



Figure Drawing at MAWA, June 2017

## Some Thoughts about the Figure

Foundational to the study of art and Western art history has been the human form. This is one of the reasons MAWA decided to start Figure Drawing sessions (see page 6 for details) and host the highly successful *Anatomy for Artists* workshop at the HSC Anatomy Lab in June. But women's relationship with the nude continues to be fraught.

Some of the earliest extant sculptures, such as the so-called Venus of Willendorf (circa 28,000 BCE), depict the female nude. It is believed that such objects were ritualistic in purpose, celebrating a connection to a divine female-identified life force through the metaphor of procreation. Ancient Greek and Roman sculpture likewise carried symbolic importance. In those eras the nude was eroticized but the athletic male nude came to represent power, including political power, and morality, and the female form continued to represent fertility.

Art in the Renaissance period "rediscovered" this Greco-Roman art and in the process revived the nude. Many have noted that all of the figures in Michelangelo's frescoes in the Sistine Chapel have distinctly male musculature, reflecting Michelangelo's use of male models and an on-going idealization of the male form. While male nakedness continued to connote the greatest virtues of humanity, female nakedness in the same era usually signaled seduction. Arguably, little has changed since the 1500s.

In the art academies of North America and Europe in the 1800s, women were forbidden from drawing live models. There was a belief that all of that exposed flesh would corrupt our morals and damage our gentle constitutions! In this way, women were effectively barred

from a canonical course of study that led to the production of "great" works of art; instead women became genre painters focusing on botanicals, portraits, landscape and still lifes.

Fortunately, women artists now have access to live models and can create our own meanings with the female form. That said, the nude continues to be charged territory, even for feminists. There are many questions to consider, specifically around which bodies are visible and which are not. Feminist performance art has often involved nudity, but except for a few artists such as Carolee Schneeman and Rachel Rosenthal, it almost always is enacted by conventionally attractive, young, able-bodied, white women. Even at MAWA, we have a difficult time finding diverse models. For the female nude to mean more than reproduction or seduction, the full spectrum of bodies must be seen. For the female nude to reflect the female-identified experience, the promulgation of "normative" body images must cease.

We live in an era when media, including pornography, dominates our vision of our bodies. Those of us who create art are subject to the often oppressive messages of our culture, but we also have an opportunity to subvert them. The human body is a miracle of construction. It is also symbolically charged and politically contested. Let us be mindful of who is seen and how they are seen, and work together so that all bodies are valued equally.

Of course that is what MAWA is all about: equality for all.

—Shawna Dempsey and Dana Kletke

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## Queer Responses to the Anthropocene

with Serenity Joo

Friday, September 1, 2017, noon-1pm at MAWA

The Anthropocene connotes our current geological era in which human activity has made a distinct impact on the earth's ecology, including climate change. Yet, there are numerous cultural assumptions to be unpacked when discussing ideas of species extinction and survival, including heteronormative notions of linear, reproductive time and the idea of "human" itself. Joo presents an array of artists who explore human's relationship to objects, often critically imag-

ining humans *as* objects. By doing so, artists such as Laura Aguilar, Kara Walker, Mary Mattingly and others assert alternative temporalities and queer futurities that refute hierarchies of dominance.

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.



## Timeline: Studio Glass and Feminism

with Ione Thorkelsson

Friday, October 6, 2017, noon-1pm at MAWA

The North American Studio Glass Movement (SGM) traces its beginnings to a very specific event at a workshop in Toledo, Ohio in 1962. Hot glass, which is associated with brute, physical strength and industrial equipment, was taken out of its traditional factory setting and brought into the small-scale, individual studio. At first the SGM, like the glass factories themselves, was populated mostly by men. Yet during its short and mostly undocumented history, the gender ratio dramatically reversed: women working in glass now out-number men. Thorkelsson will explore this fascinating movement, its relation-

ship to feminism and some of the women working in glass.

Ione Thorkelsson is an internationally acclaimed glass artist whose career parallels the history of the Studio Glass Movement in Canada. Working in what might be the only Canadian glass studio in continuous operation for over 40 years, she has developed a unique and innovative body of work for which she received the Governor General's Award for craft in 2010. Her current work explores bio-engineering and genetic manipulation. She lives and works in Roseisle, Manitoba. [www.Thorkelsson.com](http://www.Thorkelsson.com).



## Living Media

by Reva Stone

Friday, November 3, 2017, noon-1pm at MAWA

Biomaterials such as human and animal tissue, blood, bacteria and genes have been used as artistic media for decades. This talk explores the work of female artists whose practices consist of creating art from living cells, and the limitations, possibilities and ethics of growing tissue as an artistic endeavor.

Reva Stone's work examines the mediation between our bodies and the technologies that are altering how we interact with the world. Stone is currently working with the ideologies driving the development of unmanned aerial vehicles. Although she herself doesn't work with living material, she is fascinated with this type of work and the issues raised in its creation. [Revastone.ca](http://Revastone.ca)



## Handling Time: Craft in Performance

with Chantel Mierau

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

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

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



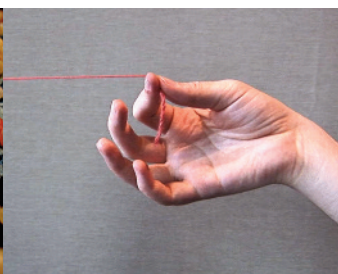
Laura Aguilar



Ione Thorkelsson



Anna Dumitriu



Chantel Mierau



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



### *Pedagogical Strategies in Art*

with Lisa Wood

Thursday, September 21, 2017, 6:30-8pm

Olivia Gude rallies art educators to rethink visual art curriculum. She identifies the historic system of teaching based on "bland and formal" principals that are presented as universal and foundational. Gude asks: "What do our students need to know to understand the art of many cultures, from the past and the 21st century? Today, what knowledge do students need to stimulate and increase their creative powers?" Gude's paper "Post Modern Principals", now 13 years old, serves as a starting point for this conversation about art education: what skills, concrete and conceptual, do students need in order to develop into contributing artists in our society?

Lisa Wood is a visual artist and Assistant Professor at Brandon University's Department of Visual and Aboriginal Art. She holds an MFA from Yale University and a BFA from the University of Manitoba. Wood has been the recipient of many awards and scholarships and exhibits her painting and prints nationally and internationally. Before moving to Brandon to teach in 2016, she was an active contributor to the Winnipeg arts scene.

**Reading:** Olivia Gude, "Post Modern Principals"

[https://naea.digication.com/omg/Postmodern\\_Principles](https://naea.digication.com/omg/Postmodern_Principles)



### *Bees in Art*

with Valérie Chartrand

Thursday, October 19, 2017, 6:30-8pm  
(rescheduled from May)

From the beginning of time, artists have been inspired to create work with bees and about bees. With growing concern about colony collapse disorder in recent years, bees in art have taken on a different meaning and have come to represent ecological degradation. This Theory and Beer will be a discussion of bees as symbolism, subject, medium and artistic collaborators. Participants will reflect on aesthetics and ecology and will consider the ethics of the use of animals in art.

