



Seema Goel (second from right) teaching the *All Things Wool* workshop, May 2014

## ... for Women's Art

MAWA recently received an enquiry from a member regarding MAWA's position on gender. "Are MAWA residencies and programs open to people who do not identify as 'women' but may otherwise be genderqueer, genderplural, trans or intersex?" What a great question!

When we first began working at MAWA in 2008, this question came up with respect to Mini Mentorships (then a new program), so we took it to the board. At not-for-profit organizations it may appear that the staff makes all decisions, but really the board sets the direction and determines policy. Those twelve wise women looked to MAWA's mandate, the legal principle that defines our reason for being and guides our activities, and affirmed that most MAWA programs are open to people of all genders. However, in light of historical and present-day inequality in the world (in general) and the visual arts (in particular), mentorships and residencies are designated for those who identify as women and/or female, whatever their biology or history. In other words, MAWA strives to be a safe, welcoming space for all people to learn about and participate in the visual arts. A few programs are for women only. By women, we mean anyone (cisgendered, transgendered, two-spirited or of any plural gender identification) who uses the word "woman" or "female" to describe herself.

Since 2012, Sarah Michaelson has hosted an annual DJ Camp at MAWA. The first time round she called it "Mama Cutsworth's DJ Academy for Women and Trans Folks," but feedback from the trans community suggested that, although that language was welcoming, it also set them apart. This past year, Sarah adopted a different approach, calling it "Mama Cutsworth's DJ Academy for All Women."

MAWA wants to be a peer-based visual art education centre for *all* women, but do *all* women know they are welcome if we don't explicitly say so? Probably not. To our knowledge, no trans or otherwise-defining woman has participated in our mentorship or residency programs. So our belief that MAWA welcomes *all* women is refuted by the fact that *all* women are not present. That is one of the reasons for this cover article, and one of the reasons we are so pleased to be

supporting the *Writing Trans Genres Conference* being hosted by the Department of Women's and Gender Studies and the Institute of Women's and Gender Studies at the University of Winnipeg, May 22-24 (see page 3 for details).

Gender is ever-changing. And yet gender-based discrimination endures, as does gender-based violence. This past winter, MAWA collaborated on programming that was part of the Winnipeg Art Gallery's *Off the Beaten Path*. As WAG Director Stephen Borys reminded us at the opening, half of all women in Canada have experienced at least one incident of physical or sexual violence since the age of sixteen. As horrifying as these statistics are, the effects of racism makes Indigenous women even more vulnerable. In March, MAWA contributed to *Walking with Our Sisters* at Urban Shaman. This installation movingly memorializes the 582 (at minimum) missing and murdered Indigenous women in Canada, many of whom are two-spirited. According to Statistics Canada data, Indigenous women are twice as likely to be victims of homicide and domestic violence than other Canadian women, and Indigenous women are much more likely than other women to be attacked by strangers.

To be a woman in our society still means being economically disadvantaged. According to the most recent Canadian statistics (2011), our median hourly rate of pay relative to that of men has increased to 87% (yay!), but that is still 13% away from parity (boo!). Women work fewer hours, in part because we provide most of the unpaid caregiving for children and elders. The glass ceiling continues to limit opportunities. As of 2012, men outnumbered women two-to-one as legislators, senior officials and managers in Canada. And, as *Off The Beaten Path* and *Walking with Our Sisters* showed us, violence against women is a risk we live with simply because of our gender.

As a result, MAWA continues to work to make our world more just, safe and equitable for *all* women. And all women are welcome at MAWA.

—Shawna Dempsey and Dana Kletke

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## The Power of 30

September 5 – October 4, 2014, at MAWA  
 Opening: Friday, September 5, 2014, 5–8pm  
 Closing party: Friday, October 3, 2014, 6–8pm

Submission deadline: Monday, July 28 at 5pm  
 to [mawamembersshow@gmail.com](mailto:mawamembersshow@gmail.com)  
 Artwork drop off: August 21, 22 & 23, noon–4pm at MAWA

In September and October 2014, over twenty professional arts centres in Manitoba will be exhibiting work by Manitoba women artists in recognition of MAWA's contribution to the arts community. Plug In ICA and Urban Shaman will be featuring the works of Indigenous women artists whose traditional territories predate provincial boundaries. Even though these exhibits will feature many, many women artists, there are many, many more! And we want everyone to be included!

This fall, MAWA will host a members' showcase, *The Power of 30*, featuring one work in any media by any MAWA member who wishes to participate. Our intention is to fill the north wall of our programming space, virtually from floor to ceiling, with the vast range of work being produced by you, our members. This celebration of creativity is being coordinated by independent curator and Video Pool Distribution Coordinator Jennifer Smith. Her curatorial practice focuses on contemporary craft, and she has worked on exhibitions for the Manitoba Crafts Museum and Library, the Manitoba Craft Council and many independent projects.

The MAWA members' showcase will be part of the MAWA 30th anniversary exhibitions (for which there will be coordinated openings in September, shuttle buses and a brochure!) and the MAWA/MARCC Symposium on Feminism and Art, October 3-5 (see page 11 for more details). Most of all, it will be an opportunity for all of us to "hang" out together on the MAWA gallery wall.

Each member may submit only one piece. Please note there is limited space for larger works. The maximum finished (framed) dimensions we can accommodate are 2.5 x 3.5 feet. Video work up to 5 minutes in length is also accepted. No artist fees will be paid. Please

email Jennifer at [mawamembersshow@gmail.com](mailto:mawamembersshow@gmail.com) with information regarding your submission, including your name, media, size and year of production, by July 28, 2014, at 5pm. For videos, please include length. After you have sent your information to Jennifer, artwork can be dropped off at MAWA on August 21, 22 and 23, noon to 4pm.

We look forward to receiving your submissions and celebrating 30 great years at MAWA the best way we know how: through art!



