

The Bravery of Artmakers



Piñata-makers, taught by Fabiola Gordillo (not pictured), proudly display their creations, Craftersnoon, February 2019

Working at MAWA, we are moved every single day by the fearlessness of creators: the queer youth who knits a rainbow unicorn *without a pattern*; the artist-mother who moves her ailing mother across the continent, helps her youngest child prepare to leave the nest and still manages to create complex new work for an upcoming exhibition; the artist in residence who comes to Winnipeg for the first time, engages with and shares experiences with our community, and in the MAWA apartment upstairs at 611 Main Street, makes something—an image, a gesture, meaning.

All of us artists are engaged in the vital and frightening act of making meaning. Artmaking can be a way to make sense of our own experiences, our culture, our humanity. It is existential at its core. Who are we? Why are we here? It affirms our existence as individuals and as humans. It asserts our differences and our commonalities. It inspires understanding of others and helps us to feel less alone.

As artists, the summer is a time to recharge. To gather inspiration.

To sit in the sun with a good book (check out MAWA's resource library!). To let ourselves simply be, with fewer daily pressures. This land is full of aesthetic and sensory pleasures, and many of us will take time to enjoy nature and community—to relax, to vacation and to laugh more, because the air no longer burns our lungs!

MAWA invites you, during these months of warm-weather bliss, to engage with each other and our guests, the artists who have travelled across the globe and nation to make work at MAWA. Each artist in residence will be presenting a talk about their practices. All are eager to meet local artists and even to collaborate.

We share an understanding with them, across cultures and geography. Whether they come from Pakistan or British Columbia, Louisiana or England, we share with them the knowledge of what it is to be a maker, a vocation both frightening and brave.

—Shawna Dempsey and Dana Kletke

inside

- 2 First Friday Lectures
- 3 Artist Talks
- 4 Members' Show & Workshop
- 5 Groups

- 6 MAWA News
- 7 Anatomy Drawing
- 8 Art Auction Results
- 10 Volunteers

- 11 Critical Writing
- 12 What You May Have Missed
- 14 MAWA Residencies
- 16 Heads Up Calendar



In Her Own Voice: Surrealist Women Artists

with Celia Rabinovitch

Friday, June 7, noon-1pm at MAWA



This First Friday lecture will discuss surrealist women artists, including Meret Oppenheim and Dorothea Tanning, and others such as Lucita Hurtado Mullican and Barbara Stauffacher Solomon who Rabinovitch interviewed in oral histories taken in 2009. All felt strongly about themselves as artists and contested the accepted role of women in surrealism. Their words create a new frame of reference for surrealism and uncover issues in the social history and politics of the art world.

Celia Rabinovitch (Ph.D. McGill University; MFA, Painting, University of Wisconsin) is an artist, writer and professor. Her book, *Surrealism and the Sacred: Power, Eros, and the Occult in Modern Art*, uncovers the struggle between sacred and secular forces in art, from prehistory to the surrealist movement. Rabinovitch has two new books and a museum exhibition forthcoming 2019-2021. She integrates art with history, cultural anthropology and religion. As an artist, her work has been exhibited throughout Canada, the USA and Europe, and currently is being shown at the Dr. Bernard Heller Museum in New York City.



Dorothea Tanning, *Eine Kleine Nachtmusik*, 1943



Dorothea Tanning, *Interior with Sudden Joy*, 1951



Meret Oppenheim, *Miss Gardenia*, 1962

Complexities of Belonging: an Artist Talk

by Anne J. Steves (Cumberland, BC)

Friday, September 6, 2019, noon-1pm at MAWA



The childhood crafts of Anne J. Steves, as an immigrant to Canada from Wales, continue to influence her practice. Embroidery, knitting, string games, storytelling and hand-writing all share a repetitive quality that binds people to place. She is interested in the ways that re-learning and re-telling can reveal variation while providing a sense of stability in a constantly shifting world.

While in residence at MAWA September 1-24, Steves will be working with the applied craft of lure-making as a means of exploring the daring and delightful elements of making new connections in our environments.



