

Call for Submissions

FOUNDATION MENTORSHIP PROGRAM 08/09

September 1, 2008 to August 31, 2009

Foundation Mentorship Program



The Foundation Mentorship Program is a year-long program in which senior artists share their experience with developing artists. This non-hierarchical program is designed to help women who are visual artists develop skills and define their decision-making philosophies, and to provide access to the information, resources and support they need to realize their goals. In addition to a relationship with mentors, the program aims to provide a peer group for the mentees, from which they receive valuable critical feedback and support. Self-reliance and resourcefulness are encouraged.

Mentors meet with their mentees individually once a month, and the entire group meets monthly for critiques, discussion, gallery visits and other activities.

To Apply: Mentors select the participants based on their potential to grow within the program.

Mentors also consider their ability to work with each applicant based on mutuality of practice or concept. Students are not eligible. Your application should include the following:

- Up to 20 images on CD or other documentation of your work (audio, video, slides, etc.) along with a numbered Support Materials List including title, media, size, date completed
- Resume or CV
- A paragraph on why you are applying to the program and what you hope to achieve during the year
- Your email address, phone number, and mailing address

- Self-addressed, stamped envelope if you will not be able to pick up your materials

Drop off or mail your submission to:

Vera Lemecha, Executive Director
Mentoring Artists for Women's Art
611 Main Street
Winnipeg, Manitoba R3B 1E1

For further information contact Sacha Kopelow at 989-2318 or programs@mawa.ca.

DEADLINE: 4 PM, FRIDAY, MAY 16, 2008

Fee: The cost of the program is \$200 for one year. A deposit of \$50 is required upon acceptance into the program, the remainder to be paid by post-dated cheque. Applicants must be MAWA members. Membership forms are available on the MAWA website at www.mawa.ca.

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THE MENTORS

KC ADAMS

A graduate of Concordia University's Bachelor of Fine Arts program, KC Adams' work is inspired by socio-economic issues faced by North America's consumerist culture. Her main focus has been the investigation of the dynamic relationship between nature (the living) and technology (progression). She works in any medium she can get her hands on and that includes: sculpture, installation, drawing, painting, photography, ceramics, printmaking, kinetic art and flash animation. KC Adams has had several solo exhibitions, most recently *Cyborg Hybrids* at Modern Fuel Gallery, and the National Gallery in Ottawa. She has also been featured in numerous group exhibitions, *Cyborg Living Space II*, *The Language of Intercession* at the OBORO Gallery in Montreal, and *Cyborg Hybrids* for the exhibition *Anthem* at Carleton University in Ottawa. She maintains her own website at www.kcadams.net showcasing her work and flash art projects. She has participated in residencies at the Banff Centre, the Confederation Centre of the Arts in Charlottetown and the Annex Gallery in Winnipeg. Her *Cyborg Hybrid* series (Winnipeg and Banff) can be found in the permanent collection of the National Gallery of Canada, Ottawa. She has received several grants and awards from the Winnipeg Arts Council, the Manitoba Arts Council and the Canada Council for the Arts.



Cyborg Hybrid Leanne "POCAHONTAS" Ottawa Series, 2007 14" x 20"



Cyborg Hybrid Accessories, Digital Photograph, 2007, 15" x 20"



BONNIE MARIN

Voluptuous, mixed media, 2007, 36" x 24" x 12"

Bonnie Marin is a visual artist with a Bachelor of Fine Arts from the University of Manitoba. She has received local, national and international recognition for works in sculpture, painting, bookworks, and collage. Her work is primarily influenced by pop art and surrealism. Marin's liberal use of humour is an important strategy for addressing serious themes such as mortality, sexuality, religion, homophobia, family, and vulnerability. Her work often attempts to uncover the dark underside of these issues. Bonnie Marin most recently exhibited work in *UNLEARN*, at Plug In ICA, *Bug City* at the Winnipeg Art Gallery, *In Your Dreams* (touring Canada, Germany and Australia) and *The Subconscious City* at the WAG. She has received awards from the Manitoba Arts Council and the Winnipeg Arts Council and is represented in collections across Canada and the United States.