Valérie Chartrand is a printmaker and recent graduate of MAWA's Foundation Mentorship Program. She says that through the FMP she has "worked with and been inspired by many talented artists to establish a regular artistic practice." Process and experimentation are an important part of what she does, as she pushes her exploration of prints in various media. Her current project focuses on the disappearance of bees and its consequences on the world.



Aganetha Dyck, *Masked Ball* (series), porcelain figurine and honeycomb, 2008. Photo by Peter Dyck

**Reading:** Mary Kosut & Lisa Jean Moore, "Bees Making Art: Insect Aesthetics and the Ecological Moment"

<http://www.depauw.edu/humanimalia/issue10/pdfs/kosut-pdf.pdf>



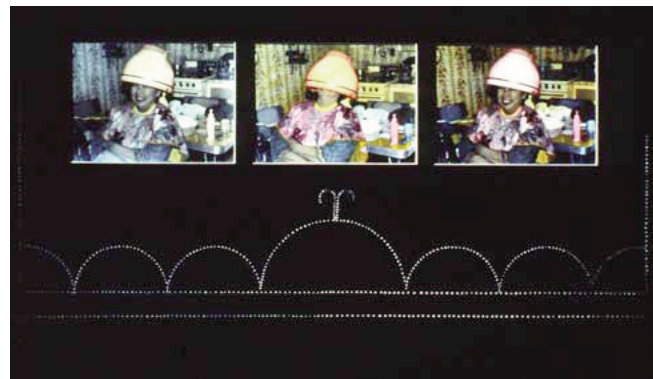
### *A Return to Reciprocity*

with Franchesca Hebert-Spence

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

In *A Return to Reciprocity*, Lorraine Meyer reflects on the complexities of her intersectional experience as a Métis woman and details the obstacles she has faced. By introducing the philosophy of kinship, or reciprocity, Meyer contributes to feminism. The intent is to create a language for lived experiences that have been under-explored.

Franchesca Hebert-Spence received her BFA from the Brandon University Visual and Aboriginal Arts Program. This fall, she will be entering the University of Winnipeg Masters of Arts in Cultural Studies. Hebert-Spence focuses on decolonization and feminism. Her emphasis on engagement, both through her curatorial and artistic practice, utilizes critical dialogue.



Shelley Niro, *The Iroquois Is a Highly Developed Matriarchal Society*, 1991

**Reading:** Lorraine Mayer, "A Return to Reciprocity"

To download a pdf, go to mawa.ca.

## Feminist Futures Exhibition

Opening party: Friday, September 1, 2017, 6-10pm at MAWA

Closing party: Saturday, September 30, 2017, 8-11pm (Nuit Blanche) at MAWA



MAWA's last members' showcase, *Works on Paper*, September 2016

Mandated equality? Genderless society? Compensation for “women’s work”? What could a feminist future look like? Please join MAWA at *Feminist Futures*, a members’ exhibit featuring one artwork by every MAWA member who chooses to participate.

*Feminist Futures* will open on the First Friday in September and grace MAWA’s wall until Nuit Blanche at the end of the month. This is also an opportunity to take a feminist future home! Members are invited to sell their work, with all proceeds going to the artist. Prices will be posted.

## Desire Change Book Launch

Friday, September 1, 2017, 6-10pm at MAWA

The opening reception of *Feminist Futures* will also be the book launch for *Desire Change: Contemporary Feminist Art in Canada*, edited by Dr. Heather Davis and project managed by Nicole Burisch, both of whom will be in attendance.

This is a project that MAWA has been hard at work on since 2013. It was made possible by donations from many of you, the MAWA community; The Winnipeg Foundation; and a partnership with McGill-Queen’s University Press.

The 328-page, hardcover, full-colour volume celebrates some of the art by feminists in our nation. Shockingly, it is THE FIRST book about feminist art, in all media, ever published in Canada! It features 14 essays focusing on regional histories, activist art, community engagement, Indigenous feminisms and the political role of the female body. There is also a historical timeline from 1963-2015. Writers include: Janice Anderson (Concordia University), Gina Badger (artist, writer and editor, Toronto), Noni Brynjolson (Winnipeg and UC San Diego), Amber Christensen (curator and writer, Toronto and Brandon), Karin Cope (NSCAD), Lauren Fournier (artist, writer and curator, York University), Amy Fung (curator and writer, Toronto), Kristina Huneault (Concordia University), Alice Ming Wai Jim (Concordia University), Tanya Lukin Linklater (artist, North Bay), Sheila Petty (University of Regina), Kathleen Ritter (curator and writer, Vancouver), Daniella Sanader (curator and writer, Toronto), Thérèse St. Gelais (UQAM), cheyanne turions (curator and writer, Toronto), Ellyn Walker (Queen’s University), Jayne Wark (NSCAD) and Jenny Western (curator and writer, Winnipeg). Even at this scope and with this range of writers, much of our Canadian feminist art history could not be included. MAWA hopes that the book inspires others to record and reflect on the amazing contributions of women in our national visual arts community.

*Desire Change* will be available for sale at the event for \$45 (that’s \$5 off the list price.) With your purchase, you can get a MAWA bookbag to put it in for an extra \$10. Support MAWA and pick up both: a text and accessory for any feminist academic, scholar, writer or artist!

It was audacious for MAWA to embark on this ground-breaking, monumental project. Now it is complete. Please join us to raise a glass to its success, and help us to scheme for volume two!



Administration and Communications Coordinator Alison Davis shows off the book, hot off the press!



## Performance by Dohee Lee

In partnership with International Expressive Arts Therapy Association Conference

Thursday, October 5, 2017, 8pm at MAWA

\$30 includes admission to all performance events associated with the conference that evening

The International Expressive Arts Therapy Association Conference is taking place in Winnipeg this year. This exciting global gathering of arts therapists is titled "Indigenous Roots of Expressive Arts Therapy: Transformation, Social Justice, and Social Change – Globally and Locally." As part of this event, on Thursday evening several Exchange-area galleries, including MAWA, will be open for an "Evening Celebration of Global Voices and Sacred Stories." MAWA will be hosting a performance by one of the visiting artists, Dohee Lee. Go to Eventbrite to buy a \$30 ticket that includes refreshments. Interested in attending the whole conference? Check out IEATAConference2017.com. Some subsidies are available.

Lee is an Oakland-based, ritual performance artist who fuses traditional Korean and contemporary art. Her works explore engagement of all kinds: physical, emotional, mental, social, economic, political, geographic and spiritual. Her intention is to enhance the connection between beings, nature, ancestors and spirits, and create an empathetic response.



Dohee Lee in performance

## Flora and Fauna

A fundraising dinner and skills auction at East India Company, 349 York Ave.

Tuesday, November 7, 2017

Doors open for drinks at 6:30; dinner 7-9pm

\$50

Tickets are available at [mawa.ca/events/fall-supper](http://mawa.ca/events/fall-supper), at the MAWA office and from Board members



Frida Kahlo, *Self Portrait with Monkeys* (detail), oil on canvas, 1943

MAWA's Fall Supper is back ... the dress-up culinary event of the year. This year's theme is plants and animals, and whatever that means to you. Bust out those boas! Costume yourself in chintz! Lay on the leopard spots! Want an excuse to wear a floral summer gown in November? This is it! An all-you-can-eat buffet of infinite deliciousness awaits you, including vegetarian, vegan and gluten-free options. Featuring fortune telling and more! Plus you can bid on some of the many skills possessed by the MAWA community. Last year, Board member Alanna Yuen offered to provide a one-on-one tutorial about women in heavy metal. Who knows what will be on offer this year?