Jennifer Smith

## Old Wives' Tales

Wednesday, June 4, 2014, 6:30–9pm

Did you ever sleep with a piece of wedding cake under your pillow in order to dream about your future husband? Did you sing, "Step on a crack, break your mother's back," on your walks to school? "An apple a day keeps the doctor away"? We've all heard old wives' tales in our lives. Which ones do you remember? There are a host of ancient and bizarre tales and proverbs providing a wealth of creative inspiration. Can you come up with some new ones? At this meeting we will illustrate old wives' tales, revamping and rewriting as we go. Pencils, dip pens and paper will be provided.

Think about the nature of storytelling, superstitions and maternal oral traditions. Have a look at the following reference material for inspiration, and bring along your favourite supplies.  
[www.almanac.com/content/house-and-home-superstitions](http://www.almanac.com/content/house-and-home-superstitions)  
[www.corsinet.com/trivia/scary.html](http://www.corsinet.com/trivia/scary.html)  
[www.theguardian.com/books/2010/may/15/germaine-greer-old-wives-tales](http://www.theguardian.com/books/2010/may/15/germaine-greer-old-wives-tales)

As always, the first part of the meeting is for showing and speaking about your recent artwork. So if you would like feedback, bring your work along. All mothers, at any stage of mothering, and who are artists are welcome. These meetings are free and are meant to support and inspire you.

## Bloom Where You're Planted

Saturday, July 5, 2014, 10am–2pm

Flowers and gardens have long been associated with femininity. What inspires your creative blooming? Come with your favourite art-making supplies and join us at our annual *en plein air* gathering at the English Garden in Assiniboine Park.

For inspiring flowers with an edge, see the work of Georgia O'Keeffe, Imogen Cunningham and Judy Chicago.





Courtney R. Thompson

## *Uneasy living: placemaking, myth and the curious legacy of Sarah Winchester*

by Courtney R. Thompson

Friday, June 6, 2014, noon–1pm at MAWA

From 1884 to 1922, Sarah Winchester, heir to the Winchester repeating rifle fortune, built what is now known as the Winchester Mystery House in San Jose, California. This dwelling became her life's work—an artistic practice and source of speculation—defying architectural conventions. It inspired artist Jeremy Blake to create a series of videos that present a psychological portrait of the house. Courtney R. Thompson will discuss the material legacy of Sarah Winchester and the myths surrounding her that continue to impact

artists and scholars interested in the psychological resonance of domestic space.

Courtney R. Thompson is a Winnipeg-based freelance arts writer and critic. She graduated with an MA in Art History, Theory and Criticism from the School of the Art Institute of Chicago in 2011 and has been writing about the arts in both print and online publications for more than a decade.



Jeremy Blake, *Winchester Trilogy*, installation (digital media, digital animation with sound), from left to right: *Winchester*, 2002; *1906*, 2003; and *Century 21*, 2004. Photo by artist.

Note: there will be no First Friday Lectures in July, August or September.

## *Ruminations on the Tangled Roots of Today's Garden of Gender Multiplicity*

Aiyyana Maracle

at the Writing Trans Genres Conference

Thursday, May 22, 2014, noon–2pm at the University of Winnipeg,

Eckhardt-Gramatté Hall, 3rd floor of Centennial Hall, 515 Portage Ave.

Wheelchair accessible entrances on both the 2nd and 3rd floors

Aiyyana Maracle is an award-winning multi-disciplinary artist, renowned for her pioneering performance practice. She is a scholar, educator and great-grandmother—a sovereign Haudenosaunee woman. For half-a-century, Maracle has been actively involved with the merging of Ogwehóweh art and culture into the Euro-centric world and consciousness that surrounds us. She has been insistent that this inclusion into Canadian society be done with dignity and respect. In that same vein, for twenty-some years she has sought that same inclusion for herself and other gender-variant folks. Through her performance art, video, theatre, published work and innumerable public and academic presentations, Aiyyana Maracle has offered an alternative framework to the prevalent Euro-centric view of “gender dysphoria.”

MAWA is pleased to support the *Writing Trans Genres* conference being hosted by the Department of Women's and Gender Studies and the Institute of Women's and Gender Studies at the University of Winnipeg, May 22-24, 2014. *Writing Trans Genres* is supported by the Social Sciences and Humanities Research Council.

What is or might be Trans Literature? Transsexual, two-spirit, genderqueer and transgender literatures? What are or might be trans genres, narratives, figures, poetics? What makes writing trans? One

needn't be an academic to do intellectual work, and writers, readers and community members can and do engage critically without being situated within the university. This conference is an invitation to writers, artists, performers, critics, scholars, activists and community members to participate in developing critical contexts for reading and interpreting an emerging body of literature by transgender, transsexual, two-spirit and genderqueer writers. All are welcome.



Aiyyana Maracle

## Artists in Residence, 2014

This spring, MAWA welcomes artists in residence Katherine Boyer from Regina, Saskatchewan, and Belinda Griffiths from Auckland, New Zealand. They will each be presenting mini artist talks about their practices at a festive Meet 'n Greet in their honour. Don't miss this opportunity to get to know our guests and their work, and enjoy a little party!

Then in July, we are honoured to be hosting Allyson Mitchell and Deirdre Logue, faculty of the Plug In Summer Institute. Watch for special Summer Institute activities and artist talks, many of which will be open to the general public.

### Katherine Boyer in residence May 1-30, 2014

As an emerging Métis artist, Katherine Boyer's practice engages with crossover between traditional and non-traditional printmaking, sculpture and installation. Her recent work explores her Métissage, familial memories and the notion of inheritance by situating historically significant Métis materials and techniques (such as beadwork, traditional Métis rug hooking and loom weaving) within the structure and framework of domestic architecture and its furnishings. Boyer currently works as Gallery and Collections Coordinator at the First Nations University of Canada. While she's in Winnipeg, she'll be conducting research related to her family's Métis design history (and related histories), meeting with Sherry Farrell Racette and participating in local beading groups.