Anne J. Steves, *...an end where a beginning had been... (The Wreck)*, drawing on paper and textiles with interactive community element (visitors are asked to leave behind a lost dream in the netting of the drawing), 2015 to present

Natasha Jozi (Lahore, Pakistan)

in residence at MAWA June 4-30, 2019

Artist talk Wednesday, June 26, 7pm at MAWA

With support from the Prince Claus Mobility Travel Grant



While in Winnipeg, Jozi will be exploring the relationship between the human body and nature, characterized by a shifting balance between belonging and alienation. As part of her research, she will conduct performance-based workshops in the city, inviting local communities of students and artists to participate (details TBA). She will then develop and perform public performances and build a body of performative mark-makings, paintings and objects that reflect on the relationship she develops with the city. This project seeks to re-examine our place in a constantly shifting, commodified, urban, increasingly compartmentalized lifestyle. While these aspects of our lives may seem to negate the body's relationship with nature, they in fact create new ones that we often leave unexplored.

Tamara Toledo (Toronto)

Curator talk Wednesday, July 10, 7 pm at MAWA

Presented in partnership with Mujer Artista



Tamara Toledo has curated numerous group and solo exhibitions, designed the Latin American Speakers Series inviting internationally renowned contemporary artists and curators to Toronto and has presented various platforms to articulate and discuss issues of identity and intercultural dynamics in contemporary art. Her writing has appeared in ARM Journal, C Magazine, Fuse and Canadian Art. Her practice often follows an interdisciplinary approach and touches on notions of memory, identity, gender, Latin American diasporas, transnationalism, issues of power, equity, representation and international artistic-cultural interaction. Toledo is co-founder of the Allende Arts Festival and of Latin American Canadian Art Projects (LACAP) and is curator of Sur Gallery (Toronto), the only space in Canada dedicated to contemporary local, national and international Latin American artists.

Melodie Reay (Baton Rouge, USA)

in residence at MAWA July 1-31, 2019

Artist talk Thursday, July 18, 7pm at MAWA



Melodie Reay's work stems from the word "record." When broken down into its two constituents—"re," a prefix indicating repetition or backward motion, and "cord" from Latin *cordis*, meaning "heart"—the word "record" simply means "return to the heart." She is interested in ideas of documentation, preservation and control of the less tangible aspects of our experience—namely, our emotions. She makes and unmakes documents as a way to process and give testament to negligible inner turmoil. While much of her past work has explored these ideas in clay, her time at MAWA will be an opportunity to focus on writing. She will be researching and writing for an ongoing project considering notions of self-esteem.

Demelza Watts (London, England)

in residence at MAWA August 4-31, 2019

Artist talk Thursday, August 22, 7pm at MAWA



Watts is concerned with how the home affects creative thought. What is the impact of the home on socialising, on imagination, on play, in making communities, on our compassion and on our political agency? During the residency, Watts will be using the apartment home of the residency as the starting point, using collage to adjust the boundary between documentation and activity, editing to bring together images that blur reality and fiction, physical and virtual, possible and impossible.



Demelza Watts, *free time* (Installation shot), blueback prints, board, card, broom handles, brass hooks, tape, Solo show at Silicon Malley, Lausanne, Switzerland, 2017



Natasha Jozi, *My soul washed with the water of seven seas still remained muddy*, Theertha Performance Art Festival, Sri Lanka, 2019



Melodie Reay, *I'm Afraid of Heights and This Clay Is Proof of My Courage*, (detail) unfired porcelain recording of self, sitting on 80ft ledge, twine, 2015

Roots and Tendrils: Call to Artists

Artwork drop off: Friday-Saturday, August 23-24, noon-4pm at MAWA

Exhibition opening party: Friday, September 6, 2019, 6-9pm at MAWA

Closing party: Saturday, September 28, 2019, 8-11pm (Nuit Blanche) at MAWA

This September, MAWA will host a members' showcase and sale entitled, *Roots and Tendrils*. Each MAWA member can submit one piece for exhibition on the theme of "flora" (plants) or connections. What are our roots? Where do our reaching tendrils take us?

Roots and Tendrils will provide an opportunity for members to show a small work and, if they so choose, sell it at a price of their choice with all proceeds going to the artist.

All media are accepted, but please note there is limited space. The maximum finished dimensions we can accommodate are 2 x 2 feet. Work can be submitted framed or unframed. You will be asked to fill out a form with your submission that includes:

- your name and contact information
- title of the work
- media
- size or duration for video
- year of production
- selling price, if applicable

To download the form, go to <https://mawa.ca/events/showcases-and-exhibitions>. Drop it off with your artwork at MAWA on August 23 and 24, noon to 4pm. Questions? Call Alison at 204-949-9490.



