

Resilience Into the Future

In the summer of 2018, MAWA exhibited contemporary artworks by 50 Indigenous women in a cross-country billboard exhibition entitled *Resilience*. It was an extraordinarily ambitious endeavour and one that has changed MAWA.

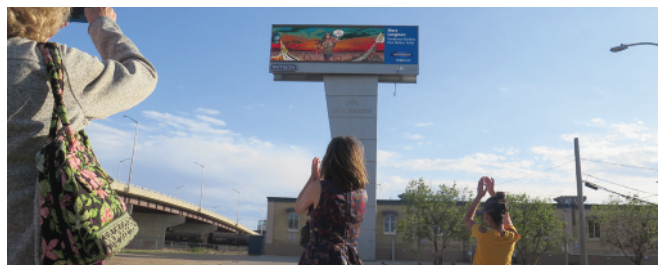
This project was exceptional in its scope. A Canadian exhibition featuring this many Indigenous women artists had never been undertaken. It was exceptional in its scale, stretching across the country from St. John's, Newfoundland to Saanich, British Columbia. It was exceptional in its monumentality, presenting the work of Indigenous women artists in a form too big to be ignored! Last but not least, it was exceptional in its engagement with Canadians. Pattison Outdoor Advertising's research tells us the *Resilience* billboards were seen 23,434,354 times during the exhibition.

Although *Resilience* was a \$600,000 project, we couldn't afford to place a billboard in every community. Flin Flon was disappointed there wasn't going to be a billboard there, so they fundraised to have one! The Gord Downie and Chanie Wenjack Fund rented an additional 6 billboards on Toronto's Yonge St. for Indigenous History Month celebrations. *Resilience* posters, featuring all 50 images, were sent to small and northern communities.

The media coverage of *Resilience* carried the artists' images to an even wider public. *Resilience* was featured in art media (Border Crossings, Canadian Art, Arts West, Akimbo), Indigenous media (APTN, Muskrat Magazine), local media (CAA "Going Places" Magazine), national media (Canadian Geographic, The Globe and Mail) and international media (Al Jazeera, Smithsonian Magazine).

The website resilienceproject.ca will remain online as the "catalogue" of the exhibit. All text is in English and French, and the art images are described for the visually impaired in both official languages. It features a magnificent curatorial essay by Lee-Ann Martin. MAWA is fundraising to enable Martin to expand it and we hope to publish it as a book. We also hope to extend the project into schools by making a set of *Resilience* art-image cards that can be used in classrooms.

This project significantly deepened MAWA's engagement with Indigenous traditions. As far as we know, it was the first time MAWA's space has been smudged or a drum group has been invited to play.



Resilience at Dundas Square, Toronto, presented in partnership with the Gord Downie and Chanie Wenjack Fund, June 2018

Throughout all phases of *Resilience*, MAWA worked with a Traditional Knowledge Keeper and will continue to do so. Our commitment to supporting Indigenous women artists is ongoing.

We know *Resilience* also impacted others. Here is one example: MAWA's Board Chair Colleen Leduc writes, "My dad (who lives in British Columbia) phoned me, this summer and said, 'Did you know there is another MAWA? They have done this amazing project, where they have displayed the art of 50 Indigenous women artists on billboards all across Canada! And it's called MAWA too! I heard about it on CBC and thought about you right away! You should really look this project up!' I said, 'Dad, that is MAWA.' He was blown away. 'That little place on Main St. accomplished this project? How did they do that? I want to go see a billboard!' This project engaged my dad in art. Who knows who else it has reached? I think we are just at the beginning of potential for real change in this country, a shift, and this project leads the way. On closing our phone conversation, my dad said, 'I am so proud of you for being involved in an organization that would even attempt something like this.'" It is a sentiment shared by all of us here at MAWA.

—Shawna Dempsey and Dana Kletke

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Peru's Textile Tradition as Decolonial Practice

with Francesca Carella Arfinengo

Friday, December 7, 2018, noon-1pm at MAWA, followed by Holiday Party

For thousands of years, weaving has played a central role in Peruvian society. Carella Arfinengo will present a brief survey of Peru's textile tradition, from pre-Incan times to today. In this lecture, textiles will be discussed as cultural objects, framed by Andean Indigenous ways of knowing. Carella Arfinengo will explore the impact of ongoing colonialism on Peruvian

fibre traditions and present the work of contemporary designers and artists who use textiles as a means for decolonial practices.

Francesca Carella Arfinengo is a settler POC based in Winnipeg. She grew up in Arequipa, Peru, the centre of the alpaca industry. She is an arts administrator and artist. Using mostly textiles, her art practice explores transculturalism, displacement and immigration. She received her BFA from the University of Manitoba in 2014 and is currently enrolled in Cartae Open School.



Appropriation in Art

with Gurpreet Sehra

Friday, January 4, 2019, noon-1pm at MAWA

From cultural appropriation to copyright infringement, there is a lot to consider when it comes to images that "borrow" from others. What is appropriation and why is it important for artists and viewers alike to consider its implications?

Gurpreet Sehra is a multidisciplinary artist who works in traditional and contemporary media, including textile, painting, video, printmaking and installation. She has completed three public art commissions in Winnipeg. She has exhibited, held artist residencies and presented at interdisciplinary conferences across Europe and North America.



Source Material

an artist talk by Sarah Sense (Bristol, England)

Friday, February 1, 2019, noon-1pm at MAWA

presented in partnership with Urban Shaman Contemporary Aboriginal Art

Sarah Sense draws upon traditional Chitimacha and Choctaw basket techniques for the creation of flat mats and baskets using the nontraditional material of cut paper. Her self-taught weaving practice deconstructs and reconstructs photographic images, exposing

