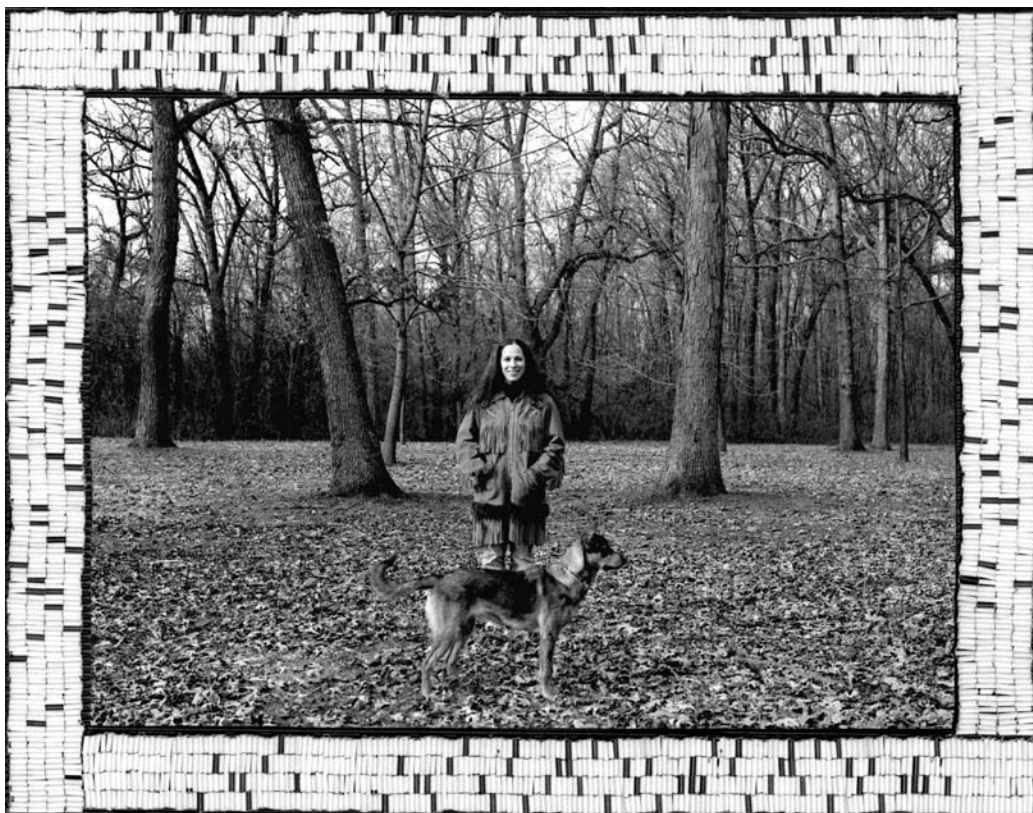


MAWA INTERNATIONAL WOMENS DAY LECTURER

## SHELLEY NIRO

7 PM . MARCH 8 . CINEMATHEQUE . 100 ARTHUR ST

Lecture



SHELLEY NIRO is a member of the Six Nations Reserve, Mohawk, Turtle Clan. Niro graduated from the Ontario College of Art and received her MFA from the University of Western Ontario. Her art practice includes painting, photography, filmmaking and beadwork. Recent exhibitions include a group show at the Cambridge Library and Art Gallery titled *G7 Revisited*,

an exhibit re-looking at the works of the Group of Seven; *The Journey*, a solo exhibition at the CN Gorman Museum, University of California, Davis; a two person exhibit, *Affinities*, with artist Rebecca Belmore, at the MacKenzie Art Gallery, Regina, Saskatchewan. Niro has just finished producing a 60-minute film, *Suite: Indian*.

Shelley Niro, *Ghosts*, 2004. Photo courtesy of the artist.

### REGISTER FOR STUDIO VISITS

Inspired by what is around her, Shelley Niro usually works from a domestic point of view. The Grand River is a source for her work, as well as cultural history, personal history. She is stimulated by the energy that surges through her when she focuses on these elements.

Shelley Niro will visit your studio to discuss your work with you. There is no fee for this program but early registration is recommended. Deadline for registration is March 3.