The busy opening of MAWA's last members' showcase, *Human Animal*, September 2018

Essentials of Mentorship

with Shawna Dempsey and Adriana Alarcón

Saturday, September 7, 2019, 1-4 pm at MAWA

\$50

Registration and payment deadline: Friday, September 6 at 4pm

mawa.ca/workshops/mentorship-workshops or by phone 204-949-9490

This three-hour workshop will explore the dynamic of the mentor/mentee relationship. The afternoon will be active and fun, as attendees participate in a variety of activities designed to highlight their own experiences, strengths, skills and gifts, as well as some of the challenges in establishing a mutual mentorship vision. Topics discussed will include: defining structure, boundaries and expectations; avoiding pitfalls and negotiating conflict; and creating closure. The workshop will also explore learning models and will offer a variety of approaches and practical advice. It is an excellent how-to for anyone considering 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 35 years.

Artist and MAWA Co-ED Shawna Dempsey has mentored for MAWA, Video Pool and Crossing Communities. She has also taught mentoring workshops for Visual Arts Ontario, Visual Arts Nova Scotia and CARFAC Saskatchewan, among others. MAWA Program and Outreach Coordinator Adriana Alarcón leads MAWA's Foundation Mentorship Program.



Mentorship Essentials participants at work, September 2018



Beaders beading, April 2019

MAWA has many groups and programs that take a break for the summer. Tough Love, Theory & Beer, Figure Drawing, the Desire Change reading group, Indigenous Art Nights and everything else you love about MAWA will be restarting in the fall. The following groups will be having their last session until September:

Cross-Cultural Beading Group

Monday, June 10, 2019, 6-8pm at MAWA

Free! Open to everyone

People of all backgrounds, ages and genders are invited to share their skills, to learn and to work independently in a welcoming atmosphere. No experience necessary—novices and experienced beaders alike are welcome. Some free materials are provided (beads, thread, cloth and leather) or you can bring your own.

Artist Mothers at MAWA *Art in the Park*

Wednesday, June 5, 2019, 6:30-9pm, English Garden at Assiniboine Park

Facilitated by Sandra Brown

Free! Open to all artist-mothers

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. In June, the group will meet at the English Garden at Assiniboine Park for an annual en plein air session. Bring your own materials and anything else you need to get in the mood. This is an opportunity to enjoy the outdoors, chat, eat snacks and make art. If it is raining, Artist Mothers will meet in the duck pond shelter beside the English Garden. Can't make it? Please consider participating in the Artist Mothers at MAWA Facebook page, Artist Mothers at MAWA.



Judith Stevens with her sketchbook at last year's drawing session in Assiniboine Park, June 2018

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Cupcake Prize!

Congratulations to Kira Bessett, the winner of the “best decorated cupcake” at Over the Top. Her poutine-inspired entry featured shortbread “fries” with caramel “gravy”... delicious!

Summer Hours

Although MAWA will be hosting our artists in residence, we won't be keeping regular office hours this summer. This means that between July 1 and August 22, 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!

Tiny Gallery: MAWA Members' Wall

The 45"-wide “bump” on the north wall of our program space is dedicated to showcasing work by MAWA members in any 2D or 3D media. It is currently booked through to 2020! Coming up in the Tiny Gallery:

June Gayle Freed
July Jane Gateson
August Karen Adamson

Mentors on the Fly

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

Residency Exchanges

This year, MAWA is doing a residency exchange with Art Klub in New Orleans. An artist from Louisiana (TBA) will come to MAWA for four weeks this winter and MAWA artist Sacha Kopelow will be in residence at Art Klub for four weeks this fall.

MAWA is partnering with Syrian curator Abir Boukhari, now living in Sweden, whom you may remember from her time at MAWA in 2016. Boukhari is curating an exchange between MAWA and Kultivera in Tranås, Sweden. Swedish artist Katarina Eismann will be in Winnipeg in October and November, where she will begin a dialogue