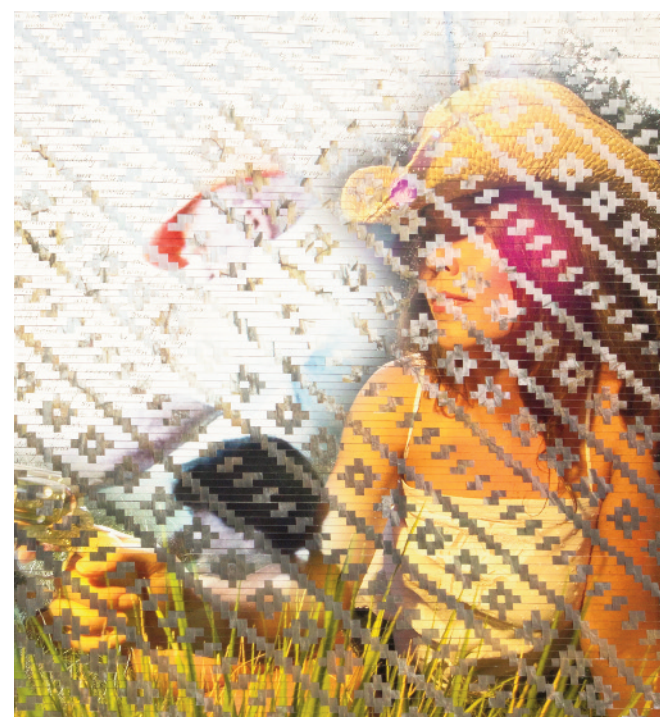
socio-political themes affecting Indigenous peoples. When travelling to meet Indigenous artists in their communities throughout the Americas and Southeast Asia, Sense learned about artists making art in and from the land of their community with locally sourced materials, closely linking land to traditional preservation. Her weaving tells stories drawing on these connections.



Gurpreet Sehra, from the series *Hip Hop Boys*, 2012



Chimú people, *Unku; Ceremonial Robe*, ~900 C.E., woven alpaca yarn, 590mm x 1260mm, Amano Museum, Lima



Sarah Sense, *Grandparent's Stories*, woven archival inkjet prints on rice and bamboo papers, pen and ink, wax, tape, 32" x 48", 2018



Helga Jakobson (upper left) led 28 participants at an immensely popular Theory and Beer about Donna's Haraway's ideas, September 2018

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. Do the readings beforehand (go to mawa.ca to click on

links) 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.





Nostalgia is Dead! Long Live Nostalgia!

with Elise Dawson
Thursday, January 24, 2019, 6:30-8pm

Elise Dawson will lead a discussion of strategies that artists have established to deal with memory, paying particular attention to the relevance and role of nostalgia in local, contemporary, feminist art practices. How do we choose to see, represent and interpret the past as artists moving toward an increasingly conscious understanding of history and the present? Nostalgia can trigger emotions to engage viewers' attention and encourage participation in the artwork, but can nostalgia challenge us?

Elise Dawson is an artist and arts administrator from Winnipeg, Manitoba. She graduated from the School of Fine Art at the University of Manitoba in 2012 before beginning her career in galleries. Last year, Dawson completed an artist residency in Puebla, Mexico and is a 2017- 2018 graduate of the Cartae Open School. She recently published her first collection of poetry, *SEX DEATH AND*, and has a forthcoming exhibition in Winnipeg in December.

Reading: Svetlana Boym, "Nostalgia"
<http://monumenttotransformation.org/atlas-of-transformation/html/n/nostalgia/nostalgia-svetlana-boym.html>

ART21  

featuring the work of artists Katy Grannan, Lynn Hershman, Stephanie Syjuco and Creative Growth Art Center

Friday, November 30, 7pm at MAWA

Free! All welcome!

presented in partnership with the Manitoba Association for Art Education

Join us for a public screening of an episode of the award-winning art education series ART21, featuring 3 women artists from the San Francisco Bay Area. ART21 is a nonprofit organization dedicated to inspiring a more creative world through the works and words of



Artificiality of the American Dream

with Albyn Carias
Thursday, February 28, 2019, 6:30-8pm

Probing what is widely termed the "American Dream," Dovey Martinez draws upon her personal and familial experiences as a Honduran American to examine the expectations individuals have when they immigrate and when those expectations do not deliver. A correlation between the bakery and the "American Dream" is made, exposing its sweetness and allure as artificial. This Theory and Beer will be a discussion of the pressure of immigration on individuals, their children and families; the dichotomy of being a cultural producer in Canada from another culture; and how we are impacted by the narrative of the "American Dream."

Albyn Carias is an interdisciplinary artist living in Brandon. He immigrated to Canada from El Salvador at the age of 13 and has a BFA from Brandon University *Ishkabatens waasa Gaa inaabateg*, Visual and Aboriginal Arts Department. Carias's process focuses on experimentation with unconventional materials, pushing against imposed social and artistic borders. This is achieved through meaningful collaborative, community-based engagement with his Latino community in Brandon, addressing the barriers that Latinx immigrants face every day.

Reading: Dovey Martinez, "Sugar Overload: The Artificiality of the American Dream for Latinx Immigrants"

<https://digitalcommons.conncoll.edu/cgi/viewcontent.cgi?article=1025&context=arthp>

contemporary artists. Discussion will follow, facilitated by Dawn Knight.

Dawn Knight will also be presenting a performance before the screening as part of the Artist Teachers exhibition, *On the Verge*.

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 origins that are 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). **Note: Crafternoons are no longer drop-in. Space is limited, so if you would like to come, register at: <https://mawa.ca/workshops/crafternoons>**

Mini-Moccasins with Cynthia Boehm

Saturday, December 8, 2018, 1-4pm at MAWA



This mini-moccasin session takes you through the moccasin-making process on a very small scale! As part of the workshop, you will learn the two-needle beading technique.

Cynthia Boehm was born and raised in Norway House, where traditional practices were a part of her home and community. She

began making beaded moccasins as gifts for her family, and it became a passion. She is grateful for her mother's teachings and all she has learned from many crafters, Elders and workshops. She now offers her original designs to the public. Her goal is to continue to further her skills and knowledge of history and to share this beautiful, traditional art form with others.

MB Museum Beading Collection Tour and Two-Needle Métis Beading



with Maureen Matthews and Jennine Krauchi

Beading collection tour: Saturday, January 19, 2019, 11am at Manitoba Museum, 190 Rupert Ave. (meet at admissions desk)

Workshop: Saturday, January 19, 2019, 1-4pm at Manitoba Museum, 190 Rupert Ave., Festival Hall (go to the right of the admissions desk)

presented in partnership with The Manitoba Museum

The Métis were known as the Flower Beadwork People. Learn about this Manitoba tradition and Métis techniques from curator Maureen Matthews and master beader Jennine Krauchi. Note: this is a two-part Crafternoon. You can register for one part or both. The tour and workshops are free, but do not include admission to the Manitoba Museum.

Maureen Matthews will lead a behind-the-scenes tour of the beadwork collection at the museum at 11am. At 1pm, Jennine Krauchi will teach Métis-style, two-needle beadwork. Each participant will work with a beautiful, original design by Krauchi and take away a finished, beaded needle pouch.

Dr. Maureen Matthews is Curator of Cultural Anthropology at the Manitoba Museum. 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.