### Belinda Griffiths in residence June 15-29, 2014

Drinks and snacks with Belinda, Wednesday, June 18, 5pm at MAWA  
Artist talk to follow at 6pm

Showcase: June 25-27, 10am-4pm at MAWA

Belinda Griffiths is a conceptual, figurative artist living in Auckland, New Zealand. Her work explores the human condition through the expressive qualities of mark-making, using painting and experimental printmaking techniques. Griffiths has work in significant art collections, such as the Wallace Arts Trust in New Zealand. Her current practice explores the idea of the series. She says, "Putting constraints on certain aspects of the work actually allows me more freedom in others. Keeping constants allows the variables to be explored deeper and with more abandon. The beauty of mark-making is that it relies to a certain extent on relinquishing control of your work. That's where the unexpected happens." Griffiths will be exploring this further during her time at MAWA by creating a series inspired directly by her residency experience. As an artist-mother herself, she is interested in talking with artists who have either contemplated, tackled or had to choose between being an artist and having children. She hopes to incorporate these conversations into her series. She will be having a mini-showcase of her work at MAWA, June 25-27. Come check it out!

### Allyson Mitchell and Deirdre Logue in residence July 1-28, 2014

Plug In ICA Summer Institute Faculty

Deirdre Logue's exhibition, *Id's Its*, opens Friday, July 4, 7pm, Plug In  
Deirdre Logue's Artist Talk, Thursday, July 10, 7pm, Plug In  
Allyson Mitchell's Artist Talk, Thursday, July 18, 7pm, Plug In

Deirdre Logue and Allyson Mitchell will be staying in the MAWA apartment while they lead this year's Summer Institute at Plug In ICA, developed in partnership with MAWA. As well as being co-founders of FAG (Feminist Art Gallery) in Toronto, they are also independent artists with active national and international careers.



Katherine Boyer, *Kick up your Feet and Mourn*, acrylic seed beads, screen print on footstool, 2013



Belinda Griffiths, *The Variable*, oil on board, 80 x 60 cm, 2012



Allyson Mitchell, *Ladies Sasquatch*, installation, 2006-2010

Allyson Mitchell is a maximalist artist working in sculpture, performance, installation and film. Her practice melds feminism and pop culture to investigate contemporary ideas about sexuality, autobiography and the body, largely through the use of reclaimed textile and abandoned craft. Deirdre Logue's performance-based film, video and installation works are self-portraits uniquely located between comfort and trauma, self-liberation and self-annihilation.

See page 10 for more Summer Institute information.

## Tami Katz-Freiman

### CURATOR'S TALK

Wednesday, July 23, 2014, 7pm at MAWA  
Free!

### STUDIO VISITS

Application deadline for MAWA members:

Thursday, July 3, 2014 at 4pm

Studio Visit Dates:

Thursday, July 24 & Friday, July 25, 2014

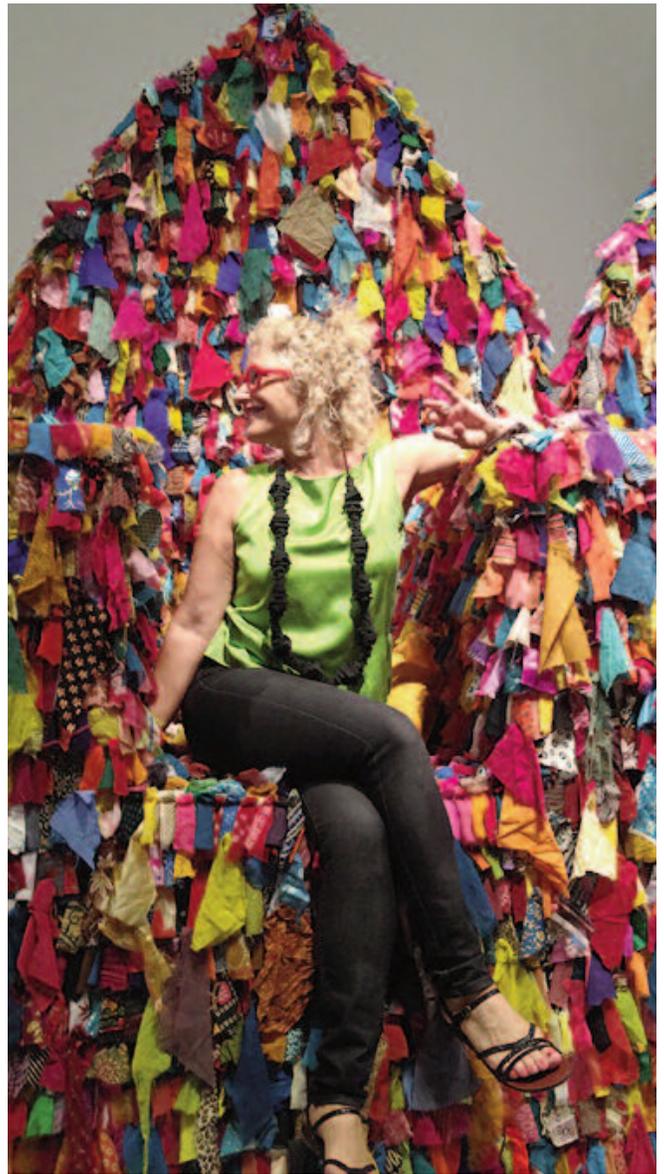
Free!

Mentoring Artists for Women's Art is pleased to welcome Israeli, Miami-based independent curator and writer Tami Katz-Freiman to Winnipeg. Katz-Freiman will present a public lecture about her curatorial practice, and meet with specific, individual artists to provide feedback on their work.

MAWA members will have the opportunity to apply for studio visits with Katz-Freiman, who will be selecting the artists she will meet. Through this selection process, we hope to ensure that the dialogue will be engaged and fruitful for both parties, based on common concerns and interests. Ideally, these visits will result in helpful feedback and useful suggestions for the artists, and possibly future exhibition opportunities.