The Nanny, collage on paper, 2007, 12" x 12"

MARY REID



Max Streicher, *Mammatus*, The Winnipeg Art Gallery, 2006. photo credit: Ernest Mayer

Mary Reid is currently the Curator of Contemporary Art and Photography at The Winnipeg Art Gallery. Her primary curatorial interests lie in Canadian modern and contemporary art as well as public sculpture, with a particular interest in the investigation of the creative process itself. Reid generally tends to be more captivated in exploring where the artistic drive comes from and the impetus of ideas. She feels it is her role as curator to act as an intermediary between the artist and the viewer, not to interpret the work represented, but to inform the gallery visitor of thoughts, ideas, processes, and questions that were considered while the work was being created, thereby providing the opportunity for viewers to experience a meaningful engagement and dialogue with what is presented before them.

Over that last three years she has curated a number of exhibitions featuring the work of Max Streicher, John McEwen, Aidan Urquhart and Don Gill. At present, she is developing survey exhibitions of the work of Winnipeg artists Caroline Dukes and Sheila Spence, which will be featured in the coming year at the WAG. Reid is also in the research phase for a large scale retrospective exhibition highlighting Wanda Koop's impressive career. This exhibition will be mounted in 2009 at the WAG and in 2011 at the National Gallery of Canada, with a national tour to follow.

In addition to exhibition coordination, Reid has project-managed and contributed essays to several catalogues and brochures which support her various projects.

In her spare time she volunteers as the President of Winnipeg Contemporary Dancers' Board of Directors. In the fall of 2007, she joined the University of Winnipeg's History Department to teach a course on art history and exhibition practice. Reid received her master's degree in Art History from York University, Toronto, in 1999.



Tamara Benoit, *Stay on the Hard Water, Somethin's Fishy*, MacLaren Art Centre

LISA WOOD



Lisa and Curt resting #1, Oil on Mylar, 2006, 10.5" X 13". Photo: Lisa Wood)

Lisa Wood is a Winnipeg artist who primarily focuses on representational painting and drawing. She received her Bachelor of Fine Arts degree from the University of Manitoba in 2002, and went on to study painting at Yale University, obtaining her Master of Fine Arts degree in 2005. Between degrees, she participated in the MAWA mentorship program, studying with Aurora Landin. Wood has been the recipient of many awards and scholarships, including Manitoba Arts Council and Winnipeg Arts Council grants to individual artists. Her work has been shown in solo and group exhibitions in Canada and the US. Wood was the Director of PLATFORM Centre for Photographic and Digital Arts from 2005 – 2007, and currently teaches Fundamentals of Drawing and Painting 1 at the University of Manitoba.



Lisa and Curt resting #2, Oil on Mylar, 2006, 10.5" X 13". Photo: Lisa Wood)

MINERVA CUEVAS

APRIL 18 TO MAY 30, 2008

Mentor in Residence 2008



Del Monte 2003 International Media Campaign. Mural painting Palais de Tokyo. Paris, France.

The starting point of Mexican artist Minerva Cuevas' work is social intervention in spaces ranging from the Internet to urban space and museums. In 1998 she founded *Mejor Vida Corp. (Better Life Corporation)*, an enterprise that provides free products and services such as international student ID cards, subway passes, lottery tickets and barcode stickers which reduce the price of food at supermarket chains. Cuevas also creates posters, billboards, and performances; with these actions Cuevas has assumed the role of both a political and artistic actor.

At the moment she is developing a series of works on the oil industry in Mexico and Social Ecology studies re-adapting early scientific and optical devices such as magic lanterns and microscopes.