Jennine Krauchi is a Métis beadwork artist and designer. She creates clothing and replica work for the Manitoba Museum, Parks Canada, the Canadian Museum of History, the Canadian Museum for Human Rights and 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.

Piñatas with Fabiola Gordillo

Saturdays, February 16 and 23, 2019, 1-4pm at MAWA



The piñata originally came from China, brought by Marco Polo to Europe and then, with colonization, to the Americas. However in Mexico, pre-hispanics had a similar tradition that provided offerings to the gods. The piñata is a symbolic figure traditionally made from a clay pot covered with papier-mâché and painted or decorated with brightly coloured tissue paper. It is then filled with candies, fruit or other goodies. Note: this is a two-day workshop to allow time for the piñatas to dry.

Fabiola Gordillo was born in Tecate, Baja California, Mexico, and immigrated to Canada 2 years ago. When preparing for a birthday celebration, she looked in stores for a customized piñata with no success.

She then made her very first piñata, following the lessons she had learned as a child. She now makes customized piñatas for every occasion and is the owner of Fab's Creations (handmade and customized piñatas). She participated in Folklorama with the Mex Y Can Association of Manitoba and co-organized "Piñatas on the beat" as part of Culture Days 2018. She has an MBA and bachelor's degree in International Business and has worked as a business consultant for entrepreneurs, helping them to develop business plans and assisting them in their goals of obtaining public funds for specific projects.

The Cross-Cultural Craft Program is supported by the Winnipeg Foundation and the Ethnocultural Community Support Program and Indigenous Initiatives at the Province of Manitoba.

Artist Boot Camp Workshops

No need to register, just show up! People of all genders welcome!
\$10 for members of MAWA or Creative Manitoba; \$20 for non-members
presented in partnership with Creative Manitoba

Goal Setting

with Allison Moore

Thursday, January 3, 2019, 7-9pm at MAWA



What better time to think about goal setting than at the beginning of a new year? In this informal discussion group, find ways to become inspired and motivated to pinpoint essential artistic goals for 2019.

Allison Moore is an artist/educator. By day, she works as a consultant in the Pembina Trails School Division supporting visual arts education. By night and on the weekends, she attempts to fulfil other roles, duties and responsibilities, and sometimes she gets to make art.



Sandra Brown, *A New Beginning*, collage, 2018

Introduction to Copyright for Artists

with Julia Ryckman

Wednesday, January 23, 2019, 7-9pm at MAWA



What is copyright? What rights does an artist have in the work they create? Does an artist need to register work to protect copyright? If an artist uses someone else's work in their art, are they infringing copyright? If an artist sells work, do they still retain copyright? If someone posts a photo of an artwork online and does not identify the artist, what

can be done about it? Julia Ryckman will answer these and many more questions!

Julia Ryckman is an intellectual property lawyer at Pitblado LLP and is presently teaching Copyright Law at the University of Manitoba Law School. Passionate about the arts, she is a performing musician, composer and Chair of Video Pool Media Arts Centre's Board of Directors.

Cross-Cultural Beading Group

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

Free! No need to register, just come!

Everyone is invited to share their skills, to learn and to work independently in a welcoming atmosphere. No experience necessary. Novice and experienced beaders alike are welcome. Some free materials are provided (beads, thread, cloth and leather) or you can bring your own. Once a month, a guest beader joins us to share her skill and cultural beading tradition. The group will meet on the following dates:

December 10: guest Jessie Jannuska (two-needle beading)

January 14

January 28: guest Velma Michel (3D beading: "puffy triangles")

February 11

February 25: guest Zipporah Machuri (Maasai beading)



Grace Oggunniyi (centre) teaching Nigerian beading, November 2018

Artist Teachers Group Exhibition: *On the Verge*

Exhibition continues Wed-Fri, 10am-5pm until Friday, November 30, 2018

In this year's annual group exhibit, *On the Verge*, the MAWA Artist Teachers explore the tension between boundaries and freedom. In an increasingly complex world, how do we search for that elusive (and likely fleeting) balance between control and chaos? Between order and pandemonium? Between harmony and anarchy? How do we navigate social, psychological and physical confines to discover a happy medium? Join the Artist Teachers on Friday, November 30 at 7 pm for a performance by Dawn Knight at the closing of the exhibit.

The Artist Teachers Group consists of woman-identified and non-binary artist-educators who come together for professional development as artists. For more information, see page 8 or go to mawaartiststeachers.weebly.com.



Chenoa Walker, *The Last Frame* (detail), C-print, 2018

Shift

A year-end exhibit of works by the 2017-2018 Foundation Mentorship Program

at **aceartinc.**, 290 McDermot Ave., 2nd floor

Tuesday-Saturday, December 21, 2018 – January 10, 2019, 12-5pm

Reception: Friday, January 4, 2018, 7pm

Closed for holidays: December 23-January 1 incl.

presented in partnership with *aceartinc.*

Shift brings together recent work from emerging artists in Manitoba who took part in MAWA's 2017-2018 Foundation Mentorship Program (FMP), an intensive, year-long professional development opportunity. FMP artists are paired with mentors to receive critical feedback, create and discuss new work, explore ideas and network. Artists seek an opportunity such as this when they are ready to take on new challenges and push their work in a new direction, sometimes finding themselves in new or unknown territory. The mentors had the privilege of working with these talented artists during these exciting points of change, when support, encouragement and critical feedback are needed.

Shift speaks to the sometimes subtle, sometimes drastic changes that occur in approach or direction as artists uncover new truths and depth in their work. Each of these artists finds herself at varying stages of life and career, and each is exploring what role art plays in

her life, personal growth and healing, as she continues to define her identity as an artist.

The exhibition focuses on the adaptability of identity, presenting diverse artistic practices from nine artists who explore relationships with the self, others, the body and the land, at times attempting to regain what has been lost, centering on trauma, illness, memory and lineage. Themes of self-worth, self-acceptance and self-transformation ebb and flow throughout the work, which includes sculpture, painting, installation, ceramics, photography and performance. *Shift* reflects our ever-changing selves and society. It features the work of program mentees Susan Aydan Abbott, Carol-Ann Bohrn, Erin Frances Brown, Amber Christensen, Maya de Forest, Grace Han, Sue Hoang, Chris Larsen and Kathy Levandoski, with thanks to *aceartinc.* for this exhibition opportunity.



Chris Larsen, *Light of the Forest*, 30 x 60", mixed media, 2018



Susan Aydan Abbott, *Scar Tissue Series*, film still, 2018

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

Anonymous, Sharon Alward, Pauline Braun, Rhian Brynjolson, Deborah Challis,
Barb Cosman, Lezlee Dunn, Amy Karlinsky, Ellyn Walker, Iris Yudai

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.