### MAWA STUDIO VISITS

#### THURSDAY MARCH 9

For further information or to register contact MAWA at 949-9490

### URBAN SHAMAN GALLERY

#### STUDIO VISITS

#### FRIDAY MARCH 10

For further information or to register contact KC Adams, Program and Outreach Coordinator, Urban Shaman Gallery at 942-2674

# SUSAN MULLIGAN

12 NOON - FEBRUARY 3 - 611 MAIN ST.



## BEYOND THE FRONT DESK THE RESIDENTIAL HOTEL AS HOME

The McLaren  
Hotel, Main  
Street,  
Winnipeg.  
Photo:  
Susan Mulligan

In rooms typically measuring 10 feet by 10 feet, upwards of 1,000 persons live in what are known as single room occupancy (SRO) hotels. An SRO is simply a traditional hotel that has, over the last century, become a form of affordable rental housing, while also retaining base level hotel services. In Winnipeg, the majority of SROs are located in the downtown and, in particular, are clustered along Main Street. Most persons living in these hotels do so on a month-to-month basis and pay an average of \$250 for a sparsely furnished room that may contain a bureau, bed, a few chairs and not much else. The bulk of hotels along Main Street were built in the early 1900s, and thus their size and condition reflect a colourful history that mirrors the changes to the rest of the area. Mulligan's presentation will be approached from three perspectives: the people who live in single room occupancy hotels, the physical characteristics of the hotels and the surrounding community.

SUSAN MULLIGAN joined the Institute of Urban Studies research team in 2003. She holds a Bachelor of Arts Degree (Hons.) in Political Studies from the University of Winnipeg and is completing her Master's of City Planning from the Faculty of Architecture, University of Manitoba. Her research interests include community development, sustainability, margin-alized forms of housing and the conditions of Aboriginal peoples. Mulligan has worked extensively on marginalized forms of housing and has delivered findings of her applied research in a number of settings.

**Bring your lunch, coffee provided! Everyone welcome. Admission is free.**

1 *IWD Lecture*  
SHELLEY NIRO

2-3 *first Fridays*  
SUSAN MULLIGAN  
SIGRID DAHLE

4 *workshop*  
MIREILLE PERRON

5-7  
*foundation  
mentor program*

8-9  
MEMBER'S NEWS

9 HEADS UP

10-11  
OPPORTUNITIES

11  
DIRECTOR'S MESSAGE

12-13  
ANNOUNCEMENTS

# SIGRID DAHLE

12 NOON - MARCH 3 - 611 MAIN ST.



## APPLYING FOR EXHIBITIONS

Participants will discuss the practice of applying for exhibitions, including interpreting the “Call for Submissions,” deciding where to apply, researching gallery deadlines for both regular exhibitions and special projects, and putting together an application that is compelling and clear.

SIGRID DAHLE, a graduate of the School of Art at the University of Manitoba, is an itinerant curator and art writer based in Winnipeg. Her 14-year practice meanders across disciplines and draws from sources and methodologies as diverse as fiction, installation art, local histories, museology and (object relations) psychoanalytic theory. In 2004, Dahle was the curator-in-residence at Gallery One One One, School of Art, University of Manitoba, where she developed a four-part exhibition series, *The Gothic Unconscious*, which (wildly) speculates on the relationship between Winnipeg’s traumatic social history and contemporary Manitoba art. Recently she participated in *Informal Architecture*, a seven-week residency at the Banff Centre for the Arts. Currently she is developing a multi-component curatorial project entitled *slow*, which involves the construction of model-sized exhibition boxes, a manifesto on “slow curating” and the contemplation of time wasted.

Following the lunch-hour presentation, you are invited to book a 1/2 hour consultation with Sigrid Dahle. Bring exhibition proposals or other material in progress to discuss.

