



Foundation Mentorship Program mentees Kelly-Jo Dorvault, Willy Carleton and Janet Shaw-Russell (left to right) hang their artwork for the year-end showcase, September 2011

Advocacy

I'm a MAWA Member and I Vote

Lately there has been great celebration at the return of the Jets NHL team to Winnipeg. They are a fabulous, unifying symbol for civic pride and are providing a much-needed economic boost. And yet, the outpouring of love for our once long-lost team does inspire twinges of jealousy. If only the arts, which have been here all along, could inspire such publicity and public displays of affection. Perhaps we take the cultural smorgasbord that is Winnipeg for granted. Our city is truly a cultural hotbed. According to the Winnipeg Arts Council's recent economic impact study, the creative industries in our town employ over 25,000 people or 6.3% of the population, and are responsible for almost \$1 billion in economic activity each year. Without the 6,272 cultural events that take place in our city each year, Winnipeg would be a much poorer place, in all respects. Imagine, no Folk Fest. No Ballet in the Park. No Folklorama. No MAWA!

The Winnipeg Arts Council has followed up its initial report, "Ticket to the Future", with a set of recommendations that builds

upon our strengths as a community. Winnipeg IS a city of the arts, even though at present the arts receive only 0.5% of the civic budget. In fact, arts funding per capita in Winnipeg has actually decreased since 2006.

"Ticket to the Future Phase 2" asks, "What if the arts were given more support? What could we achieve as a society?" And the answers, reinforced by hard research, are overwhelmingly positive.

To achieve healthier communities, a more robust economy, and greater pride in our city, the report recommends that the City double its investment in the arts. That may sound like a lot, but it would only increase arts funding to 1% of the annual budget or \$1 per Winnipegger per month. This added investment would not only sustain existing art organizations like MAWA, but it would also create room for new, up-and-coming initiatives... the MAWAs of the future!

Politicians will only support such an increase if they know that their political futures depend upon it; they will not act unless they know that it is of the utmost importance to you, their constituent. So maybe it is time to make your voice heard.

If every MAWA member makes a New Year's resolution to write the mayor and their city councilor in January, it will coincide nicely with City budget debates. Remind them that every dollar of municipal funding for the arts attracts another \$18.23 from other levels of government and the private sector. Wow them with the fact that 39,000 Winnipeggers contribute over 1.6 million hours of volunteer labour every year to the arts in our city. Or perhaps more importantly, tell them what art means to you. Tell them, in your own words and from your own experience, why art matters.

And then let's build a more creative city!

— Shawna Dempsey and Dana Kletke, Co-Executive Directors

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Thatcher and Reagan, best of chums. Source: dailymail.co.uk (photographer uncredited)



Border Crossings, 29 years in print and going strong!



Caroline Dukes, *Ball on a Field around Noon*, acrylic on canvas, 66" x 66", 2003

What's up with the neoliberalization of culture? ... And why does it matter even if you consider your practice apolitical?

with Milena Placentile

Friday, December 2, 2011, noon-1 pm at MAWA

As the public sphere shrinks to become little more than a place for commercial transaction, governments cutting cultural funding and other public benefits recommend corporate sponsorship instead. What motivated this transformation? What is at stake when we agree to frame our work according to economic outcomes? How can we keep an eye on the big picture?

Milena Placentile is a curator, writer and researcher concerned with socially and politically motivated artistic practices, audience experience and cultural policy. After time spent as a guest researcher at Konstfack University College of Art, Craft and Design in Stockholm, she is now working on a resource for activist artists and their allies.

Starting Your Own Magazine with Meeka Walsh

Friday, February 3, 2012, noon-1 pm at MAWA

Meeka Walsh will begin with an examination of the sanity and soundness of the desire to undertake such a project. (Why would anyone want to start a magazine?) She will then move on to the subject of passion necessary to start, and more significantly, sustain such an endeavour. Practical instruction will follow.

Meeka Walsh is the editor of *Border Crossings* magazine. She has contributed essays to a number of catalogues published in Canada and the United States and most recently to the *My Winnipeg* exhibition catalogue for La maison rouge in Paris. She has served on the Board of the National Gallery of Canada and is on the Board of Plug In ICA. In 2007 she received an award from the RCA for her contribution to the visual arts in Canada.

Feminist Art: becoming a historical object with Claudine Majzels

Friday, March 2, 2012, noon-1 pm at MAWA

What would a history of feminist art look like? When did it start? Is it over? Is feminist art a thing of the past? Another "ism" or historical style? Has a new canon of feminist art been established alongside the old hegemony of art history? Has feminist art been co-opted into the old structures of patriarchy? Claudine Majzels will begin to explore these questions and lead what will surely be a rousing discussion!

