



Some of MAWA's fabulous Awards Committee members, MAWA award nominees and MAWA staff: from left to right back row Lisa Wood (Program and Administrative Coordinator), Patricia Bovey (winner of this year's WAC "Making a Difference" Award), Shelia Spence (committee member), Dana Kletke (Co-Executive Director), Cathy Auld (nominee in the "Arts Champion" category) and Alex Keim (committee member), and front row Jennine Krauchi (nominee in the "Making a Mark" category) and Yvette Cenerini (committee chair), June 2015.

## Whose Work Gets Recognized?

All sorts of work gets done at MAWA, often behind-the-scenes and by volunteers. For instance, under the directive of the MAWA Board, a six-person committee of cracker-jack writers—MAWA members—have nominated nine women artists for various awards in the past year alone!

Why did the MAWA Board make nominations a priority? When we look at the statistics of who receives the top arts awards in Manitoba and Canada, they are clearly not evenly divided between the genders. Since their inception, these prestigious cash prizes have gone to women artists far less often than to their male counterparts. Here are the percentages of female-identified recipients:

- Governor General's Award in Visual and Media Arts at the Canada Council: 37.5%
  - Canada Council for the Arts Molson Prize: 25.9%
  - Sobey Art Award: 25%
  - Manitoba Arts Council Award of Distinction: 20%
- Nowhere near equal.

MAWA has written the Canada Council to alert them to these appalling statistics, and have been told that more men are nominated, which is why more men win. Interestingly, most of the nominators are women—women are doing the work of nominating both men and women. Canada Council suggests that if we want more women to win, we need to nominate more women. Wait a minute ... that's what MAWA's already doing! And why does it fall to women to dedicate even more of our labour to correct this gender imbalance, rather than Canada Council seeing it as a systemic problem and hence Council's responsibility?

At present, the Canada Council's Equity Office does extremely important work, providing assistance to artists of African, Asian, Indigenous, Middle Eastern, Latin American and mixed racial heritage, deaf and disabled artists, and official language minority communities.

But it does not offer programs to end gender discrimination. In the Canada Council's own Governor General's awards and Molson Prize, a gender bias clearly plays out in lack of nominations and awards.

The Manitoba Arts Council has not yet responded to MAWA's letter that draws attention to the gross disparity in the province's Award of Distinction that celebrates an artist's lifetime achievement, nor have the folks at the Art Gallery of Nova Scotia, who offer the Sobey Art Award.

Feminist art historian Linda Nochlin answered the question, "Why have there been no great women artists?" way back in 1971. As she states, this query "falsifies the nature of the issue at the same time that it insidiously supplies its own answer: 'There are no great women artists because women are incapable of greatness.'" We all know that's not true! It has been almost five decades since Nochlin addressed the socio-political web of issues that kept women artists from achieving "greatness" or being recognized as "great". But sadly, the myth of the lone (masculine) genius/creator persists, particularly in the international art world. Nonetheless, in Canada the number of women artists has grown. According to the recent Hill's Strategies Research A Statistical Profile of Artists and Cultural Workers in Canada (October 7, 2014), there are 15,945 visual artists in Canada, of whom 8,675 identify as women: that's 54%. It is not unreasonable to extrapolate that 54% of Canadian artists who are "great" happen to be women.

MAWA believes that the women artists who surround and inspire us are equally worthy of top honours. We will continue to nominate artists and cultural workers such as Patricia Bovey, who won the Winnipeg Arts Council's Investors Group "Making a Difference" Award this year. And we will continue to point out when inequality prevails.

—Shawna Dempsey and Dana Kletke

# The Art of Beading

by Becca Taylor

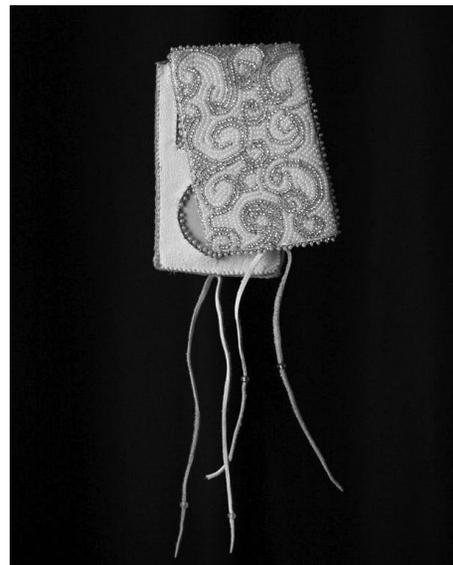
Friday, October 2, 2015, noon-1pm at MAWA

Supported by Eric Robinson, Minister of Aboriginal and Northern Affairs



Beadwork has a rich history among the Indigenous people of North America because it acted as a form of visual expression and communication. Beads were woven, stitched and sculpted, adorning everyday and ceremonial objects and garments. The October First Friday lecture will explore the history of beading: the significance of the act, techniques and styles. It will also examine how beadwork has influenced contemporary artists and made its way into the contemporary art world.

Becca Taylor is a multi-disciplinary artist and curator of Cree, Scottish and Irish descent who holds a BFA from the Alberta College of Art and Design. Her practice involves investigations of Indigenous community-building and Indigenous feminisms through various mediums including textiles, beading and installations. She is currently Aboriginal Curator in Residence at Urban Shaman Contemporary Aboriginal Art Gallery.



KC Adams, *iPod Holder*, beading and hide, 2014

# Art is Able

by Susan Lamberd

Friday, November 6, 2015, noon-1pm at MAWA

ASL interpretation supported by

Arts and Disability Network of Manitoba



What is Arts & Disability Culture? It is the shared achievements and celebration of the unflinching voices of artists who work with and not in spite of their differences. Without sentimentality or stereotype, Susan Lamberd presents the works of many artists, illustrating how their challenges enable them and others to contribute to society by reducing social exclusion, ending isolation, and confronting, disrupting and reshaping our world.