**Bring your lunch, coffee provided! Everyone welcome. Admission is free.**



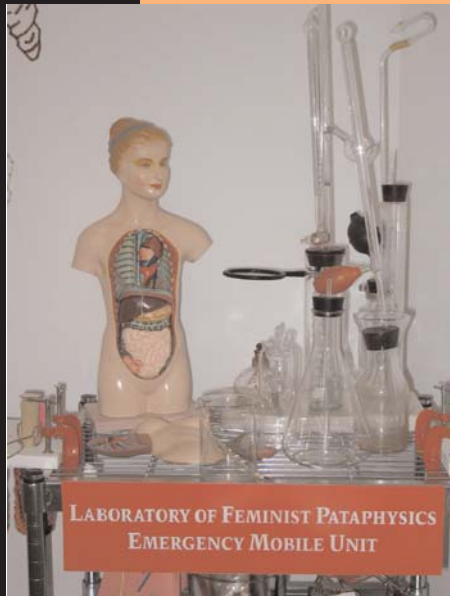
## CRITICAL ENGAGEMENT WORKSHOP

## MIREILLE PERRON

FEBRUARY 18 AND 19 . 2006 . 9 AM TO 4PM

**Critical Engagement** is a two-day immersion that will provide the conditions for thinking, discussing, writing and thinking some more. Today's art world needs critically engaged, culturally aware and socially responsible visual artists, designers and art professionals. The aim of this workshop is to support critical engagement by developing practice and skills in critical thinking and creative communication. This workshop will motivate participants to engage theoretically with their own work and encourage the production of critical discourse both in writing and in presenting visual work. Participants will also investigate their 'situated' relationship to the production of know-ledge by analyzing a few contemporary political discourses that form the context for the production and reception of culture.

Activities will include interactive workshops, readings, evaluation of presentation and writing models, and critical feedback. Questions that will be addressed include: How do we approach theory as a practical tool? What are the conditions that enable writing about visual arts? What do agonistic democracy, politics of hope or rearticulatory strategies mean?



To take full advantage of this intensive two-day workshop, participants will be asked to perform the following tasks:

**Before the workshop:**

1. Send Mireille Perron a short CV and brief description of work.
2. Read: *Democracy – Radical and Plural* and Interview with Chantal Mouffe at: <http://www.wmin.ac.uk/sshl/pdf/CSDB91.pdf>

*Hope, Passion and the New World Order: Mary Zournazi in conversation with Chantal Mouffe and Ernest Lacau*

<http://www.usyd.edu.au/contretemps/2may2001/zournazi.pdf>

**For the workshop:**

1. Prepare a 5-10 minute introduction of your work (with visuals, where appropriate).
2. Choose a critical text about contemporary visual arts, preferably Canadian, and be ready to discuss why/how it effectively communicates during an informal round table discussion/workshop.

**After the workshop:**

Maintain a relationship of critical engagement with other participants in regard to writing and presenting about visual arts (minimum one year, no maximum).

**MIREILLE PERRON** lives and works in Calgary, Alberta, where she has taught at the Alberta College of Art and Design since 1990. Perron was born and raised in Montreal, where she graduated from the University of Montréal with an MA in Art History in 1988. Since 1982, her installations have appeared in solo and group exhibitions in Canada, the United States, France, the United Kingdom and Italy.

Perron's work explores the construction and transmission of knowledge through visual representation and is informed by other fields of knowledge, including feminism, cultural studies, art histories, criticism, theory, science, medicine and communications studies. She has written more than 40 essays and reviews in various anthologies, magazines and exhibition catalogues, and two artist books. Examples of her work include: *Anecdotal Waters of the Drifting Nomad*, an artist book co-authored with Paul Woodrow; *Les Belles Ratourees/The Beautiful*

*Pranksters*, an installation at the crossroads of medical, sensual and personal imagery; *Feminists colporteur(es) et pataphysiciennes*, a feature essay in *The Culture of Community*, ed. Vera Lemecha, MAWA. Recently, her *Laboratory of Feminist Pataphysics* was featured in the 2005 Alberta Biennale of Contemporary Art, curated by Catherine Crownston and Anthony Kiendl, Edmonton Art Gallery and Walter Philips Gallery, Banff Centre.

Registration Deadline: February 11, 2006

Fee: members \$70, non-members \$100

(includes membership)

Bring your own lunch or have us bring your lunch for an extra \$10. For more information contact the MAWA office at 949-9490 or [info@mawa.ca](mailto:info@mawa.ca)

The Foundation Mentorship Program is a year-long program in which senior artists share their experience with women who are in the early stages of developing their art practices. This non-hierarchical program is designed to help female 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:** Participants are selected by the mentors 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 slides or other documentation of your work

(audio, video, cd, etc.)

