



Women at work! Some 2017/18 Foundation Mentorship Program mentees and mentors, (left to right) Maya de Forest, Grace Han, Cathy Levandoski, hannah\_g, Program and Outreach Coordinator Adriana Alarcón, Sue Hoang, Chris Cooper and Erin Frances Brown, May 2018

## Visions of the Future

In December 2017, the MAWA Board and Staff met to talk about the future. Who do we want to be? What do we want to be doing? And how best can we serve artists? Assisted by Board Mentor and Consultant Sheila Spence, we affirmed our values ... all of them! We also developed goals for the future.

This includes hosting a youth symposium for girls and non-binary youth, to share the history and practice of feminist art with teens who arguably need it most. Young women and gender non-conforming young people are especially vulnerable to violence. Art can give them a voice and a creative community; feminist art can give them self-respect, empowerment and a politic of inclusion.

MAWA also wants to increase activity that extends this ethic nationally and internationally, through special projects and an expanded residency program. The MAWA artist residency brings the larger art world to MAWA and forges relationships between local, national and international artists. Special projects such as *Desire Change* and *Resilience* impact women artists throughout Canada by presenting feminist artists who change the world with their provocative visions and, in doing so, demand that we see differently. These initiatives reach beyond our geographic and artistic community, building important relationships between artists around the world.

Perhaps you have noticed that sometimes First Friday lectures are uncomfortably crowded or you have been turned away from an over-capacity Crafternoon. The space is so well-used that sometimes MAWA groups, the Board or a committee needs to meet off-site. We are truly at physical capacity. What would a new and/or larger space

mean? What possibilities would it afford? How could we make it happen? And how do we make sure it does not divert energy from programming? MAWA's Board is considering the options and is asking for your input at a town hall meeting as part of the MAWA AGM on Oct. 10. See page 12 for details.

Last but certainly not least, we committed to paying more women artists more. In 2018, we received news of a one hundred per cent increase in Canada Council operational funding, most of which is being dedicated to artist fees and staffing costs. Women visual artists in this country continue to earn thirty per cent less than male artists on average. MAWA wants to help redress this glaring inequality, one artist fee at a time!

How are we going to make all of this happen? By remaining connected to our organization's guiding principles. They inspire us to do more and to do it better. Here they are, MAWA's values:

- Art
- Integrity: excellence, leadership and an ethic of kindness
- Accountability: critical evaluations, fairness and transparency
- Sustainability: innovation, adaptability and creativity
- Knowledge sharing: empowerment through mentorship and ongoing learning
- Connecting through community: collaboration and advocacy
- Inclusivity: accessibility and diversity
- Feminism: a living legacy, honouring our histories and building a future

—Shawna Dempsey and Dana Kletke

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## Rethinking the Mosque through Art: Muslim Women Artists Respond

with Nadia Kurd (Thunder Bay)

Friday, September 7, 2018, noon-1pm at MAWA



The mosque is a potent site, sign and symbol of Islam across the globe. With roots in the early history of Islam dating back to the first community of Muslims in Medina, the mosque continues to visually and symbolically signify the presence of Islam. Despite the permeability of Islamic ritual prayer, contemporary mosques are often designed to segregate women and men in communal gatherings. Nadia Kurd will examine artists who contemplate and dispel the gendered norms of contemporary Islamic rituals through their art. Artists such as Farheen HaQ (South Asian Canadian), Azra Aksamija (Bosnian American) and Lubna Agha (Pakistani American) illustrate the mutability of religious practices and emphasize the increasing agency Muslim women and marginalized communities have exercised broadly across the globe.

## An Incomplete History of Feminist Performance Art

with Sharon Alward

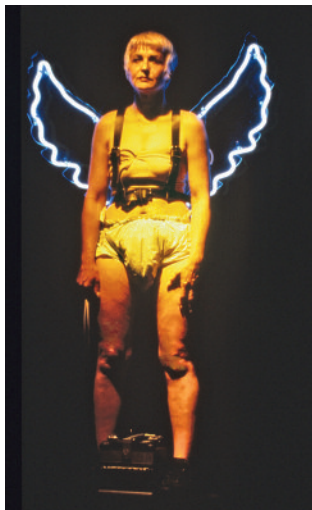
Friday, October 5, 2018, noon-1pm at MAWA



*"In Performance Art, meaning will be deconstructed faster than it is -, thereby leaving the audience in deficit by the end of the piece"*  
— Leslie Hill

This lecture by performance artist Sharon Alward is, in her own words, "incomplete, non-comprehensive and totally subjective." The artist will discuss how feminist artists have changed the foundation for the production and reception of contemporary art, as well as the shape and direction of art history over the last 100 years. Alward will begin with the rituals of mystic Margery Kempe (1374-1438) and continue to present-day Fourth Wave feminist performance artists, who create performance that is body positive, digitally driven, sex positive and trans inclusive.

Sharon Alward's work spans over 30 years, referencing performance, installation and ritual as potential sites for creativity and transformation.



Alward utilizes video, performance, installation and ritual as sites to subvert social constructs and cultural norms, challenge collective memory and transcend suffering while providing opportunities for wholeness and healing. Alward is a Full Professor at the University of Manitoba's School of Art, Chair of the University of Manitoba Senate Appeals Committee and a former mentor in the Foundation Mentorship Program at MAWA.

Sharon Alward, *Ugly but not Inferior*, performance, Los Angeles Contemporary Exhibitions (LACE Gallery), 1997. Photo by Charlene Knowlton



Farheen HaQ, *Retreat*, Digital photo series, 2004.

Nadia Kurd is an art historian and curator with a PhD in Art History. She has worked for a number of arts organizations such as the Prison Arts Foundation, South Asian Visual Arts Centre and the Ontario Association of Art Galleries. Since 2010, she has served as the curator of the Thunder Bay Art Gallery and is currently the 2018 Arts Writer in Residence at the Banff Centre.

## Women in Sound Art and Experimental Music

by crys cole

Friday, November 2, 2018, noon-1pm at MAWA



cole will discuss the continually evolving history of female-identifying artists in the fields of sound art and experimental music. This history continues to be written as overlooked or ignored innovators and trailblazers from decades past are uncovered, and championed. Their pioneering work leads to our contemporary context, with an abundance of female artists working within these fields.

crys cole is a Canadian sound artist working in composition, improvised performance and sound installation. She has exhibited and performed throughout Canada, Europe, Japan and Australia as well as in Thailand, Singapore, Russia and the USA. Since 2008, she has been the director and lead curator of send + receive: a festival of sound, Winnipeg's annual festival dedicated to sound art and experimental music.



American artist/composer Maryanne Amacher, photographed by Peggy Weil



# Theory and Beer

at The Royal Canadian Legion, 227 McDermot Ave.

It's fun! It's theoretical! And you don't have to drink beer! MAWA presents informal critical discussions led by guest facilitators. Each meeting has a text-based focus, with pdfs or 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 6:15pm and pick up a copy of the text(s). The more familiar you are with the readings, the more the conversation will "cook"! The Legion is wheelchair accessible. People of all genders welcome.



## *The Art of Living on a Damaged Planet*

with Helga Jakobson

Thursday, September 27, 2018, 6:30-8pm

Following Donna Haraway's ethos of tentacular thinking, Theory and Beer will engage with excerpts from Haraway's book, *Staying With the Trouble*, which acts as a call to rethink and "reworld" the time we are living. The discussion will bring up ideas around symbiosis, companion creatures and SF (science fiction, speculative fabulation, string figures, speculative feminism, so far).

Helga Jakobson received an MFA from AKV St. Joost (The Netherlands) in conjunction with courses in the Transdisciplinary New Media program at the Paris College of Art (France). Jakobson has participated in residencies across Canada and Europe and has given lectures across Europe, Colombia and Canada.

Reading: go to <https://mawa.ca/critical-discussion/theory-and-beer> to download a pdf.