Claudine Majzels (Ph.D.) teaches Art History at the University of Winnipeg where she has created new courses on feminist art, Aboriginal arts and craft, and a seminar on "The Body in the Visual Arts" as part of the new MA program in Cultural Studies: Curatorial Practices at the U of W. Her publications include studies of 17th century Dutch Mennonite women artists and Winnipeg artist Caroline Dukes.

Huma Mulji

Artist Talk

Tuesday, January 17, 2012, 7 pm at MAWA
Free! Open to all

Master Class

Tuesday, January 17, 2012 –
Saturday, January 21, 2012, inclusive
Cost: \$75
Application deadline:
Friday, December 9, 2011, at 4 pm

MAWA is proud to announce that, with the assistance of the Canada Council Visiting Artist Program, world-renowned interdisciplinary artist Huma Mulji will be coming to Winnipeg in January. Here's what Wikipedia has to say about her:

"Huma Mulji's work has moved more and more towards looking at the absurdities of a post-colonial society in transition, taking on board the visual and cultural overlaps of language, image and taste, that create the most fantastic collisions. She describes the time we live in as moving at a remarkable speed. In regard to Pakistan, Mulji refers to the experience of "living 200 years in the past and 30 years in the future all at once". She is interested in looking at this phenomenon with humor, to recognize the irony of it, formally and conceptually. Rather than dwell on and follow existing theoretical issues of living and working in a post-colonial nation and applying those stagnant studies to a lived existence, she examines the pace of cultural change through her artwork. Mulji's sculptural works respond to the possibilities of making things in Pakistan, and embrace low-tech methods of "making", together with materials and forms that come from another time, and that are "imported", "newly discovered" or "re-appropriated". For example the work *Arabian Delight* is a low-tech taxidermy camel, stuffed in a suitcase. It plays with ideas of travel, transition, and of mental and physical movement, combined with an old world symbol of the camel, forced into the suitcase, looking formally uncomfortable, but nonetheless happy. This particular work also examines the relationship between Pakistan and the Gulf States and the manipulation of the Governments of Pakistan, the "Arabisation" of the country, for years, towards all but wiping out a "south Asian" identity, to replace it with a "Muslim" identity. For Mulji, this in itself is forced, unnatural, and disagreeable. However, she also approaches this problem from the angle of someone living

within it: therefore looking at it with humor, and recognizing the absurd results of the situation, in daily life, and through interactions with each other, and the world."

Intrigued? Don't miss her artist talk! And if you'd like more, Huma will be teaching a 5-day intensive master class for mid-career and established women artists. Discussion topics will include challenges of large-scale sculpture, issues of cross-cultural representation and perils of navigating the international art world. She will also conduct studio visits with participants and provide detailed, constructive feedback.

Enrollment in the master class will be limited to 4-6 artists, chosen by Huma in consultation with the MAWA staff. Meeting times will be determined with the participants.

Huma Mulji was born in Karachi, Pakistan in 1970. She completed her Bachelors in Fine Art from the Indus Valley School of Art and Architecture in 1995, and an MFA at Donau-Universität Krems, Austria, in 2010. Mulji's participation in recent selected exhibitions includes *Hanging Fire: Contemporary Art from Pakistan* at the Asia Society, NY, *Half-Life* at the Zahoor ul Akhlaq Gallery, Lahore, *Farewell to Post Colonialism* at the Third Guangzhou Triennial, Guangdong Museum of Art, China, *Sub-Contingent* at the Fondazione Sandretto Re Rauburg, Torino, Italy, and *Flights of Fancy* at Royaat Gallery, Lahore, Pakistan. Mulji currently lives in Lahore, Pakistan, and teaches at the School of Visual Arts, Beaconhouse National University. She is represented by Saatchi Gallery, London.

To apply for the Master Class:

Please email us with:

- a cover letter outlining why you want to participate in this program and describing your artistic practice
- a c.v. (maximum 3 pages)
- 10 jpg images of your artwork
- an image list

Please format your on-line application so that the text documents are in pdf, doc or doc.x. Please send your images as jpgs, un-embedded, no larger than 72 dpi at 1024 x 768 pixels.

If you are not already a member, please also submit a MAWA membership form and payment. MAWA membership costs \$15 for underwaged persons and \$30 for others. Applications are due at MAWA by Friday December 9 at 4 pm. Email applications to programs@mawa.ca and put "Master Class" in the subject heading. Note, places are limited.

Successful applicants will be charged \$75 for the program. Specific meeting times will be decided by the group.