Susan Lamberd is a multi-disciplinary artist interested in challenging the preconceived notions of what disabled artists can achieve. Her art is greatly influenced by her body, and glimpses of neuropathy, memory loss, spasms, pain and depression are evident in her paintings and sculpture.



Robin Dingemans and Nick Bryson, *The Point at Which it Last Made Sense*, performance and film, 2014

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## Live Performance Practice: Using the Body (Or Not)

with Ming Hon

Wednesdays, September 30, October 28 and November 25, 2015, 7-9:30pm at MAWA

Free to apply; \$60 enrollment fee. For MAWA members only

Application deadline: Friday, September 18 at 4pm



Ming Hon, *Chase Scenes #1-58*, performance, 2015. Photos by Karen Asher



What exactly does live art look like? Like any other medium, performance is extremely diverse and can have many applications. This Mini-Mentorship will explore the spectrum of live performance and performance art. It will also be active, offering tools for creation using the body and props, and will include discussion and critique. Each participant will be encouraged to create performance studies to share with the others (a performance is not a performance unless there is an audience). All artists interested in incorporating performance into their work (in any medium) are invited to participate. Using the body (one's own or another's) in a performative setting is an action that can be both personal and political. Come experiment and expand your practice!

Ming Hon is an independent dancer, choreographer and performance artist who collaborates regularly with artists of other disciplines. Her practice examines themes such as work, labour, capitalism, and the economy and politics of the female body. Her work has been exhibited in Canada and abroad. Hon's practice has recently expanded to include installation and video works. Born in Hong Kong and raised in Winnipeg, Ming Hon found a loophole that afforded her a slim chance of winning the crown for Miss Hong Kong 2003. She thought she could secretly undermine the pageantry and its fanfare of endorsements, but the judges proved her wrong ... [www.theminghon.com](http://www.theminghon.com)

### To apply for a Mini-Mentorship:

Please email us with 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 want to participate in this program
- five images of your artwork along with image information (title, media, dimensions, date)
- up to two videos as weblinks

Email applications to [programs@mawa.ca](mailto:programs@mawa.ca) and put "Mini-Mentorship" in the subject heading. It is free to apply, but successful applicants will be charged the enrollment fee. If you are not already a member, please become a member online. MAWA membership costs \$15 for underwaged persons and \$30 for others.

## *Desiring Change*

So many donors generously support programming at MAWA, and we wanted to send out a special thank you. Together, we have built an intergenerational community in which knowledge is shared in ways that make us all stronger. And yet our history—the history of women's visual art practices—has been poorly documented. When Dr. Claudine Majzels taught a Master Class on feminist art in 2013, we were appalled to realize that there has never been a book written about feminist art in Canada. And so MAWA is creating one!

*Desiring Change* will explore the past forty years of Canadian

women's practices and will address the pressing issues of today. Edited by Heather Davis and written by artists and historians across Canada, it will include chapters on subjects ranging from the intersections of race and gender to the intersections of new media and the female body. Through its creation, the work of Canadian women visual artists will not be lost.

If you would like to contribute, go to [mawa.ca](http://mawa.ca), hit donate, and note the donation is for the book. Together we make so much possible!"

## Essentials of Mentorship

with Shawna Dempsey and Lisa Wood

Saturday, September 12, 2015, 1-4pm at MAWA

\$50

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



Shawna Dempsey



Lisa Wood

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 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. This workshop is an excellent how-to for anyone considering setting 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 30 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 and CARFAC Saskatchewan, among others.

Program and Administrative Coordinator Lisa Wood organizes all programs, including the Foundation Mentorship Program, at MAWA. She draws upon her background as the Program Facilitator at Art City, director of PLATFORM centre for photographic + digital arts and sessional instructor at the University of Manitoba School of Art, as well as being mentored and mentoring in MAWA programs.

## Build a Website Using Online Platforms

with Alison Davis

Wednesday, October 21, 2015, 7-9:30pm at MAWA

Presented in partnership with Arts and Cultural Industries Association of Manitoba

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

No need to register, just show up!

ASL interpretation supported by Arts and Disability Network of Manitoba

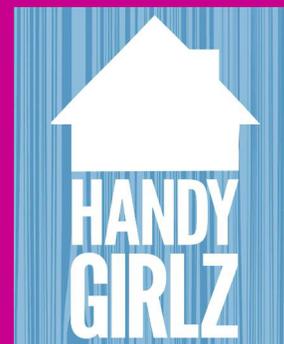


Alison Davis

Have you always wanted a website but haven't gotten around to making one? Feeling intimidated by the technology and expense? This is the workshop for you! It will provide an overview of some of the most popular online website-building platforms and will lead you through the beginnings of building a website of your own. **Bring a laptop (note: this is essential for participating in this workshop)**, some text about yourself as an artist and images of your work, and Alison Davis will walk you through the

process using a free online web platform.

Alison Davis is an animator based in Winnipeg with a BFA from Montreal's Concordia University. In addition to her artistic practice, she has worked for Winnipeg arts organizations such as Crossing Communities Art Project and Video Pool, and has learned about website creation along the way.



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

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(204) 770-8877 [info@handygirlz.ca](mailto:info@handygirlz.ca)

## Natural Dyeing

with Kelly Ruth

Saturdays, October 10, 17 and 24, 2015, 1-4pm at MAWA

\$50 (includes materials); places are limited

Registration and payment deadline: Friday, September 25 at 4pm



Humans have been inserting colour into their lives for millennia, using natural processes. This is an opportunity to learn some of these ancient techniques! Part science, part botany, part craft: this workshop will impart the basics of natural dyeing. The first two days will focus on hot water dye baths using a wide range of locally grown plants. The third day deals exclusively with indigo, one of the oldest dyes to be used for textiles and one of

the few to produce a true blue colour. By the end of the three sessions, you will have many samples that can be used for reference or future projects.