- Current curriculum vitae
  - A paragraph on why you are applying to the program and what you hope to achieve during the year
  - You are encouraged to include a description of what you would like to work on during the 2006-07 year
  - Self-addressed, stamped envelope must be included
- Drop off or mail your submissions to Stacey Abramson, 611 Main Street, R3B 1E1. For further information contact Stacey at 949-9490 or info@mawa.ca.

**DEADLINE:** Applications must be received in the office by 4 pm, Friday, May 26, 2006.

**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.

## SHAWNA DEMPSEY

creates performance, film, video, books and installation with her collaborator, Lorri Millan. Throughout their practice, Dempsey and Millan have been committed to placing work in non-art spaces so they can speak to diverse audiences. They often employ humour to articulate their social justice concerns. This duo has shown extensively in venues ranging from the Istanbul Biennial to United Church conferences, from the Museum of Modern Art to women's centres in Sri Lanka. Dempsey also writes and curates, and has organized exhibitions at The New Gallery, YYY Artists' Outlet and Gallery 1C03 among others. She is currently Co-Adjunct Curator of Contemporary Art at the Winnipeg Art Gallery.



**top right:**  
Shawna Dempsey  
and Lorri Millan  
*The Thin Skin  
of Normal*,  
performance, 1993

**bottom left:**  
Shawna Dempsey  
and Lorri Millan  
*Tableau Vivant:  
Eaton's Catalogue*  
performance,  
1976, 1998 Photo:  
Lorri Millan

**bottom right:**  
*Good Citizen*  
Betty Baker, 1996,  
video, Photo: Sheila  
Spence







## BARB FLEMINGTON

began her visual arts practice in 1992, leading her towards more concentration on studio production and exhibition of her work. Much of her art education came through workshop opportunities at the Arts West summer camp program in Clear Lake, Manitoba, where she was introduced to the MAWA Foundation Advisory Program. In 1996 she participated in the Program with mentor Alison Norlen.

Over the past 12 years, Flemington has worked in mixed media with increasing use of found and collected objects. She is drawn towards things obsolete and is very interested in how the ordinary and the familiar can be used to reveal ideas and feelings that reiterate 'the wonder of it all.' Flemington is a founding member of the *Coterie of Malcontents*, a group of Southwestern Manitoba artists whose main objectives are to nurture the creative growth of artists and expose rural communities to contemporary art practice. Through involvement with both the *Coterie* and MAWA, Flemington has had the opportunity to work with several visiting professional artists, which has largely influenced her practice.

Flemington has exhibited her work in Manitoba and Ontario and has been the recipient of awards from the Manitoba Arts Council and the Canada Council for the Arts. She has over 20 years of experience teaching in Manitoba Public Schools, the Art Gallery of Southwestern Manitoba, Manitoba Artists in the Schools Program, membership on the Department of Education Art Curriculum Committee, mentoring emerging rural artists and a variety of workshop settings in Manitoba and Saskatchewan. She currently holds the position of Art Educator at the Art Gallery of South-western Manitoba and continues her art practice just south of Brandon.

## CATHERINE 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: *Lita Fontaine – Without Reservation* (2002, Winnipeg Art Gallery); *Rielisms* (2000, Winnipeg Art Gallery); *Blanket (ed)*, an exhibition and collaborative exchange between Urban Shaman Gallery and Boomalli Aboriginal Artists' Co-operative, Sydney, Australia (2001); and *The Best Man – Riel Benn* (2004, Art Gallery of Southwestern Manitoba). Mattes was an active board member of Urban Shaman Gallery for four years, and has contributed writings to MAWA, the Indian Art Centre, Winnipeg Art Gallery, *Aboriginal Voices* and *Border Crossings*. She was the curator at the Art Gallery of Southwestern Manitoba between 2003 and 2005, and now continues to focus on contemporary Aboriginal art as a freelance curator and writer. She lives and works out of Sprucewoods, Manitoba.