Huma Mulji, *Her Suburban Dream*, taxidermy buffalo, metal rods, duco paint, welded sheet metal, cotton wool, 142" x 37" x 36", 2009

Illustration: Bringing your Art to Market

with Karen Hibbard

Wednesday, December 7, 2011, 7-9:30 pm at MAWA

Free for MAWA and ACI members;

\$10 for non-members; open to all

No need to register... just show up!

Co-sponsored by Arts and Cultural Industries Association of Manitoba



Whether you work with traditional or digital technologies or not, there is room for your illustrations in the marketplace! This workshop will introduce you to the art of visual storytelling and help you navigate the world of professional illustration. Discover an alternative way to earn income from your art.

Karen Hibbard is a free-lance illustrator/art educator and contemporary artist with experience working in the print, multi-media, film and animation industries. She has completed children's picture books with Planète Rebelle, created editorial illustrations for magazines and been hired as the illustrator for animation teams, film projects, and multimedia presentations.



Karen Hibbard, sample music festival poster, 2011



Installing Your Work with Patricia Bovey

Wednesday, February 8, 2012, 7-9 pm at MAWA

Free for MAWA and ACI members; \$10 for non-members; open to all

No need to register... just show up!

Co-sponsored by Arts and Cultural Industries Association of Manitoba

You've made it, now how do you hang it? Light it? Space it on a wall? Pat Bovey takes participants through the brass tacks (and nails and magnets and hanging wire!) of the installation process. This workshop is a must for anyone mounting their own exhibition in community-based or unconventional spaces. Professional installation makes your work look better... find out how!

Patricia Bovey is an art historian, writer and consultant. Former director of The Winnipeg Art Gallery (1999-2004) and the Art Gallery of Greater Victoria (1980-1999), she has lectured and published widely in the fields of Canadian art and arts administration and was Adjunct Professor, School of Public Administration, University of Victoria. She also teaches at the University of Winnipeg, and was the "project lead" in establishing the Buhler Gallery at St. Boniface Hospital.



Photo by Glenn Gear

How to Apply For An Exhibition with hannah_g

Thursday, February 16, 2012, 7-9 pm at MAWA

Free for MAWA and ACI members; \$10 for non-members; open to all

No need to register... just show up!

Co-sponsored by Arts and Cultural Industries Association of Manitoba

Many exhibition centres offer an annual "call for submissions". This is an opportunity for you to pitch a body of work you would like to show. This workshop will cover the essentials of applying for an exhibition at an artist-run centre or similar gallery. Although this workshop will not guarantee you success, it will ensure that your application is clear and user-friendly: essential ingredients to success. The workshop will include choosing an appropriate centre to apply to, writing your cover letter, artist statement, and project proposal, as well as arranging your support material. It will help you to look at your application from a juror's or programmer's point of view.

hannah_g is a writer, artist and cultural worker. Narrative is at the heart of her practice, whether it is in the magic realist stories she makes in response to environments and conversations, or public space interventions created to spark dialogue about enchantment and social justice. hannah uses writing, stickering, sound, storytelling, collage, chalking, stencils and postering to this end. She has performed and exhibited in Canada, Belgium, England, Vienna and Romania.

Monthly Crafternoons are back! This series of workshops in traditional, international craft practices features instruction by women artists from around the world who are new to Canada. Crafternoons are held at MAWA the second Saturday of each month and are free and open to everyone, of all genders, ages and skill levels. Plus, materials, childcare and snacks will be provided free of charge!

MAWA recognizes that women artists come to Winnipeg from different parts of the globe, and bring distinct cultural artforms with

them. We also realize that our local visual arts community can be greatly enriched by hands-on exposure to these media. Want to incorporate traditional Mexican paper maché into your sculptural practice? Interested in learning about Bangladeshi printing traditions? This is the workshop series for you!

These workshops are free! No need to register... just show up! However, because these techniques take time, we ask that you plan on attending for the duration (1-4 pm).

Surprise Crafternoon! Stay tuned for details

Saturday, December 10, 2011, 1-4 pm at MAWA

Alebrijes: Fantastic Figures in Papier Maché

with Alejandra Noemi Diaz Roman

Saturday, January 14, 2012, 1-4 pm at MAWA



Since her youth, Alejandra has been making Alebrijes, supernatural animals and sculptures in papier maché. These forms were first created in 1930s Mexico City by Pedro Linares, based on a dream when he was ill. Today in Mexico, the Alebrijes have become known as creatures who protect people from evil spirits and sickness. Linares developed the technique to build large papier maché sculptures, which will be taught by Alejandra on a smaller scale. During the workshop she will illustrate the process and will lead each participant to use papier maché to make their own Alebrije.

Alejandra was born in Mexico City and came to Winnipeg to join her Canadian husband. Together they raise their two boys. She also teaches arts and crafts to schoolchildren in her home.