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

Opening party and bidding: Friday, March 15, 2019, 6-10pm; free!

Bidding: Saturday, March 16, 2019, 12-5pm; free!

Cupcake party! Final bidding: Sunday, March 17, 2019, 1-5pm

\$10 in advance, \$12 at the door; first lot closes at 3pm



Photo by Lindsey Bond

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.

WHAT IS NEW THIS YEAR?

Artists will get to choose how much of the sale of their artwork they want to donate to MAWA: 100%, 75% or 50%. MAWA is grateful to everyone who has donated over the years. You have made so much possible!

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 15 from 6-10pm and we're also open on Saturday, March 16 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. 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 welcomes donations of one piece of art from artists of all genders, members and non-members alike. Works in all media are accepted. 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 kids' raffle basket.

HOW CAN I DONATE?

If you want to donate artwork, please email Alison at info@mawa.ca. Thank you so much! We couldn't do this fundraiser without our valued artist donors.

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 each artwork is auctioned for an appropriate value. Wondering how to set your opening bid? Ask yourself at what point you would rather have your work back than see it go for less than a certain price.

WILL I RECEIVE A TAX RECEIPT?

Yes! Artists will receive a charitable tax receipt for the percentage of the sale that they choose to donate to MAWA.

WHERE AND WHEN CAN I DROP OFF MY WORK?

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

Wednesday, February 20

Thursday, February 21

Friday, February 22

Wednesday, February 27

Thursday, February 28

Friday, March 1

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

Monday, February 25

Wednesday, March 6

If we do not receive your artwork by March 6, 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 "raffle donation" in the subject line.

CAN I BRING SOME CUPCAKES?

Yes, 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 St, Wednesday to Friday, 10am-6pm, 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 17, and all the cupcakes you can eat. Attending the bidding kick-off on the evening of Friday, March 15 or on Saturday, March 16 is free, but you will need a ticket to bid on artwork(s).

WANT TO GET IN THE MOOD?

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

Artist Teachers Group

Tuesday, December 4, 2018, 6:30-9:30pm at MAWA

Facilitated by Dawn Knight

Free for MAWA and MAAE 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 invest time and energy into a professional practice and creative growth? MAWA is committed to supporting women and non-binary visual artists who work in education to develop their artist selves. Watch for upcoming programs that focus on technical skills, critique, exhibition preparation and meaningful dialogue regarding what it means to be a teacher AND an artist. Check out the website: mawaartistteachers.weebly.com.

Desire Change Reading Group

Tuesdays, December 11, 2018, January 15 and February 12, 2019, 6:30-8pm at MAWA

Facilitated by Dr. Roewan Crowe

Free! Everyone welcome; please sign up at:
<https://mawa.ca/critical-discussion>

In 2017, MAWA co-published *Desire Change: Contemporary Feminist Art in Canada*, edited by Heather Davis. This groundbreaking book documents our history and our present as feminist visual art practitioners. Join Dr. Roewan Crowe at a monthly reading group to explore it, one chapter at a time. *Desire Change* is guaranteed to spur discussion! Multidisciplinary artist and professor Roewan Crowe is passionate about feminist art engagement with a particular focus on artistic practitioner knowledge and has used *Desire Change* as a textbook at the University of Winnipeg. MAWA can think of no one better to help us delve into the text! Copies of the book are available at MAWA for \$45. All participants are asked to read Chapter 3, "Fashioning Race, Gender, and Desire," previous to the December meeting. Chapters 4 and 5 will be discussed in January and February.

Figure Drawing

Tuesdays, January 22 and February 26, 2019, 7-9:30pm at MAWA
\$10. All women and non-binary artists welcome

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

NEW! RavelUtion

Facilitated by Baden Gaeke Franz

Mondays, January 7 and 21 and February 4 and 18, 2019
6:30-8:30pm at MAWA

Free! All young feminists and queers, 15-30 years of age

Looking to meet other young feminist and queer knitters? Whether you are a true beginner, a lapsed former crafter or an expert stitcher, MAWA's young feminist and queer knitting group has a place for you! Bring your own project or pick up free supplies here. No previous experience necessary! All skill levels welcome.



Artist-teacher Cathy Wood (left) with her puppet, the protagonist in her series featured in *On the Verge*, the Artist Teachers exhibition (see p.6), September 2018



Desire Change reading group in action, led by Roewan Crowe (right), October 2018



Figure Drawing, October 2018

NEW! Indigenous Art Night

Thursdays, January 31 and February 21, 2019

Facilitated by Niamh Dooley

Free! All Indigenous women and Two-Spirit people welcome

Join us for tours of Indigenous exhibitions around Winnipeg and art activities in the MAWA space. This is an amazing opportunity to hear behind-the-scenes stories from the creators themselves and learn about new artistic techniques through different hands-on art activities. Learn more about artists' processes and the Indigenous art community and talk about the issues that drive our work.

January 31, 6:30pm: Julie Nagam's solo show *Locating the Little Heartbeats*, Gallery 1C03, University of Winnipeg, 515 Portage Avenue

February 21, 6:30pm: art activity TBA at MAWA

Artist Mothers at MAWA

Facilitated by Sandra Brown

Free! Open to all artist-mothers

The acts and demands of childrearing 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, believing 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.

Mixed-Media Card-Making*

Wednesday, December 5, 2018, 6:30-9pm at MAWA

Mixed-media artist Maryanne Sproule will lead the group in creating small, mixed-media works suitable for gift tags, cards and gifts. Supplies that will be provided include: papers, book pages, tissue paper, acrylic paints, stamps and fibres. Bring along any materials you would like to use and share.

*Space is limited to 20 for this meeting. Please RSVP to Sandra at sfbrown@mymts.net to reserve your spot.

Collage and Conversation

Wednesday, January 9, 2019, 6:30-9pm at MAWA

Join us for a relaxed gathering of collaging and conversation. Bring collage materials you'd like to contribute or work with and art you've been working on for feedback.

Try, Try Again

Wednesday, February 6, 2019, 6:30-9pm at MAWA

Is there an art project you started, got stuck on and set aside for later? Or maybe one you've been slogging away at but it is not coming together? Don't be shy; bring that piece you don't know what to do with and get some feedback from the group.