Kelly Ruth is a textile artist who has been working with dyes for twenty years. She began her career as the dyer/ painter for the Royal Winnipeg Ballet and has dyed fabrics for dance companies across Canada and the US. She has taught dye classes in Manitoba, Rapid City (South Dakota) and at the John C. Campbell Folk School in North Carolina. Ruth uses natural dyes in her conceptual art practice and in her artisan dyed clothing line.



Kelly Ruth, *Ravaging Pine Beetles* (Tea Cozy series), wax resist (batik), dyed using osage orange, cochineal and indigo, 2013

## Cross-Cultural Beading Group

Mondays, once a month, 7-9pm at MAWA

September 28, October 26

and November 30, 2015

No need to register, just come! Free!

Supported by Eric Robinson

Minister of Aboriginal and Northern Affairs

MAWA's cross-cultural beading group is back! The beading group meets every month to informally work on their own projects together. Everyone, of all backgrounds, ages and genders, is invited to share their skills, to learn and to work independently in a convivial atmosphere. No experience necessary. Novices and experienced bead makers alike are welcome. Some free materials are provided (beads, thread, cloth and leather) or you can bring your own.

If you're the type of person who needs a beading goal, here's a heads up ... in November and December this year, MAWA will be offering a three-part bandolier bag-making workshop in partnership with the Manitoba Museum (including a behind-the-scenes look at their collection!) just in time to help you create something for the holidays! So come to the beading groups to work on your beading in preparation for this workshop. Watch the website and your "Coming up at MAWA" emails for workshop details.



MAWA beaders hard at work, May 2015

## Crafternoons

Stay tuned for Crafternoons! MAWA's free Saturday afternoon craft workshops will return in January, complete with snacks and child-minding. And of course International Women's Day brings the annual Craftstravaganza: 4 fabulous, free craft workshops taught simultane-

ously at MAWA and The Edge Gallery. This year, it will take place on Saturday, March 12, 2016.

Traditional craft practices from around the world and across North America carry a wealth of history and cultural meaning. Come learn the techniques and the cultural significance, while joining with others in the age-old act of making.

## Artist Mothers at MAWA

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, for they know artmaking is the oxygen mask one must put on before assisting the 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 on our Facebook page, Artist Mothers at MAWA.

### Goal Setting

Wednesday, September 16, 2015, 6:30-9:00pm at MAWA

Setting goals for your art practice is the best way to motivate and encourage yourself to keep producing, showing and sharing your work. In this Artist Mothers Group workshop, Yvette Cenerini and Colleen Leduc will suggest ways to set personal goals for yourself and your art. Together, the group will strategize a step-by-step plan towards goal accomplishments. Prepare to feel renewed and efficient as we plunge into the year ahead. The possibilities are endless!

The entire meeting will be taken up with this workshop, so there will be no time for the usual critique of recent work. Make sure to bring your work for the October meeting.

### Clubhouse Embroidery

Wednesday, October 7, 2015, 6:30-9:00pm at MAWA

Embroidery materials will be provided for everyone to experiment with, while we chat about what is near and dear to our hearts and our art practices. Continue any embroidery project you may be working on, or take this opportunity to start something new. Never embroidered before? No problem!

Remember to bring any recent art projects to share with the group and receive feedback.

The one-a-day art project will begin after this meeting and will continue for the month of October. Make something each day in October and bring your completed daily series to the November meeting. This month was chosen because it is after the back-to-school rush and before the holiday rush. It is also the beginning of the school year, so it may jump-start new ideas. Whether you decide to build a series of works or hone a skill, start thinking of your idea now. Have fun and don't be too fussy ... just get to it! You can always do a different series at another time.

### One-a-Day Bash

Wednesday, November 4, 2015, 6:30-9:00pm at MAWA

Come show and talk about your one-a-day artwork series.

The Artist Mothers will have spent the month of October with the goal of making one artwork a day. This is your chance to celebrate what you've 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 of you starting a few days late or missing a few days, you are invited to carry on after this meeting and make an even 30 pieces.

### Moms and Kids Holiday Craft Party

Saturday, November 21, 2015, 1:00-4:30pm at MAWA

Yo! Ho! Ho! Artist Mothers! Come in from the cold. Bring your children, young and old, to make and eat holiday treats and trinkets. Decorate a tree, a door, or the mouse on your floor. Stars and candy canes, angels and snowy windowpanes: light up the dark with a creative spark! Mary Ferguson and Allison Moore will lead us in a holiday decoration craft party. All kids are invited to make decorations with their artist moms.

### and heads up for December ...

### Winter Collage Party

Wednesday, December 2, 2015, 6:30-9:00pm at MAWA

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

## Theory and Beer

It is fun! It is theoretical! It is grounded in beer-drinking conversation! 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](http://mawa.ca) to click on the links). Do the readings beforehand or come to the Legion at 6:00 pm and pick up a Xeroxed copy of the text(s). The more familiar you are with the readings, the more the conversation will "cook"! The Legion is wheelchair accessible. Sandwiches and beverages are available for purchase, although there are no vegetarian options.

See the following page for details regarding upcoming discussion dates and topics. And if you are interested in leading a Theory and Beer, please contact Shawna at [dempsey@mawa.ca](mailto:dempsey@mawa.ca). As with all MAWA programs, people of all experiences and backgrounds are encouraged to apply. Just because you haven't been to art school, doesn't mean you can't animate a rigorous discussion about theory! The more perspectives we have, the better... including yours!



This is what Theory and Beer looks like! Fun discussion for everyone!

## Not Quite

with Coral Maloney

Thursday, September 24, 2015, 6:30-8pm

at The Royal Canadian Legion, 227 McDermot Ave.



Go to [mawa.ca](http://mawa.ca) to click on weblinks!

What is in-between? Here and now, existing in the in-between can be a physical, spiritual, messy, invigorating, isolating, nourishing and dangerous venture. Using the annual facial hair event “Movember” as a starting point, this Theory and Beer will explore the public and the private, audience/performer relationships and the politics of being “in between” in connection to gender, queer + cultural identity, performance and acts of resistance.