Hand-made Beads and Marbling Technique

with Susana Finkielsztein

Saturday February 11, 2012, 1-4 pm at MAWA



Susana will teach the creation of hand-made beads using polymer clay, incorporating different colors as well as a marbling technique using acrylic paint. This is a skill Susanna learned in Argentina and has employed in her professional jewelry creation.

Susana studied drawing and painting in Buenos Aires, Argentina, before coming to Winnipeg seven years ago with her husband and their two boys. Passionate as she is about arts and crafts in general, it is the design and producing of hand-made jewelry that she has made into a business. Susana sells her creations online and at Winnipeg craft sales, and is also active in her community facilitating craft projects for nursery school children.



MAWA thanks all of the funders who have made this program possible:

The Winnipeg Foundation, Manitoba Community Services Council, Assiniboine Credit Union, and The Royal Bank of Canada.

Winter Night: Night-based projections from Winnipeg, Manitoba



Irene Bindi, still from *Celestinorosapalido*, 16 mmm film, 2010

Friday, January 27, 2012, 7:30 pm at the Black Lodge

3rd floor, Artspace, 100 Arthur St.

\$8 regular admission; \$6 for MAWA, Winnipeg Film Group and Cinematheque members (with your card)

Co-presented with Cinematheque

Slide projection performances by Doreen Girard, accompanied by Slatern (Julia Ryckman), and 16mm films and projection performance by Irene Bindi accompanied by Aston Coles.

At the geographic centre of the continent, Winnipeg is a thoroughfare and point of convergence of many kinds: railway paths, bird migratory routes, and as the supernatural centre of the land for many aboriginal peoples and spiritualists. Hailing from this, the

coldest English-speaking city in the world, Doreen Girard and Irene Bindi developed Winter Night. Their similar processes develop through collections of found technology, materials and stories. Join four Winnipeg artists for a program of live music and moving images inspired by Manitoba's cold winters, grim histories and supernatural stories.

Virtual Mentorship

MAWA is developing a new program for mid-career and senior women artists. Virtual Mentorship will pair an international, established woman artist with a professional woman artist in the MAWA community. This mentorship will consist of 10 contact hours via phone, Skype, email and/or snail mail.

MAWA is seeking out various potential mentors for this program. It is our hope to develop a list of women artists who would be interested in participating as mentors, in order to create an on-going program.

Do you have a dream mentor? Let us know who she is. Do you have contact information for a great, international artist? Pass it along to us. Any input and help you can provide is greatly appreciated by MAWA. As always, we want to provide programming that serves your needs. Help us build an exciting new program!

Mentors on the Fly



New Mentor on the Fly
Jazz deMontigny

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

Get the help you need. Or if you would like to be considered as a future Mentor on the Fly, contact Shawna Dempsey at:
dempsey_millan@mawa.ca or 949-9490.

One Hundred Mile Diet and Local Art

by Marilyn Schick

The rural region's rich legacy:

Over the past six years I've enjoyed developing and providing art programs to rural high school students through a variety of venues in local communities. It all got started through an after school art club that I was asked to set up for students who otherwise had no opportunities for art making. Those who joined, almost without exception, identified with another art maker in their families, usually a grandmother. The value of this identification became very clear in that it motivated the participants to gain competence in the use of art making materials and expressive ideas. The other thing that grew increasingly clear was that their community possessed a rich legacy in visual arts.

This legacy of art making, however, faces real challenges if it is to continue:

We all know how modernization has caused the demise of small family farms, their former business centres and service communities. Small towns threaten to disappear due to work opportunities and shopping in other communities within commuting distance.

The potential end of a legacy of art making is happening alongside the pitfalls of rural urbanization in which young people have lost deep connection with nature.

Rural school populations are low compared to urban counterparts, and finite educational budgets dictate that teaching staff, meted out according to school enrolment, are too few to offer a full range of arts programming. The survival of communities and schools requires cooperation and teamwork along with robustness of body and soul. When limited programming poses the choice between physical education or art making, sports takes precedence. Art making then falls by the wayside. As one school principal explained, "It becomes the responsibility of those teachers who can be talked into giving art classes but don't have training in art education, so **there's no real art program.**"

Teachers are aware of the need for art making and they do their best to give students opportunities to do so. But because of scheduling issues, heavy workloads and limited resources, art making decreases as grade levels rise.

Regional schools take advantage of Artist in Schools instructors who enrich the school year, but these *special* guests imply that art making is a treat rather than an essential part of life.