### above:

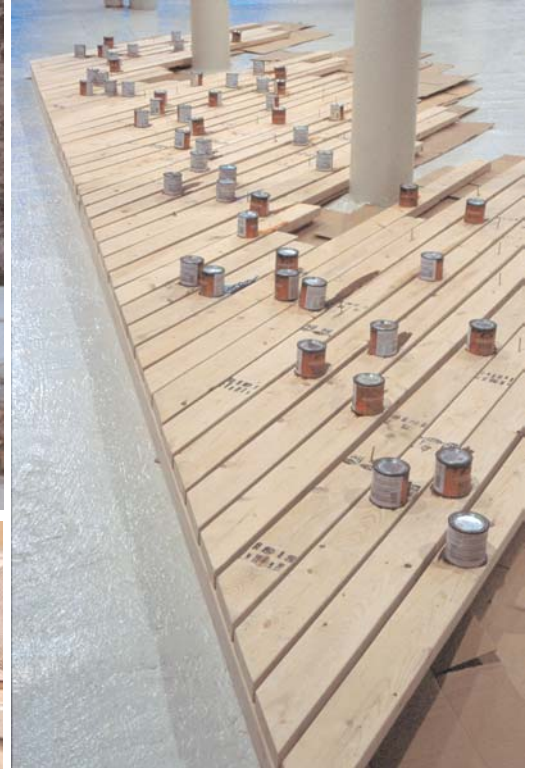
Barb Flemington,  
*In Your Dreams*, 2005.  
Photo courtesy  
the artist.

### below:

KC Adams  
*cyborg albeo pullus*  
(*cyborg chicken eggs*)  
Common name:  
*Cuborg Eggs* 2005  
*Blanket(ed)*, curator  
Catherine Mattes.  
Photo courtesy  
the artist.



# Foundation Mentorship Program



Jennifer Stillwell,  
clockwise from  
top left:  
*Bounty*, 2005.  
*Stain Slope*, 2005  
*Paint Rows*, 2005  
*Energy Stick*, 2005  
All photos  
courtesy the artist.

## JENNIFER STILLWELL

is an interdisciplinary visual artist who creates sculptures and installations from everyday items. In recent work, her production process has been considered performative. Questioning time and scale in relationship to the body, including expressions of labour and play, is a constant theme that emerges from her practice.

For example, in her work *Bale* (2000-02), she installed a living room set in a gallery, complete with everything from wallpaper to lamps. Then over a week's time, she methodically 'flattened' the room and eventually rolled all the contents of it up in the carpet it was sitting on into the form of a round bale. In another performance installation, *Paint Rows* (2004), Stillwell set up two rows of paint trays that included gradients of house paint from deep to shallow levels. She then systematically dipped each end of a series of wood boards into the paint. With the help of electric fans she waited for one dip to dry before she went on to the next tray – the process became a kind of slow motion rowing. The final result was an installation that turned the fans into the kinetic sculpture of a 'propeller,' and the series of dipped boards were arranged like a dock catching its 'wake.' In this way, Stillwell's work can be interpreted through different spaces – from the context of the art gallery to the home to the landscape.

Similarly, in *Packs* (2002) Stillwell turned a series of arm-chairs literally and figuratively inside out, taking them apart and packing each in its own seat cover. More recently, with *Bounty* (2005) she used several volunteers to unpack, unroll and tear sheets of paper towels into a snowdrift-like sculpture, making efficient use of all parts, including the plastic packaging and cardboard tubes.

Stillwell received her BFA from the University of Manitoba in 1995 and her MFA from the School of the Art Institute of Chicago in 2000. Her solo projects include *Triple Candie* (New York), *YYZ Artists' Outlet* (Toronto) and *aceartinc.* (Winnipeg). Currently she is a semi-finalist for Canada's prestigious Sobey Art Award.



*supernovas* is an exhibition featuring an explosion of artwork by the most recent crop of Winnipeg visual artists: Ian August, tamara rae biebrich, Adam Brooks, Chris Cooper, Erica Eyres, Liz Garlicki, Mike Germain, Richard Hines, Glen Johnson, Eric Lesage, Justin Ludwar, Shawna McLeod, Shaun Morin, Jennie O'Keefe, Heidi Phillips, Talia Potash, Joseph Reyes, Lynn Richardson, Paul Robles, Mélanie Rocan, Meera Margaret Singh, Cyrus Smith, Suzie Smith, Michael Stecky, Fred Thomas, Two Rocks of Stone, Adrian Williams, and Lisa Wood. These artists create thoughtful and provocative works that examine intimacy, play, and the survival of our physical and cultural environments. Curated by Lorri Millan and Shawna Dempsey. The Winnipeg Art Gallery January 27 to May 14, 2006.