*Flora and Fauna* is being held in support of MAWA's Legacy Fund at the Winnipeg Foundation. Our aim is to grow this pot of

money so we will be able to use the annual interest to pay for the Foundation Mentorship Program, ensuring that it will continue in perpetuity. An exciting and ambitious goal! Already, thanks to your support, the fund has grown from less than \$500 eight years ago to \$78,280 today. As with everything at MAWA, by all of us working together, we can achieve so much.

The Fall fundraising dinner always sells out, so act fast. And please, if you have a skill or an experience for us to auction, drop Alison a note at [info@mawa.ca](mailto:info@mawa.ca). Willing to loan your cabin for a weekend or offer a playdate with your kittens? Want to teach someone how to make sauerkraut or change a tire? We'd really appreciate your contribution.

## Artist Teachers Group

**Tuesdays: September 12, October 3 and December 5**

**Monday: November 6, 2017, 6:30-9pm at MAWA**

**Facilitated by Dawn Knight**

**Free for MAWA and MAEE members!**

**All woman-identified and non-binary artist educators welcome**

Are you an artist and educator who spends all of your energy facilitating other peoples' work? Have you started to lose your own practice? Are you willing to commit to professional and creative growth? Meet with other women and non-binary visual artists who work in education to develop your skills as an artist. Monthly meetings focus on critiques of each other's work, professional practice workshops led by working artists, exhibition preparation, and meaningful peer support regarding what it means to be a teacher AND an artist. Check out our website at [mawaartistteachers.weebly.com](http://mawaartistteachers.weebly.com).

## Figure Drawing

**Tuesdays: September 19, October 24 and November 28, 2017**

**7-9:30pm at MAWA**

**\$10. All woman-identified artists welcome**

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

## Indigenous Feminisms

**Thursdays: September 28, October 26, November 30, 2017**

**7-9pm at MAWA**

**Facilitated by Sylvia Dreaver**

**Free! All woman-identified Indigenous people welcome**

Indigenous Feminisms endeavours to be a space for critical dialogue related to Indigenous feminism, traditional knowledge and how it connects to Indigenous artistic practices. Be a part of the ongoing conversation and help shape the direction of this dynamic new group. Activities could include analysis of readings, gallery-going, critique, collaborative art projects, interventions and activism and will be determined by the participants.

**NEW!**

## Tough Love

**Wednesday, October 18, 2017, 6:30-9:30pm at MAWA**

**Guest critic Blair Fornwald (Dunlop Gallery, Regina)**

**Free! Artists of all genders welcome**

This is the former Crit Club Group with the addition of guest critics! 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? Join other artists and a special guest for a 3-hour discussion at which artists receive focussed, constructive critique. If you want to sign up for a critique, email Adriana at [programs@mawa.ca](mailto:programs@mawa.ca). Everyone is welcome to attend and participate in the dialogue, whether you are sharing work or not. Dunlop Art Gallery Assistant Curator Blair Fornwald will be the October guest critic. She is fun, approachable and has loads of insight (see p. 12 for further details about Fornwald).



Artist Teachers group crit with Seema Goel (second from right), May 2017



Figure Drawing, June 2017



Group crit with guest critic Steven Leyden-Cochrane (right), February 2017



## Artist Mothers at MAWA

Facilitated by Sandra Brown and Brenna George

Free! Open to all artist mothers

The acts and demands of child-rearing are exhausting and challenging. While caregiving, it can feel like we are not taken seriously as artists. Some women give up artmaking completely. Others refuse to choose, knowing that artmaking is an oxygen mask one must put on before assisting little ones. The Artist Mothers Group at MAWA extends an invitation to all artist mothers to come and meet other women who embrace both mothering and artistic production. This

peer-based group usually meets on the first Wednesday of each month. Meetings are relaxed and informal. The group experiments with art materials, critiques each other's work, and shares snacks, concerns, ideas, inspiration, strategies and support for those who juggle the tricky life of artmaking and mothering. If you can't make the meetings, please consider participating in the Artist Mothers at MAWA Facebook page, Artist Mothers at MAWA.



The opening of the Artist Mothers' exhibition created in collaboration with their children, *Like Mother, Like Child*, May 2017

### *Strategies for Daily Practice*

Wednesday, September 13, 2017, 6:30-9pm at MAWA

One of the challenges artist mothers face is finding time to make art. This session will explore tried-and-true strategies for a daily practice, as a way to nurture our art practice while simultaneously nurturing our children. Rose Montgomery Whicher will lead drawing exercises and discuss what has worked for her in creating a daily drawing practice.

### *Mixed Media Expressionism*

Wednesday, October 4, 2017, 6:30-9pm at MAWA

Karen Cornelius will lead this mixed media workshop using a variety of materials including newspapers: current events will be explored through the push and pull of expressionism.

### *One-a-Day Bash*

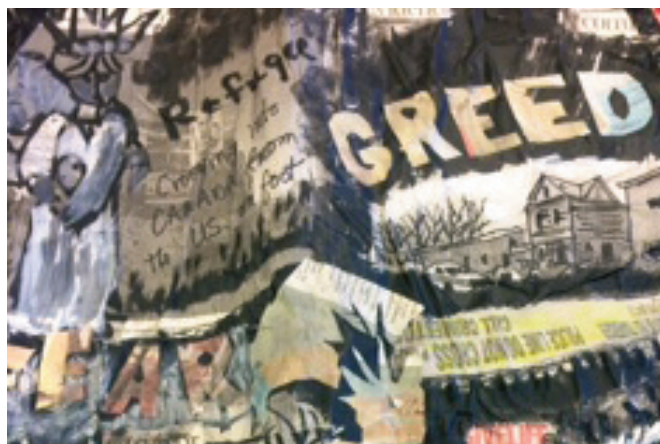
Wednesday, November 1, 2017, 6:30-9pm at MAWA

Every year in October, Artist Mothers at MAWA challenge each other to make one artwork a day. This meeting will celebrate what has been accomplished. Bring the pieces you made in October—whether you managed to make one every day or not—for show-and-tell and helpful feedback. For those who may start a few days late, just do the remainder after this meeting to make an even 30 pieces.

### *Block Printmaking*

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

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



Mixed media work by Karen Cornelius



Block printing in action!

## Traditional Craft Practices

MAWA warmly welcomes participants from all cultures, of all ages and all genders to this program. Come and learn about material traditions and cultures from around the globe and across Turtle Island.

### *Korean Floral Art and Arrangement*

with Jeonghee and Sooyoung Hong

Saturday-Sunday, October 14-15, 1-4pm at MAWA

\$50 all materials provided; to register and pay, call 204-949-9490; space is limited

Although the Japanese flower arrangement (*Ikebana*) is well known, floral art in Korea predates the Japanese tradition and was practiced as early as the 14th century by Confucian masters and women in tea houses. Join MAWA for a hands-on exploration of its history, philosophy and materiality, with all flowers provided. This ancient artform combines insight into flowers' beauty, colour and line, with the intent of "refreshing our minds and improving our sincerity". The Honges hope that this workshop "will help you to practice the Floral Art which is composed, calm, prudent, and full of pleasure to advance the theory of the artform in harmony with real emotional life."