Cuevas's work has been shown extensively in solo

and group exhibitions including: *Minerva Cuevas*, Van Abbemuseum, Eindhoven, Holland (2008); *Phenomena*, Kunsthalle Basel, Switzerland (2007); *On Society*, MC Kunst, Los Angeles (2007); Biennale de Lyon, France (2007); Bienal de Sao Paulo, Brazil (2006); Sharjah Biennial 7 UAE (2005); *Not Impressed by Civilization*, The Banff Centre, Canada (2005); *Populism*, Contemporary Art Centre, Vilnius. Frankfurter Kunstverein, Frankfurt; Stedelijk Museum, Amsterdam (2005); *Schwarzfahrer Are My Heroes*, DAAD Galerie, Berlin (2004); *Hardcore* Palais de Tokyo in Paris (2003); *Casino 2001 S.M.A.K.* in Gent (2001); *Da Adversidae Vivemos*, Musee d'Art Moderne de la Ville de Paris, Paris (2001); *MVC-Biotec Secession*, Vienna (2001); Biennale of Sydney (2004); Istanbul Biennial (2003); *Dream Machines*, Hayward Gallery, London (2001).



Terra Primitiva 2006 Mural Painting, Sao Paulo Biennial

The Mentor in Residence program provides an opportunity for four mid-career or senior artists to work closely with an established Canadian artist or curator for a six-week period. Mentors provide advice, support and information that contribute to the development of the Mentee's art practice. Mentors visit the Mentee's studio, discuss professional practices (such as applying for exhibitions and grants), visit exhibitions, and work to move the Mentee's art practice to the next level. Mentees meet once a week with their Mentor and once a week with the entire group. Participants graduate from this intensive program with new skills, knowledge and inspiration.

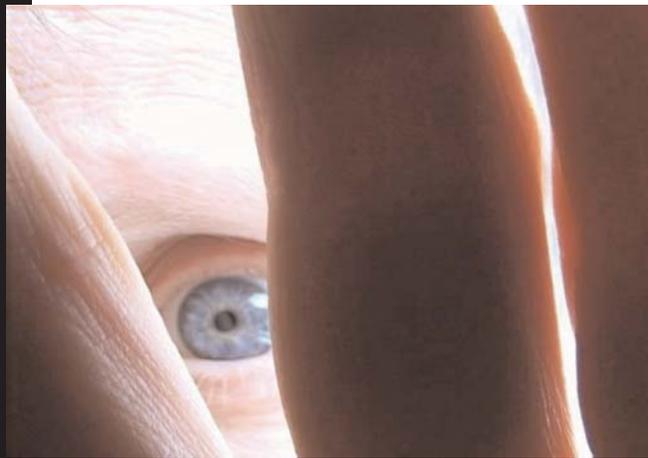
Applications must be received in the MAWA office by 4 pm, **Saturday, March 1**. No email applications. \$100 fee is payable upon acceptance into the program. Applicants are automatically considered for the Mentor in Residence Bursary, which may be awarded to one successful applicant. Participants must be MAWA members.

TO APPLY SUBMIT THE FOLLOWING

1. Up to 20 images on CD, or other documentation of your work (audio, video, slides, etc.), along with a numbered Support Materials List including: title, media, size, date completed.
2. Resumé or CV
3. Description of what you would like to work on while in the program
4. Cover letter with your phone number, address and email address
5. Self-addressed, stamped envelope for return of your materials

ERIKA MACPHERSON

FEBRUARY 16, 2 PM, 611 MAIN STREET



Video stills from *22:30, Episode 1, Countdown* work in progress

Erika MacPherson uses video and electronic media to investigate the intricate relationship of choice and chance. She locates her practice in nature, the landscape of our bodies, the physical realm of materiality, the material realm of spirit, and the potential found in dreams, lucidity, trance, transformation, and death. Her visually poetic non-fiction narratives explore the phenomenal circumstance of being human. As a community activist, Erika's artistic vision is to interpret the narrative inherent in the most profound determinants on survival - the environment as well as inter-relationships and concepts of co-creation. She explores notions of time as well as perceptions of our humanity in relationship to the natural and cultural world and the potential consequences stemming from the acceleration and compression of our lives.