Karen Cornelius, in partnership this year with Ken Segal and the Ken Segal Gallery, presents the *5th International Print Exchange and Exhibition: Year of the Dog*, at the Ken Segal Gallery, 4-433 River Avenue, from January 26 to February 11, 2006. Printmakers participating this year are from China, Japan and various parts of Canada including Nova Scotia, Prince Edward Island, Ontario, British Columbia and Winnipeg.



**Reva Stone** is artist in residence at the Surrey Art Gallery from January 2 to April 2, 2006. She will be exhibiting *Imaginal Expression*, a responsive 3D environment in the main gallery. Reva will be using the Surrey Art Gallery's TechLab as a studio space for the duration of the exhibition to develop her current project. *Exchange* combines voice and face recognition software, video capture and graphics to create a work that appears to have sentience.

**Diana Thorneycroft** exhibits in two group shows: *Faking Death* at the Jack Shainman Gallery in New York City from January 6 to February 10, 2006, and *Hand in Hand: Domestic and Creative Partnerships in the Digital Age* at the Minnesota Centre for Photography in Minneapolis from February 4 to April 2, 2006.

**Alison Norberg** exhibits new fabric works in *In Praise of Colour: earth prayers and other intercessions*. This solo exhibition will be on display from March 4 to April 8, 2006, at the Manitoba Crafts Council Exhibition Gallery, 100-214 McDermot Avenue, Winnipeg. An opening reception is scheduled for Thursday, March 9. For further information, please phone the Manitoba Crafts Council at 204-487-6114.

top to bottom

Lisa Wood  
Self-Portrait  
*Resting*  
2005

Photo courtesy  
of the artist

Mélanie Rocan  
*Untitled*  
2005

Photo courtesy  
of the artist

Gaetan  
Simmonne  
Sylvester  
*In Memory  
of Duchess*

Photo:  
Karen Cornelius





Ellen Moffat,  
*Nervouse*,  
 detail, 2005.  
 Image  
 courtesy the  
 artist

Elvira Finnigan will be conducting the *Saltwatch Experiments* in the Flux Gallery of aceartinc., 290 McDermot Avenue, from January 31 to March 19, 2006. Noon hour performances, in which found objects are immersed in a bath of dense, hot salt brine, will run daily from January 31 until February 4. The evaporation process continues and can be observed in the Flux Gallery or via a website until March 19. During this time Finnigan will experiment with web-based exhibition. Members are invited to give feedback and exchange ideas with Elvira during the project.

Mary Louise Chown will be performing two shows of storytelling and music at the Festival du Voyageur on February 18, 2006. She will be telling the remarkable true story of Marie Anne Lagimodiere. 2006 is the 200th anniversary of the arrival in Red River Country of Marie Anne Lagimodiere, the first woman to travel by voyageur canoe to the area.

Mary Louise Chown is co-director of *The Magic of One Concert Series* final three concerts of the 2005/2006 season: *The Dreamer Awakes*, February 17, 2006. Stories by Jamie Oliviero, Laura Cowie. Music by Dan Donahue, Ilena Zaramba, Laurie MacKenzie; *The Minstrel: Tales and Music of the Middle Ages*, March 17, 2006. Stories by Wayne Drury, Kate Isaac. Music by Elizabeth Goossen, harp, and Michael Cobus, krumhorn; *The House of Celebration: Stories and Music from around the World*, April 21, 2006. Stories by Tom Roche and Mary Louise Chown. Music by Papa Hijo (Hugo Torres, Illya Torres-Garner, Dave Quanbury), 8:00 pm at the Unitarian Church Hall, 603 Wellington Crescent. For information please contact Mary Louise Chown at mlchown@shaw.ca



Ellen Moffat will exhibit *Nervouse*, a multi-track abstract vocal composition that explores the aurality and visuality of sound using phonemes as linguistic sound bites, somatic rhythm and light. The work plays with language, communication, spatialization, musical composition and free-form experimentation to propose a sound and light environment of individual and social anxiety. *Nervouse* is at The New Gallery in Calgary from February 18 to March 19, 2006.