Christy Donald, *Untitled*, collage, 2018

Tough Love

Wednesday, January 30, 2019, 6:30-9:30pm at MAWA

Guest critic Jennifer Smith

Free! Artists of all genders welcome

To register for a crit, email [Adriana at programs@mawa.ca](mailto:Adriana@programs@mawa.ca) with "Tough Love Jan. 2019" in the subject line

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 have already received several Tough Love critiques at MAWA, perhaps consider giving someone else the opportunity. Everyone is welcome to attend and participate in the dialogue, whether you are sharing work or not. Jennifer Smith will be the January guest critic. She is a Métis curator, writer and arts administrator in Winnipeg, Canada. She focuses on researching craft-based contemporary art, women's work and feminism and has curated exhibits and video programs for the Manitoba Craft Council, Video Pool Media Arts Centre, Open City Cinema, MAWA, the Manitoba Crafts Museum and Library and [aceartinc](http://aceartinc.com). Smith is approachable and insightful, with experience in the local, national and international art scenes.



Above: January 2019 Tough Love guest critic Jennifer Smith. Below: Visiting curator Amber Andersen (right rear) and the Tough Love participants, engaged with the work of Karen Cornelius (left), October 2018



The Foundation Mentorship Program potluck brought together mentors and mentees from 2017/18 and 2018/19, and board members, September 2018



Nadia Kurd from Edmonton delivering her First Friday lecture, "Rethinking the Mosque through Art," September 2018



Ayqa Khan from New York (left) in conversation at the Young Feminists of Colour Round Table, September 2018



Synonym Art Consultation (Chloe Chafe and Andrew Eastman) leading the Exhibiting in Unconventional Spaces Artist Boot Camp, October 2018



Artist Mothers at MAWA in mixed-media action, October 2018



Khadija Baker from Montreal (second from right) in conversation after her powerful Artist-in-Residence artist talk about her work, focussing on present-day genocides in the Middle East, August 2018



Hannah Doucet leading the First-Time Grant Writing Artist Boot Camp, September 2018



Carole Fréchette teaching the sold-out moccasin-making course, September 2018



Leesa Streifler from Regina (centre) in discussion after delivering the Wendy Wersch Memorial Lecture, "Gender Matters," October 2018



Sharon Alward delivering her First Friday lecture, "An Incomplete History of Feminist Performance Art," October 2018



Janet Morton from Guelph presenting her artist talk, October 2018



Janet Morton (fourth from left) and participants at the Fibre Master Class, October 2018

What Are Our Responsibilities to Women? Displaying the Female Nude in the Community

by Ellyn Walker

Depictions of the female body represent strength, despite being a site of objectification in art history and continuing to be exploited throughout contemporary visual culture. Indeed, many feminist, woman-identifying and gender-nonconforming writers and artists who have worked with MAWA have taken up the female nude as a complex and loaded site of study. In building on these important genealogies of critical feminist thinking, I'd like to think through how our responsibilities to women might differ when the female nude is being shown in particular kinds of public spaces such as the everyday streetscape. Who are we responsible to when we show representative art, in particular representations of the female body? Surely, the model, sitter or subject. But what about the women who make their lives directly around the artwork on display? Are they affected by or implicated in the representation of the female nude?

I write this text from my perspective as a contemporary art curator, visual culture scholar and resident of the same neighbourhood that inspired these questions. Last year, I encountered a striking image of a female nude in the front window of a local business in Bloordale, a West End neighbourhood in Toronto. The life-size image made me stop and stare, as it was a striking addition to my daily walk. It depicted a beautiful, nude Black woman who stood tall, poised and confident on a cliff amidst a stunning canyon background.

Upon arriving home, I was able to look up the artist's work to find out more, as they had identified their name in vinyl text next to the image in the window. I found out that the artist—Toronto-based photographer Jennifer Toole—began a portrait series in 2015 called *Herself* in an effort to document young, nude women as “a celebration of the human body in its prime.”¹ Toole defines her process as “[giving] witness to the women featured ... selflessly committing raw acts of honesty with their bodies and minds.”² As the images have steadily rotated over the past year, I have had ample opportunity to appreciate the series. Each image is beautiful in its depiction of bodily diversity and use of natural light. However, their subject matter seems restricted to cis and able-bodied women in their early 20s and 30s thus far.

I ask myself, who passes by here or lives with and around these images? Local residents, business owners, commuters to and from the nearby subway station, and community members of diverse backgrounds and economic realities. I am part of this community and believe it is important to complicate our site of viewing based on the socio-economic and gender-based realities of the neighbourhood, as these lived experiences cannot be easily divorced from the ways in which we come to see the artwork.

First, the artwork is presented in the front window of a members' social café, which is used exclusively by men. Its clientele gather to drink coffee, converse, play cards and watch televised sports games. The male customers literally have to walk by the images of the nude women each time they enter and exit. Second, the café is located beside a recently opened men's shelter³ and two blocks east of a long-standing women's shelter known as Sistering.⁴ These two shelters deserve nuancing: the men's shelter remains unmarked and exists relatively unnoticeable to the public, whereas Sistering is highly visible in its signage and architecture. The sheer volume of distressed women who sit, lay and gather directly outside of it and increasingly along Bloor Street West has grown over the past year at an alarming rate.

It should be noted that Sistering developed out of grassroots feminist activism in Toronto, when in 1980, “a group of concerned women came together to develop a strategy to meet the needs of the

growing number of homeless and transient women in [the city].”⁵ Like its snowballing street presence, Sistering's website notes that “the realities of the early 1980s have not changed much for many women who visit Sistering today 35 years later [as] low levels of social assistance and disability payments combined with the chronic shortage of safe, affordable and permanent housing continues to undermine women's efforts for independence and dignity.”⁶ I would also add here that the reality of misogyny, harassment and abuse towards women, demonstrated by the #metoo movement, combined with the ongoing epidemic of missing and murdered Indigenous women in this country, proves that women still remain extremely vulnerable to violence, displacement and premature death. In particular, it is Indigenous, racialized, disabled and mentally ill women in my community, as well as the broader nation, who are far more likely to experience abuse, rape, illness, homelessness and hunger. Because of this, the public representation of the female nude in such close proximity to women's bodies that are regularly targeted, violated and disappearing, seems counterproductive to the feminist intentions of the artist and the work.

While some may argue that showing/seeing images of women proud of their nude bodies is positive, I would like to complicate this by asking: what are the stakes of showing images of nude women's bodies when adjacent to them, women's bodies are experiencing extreme trauma, poverty, insecurity and despair? How may these images affect their lives?