At her lecture, Katz-Freiman will provide a window into her practice. Among her many varied interests, she has researched the link between feminist-oriented theories and craft-based contemporary art. Her unique position as one who straddles the worlds of museums, university galleries and commercial galleries on two continents will offer a perspective on the international art scene.

Between 2005 and 2010, Tami Katz-Freiman was the Chief Curator of the Haifa Museum of Art. Before and since, she has worked as an independent curator, art historian and art critic. She has curated numerous exhibitions for Israel's most prominent museums and institutions, including *Antipathos: Black Humor, Irony, and Cynicism* (1993) for the Israel Museum in Jerusalem, *Meta-Sex 94: Identity, Body, and Sexuality* (1994) for the Ein Harod Museum of Art, *OverCraft: Obsession, Decoration and Biting Beauty* (2003) for the Art Gallery of Haifa University and the Artist's House in Tel Aviv, *Love is in the Air: Images of Romantic Love in Contemporary Israeli Art* (2004), a group exhibition for Time for Art, Tel Aviv, and *Critical Mass: Contemporary Art from India* (2012, co-curated with Rotem Ruff) for the Tel Aviv Museum of Art. In the United States, Katz-Freiman produced *Desert Cliché* (1996-8, co-curated with Amy Cappellazzo), which debuted at the Bass Museum of Art, Miami Beach, Florida and toured to the Grey Art Gallery & Study Center of New York University, the Nexus Contemporary Art Center, Atlanta, and the Yerba Buena Center for the Arts, San Francisco. She also curated *LandEscapes* (2002, co-curated with Cheryl Harper) at Drexel University, Moore College of Art and The Gershman Y in Philadelphia, *Time Capsule* (2003), an international group show of contemporary artists dealing with the notion of archaeology for Art in General, New York, and *UNNATURAL* (2012) at the Bass Museum of Art in Miami Beach. In addition to essays for the catalogues and books published in conjunction with the exhibitions she has curated, Katz-Freiman has written numerous articles and reviews addressing various issues in contemporary art for *Studio Art Magazine* (Israel's foremost art publication), *ARTnews* and *Art Papers*, and has contributed essays to anthologies, including "Bad Girls—The Israeli Version: Contemporary Women Artists in Israel" in *Jewish Feminism in Israel: Some Contemporary Perspectives*. Katz-Freiman has also



Tami Katz-Freiman at the opening of *Critical Mass: Contemporary Art from India*, an exhibition that she co-curated at the Tel Aviv Museum of Art, 2012

taught art history at the Kalisher School of Art and Technology, Tel Aviv and at the Art History department of the Tel Aviv University.

Tami Katz-Freiman's visit is made possible through the Foreign Visiting Artist Program, Canada Council for the Arts.

### To apply for a Studio Visit:

Please email us with:

- 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 Katz-Freiman
- 5 jpg images of your artwork, no larger than 72 dpi at 1024 x 768 pixels (please do not embed in a program such as PowerPoint)

Email applications to [programs@mawa.ca](mailto:programs@mawa.ca) and put "Studio Visit" in the subject heading. Or you can drop off a hard copy with image CD to MAWA at 611 Main Street. Note, places are limited.

## bringing the outside inside

by Laura Meghan Smith

North of the Arctic Circle on the Canadian mainland lies the small, isolated community of Kugluktuk, Nunavut. Inside the outwardly unassuming Milukshuk Centre, owned by the Kugluktuk Radio Society (KRS), is a beautiful and unique artwork with a Winnipeg connection—a mural by the Inuk painter John Allukpik, assisted by carver Lena Allukpik and Winnipeg visual artist Chantal Dupas. This impressive painting, created in 2009, is one of the largest in Nunavut and presents both a powerful visual spectacle and an interesting social commentary.<sup>1</sup>

At first glance, this untitled, naturalistic landscape painting depicting a group of Inuit people in the 1940s is a traditional scene. The small figures juxtaposed against the open landscape and enormous sky creates a sense of the enormity and seemingly infinite nature of the arctic environment. The smooth application of paint, in a cool palette, emphasizes the stillness and isolation of the surroundings and produces an almost otherworldly quality. Dupas watched many sunsets in Kugluktuk, trying to get the colours just right. The artwork contains standard arctic iconographical elements, such as igloos, snow, dog teams and traditional Inuk costumes. These are familiar symbols, the kind seen reproduced on greeting cards and calendars, but this work is anything but conventional. The mural is rendered on a grand scale, approximately 35 feet wide by 8 feet high, and LED lighting technology is integrated to create a rich sensory experience for the viewer.

John designed the mural to correspond to programmed sequences of coloured lighting. When illuminated, the piece produces dazzling visual effects that evoke the change of seasons, times of day and even the theatrical Northern lights on the sparse, open tundra. The way the lighting interacts with the painting engages the viewer and immerses them in the work.

Dupas described her involvement in the project as “serendipitous” and expressed what a privilege and wonderful learning experience it was to work with John Allukpik, who is a respected and successful Nunavut artist. Dupas’s father was doing electrical work for the radio station when Mike Webster of the Kugluktuk Radio Society mentioned that he was looking for an artist to work with Allukpik. “We went back and forth by email, and if my memory serves me correctly, after about a year I was up there working on the mural,” Dupas explains. Lena Allukpik, a well-regarded carver and Allukpik’s wife, took an advisory role in the creation of the painting, but the artwork is very much John Allukpik’s vision. As Dupas explains, “It’s a collection of stories from his life, a sort of memoir. I was simply there to help and share the experience. It was important to me that it honour him.”