**FEBRUARY 3**

First Friday **Susan Mulligan** 12 pm, 611 Main Street

**FEBRUARY 10**

Deadline: Members' News for April/May newsletter

**FEBRUARY 11**

Deadline: Registration, Critical Engagement Workshop

**FEBRUARY 18 & 19**

Critical Engagement Workshop with **Mireille Perron**, 9 am to 4 pm, 611 Main Street

**MARCH 3**

First Friday **Sigrid Dahle** 12 pm, 611 Main Street

**MARCH 3**

Deadline: Registration for Studio Visits with **Shelley Niro**

**MARCH 8**

International Women's Day Lecture **Shelley Niro** 7 pm, Cinematheque

**MARCH 9**

MAWA Studio Visits with **Shelley Niro**

**MARCH 10**

Urban Shaman Gallery Studio Visits with **Shelley Niro**

UPCOMING GRANT DEADLINES

WINNIPEG ARTS COUNCIL

Individual Artist Grant Program  
 Deadline February 14  
 Professional Development Grant Program  
 There is no set deadline. Applications will be received throughout the year at least 1 month prior to the activity to be undertaken.

MANITOBA ARTS COUNCIL

Creation/Production Grants in the Visual Arts  
 (Visual Arts A, B, C) Deadline February 15  
 Deep Bay Artist Residency in Riding Mountain  
 National Park Deadline February 15  
 Film/Video Grants  
*Script Development* Deadline March 15  
*Project* Deadline March 15  
*Production* Deadline March 15  
 Community Connections and Access Program  
 Deadline April 1  
 Travel/Professional Development Grant  
 There is no set deadline. Applications must be received four weeks prior to the project.

CANADA COUNCIL FOR THE ARTS

MARCH 1 DEADLINES  
 Jean A. Chalmers Fund for the Crafts  
 Grants to Professional Artists – Fine Crafts  
 Grants to Film and Video Artists  
 Travel Grants to Professional Visual Artists including Artists in Photography, Fine Craft and Architecture, and Independent Critics and Curators  
 Assistance to Practitioners, Critics and Curators of Architecture  
 Grants to New Media and Audio Artists Research and Production Grants

APRIL 1 DEADLINES  
 International Residencies Program in Visual Arts  
 Aboriginal Media Arts Program  
 Canada Council for the Arts/Natural Sciences and Engineering Research Council New Media Initiative  
 Deadline April 15

CALLS FOR SUBMISSIONS

GIBRALTAR POINT INTERNATIONAL ARTIST RESIDENCY PROGRAM

Artscape is currently accepting applications for the seventh term of the Gibraltar Point International Artist Residency Program, taking place May 19 to June 17, 2006, on Toronto Island. This residency transcends political, aesthetic and geographic boundaries, welcomes diversity, and provides a spawning ground for unique cultural alliances. Emerging, mid-career and established professional artists are invited to apply. The program is

open to Canadian and international artists who are engaged in the research, development or creation of work. Participants in the residency program receive accommodation, a private work studio and all meals at no cost. Travel and material costs are the responsibility of participating artists. For further information please visit Artscape's website at <http://www.torontoartscape.on.ca/gpiarp> or email [residency@torontoartscape.on.ca](mailto:residency@torontoartscape.on.ca). Deadline February 10, 2006, 4 pm.

ARTCITE INC.

Incorporated in 1982, Artcite Inc. is an artist-run centre in Windsor dedicated exclusively to the presentation and promotion of contemporary and experimental art forms. Artcite Inc. maintains a balanced and diverse program of visual art exhibitions and events, including performance, film and video screenings, artists' lectures and workshops, and presentations of experimental music and interdisciplinary art production. For more information see [www.artcite.ca](http://www.artcite.ca). Next deadline March 10, 2006.

OPEN STUDIO

Open Studio, Canada's foremost printmaking facility, is accepting submissions to exhibit in the Open Studio Gallery in Toronto between October 2006 and June 2007. The Open Studio Gallery in Toronto promotes and exhibits contemporary works by artists working in any print media and/or incorporating printmaking techniques into their work. Proposals by individual artists, groups and curators will be considered. Submissions must be postmarked on or before March 15, 2006. For more information and submission guidelines, see: [www.openstudio.on.ca](http://www.openstudio.on.ca) or contact: Heather Webb, Director, at [heather@openstudio.on.ca](mailto:heather@openstudio.on.ca) or 416-504-8238.

WASAGAMING COMMUNITY ARTS INC.