## *#metoo in Art*

with Christine Brouzes

Thursday, October 25, 2018, 6:30-8pm

Should art by abusive artists be called out by the #metoo movement? Male actors, directors and producers who have abused or harassed women (or are accused of such behaviours) are suffering professional consequences. Should the same standards apply to artists? And if so, what does this mean for the display of their works? Beyond that, what about artworks that in and of themselves reflect abuse? How does the portrayal of women in art relate to the #metoo movement?

Christine Brouzes is many things: she is kind, she is a mother, a civil servant of 20+ years, a beading artist who has work shown and sold throughout North America, a facilitator at the National Roundtable on MMIWG and co-director of a non-profit group that supports women's safety in transportation, Ikwe Safe Rides—Women Helping Women. A dynamic facilitator, Brouzes is up for the challenge in discussing this hot topic.



Balthus, *Thérèse Dreaming* (detail), oil on canvas, 1938

Reading: Emily Wilson, "Art Historians Discuss Strategies for Dealing with Work by Abusive Artists"

<https://hyperallergic.com/444614/casanova-legion-of-honor-reckoning-with-the-past/>



## *Traditional Japanese Aesthetics*

with Kae Sasaki

Thursday, November 29, 2018, 6:30-8pm

Japanese literary titan Jun'ichiro Tanizaki's short essay "In Praise of Shadows" offers sublime and at times peculiar insights into all things delicate and nuanced, heightened by shadows and the patina of age. This informal conversation will explore and critique Tanizaki's random selection of themes encompassing architecture, theatre, lacquerware, food and skin colour.

Kae Sasaki, a transplant from Tokyo to Winnipeg, is an oil painter with focus on portraiture and architecture. Her work speaks of the complexity of modern identity and displacement felt when straddling different cultures. Sasaki obtained a BA in German Literature from Rikkyo University in Tokyo and a BFA Honours from University of Manitoba, and she has been shortlisted for the Kingston Prize, the Salt Spring National Art Prize and Jackson's Open Painting Prize.



Kae Sasaki, *Viewfinder*, oil and gold-leaf on panel (detail), 2018

Reading: Jun'ichiro Tanizaki, "In Praise of Shadows" (1933, translated into English in 1977)

[http://wwwedu.artcenter.edu/mertzel/spatial\\_scenography\\_1/Class%20Files/resources/In%20Praise%20of%20Shadows.pdf](http://wwwedu.artcenter.edu/mertzel/spatial_scenography_1/Class%20Files/resources/In%20Praise%20of%20Shadows.pdf)



## Circus!

A fundraising dinner and skills auction at X-Cues Billiards and Café, 551 Sargent Ave.

Tuesday, November 6, 2018

Doors open for drinks at 6:30pm; dinner 7-9pm; pool playing and dancing until 10pm

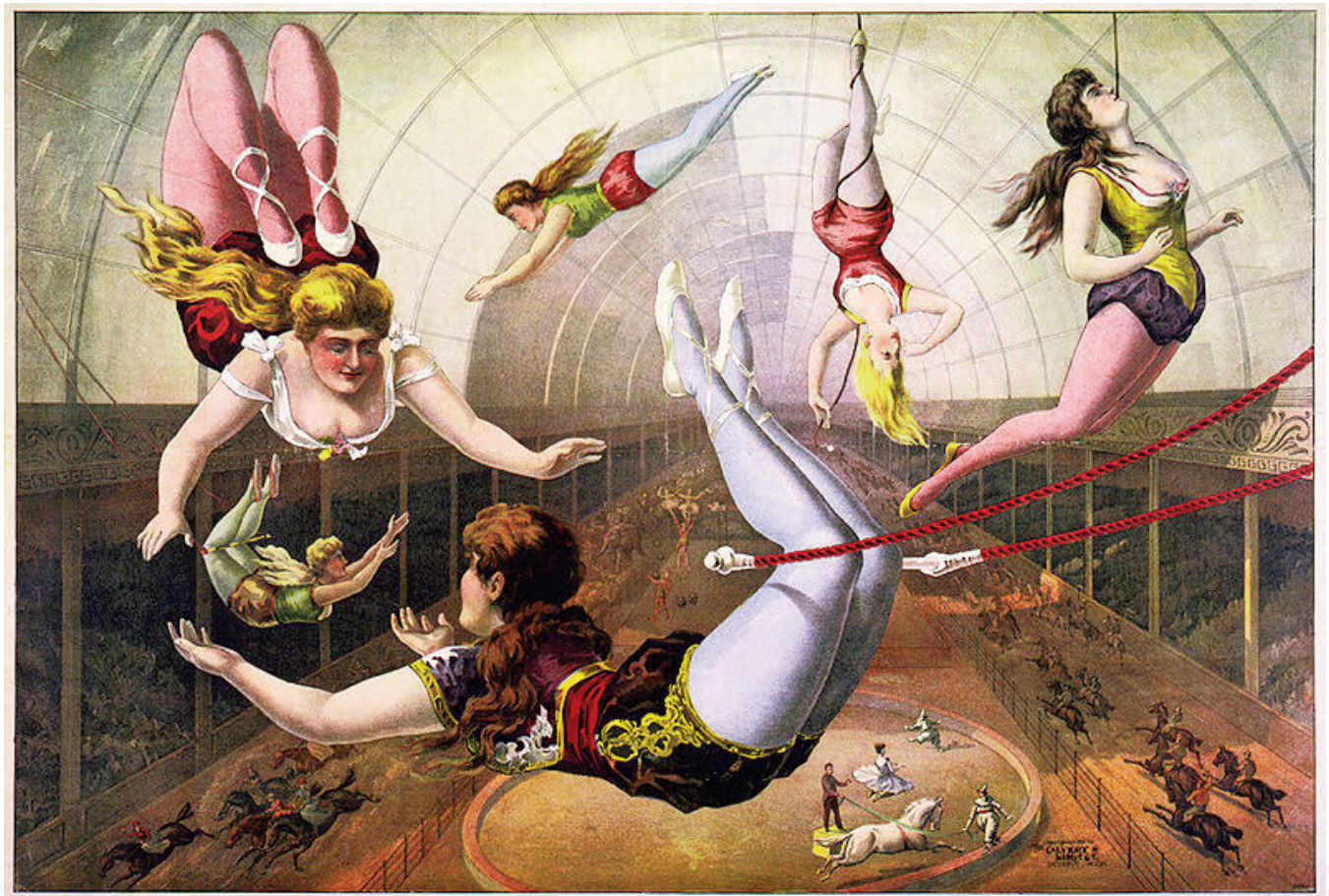
\$50

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

MAWA's Fall Supper is back ... the dress-up culinary event of the year. This year's theme is circus, whatever that means to you. Want an excuse to wear that clown nose? This is it! A dinner of deliciousness awaits you, with vegetarian, vegan, gluten-free and meaty options. Featuring comedy by rib-tickling Lara Rae, tunes by roving accordion player Annemarie, fortune telling by fabulist Shawna Dempsey, billiards coordinated by Canadian Women's Pool Master Gwen Armstrong, futsal, table tennis, dancing, a 50/50 draw and more! It'll be a fun-packed evening for everyone! Plus, you can bid on some of the many skills possessed by the MAWA community. Last year, cat whisperer Bev Pike offered some pet therapy. Who knows what will be on offer this year?

*Circus!* is being held in support of MAWA's Legacy Fund at the Winnipeg Foundation. Our aim is to grow this pot of money so we will be able to use the annual interest to pay for the Foundation Mentorship Program, ensuring that it will continue in perpetuity. An exciting and ambitious goal! Already, thanks to your support, the fund has grown from less than \$500 nine years ago to almost \$90,000 today. By working together, we can achieve so much.

To make this fundraiser a success, we need your skills! If you have a talent to share or an experience for us to auction, drop Alison a note at [info@mawa.ca](mailto:info@mawa.ca). Willing to loan your pool for a party or offer a playdate with your pet python? Want to teach someone how to make remoulade or rewire a lamp? We'd really appreciate your contribution.



The MAWA board and staff prepare.