Dupas describes the process. “When John walked in he drew a horizon line and a sun and said, ‘Ok, we start tomorrow.’” In assisting him in realizing the project she learned a lot about his art-making. “His content always comes from his youth and as he painted he would reminisce and make up little stories between the characters, but it was never pre-planned, or not as far as I know.” Due to the language barrier between the two artists, they “communicated through broken English, drawings and simple facial expressions.” Dupas, who was a fine arts student at the University of Manitoba at the time of the project, learned a lot about painting from Allukpik. “He reminded me to have fun while painting, not to take myself too seriously and [that] I really do love to paint.” Despite their differences, Webster witnessed the strong connection the two artists shared, saying, “the language of high technical skill linked them.”

The Milukshuk Centre is much more than a typical radio station. It is a privately owned, community asset that operates as a



multipurpose space. The KRS purchased the space in 2006 from the Kitkmeot Inuit Association through a combination of government funding and private fundraising from a group of dedicated volunteers. It is used for gatherings and concerts and offers educational and cultural programming. With issues like substance abuse, mental health conditions and high unemployment rates plaguing many northern communities including Kugluktuk, it is increasingly important to provide community support. The KRS is making a positive impact in the community by celebrating the region’s strong cultural identity and promoting the reconnection with more traditional ways of living. It is helping to build a healthier community and a brighter outlook for Kugluktuk.

The KRS’s incorporation of local artwork to the interior design of the centre visually reinforces their mandate. John Allukpik’s mural contributes to the visitor’s experience of the space as a whole, as it creates a sense of welcoming and pride, and presents a distinct connection with Kugluktuk’s cultural identity. Dupas remembers, “There were some oohs and ahhs when people walked in while we were painting.”

This mural is one component of a larger artistic program based on the concept of “bringing the outside inside.” The centre’s decor is composed of paintings, fabrics, carvings and other design elements that are linked to Kugluktuk’s natural environment, which characterizes its history and culture. The walls are decorated with handcrafted crown molding and a “snow ceiling.” The ceiling replicates natural snow drifts. Therefore, if you know how to interpret snow, you are able to orientate yourself inside the building by examining the snow patterns and finding the cardinal directions.

In the upper right corner of the painting, Allukpik painted a small snowmobile far off in the distance. Webster related that Allukpik added this element at the end, saying it was a symbol of the future. This scene and the circumstances of its artistic creation are a synthesis of old and new cultures, styles, ideas and media. It is an important and distinctive project that speaks of the past and present of the community. These two people used their connection as artists to transcend barriers such as culture, language and age, and produced an enduring and meaningful artwork. Furthermore, the KRS should be acknowledged for supporting local artists and artisans, and integrating artwork in community and cultural-based initiatives.

*Laura Meghan Smith (MFA Art History University of Manitoba, MA Courtauld Institute of Art) is a Winnipeg-based writer and art historian.*

1 Arctic Journal Issue Nov–Dec 2013/2 *Above & Beyond*

## Tweet! Tweet! Twitter Workshop

with Kaj Hasselriis

Thursday, May 22, 2014, 7–9pm at MAWA

Free for MAWA and ACI members, \$10 for non-members; no need to register, just drop in!



Have you ever wanted to direct-message a politician, follow your favourite cause or tweet details about your next art opening, but don't have a clue what a hashtag is, or how to limit your thoughts to 140 characters or less? Local tweeter Kaj Hasselriis has

volunteered to teach this workshop at MAWA, to demystify Twitter and have you trending in no time! Please bring your laptop, smartphone or other device.

@KajHasselriis is a Winnipeg tweet-aholic with over 1,000 followers. He's also a producer, storyteller and tweeter on @cbradio's @TeamDNTO. (And if you don't know what any of that means, don't worry. Hasselriis will explain it all in the workshop.)

## Introduction to Encaustic

with Cheryl Orr-Hood

Saturday, May 24 and Sunday, May 25, 2014, 10:30am–4pm at MAWA, please bring a lunch

\$70 for MAWA members; \$95 for non-members (includes materials)

Registration and payment deadline: Thursday, May 15 at 4pm

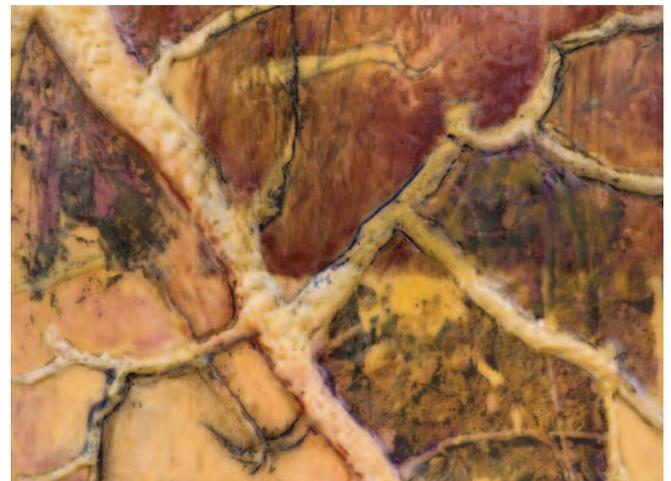


Cheryl Orr-Hood will lead you in exploring several ways that melted pigmented wax can be integrated in your art-making. This hands-on workshop will include techniques such as mark-making, image transfers to the wax surface, sculptural build up and smooth-to-rough continuums on the encaustic surface. MAWA will supply

the wax medium, pigments, surfaces/grounds and some basic brushes, as well as electric griddles and heat guns. Please bring your own tools for marking and soft cotton rags for wiping.

Cheryl Orr-Hood is a painter whose work explores the lungs of the earth—trees—and our complicated relationship with them. She lives in the Carberry area and creates in her home-based studio.

To register, email [programs@mawa.ca](mailto:programs@mawa.ca) and put “encaustic” in the subject heading. All levels of experience welcome. Enrollment is limited to 9 participants.



Cheryl Orr-Hood, *Skin to Skin*, encaustic with image transfer on wood surface, 2012

## You Are Not Alone: Writing About Art

with Amy Fung

Thursday, June 19, 2014, 6:30–9:30pm

Registration and payment deadline: Friday, June 14 at 4pm. \$20 for MAWA and ACI members.