Jeonghee Hong (Jenny Hong) is a Master Korean floral artist who has studied and worked in the traditional "Oriental Style" for more than 35 years. In 2000 she immigrated to Canada with her family where she has continued to practice both Asian and Western styles. In 2017 she received the esteemed distinction of "Independent Chief Master of Kum Yun Flower Art Association", participated in the *ART IN BLOOM* exhibition at the Winnipeg Art Gallery and exhibited at an international exhibit in Seoul, Korea, with floral artists from around the world. Hong is excited to share floral art theories and techniques with Canadians to promote "harmonized mental and physical health through the celebration of nature and diverse cultures." Her husband Sooyoung (Simon), himself an accomplished floral artist, will translate for her at this workshop.



Floral design by Jeonghee Hong

### *Nuno-zouri*

with Masako Takenaka

Saturday, November 11, 2017, 1-4pm at MAWA

Free! No need to register, just show up!

At this free Crafternoon, Masako Takenaka will teach how to make *Nuno-zouri* sandals using yarn and strips of cloth. Old T-shirts make extremely comfy ones, so if you have any T-shirts that we can recycle, please bring them. Even beginners can finish a pair in three hours. The resulting footwear is eco-friendly, comfortable and are even rumoured to ward off dementia! This craft is based on *Wara-zouri* (Japanese straw sandals in a flip-flop shape), traditionally made by Japanese farmers.

Masako Takenaka learned this skill from her mother, who learned from her mother. Takenaka went to art school in Tokyo and was a professional illustrator in Japan. She came to Canada following the Fukushima Daiichi Nuclear Power Plant disaster.



Making *Nuno-zouri* sandals

## Cross-Cultural Beading Group

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

Starting October 2, 2017

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:

- October 2
- October 16: Gloria Beckman (medallions: one- and two-needle)
- October 30
- November 13: Nisha Desai (Gujarati Toran beading)
- November 27
- December 11: Audrey Johnson (Lazy Stitch)



Nisha Desai enjoying making *Motanka Bereginka* (Ukrainian Dolls) at the Craftstravaganza, March 2017

The Cross-Cultural Craft Program is supported by the Ethnocultural Community Support Program and Manitoba Community Services Council.



## Artist Bootcamp Workshops

No need to register, just show up!

\$10 for members of MAWA or Creative Manitoba; \$20 for non-members

presented in partnership with Creative Manitoba



### *The Basics of Hanging Artwork*

with Johanna Poortenaar

Thursday, October 12, 2017, 7-9:30pm at MAWA

Hanging art is easier said than done. Learn the basics of installing framed and unframed artwork from a professional gallery technician, as well as how to creatively problem-solve challenging situations. This workshop will cover fundamental techniques for hanging work safely and securely on different wall types, as well as the basics of layout for different spaces. It is essential for anyone who wants to understand how to best display their artwork. It will be mainly theoretical, so no need to bring your hammer!

Jo Poortenaar is a gallery preparator and installation technician who has installed artwork at a variety of museums, galleries and artist-run centers in Winnipeg, including the Winnipeg Art Gallery, the Canadian Museum for Human Rights, Plug in ICA and MAWA. Poortenaar is also working as an art handler for Palka Fine Art Services.



### *The World of Illustration*

with MJ Matheson

Wednesday, October 25, 2017, 7-9:30pm at MAWA

What does it mean to be an illustrator? How does one navigate the world of commercial illustration and develop one's place in it? This workshop will explore illustrative work in today's market, strategies to get your name and your work noticed, and tips on promoting yourself as a professional in the field.

MJ Matheson is an award-winning designer, author and illustrator with more than twenty years experience in the world of Canadian publishing and printing. Her picture book, *Hokey Dowa Gerda and the Snowflake Girl*, won the Manitoba Book Award for Young People Award in 2015.



### *Self-Publishing for Artists*

with Alexis Kinloch

Wednesday, November 8, 7-9:30pm at MAWA

Bound books! Unconventional print projects! E publications! This Bootcamp will guide you in publishing your own artist book, catalogue and more, exploring the process from start to finish, from determining the best form for your work to distribution. Come learn about the many options for self-promotion through self-publishing and the creation of print-based artworks.

Alexis Kinloch is a Winnipeg-based writer, artist and arts administrator. She is the founder of Also As Well Too Artist Book Library, a free and accessible space that celebrates, expands ideas around, and gives opportunities to people working with the artist book genre.

Coming up in January and February: *Grantwriting* and *Taxes for Artists!*



Johanna Poortenaar (left) hanging *Works on Paper* with Sylvia Dreaver (right), August 2016





Andrea Oliver Roberts (right) in spirited conversation after their First Friday Lecture *Sound, Voice and Loss*, May 2017



Participants in the Focussed Mentorship in *Building a Body of Work* with Diana Thorneycroft, April-June 2017



Artist Mothers at MAWA opening *Like Mother, Like Child* May 2017



Outgoing Board Chair Jen Smith (right) welcomes First Friday lecturer Julie Gendron who spoke about the aesthetics of technology and how it is impacting visual art, June 2017



Julia Ryckman teaching Contract Law for Artists at the Artist Bootcamp, May 2017



Young Radical Artists at MAWA meeting, led by Stacey Abramson (left), May 2017





Socially engaged project *100 Immortals* by Artist in Residence Cui Jin-Zhe (centre in black), June 2017



Artist talk by Artist in Residence Cui Jin-Zhe (centre in black), June 2017



MAWA at the Winnipeg Arts Council Mayor's Lunch, from top left, clockwise: Suzie Smith (MAWA nominee for *Making a Mark* Award), Val Klassen (MAWA Awards Committee Chair), Megan Krause (MAWA nominee for the *On the Rise* Award), Aganetha Dyck, Sheila Spence (MAWA Awards Committee member), Abi Auld and Sarah Michaelson (also nominated for *Making a Mark* Award), June 2017



A proudly completed project at the Cross-Cultural Beading Group, June 2017



Indigenous Feminisms meeting, May 2017



## Artist Residency at ArtCenter/South Florida, Miami

**Deadline: Friday, October 13, 2017, at 4pm for residencies in 2018**

Would you like to spend 2-4 weeks in residence in Miami, in the context of a vibrant visual arts centre? MAWA is currently accepting applications for the ArtCenter/South Florida residency exchange program. Woman-identified 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 one-bedroom apartment with kitchen (not wheelchair accessible). Linens and basic cooking utensils are provided. The successful applicant will also be provided with rough studio space, as well as a \$300 U.S. honourarium for a talk or public presentation of some kind (screening, talk, performance, showcase of work-in-progress, etc.). Artists are responsible for their own travel, living and materials expenses. Artists are encouraged to use this space and time for research, reflection, networking and/or production.

Email applications to [programs@mawa.ca](mailto:programs@mawa.ca) and put "South Florida" in the subject heading. Applications must be received by Friday, October 13 at 4 pm.