Erika's pieces have screened internationally at festivals from the San Francisco Gay Lesbian to Transmediale in Berlin, Vancouver International to The Edinburgh Fringe. Erika has received numerous awards from the Winnipeg Arts Council, Manitoba Arts Council, and Canada Council for the Arts. From

Part of my long-term investigation into innovative relatedness between places of significance and moments in time is the piece I'm currently "living with", *Mysaga*. Originally *Mysaga* looked like this: my mother was going to walk the path taken by her great-grandmother when she was 16 years old across the uninhabited highlands of Iceland. I would create a cinematic document in which the protagonist tries to piece together her ancestors' untold histories. My mother, while translating the correspondence between the emigrants and their home-bound families in Iceland, had formed an image about the long-term trauma of taking leave of one's home. She believed that Icelanders living in the New World, descendants of immigrants, share a common sadness, a certain melancholic longing. Icelanders call it *heimthrá*, in thrall to home, a longing that enslaves the soul. Before she could reveal all she had gleaned from the translations she had made, my mother died. On her deathbed she revealed to me a tragic parallel tale, which I audio-taped; a second walk, one taken by my great-grandmother (the daughter of the previous story's trekker) from Saskatchewan to the Interlake of Manitoba under the very same circumstances.

During the course of research for *Mysaga*, while I toil to broaden the limiting definition of my heritage, I am being drawn more deeply toward an acceptance of the narrative of lineage: Of the speed at which a stone breathes.



Video still from *You Are Here/We Are There*, Video, 2007, 2 min.

her home in Manitoba, she also works with the stories or others: as a writer, videographer, editor and workshop facilitator. MacPherson's website can be found at www.erikamacpherson.com.

Patricia Bovey, 2007, Photo: Rory Dalziel

PATRICIA BOVEY
THE PITFALLS OF ESTATE PLANNING –
ISSUES FOR ARTISTS AND COLLECTORS TO CONSIDER
12 Noon, Friday February 1st, 611 Main Street



Many complex issues are often overlooked when planning one's estate, especially in today's changing world for art and artists. Do you have an art executor? Have you considered ongoing copyright rights? How do you want your studio work to be dealt with? Have you investigated estate tax issues; or

planned the disposition of other artists' work in your collection? Where do we turn for answers and advice? What can we learn from various real situations to avoid some of the classic problems? These and other issues, including the rights of your beneficiaries will be considered.

Patricia Bovey, Winnipeg-based art historian, writer and consultant in the arts, teaches 20th Century Canadian Art and Cultural Resource Management. Director of The Winnipeg Art Gallery (1999-2004) and the Art Gallery of Greater Victoria (1980-1999), she

has taught at the University of Winnipeg and the University of Victoria and published widely in the field of Western Canadian visual arts.

She is a member of several arts boards including the National Gallery of Canada and the University of Manitoba. Her consulting clients include the Office of the Auditor General of Canada; the Northern Plains Aboriginal Centre, City of Brandon, Sioux Valley Nation and the Manitoba Métis Federation, South-West Region; Collège Universitaire de St. Boniface; Creative Retirement; First Voice Multimedia; and St. Boniface Hospital.

She has served on the Board of the Canada Council; the Federal Task Force on National and Regional Museums; is a past Chair of the Board of Governors of Emily Carr Institute of Art and Design and the Canadian Art Museum Directors Organization.

A Fellow of the Royal Society for the Arts in the UK, her awards include the Canada 125 Medal, the Queen's Golden Jubilee Medal, Woman of Distinction for the Arts, the CMA Award of Distinguished Service and the RCA Medal.

CLAUDINE MAJZELS
HOW WOMEN CHANGED ART
12 Noon, Friday, March 7, 611 Main Street

In honour of International Women's Day a light lunch will be served.

Research and teaching in the field of Art History has been radically changed by the women's movement, by the women artists and the art historians who continue to challenge the art world and academia. MAWA's presence in Winnipeg has provided Majzels with a successful model of collectivity and proof that transformation is possible. Women artists supporting women's art is feminism in action as well as a historical force in the making of both art and theory; the concept of women mentoring women offers a path for creating community that transcends the ivory tower.

Claudine Majzels received her BA in Art History at

McGill University and her Ph.D at the University of Pennsylvania. As a Canada Council Research fellow she studied at the Warburg Institute of the University of London (UK) and was Leverhulme Fellow at Cambridge University. She has taught at the universities of St. Andrews, Edinburgh and Leicester and returned to Canada where she is an Associate Professor at the University of Winnipeg. She specializes in feminist theories of art and women artists, as well as the perception of movement and dance history. She has taught dance as well as performed and choreographed in Canada and Europe. She has two grown children and two cats.