This workshop is designed to encourage “parallel texts” — a mode of writing and thinking that exists as a strategy to open up ulterior entry points into exhibitions and experiences. Join Amy Fung in investigating and challenging the parameters of language, and questioning traditional “art language” as a directive, descriptive and dominant

mode of formal understanding. The workshop will include writing exercises along with a group discussion on a pre-determined text (available upon registration online or at the MAWA office).

To register, email [programs@mawa.ca](mailto:programs@mawa.ca) and put “writing” in the subject heading. All levels of experience welcome. Enrollment is limited to 8 participants.

Amy Fung is a writer and curator currently based in Vancouver. Her practice approaches arts writing as both a critical and creative platform. Recent projects include a two-day event on New Narratives in art writing entitled *There are reasons for looking and feeling and thinking about things that are invisible* (Vancouver) and the touring exhibition *They Made A Day Be A Day Here*, opening at U of M's School of Art Gallery in June. She is also one of MAWA's Mentors on the Fly.

# Over The Top was the most successful EVER!

A huge and heartfelt thanks to all the hundreds of artists, donors, sponsors, bakers, buyers and volunteers who made this year's Over The Top Art Auction and Cupcake Party an unprecedented success. This year the event grossed over \$37,000—netting approximately \$34,000 that will be used directly for MAWA programming. We are

SO grateful for your commitment to MAWA. It makes this over-the-top fundraiser possible. Together, we accomplish a lot ... building community and creating valuable resources for visual artists. And for those of you who donated cupcakes, come and visit! Chances are we have your cupcake containers, lovingly stored in the back office.

THANK YOU TO EVERYONE WHO DONATED ARTWORK

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Avery Ascher  
Colette A. Balcaen  
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Paul Robles  
Melanie Rocan  
Maggie Ross  
Vanessa Roy  
Mary Anne Rudy  
Kelly Ruth  
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Hildegard Sen  
Parvin Shere  
Ravi Shukla  
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Suzie Smith  
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*Photos on pages 8, 9 and 14 by  
 Lindsey Bond and Christel  
 Lanthier*



## Editor Hired

MAWA welcomes Heather Davis, who will be the Editor of our 30th anniversary book project, an anthology of writing on contemporary feminist art in Canada. Davis is a researcher and writer from Montréal. She is currently an FQRSC Postdoctoral Fellow hosted by Women's Studies at Duke University, where she works on the intersection of social practice art and environmental catastrophe. She is the editor of *Art in the Anthropocene: Encounters Among Politics, Aesthetics, Environment, and Epistemology* (Ann Arbor: MPublishing/Open Humanities Press, forthcoming 2014) and has written widely for academic journals and art magazines. She is currently living in Los Angeles, and will be working remotely with MAWA, but is always looking for an excuse to come to Winnipeg.

This book takes as its central figure the concept of desire. Desire speaks to what captures us, to the ways in which we become caught by the world, objects and people around us. It motivates our actions for liberation and social justice and speaks to the most intimate attachments in our lives. The book will be organized into four sub-themes—sex, dreams, animals and action—and will touch on issues of the development of a feminist lexicon, analysis of racialization and racism, queerness and gender, colonial and settler violence, ecological crisis, museum structures and the processes of art historiography. Heather Davis is currently soliciting writers, and plans to have the manuscript completed in early 2015.

Welcome to the MAWA Team, Heather, and thanks for helping to make this exciting project happen.

## Plug In ICA Summer Institute 2014 Update

MAWA welcomes participants of the 2014 Plug In Summer Institute:

Lindsay Joy (Girl Gang Dance Party), Winnipeg, Manitoba  
 Lois Klassen, Vancouver, British Columbia  
 Ming Hon, Winnipeg, Manitoba  
 Shannon Gerard, Toronto, Ontario  
 Niki Little (The Ephemerals), Winnipeg, Manitoba  
 Jaimie Isaac (The Ephemerals), Winnipeg, Manitoba  
 Jenny Western (The Ephemerals), Winnipeg, Manitoba  
 Ariel Smith, Ottawa, Ontario  
 Gurpreet Sehra, Winnipeg, Manitoba  
 Lisa Lipton, Middle Sackville, Nova Scotia  
 Andrea Roberts, Oakland, California  
 Angel Chen, Toronto, Ontario  
 Melinda Topilko (Girl Gang Dance Party), Calgary, Alberta

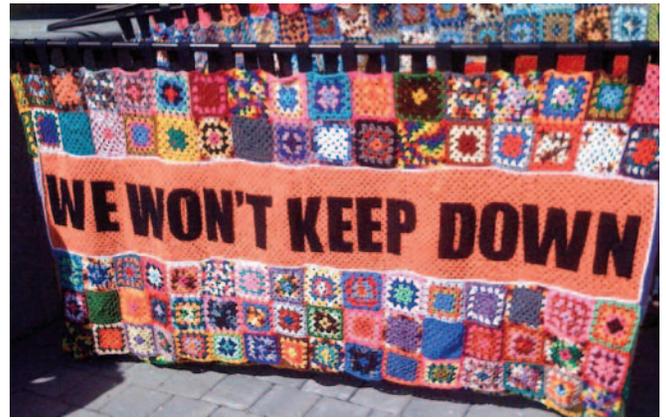
During the month of July, this group of women, working under the leadership of Allyson Mitchell and Deirdre Logue, will be making art and talking about art. Join Summer Institute activities at Plug In, including Logue and Mitchell's artists' talks (Thursdays July 10 and 17 at 7pm) and participants' open studios (Saturday, July 26, noon–5pm), and participate in the discussion regarding the broad range of practices, language and strategies that can be called “feminist.”