Please email a single PDF document containing:

- a cover letter saying why you would like time at the ArtCenter/South Florida residency (goals, rationale)
- your first and second choice of preferred dates and duration of residency
- an artist's C.V.
- up to two videos as weblinks (total viewing time 5 minutes)
- up to 15 images along with image information (title, media, dimensions, date)

## Studio Visits

with Blair Fornwald

**Thursday, October 19 and Friday, October 20, 2017**

**Application deadline for MAWA members only: Friday, October 6, 2017 at 4pm**

**Free!**



MAWA members have the opportunity to apply for free studio visits with Blair Fornwald, the Dunlop Art Gallery's Assistant Curator. This is an excellent chance to get your work in front of someone who might want to include it in an exhibition and to receive valuable professional feedback.

Blair Fornwald is an interdisciplinary artist, curator, and writer based in Regina, Saskatchewan, who works from a queer and feminist perspective. She is a founding member of the artist collectives One Night Only and Turner Prize\*, and has presented and performed across Canada, the United States and Germany.

Fornwald's curatorial practice is similarly guided by a collaborative impulse, framing exhibition making as joint endeavor, the result of sustained aesthetic, theoretical, and pragmatic dialogues unfolding between artist and curator. She is Dunlop Art Gallery's Assistant Curator, and has also curated exhibitions for Neutral Ground and Vtape. She, alongside Dunlop colleagues Jennifer Matotek and Wendy Peart, has co-curated four large-scale group exhibitions: *Tragedy Plus Time* (2014), *Material Girls* (2015, touring across Canada until 2020), *On the Table* (2016) and *Transmundane* (2017). These exhibits address themes as varied as dark comedy, material feminism, food and altered states of consciousness, and have featured the works of notable Winnipeg and Brandon artists including Divya Mehra, Erica Eyres,



The MAWA partnership with ArtCenter/South Florida is intended to increase dialogue between our geographical community—Winnipeg—and the art world beyond, to create networking opportunities for women artists, and to provide an oasis in which women artists can do whatever they need to do in order to move their practices forward.

Peter Morin, Sandee Moore, Katherine Boyer, Sarah Anne Johnson and Dominique Rey. She has curated solo exhibitions and performances by Joi T. Arcand, Aleesa Cohene and Benny Nemerofsky Ramsay, David Garneau, Wednesday Lupypciw, Barbara Meneley and Daryl Vocat, and Winnipeggers Roewan Crowe and Elvira Finnigan among many others. She is currently working on solo exhibitions by Bridget Moser, Bev Pike and Marigold Santos. You could be next!

Please apply for a studio visit with Blair Fornwald. She will be selecting the artists she will meet to ensure that the dialogue will be engaging and fruitful for both parties, based on common concerns and interests. Artists both established and emerging are encouraged to apply.

Email applications to [programs@mawa.ca](mailto:programs@mawa.ca) and put "Studio Visit" in the subject heading. Applications must be received by Friday, October 6 at 4 pm.

Please email a single pdf document containing:

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

And if you would prefer to meet Fornwald in a group setting, consider coming to "Tough Love", details on p. 6.



## FemFest Opening Cabaret

Saturday, September 16, 2017, 7pm

at the Asper Centre for Theatre and Film, 400 Colony St.

We are honoured that Sarasvati has once again invited MAWA to showcase the work of one of our members at the opening cabaret of FemFest on Saturday, September 16. (MAWA and Sarasvati Productions are the only two arts organizations in Winnipeg dedicated to women, so we have a lot in common!) This year, the artwork of MAWA member Connie Chappel will be featured.

FemFest is a fabulous opportunity to see performance works by women artists from across Canada. The festival runs September 16-23 at the Asper Centre for Theatre and Film, University of Winnipeg.

## Artist Teachers Group Exhibition: Extensions

Opening party Friday, November 3, 2017, 6-9pm at MAWA

Exhibition continues Wed-Fri, 10am-4pm

until Friday, December 1, 2017

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

The Artist Teachers group consists of woman-identified and non-binary artist educators who come together for critique, support and artmaking at MAWA. For more information see page 6 or go to [mawaartistteachers.weebly.com](http://mawaartistteachers.weebly.com).

## Over the Top is coming!

Although it is months away, MAWA is already planning our 14th annual fundraiser, the Over the Top Art Auction and Cupcake Party. This year the event will be held on Sunday, March 18, 2018.

If you would like to donate artwork, we will be thrilled. MAWA accepts donations of one work per artist in any media. Any adult artist may donate, of any gender, whether you are a MAWA member or not. Artwork drop-off will be Wednesday-Friday, February 21 – March 2. Artists receive a ticket to the fun, sugar-fuelled event and a tax receipt in the amount that their work is sold for.

This amazing art event is the largest annual group show in Winnipeg each year and raises 12% of MAWA's budget ... enough to pay for the Foundation Mentorship Program and First Friday lectures combined! We'd love you to be a part of it, so save the date.



Connie Chappel (right), raises a glass at last year's holiday party with Tracy Peters (left) and Charlene Brown (centre), December 2017



Last year's Artist Teachers exhibition, *rock/paper/scissors* with the work of Colleen Leduc (foreground), November 2016.



Over the Top 2017: so much art and so much fun! Photo by Lindsey Bond.

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## New Staff

MAWA is pleased to announce that Adriana Alarcón has joined our staff as Program and Outreach Coordinator. Adriana will be coordinating the Foundation Mentorship Program, the Cross-Cultural Craft Programs, and all of the other MAWA programs you know and love. Originally from Guatemala, she has been working in Toronto for A Space Gallery and CARFAC Ontario, and coordinating a highly successful banner project for Toronto Pride. As well as being an arts administrator and avid craft activist, she maintains a freelance graphic design practice. She is happy to be back in Winnipeg to be close to her family. Please drop by MAWA to meet Adriana!



Adriana Alarcón (seated far left) and other MAWA community members welcome artist in residence Josefina Posch from Sweden (second from right), July 2017.

## Foundation Mentorship Program 2017-18

What is the Foundation Mentorship Program (FMP)? With the guidance of a more experienced artist (mentor), participants define artistic goals that they will work towards during this year-long program. Artistic development, artistic excellence and professional skills are the primary objectives. This program has been offered at MAWA since 1985 and has enhanced the careers of over 200 women artists in Manitoba in the past 32 years.

MAWA is pleased to welcome the participants in the upcoming year's FMP. Mentor KC Adams will work with Dee Barsy and Chris Larsen; mentor Sharon Alward will work with Carol-Ann Bohrn and Amber Christensen; mentor Chris Cooper will work with Erin Frances Brown and Kathy Levandoski; mentor hannah\_g will work with Grace Han and Sue Hoang; and mentor Jennie O will work with Susan Aydan Abbott and Maya de Forest.

You may notice that Jaimie Isaac is not mentoring this year, as originally advertised. Because of the demands of her new position as Curator of Contemporary and Aboriginal Art at the Winnipeg Art Gallery, she needed to step back. HUGE congratulations to Isaac on this appointment and big thanks to KC Adams for joining us this year.



This year's Foundation Mentorship Program mentors, (clockwise from top left) KC Adams, Sharon Alward, Jennie O, Chris Cooper and hannah\_g.