There are a few who argue that when art making is removed from their curriculum, the loss of pleasure and developmental benefits for students can be replaced by other activities. I believe this argument is exactly true. A disposition for art and its making 'can' be replaced and forgotten! Such forgetting begins in the brains and nervous systems of adolescents when **unused neuro pathways defer to more commonly used ones.** The outcome in the instance of neglected art making is a physiological inhibition that is not easily reinstated and often mourned later by individuals. When this happens to an entire

generation of young people, a rich legacy can be lost forever, which in turn can change the fabric and course of an entire community.

The potential end of a legacy of art making is happening alongside the pitfalls of rural urbanization in which young people have lost deep connection with nature. They no longer live within walking distances to school; instead, they're bused for up to two hours a day. They no longer eat what is grown and produced at home; instead, food is transported from specialized farms and factories all across the world. In other words, they no longer grow up directly connecting to and integrating with the regional geography and seasons that have shaped their history. Many have argued that this worrisome trend of mechanization, and disconnection from the land and its seasons, is proving economically and environmentally unsustainable. This critique has given momentum to the 100 mile diet.

Geographic integration, local art and leadership:

There is great capacity in art making for integrating deep understanding of a chosen subject matter and medium. Perhaps classroom teachers, art makers and program developers can borrow from the 100-mile trend towards localization and, in turn, apply it to other integrative processes. To this end I was encouraged recently when I proposed to a high school teacher that I drive his students to a suitable landscape for our next art class. "Or perhaps we can hike about the community for a place to set up our easels". He answered, "I prefer that we don't get in a car, or even walk about the community looking for a scene to paint. I want my students to *see* their landscape just outside their classroom door." His wish articulates that he recognizes the value of his immediate geography, and is committed to sustaining a relationship to it for future generations.



Critical writing is an on-going feature of the MAWA newsletter. If you have an idea for a piece about an art issue, concept or event, please submit a 50-word synopsis/proposal in writing to Shawna at dempsey_millan@mawa.ca. A writer's fee of \$200 will be paid for each published work.

Eastman Mentorship Program Showcase

Opening Saturday, January 29, 7-9 pm at MAWA

This exhibition marks the end of the Eastern Rural Mentorship Program, a collaboration between Manitoba Arts Network and MAWA, led by mentors Jazz DeMontigny and Cam Forbes. Come toast to the

successes of the mentees Patricia Penner, Sol Desharnais, Lori Zébière and Margaret Korlak, or, if you miss the opening, pop by MAWA during regular hours until Feb. 24th.



Carolina Araneda changed up November's WAM! Wall every week!

Put your work on MAWA's WAM! Wall

The WAM! Wall provides an opportunity for MAWA members to showcase their artistry. Each month the wall features artwork on the 45"-wide "bump" of the north wall. All media are welcome. If there is something you would like to show, email Shawna at dempsey_millan@mawa.ca.

UPCOMING WAM! WALLS:

December: MAWA Mothers group, *Nurture+Neglect*

January-February: No WAM! to leave room for the Eastman Mentorship Group Showcase

March: No WAM! Wall to leave room for Over The Top madness

Holiday Party – New Date!

Friday, December 2, 1-6 pm at MAWA

So as not to conflict with the Winnipeg Arts Council's holiday fete, MAWA has moved its annual celebration of good cheer to Friday, December 2 from 1-6 pm. Stay after Milena Placentile's First Friday or pop by after work. Come one and all to eat, drink and make merry!

Holiday Hours

MAWA's last open day before the holidays will be Friday, December 16. We will reopen on Tuesday, January 3. See you in 2012!

Save the Date!

Craftstravaganza in celebration of International Women's Month

With four craftswomen TBA

Saturday, March 10, 2012, noon-4 pm at MAWA. A light lunch will be served.



Last year's Crafravaganza was fantastically fun!

New Staff!

MAWA welcomes Erna (pronounced Ana) Andersen as the new Outreach Coordinator! Erna has been working with us since September, coordinating the Crafternoon series of workshops by new Canadian women artists. Erna came to Canada from Denmark 3 years ago. Most recently, she worked at Immigrant and Refugee Community Organization of Manitoba (IRCOM) as the Community Resource Development Worker. Previously she led research projects in Afghanistan. Erna brings organizational skills, current contacts in multiple and diverse new Canadian communities, and the ability to speak six languages!

Her contract expires in January, although the Crafternoons will continue, coordinated by a Student Intern from the University of Manitoba Department of Women's and Gender Studies.

Thanks for all your hard work in realizing MAWA's dream of being more inclusive to newcomer artists, Erna!

MAWA's Library

Interested in researching local or national women artists? Or perhaps brushing up on some feminist art theory? MAWA's Resource Centre awaits you! Check out our holdings online at: <http://opac.libraryworld.com/cgi-bin/opac.pl?command=signin&libraryname=mawa%20resource%20centre>.