## Feminism and Art Symposium

This October 3-5, MAWA and Manitoba Artist Run Centres Coalition (MARCC) will be hosting a symposium on feminism and art. Events will include a very special, intergenerational First Friday Lecture, panel discussions, debate about what is feminist art and feminist art issues, the Wendy Wersch Lecture featuring Sheila Spence, the MAWA Members' Showcase closing party, a dance party DJed by arts administrators (wild!) assisted by Mawa Cutsworth ... AND MORE! Guests will be coming from across Canada. Check the next newsletter for details.



Heather Davis



One of Mitchell and Logue's banners. As Mitchell deadpans, “You can do a lot with a crocheted Granny square.”

## Errors and Apologies

Not surprisingly, with all of this activity, occasionally things fall through the cracks. Apologies to Rosemary Dzus, who donated to the 2013 Over The Top Art Auction but wasn't thanked, and to Divya Mehra, whose artwork in the last newsletter was wrongly attributed. Divya Mehra took the photo pictured below. Krisjanis Katkins-Gorsline took this lovely shot of her. We got it scrambled!



Photo by Krisjanis Kaktins-Gorsline



Divya Mehra, *The Pleasure in Hating* (detail), digital c-print, 22.5" x 30", 2010

## New Mentor on the Fly, Barb Hunt

Did you know that MAWA maintains a list of recommended mentors you can contact for studio visits, crits, help with grant applications or other professional advice for a fee of \$30/hour or \$50/two hours? Check out the current roster at:

<http://mawa.ca/mentorship/mentors-on-the-fly/>

MAWA is pleased to welcome a new Mentor on the Fly, Barb Hunt. Hunt works with textiles and installation, and has been included in exhibitions across Canada and around the world. She has been the recipient of Canada Council grants, has participated in residencies in Canada, Paris and Ireland, and has been a mentor for MAWA. She is available for studio visits to give feedback, assistance with creating installations and/or working with textiles. You can reach her directly at [barbhunt@gmail.com](mailto:barbhunt@gmail.com).

Get the help you need. Or if you would like to be considered as a future Mentor on the Fly, contact Shawna at [dempsey\\_millan@mawa.ca](mailto:dempsey_millan@mawa.ca) or 204-949-9490.

## Student Intern

For the months of June and July, MAWA will once again be assisted by Lwam Eyassu, a Junior at Northern Kentucky University who is studying visual communications and marketing. It's a pleasure to have you back, Lwam!

## MAWA Pop Up at the Fringe and RAMP Mentees in the North

Once again, Manitoba Artist Run Centres Coalition is hosting a pop-up exhibition at the Winnipeg Fringe Festival on Albert Street, July 16-27. For two days during that time, MAWA will be featured and will showcase the Artist Mothers at MAWA's Winter Mothering, a remount of the showcase held at MAWA, May 2-26, 2014. Watch your "Coming Up at MAWA" emails for details.

Meanwhile, the Rural Arts Mentorship Program North participants, who worked with Mentor Pauline Braun in 2013-14, are touring their showcase, *Breaking Borders*, to the NorVA Centre in Flin Flon, May 4-31, 2014, and at the Sam Waller Museum in The Pas, February-March, 2015. If you missed it at MAWA and are going to be in the North, check out the successes of this outstanding group of mentees!

## Summer Hours

Although MAWA will be hosting our artists in residence and working with Plug In on the Summer Institute, we won't be keeping regular office hours this summer. This means that between July 1 and August 21, we suggest that you phone before dropping by or, better yet, make an appointment. Flexible hours will allow us to take vacations and plan for the flurry of activities in the fall. That said, the MAWA staff is still here for you. If you have any questions, concerns or ideas, please call us. And have a great summer!

## MAWA Thank You Cards

For the past eighteen months, MAWA has used thank you cards featuring an image by MAWA member Yvette Cenerini. They have been much appreciated by all who have received them. They are beautiful and functional, and have helped promote MAWA far and wide. But, alas, we have used almost all of them! Now it is your turn ... if you have an image that you think would work well on an approximately 4.5 x 7" greeting card, send a jpg of your submission to [dempsey\\_millan@mawa.ca](mailto:dempsey_millan@mawa.ca) by July 15, 2014. Ideally, the image should be somewhat flexible so it can be cropped to fit (for a full-bleed card). One image will be chosen and a \$100 honourarium paid to the successful MAWA member/artist.



New Mentor on the Fly Barb Hunt



Lwam at an 80s party? No! MAWA's Pop up at the Winnipeg Fringe Festival, July 2013



Some of the RAMP North mentees working with mentor Pauline Braun (centre) in Flin Flon, January 2014



Yvette Cenerini, *Purple Finch*, oil on canvas, 2012



Curator Natalia Lebedinskaia (left), artist Shirley Brown (centre) and MAWA Co-ED Shawna Dempsey at the destination of MAWA's road trip to the Art Gallery of Southwestern Manitoba, Brandon, February 2014



RAMP North's *Breaking Borders* opening, April 2014



Carole Fr chet (left), on a brief break from teaching medicine pouch-making, Craftstravaganza, March 2014



The annual Craftstravaganza blur of activity, led by instructors Florence Beaudry, Carole Fr chet, Zebiba Ibrahim and Lay Sar, March 2013



Erin Sutherland's First Friday Lecture, *Indigenous Curation*, April 2014



Janet Dwyer (right) teaching *How to Photograph Your Artwork*, February 2014



A younger MAWA participant learning Karen braiding technique with one of Lay Sar's assistants, Craftstravaganza, March 2014



Jaimie Isaac (far right) and Leah Decter (second from the right) taking questions after their First Friday Lecture *Decolonizing Artistic Practices*, March 2014



Rebecca Belmore (left) giving out raffle tickets before the Caroline Dukes Memorial Artist Talk, this year held in collaboration with the WAG at the WAG, March 2014



Live video feed of Rebecca Belmore's performance *Here* at the Winnipeg Art Gallery, March 2014



Serena Keshavjee (right) leading her workshop *Buying Art and Building a Collection*, February 2014



Tasha Hubbard giving her First Friday Lecture, *Our Collective Legacies*, February 2014

## You Make It Possible

Volunteers make everything possible at MAWA. You work our bingos, you stuff our envelopes, you paint our walls, you help out at Crafternoons and you staff one of the most successful annual art fundraisers in Winnipeg, the Over The Top Art Auction and Cupcake Party.