Prizewinning cupcake finalists, March 2019



Susan Turner with her work on the Tiny Gallery, January 2019

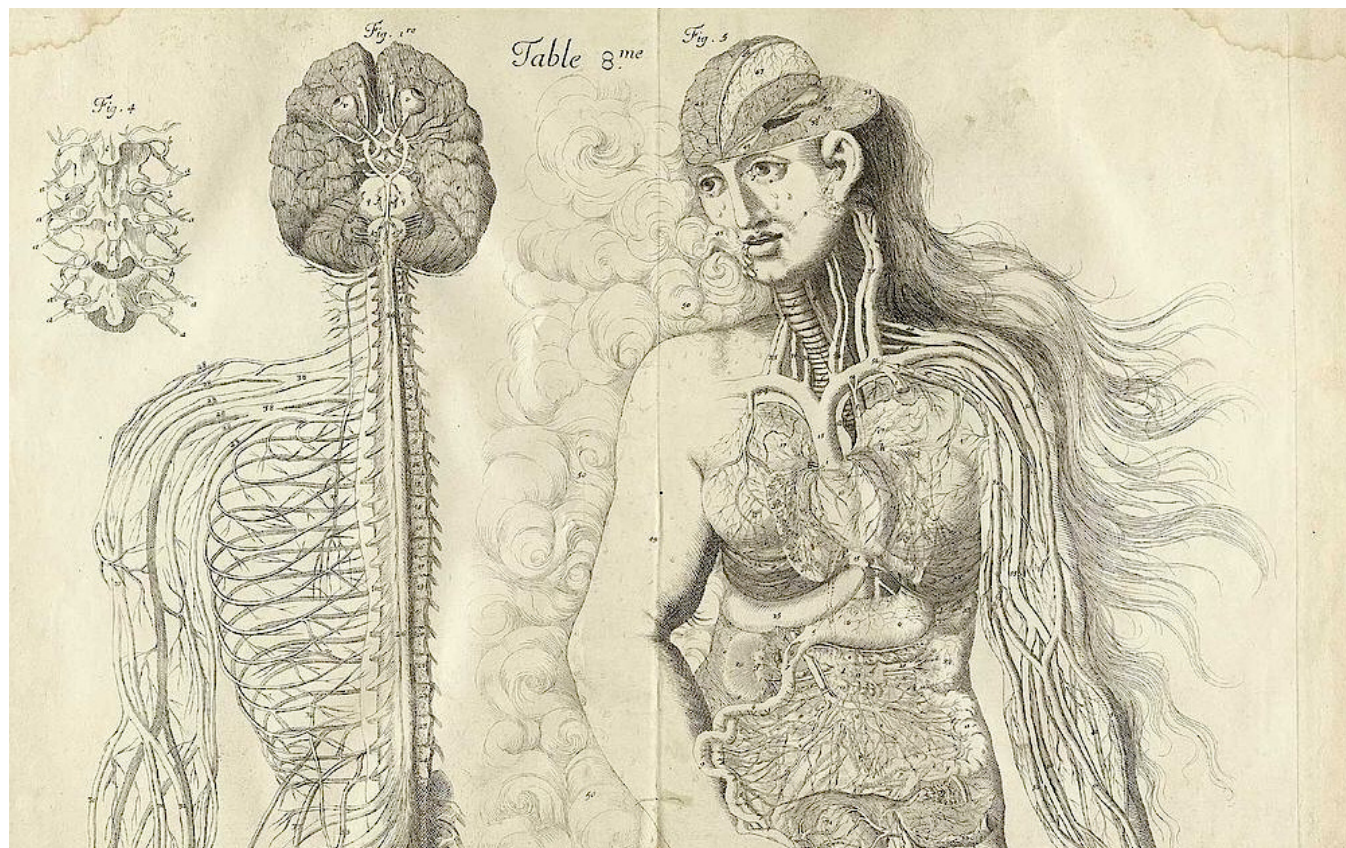
with local artist Connie Chappel. Chappel will then spend a month in Sweden working with Eismann. Their time together will culminate in an exhibit of both artists' work in Sweden, curated by Boukhari.

In other exchange news, Suzie Smith, who was the MAWA artist in residence at ArtCenter/South Florida in November and December 2018, is exhibiting at Mount Sinai Hospital in Miami Beach until August 18 as a direct result of the residency exchange.

Congratulations to all MAWA artists who are taking the world by storm!



Suzie Smith, *Unravelling Infinity*, 2019, Mount Sinai Hospital, Miami Beach, in partnership with ArtCenter/South Florida.