Coral Maloney was born by a big lake and raised in a prairie city. Her performance works are driven by place-based connections to cultural and ecological transitions, and explore personal accountability as represented by the body. In recent years, Coral has created and co-created works for the stage, the outdoors and site-specific public locations.

Reading: *Expecting a Bit More from Movember* <https://alagarconniere.wordpress.com/2011/11/30/expecting-a-bit-mo-from-movember/>

## Art and Activism

with Corrie Peters

Thursday, October 22, 2015, 6:30-8pm

at The Royal Canadian Legion, 227 McDermot Ave.



Estella Conwill Májzo wrote, “To search for the good and make it matter.” What does this look like, lived out in art? Is there a utopian possibility in art that is able to have bearing on the state of the world? Is there something different about the relationship between art and activism at this moment in time? Is it more fraught, more symbiotic, more potent than ever?

Corrie Peters is an artist with a wealth of relationships. Many

people have been willing to sit with her in her ignorance, her struggles and her joys, and have taught her so much. She currently lives on Treaty One Land in Winnipeg supported by family who were willing to move/be born here, so she could study at the University of Manitoba. (She finished and everyone is staying.)

Readings:

*To Search For the Good and Make It Matter* by Estella Conwill Májzo  
[http://corriepeters.ca/estella\\_conwill\\_majozo/To%20search%20for%20the%20good.pdf](http://corriepeters.ca/estella_conwill_majozo/To%20search%20for%20the%20good.pdf)

*On Art Activism* by Boris Groys  
<http://www.e-flux.com/journal/on-art-activism>

And this is an interesting example of change from within art:  
<http://supercommunity.e-flux.com/authors/gulf-labor/>

Photo by Keetha Mercer

## Against Interpretation by Susan Sontag

with hannah\_g

Thursday, November 19, 2015, 6:30-8pm

at The Royal Canadian Legion, 227 McDermot Ave.



Photo by Karen Asher

In 1964, Susan Sontag published her game-changing essay, “Against Interpretation”. In it she argued that art criticism had become too cerebral, rather than a response to the work itself, without artifice. Sontag’s direct and occasionally acerbic admonishment is as refreshing now as it was nearly 50 years ago. As art criticism has become more rarified, her analysis seems prescient.

hannah\_g is a writer, contemporary storyteller, inter-disciplinary artist, mixtape-laptop DJ and designer. She is interested in collectivity, place-making and recollection. She is the Co-Director of *aceartinc.* and the editor of the gallery’s in-house annual publication, *PaperWait*. hannah serves on the Public Art Committee of the Winnipeg Arts Council, is a director on the board of Cluster Festival, and is the founder of [www.tanaby.com/](http://www.tanaby.com/) Tanaby Design. [www.hannah-g.com](http://www.hannah-g.com)

Reading: <http://www.coldbacon.com/writing/sontag-againstinterpretation.html>

## Dynamic Duos at Parlour: Women in Mentorship

Bev Pike and Dena Decter:

August 7 – September 17, 2015

Sarah Crawley and Jaime Black:

October 10 – December 15, 2015

Parlour Coffee at 468 Main Street is hosting a series of mini-exhibits of former Foundation Mentorship Program mentors and their mentees. The first *Dynamic Duos: Women in Mentorship* exhibit will feature a pairing from 1989! The work of mentor Bev Pike will be shown with that of her former mentee, Dena Decter. The second pairing is from the 2010 mentorship of Jaime Black by Sarah Crawley. Thanks to MAWA staffer Alexis Kinloch for spearheading this initiative and to our good neighbour Parlour Coffee for caring about and caffeinating the arts!

## FemFest Partnership

Saturday, September 19, 2015, 9pm, Asper Centre

Each year, Sarasvati Theatre invites MAWA to showcase the work of one of our members at the closing cabaret of the FemFest Festival, which will take place at the Asper Centre for Theatre and Film, University of Winnipeg, 500 Colony St. FemFest is a fabulous opportunity to see performance works by women artists from across Canada, and we are honoured that Sarasvati asks us to take part. MAWA and Sarasvati 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 Sandra Brown will be featured at the cabaret on Saturday, September 19 at 9:00pm. Thanks, Sandra, for

## Rural Arts Mentorship Showcase

September 2 – November 13, 2015 at the  
Pembina Hills Art Gallery, 352 Stephen St.,  
Morden, Manitoba

The participants in the 2014-15 Rural Arts Mentorship Program, based at the Tiger Hills Art Association in Holland, Manitoba, are pleased to announce they will be exhibiting their work at the Pembina Hills Art Gallery in Morden, September 2 – November 13. Artists Tammy Hendrickx, Wanda Friesen, Bonnah Rachul, Robert Greenlay, Sharon Loeppky, Annette Henderson, Lee Beaton and Vance Reed were mentored by Barb Flemington.

## Survivance III

September 24-October 22, 2015

Centre culturel franco-manitobain

340 Provencher Boulevard

Vernissage Thursday, September 24, 2015, 5-7pm

La Nuit Blanche Saturday, September 26, 2015, times TBA

Join the mentors and mentees of the 2011/2012 Foundation Mentorship Program for an exhibition exploring themes of sustainability and endurance. Artists include Diane Whitehouse, Diana Thorneycroft, Anne Fallis, Yvette Cenerini, Andrea Roberts, Mary Lowe, Patricia Eschuk, Willow Rector, Chantal Dupas, Erin Josephson-Laidlaw, Dayna Danger, Cam Forbes and Cheryl Orr-Hood.