## Over the Top is coming!

Although it is months away, MAWA is already planning our 14th annual fundraiser, the Over the Top Art Auction and Cupcake Party. This year, the event will be held on Sunday, March 17, 2019.

If you would like to donate artwork, we will be thrilled. MAWA accepts donations of one work per artist in any media. Any adult artist of any gender may donate, whether you are a MAWA member or not. Artwork drop-off will be Wednesday-Friday, February 20 – March 1. Artists will receive a ticket to the event and a tax receipt for

the sale price of the work. This year, donating artists will have the option of receiving a smaller tax receipt and keeping a percentage of the sale.

This amazing art event is the largest annual group show in Winnipeg each year and raises over 10% of MAWA's budget ... enough to pay for the Foundation Mentorship Program and First Friday lectures combined! We'd love you to be a part of it, so save the date.



## Traditional Craft Practices

Come and learn about material traditions and cultures from around the globe and across Turtle Island. Each workshop will provide a cultural context to help you understand how and why the craft

developed. Traditional practices have had origins both spiritual and material, and many have histories that are thousands of years old. Everyone, of all cultures, ages, genders and skill levels is welcome!



### Moccasins

with Carole Fréchette

**Mondays, September 24, October 22,**

**November 19 and**

**December 17, 2018**

**6-9pm at MAWA**

**\$75, all materials provided**

**To register go to**

**<https://mawa.ca/workshops/skills-workshops>**

This workshop takes you step-by-step through the moccasin-making process. Want to spend more time working on them? Consider coming to the free bi-weekly Beading Group.

Carole Fréchette is French-speaking Métis, originally from St. Malo, Manitoba. Her mother began teaching her how to make mukluks, moccasins, mitts and medicine pouches when she was 12 years old. Carole has taught workshops throughout Winnipeg through the City of Winnipeg Leisure Guide, Aboriginal organizations and Winnipeg school divisions since 1998.



### Gerdan: Ukrainian Loom Beading

with Olesya Hlibka and Ganna Glibka **Saturday, November 17, 2018, 1-4pm at MAWA**

**Free! Co-presented with Oseredok Ukrainian Cultural and Educational Centre**

**To register go to <https://mawa.ca/workshops/craftafternoons>**

Gerdan is traditional Ukrainian loom beading, which is used to make necklaces in bright, geometric designs. Olesya Hlibka and Ganna Glibka will teach this age-old practice using small take-home looms for participants. Note: this is a slightly different technique than Indigenous loom beading, so come and try something new! During the workshop, everyone will learn how to make their own Gerdan.



Olesya Hlibka was born in Chernivtsi City, Ukraine and learned different kinds of traditional folk art from her grandmother. She immigrated to Canada 10 years ago and continues to make traditional Ukrainian jewelry. Ganna Glibka is also from Chernivtsi City. She was President of the Chernivtsi Branch of the Ukrainian National Women's League from 2010 to 2015. The purpose of UNWL is to unite Ukrainian women around the world in order to foster Ukrainian cultural heritage and promote knowledge of Ukrainian culture. She came to Winnipeg in February 2015 and works with refugee youth in a capacity of Life and Employability Enhancement Program Instructor at the Salvation Army Barbara Mitchell Family Resource Centre.



## Cross-Cultural Beading Group

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

**Starting October 1, 2018**

**Free! No need to register, just come!**

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

October 1

October 15: guest Marilyn Dykstra (appliqué beading)

October 29

November 12: guest Grace Ogunniyi (Nigerian beading)

November 26



Cross-Cultural Beading group, April 2018

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



## Artist Teachers Group

**Tuesdays: September 18 and October 2, 2018, 6:30-9pm at MAWA**  
**Facilitated by Dawn Knight**  
**Free for MAWA and MAEE members! All woman-identified and non-binary artist-educators welcome**

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

## Figure Drawing

**Tuesdays: September 25, October 23 and November 20, 2018**  
**7-9:30pm at MAWA**  
**\$10. All women artists welcome**

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

## Indigenous Feminisms

**Thursdays: September 20 and November 15, 2018, 7-9pm at MAWA**  
**October 18, location TBA**  
**Facilitated by Niamh Dooley**  
**Free! All Indigenous women welcome**

Indigenous Feminisms endeavours to be a space for critical dialogue related to Indigenous feminism, traditional knowledge and how it connects to Indigenous artistic practices. Be a part of an ongoing conversation! Activities include readings, gallery-going, critique, collaborative art projects, interventions and activism and are determined with input from participants.



Artist teachers



Figure Drawing, April 2018



Indigenous Feminisms field trip to Urban Shaman, with the work of Danielle Fenn, April 2018



Dr. Roewan Crowe, promoting *Desire Change* at the MAWA and Institute of Women's and Gender Studies screening of films by and about Bev Pike and Erika MacPherson, March 2018

## Desire Change Reading Group

**Tuesdays: September 11, October 9 and November 13, 2018**  
**6:30-8pm at MAWA**  
**Facilitated by Dr. Roewan Crowe**  
**Free! Everyone welcome**  
**please sign up at <https://mawa.ca/critical-discussion>**

In the summer of 2017, MAWA co-published *Desire Change: Contemporary Feminist Art in Canada*, edited by Heather Davis. This groundbreaking book is the first to document our history and our present as feminist visual art practitioners. The text is meaty and engaging, and the book is richly illustrated throughout. Join Dr. Roewan Crowe at a monthly reading group to explore *Desire Change*, one chapter at a time. This is a book that is guaranteed to spur discussion! Multidisciplinary artist and Professor Roewan Crowe is passionate about feminist art engagement with a particular focus on artistic practitioner knowledge and has used *Desire Change* as a textbook at the University of Winnipeg. MAWA can think of no one better to help us delve into the text! Copies of the book are available at MAWA for \$45. The *Desire Change* reading group will run for as many weeks as chapters, so the group will be concluding in 2020! All participants are asked to read the introduction by Heather Davis previous to the September meeting.





Opening of the Artist Mothers exhibition *Fractured Portrayals of Motherhood*, May 2018

## Artist Mothers at MAWA

Facilitated by Sandra Brown

Free! Open to all artist-mothers

The acts and demands of child-rearing are exhausting and challenging. While caregiving, it can feel like we are not taken seriously as artists. Some women give up artmaking completely. Others refuse to choose, believing that artmaking is an oxygen mask one must put on before assisting little ones. The Artist Mothers Group at MAWA extends an invitation to all artist-mothers to come and meet other women who embrace both mothering and artistic production. This peer-based group usually meets on the first Wednesday of each month. Meetings are relaxed and informal. The group experiments with art materials, critiques each other's work and shares snacks, concerns, ideas, inspiration, strategies and support for those who juggle the tricky life of artmaking and mothering. If you can't make the meetings, please consider participating in the Artist Mothers at MAWA Facebook page, Artist Mothers at MAWA.

### Goal Setting with Allison Moore

Wednesday, September 12, 2018, 6:30-9pm at MAWA

The accomplishment of creative goals can, far too often, be found at the very bottom of an artist-mother's "to do" list. Finding time to evaluate the progress of one's artistic career is challenging when there are so many other demands on one's time. This meeting will give participants time to think about their dreams and strategies to get there.

### Mixed Media Paintings with Sandra Brown

Wednesday, October 3, 2018, 6:30-9pm at MAWA

At this mixed media painting workshop, participants are invited to bring along any papers or flat mixed media items you'd like to use and share. Canvas, paint and some mixed media materials will be available. Space is limited to 20, so RSVP to Sandra [sfbrown@mts.net](mailto:sfbrown@mts.net) to hold your spot. Note: the Artist Mothers will start their annual One-a-Day project in October.

### One-a-Day Bash

Wednesday, November 7, 2018, 6:30-9pm at MAWA

Every year in October, Artist Mothers at MAWA challenge each other to make one artwork a day. This meeting will celebrate what has been accomplished. Bring the pieces you made in October—whether you managed to make one every day or not—for show-and-tell and helpful feedback.