Note that the Resource Centre uses the Library of Congress coding system – the shelves aren't organized the way a bookstore is. However, any subject can be entered into the web link listed above, and the search engine will tell you where to find the books you might want, arranged numerically. If you want to come by and access the Resource Centre at MAWA, it is best to call Lisa and make an appointment. That way we can set you up with a computer.

MAWA Apartment

Did you know that MAWA has a beautiful studio apartment, available for rent to members for \$50/night? It is fully furnished, has a full kitchen, living/work area and can sleep up to four people. Make your own artist residency or retreat at 611 Main St! For more information, contact Lisa Wood at 949-9490 or programs@mawa.ca

Donor Spotlight



Iris Yudai. Photo by Mike Fazio

Iris Yudai is a producer at CBC Manitoba. She is also a dedicated MAWA member and one of our automated monthly donors. We recently asked her why she chooses to support Mentoring Artists for Women's Art. Here's what she had to say:

"There are so many reasons I love and support MAWA. I love the fact that it is all about creating community through art. I love that it supports women artists, through mentorships and other programming. Mostly I love the fact that every time I walk in the door of 611 Main Street, I'm greeted with a genuine smile and a warm hello. A few years ago, I was on the MAWA board and I learned so much



Erna womaning not just one, but TWO computers at MAWA!



New acquisition! From Annie Pootoogook's *Kinngait Compositions*, edited by Jan Allen, Agnes Etherington Arts Centre, Kingston, Ontario, 2011.

about Winnipeg's arts community, about running a non-profit organization and about MAWA's new 'hood. I made lifelong friendships. Those are gifts I really value, so it's a pleasure and honor for me to give back—even in a tiny way. I'm especially glad to support MAWA when I know from experience how hard the staff, board and volunteers work for every dollar that goes into MAWA's amazing programs."

And why a monthly automated donation?

"The monthly contribution makes sense for me because I'm forgetful. And I often make lame excuses for failing to donate, telling myself at tax time that I have no money to spare. When you donate a little bit every month, you don't feel a pinch! The contribution through www.canadahelps.org took me less than five minutes to set up (I've wasted far more time shopping on Etsy!). I decided to target my donation to MAWA's Legacy Fund that is matched by the Winnipeg Foundation, which means I'm making a double donation towards MAWA's future. That makes me really happy."

Thanks Iris, and thanks to all of our monthly donors! If you want to check out giving options, check out our website. There's a "Donate" button on the right-hand side that will allow you to make a one-time or monthly donation through a credit card.



Solid Gold Success!

On Thursday, November 10, MAWA was transformed into a 1970s social, and in the process raised over \$1800. Every penny will be matched one-to-one by The Winnipeg Foundation and then deposited into MAWA's Legacy Fund. Plus it was SOOOO fun! The outstanding food and some impromptu boogie-ing were unforgettable.

Huge thank you to the fabulous chefs:

Erna Andersen, Gwen Armstrong, Pauline Braun, Taylor Burgess, Karen Cornelius, Brigitte Dawson, Shawna Dempsey, Louise Duguay, Chantal Dupas, Rosemary Dzus, Rochelle Ehinger, Elvira Finnigan, Doreen Girand, Arwen Helene, Fay Jelly, Amy Karlinsky, Dana Kletke, Nora Kobrinski, Clara Kusumoto, Annette and Robert Lowe, Justin Ludwar, Chantel Mierau, Gerry Oliver, Cheryl Orr-Hood, Tracy Peters, Kerri Lynn Reeves, Karen Schlichting, Reva Stone, Tammy Sutherland, Aija Svenne, Becky Theissen, Anna Weibe and Lisa Wood

Equally heartfelt thanks to the bell-bottomed and headband wearing volunteers:

Erna Andersen, Geneva Armstrong, Gwen Armstrong, Sharon Alward, Brigit Dawson, Elise Dawson, Kelly Jo Dorvault, Elvira Finnigan, Liz Garlicki, Heather Komus, Scott Leroux, Lasha Mochen, Cheryl Orr-Hood, Kelly Ruth, Karen Schlichting, Gurpreet Sehra and Anna Weibe

Thanks Mitchell's Fabrics for donating fabric and Cheryl Orr-Hood for loaning dishes.

Thanks to the MAWA Board and Staff, the solid Solid Gold ticket sellers.

And finally, once again, we could not do it without you, our fabulous members.

Over The Top Art Auction and Cupcake Party!

Sunday, March 18, 2012, 2-5 pm
\$10 advance tickets; \$12 at the door

Don't miss the art event of the year! Loads of art and too much sugar! Want to get involved? There are so many ways you can participate: donating artwork, baking, volunteering.... Here are the answers to a few frequently asked questions.

