. As a result, I have many questions that I now entertain as Stein and I work on parts eight through ten of our artist book series, the most pressing of which is this: is there a line that separates where I end and Stein begins?

Exploration through an inquiry-based model is an act that as artists we often engage in. However, it is likely that when one chooses to participate in artistic practices that circumvent traditional modes of working, these processes may be labelled “eccentric” or “outsider art.” There is a history in the Arts, Black culture and Feminism of cultural producers embracing the spiritual in their practices and having their rich contributions dismissed because of this. I am just one artist out of many who has chosen to explore an alternate path in a search for inspiration and collaboration. I am well aware that my process may be too challenging for others to understand, but I am certain that my work with Stein is a worthy contribution to this archive of visual language I am in pursuit of.

Erika DeFreitas is a Toronto-based multidisciplinary conceptual artist. Her work can be seen at: www.erikadefreitas.com.

Interested in writing for the MAWA newsletter? Contact Shawna at dempsey@mawa.ca.

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MAWA Members' *Works on Paper* opening welcomed guests (left to right), Marian Butler (Visual Art Consultant, Manitoba Arts Council), Sarah Guillemard (MLA Fort Richmond, who brought greetings from the Province) and Akoulina Connell (CEO, Manitoba Arts Council), pictured with MAWA Co-EDs, Shawna Dempsey and Dana Kletke (far right), September 2016

NOVEMBER

Tues, Nov 29, 7-9pm **Artist Bootcamp ... free!**
tamara rae biebrich and Tricia Wasney:
WITH ART Application Process

DECEMBER

Thurs, Dec 1, 6-9pm **Flock Art Collective Zine Workshop**

Fri, Dec 2, noon-1pm **First Friday Lecture**
Danielle Fenn and Zana Marie Lutfiyya:
Picturing Disability

Fri, Dec 2, 1-2pm **Holiday Party!**

Mon, Dec 5, 7-9pm **Cross-Cultural Beading Group**
with guest beader Yuwaste Thorassie

Tues, Dec 6, 6:30-9:30pm **Crit Club**

Wed, Dec 7, 6:30-9pm **Artist Mothers at MAWA**
Winter Collage and Art Exchange Party

Mon, Dec 12, 6:30-9pm **Artist Teachers Group**

Mon, Dec 19, 7-9pm **Cross-Cultural Beading Group**

Tues, Dec 20 **FMP showcase opens at aceartinc.**

JANUARY

Mon, Jan 2, 7-9pm **Cross-Cultural Beading Group**

Fri, Jan 6, noon-1pm **First Friday Lecture**
Maureen Matthews: *The Life of Beads*

Fri, Jan 6, 7-9pm **FMP showcase closing reception**
at aceartinc., 290 McDermot, 2nd floor

Mon, Jan 9, 6:30-9pm **Artist Teachers Group**

Wed, Jan 11, 6:30-9pm **Artist Mothers at MAWA**
Sandra Brown: *Mixed Media Challenge*

Thurs, Jan 12, 6-9pm **Flock Art Collective**

Sat, Jan 14, 1-4pm **Crafternoon**
Jennine Krauchi: *Two-Needle Métis Beading*
at Neechi Commons, 865 Main St.

Mon, Jan 16, 7-9pm **Cross-Cultural Beading Group**
with guest beader Cynthia Stevenson

Thurs, Jan 19, 6:30-8pm **Theory and Beer**
Serena Keshavjee: *Privitivism*
at the Legion, 227 McDermot Ave.

Sat, Jan 21, 10am-4pm **Grant Writing Workshop**
Bev Pike at ACI, 245 McDermot Ave.

Sat, Jan 21 & 28 and Sun, Jan 22 & 29, 1-5pm **Batik Workshop**
Karen Clark

Tues, Jan 24, 7-9:30pm **Figure Drawing**

Mon, Jan 30, 7-9pm **Cross-Cultural Beading Group**

FEBRUARY

Wed, Feb 1, 6:30-9pm **Artist Mothers at MAWA**
Brenna George: *Interpreting Valentines*

Thurs, Feb 2, 7-9pm **Artist Bootcamp**
Daina Warren: *Curator Visits*

Fri, Feb 3, noon-1pm **Special Performance Event**
Desarch Repartment (Montreal/Germany)

Mon, Feb 6, 6:30-9pm **Artist Teachers Group**

Tues, Feb 7, 6:30-9:30pm **Crit Club**
with guest Steven Leyden Cochrane

Thurs, Feb 9, 6-9pm **Flock Art Collective**

Mon, Feb 13, 7-9pm **Cross-Cultural Beading Group**
with guest beader Adelola Abioye

Thurs, Feb 16, 6:30-8pm **Theory and Beer**
Serenity Joo: *Feminist Killjoys*
at the Legion, 227 McDermot Ave.

Thurs, Feb 16, 7:30-9pm **FMP showcase opening reception**
at AGSM, 710 Rosser Ave., Brandon

Fri, Feb 17 **MAWA Artists at Parlour Coffee** 468 Main St.
(a new artist every Friday until March 31)

Sat, Feb 18, 1-4pm **Crafternoon**
Tanya Greens: *Ojos De Dios: Mexican Mandalas*

Tues, Feb 21, 7-9:30pm **Figure Drawing**

Mon, Feb 27, 7-9pm **Cross-Cultural Beading Group**

MARCH (save the dates!)

Wed, Mar 1, 10am-6pm **Over the Top artwork drop-off begins**

Wed, Mar 1, 6:30-9pm **Artist Mothers at MAWA**
Sharen Ritterman: *iPhone Photography*

Sun, Mar 26, 1-5pm **Over the Top Art Auction and Cupcake Party**