Several of the artists will be doing demonstrations in the Centre culturel franco-manitobain lobby in front of Stella's Cafe for Nuit Blanche on Saturday, September 26. ccfm.mb.ca



Dena Decter, *Residue*, punch needle embroidery with hair, 8" x 7 1/2", 2005



Sandra Brown, *Mothercupboard* (detail), mixed media, 2015



Erin Josephson-Laidlaw, *Cacti*, Collage and silkscreen print on paper, 11" x 11" 2014, 1/1

# What You Missed



Some of MAWA's Cross-Cultural Beading Group participants, May 2015



Cheryl L'Hirondelle (Toronto) delivering her artist talk at MAWA, May 2015



Heather Saunders (North Bay, Ontario) teaching the Archiving for Artists Bootcamp, May 2015



First Friday Lecture, *Belonging: Gender and Canadian Print Shops*, by Libby Hague (Toronto), May 2015



Lisa Wood introducing the Artist in Residence talk by Lamathilde (Montréal), July 2015



The Mini-Mentorship in Drawing, led by Kristen Pauch-Nolin, April 2015

# What You Missed



Installation by Artist in Residence Nisrine Boukhari (Damascus/Vienna), April 2015. Notice Derek Breuckner's "I (heart) MAWA" tee!



A packed house at the opening of *What's for Supper*, MAWA Artist Mothers Group exhibition, May 2015



Singithi Kandage (Toronto) delivering her artist talk, surrounded by the paintings she made while Artist in Residence at MAWA, May 2015



Wendy Wischer (Salt Lake City) delivering her Artist in Residence talk, June 2015



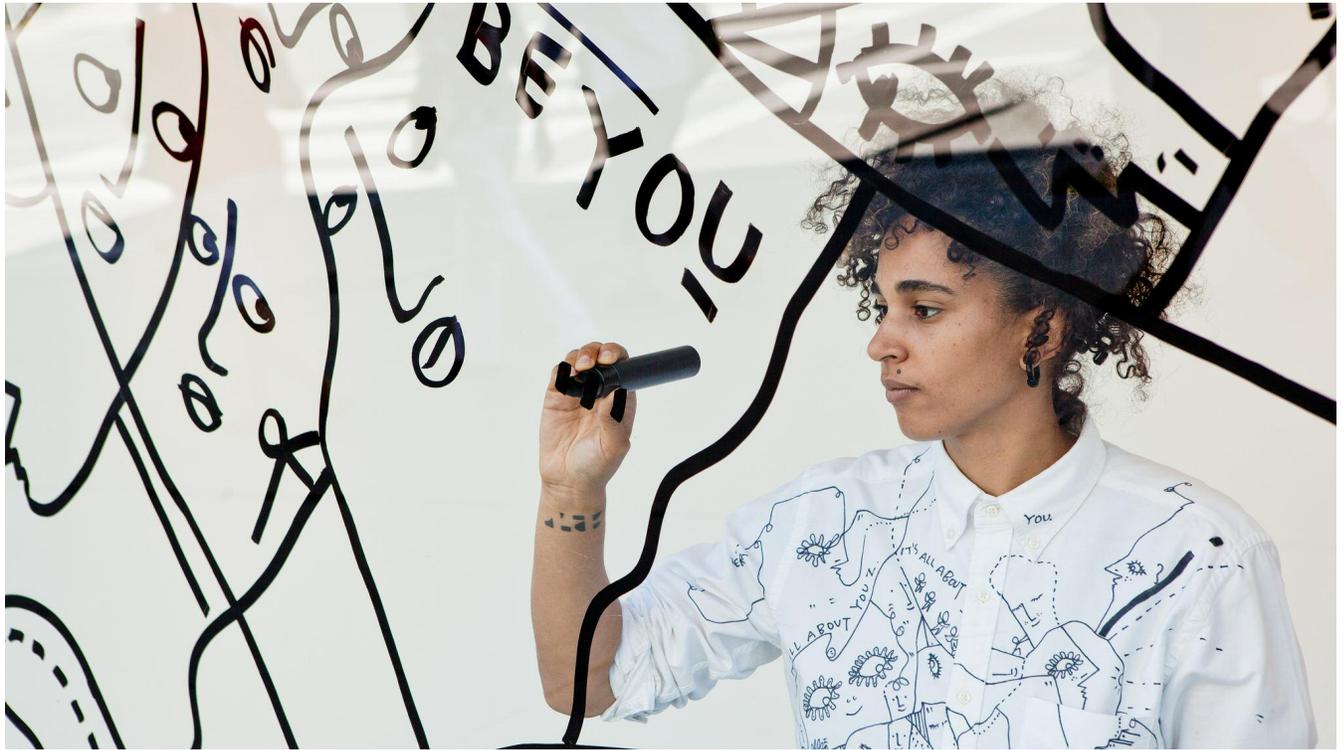
Wiki and Wine, June 2015



MAWA Artist Mothers Group exhibition, *Frayed Edges*, at the Manitoba Artist-Run Centres Coalition pop-up at the Winnipeg Fringe Festival, July 2015. Photo by Carolina Araneda.

## Artists of...art?

by Lwam Eyassu



Shantell Martin in action!

When we hear of an up and coming exhibition, naturally we become curious about the artists themselves. Where did they study? Where have they had their work shown? What are the conceptual frameworks of their practice? In learning any details, we subconsciously begin to form a confirmation bias. The more clues we have, the more assumptions we make. For example, if we find out that the artist's name is Yayoi Kusama or that she is a photographer from Kenya, what are the first visions that come to mind?

In the process of deciphering who this artist is, we are also simultaneously binding the artist to a category. Aboriginal and visible minority artists are alarmingly under-represented in the art world. Are we limiting these artists' successes and artistic growth by categorizing their works? If so, this habit is racist at worst, and lazy at best.

During my years in the art department at Northern Kentucky University I was extremely aware of my colour and ethnicity. Early into my education, I realized that my work received attention and praise if it was foreign to others or represented my blackness. As a person of colour, I was an anomaly in all of my courses and sensed that I had been assigned a role. I felt a need to live up to the perceptions my peers and professors had of me. For all my final projects, I exclusively photographed Eritrean events and traditional ceremonies. Feeling my obvious difference, I worked hard to embody other people's idea of the "black woman artist", a stereotype that has plagued many others.