Medical illustration by Amé Bourdon, 1678

Bones and Brains

with Dr. Sari Hannila

A two-part anatomy-drawing workshop for MAWA members
at the University of Manitoba Human Anatomy Lab

\$50/each session or \$85 for both

Registration and payment deadline: the day (Friday) before each session at noon

<https://mawa.ca/workshops/skills-workshops> or by phone 204-949-9490

Space is limited

Bones

Saturday, June 15, 2019, 1-5pm

Brains

Saturday, June 22, 2019, 1-5pm

This workshop offers a rare opportunity to draw human specimens at the University of Manitoba Human Anatomy Lab. Dr. Sari Hannila will lead this investigation into the intricacies of the human body. Dr. Hannila will begin each session with a brief lecture outlining the human body donor program at the University of Manitoba, the history of anatomy and its relationship to art and the human materials being explored that day. She will then lead participants to the lab itself where she will illustrate with specimens and share her experience with anatomical study. The first session will focus on bones and the second on brains and neurological materials. There will be ample time for self-directed drawing.

The Anatomy Lab is a fascinating facility, filled with medical models both contemporary and historical, which you are also welcome to draw. The space is vast, so you can choose what to experience and what to draw. If you prefer to work exclusively with medical models (plastic and plaster), that is possible. Please consider your own sensitivities and know that you will be free to choose what to experience and when to take breaks.

Each participant must bring their own drawing or painting supplies and a hard-backed sketch book/tablet. Safety regulations require that participants cover their legs (pants or long skirt), wear closed-toe shoes and tie back long hair. Air quality is checked frequently due to the presence of chemical odours and falls well within safe levels; however, it is recommended that pregnant and breast-feeding women not participate. Note that photography is strictly forbidden. The Department of Human Anatomy and Cell Science is profoundly respectful of the individuals who have donated their bodies to scientific study. If you are sensitive to scent, consider bringing a mask or handkerchief.

Dr. Sari Hannila completed her PhD in the Department of Anatomy and Cell Biology at Queen's University and worked as a postdoctoral fellow in the laboratory of Dr. Marie Filbin at Hunter College in New York City. Her research focuses on the neurobiology of axonal regeneration in the central nervous system, with the goal of developing new treatments for spinal cord injury. She also studies the role of a protein called secretory leukocyte protease inhibitor in neurodegenerative diseases such as Alzheimer's disease. Dr. Hannila initiated the Neurocraft project with the Manitoba Craft Council.

Note to participants: meet at Starbucks near Brodie Centre entrance, 727 McDermot Ave. Metered parking is available on the street and at HSC.

Over the Top

Heartfelt thanks to the hundreds of artists, donors, sponsors, bakers, buyers and volunteers who made this year's Over the Top Art Auction and Cupcake Party a success. The event netted over \$27,000, and over \$3,000 was paid to artists (this year donating artists had the

option to keep a percentage of the sale price of their work). All profits will be used to provide more high quality visual arts education programming at MAWA!

You make this over-the-top fundraiser possible. THANK YOU!



A fun and full room of art bidders! All photos on these pages by Lindsey Bond

Artists and art donors:

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Wolseley Wool
Woodlands Gallery



So much great art!



Bidder in action



Which cupcake to have?



Ismaila Alfa (right), celebrity host extraordinaire, announces raffle prizes

We couldn't do it without you

Thanks to everyone who donated their time to the Over the Top Art Auction and Cupcake Party: Amanda Abrahams, Ismaila Alfa, Geneva Armstrong, Steph Berrington, Hollande Bezan, Signe Bjornson, Barb Bottle, Yvette Cenerini, Connie Chappel, Nicole Coulson, Sarah Crawley, Elise Dawson, Lily Despic, Louise Duguay, Richard Dyck, Heidi Eigenkind, Rowan El-Bialy, Liz Garlicki, Julie Gendron, Jill Groening, Briony Haig, Grace Han, Kaj Hasselriis, Glen Johnson, Serenity Joo, Lindsay Joy, Pat Kay, Alexis Kinloch, Megan Krause, Colleen Leduc, Mandy Malazdrewich, Francine Martin, Loricia Matheson, Chantel Mierau, Alison Norberg, Keith Oliver, Tracy Peters, Dan Phelps, Jo Poortenaar, Shereen Ramprashad, Ann Rivera, Jenel Shaw, Etoile Stewart, Karen Wardle, Tricia Wasney, Mary Agnes Welch, Tracy Woodward, Alanna Yuen and Cheryl Zubrack, plus 6 super volunteers from RBC Main St. Branch and 6 super volunteers from Apple, Polo Park. That's 61 people whose labour made Over the Top such a success!