## Tough Love



Wednesday, October 24, 2018,

6:30-9:30pm at MAWA

Guest critic Amber Andersen

Free! Artists of all genders welcome

To register for a crit, email Adriana at [programs@mawa.ca](mailto:programs@mawa.ca) with "Tough Love 2018" in the subject line

This group is perfect for those who need feedback or want to discuss art and art issues with a group of peers. Feel like you are working in a vacuum or without community context? Want the feedback of a professional curator? Join other artists and a special guest for a 3-hour discussion during which artists receive a focussed and constructive group critique. If you have already received several Tough Love critiques at MAWA, perhaps consider giving someone else the opportunity. Everyone is welcome to attend and participate in the dialogue, whether you are sharing work or not. Amber Andersen, the director/curator of the Estevan Art Gallery, will be the October guest critic. She is approachable and insightful, with experience in the local, national and international art scenes.



Mixed media work by Sherri Turner



## Artist Boot Camp Workshops

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

### First-Time Grant Writing



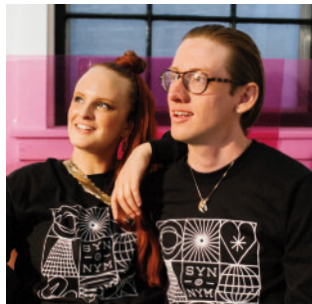
with Hannah Doucet  
Wednesday, September 19, 2018  
7-9:30pm at MAWA

As an emerging artist, Doucet is well aware of the questions and anxieties that come up when writing a grant for the first time. It can be intimidating, but once you break it down, it isn't as difficult or frightening as you may have first thought. This participatory workshop will talk you through the basic compo-

nents of an application and help to answer questions such as what should be on a CV, what should be included in a proposal, how does one begin to budget, what support materials are appropriate and more. Please come with ANY grant-writing questions you may have.

Hannah Doucet is an artist, arts educator and organizer from Winnipeg, Manitoba. She has exhibited across Canada, with recent exhibitions at Duplex (Vancouver), PLATFORM (Winnipeg), The New Gallery (Calgary) and Gallery 44 (Toronto). She is a co-founder of Flux Gallery and co-founder and co-director of Blinkers Art and Project Space.

### Exhibiting in Unconventional Spaces



with Synonym Art Consultation  
Wednesday, October 17, 2018,  
7-9:30pm at MAWA

Synonym will share their vast experience in presenting cultural programming in unconventional spaces. This workshop will provide tools, discussion and examples of successful exhibitions for artists

in a wide variety of venues, from traditional galleries, to restaurants, to the streets. What are the risks and what are the opportunities in

presenting outside of a white cube? Chloe Chafe will focus on creative marketing of off-gallery programming and Andrew Eastman will discuss the ins and outs of partnerships and funding opportunities for artists.

Synonym is committed to providing meaningful employment and mentorship opportunities to artists and to facilitating the celebration of art and culture with unique, inclusive, community-minded events. Through the mural and culture festival, Wall-to-Wall, Synonym cultivates a grassroots, contemporary street art movement in Winnipeg and participates in hyper-local and international dialogues around important issues, such as Indigenous rights, social responsibility and innovative economic development rooted in the arts. [synonymartconsultation.com](http://synonymartconsultation.com)

### Hanging Artwork



with Johanna Poortenaar  
Thursday, November 8, 2018  
7-9:30pm at MAWA

Hanging art is easier said than done. Learn the basics of installing framed and unframed artwork from a professional gallery technician, as well as how to creatively problem-solve challenging situations that may arise in the process. This workshop will cover

fundamental techniques for hanging work safely and securely on different wall types, as well as the basics of layout for different spaces. It is essential for anyone who wants to understand how to best display their artwork. It will be mainly theoretical, so no need to bring your hammer!

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

### Contextualizing Your Artwork



with hannah\_g  
Thursday, November 22, 2018  
7-9:30pm at MAWA

Didactics, brochures, self-published catalogues, artist talks, documentation, etc. How can providing context enhance the experience of the artwork? How much should an artist tell her audience? This

workshop will give an overview of different ways to provide your audience with "a way in" to your work and deepen the experience of it, including everything from institutional standards for labelling, to experimental tours, to the blurb that appears on the back of an exhibition flyer.

hannah\_g is a writer and artist based in Winnipeg, Treaty 1 territory. Parameter Press recently published her chapbook *Not For The World Would I Compare It To Anything*, a collection of stories and essays. She is the director of [aceartinc](http://aceartinc.com).



## Studio Visits

with Amber Andersen

Thursday, October 25 and Friday, October 26, 2018

For mid-career and senior MAWA members

Application deadline: Wednesday, October 17, 2018 at 4pm

Free!

Artists who have exhibited professionally in the past and are MAWA members have the opportunity to apply for a studio visit with Amber Andersen, the director/curator of the Estevan (Saskatchewan) Art Gallery and Museum. Andersen is currently programming the gallery until 2021. This is an excellent chance to get your work in front of someone who might want to include it in an exhibition.

Andersen's primary focus is fostering innovative programming to attract new audiences to her institution, while also developing the profile of the art gallery and museum both provincially and nationally. She is passionate and invested in providing professionally curated contemporary art exhibitions to rural audiences. Andersen received her Master of Fine Arts in Visual Arts from York University in 2005 and her Bachelor of Fine Arts in Visual Arts from the University of Regina in 2003.

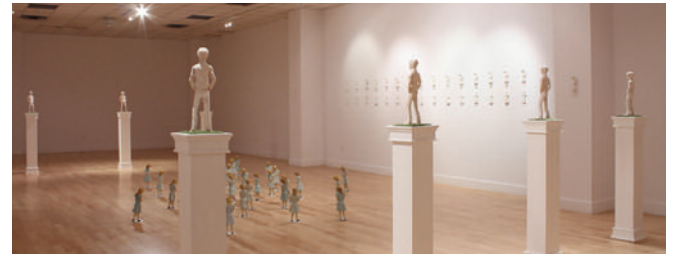
Andersen will be selecting the artists she will meet to ensure that the dialogue will be engaging and fruitful for both parties, based on common concerns and interests.

Email applications to [programs@mawa.ca](mailto:programs@mawa.ca) and put "Studio Visit 2018" in the subject heading. Please email a single pdf document labelled with your name and Studio Visit (i.e. Jane Doe Studio Visit).

It should contain:

- 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 Andersen
- 5 images of your artwork with caption information

If you are not already a MAWA member, go to <https://mawa.ca/membership>. Membership is \$30/year or \$15 for those with low income. If you are an emerging artist or would prefer to meet Andersen in a group setting, consider coming to "Tough Love," details on pg. 7.



Heather Benning, *Work hard, be nice*, plastic, enamel, oil paint, wood, at the Estevan Art Gallery and Museum, 2014

## Resilience... the largest project in MAWA's history

Thanks so much to everyone who made *Resilience*, an exhibition by 50 Indigenous women artists on billboards from coast to coast, a

reality. Want a souvenir of the project? Posters are available at MAWA for \$15.