Thank you to all of the Over The Top volunteers this year: Francesca Carella Arfinengo, Hassaan Ashraf, Abi Auld, Natalie Baird, Lisa Bédard, Sophie Bégin, Jaimie Black, Willy Carleton, Nicole Coulson, Elise Dawson, Lily Despic, Tania Douglas, Louise Duguay, Sophie Dumontier, Chantal Dupas, Richard Dyck, Heidi Eigenkind, Robin Eriksson, Angela Forget, Gabrielle Funk, Liz Garlicki, Naomi Gerrard, Ken Gregory, Kaj Hasselriis, Natasha Havrilenko, Barb Hunt, Val Klassen, Megan Krause, Clara Haimes-Kusumoto, Christel Lanthier, Shayna Laramée, Daniel Lavoie, Andre Lavoie, Monica Martinez, Kasandrah Matheson, Kristie Matheson, Lorcía Matheson, Sean McLachlan, Ingrid McMillan, Victoria Nikkel, Alison Norberg, Fiona Odlum, Keith Oliver, Melly Ozubko, Cheryl Orr-Hood, Tracy Peters, Ann Rivera, Acey Rowe, Kelly Ruth,

Gurpreet Sehra, Rebecca Schimnowski, Jenel Shaw, Brennan Smith, Becca Taylor, Karen Wardle, Tricia Wasney, Anna Wiebe, Tracy Woodward and Jamie Wright.

Hats off to all the other MAWA volunteers (more than 350 each year!) who contribute so much to MAWA in so many ways, and especially to our board of directors who guide the MAWA ship by setting policy, making key decisions and doing so much of the behind-the-scenes labour that makes MAWA-magic happen.

If you would like to become more involved, MAWA is currently seeking applications for committee and board members. If you are interested in serving on the space maintenance committee, the governance committee, the fundraising committees (Over The Top and Fall Fundraiser), the award nomination committee, the board succession committee or the board itself, please send a letter stating the reasons for your interest and your relevant experience to [dempsey\\_millan@mawa.ca](mailto:dempsey_millan@mawa.ca). Any questions about the commitment level and types of work involved? Call Shawna at 204-949-9490.



MAWA's anniversary cake-baker extraordinaire, Cheryl Orr-Hood



Celebrity guest M.C. Fiona Oldlum (with bullhorn) keeps it all rolling!



White-gloved runners Monica Martinez (left) and Alison Norberg (right)



Board member and cupcake server Naomi Gerrard hard at work



Raffle selling king Hassaan Ashraf



The amazing cash-out crew!

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 MAWA and its projects are generously funded by Manitoba Arts Council, Canada Council for the Arts, Canadian Heritage, The WH & SE Loewen Foundation, Winnipeg Arts Council, The Winnipeg Foundation, Thomas Sill Foundation, Assiniboine Credit Union, RBC Foundation, Manitoba Community Services Council, donors and members.



Some of the MAWA staff, sharing ideas for the next 30 years!

**MAY**

- May 2-28 **Showcase**  
Artist Mothers at MAWA: *Winter Mothering* continues Wed-Fri, 10am-4pm
- Thurs, May 22 **Artist Talk**  
noon-2pm  
Aiyana Maracle: *Ruminations on the Tangled Roots of Today's Garden of Gender*  
Eckhardt-Gramatté Hall, U of W
- Thurs, May 22 **Artist Bootcamp**  
7-9pm  
Kaj Hasselriis: *Tweeting*
- May 24 & 25 **Skills Workshop**  
10:30am-4pm  
Cheryl Orr-Hood: *Encaustic*

**JUNE**

- Wed. June 4 **Artist Mothers at MAWA**  
6:30-9pm  
Old Wives' Tales
- Fri. June 6 **First Friday Lecture**  
noon-1pm  
Courtney R. Thompson: *The curious legacy of Sarah Winchester*
- Wed, June 18 **Artist in Residence**  
6pm  
Belinda Griffiths: Artist Talk
- June 25-27 **Showcase**  
10 am-4pm  
Artworks by Artist in Residence Belinda Griffiths
- Thurs, June 19 **Artist Bootcamp**  
6:30-9:30pm  
Amy Fung: Writing about Art

*Note: This summer, the MAWA office won't be open regular hours as we gear up for 30th anniversary programming, fall 2014.*

**JULY**

- July 2-27 **Summer Institute at Plug In ICA**  
With Deirdre Logue and Allyson Mitchell
- Sat, July 5 **Artist Mothers at MAWA**  
10am-2pm  
Bloom Where You're Planted
- Thurs, July 10 **Artist Talk**  
7pm  
Deirdre Logue at Plug In
- July 16-27 **Manitoba Artist Run Centres Coalition Pop Up**  
Artist Mothers at MAWA at the Winnipeg Fringe (two days TBA)
- Thurs, July 18 **Artist Talk**  
7pm  
Allyson Mitchell at Plug In
- Wed, July 23 **Visiting Curator Talk**  
7-8pm  
Tami Katz-Freiman
- Thurs, July 24 & Fri, July 25 **Visiting Curator Studio Visits**  
Tami Katz-Freiman
- Sat, July 26 **Summer Institute open studio**  
noon-5pm  
Plug In ICA
- Mon, July 28 **Submission deadline**  
5pm  
Members' Showcase: *The Power of 30*

**AUGUST**

- August 21-23 **Artwork drop off**  
noon-4pm  
Members' Showcase: *The Power of 30*

**SEPTEMBER**

- Fri, September 5 **Members' Showcase: *The Power of 30* opening**  
5-8pm  
Coordinated by Jennifer Smith

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