MAWA benefits from the work of hundreds of volunteers each year, including the board of directors, who set policy and do a tremendous amount of behind-the-scenes work. Other volunteers perform essential, valuable tasks ranging from stuffing envelopes to painting the walls and generously donating to the annual Fall Super Skills Auction. Why do they do it? They give their time to MAWA because they appreciate the services that MAWA provides. Plus, it is fun!

If you would like to become more involved, MAWA is always open to receiving applications to be a committee or board member. We have a space maintenance committee, fundraising committees (Over the Top and Fall Supper Fundraiser), an award nomination committee, a board succession committee and the board itself. Please send a letter stating the reasons for your interest and your relevant experience to dempsey@mawa.ca. Any questions about the commitment level and types of work involved? Call Shawna at 204-949-9490.



The art install crew shares a communal meal



A RBC volunteer delivers more cupcakes!



Apple volunteers selling cupcakes



Cheryl Zubrack bartending at the opening night party and, like all good bartenders, being a great listener!



Putting the auction booklets together: (left to right) Adriana Alarcón, Grace Han, Etoile Stewart and Signe Bjornson



Art Runner Heidi Eigenkind (left) with Raffle Sellers Colleen Leduc (centre) and Yvette Cenerini

Art and Disability: The Political Power of Decorating Assistive Technology

by Baden Gaeke Franz

In 2017, my left wrist started to hurt. In November, it hurt so much that I had to buy a wrist brace. By March, I was so tired of wearing the ugly brace that I decided to make it more beautiful. So, I broke out the acrylics and I painted Vincent van Gogh's *The Starry Night* on it. I thought what I was doing was making the best of a bad situation. If I had to wear this brace, at least it could be beautiful. What I didn't expect was that in painting the brace I would completely change the way other people interacted with my disability, as well as how I thought of my own disabled embodiment.

When I first started wearing my wrist brace, strangers would ask me how I hurt my arm. Not wanting to be rude by refusing to answer, I was left explaining my family's history of weak joints to people who had no business knowing my family's medical history. This lack of privacy is disturbingly common for people with visible disabilities; strangers feel entitled to a discussion about their disability (Pullin). These conversations are often pathologizing or pitying, dehumanizing disabled people and reducing us to our disability.

After painting my wrist brace, the first question people asked changed from "What happened to your arm?" to "Where did you get that cool brace?" This led to conversations centred on me as an individual and my artistic skill, rather than them seeing me as an object of the medical system or a passive sufferer. These interactions changed from a medical model of disability to a social model, in which I was a whole person and my disability was part of that. By painting my brace, I invited people to interact with my disability on my terms, rather than on the terms of the dominant culture.

I am not the first to notice this phenomenon. In an article she co-wrote with Diane Driedger, Nancy Hansen describes similar experiences after painting her crutches red with disability rights slogans written on them. When she uses her painted crutches, strangers often come up to her and ask to read the writing or compliment her on their appearance. According to Hansen and Driedger, "these comments were very positive as opposed to them making no comment or a negative comment about the everyday crutches." The painted crutches



Gaeke Franz's hand-painted braces, featuring Vincent van Gogh's *The Starry Night*

"quite literally changed attitudes, and generated confidence, conversation, communication and change" (Hansen and Driedger, 300).¹

A common trend in assistive technology is to make it as inconspicuous as possible. This can be seen in the miniaturization of hearing aids or the push to make prosthetic limbs appear as close to a biological human leg as possible (Pullin, 23).² These technologies work to normalize the disabled body. They attempt to eliminate the stigma of disability on an individual level by making their users appear less disabled. However, in seeking to distance the individual from their disability, they only reinforce the structures that keep disabled people oppressed. By hiding disabled embodiment, they imply that disability is inherently shameful and ought to be hidden. This shame is then often internalized by disabled people, who do not feel confident about their disability and therefore continue to hide it. The decorated device breaks this cycle. By refusing to hide, decorated assistive technologies transform disability from a point of shame to a point of pride, claiming disability as something beautiful: not a defect, but an opportunity to re-design the body and to express personality. It opens a conversation about disability, inviting people to look at and interact with disability in ways that undecorated devices do not. Thus, decorating assistive technology is not just an aesthetic choice, but a political one with the power to shape the ways in which people with disabilities are viewed in society. On this and so many levels, art is powerful, opening the viewer to question, to rethink and to change.