Honoured guests at the *Resilience* launch, (left to right) artists Jackie Traverse, Jaimie Black, Tanya Harnett, KC Adams and Lita Fontaine, and curator Lee-Ann Martin, June 2018



Passengers on the billboard bus, checking out the *Resilience* project, June 2018



Drummers from The Red Robe Women's Drum Society Singers at the *Resilience* launch, as Project Coordinator Lindsey Bond (in the ribbon skirt she made at a MAWA workshop!) looks on, June 2018



The Indigenous Women's Gathering following the *Resilience* launch, with a sharing circle led by Traditional Knowledge Keeper Ko'ona Saber (seated right), June 2018





Artist talk by Artist-in-Residence Vickie Pierre, from Miami, August 2018



Artist-in-Residence sojin Chun, from Toronto, delivering her artist talk, May 2018



Artist-in-Residence Samina Islam, from Pakistan, delivering her artist talk, July 2018



Guest artist Marianne Pon-Layus, from Montreal, delivering her talk "Backstreet Girl" about women graffiti artists, April 2018



Theory and Beer led by Hassaan Ashraf (third from left) about women's art in Pakistan, at the Legion, April 2018



Lee-Ann Martin, from Ottawa, delivering her First Friday Lecture, "Resilience," June 2018





Artist Mothers at MAWA drawing *en plein aire*, June 2018



Theory and Beer led by Jennifer Still (left) about materiality of text, at the Legion, May 2018



The Cross-Cultural Beading Group including Artist-in-Residence Samina Islam (left), June 2018



Jake Moore, from Montreal, delivering her First Friday Lecture “Space as Material,” May 2018



Laura Magnusson and audience react to a comment at Magnusson’s artist talk “Night Sea Journey: Visual Testimony and Sexual Violence”, August 2018



Participants at the ribbon skirts workshop taught by Audrey Johnson at the Canadian Muslim Women’s Institute, April 2018



## Foundation Mentorship Program 2018-19

MAWA is pleased to welcome the participants in the upcoming year's Foundation Mentorship Program (FMP). Mentor Brenna George will work with Briony Haig and Farideh Saffari; mentor Amy Karlinsky will work with Tina McKay and Stephanie Berrington; mentor Erika MacPherson will work with Hillary Beatty and Kayla Jeanson; mentor Gurpreet Sehra will work with Poonam Singh and Melanie Monoceros; and mentor Helene Vosters will work with Christina Hajjar and Jillian Groening.

With the help of the mentor, each mentee will define artistic goals that they will work towards during this year-long program. Artistic development, artistic excellence and professional skills acquisition are the primary objectives of the FMP, offered at MAWA since 1985. It is our core program and has enhanced the careers of over 225 women artists in Manitoba in the past 34 years.

You may notice that Erika Mendritzki is not mentoring this year as originally advertised. She has recently been hired as Assistant Professor of Painting and Drawing at NSCADU. Huge congratulations to Mendritzki on this appointment and big thanks to Brenna George for joining us this year.

## Envision the Future: A Town Hall and Annual General Meeting

Wednesday, October 10, 2018, 7-9pm at MAWA

Everyone welcome; members have voting rights

MAWA has almost outgrown our programming space. If we were to expand our footprint, what would we want? We need to hear from you! Come and dream out loud as MAWA considers its space needs and help us strategize regarding "what," "where" and "how." Snacks will be served.

This exciting discussion will be preceded by a very brief Annual General Meeting, which will tell you about everything we were able to accomplish in the fiscal year (May 1, 2017 to April 30, 2018). By all measures, last year was the biggest in MAWA's history.

This will be a great opportunity to ask questions regarding how and why things happen at MAWA. Have you always wondered about something? The Board and Staff will do their utmost to provide organizational transparency. Accountability is one of our key values: accountability to our funders, our community and to you, our members.

## Tiny Gallery: Members' Wall

The 45"-wide "bump" on the north wall of MAWA's 611 Main Street programming space is dedicated to showcasing work by a MAWA member each month in any 2D or 3D media. We also accept single-channel videos that will be featured on our large-format TV. 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.

Coming up in October in the Tiny Gallery: Susan Aydan Abbott.

## Bursaries

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

## ASL

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



Foundation Mentorship Program mentors meet with MAWA Program Coordinator, (from left) Helene Vosters, Erika MacPherson Adriana Alarcón, Gurpreet Sehra and Brenna George, June 2018



MAWA members at last year's AGM, October 2017



Congratulations to all of the winners of the Winnipeg Arts Council Arts Awards, including former MAWA Board member and mentee Niki Little, former MAWA mentor Freya Olafson and MAWA volunteer Keith Oliver, and to all of the stellar nominees, including former MAWA Board Chair Jen Smith, nominated by MAWA and pictured here (bottom left) with (left to right) Administrative and Communications Coordinator Alison Davis, Board member and MAWA Awards Committee Chair Briony Haig and Co-Executive Director Shawna Dempsey, Mayor's Luncheon for the Arts, June 2018

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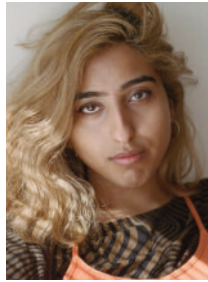
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## Ayqa Khan

Round table discussion for young feminists of colour,  
18-28 years of age.

All BIPOC and QTBIPOC individuals of all genders welcome\*  
Saturday, September 15, 1-3pm at MAWA



Ayqa Khan will lead a workshop/discussion about issues related to young feminists, particularly in the visual arts. She will focus on self-reflexive art practices and how in the contemporary political climate, looking inward can be a radical methodology. During the workshop, Ayqa will ask each participant to make something of themselves for themselves. She will ask how this making and thinking feels for the individuals and what it means

for their wider practice. Further, by thinking through “art,” “identity,” and “community,” she will ask how we can reconcile these weighted concepts with new definitions that can work for us and our contemporary concerns.

Ayqa Khan is a New York-based artist working in photography and digital illustration, whose work explores the experience of living within two cultures. Featuring a blend of traditional South Asian motifs and symbols of American youth culture, it centres on confident brown bodies to make visible body hair and practices of body hair removal. The women are often seen in casual, personal or social settings, which are underpinned by broader dialogues about Islam,



Ayqa Khan, *Cover Up*, 2018

South Asian diasporic culture and mental health. Khan has exhibited her work in Alt Space, Cooper Union and Chinatown Soup. She is currently pursuing a BFA at Cooper Union, New York. She is in Winnipeg as part of the exhibition *Not the Camera, But the Filing Cabinet: Performative Body Archives in Contemporary Art* at Gallery 1C03, curated by Noor Bhangu.

\*BIPOC refers to individuals who self-identify as Black, Indigenous and People of Colour, while QTBIPOC specifically refers to Queer and Trans individuals who are Black, Indigenous and People of Colour.

## RAMP 2018/2019: Westman Region

For artists of all genders

Application Deadline: Thursday, September 27, 2018 at 4pm to  
info@mawa.ca or by mail to MAWA, 611 Main St, Winnipeg R3B 1E1



The Rural Art Mentorship Program (RAMP) is a partnership between MAWA and the Manitoba Arts Network (MAN) for rural adult artists. This year, it will serve Westman artists with meetings at Arts Forward in Neepawa. It will be led by mentor Elvira Finnigan over four weekends. RAMP will accept six to eight participants working in any visual art medium. Participants will be selected based on artistic merit plus their willingness to commit to the program. Please note commercial or school projects are ineligible.

Group meetings and studio visits will be held in November, February, March and May over two days (Saturday and Sunday). Artists will be expected to devote time to the production and development of their work. Program elements will include: discussion about your art practice, feedback on your work, exploration of the idea of “a body of work”, information regarding professional art practices and advice on exhibition proposals and grant applications. The program will culminate in a exhibition in the Community Gallery at the Art Gallery of Southwestern Manitoba and the possibility of participating in a RAMP touring exhibition.

Mentor Elvira Finnigan has an extensive background as an art educator in teacher training, public schools and art museums in Winnipeg and internationally. Her visual arts practice uses time as a method and salt brine as a material. With salt brine, she creates poetic, large-scale installations, video animations, photos and small objects. Whether working in performance, installation, photography or video, Finnigan’s work alters time—condensing, extending and referencing universal, geologic and human time, often blurring the boundaries between them. Her work has been exhibited in Canada, the US and Japan. Recent exhibitions include *Reception* at the Dunlop

Gallery, Regina, in 2017; *Isolated Landscapes: Video by Prairie Women (1984 – 2009)* at Platform Gallery, Winnipeg, in 2017; *Cafeteria II* at Gallery 1C03, University of Winnipeg, in 2017; *Lateral Symmetry* at the Art Gallery of Southwestern Manitoba, Brandon, in 2014; and *Festin et Conséquences* at the Centre culturel franco-manitobain, Winnipeg, 2013.