These questions are complex, as they should be. They are worth thinking through and grappling with as it is up to all of us to do the work that is needed to restore safety, dignity and respect to women's bodies and lives.

Ellyn Walker is a curator, writer and educator based in Toronto. She is currently a PhD candidate at Queen's University in the Cultural Studies program.

1 Sandro Contenta, “Jennifer Toole's photographs portray a brave nude world,” Toronto Star, January 10, 2016. <https://www.thestar.com/news/insight/2016/01/10/jennifer-tooles-photographs-capture-a-brave-nude-world.html>

2 Jennifer Toole, artist statement, <https://jennifertoole.com/Herself>

3 The Men's Shelter at 850 Bloor Street West provides overnight shelter supporting the wellbeing of 30 men each night in Toronto's West End who are homeless, street-oriented and facing mental health challenges, substance use issues, unemployment and other barriers to maintaining adequate housing. It is supported by the Christie Ossington Neighbourhood Centre, that was founded in 1993 as a multi-service agency in west downtown Toronto that provides essential and innovative services for vulnerable community members.

4 Sistering is a multi-service agency for at-risk, socially isolated women in Toronto who are homeless or precariously housed. It has served the community for over 35 years, opening its doors at its current location at 962 Bloor Street West in 2004 and becoming a 24/7 drop-in in 2015.

5 Sistering website, <http://sistering.org/our-history>

6 *ibid.*

MAWA's Expanding Space Needs

by Sheila Spence



MAWA members at the Annual General Meeting, followed by a Town Hall, October 2018

Following the MAWA Annual General Meeting on October 10, 2018, a town hall meeting was held to envision the future of the organization. Discussions for the future were drawn from the four strategic initiatives outlined in the MAWA Strategic Plan 2018 to 2021:

A larger, more functional space suited to simultaneous use for multiple, art-related purposes is located and financed.

More women artists are paid more.

Strong national and international connections are fostered and strengthened.

Programming is accessible to and meets the professional needs of diverse groups of women artists (including youth and Indigenous women).

A substantial amount of progress has been made on strategic initiatives 2 through 4 in the past year. Town hall attendees recognized the significant achievements undertaken and successfully implemented by the MAWA staff and board. Owing to the success of the MAWA team, some past programming has had to turn away interested participants. Lack of space has been a reality for MAWA for some time now. The bulk of the town hall conversation focussed on strategic initiative 1: a larger, more functional space suited to simultaneous use for multiple purposes.

Town hall participants reaffirmed the need to address MAWA's space requirements present and future. However, it was noted that additional space is often needed for specific programs and/or projects and not necessarily needed on an on-going basis. MAWA currently partners regularly with other organizations on an ad hoc basis. Provided that the partner organizations meet MAWA's accessibility

criteria, such arrangements could continue to provide a bridge to future space development. It was also noted that these partnerships serve to build a stronger and more cohesive artist community in Winnipeg.

Dreams of an improved MAWA facility included more wall space, possibly multiple rooms, a meeting space, more artists-in-residence spaces, possible apartments for senior artists and conceivably day care. Should an improved MAWA facility include a location move, participants wholeheartedly agreed that the present district was desirable as members benefit from MAWA's central location. There is proximity to bus lines and to other cultural organizations in Winnipeg. In the North Exchange/Downtown, MAWA is recognized as a contributor to Winnipeg's cultural fabric.

It was agreed that exploring the potential for partnerships and for alternative spaces would be a substantial time commitment. MAWA staff have achieved much by working to capacity. Given the current workload of the existing MAWA staff, the addition of this initiative would be unmanageable. In consideration of these factors, the town hall participants recommended that the MAWA board strike a committee to shoulder the responsibility of exploring additional partnership potential and facility alternatives. The committee would consist of at least one board member acting as Chair and would include interested MAWA community members. The facility committee would be responsible for all of the research regarding MAWA facility concerns and would report to the MAWA Board of Directors.

If you have relevant experience and are interested in serving on such a committee, please apply at info@mawa.ca. Put "Facility" in the subject line and write a few lines regarding your expertise. This is a long-range initiative that will be achieved through the labour of many.

Tiny Gallery: MAWA Members' Wall

The 45"-wide "bump" on the north wall of our program space is dedicated to showcasing work by MAWA members 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.

Coming up in the Tiny Gallery this winter:

January 2019 Willow Rector

February 2019 Susan Turner

Holiday Party

Friday, December 7, 2018, 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 at 4pm on Friday, December 21 and reopen at 10am on Wednesday, January 2. See you in 2019!

Volunteers

MAWA's programming is made possible with the help of volunteering members. Volunteers gain experience in a variety of areas, rub elbows with fellow artists and cultural workers, 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, the MAWA library and newsletter mailing and delivery. Contact Alison at info@mawa.ca if you are able to help us out with any of these jobs. And if you are interested in volunteering, please consider becoming a member.

Desire Change

Still haven't purchased your copy of the first book about feminist art in Canada focussed on all visual media? It makes a great holiday gift! Buy one for yourself or someone you love at MAWA for the reduced price of \$45 (list is \$49).



Susan Aydan Abbott with her Tiny Gallery installation, October 2018

Members' Show Thanks

Many thanks to the 65 artists who participated in MAWA's annual members' exhibition, *Human Animal*. Over \$1,000 of artwork was sold and 100% of the proceeds went directly to the artists. Plus, over 500 people saw this month-long exhibition! Congratulations, everyone!



Viewers at the opening of *Human Animal*, September 2018

RAMP 2018-19

MAWA is pleased to welcome the participants in the upcoming year's Rural Arts Mentorship Program (RAMP), produced in partnership with Manitoba Arts Network. Mentor Elvira Finnigan will work with Gwen Baryl, Yvette Cuthbert, Tara Leach, Lisa Lysack and Heather Martens-Rempel to define and work towards artistic goals during this seven-month program. Big thanks to our friends at Arts Forward in Neepawa, where group meetings will be held!

Mentors on the Fly

Did you know that MAWA maintains a list of recommended mentors you can contact for studio visits, crits, help with grant applications, grad school applications and other professional advice for a fee of \$35/hour? Check out the current roster at: mawa.ca/mentorship/mentors-on-the-fly.

Do you have expertise that you are willing to share? To apply to be a Mentor on the Fly, contact Shawna at dempsey@mawa.ca with your CV and a 100-word bio outlining your skills.

Greeting Card Contest Winner

Congratulations to Denise Préfontaine, winner of MAWA's greeting card contest! Préfontaine's image will grace MAWA's thank you cards for the next two years, representing MAWA locally, nationally and internationally. Thanks to everyone who applied.