I'M NOT A MEMBER OF MAWA. CAN I STILL DONATE ARTWORK?

Yes, MAWA gratefully welcomes donations from members and non-members alike.

WHAT KIND OF WORK DO YOU ACCEPT?

Artists are asked to donate one or two pieces of art in any media. If you want to donate artwork, email programs@mawa.ca. All proceeds go towards Mentoring Artists for Women's Art. Silent auction bidding starts at \$50.

CAN ONLY WOMEN PARTICIPATE?

No! We WELCOME ALL to participate in "Over the Top" by donating artwork and joining in the festivities! We regret we cannot accept children's work, but kids are more than welcome to munch on the cupcakes on the day of the auction (mmm, sweet sugary goodness!).

WHERE AND WHEN CAN I DROP OFF MY WORK?

We accept submissions from Tuesday, February 28 to Friday, March 2 and on Tuesday, March 6 between 10 am and 4 pm. We will also be open and accepting donations on Wednesday, March 7 between 10 am and 8 pm. Note: MAWA is closed on Sundays, Mondays and most Saturdays. Please deliver your work by 8 pm on Wednesday March 7, or we may not be able to include your work in the auction. If none of these times work for you, contact MAWA's office at 949-9490.

DO I HAVE TO SUBMIT ANYTHING WITH MY WORK?

Please fill out a MAWA contract and submit it with your artwork. This allows us to keep track of your work, hang or install according to your instructions, and title accordingly. You can fill out a contract at MAWA when you drop off your submission, or you can download a contract online from the PDF linked to our website, www.mawa.ca. When you drop off your donation, we will give you a ticket to the event (ticket has no cash value).



Fabulous volunteer tamara rae biebrich hanging Chris Reid's artwork last year

WILL I RECEIVE A TAX RECEIPT?

Only those artists whose works are sold will receive a charitable tax receipt. Charitable tax receipts will be issued for the amount the work sells for on March 18.

I'D LIKE TO VOLUNTEER TO HELP WITH MAWA OVER THE TOP. WHO DO I CONTACT?

If you'd like to help with installation, or volunteer for a number of roles on the day of the event (from greeting at the door to selling rainbow auction tickets), please contact Lisa at 949-9490 or email programs@mawa.ca with subject line "Over the Top volunteer". If you are not able to volunteer, we are also asking our members to collect new retail items for raffle donations. A charitable tax receipt will be issued to the individuals or businesses for the retail value of the donation of products (not services). If you wish to help this way, please email mawaoverthetop@gmail.com, with the subject line: "raffle donation". If you would like to make cupcakes, please email mawacupcakes@gmail.com.

WHERE CAN I BUY TICKETS?

Advance tickets are \$10 each and can be purchased at MAWA, 611 Main Street, during our regular office hours: Tuesday to Friday 10 am - 4 pm. A limited number of tickets will be available at the door for \$12. You must pay for your ticket(s) with cash or cheque. You can also purchase tickets from a MAWA board member. Note, the number of tickets is finite, so act fast to avoid disappointment! Tickets provide entry to the MAWA "Over the Top" fundraiser. You need a ticket to attend the event and bid on artwork(s). Your ticket also gets you hot coffee and plenty of cupcakes.

I'M OUT OF TOWN OR HATE CROWDS! CAN I MAKE AN ADVANCE BID?

Yes! For the first time ever, the Over The Top Art Auction will be open for preview and advance bids on Friday, March 16 from 4 - 9 pm and on Saturday, March 17 from 10 am - 4 pm. Bid early and bid high to avoid disappointment! Note, advance bids are secured with a credit card.

WHAT ELSE CAN I PURCHASE AT THE AUCTION?

We'll have a raffle with items and gift certificates donated by generous local businesses and friends. We'll also have plenty of MAWA merchandise on sale: our sassy MAWA totes and "I love MAWA" t-shirts. MAWA will have a Visa/debit machine available on the day of the event.

Hope to see you there!