MAWA WISHES TO THANK THE FOLLOWING FRIENDS WHO HAVE DONATED TO US SINCE NOVEMBER 2007
ALIZA AMIHUDE, PATRICIA BOVEY, ANONYMOUS, LOUISE DUGUAY, ELVIRA FINNIGAN,
CAROLYN GRAY, AMY KARLINSKY, VERA LEMECHE, REVA STONE, BRIGITTE URBEIN, TAMMY SUTHERLAND,
CAROLYNN SMALLWOOD, SACHA KOPELOW, LIZ GARLICKI AND GARLAND LAM

MARK YOUR CALENDARS!

ART BUILDING COMMUNITY SYMPOSIUM

MAY 9, 10, 11, 2008

Symposium



Minerva Cuevas,
*The Economy of the
Imaginary: Pirates and
Heroes*, 5-channel video
installation (2006)

Mentoring Artists for Women's Art invites you to attend MAWA's spring symposium – Art Building Community, May 9, 10, 11 in Winnipeg. Join us for a weekend of socially engaged art and dialogue. This interdisciplinary, multimedia weekend symposium will consist of critical and participatory discussions, workshops, video screenings, exhibitions and performances taking up the theme of “art building community.” The symposium will provide a dynamic and creative space for artists, activists, curators and cultural workers to gather with colleagues from across Canada and internationally, to share new work, and to reflect on, interrogate, and discuss the ways in which art can be, and is being mobilized to build different kinds of communities. What is the range of socially engaged art practices in community? What kinds of “communities” does art build? How does art address some of the most pressing issues of our time such as poverty, the impacts of colonization, gender and racial inequalities, and the need to develop compassionate and caring communities of belonging? How can art be used to engage the public in community issues and civic responsibilities? Sessions throughout the weekend will explore topics such as: negotiating power dynamics in a community based practice, art and the law, interventionist work within art institutions, curating community, issues of process in community engaged work and exploring the “materials” of a social practice, such as relational skills and social analysis.

The Winnipeg Foundation and the Winnipeg Arts Council have joined this project by funding new work by nine Winnipeg artists: Pat Aylesworth, Liz Garlicki,

Cheyenne Henry, Kristin Nelson, Suzi Smith, Kathryn MacKenzie, Kerri Lynn Reeves, Nicole Shimonek and Becky Thiessen. These artists will create work addressing a range of community, interventionist, cultural animation and new public genre art practices. The critically acclaimed, dynamic performance duo, Shawna Dempsey and Lorri Millan, will be performing at the symposium on Saturday night. Toronto artist, writer and activist Robin Pacific will be addressing the complications and challenges of community art practices in her plenary talk on Sunday. Her work includes community art, cultural animation and mapping, painting, multimedia, public art and installation. Joining us from Mexico City is internationally acclaimed artist Minerva Cuevas. In search of an interface to activate social change, Minerva Cuevas's work is based on interventions and political action linked to creative and artistic fields. Minerva Cuevas will be joining us at the symposium as well as creating new work while she is in Winnipeg. Join us at MAWA to launch her new work on Saturday.

This project is curated by Roewan Crowe, Academic Director of The University of Winnipeg's Institute For Women's and Gender Studies. The symposium is being generously sponsored by the Canadian International Development Agency (CIDA) through a partnership with the University of Winnipeg's Institute for Women's and Gender Studies of the Global College.

Join us in Winnipeg this spring! Watch our website and your inbox in February 2008 for details. www.mawa.ca



Sarah Crawley, *Untitled*, 2007,
Series of 11 colour photographs
27.94" x 35.56" each

Subconscious City examines the often hidden underpinnings of Winnipeg – its myths, its vacant lots, its forgotten communities, its hidden gems – revealing a complicated picture of where we live and work. An outstanding roster of 27 local artists, reflecting different media, different stages in their careers, and different points of view, will be featured in this artful expression of civic pride.