## Annual General Meeting

Wednesday, October 11, 2017, 7-8pm at MAWA



MAWA members at last year's AGM, October 2016

The Annual General Meeting is a great opportunity to understand how and why things happen at MAWA. It is also a chance to ask questions. The function of an AGM is to provide organizational transparency and accountability to you, the community, so that you can be sure we are honouring the mandate of MAWA, providing appropriate programming and services, and responsibly managing the funding with which we are entrusted.

The AGM will also be a chance for the Board and Staff at MAWA to tell you about all the exciting things we were able to accomplish in the fiscal year May 1, 2016 to April 30, 2017 with your support. Be dazzled by the number of people who attended MAWA programming! Marvel at the many ways we raise money! And again, ask us questions about ANYTHING. We value your participation and input.



## Holiday Party

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

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

## Tiny Gallery: 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. No artist fees will be paid for this opportunity. If you are interested in exhibiting, please contact Shawna at [dempsey@mawa.ca](mailto:dempsey@mawa.ca).

## Bursaries

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

## ASL

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



MAWA Holiday Party 2016

## Next newsletter

Your next, jam-packed MAWA newsletter will arrive just in time for holiday reading at the end of December, and will keep you up to date on MAWA programs in January and February, 2018. Even though the holiday elves will make sure you receive your MAWA news before the New Year, note that the MAWA office will be closed from Dec. 23-Jan. 2, inclusive.

## Drunk Feminist Films

Saturday, September 30, 9pm at Cinematheque, 100 Arthur St.  
Presented in partnership with the Winnipeg Film Group  
Free!

*Drunk Feminist Films* is a collective of women from all disciplines in Toronto who meet over cocktails to mock the gender stereotyping they see at work in Hollywood filmmaking. They host regular sold out public screenings as well as webisodes and other online content with outlets including CBC and VICE. As their mandate goes, "At *Drunk Feminist Films*, we would rather laugh than cry our way through Hollywood representations of gender, race, sexuality, class and other aspects of identity." *Drunk Feminist Films* produces lighthearted events and media that use cocktail-fuelled feminist commentary to tease apart the tropes of mainstream movies. The Collective has prepared a special video introduction for the Winnipeg screening which compiles some of their funniest episodes and sharply satirical analysis. Featuring much laughter and clips from *The Bodyguard*, *Crossroads*, *Save the Last Dance*, *Gone Girl*, *Love Actually*, *A League of their Own*, *Twilight* and *Burlesque*, and playing with the short film *Snapperdoodle* by local artists Arlea Ashcroft and Andrea von Wichert.



Save the Last Dance

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

Anonymous, Cui Jin-Zhe and John Anderson as Mother's Day gift to Briony Haig.

In memory of Linda Fairfield Stechesen: Anonymous, Laurie Allen, Shawna Dempsey, Melinda Kay, Joyce Moroz, Patricia Ritchie,  
The Winnipeg Foundation Anonymous Fund, The Winnipeg Foundation Cathy Auld Charitable Contribution Fund,  
Gayle Freed, Jennifer Woodbury and Steve Guthro.

*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.*

# On whiteness and loving Annie Pootoogook

by Heather Davis



Annie Pootoogook, *Bible and Flower Gift Exchange*, 2003, image courtesy of Feheley Fine Arts

I grew up in Métis, Ojibway/Chippewa territory and later in Algonquin/Anishnabek territory. I didn't know it at the time. At the time, I just knew about the trees and the waters. I played with the snakes in the snake pit behind our house, called for the deer, squished caterpillars with my bicycle, ran from the clouds of mosquitoes that appeared at dusk. I lived in a bungalow at the end of a cul-de-sac in a small, middle-class town. I had the feeling that I belonged, in so far as that feeling manifested as something I never had to question, something that was never brought up. I was just there, on that land, with that land.

It wasn't until grade 10 when my history teacher drew attention to the fact that we were speaking English in the middle of the bush that I began to wonder about the histories of this land, of the ways in which I do not belong, of the ways in which my body participates in the forced displacement, genocide, and alienation not only of Indigenous peoples, but also of racialized settlers and immigrants. In the years since then, much of my thinking about colonialism has been informed by the brilliance of intersectional feminism. And so it feels both fitting and odd to me that the book that I have had the immense honour of working on for MAWA, *Desire Change: Contemporary Feminist Art in Canada*, is coming out in the year that marks 150 years of the Canadian nation-state. I hope that in some very small way, the book will contribute to the ongoing project of decolonization and destabilization of what is currently called Canada.

One of the artists whom I greatly admire whose work informed my thinking about feminist art, but who does not appear in the book, is Annie Pootoogook. I was stunned when I first saw her work in Winnipeg at Plug-In ICA. Her drawings were exquisite and deeply moving – a careful balance between representation and abstraction. The space was pared down to reveal all the emotion and banality of daily life. The drawings made me feel joy and sadness and like laughing out loud. I stared and stared at those drawings, at those lines. But I also had the feeling that I shouldn't be looking, like I was reading someone's diary, like I was intruding. I knew this work wasn't for me. These works were from another world, one so far from my own and yet tied into my life through these fleshy systems of colonialism and

nationalism that tore bodies and families and kinship with the land and other-than-humans apart.

I only ever encountered Pootoogook through this remarkable work. In this year, in the aftermath of her death, I wonder about my response as I do about the role of settlers in the ongoing reproduction of Canada through contemporary art. We are bound to each other in these violent embraces, white settlers and Indigenous folks, coming into existence through settler-colonialism. Pootoogook's work continues to spark questions in me, in my desire to look, in the feeling that I should look away. What, for white people, is our role in contributing to a decolonized future? How might we think and enact what Shannon Winnubst calls "white suicide," (meaning the racial category of "white," tied as it is to structures of oppression and colonialism, and governed by Enlightenment reasoning that needs to be undone)? How might we begin to dis-identify, to give up inherited wealth, to undermine the naturalized belonging and centredness of whiteness? To start, I think we need to sit with the knowledge that the violence done cannot be remedied or taken back. Knowing that this is not about whether we, as white people, are good or not; knowing that we are complicit regardless. From there we might begin the hard work of coming to terms with the myths we tell ourselves about the places that we feel we belong. From there we might learn to listen and to develop new relations.

In this year when so many galleries are full of or completely turned over to Indigenous artists, when magazines and festivals are giving voice to the vitality and brilliance of Indigenous peoples from so many nations and so many different lands, I wish Pootoogook were still here. The fact that she isn't is a brutal reminder that white people have much more that we need to learn; that there is so much work still to be done.

*Heather Davis is an itinerant writer and researcher. She is the editor of Art in the Anthropocene: Encounters Among Aesthetics, Politics, Environments and Epistemologies and Desire Change: Contemporary Feminist Art in Canada. Her writing can be found at [heathermdavis.com](http://heathermdavis.com).*



## Isolated Landscapes: the women of prairie video art

Curated by Kathy Rae Huffman

Presented by Video Pool Media Arts Centre in partnership with MAWA and PLATFORM Centre for Photographic + Digital Arts

*Isolated Landscapes* is a multi-layered project that examines the history and future of women working in video art and performance on the Canadian prairies. Created by Video Pool Media Arts Centre it is presented in partnership with PLATFORM Centre for Photographic + Digital Arts and MAWA. Curated by Los Angeles-based Kathy Rae Huffman, it includes an exhibition, a women's gathering, online dissemination, live performances and a screening series travelling to four cities across Canada.