### To Apply:

Please apply by email (with Rural Art Mentorship Program in the subject line) or by post. Include the following in your submission:

- Contact information: full name, mailing address, phone or cell number and email address.
- A cover letter describing your artistic background/practice including your medium (materials and techniques you use), the ideas that drive your work and why you want to be in the program (maximum of 600 words.)
- Pictures/images of your artwork: up to 10 jpg images by email or up to 10 photographs by mail, or 2 DVD videos or YouTube links, or a combination of 5 images and 1 video

The fee for successful applicants is \$175, which includes a free membership to the Manitoba Arts Network. For more information about RAMP visit <https://manitobaartsnetwork.ca/rural-art-mentorship-program-ramp/>



Elvira Finnigan, *Reception* (installation view), 2017. Courtesy of the Dunlop Art Gallery. Photo by Don Hall



# What Was Denied Us: Reconstituting Memory with the Bodily Drawn Mark

by Dunja Kovačević

"I Don't Know This Place" was, for me, the most haunting pencil drawing found in Matea Radić's solo show, 7, at Graffiti Gallery last winter. The mixed media works contained in the exhibition represented the first attempt by Radić whose childhood in Sarajevo was eclipsed by the siege, to grapple with this wound creatively. "I Don't Know This Place" featured the artist as a girl, staring mouth agape in wonder or perhaps horror, partially out of frame. Her mother sits heavily on the ground behind her. The negative space surrounding them lacks the topographic specificity that a photo usually transmits, but the large, saucer-like eyes of a child who has seen too much and the resigned slump of a mother who knows it radiate with an emotional exactness. As a child during that same war, I recognized it instantly. It embodied the experience of dislocation and the clamour of unfamiliarity that can be deafening.

In *Regarding the Pain of Others*, Susan Sontag questions the assumed primacy of the photograph as a form of visual witness and the presumption that photographs are taken, while drawings are created. She reminds the reader that a photograph "cannot be simply a transparency of something that happened," as it is always already chronologically framed and "to frame is to exclude" (Sontag 46). While drawing also frames, its "handedness" and physicality draw attention to itself as a mediated form whose perspective is etched into every line.

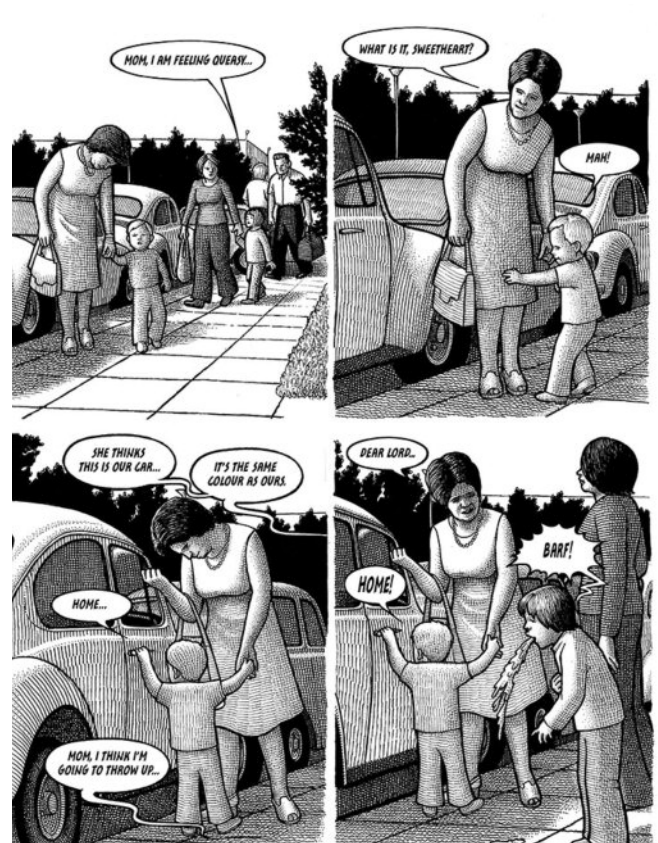
Sometimes representation by way of reproduction cannot do enough to wrestle with the largeness of trauma. Comics scholar Hillary Chute argues that the made mark contains the ability to materialize and make corporeal traumatic history. By attempting to bring it into view,

this mark challenges the erasure and elision typically associated with traumatic memory. Trauma resists witnessing. Drawing invites it.

Graphic novelist Nina Bunjevac is a Serbian, Canadian-born artist, who fled back to Yugoslavia in 1975 as a child with her mother because her father was engaged in terrorist activities that eventually took his life. In her breakout book *Fatherland: A Family History*, Bunjevac attempts to weave together a fragmented familial and cultural history, fixing and grafting them side-by-side in time as a material object. No matter what has occurred, in this way they are together again.

The drawn mark contains the trace of the body that produced it. At the end of the first page, we see Bunjevac's hand sketching and redrawing the daughter's life. Chapters are bookended by liquid black pages broken up by pinhole images—a nest containing three eggs, an international flight—that tell another story within this story: that of children surfing the tides of historical and intimate family horror.

The structure jumps from the present to the past, to an even deeper family history and then to a broad geographical/political overview before returning to the present. It is a logical means of addressing memory gaps and elision, neatly segmenting where her story intersects with her father's and where that bloodline is severed. Bunjevac works to witness his final days, those without a witness. In doing so, she is drawing on the blank spaces of her past, going beyond the pinhole scope of her own memory. She legitimizes this account, willing it into existence by rendering it with and through her body. Is it any less real, this crafted memory? Is it not just another practice of memory, that of post-memory?



Graphic artist Keiji Nakazawa, who illustrated *Barefoot Gen* loosely based on his experiences as a Hiroshima survivor, claimed, “when I was drawing ... the stench of rotting bodies returned to me” (Chute 117). There is a profound link between our memories and the senses through which we form them. While perhaps not consistently reliable, memory risks fading without them.

It is precisely the unreality of drawing that can render it more faithful to the affective register of memory. It is of both the mind and the body. Radić’s cartoonish proportions are somehow more true to the experience of adulthood and war from the perspective of a child. Bunjevac, too, speaks to us from eye level. She is able to stitch together the historical past and private history by shifting between archival documents and the murkier waters of memory.

We are always in the act of redrawing the past. Every attempt at recall is an act of rewriting on the ashes. We draw our own archive when history and circumstance have denied us one.

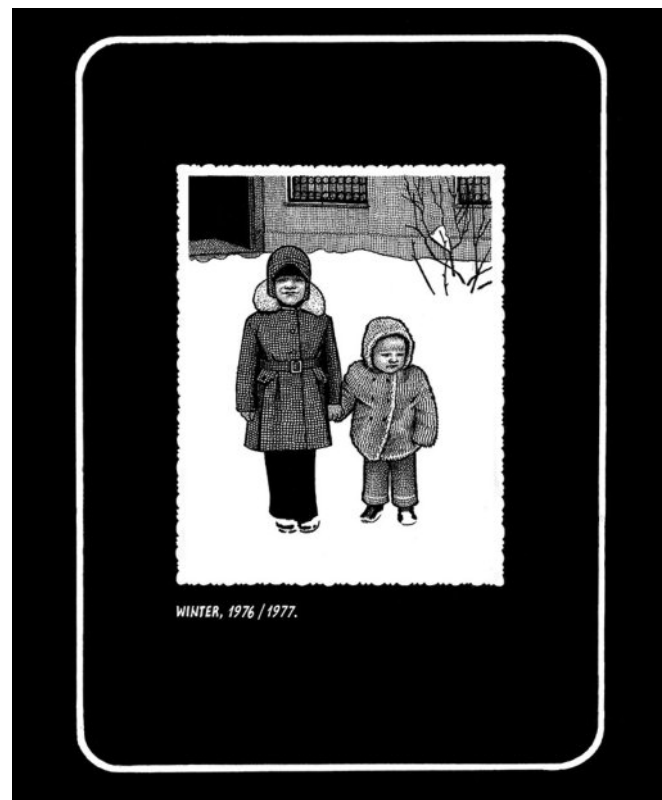
#### References:

Bunjevac, Nina. *Fatherland*. Picador: 2012

Chute, Hillary. *Disaster Drawn*. Harvard UP: 2016.