Curated by **Shawna Dempsey and Lorri Millan**, *Subconscious City* includes recent works by K.C. Adams, Keith Berens, **Eleanor Bond**, Sarah Crawley, **Leah Decter**, Richard Dyck, William Eakin, Walter

Forsberg, Noam Gonick, Richard Holden, Simon Hughes, Krisjanis Kaktins-Gorsline, Bonnie Marin, David McMillan, Jake Moore, Kristin Nelson, Grace Nickel, Freya Olafson, Linda Pearce, Matthew Rankin, Robert Sim, Scott Stephens, **Jennifer Stillwell**, Diana Thorneycroft, Rachael Tycoles, Jordan van Sewell, and David Wityk.

Join us at The Winnipeg Art Gallery, 300 Memorial Blvd., on Feb. 14 at 7:30 for the free public opening of *Subconscious City*, featuring live music by John K. Samson and Christine Fellows, and a performance by artist Freya Olafson. Love your city!

Like many great projects, ***In Your Dreams*** began with a dream to bring artists and their work from different parts of the world together. Thirty artists, ten from each country, were asked to explore their personal dream world by creating a work which would travel around the world in a small box. The dreams became the artistic link between three countries and three distinctive cultures.

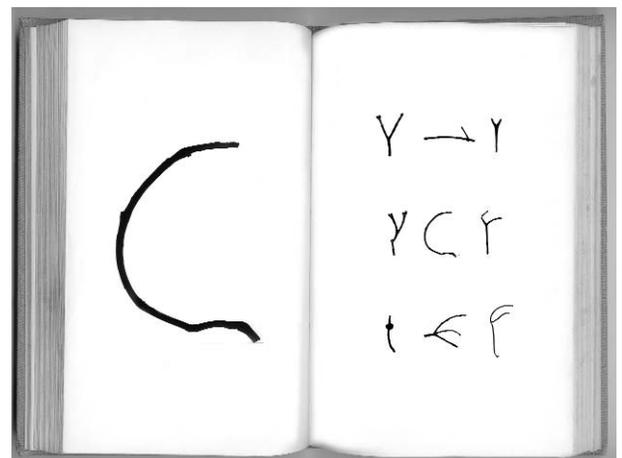
The exhibition includes ten Manitoban artists: Michael Boss, **Shirley Brown**, **Karen Cornelius**, **Agatha Doerksen**, **Barb Flemington**, **Fay Jelly**, Craig Love, **Bonnie Marin**, **Elaine Round**, and **Diana Thorneycroft**. A success when previously exhibited in Germany, *In Your Dreams* will tour in Australia April 2008 to August 2009.

The Language of Nature / La Langue de la Nature

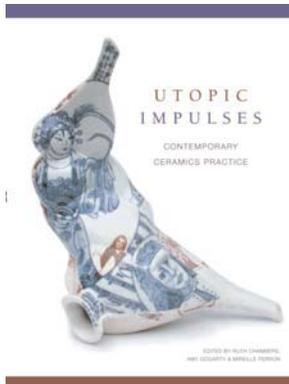
The Canadian Museum of Nature, Ottawa
February 22 – May 4, 2008

An installation of photographic work by **Susan Coolen** that explores the visual shapes, forms and groupings of nature specimens. Working with her own collections of found specimens, Coolen pursues her interests in pattern, organization, graphic forms in nature and mark-making, highlighting the impulse to "read" form, and to make visual language. This work is suggestive rather than explicit, giving pause for thought on connections between simple objects and our human urge to make meaning of, and with, what is around us in nature.

Susan Coolen, from the series *Nature Books / Book Marks*,
48" w x 36" h, 2007.



Work by **Susan Turner** is included in *A Sense of Place*, an international cross-border juried print exhibition organized by Windsor Printmaker's Forum. Jurors were Iain Baxter, artist; James Patten, Curator, Art Gallery of Windsor; and Nancy Sojka, Curator of Graphic Arts, Detroit Institute of Arts. The exhibition will travel in Ontario in spring 2008.