After my last semester in college, I spent a challenging summer at MAWA with various visiting artists. During this time, I became conscious of the self-imposed boundaries I had placed on myself and realized how I had participated in this harmful tendency to racially label my artwork as well as that of others. I began to ask, "Who is responsible for introducing and maintaining this practice? Is it the viewer, the artist, or both?"

Do we give women of colour space to explore their creativity and push their artistic limits beyond mainstream, hegemonic ideas of "otherness", the exotic, and all of the other baggage we adhere to them? Do we further stereotype the works of LGBTQ and disabled women of colour, or ignore their specific voices entirely?

There are many successful women artists of colour whose artwork doesn't focus on race, such as Caitlin Cherry, Ghada Amer, Julie Mehretu and Shantell Martin. Martin is a brown-skinned artist who creates dream-like pen-and-ink drawings and sprawling drawing-based installations, almost exclusively in black and white. She once said, "When you use colour, in a way you're directing people where to look. When you have something that is very black and white, ten people look at it and they're all going to be drawn to a different place.... I feel like I'm doing what I'm meant to do, and how I'm meant to be connecting with the world". I believe this quote corresponds with the way many women artists of colour feel. We have the right to connect with the world through our art in our own way, without carrying the expectations of others on our backs.

The only way we can effectively encourage equity and inclusion in the art world is if we start to carefully consider how we perceive other artists, and realize how our perceptions impact them and their art. If an artist has a complexion that is not native to Europe, it doesn't give us the right to label them or their works. If a woman is an artist, she is just that. Like Caitlin Cherry, Ghada Amer, Julie Mehretu and Shantell Martin, I may be a person of colour, but I am an artist of art.

*Lwam Eyassu is a recent graduate of Northern Kentucky University. She currently mentors youth at the Eritrean Community Centre in Winnipeg.*



## *She's Beautiful When She's Angry*

at Cinematheque, 100 Arthur St.

Friday, October 9, 2015, 9:30pm

Saturday, October 10, 2015, 7pm

Thursday, October 15, 7pm

Saturday, October 17, 7pm

Wednesday, October 21, 7pm

Thursday, October 22, 9pm

\$9.00 or \$8.00 for students and seniors

Co-presented by the WFG Cinematheque

and sponsored by the Institute for Women's and Gender Studies, University of Winnipeg



**IWGS**  
Institute for Women's  
and Gender Studies

*She's Beautiful When She's Angry* is an entertaining history of the outrageous, often brilliant women who founded the modern women's movement from 1966 to 1971. The film takes us from the founding of NOW (the National Organization for Women), with ladies in hats and gloves, to the emergence of more radical factions of women's liberation. The documentary aims not to romanticize the early movement, but to dramatize it in its exhilarating, quarrelsome, sometimes heart-wrenching glory. It is packed with great archival footage and interviews with everyone from Rita Mae Brown and Betty

Friedan to Denise Oliver-Velez and the women of *Our Bodies, Ourselves*. The film captures the spirit of the time... thrilling, scandalous, and often hilarious. [winnipegcinematheque.com](http://winnipegcinematheque.com)

"I was transfixed. FUNNY, POIGNANT and FAST-MOVING but most of all OPEN-HEARTED and SMART... What brought soft tears to well in my eyes, *She's Beautiful* tells the much larger story of how all our lives have been transformed and reinvented."

- *Huffington Post*

## Artist Teachers Group

Mondays, October 5 and November 2, 2015

6:30-9pm at MAWA

All female-identified artist educators welcome

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

## Crit Club

Mondays, October 19 and November 16

7-9pm at MAWA

Artists of all genders welcome

Need feedback on your work? Want to discuss art and art issues with a group of peers? Feel like you are working in a vacuum or without community context? Join Lisa Wood for a 2-hour monthly discussion at which members will present their recent work for critique. No registration required ... just show up!

## Twisted Fairy Tales ... a Fall Supper like no other!

Tuesday, November 10, 2015, 7pm-midnight

Pampanga, 349 Henry Ave., west of Main St.; wheelchair accessible

Tickets: dinner, karaoke and dance \$35; just karaoke and dance after 9pm \$15

All proceeds will go to MAWA programming and the MAWA Legacy Fund at the Winnipeg Foundation

It's back ... the costumed and culinary event of the year! Get past Disney and into magical realism for Twisted Fairy Tales: dining, singing and dancing the night away. Nothing could be better than family-style service of Filipino cuisine, the "karaoke challenge", skills auction and dance grooves of DJ (Kelly) Ruthless!

Here's how the evening will roll ... at 7:00pm the bar will be open and the skills auction will begin for silent auction bidding. Settle in and bid! At 7:30pm, you'll have found a seat and will be served seven delectable Filipino dishes, including vegetarian options ... yum! Then, once we've finished eating, the karaoke will begin. Dying to sing "Born This Way" while dressed like Ravana from the Ramayana (ten heads are better than one!)? Or perhaps you'd like to challenge another MAWA supporter to bust out an ABBA classic? For \$10 you can challenge anyone in the room and for another \$10 they can decline. Want to put someone out of their misery? Another \$10 will make it stop! At 10:00pm the skills auction closes. Last year Dana Kletke offered to engrave your tombstone. Who knows what skill she'll have for sale this year? Once you've won one of the zany and talented skills MAWA members have put on offer, the dancing begins.

If you'd like, you can dress up. Imagine the possibilities ... Zombie Cinderella! Brothers Grimm meets the Seven Chinese Brothers! Your inner Trickster!

We are casting a spell on you right now to come to MAWA to buy your tickets. You can also purchase them from any board member. This event always sells out, so act fast.

And please, if you have a skill that you'd like to auction, drop Alexis a note at [info@mawa.ca](mailto:info@mawa.ca). We'd really appreciate it! See you on November 10!