New Team Members

MAWA is thrilled to welcome Program Associate Niamh Dooley, who will lead the Indigenous Art Nights and Cross-Cultural Beading Groups, work on other programs as needed and be in the office on Thursday afternoons (if you want to pop by and meet her.) Niamh is an Oji-Cree and Irish contemporary artist based in Winnipeg, Treaty 1 territory. She is a band member of St. Theresa Point in Treaty 5 territory in Manitoba, but grew up in Sioux Lookout in Treaty 3 territory of Ontario. She has recently completed her BFA at the University of Manitoba and has recently exhibited at Urban Shaman and aceartinc.ca's Flux Gallery.

Each year, MAWA is assisted by a Programming Intern through the generosity of the University of Manitoba Women's and Gender Studies Department, funded through the Margaret Laurence Fund. This year, Shalyn Stoneback is joining our team. She is an undergraduate in Women's and Gender Studies. She will be working on the Cross-Cultural Craft Program and Over the Top.

And that's not all! MAWA also welcomes University of Winnipeg Women's and Gender Studies Practicum Student Baden Gaeke Franz, who will be leading this winter's young feminist and queer knitting group, RavelUtion. Baden is in the final year of their undergraduate studies and is thinking of applying for a master's degree. We are so fortunate to have all of these new folks working at MAWA!

T-Shirt Design Contest

Remember the "I (heart) MAWA" T-shirts? They are all gone, but many of us still want to wear our MAWA pride! That's where you come in

Submit your T-shirt design proposal (rough sketch and text) to programs@mawa.ca with the word "T-shirt" in the subject heading. Think of how best to express the exuberance of MAWA. With what graphic? With which words? Please limit your concept to two-colour printing.

The deadline for submissions is Friday, February 22, 2019 at 4 pm. An honourarium of \$400 will be paid to the selected artist, who will work with staff in finalizing the design.



Greeting Card contest winner Denise Préfontaine's, *A Curious Colony*, mixed media, 2018



Programming Intern Shalyn Stoneback getting everything ready for the Fall Supper, November 2018



Program Associate Niamh Dooley (centre, standing) helping a participant at Cross-Cultural Beading Group, October 2018

Circus! Fall Supper Thanks



On Tuesday, November 6, MAWA supporters dined at X-Cues Café and Lounge and bid on a bevy of skills being auctioned. The Fall Supper raised over \$3,500 (net) for MAWA's Legacy Fund. This amount will be more than doubled by the Winnipeg Foundation and Canadian Heritage, bringing our Legacy Fund at the Winnipeg Foundation to over \$100,000 this year. Congratulations, everyone!

This event would not have been possible without our generous hosts, Sal and the staff at X-Cues. Their generosity made this event

delicious, fun and a financial success!

Special thanks to skills donors: Amanda Abrahams, Adriana Alarcón, John Anderson, Gwen Armstrong, Barb Bottle, Janet Carroll, Natanielle Felicitas, Julie Gendron, Briony Haig, Grace Han, Shawn Jordan, Dana Kletke, Monique LaPlante, Colleen Leduc, Fenton Litwiller, Nelson Milum, Etoile Stewart, Maria von Kampen, Wanda Wilson & Shawna Dempsey, Tricia Wasney, Tracy Woodward and Cheryl Zubrack. We couldn't have done it without you.

Call to Latin Women Artists:

Mujer Artista Open House

Sunday, December 2, 2018, 2pm at MAWA

The Winnipeg-based Mujer Artista is a group of Latin women artists working together to support shared professional development, mentorship and networking.

Mujer Artista is embarking on a new professional development series for 2019/2020. To support this, we invite local Latin women artists who may be interested in joining the group to attend an open house. Learn more about the group and upcoming activities!

We welcome all self-identified Latin women artists, working in any discipline, at any stage in your careers, Spanish-speaking or not. More information on Mujer Artista is available at mujerartista.ca.

Mujer Artista acknowledges the support of the Canada Council for the Arts, MAWA and [aceartinc](http://aceartinc.com).

Skill Jill

Practical Skills Workshops

Every second Tuesday from 6-8pm, starting January 8th, 2019

For women, trans, non-binary & femme people

Cost: by donation

presented by *The Wrench and ArtsJunktion*



Join in these hands-on workshops for absolute beginners on topics such as woodworking, car mechanics, electrical wiring, arboriculture, sewing and audio storytelling. Workshop locations will alternate between The Wrench (1057 Logan Ave.) and ArtsJunktion (312 William Ave.) on Jan. 8, Jan. 22, Feb. 5, Feb 19, Mar. 5 and Mar. 19, 2019. Further details and information on pre-registration will be posted closer to the date at thewrench.ca and facebook.com/thewrenchwpg.

Donations to MAWA and Partnerships

All of the activity contained in this newsletter 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 essential in providing MAWA programming. Last year, MAWA individuals donated \$9,954 through gifts as small as \$5 and as large as \$800. Each and every donation is deeply appreciated and makes it possible for MAWA to provide so much programming.

MAWA also partners with other organizations to share resources. In this quarter, we are working with [aceartinc](http://aceartinc.com), Mujer Artista, The Wrench, ArtsJunktion, Urban Shaman Contemporary Aboriginal Art Gallery, Gallery 1C03 at the University of Winnipeg, the Manitoba Museum, Art Klub, Manitoba Arts Network, Manitoba Association for Art Education and Creative Manitoba. 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.

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Alexandra Garrido, studio, untitled. Photo by Cecilia Aranceda

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Artist Residency at Art Klub, New Orleans

Application deadline: Friday, January 25, 2019, at 4pm for residencies between May - September inclusive, 2019



Art Klub, New Orleans

Would you like to spend 2-4 weeks in residence in New Orleans, working within the context of a vibrant multi-disciplinary arts centre? MAWA is currently accepting applications for the MAWA/Art Klub residency exchange program. Women and non-binary MAWA members at all stages of their careers are encouraged to apply. Equal consideration will be given to emerging and established artists.

Accommodation is a fully furnished, 750-square-foot live/work studio space, with a kitchen and pull-out, queen-sized sofa bed. There is also a separate bedroom with a king-sized bed, private bathroom with shower, bathtub and washer/dryer. All linens and cooking utensils are provided. Art Klub is a vegetarian property. They ask that there be no cooking or serving meat on the premises (lacto ovo is acceptable.) Service animals are welcome. There is parking available on premise and a bicycle you may use. The space is not wheelchair accessible. Artists' family members are welcome.