A few months ago, I started to have pain in my right wrist as well and I had to buy a second brace. This time I didn't hesitate to paint another Van Gogh piece on it: *Wheatfield with Crows*. Rather than the defeat I had felt buying my first brace, I felt excitement and pride as I bought the second. Painting my braces has given me confidence in my disability, opening conversations about what constitutes a normal body. In my life and the lives of many others, decorating assistive technology has been not only beautiful, but radically political.

1. Hansen, Nancy E. and Diane Driedger. "Art, Sticks and Politics." *Living the Edges: A Disabled Women's Reader*, edited by Diane Driedger, INANNA Publications and Education Inc., 2010, pp. 295-303.

2. Pullin, Graham. "Fashion meets Discretion." *Design Meets Disability*, MIT Press, 2009, pp.13-38.

Baden Gaeke Franz is a disability advocate living in Winnipeg. They are a student at the University of Winnipeg, majoring in Women's and Gender Studies with a minor in Disability Studies and Human Rights. Gaeke Franz was MAWA's Practicum Student in the winter of 2019 and the leader of RavelUtion, MAWA's Young Queer and Feminist Knitting Group.

COMING SOON TO A T-SHIRT NEAR YOU!



Keep MAWA close to your heart with this fanciful design by Winnipeg artist Sarah Thiessen, winner of MAWA's T-shirt designing contest. Stay tuned to mawa.ca for sales information. We've got you covered this summer!



Sarah Sense (England) in conversation after her First Friday Lecture, "Source Material," presented in partnership with Urban Shaman, February 2019



Karen Smith (right) teaching Peyote Stitch at the annual Craftstravaganza, March 2019



Guest critic Jennifer Smith (second from left) and Tough Love attendees considering the works of Ingrid McMillan (second from right), January 2019



A 3D Printing demonstration by Marney Stapley, April 2019



Anita Lebeau after the sold-out screening and premiere of her most recent animation, FACE/TIME, March 2019



Theory and Beer about the myth of the American dream, led by Albyn Carias (right), February 2019



Animators (left to right) Alison Davis, Alison James and Leslie Supnet and curator Matea Radić at the MAWA/IWGS screening *From A to B*, March 2019



Mariana Muñoz Gomez delivering her First Friday Lecture, *Language, Space and Representation*, April 2019



Pysanka (Ukrainian Easter Eggs) taught by Natasha Halayda (right), April 2019



Acrylic pour workshop at Indigenous Art Night, February 2019



Embroidery from Mali, taught by Kadidia Coulbaly Esp Sidibe (left) at the Craftstravaganza, March 2019



Alyssa Fearon (Brandon) delivering her First Friday lecture, *Collaborations beyond the Art World*, March 2019



National and International Artist in Residence at MAWA

Deadline: Friday, August 2, 2019, at 4pm
for residencies in spring, summer and fall 2020

MAWA is offering our urban, loft-style apartment to women and non-binary visual artists for residencies of 2-4 weeks in duration. Applicants can use this space and time for research, reflection, networking and/or production. We will provide the accommodation for free.

The MAWA apartment is 25' x 28' or 7.6m x 8.5m (approximately 700 sq. ft. or 65 sq. metres), with four large openable windows, adjustable blinds, a smart TV and DVD player and an exposed brick wall. The MAWA apartment is fully furnished and includes a kitchen, a dining area, a bathroom with shower, a queen-sized bed, a double futon/couch and a designated parking space. All bedding, towels and cooking utensils are provided. The apartment is located on the second floor of 611 Main Street in downtown Winnipeg. It is a walk-up and is not wheelchair accessible. Pets and smoking are not allowed in the apartment. Artists' family members are welcome.

MAWA's apartment is a clean space that is not conducive to painting and many forms of sculpture. However, we can introduce you to other Winnipeg art centres that may be able to help you gain access to the facilities you need.

While at MAWA, you will be expected to present your work to our members in a form of your choice (screening, talk, performance, showcase of work-in-progress, etc.). MAWA will pay you a \$315 fee for this presentation.

MAWA will provide a letter of invitation to successful applicants but is unable to provide or help artists secure travel and/or production funding.