Sontag, Susan. *Regarding the Pain of Others*. Picador: 2003.

Dunja Kovačević is an emerging critic and editor living in Winnipeg on Treaty 1 territory. She holds an MA in Cultural Studies from the University of Winnipeg, sits on the board of the North Point Douglas Women's Centre and is a co-founder of *Dear Journal*, an annual feminist print anthology.



Hundreds of readers access the MAWA newsletter in paper and electronic form. They are waiting to hear from you! Whether you are interested in critical writing but have never given it a whirl, or are a seasoned pro who is passionate about art, ideas and writing and are looking for a platform, please submit a 50-word synopsis describing what you would like to write about to Shawna at [dempsey@mawa.ca](mailto:dempsey@mawa.ca). Anyone can submit a proposal, of all genders and all experience levels. Priority will be given to MAWA members, emerging writers and marginalized voices. Keep in mind that the newsletter comes out quarterly, so texts need to be idea-focused rather than time-specific or event-oriented. Note we don't print pieces that focus entirely on male-identified artists. Critical writing for the MAWA newsletter is a paid opportunity (\$300).

## MAWA Artists in Residence

Huge thanks to jurors Leslie Supnet, Heather Martins-Remple and Elise Dawson who have selected the 2019 MAWA Artists in Residence. There were over 75 applications from 15 countries, so it was a big job. Stay tuned for further information regarding artist talks by the five exciting artists they have selected. Each will spend 2-4 weeks at MAWA in the year to come.

As well as this program, which is open to national and international women artists at all stages of their careers, MAWA offers the Urban Retreat for rural women artists from Manitoba, Saskatchewan and Northwestern Ontario. In October, artist Audrey Lute from Gilbert Plains, 25 minutes outside of Dauphin, will be in residence at MAWA as part of this program.

In November-December, 2018, Winnipeg artist Suzie Smith will be in residence at ArtCenter/South Florida. ArtCenter/South Florida is undergoing some changes and has suspended this Winnipeg/Miami exchange program for 2019, but hopefully this opportunity will be back in 2020. In the meantime, MAWA is in discussions with other residencies regarding possible collaboration. Do you have a contact with a residency organization with whom you think MAWA could exchange? If so, please let Shawna know at [dempsey@mawa.ca](mailto:dempsey@mawa.ca). As well as welcoming the world to MAWA, MAWA endeavours to promote the careers of local artists through programs such as this.



Artist-in-Residence Vickie Pierre, MAWA's guest resident from the exchange with ArtCenter/South Florida, poses with a *Resilience* poster, July 2018



## Janet Morton

Friday, October 12, 2018, 5:30pm at MAWA



Janet Morton is best known for *Cozy*, a sculptural installation that completely covered a functional home on Toronto Island with 800 off-white sweaters. The piece evolved out of thoughts regarding home and homelessness and reflected her feminist interest in textiles, the production of which is traditionally female and overlooked as a valid form of art.

That iconic work is a fraction of her oeuvre.

Janet Morton has exhibited internationally since 1992 and can be found in collections including that of the National Gallery of Canada. Her work playfully and critically examines our relationship to the natural world and everyday objects, using knitting and sewing symbolically as blatant, low-tech metaphors. By working with stereotypically domestic techniques and recycled materials, Morton explores issues of consumption and how value is assigned to objects and time. Morton lives in Guelph, Ontario and is represented by Paul Petro Contemporary Art in Toronto.

## Gender Matters

The Wendy Wersch Memorial Lecture  
with Leesa Streifler

Sunday, October 21, 2018, 2pm at Cinematheque, 100 Arthur St.



How does our gendered subject-position frame our work and careers? For almost four decades, Leesa Streifler's practice has critically examined gender politics, fearlessly presenting the suffering incurred by contemporary gender roles and presenting images in opposition to rigid social norms. Leesa Streifler will reflect on her artistic development through the lens of gender, beginning with her developmental years in Winnipeg, through her graduate

studies in New York, to a three-decade career in teaching and exhibiting. How does gender function in art?

Leesa Streifler was born and raised in Winnipeg, receiving a BFA Honours from the University of Manitoba in 1980. She then moved to New York and received an MFA from Hunter College. In 1986, Streifler accepted a teaching position in the Department of Visual Arts at the University of Regina, where she currently teaches painting and drawing at the undergraduate and graduate levels. Her practice focuses on contemporary explorations in painting, drawing, text and photography. Streifler is known for her feminist work investigating the impact of social and cultural beliefs and practices on feminine identity. Additionally, her work addresses topics including interspecies communication, familial relationships and aging. She has exhibited throughout Canada, and her work is included in major public collections including the Canada Council Art Bank and the National Gallery of Canada. She is currently exhibiting in *Not the Camera, But the Filing Cabinet: Performative Body Archives in Contemporary Art*, September 13 - November 24, 2018 at Gallery 1C03, curated by Noor Bhangu.

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



Janet Morton, *Linden in Lace*, 2003



Leesa Streifler, *Her House*, acrylic on canvas, 2010



## Essentials of Mentorship

with Shawna Dempsey and Adriana Alarcón

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

\$50

Registration and payment deadline: Friday, September 7 at 4pm

[mawa.ca/workshops/mentorship-workshops](http://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 over the past 34 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 Outreach and Program Coordinator Adriana Alarcón leads MAWA's Foundation Mentorship Program.



Workshop participant Jessie Turner explores the many roles a mentor can fulfill, September 2017

## Master Class with Janet Morton

*Sponsored by Johnston Group*

Friday, October 12, 5:30-6:30pm (artist talk) and Saturday and

Sunday, October 13 and 14, 2018, 10am-4pm at MAWA

Application deadline: Wednesday, October 3, 2018, at 3pm

\$75 for women MAWA members

In this Master Class, Janet Morton will explore meaning-making and object-making with fibre and will share her insights in balancing a creative practice and life. Art-making is often a messy, tangled-up pursuit.

The two-day intensive will include hands-on, idea-generating activities, presentations and discussions. The group of selected participants will engage with textile-based materials and techniques, found objects and drawing, in individual and collaborative making.

Morton is interested in:

- a) shifting thinking and making by simultaneously simplifying and "complexifying"
- b) making work that is deeply personal, but allows and invites connection/generosity
- c) cultivating wonder and being okay with not knowing, even when Google is mere seconds away
- d) continuing to be playful and curious

For more information about Morton, see page 15.

Email applications to [programs@mawa.ca](mailto:programs@mawa.ca) and put "Master Class 2018" in the subject heading. Please email a single pdf document labelled with your name and Master Class (i.e. Jane Doe Master Class). It should contain:

- a one-paragraph description of what you make and the ideas that drive your work
- a line or two about why you would like to participate in the Master Class
- 5 images of your artwork with caption information

If you are not already a MAWA member, go to <https://mawa.ca/membership>. Membership is \$30/year or \$15 for those with low income.



Janet Morton, *Strange Music*, fibre performance, 2012



## Human Animal MAWA Members' Exhibition

Opening party: Friday, September 7, 2018, 6-9pm at MAWA

Closing party: Saturday, September 29, 2018, 8-11pm (Nuit Blanche) at MAWA

The distinction between human and animal is debatable. We now know we are not the only species to use tools or to have rituals. What do we have in common with our animal cousins? Where do we diverge? What is our relationship to other species? How do we express our animal-ness? Please join MAWA for *Human Animal*, a members' exhibit featuring one artwork by every MAWA member who chooses to participate, on the theme of the creatures (including ourselves) who

inhabit this planet.

*Human Animal* will open on the First Friday in September and grace MAWA's walls until Nuit Blanche at the end of the month. This is also an opportunity to take a human animal home! Members are invited to sell their work with all proceeds going to the artist. Prices will be posted.

## FemFest Opening Cabaret

Saturday, September 15, 2018, 7pm at the Asper Centre for Theatre and Film, 400 Colony St.