Sin-Ying Ho, Music, Porcelain, hand-painted cobalt pigment, computer decal transfer, terrasiligata 8 x 8 x 16", 2004

MAWA member **Mireille Perron** in collaboration with **Amy Gogarty** and **Ruth Chambers** is pleased to announce the publication of their anthology: *Utopic Impulses: Contemporary Ceramics Practice*, by Ronsdale Press.

Utopic Impulses: Contemporary Ceramics Practice brings together ten essays and twenty artist projects to explore ceramics as a socially responsible practice. By framing particular ceramics practices as "utopic impulses," this anthology envisions new and stimulating conceptions of how studio ceramics contribute to the social and political fabric of their time. The editors Ruth Chambers, Amy Gogarty and

Mireille Perron combine a wealth of experience as educators, writers and visual artists. Chambers is Associate Professor of Visual Arts/ Ceramics and Associate Dean of Fine Arts at the University of Regina. Perron teaches visual arts history, theory and studio at ACAD in Calgary. Gogarty recently relocated to Vancouver after teaching at ACAD for sixteen years. Each editor contributes a project to the anthology.

For more Information see Ronsdale Press <http://www.ronsdalepress.com/catalogue/utopic.htm>

Performance by Jennie Dolberg, Xchanges Gallery, Victoria, BC, 2006



Susan Turner, *Bartlet Avenue*, 2005/2007, 14 x 16".
Photo: Susan Turner.

Karen Cornelius will be opening *SUGAR*, a video installation in March 2008 at the Albury Regional Art Gallery in Albury City, Australia.

SUGAR is an installation about disturbed adolescent girls. It is intended to expose the tumultuous period for a girl coming of age in a sexualized and media saturated culture which puts incredible pressure on girls to measure up to a virtually unattainable standard of appearance; to be sophisticated, to use chemicals (drugs) and to be sexually active. In a society such as ours which treats women as objects and allows high rates of violence, sexual harassment and sexual assault, girls can become alienated from their developing bodies and form a distorted sense of self in their struggle to gain some power and protection while negotiating adolescence.

CANADA COUNCIL FOR THE ARTS

For more info on CCA programs:
www.canadacouncil.ca
 March 1 Deadline:
 Travel Grants to Professional Artists
 February 1 Deadline:
 Assistance to Aboriginal Curators / Culturally
 Diverse Curators for Residencies in the Visual Arts

WINNIPEG ARTS COUNCIL

For more information on WAC programs:
www.winnipegarts.ca
 Professional Development Grant Program
 No set deadline – applications are accepted at
 least one month prior to the start of the activity to
 be undertaken.

MANITOBA ARTS COUNCIL

For more info on MAC programs:
www.artscouncil.mb.ca
 Creation/Production Grants in the Visual Arts
 Deadline: February 15

Heads
Up!



FEBRUARY 1 Noon
 First Friday: **Patricia Bovey**
*The Pitfalls of Estate Planning -- Issues
 for Artists and Collectors to Consider*

FEBRUARY 15
 Deadline to submit Members' News
 for April/May Newsletter

FEBRUARY 16
 Artist Lecture: **Erika MacPherson**
 2:00 pm

MARCH 1
 Deadline to apply for
 Mentor in Residence Program

MARCH 7 Noon
 First Friday: **Claudine Majzels**
How Women Changed Art

MARCH 13
 Deadline to submit work for
 Over The Top MAWA Art Auction

MARCH 16
 Over The Top MAWA Art Auction
 and Cupcake Party
 2:00-3:00 pm

The Cancer Project, Photosensitive

Exhibition launches May 15, 2008 at
 Nathan Phillips Square, Toronto, beginning
 a two-year journey across Canada.
PhotoSensitive invites Canadians to pick up their
 cameras and join THE CANCER PROJECT. This nation-
 wide photo project brings into view cancer's disturb-
 ing toll on so many of us across the country. The
 goal is to engage Canadians in the fight against cancer
 through the faces of the people closest to us - family,
 friends, neighbours, co-workers and colleagues - and
 their stories of hope, loss and survival. We dedicate
 THE CANCER PROJECT to our dear friend June
 Callwood, who faced the disease herself while
 inspiring Canadians with her tireless devotion to so
 many vital causes.
 Be part of it. Submit a photograph. Deadline:
 February 28, 2008
 For details on how to participate, please visit
www.photosensitive.com