This could be you! Drawing by Spanish artist Marilen Adrover

## Artist Residency at ArtCenter South Florida, Miami

Deadline: Friday, October 16, 2015, at 4pm for residencies in 2016



Would you like to spend 2-4 weeks in residence in South Beach, Miami, just off Lincoln Road, 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 US honorarium 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.

Applications must be received by email addressed to [programs@mawa.ca](mailto:programs@mawa.ca). Please include:

a single PDF document containing:

- a cover letter saying why you would like time at the ArtCentre 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
- up to 20 images along with image information (title, media, dimensions, date)

The MAWA/ArtCenter South Florida residency program 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.

## Foundation Mentorship Program 2015-16

MAWA is pleased to welcome the participants in the upcoming year's Foundation Mentorship Program (FMP). Seema Goel will be working with Valérie Chartrand and Melanie Wesley, Praba Pilar will be working with Kelly Ruth and Becca Taylor, Natalia Lebedinskaia will be working with Kristin Snowbird and Natalie Baird, and Shawna McLeod will be working with Carolyn Mount and Tracy Fehr.

With the help of the mentor, each mentee will define artistic goals that she will work towards during this year-long program. Artistic

development, artistic excellence and professional skills acquisition are the primary goals of the FMP. The program also fosters self-reliance, resourcefulness, decision-making and community-building, and passes on knowledge and wisdom based upon experience. MAWA has offered the Foundation Mentorship Program since 1986. It is our core program, and has enhanced the careers of over 200 women artists in Manitoba.



MAWA members at last year's AGM, October 2014

## Annual General Meeting

Thursday, October 29, 2015, 7pm at MAWA

Please come to the Annual General Meeting for the fiscal year May 1, 2014 to April 30, 2015. This 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 have been able to accomplish with your support. Re-live the glory of our 30th anniversary year! 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.

## Sappho Zine Collective "Tickle Trunk" at Nuit Blanche

Saturday, September 26, 2015, 8pm-midnight at MAWA

Art lovers are invited to bring costume items to trade and to create a "look" for themselves for the evening. The Sappho Zine Collective will set up backdrops and will take photographs of the resulting outfits. This free event will recycle used clothing and create

a safe space for play and self-invention. It will also introduce the public to the upcoming Sappho Zine/MAWA workshops, offering young Winnipeggers from diverse communities the opportunity to learn about zines, to learn how to make zines and to make their own zines.

## Mujer Artista Open House

Saturday, October 3, 2015, 1-3pm at MAWA

Mujer Artista is a new initiative, designed to develop opportunities for local Latin women artists in Winnipeg. It will support collective dialogue, mentorships and reflection on the impact of our common histories.

This initiative has been developed by Winnipeg-based artists Cecilia Araneda, Monica Martinez and Praba Pilar. It was created out of the need they identified to better support Latin women artists locally, as these artists often work in isolation without system support due to language and culture barriers.

Specifically, Mujer Artista aims to:

- Promote the development and recognition of local Latin women artists
- Enhance public access and cultivate audiences
- Advance professional development, networking, dialogue and knowledge-sharing
- Strengthen connections out into the broader arts community

Mujer Artista is in its initial stages of development and invites all Latin women artists in Winnipeg working in all contexts (professional to amateur to traditional crafts, etc.) to attend an open house on Saturday, October 3, 1-3 pm, at MAWA. A Latin woman is born in or

## Tiny Gallery: MAWA Members' Wall

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

## Donor Spotlight

Huge thanks to RBC at James and Main for providing an awesome team of volunteers who helped MAWA with some of the final administrative tasks associated with Over the Top 2015. As well as donating their labour, RBC contributed \$1,000 to MAWA programming. Over the past few years, the national RBC Foundation



Monica Mercedes Martinez in residence at La Centrale as part of the MAWA/la Centrale residency exchange, July 2015. Photo by virginie jourdain.

with cultural connections to Latin America. Typically she has a culture rooted in the Spanish or Portuguese languages, and she or her parents speak one of these languages.

Mujer Artista acknowledges the generous support of the Canada Council for the Arts and MAWA. More information on Mujer Artista is available at [mujerartista.ca](http://mujerartista.ca).

## Save the date ... Holiday Party

Friday, December 4, 2015, 1-3pm 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.

has also been an important donor to MAWA. They helped us to get our New Canadian Craft Program off the ground and to transition it into the Indigenous and International Craft Program. Hats off to the RBC for all of the good you do in the community and particularly for MAWA.



The RBC volunteer team with Branch Manager Rui Wang (second from left) and MAWA Outreach Intern Kari Cook (left), May 2015

## Jennifer Dysart (Toronto)

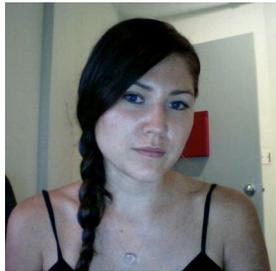
in residence at MAWA August 13-September 23, 2015

Artist Talk Thursday, September 17, 2015, 7pm at MAWA

Presented in partnership with Urban Shaman Contemporary Aboriginal Art Gallery



South Indian Lake, research image by Jennifer Dysart



Jennifer Dysart produces work that blurs the boundaries between fact and fiction, reality and imagination. At heart she is an experimental filmmaker, and yet her recent film works are more traditional documentary and/or traditional fiction. Jennifer is Cree and Scottish-American on her father's side and German-Canadian on her mother's side. She grew up traveling a lot, which led to a somewhat unconventional upbringing.

Perhaps in response, her work reflects her interests in history, tradition and her mixed cultural lineage.

While she is in Winnipeg, Jennifer Dysart will be talking with people from the community of South Indian Lake about archival film footage that shows the community in 1969, prior to the flooding that destroyed the lake. In the original 16mm film, the community is reacting to the proposed hydro-electric project. Jennifer will record reactions to the footage, and experiment with recording and layering of sound and image, shifting the line between truth and fiction. She says, "When we use technology to represent truth, it mimics the way the brain is a tool that functions equally *to remember* and *to forget*."