Artists at all stages of their careers are encouraged to apply. Equal consideration will be given to emerging and established artists. The MAWA residency program is intended to increase dialogue between our geographical community—Winnipeg—and the art world beyond, to create networking opportunities for artists and to provide an oasis in which artists can do whatever they need to do in order to move their practices forward.

Applications must be emailed to programs@mawa.ca with the subject heading "residency 2020" and should consist of a single pdf containing the following elements:

- a cover letter saying why you would like time in the MAWA apartment and what you will be working on (goals, rationale)
- first choice of preferred dates; second choice of preferred dates (including start and end dates) between May 1 and October 30, 2020
- an artist's CV
- up to 20 embedded images or links to up to 2 videos no longer than 4 minutes total

If you have any questions, contact 204-949-9490 or programs@mawa.ca

Rural Artist Urban Retreat at MAWA

Deadline: anytime (for residencies in late 2019 and 2020)

Are you a woman or non-binary rural artist living in Manitoba, Saskatchewan or Northwestern Ontario, who would benefit from a trip to Winnipeg to see an exhibition, attend a lecture or take part in a workshop? Need to do research in the big city or buy art supplies? If so, MAWA welcomes your application to our Urban Retreat and is offering our urban, loft-style apartment at 611 Main Street in downtown Winnipeg FREE OF CHARGE for stays of three nights to two weeks in duration. For a description of the apartment, please see above. Because there are two beds separated by a curtain, consider making the trip to town with an art buddy. Free parking is included, just steps from the apartment.

To apply, please send a letter to programs@mawa.ca explaining why you would like to stay at MAWA. Requests will be accommodated based on availability. Artists at all stages of their careers are encouraged to apply. We welcome rural artists and want to support your practices, so don't be shy! Come and stay with us!





The MAWA Board, February 2019

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(204) 949-9490 info@mawa.ca www.mawa.ca
Wednesday-Friday, 10am-4pm and some Saturdays

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





The core MAWA staff is working hard all summer... they even take office supplies to the beach (note the giant inflatable Sharpie marker!) Here they are (left to right) Debbie Girard (Bookkeeper), Adriana Alarcon (Program and Outreach Coordinator), Alison Davis (Administrative and Communications Coordinator), Dana Kletke (Co-Executive Director) and Shawna Dempsey (Co-Executive Director), August 2018

JUNE

- | | |
|-----------------------|--|
| Wed, June 5, 6:30-9pm | Artist Mothers
drawing, Assiniboine Park |
| Fri, June 7, noon-1pm | First Friday Lecture
Celia Rabinovitch:
<i>Surrealist Women Artists</i> |
| Mon, June 10, 6-8pm | Cross Cultural Beading Group |
| Sat, June 15, 1-5pm | Bones
drawing at the Anatomy Lab |
| Sat, June 22, 1-5pm | Brains
drawing at the Anatomy Lab |
| Wed, June 26, 7-8pm | Artist-in-Residence Artist Talk
Natasha Jozi (Pakistan) |

JULY

- | | |
|-----------------------|--|
| Wed, July 10, 7-8pm | Curator Talk
Tamara Toledo (Toronto) |
| Thurs, July 18, 7-8pm | Artist-in-Residence Artist Talk
Melodie Reay (Baton Rouge) |

AUGUST

- | | |
|------------------------------|---|
| Fri, Aug 2, 4pm | deadline to apply to MAWA residency program |
| Thurs, Aug 22, 7-8pm | Artist-in-Residence Artist Talk
Demelza Watts (England) |
| Fri-Sat, Aug 23-24, noon-4pm | <i>Roots and Tendrils</i> members' show work drop-off |

SEPTEMBER

- | | |
|-----------------------|---|
| Fri, Sept 6, noon-1pm | First Friday Lecture
Anne J. Steves (Cumberland, BC):
<i>Complexities of Belonging</i> |
| Fri, Sept 6, 6-9pm | <i>Roots and Tendrils</i> members' show opening |
| Sat, Sept 7, 1-4pm | Mentorship Essentials Workshop |

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

Anonymous, Barbara Cosman, Jennifer Gibson, Clare Lawlor, Tracy Peters, Jennifer Smith, Carol Williams and Iris Yudai

Mentoring Artists for Women's Art
encourages and supports the intellectual and creative development of women in the visual arts
by providing an ongoing forum for education and critical dialogue.

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