LA CENTRALE Galerie Powerhouse announces a
 new call for submissions. The centre's mandate
 expands on a history of feminist art practices and
 engages a broader spectrum of underrepresented
 artists and their initiatives within established art

institutions. The gallery aims to provide a platform
 for contemporary art informed by feminist and
 gender theory, as well as intercultural and
 transdisciplinary practices. Deadline: March 15,
 2008. For more information: www.lacentrale.org
 514-871-0268 / galerie@lacentrale.org

**Video Pool Media Arts Centre
 2008 / 2009 Call for Submissions
 Theme: Resistance**

Resistance is a movement, a position, an attitude,
 and a measure. It is an individual or collective response.
 It can be political, or it can relate to physical properties
 of the known universe. It concerns citizens. It concerns
 artists. It concerns that which is local as well as that
 which is global. It is about forces, agency, strategy,
 play, and subversion. It is an argument. It seeks
 change, or it fights to stay the same. It mobilizes. It
 is unconscious. It is a side effect. It is intentional and
 affirmative. Deadline: Friday, March 21, 2008. For
 more information: www.videopool.org

Gallery Lambton is seeking submissions of
 contemporary art video for a monthly First Friday
 screening event. For more information:
www.blackwatercafe.com

MAWA WELCOMES CATHY MATTES TO THE AWAM PROGRAM!

Tawnshi Kiyawow: my name is Cathy Mattes. I have been working for approximately nine years as a freelance curator and writer, focusing on working with contemporary artists of Aboriginal ancestry. I am pleased to join the MAWA team as Cultural Liaison and Outreach Coordinator, to help research and develop programming for women artists of Aboriginal ancestry. Some goals include working with an intern to mentor in the area of program coordination, community consultation, gatherings, and mentorship development. I look forward to working for, and with, you. If you have any questions, concerns, and ideas, please don't hesitate to contact me. *Merci!*

Cathy Mattes is a curator and writer with an MA in Art History from Concordia University (1998). In her curatorial practice, Mattes focuses on Aboriginal

issues and art. Examples are: *Rockstars & Wannabes* (2007, Urban Shaman Gallery & Video Pool Inc., Winnipeg); *Transcendence – KC Adams* (2006, Art Gallery of Southwestern Manitoba, Brandon); and *The Best Man – Riel Benn* (2004, Art Gallery of Southwestern Manitoba). Mattes has contributed writings to MAWA (Mentoring Artists For Women's Art), Canadian Dimension, National Museum of the American Indian, Gallery 101, and Border Crossings. Mattes was the Aboriginal Curator-in-Residence at the Winnipeg Art Gallery between 1999-2000, and the curator at the Art Gallery of Southwestern Manitoba between 2003 and 2005. She now continues to focus on contemporary Aboriginal art as a freelance curator and writer. She teaches sessionally at Brandon University, and was a MAWA Foundation Mentor in 2006-2007. She lives and works out of Sprucewoods, Manitoba.



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Current Board of Directors
 Patricia Bovey, Shirley Brown, Rhian Brynjolson, Rosanna Deerchild, Louise Duguay, Elvira Finnigan, Liz Garlicki, Amy Karlinsky, Garland Lam, Annette Lowe, Claudine Majzels, Holly Procktor, Kerri-Lynne Reeves, Catherine Toews,
 Honorary Board Members: Diane Whitehouse, Patricia Bovey

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 Cathy Mattes, Cultural Liaison and Outreach Coordinator: culturalliaison@mawa.ca 949-9490
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DESIGN Susan Chafe

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











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The Edge Artist Village and Gallery is an artist-run, non-profit organization for the arts located in the heart of Winnipeg's Downtown.

The Edge Artist Collective • affordable live / work spaces
 • studio memberships • gallery rentals

Studio Membership Full, Associate, & Patron memberships available
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