We are honoured that Sarasvati has once again invited MAWA to showcase the work of one of our members at the opening cabaret of FemFest. (MAWA and Sarasvati Productions are the only two arts organizations in Winnipeg dedicated to women, so we have a lot in common!) This year, the artwork of recent Foundation Mentorship Program graduate Sue Hoang will be featured.

FemFest is a fabulous opportunity to see performance works by women artists from across Canada. The festival runs September 15-22 at the Asper Centre for Theatre and Film, University of Winnipeg.



Sue Hoang meeting with Winnipeg Art Gallery curator Jaimie Isaac at *Tough Love*, April 2018

## Artist Teachers Group Exhibition: *On the Verge*

Opening party Friday, November 2, 2018, 6-9pm at MAWA

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

In this year's annual group exhibit, *On the Verge*, the MAWA Artist Teachers explore the tension between boundaries and freedom. In an increasingly complex world, how do we search for that elusive (and likely fleeting) balance between control and chaos? Between order and pandemonium? Between harmony and anarchy? How do we navigate social, psychological and physical confines to discover a happy medium? Join the Artist Teachers on November 2nd to see works that will test limits, dance in the margins, push through barriers, tiptoe on the periphery and play with being on the edge.

The Artist Teachers Group consists of woman-identified and non-binary artist-educators who come together for professional development *as artists*. For more information, see page 6 or go to [mawaartistteachers.weebly.com](http://mawaartistteachers.weebly.com).



Last year's Artist Teachers' exhibition, *Extensions*, with the work of Dawn Knight in the background, November 2017

### Thank you to our recent donors. We really appreciate your support!

Anonymous, Pauline Braun, Willy Carleton, Barbara Cosman, Shawna Dempsey, Cliff Eyland, David and Diane Johnston in honour of Briony Haig's birthday, Verna McLean, Hope Smith, Jeni Wykes in honour of Briony Haig's birthday, Iris Yudai and Cheryl Zubrack in honour of Briony Haig's birthday

#### Mentoring Artists for Women's Art

encourages and supports the intellectual and creative development of women in the visual arts by providing an ongoing forum for education and critical dialogue.

#### Mentoring Artists for Women's Art

encourage et appuie le développement intellectuel et créatif des femmes impliquées dans les arts visuels en mettant à leur disposition un forum continu qui vise l'éducation et le dialogue critique.

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## SEPTEMBER

Fri, Sept 7 noon-1pm	<b>First Friday Lecture</b> Nadia Kurd (Thunder Bay): “Rethinking the Mosque through Art”
Fri, Sept 7, 6-9pm	<b>Human Animal Members’ Show Opening</b>
Sat, Sept 8, 1-4pm	<b>Mentorship Essentials Workshop</b> Shawna Dempsey and Adriana Alarcón
Tues, Sept 11, 6:30-8pm	<b>Desire Change Reading Group</b>
Wed, Sept 12, 6:30-9pm	<b>Artist Mothers at MAWA</b> Allison Moore: Goal Setting
Sat, Sept 15, 1-3pm	<b>Young Feminists of Colour Round Table</b> Ayqa Khan (NYC)
Sat, Sept 15, 7pm	<b>artwork at FemFest Opening Cabaret</b> at the Asper Centre, U of W, 400 Colony St.
Tues, Sept 18, 6:30-9pm	<b>Artist Teachers Group</b>
Wed, Sept 19, 7-9:30pm	<b>Artist Boot Camp</b> Hannah Doucet: “First-Time Grant Writing”
Thurs, Sept 20, 7-9pm	<b>Indigenous Feminisms</b>
Mon, Sept 24, Oct 22, Nov 19 and Dec 17 6-9pm	<b>Moccasins</b> Carole Fréchette
Tues, Sept 25, 7-9:30pm	<b>Figure Drawing</b>
Thurs, Sept 27, 4pm	RAMP application deadline
Thurs, Sept 27, 6:30-8pm	<b>Theory and Beer</b> Helga Jakobson: “The Art of Living on a Damaged Planet” at the Legion, 227 McDermot Ave.
Sat, Sept 29, 8-11pm	<b>Human Animal Members’ Show Closing</b> (Nuit Blanche)

## OCTOBER

Mon, Oct 1 6:30-8:30pm	<b>Cross-Cultural Beading Group</b>
Tues, Oct 2, 6:30-9pm	<b>Artist Teachers Group</b>
Wed, Oct 3, 6:30-9pm	<b>Artist Mothers at MAWA</b> Sandra Brown: Mixed Media Paintings
Fri, Oct 5, noon-1pm	<b>First Friday Lecture</b> Sharon Alward: “An Incomplete History of Feminist Performance Art”
Tues, Oct 9, 6:30-8pm	<b>Desire Change Reading Group</b>
Wed, Oct 10, 7-9pm	<b>Annual General Meeting and Town Hall</b>
Fri, Oct 12, 5:30-6:30pm	<b>Artist Talk</b> Janet Morton (Guelph)
Sat, Sun, Oct 13, 14, 10am-4pm	<b>Master Class in Fibre</b> by application Janet Morton (Guelph)
Mon, Oct 15, 6:30-8:30pm	<b>Cross-Cultural Beading Group</b> guest Marilyn Dykstra (appliqué beading)

Wed, Oct 17, 7-9:30pm	<b>Artist Boot Camp</b> Synonym Art Consultation: “Exhibiting in Unconventional Spaces”
Thurs, Oct 18, 7-9pm	<b>Indigenous Feminisms</b> location TBA
Sun, Oct 21, 2pm	<b>Wendy Wersch Memorial Lecture</b> Leesa Streifler (Regina): “Gender Matters” at Cinematheque, 100 Arthur St.
Tues, Oct 23, 7-9:30pm	<b>Figure Drawing</b>
Wed, Oct 24 6:30-9:30pm	<b>Tough Love</b> Amber Andersen (Estevan Art Gallery and Museum)
Thurs, Fri, Oct 25, 26	<b>Studio Visits</b> by application Amber Andersen (Estevan Art Gallery and Museum)
Thurs, Oct 25, 6:30-8pm	<b>Theory and Beer</b> Christine Brouzes: “#metoo in Art” at the Legion, 227 McDermot Ave.
Mon, Oct 29 6:30-8:30pm	<b>Cross-Cultural Beading Group</b>

## NOVEMBER

Fri, Nov 2, noon-1pm	<b>First Friday Lecture</b> crys cole: “Women in Sound Art”
Fri, Nov 2, 6-9pm	<b>Artist Teachers Exhibition Opening</b> <i>On the Verge</i>
Tues, Nov 6, 6:30-10pm	<b>Fall Supper Fundraiser</b> <i>Circus!</i> at X-Cues, 551 Sargent Ave.
Wed, Nov 7, 6:30-9pm	<b>Artist Mothers at MAWA</b> <i>One-a-Day Bash</i> group critique
Thurs, Nov 8, 7-9:30pm	<b>Artist Boot Camp</b> Johanna Pootenaar: “Hanging Artwork”
Mon, Nov 12 6:30-8:30pm	<b>Cross-Cultural Beading group</b> guest Grace Ogunniyi (Nigerian beading)
Tues, Nov 13, 6:30-8pm	<b>Desire Change Reading Group</b>
Thurs, Nov 15, 7-9pm	<b>Indigenous Feminisms</b>
Sat, Nov 17, 1-4pm	<b>Crafternoon</b> Olesya Hlibka and Ganna Glibka: Gerdan (Ukrainian loom beading)
Tues, Nov 20, 7-9:30pm	<b>Figure Drawing</b>
Thurs, Nov 22 7-9:30 pm	<b>Artist Boot Camp</b> hannah_g: “Contextualizing Your Artwork”
Mon, Nov 26 6:30-8:30pm	<b>Cross-Cultural Beading group</b>
Thurs, Nov 29, 6:30-8pm	<b>Theory and Beer</b> Kae Sasaki: “Traditional Japanese Aesthetics” at the Legion, 227 McDermot Ave.