Art Klub is not conducive to many forms of sculpture; however, there is ample outdoor space around the complex in which you can work. (Although note: summer in New Orleans is very hot and humid.) Art Klub can introduce you to other New Orleans art centres that may be able to help you gain access to the facilities or equipment you might need. Art Klub does have excellent performance facilities, including sprung dance floor.

New Orleans is a city of 390,000 in the geographic south/centre of the USA. It has a large, active and idiosyncratic arts scene. The apartment is located in a working class, residential neighbourhood called St. Roch, a 5-minute bike ride from St. Claude Ave where there

are many art galleries, restaurants and nightclubs.

The successful applicant will be provided with a \$300 US honorarium for a talk or public presentation of some kind (screening, lecture, performance, showcase of work-in-progress, etc.). Artists are responsible for their own travel, living, materials and equipment expenses. You are welcome to use this space and time for research, reflection, networking and/or production.

Email applications to programs@mawa.ca and put "New Orleans 2019" in the subject heading. Applications must consist of a single PDF document, labelled with your name and Art Klub (i.e. Jane Doe Art Klub). Your PDF should include:

- a cover letter saying why you would like time at the Art Klub residency (goals, rationale)
- your preferred dates
- an artist's CV
- up to two weblinks to videos (total viewing time no more than 5 minutes)
- up to 15 images, along with image information (title, media, dimensions, date)

The MAWA partnership with Art Klub is intended to increase dialogue between our community and the art world beyond, to create networking opportunities for artists and to provide an oasis in which artists can do whatever they need to do in order to move their practices forward. See artklub.org to learn more about Art Klub.

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Mentorship is at MAWA's core ... it is even in our name! It is a set of skills and a method of community-building that we don't take lightly. That's why each year we host a Mentorship Essentials workshop to examine the "how-to" of arts mentorship. By sharing what we know, we are all stronger. Participants at Mentorship Essentials, September, 2018

NOVEMBER

- Fri, Nov 30 last day of *On the Verge*, Artist Teachers show
- Fri, Nov 30, 7pm **ART21 Screening** featuring the work of artists Katy Grannan, Lynn Hershman, Stephanie Syjuco and Creative Growth Art Center and **Performance** by Dawn Knight

DECEMBER

- Sun, Dec 2, 2pm **Mujer Artista Open House**
- Tues, Dec 4, 6:30-9pm **Artist Teachers** exhibit de-install
- Wed, Dec 5, 6:30-9pm **Artist Mothers at MAWA**
Maryanne Sproule: Mixed-Media Card-Making
- Fri, Dec 7, noon-1pm **First Friday Lecture**
Francesca Carella Arfinengo: "Peru's Textile Tradition as Decolonial Practice"
- Fri, Dec 7, 1-2pm **Holiday Party!**
- Sat, Dec 8, 1-4pm **Crafternoon**
Cynthia Boehm: Mini-Moccasins
- Mon, Dec 10, 6:30-8:30pm **Cross-Cultural Beading Group**
Guest beader Jessie Jannuska (two-needle)
- Tues, Dec 11, 6:30-8pm **Desire Change Reading Group**
- Fri, Dec 21 **Shift FMP exhibit opens**
at aceartinc., 290 McDermot Ave
- Sat, Dec 22-Tues, Jan 1 **MAWA closed for holidays**

JANUARY

- Thurs, Jan. 3, 7-9pm **Artist Boot Camp**
Allison Moore: Goal Setting
- Fri, Jan 4, noon-1pm **First Friday Lecture**
Gurpreet Sehra: "Appropriation in Art"
- Fri, Jan 4, 7-10 pm **Shift FMP exhibit reception**
at aceartinc., 290 McDermot Ave
- Mon, Jan 7, 6:30-8:30pm **RavelUtion**
Young Queer and Feminist Knitting Group
- Wed, Jan 9, 6:30-9pm **Artist Mothers at MAWA**
Collage and Conversation
- Mon, Jan 14, 6:30-8:30pm **Cross-Cultural Beading Group**
- Tues, Jan 15, 6:30-8pm **Desire Change Reading Group**
- Sat, Jan 19, 11am **Manitoba Museum Beading Collection Tour**
with Maureen Matthews at 190 Rupert Ave

Sat, Jan 19, 1-4pm

Crafternoon

Jennine Krauchi: Two-Needle Métis Beading at Manitoba Museum, Festival Hall, 190 Rupert Ave

Mon, Jan 21, 6:30-8:30pm

RavelUtion

Tues, Jan 22, 7-9:30pm

Figure Drawing

Wed, Jan 23, 7-9pm

Artist Boot Camp

Julia Ryckman: Intro to Copyright for Artists

Thurs, Jan 24, 6:30-8pm

Theory and Beer

Elise Dawson: "Nostalgia is Dead! Long Live Nostalgia!" at the Legion, 227 McDermot Ave

Mon, Jan 28, 6:30-8:30pm

Cross-Cultural Beading Group

Guest beader Velma Michel (3D "puffy triangles")

Wed, Jan 30, 6:30-9:30pm

Tough Love

Guest Jennifer Smith

Thurs, Jan 31, 6:30-8pm

Indigenous Art Night

Tour of Julie Nagam's show at Gallery 1C03 University of Winnipeg, 515 Portage Ave

FEBRUARY

Fri, Feb 1, noon-1pm

First Friday Lecture

Sarah Sense (England): "Source Material"

Mon, Feb 4, 6:30-8:30pm

RavelUtion

Wed, Feb 6, 6:30-9pm

Artist Mothers at MAWA

Try, Try Again

Mon, Feb 11, 6:30-8:30pm

Cross-Cultural Beading Group

Tues, Feb 12, 6:30-8pm

Desire Change Reading Group

Sat, Feb 16 & 23, 1-4pm

Crafternoon

Fabiola Gordillo: Piñatas

Mon, Feb 18, 6:30-8:30pm

RavelUtion

Wed, Feb 20, 10am

Over the Top art drop off begins

Thurs, Feb 21, 6:30-8:30pm

Indigenous Art Night, TBA

Mon, Feb 25, 6:30-8:30pm

Cross-Cultural Beading Group

Guest beader Zipporah Machuri (Maasai beading)

Tues, Feb 26, 7-9:30pm

Figure Drawing

Thurs, Feb 28, 6:30-8pm

Theory and Beer

Albyn Carias: "Artificiality of the American Dream" at the Legion, 227 McDermot Ave

MARCH (save the date!)

Sun, Mar 17, 1-5pm

Over the Top Art Auction and Cupcake Party