Past Over The Top Committee Chair Kerri=Lynn Reeves with current OTT Committee Chair Tracy Peters

What You Missed



2011/12 Foundation Mentorship Program (FMP) mentor Amber-Dawn BearRobe (right) with mentees Dayna Danger (centre) and Willow Rector (left) at the FMP mentorship potluck party, September 2011



Scottish Artist-in-Residence Sarah Laing (right) with MAWA Program and Administrative Coordinator Lisa Wood (left) next to Sarah's drawing in the MAWA space, August 2011



Arwen Helene, MAWA's Treasurer (left), Kelsey Middleton, MAWA's Secretary (centre) and Cheryl Orr-Hood, MAWA's Vice Chair (right), led MAWA's AGM, October 2011



Parisian audio artist, Julie Rousse, after her First Friday lecture, October 2011



First meeting of the 2011/12 Foundation Mentorship Program, September 2011



The opening of the 2010/11 Foundation Mentorship Program graduate showcase, *Guided Journey*, September 2011



Readings and Creative Writing for Artist Mothers Workshop with Ariel Gordon (fifth from left) and Amy Karlinsky (right), September 2011



MAWA at the Red Road Lodge, learning mosaic techniques with Ursula Neufeld, August 2011



Lisa Stinner-Kun (seated second from right) and some of the Photography Mini-Mentorship group, October 2011



A few of the honorees (left to right): Jaime Black, Leah Decter, Teresa Burrows, Hope McIntyre and Roewan Crowe

Women Artists Honoured

In celebration of Women's History Month, the Manitoba Status of Women partnered with MAWA to honour eight women who have changed the lives of women and communities through their art and activism. Each is a passionate and gifted individual who has inspired meaningful social and political reflection, and is an outstanding role model.

MAWA is especially proud of our award-winning members: Leah Decter for visual arts; Roewan Crowe for literary arts; and Jaime Black, as an emerging multi-disciplinary artist. The other award

recipients are: Cecilia Araneda for media arts; Teresa Burrows for fine craft; Buffy Handel for dance; Ingrid D. Johnson for music; and Hope McIntyre for the performing arts.

This event, held at the Legislative Building on October 26, 2011, was hosted by the Minister Responsible for the Status of Women, Jennifer Howard. As Howard said, "The artistic women we are honouring have demonstrated how they can preserve history, reflect our world and shape the future." Way to go, women!

MAWA Co-ED Shawna Dempsey was the keynote speaker at the event. To read her speech, check out the "news" button on the mawa.ca website.

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

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Gurpreet Sehra (Admin Assistant)
Erna Andersen (Outreach Coordinator)

DESIGN Susan Chafe

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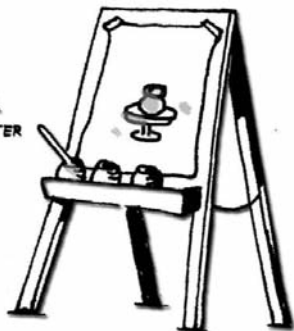
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Heads Up!



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Co-Executive Director
Dana Kletke

Outreach Coordinator
Erna Andersen

Admin Assistant
Gurpreet Sehra

DECEMBER

Friday, Dec. 2, noon-1 pm
 Friday, Dec. 2, 1-6 pm
 Wednesday, Dec. 7, 7-9:30 pm
 Saturday, Dec. 10, 1-4 pm

JANUARY

Saturday, Jan. 14, 1-4 pm
 Tuesday, Jan. 17, 7-8:30 pm
 Jan. 17-21
 Friday, Jan. 27, 7:30-9:30 pm
 Saturday, Jan. 28, 7-9 pm

FEBRUARY

Friday, Feb. 3, noon-1pm
 Wednesday, Feb. 8, 7-9 pm
 Saturday, Feb. 11, 1-4 pm
 Thursday, Feb. 16, 7-9 pm

MARCH

Friday, March 2, noon-1 pm
 Saturday, March 10, 12-4 pm
 Friday, March 16, 4-9 pm
 Saturday, March 17, 10 am – 4 pm
 Sunday, March 18, 2-5 pm

First Friday
 Milena Placentile: What's up with the neoliberalization of culture?
Holiday Party! (new date!)
Artist Bootcamp
 Karen Hibbard: Illustration
Crafternoon
 details TBA

Crafternoon
 Alejandra Diaz Roman: Alebrijes in Papier Mache
Artist Talk
 Huma Mulji (Pakistan)
Master Class
 Huma Mulji (Pakistan)
Screening and Performance
 Irene Bindi and Doreen Girard
 (3rd floor Artspace)
Opening!
 Showcase of work by Eastman Rural
 Mentorship group; runs until Feb. 24

First Friday
 Meeka Walsh: Starting Your Own Magazine
Artist Bootcamp
 Pat Bovey: Installing your Work
Crafternoon
 Susana Finkielsztein: Handmade Beads and Marbling Technique
Artist Bootcamp
 hannah_g: How to Apply for an Exhibition

First Friday
 Claudine Majzels: Feminist Art
Craftstravaganza
 4 craftswomen from around the world
Over The Top Art
 preview and advance bidding
Over The Top Art
 preview and advance bidding
Over The Top Art Auction And Cupcake Party!

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Thank you to all of our recent donors. We really appreciate your support!
 Anonymous

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