### Opening of *Isolated Landscapes*

Friday, November 3, 2017, 7pm

at PLATFORM Centre for Photographic + Digital Arts

The exhibition continues until December 1, 2017, and will feature four evenings of performances (TBA) that explore the connections between women, performance and video.

### Women's Gathering

Friday-Sunday, November 17-19, 2017

at Video Pool Media Arts Centre and MAWA

Moderated by Kathy Rae Huffman and Ardele Lister, this weekend gathering will encompass panels, presentations, lectures and live performances by Ming Hon, Freya Olafson, The Ephemerals, and Shawna Dempsey and Lorri Millan (details TBA). Most delicious of all? MAWA will host a potluck on Saturday, November 18 at 5 pm. Bring your dishes and your passion for women's video art!

### Online Screening

November 3, 2017 – December 1, 2017

You can watch all nineteen videos for free from the comfort of your own home on VUCAVU.com

### Screenings across Canada

January – April 2018

Can't get enough? Want to see the videos again? Or are you a MAWA member who lives beyond the province's borders? The screening will be travelling to: VIVO Media Arts Centre, Vancouver; PAVED Arts, Saskatoon; GIV, Montreal; and Centre for Art Tapes, Halifax. Watch for dates and times at videopool.org.

Curator Kathy Rae Huffman has been active in the field of media art since the early 1980s. As chief curator of the Long Beach Museum of Art in California from 1979 to 1984, she established LBMA Video, a multimedia workshop and broadcast quality post-production facility for artists. She was curator/producer of the Contemporary Art Television (CAT) Fund, a partnership between the ICA Boston and the WBGH New Television Workshop, from 1984 to 1991, where she created a context for artists to define television as a medium for their personal expression. She is credited with helping establish video, new media, online art, interactive art, installation and performance art in the visual arts world.

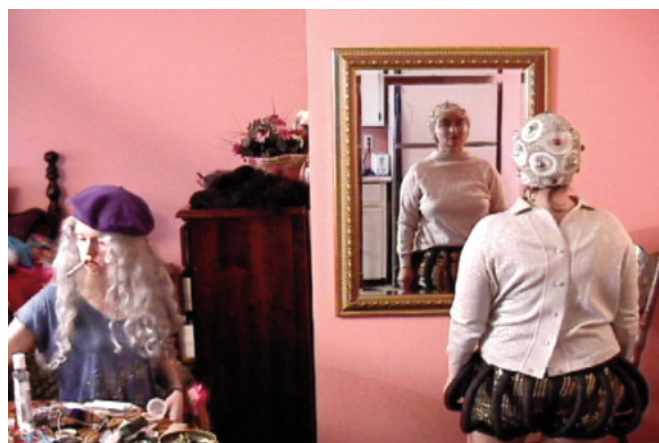
Huffman is a freelance curator and writer. She has served as Associate Professor of Electronic Art at Rensselaer Polytechnic Institute (Troy, New York), Visual Arts Director of Cornerhouse (Manchester, UK) and Adjunct Curator at the Institute of Contemporary Arts (Boston), among other appointments. In collaboration with Margarete Jahrmann, she created *pop~TARTS*, an interactive writing project for the Telepolis online journal. She co-moderates the woman-only mailing list *FACES*.



Divya Mehra, *The Yogi*, video, 2005



Leslie Supnet, *Fair Trade*, video, 2009



Lori Weidenhammer and Donna Lewis, *Constans*, video, 2003

## Annea Lockwood

In partnership with send+receive: a festival of sound

Friday, October 13, 2017, 5:30pm at MAWA



New Zealand-born Annea Lockwood is infamously known for her *Piano Transplants* (1969-72), in which defunct pianos were variously burned, drowned in a shallow pond in Amarillo, Texas, and partially buried in an English garden. During the 1960s she collaborated frequently with sound-poets, choreographers and visual artists and created works like *Glass Concert* (1967), in which a variety of complex sounds were drawn from industrial glass products and shards, and then presented as an audio-visual theater piece. During the 1970s and 80s, Lockwood turned her attention to environmental sounds, life-narratives in installations, and performance works using low-tech devices like her Sound Ball, a foam-covered ball containing six small speakers and a radio receiver.

Lockwood has also composed for acoustic instruments and voices, frequently incorporating electronics and visual elements. *Thousand Year Dreaming* (1991) is scored for four didjeridus, conches, frame drums, winds, and trombones, and incorporates slides of the Lascaux cave paintings; *Monkey Trips* (1995), for an improvising sextet, draws on our common, everyday experiences of various mind states; *Ear-Walking Woman* (1996), for pianist Lois Svard, invites the pianist to discover a range of sounds available inside the instrument, using rocks, bubble-wrap, bowl gongs and other implements; and *Floating World* (1999) weaves together recordings made by friends in places which are spiritually important to them, ranging from the mountains of



Annea Lockwood *Piano Transplant*

New Zealand to the New York Public Library. She has been commissioned by the Merce Cunningham dance company among others. [Annealockwood.com](http://Annealockwood.com)

For more information about the festival, check out: [sendandreceive.org](http://sendandreceive.org).

### Wendy Wersch Memorial Lecture

## Alanis Obomsawin

Sunday, October 22, 2017, 2pm at Cinematheque, 100 Arthur St.



Alanis Obomsawin, a member of the Abenaki Nation, is one of Canada's most distinguished filmmakers. For over four decades, she has directed documentaries at the National Film Board of Canada (NFB) that chronicle the lives and concerns of First Nations people and explore issues of importance to all.

Alanis Obomsawin has directed almost 50 films with the NFB, including such landmark works as *Kanehsatake: 270 Years of Resistance* (1993), documenting the 1990 Mohawk uprising in Kanehsatake and Oka. Her latest film, the 2016 documentary *We Can't Make the Same Mistake Twice*, focuses on a court challenge by the Assembly of First Nations and Child and Family Caring Society of Canada that argued that welfare services provided to First Nations children on reserves are underfunded. The film had its world premiere in the Masters program at the Toronto International Film Festival. Obomsawin is presently back in production on her next project, the upcoming NFB documentary *Norway House* (2017).

Obomsawin has received numerous awards for film and social activism. In 2015, Obomsawin was named a Companion of the Ordre des arts et des lettres du Québec. In November 2016, she received the Technicolor Clyde Gilmour Award from the Toronto Film Critics Association, given to artists whose work has enriched the understanding and appreciation of film in Canada. Earlier in 2016, she was honoured with two of Quebec's highest distinctions when she was



Alanis Obomsawin, *Kanehsatake: 270 Years of Resistance*, 1993

named a Grande Officière of the Ordre national du Québec and awarded the Prix Albert-Tessier, for lifetime achievements in cinema. She is also the winner of 18 international awards.

The Wendy Wersch Lecture is an annual event that celebrates the memory of Winnipeg artist Wendy Wersch and is dedicated to exploring issues related to autonomy for women artists. The lectures focus on women in the arts as role models for innovative cultural investigation. The series builds awareness of feminist art criticism, activism and practice. This lecture, organized by the Wendy Wersch Memorial Committee, is supported by Mentoring Artists for Women's Art (MAWA) and The Winnipeg Foundation.