## Wendy Wersch Memorial Lecture

*Miss Piggy is My Heroine: Feminist Curatorial Practice and the Famous Porky Puppet*

by Mary Reid (Woodstock, Ontario)

Sunday, October 25, 2015, 2pm at Cinematheque



On June 4, 2015, the fashionable Muppet, Miss Piggy, was presented with the prestigious feminist award by Brooklyn's Sackler Center for Feminist Art. This news caused Mary Reid to reflect (both cheekily and seriously) on how Miss Piggy's character and attributes have contributed to her own development as a feminist and a curator of contemporary art. Join MAWA

and the Wendy Wersch Memorial Lecture Committee for this examination of gender equity, stereotypes and biases in the art world, presented by the insightful and hilarious Mary Reid, who enriched the local art scene so much during her ten years in Winnipeg.

Mary Reid is the Director/Curator of the Woodstock Art Gallery and is currently working towards her MBA at York University. She is the former Director/Curator of the School of Art Gallery at the University of Manitoba (2011 to 2014) and Curator of Contemporary Art and Photography at Winnipeg Art Gallery (2004 to 2011). She served on numerous arts boards, including Winnipeg Contemporary Dancers and the Winnipeg Arts Council Public Art Committee.



Diana Thorneycroft, *Desperate Housewives (Miss Piggy and her Excellent Martinis)*, 2005, pencil on paper, image courtesy of the artist

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

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The MAWA staff at the beach, from left to right, Shawna Dempsey (Co-Executive Director), Lisa Wood (Program and Administrative Coordinator), Dana Kletke (Co-Executive Director) and Alexis Kinloch (Administrative Assistant), July 2015. Missing from photo Erna Andersen (Outreach Coordinator)

**SEPTEMBER**

Aug 7 – Sept 17	<b>Dynamic Duos: Bev Pike and Dena Decter</b> at Parlour Coffee, 468 Main	Oct 10 – Dec 15	<b>Dynamic Duos: Sarah Crawley and Jaime Black</b> at Parlour Coffee, 468 Main
Sat, Sept 12, 1-4pm	<b>Essentials of Mentorship Workshop</b> Shawna Dempsey and Lisa Wood	Fri, Oct 16, 4pm	<b>ArtCentre South Florida residency deadline</b>
Wed, Sept 16 6:30-9pm	<b>MAWA Artist Mothers Group</b> <i>Goal Setting</i>	Mon, Oct 19, 7-9pm	<b>Crit Club</b>
Thurs, Sept 17 7-8pm	<b>Artist in Residence Artist Talk</b> Jennifer Dysart (Toronto)	Wed, Oct 21 7-9:30pm	<b>Artist Bootcamp Workshop</b> Alison Davis: Build a Website
Sat, Sept 19, 9pm	<b>Sandra Brown at FemFest Cabaret</b> at the Asper Centre, U of W	Thurs, Oct 22 6:30-8pm	<b>Theory and Beer</b> Corrie Peters: <i>Art and Activism</i> at the Legion, 227 McDermot
Thurs, Sept 24 6:30-8pm	<b>Theory and Beer</b> Coral Maloney: <i>Not Quite</i> at the Legion, 227 McDermot	Sun, Oct 25, 2pm	<b>Wendy Wersch Memorial Lecture</b> Mary Reid: <i>Miss Piggy is My Heroine</i> at Cinematheque
Sat, Sept 26 8pm-midnight	<b>Tickle Trunk</b> Sappho Zine Collective (La Nuit Blanche)	Mon, Oct 26, 7-9pm	<b>Cross-Cultural Beading Group</b>
Mon, Sept 28, 7-9pm	<b>Cross-Cultural Beading Group</b>	Thurs, Oct 29, 7pm	<b>Annual General Meeting</b>
Weds, Sept 30, Oct 28 Nov 25, 7-9:30 pm	<b>Mini Mentorship</b> Ming Hon: Performance Art		

**NOVEMBER**

Mon, Sept 28, 7-9pm	<b>Cross-Cultural Beading Group</b>	Mon, Nov 2, 6:30-9pm	<b>Artist Teachers Group</b>
Weds, Sept 30, Oct 28 Nov 25, 7-9:30 pm	<b>Mini Mentorship</b> Ming Hon: Performance Art	Wed, Nov 4, 6:30-9pm	<b>MAWA Artist Mothers Group</b> <i>One-a-Day Bash</i>
<b>OCTOBER</b>		Fri, Nov 6, noon-1pm	<b>First Friday Lecture</b> Susan Lambert: <i>Art is Able</i>
Fri, Oct 2 noon-1pm	<b>First Friday Lecture</b> Becca Taylor: <i>The Art of Beading</i>	Tues, Nov 10 7-midnight	<b>Fundraiser!</b> Twisted Fairy Tales dinner, karaoke and dance at Pampanga, 349 Henry
Sat, Oct 3 1-3 pm	<b>Mujer Astista Open House</b>	Mon, Nov 16, 7-9pm	<b>Crit Club</b>
Mon, Oct 5 6:30-9 pm	<b>Artist Teachers Group</b>	Thurs, Nov 19 6:30-8pm	<b>Theory and Beer</b> hannah_g: <i>Against Interpretation</i> at the Legion, 227 McDermot
Wed, Oct 7 6:30-9pm	<b>MAWA Artist Mothers Group</b> <i>Clubhouse Embroidery</i>	Sat, Nov 21, 1-4:30pm	<b>MAWA Artist Mothers Group</b> <i>Moms and Kids Holiday Craft Party</i>
Fri, Oct. 9 - Thurs, Oct. 22	<i>She's Beautiful When She's Angry</i> at Cinematheque, variable times	Mon, Nov 30, 7-9pm	<b>Cross-Cultural Beading Group</b>
Sats, Oct 10, 17, 24 1-4pm	<b>Natural Dyeing Workshop</b> Kelly Ruth		

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*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.*

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