## Essentials of Mentorship

with Shawna Dempsey

Saturday, September 9, 2017, 1-4 pm at MAWA

\$50

Registration and payment deadline: Friday, September 8 at 4pm



Essentials of Mentorship workshop, September 2016

This three-hour workshop will explore the dynamic of the mentor/mentee relationship. The afternoon will be active and fun, as attendees participate in a variety of activities designed to highlight their own experiences, strengths, skills and gifts, as well as some of the challenges in establishing a mutual mentorship vision. Topics discussed will include: defining structure, boundaries and expectations; avoiding pitfalls and negotiating conflict; and creating closure. The workshop will also explore learning models, and will offer a variety of approaches and practical advice. It is an excellent how-to for anyone considering set-

ting up a mentorship program, anyone who will be mentoring, or anyone who works in peer-based arts education. It is based on MAWA's experience as a pioneer in the field of arts mentorship for the past 33 years.

Artist and MAWA Co-ED Shawna Dempsey has mentored for MAWA, Video Pool and Crossing Communities. She has also taught mentoring workshops for Visual Arts Ontario, Visual Arts Nova Scotia and CARFAC Saskatchewan, among others.

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

### Current Board of Directors

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



## SEPTEMBER

- Fri, Sept 1, noon-1pm **First Friday Lecture**  
Serenity Joo: *The Queer Anthropocene in Art*
- Fri, Sept 1, 6-10pm **Feminist Futures Members' Show Opening & Desire Change Book Launch**
- Sat, Sept 9, 1-4pm **Workshop**  
Shawna Dempsey: *Essentials of Mentorship*
- Tues, Sept 12, 6:30-9pm **Artist Teachers Group**
- Wed, Sept 13, 6:30-9pm **Artist Mothers at MAWA**  
Rose Montgomery Whicher: *Strategies for Daily Practice*
- Sat, Sept 16, 7pm **Connie Chappel's artwork at FemFest Opening Cabaret**  
Asper Centre, U of W, 400 Colony St.
- Tues, Sept 19, 7-9:30pm **Figure Drawing**
- Thurs, Sept 21, 6:30-8pm **Theory and Beer**  
Lisa Wood: *Pedagogical Strategies in Art* at the Legion, 227 McDermot Ave.
- Thurs, Sept 28, 7-9pm **Indigenous Feminisms**
- Sat, Sept 30, 9pm **Drunk Feminist Films**  
at Cinematheque, 100 Arthur St.
- Sat, Sept 30, 8-11pm **Feminist Futures Members' Show Closing**  
(Nuit Blanche)

## OCTOBER

- Mon, Oct 2, 6:30-8:30pm **Cross-Cultural Beading Group**
- Tues, Oct 3, 6:30-9pm **Artist Teachers Group**
- Wed, Oct 4, 6:30-9pm **Artist Mothers at MAWA**  
Karen Cornelius: *Mixed Media Expressionism*
- Thurs, Oct 5, 8pm **Performance by Dohee Lee (Oakland)**
- Fri, Oct 6, noon-1pm **First Friday Lecture**  
Ione Thorkelsson: *Timeline: Studio Glass and Feminism*
- Wed, Oct 11, 7-8pm **Annual General Meeting**
- Thurs, Oct 12, 7-9:30pm **Artist Bootcamp**  
Johanna Poortenaar: *The Basics of Hanging Artwork*
- Fri, Oct 13, 4pm **ArtCenter/South Florida residency deadline**
- Fri, Oct. 13. 5:30pm **Annea Lockwood artist talk**
- Sat-Sun, Oct 14-15, 1-4pm **Traditional Craft Workshop**  
Jeonghee and Sooyoung Hong: *Korean Floral Art*
- Mon, Oct 16, 6:30-8:30pm **Cross-Cultural Beading Group**  
Medallions with guest beader Gloria Beckman
- Wed, Oct 18, 6:30-9:30pm **Tough Love**  
Blair Fornwald (Regina): guest critic
- Thurs-Fri, Oct 19-20 **Studio Visits with Blair Fornwald by application**

- Thurs, Oct 19, 6:30-8pm **Theory and Beer**  
Valérie Chartrand: *Bees in Art* at the Legion, 227 McDermot Ave.
- Sun, Oct 22, 2pm **Wendy Wersch Memorial Lecture**  
Alanis Obomsawin (Montreal) Cinematheque, 100 Arthur St.
- Tues, Oct 24, 7-9:30pm **Figure Drawing**
- Wed, Oct 25, 7-9:30pm **Artist Bootcamp**  
MJ Matheson: *The World of Illustration*
- Thurs, Oct 26, 7-9pm **Indigenous Feminisms**
- Mon, Oct 30, 6:30-8:30pm **Cross-Cultural Beading Group**

## NOVEMBER

- Wed, Nov 1, 6:30-9pm **Artist Mothers at MAWA**  
*One-a-Day Bash* group critique
- Fri, Nov 3, noon-1pm **First Friday Lecture**  
Reva Stone: *Living Media*
- Fri, Nov 3, 6-9pm **Artist Teachers Exhibition Opening**  
*Extensions*
- Fri, Nov 3, 7pm **Isolated Landscapes opening**  
at PLATFORM, 100 Arthur St.
- Mon, Nov 6, 6:30-9pm **Artist Teachers Group**
- Tues, Nov 7, 6:30-9pm **Fall Supper Fundraiser! Flora and Fauna**  
at East India Company, 349 York Ave.
- Wed, Nov 8, 7-9:30pm **Artist Bootcamp**  
Alexis Kinloch: *Self-Publishing for Artists*
- Sat, Nov 11, 1-4pm **Crafternoon**  
Masako Takenaka: *Nuno-zouri (Japanese slippers)*
- Mon, Nov 13, 6:30-8:30pm **Cross-Cultural Beading Group**  
*Gujarati Toran* with guest beader Nisha Desai
- Thurs, Nov 16, 6:30-8pm **Theory and Beer**  
Franchesca Hebert-Spence: *A Return to Reciprocity* at the Legion, 227 McDermot Ave.
- Fri-Sun, Nov 17-19 **Isolated Landscapes Women's Gathering**  
at Video Pool, 100 Arthur St., details TBA
- Sat, Nov 18, 5-7pm **Women of Prairie Video Art Pot Luck**
- Mon, Nov 27, 6:30-8:30pm **Cross-Cultural Beading Group**
- Tues, Nov 28, 7-9:30pm **Figure Drawing**
- Thurs, Nov 30, 7-9pm **Indigenous Feminisms**

## DECEMBER

- Fri, Dec 1, noon-1pm **First Friday Lecture**  
Chantel Mierau: *Craft in Performance*
- Fri, Dec 1, 1-2pm **Holiday Party!**
- Tues, Dec 5, 6:30-9pm **Artist Teachers Group**
- Wed, Dec 6, 6:30-9pm **Artist Mothers at MAWA**  
Sandra Brown and Carmela Wade: *Block Printmaking*
- Mon, Dec 11, 6:30-8:30pm **Cross-Cultural Beading Group**  
*Lazy Stitch* with guest beader Audrey Johnson