Located in Riding Mountain National Park, the Wasagaming Community Arts Centre showcases the work of artists and artisans to an international audience. Submissions of recent work in various media are now being accepted. For more information contact: Mary Louise Perkins at [Wasagaming\\_Arts@mts.net](mailto:Wasagaming_Arts@mts.net) or 204-727-2895. Deadline March 17, 2006.

WARC

The Women's Art Resource Centre (WARC) Gallery in Toronto welcomes submissions from artists and curators for visual and time-based art. Exhibitions run approximately four weeks. WARC designs and prints the invitations at a budget value of approximately \$500, and does an extensive mail-out for each exhibition, including a comprehensive media campaign. The artist receives a fee of \$1,200 for a solo show. Group shows are pro-rated accordingly. For more information see [www.warc.net](http://www.warc.net). Next deadline March 30, 2006.



## FLOW

TRUCK is a non-profit artist-run centre in Calgary dedicated to the development and public presentation of contemporary art. TRUCK Gallery and the Calgary Society of Independent Filmmakers are seeking submissions for a collaborative group exhibition and film screening addressing the theme of *flow*. We are looking for engaging works from visual artists and filmmakers that respond to the idea of *flow* from any approach. Film submissions should be a media arts piece: film, video or digital. For more information see [www.truck.ca](http://www.truck.ca). The call for visual art proposals has closed. Deadline for film submissions April 1, 2006.

## OBORO

Founded in 1982 with the conviction that living, transcultural artistic experiences contribute to the betterment of humankind, OBORO is a Montreal-based artist centre. OBORO's sphere of activity encompasses visual and media arts, new technologies, new performing

arts and emerging practices. We accept proposals from artists, artist collectives and independent curators who are looking to present exhibits, events and conferences as well as to produce publications or do a residency. OBORO also hosts media art-related residencies through its New Media Lab. For call for proposals information see [www.oboro.net](http://www.oboro.net). Next deadline April 1, 2006.

## YYZ

YYZ Artists' Outlet is an artist-run centre in Toronto dedicated to the presentation of contemporary artist-initiated exhibitions and activities in all media. YYZ welcomes submissions from artists for both visual and time-based art. YYZ possesses facilities for screening film and video, in addition to an exhibition space for visual art. Exhibitions run for approximately five weeks and the fee received by the artist for a solo show is \$1,900.

For more information see [www.yyzartistsoutlet.org](http://www.yyzartistsoutlet.org). Next deadline April 1, 2006.



**W**ith our move in October to 611 Main Street, MAWA now has her own home! I anticipated a period when program attendance would be sparse as our members and the community made the transition to our new location. I am happy to report that I was way off. All of our programs have been very well attended. In fact, we've experienced full-houses for our November and December *First Fridays*.

Well over 300 people joined us in November to celebrate our new location during our Gala Housewarming – check out the photos from that event in this issue of the newsletter. After a very difficult spring and summer where we relied on the MAWA spirit of collectivity and generosity to get so much done, it was wonderful to celebrate our accomplishments. We in Manitoba were joined by our national members through the many emails of support we received. It was and is gratifying to experience the pride on the faces of the women who have worked with MAWA over the past 20 years to get us where we are today! Congratulations to all of you!

We are looking ahead to an exciting spring, with the first call for next year's *Foundation Mentorship Program* being announced, a workshop on *critical engagement* with Calgary artist and writer Mireille Perron, and a great *First Fridays* series. And we are thrilled to collaborate with Urban Shaman Gallery to bring Shelley Niro in as this year's International Women's Day Lecturer on March 8. I look forward to seeing you there.

VERA LEMECHA, Executive Director

## HELP US KEEP IN TOUCH WITH YOU

Are you a member on our email list? Have you changed your email address? Please contact Stacey Abramson at 949-9490 or [info@mawa.ca](mailto:info@mawa.ca) to report your new address.

## Current Board of Directors

tamara rae biebrich (acting chair), Pauline Braun, Louise Duguay, Elvira Finnigan, Glennys Hardie, Cheyenne Henry, Fay Jelly, Amy Karlinsky, Dana Kletke (treasurer), Holly Procktor, Reva Stone, Catherine Toews, Iris Yudai (secretary)

### STAFF

Vera Lemecha, Executive Director, [vlemecha@mawa.ca](mailto:vlemecha@mawa.ca)  
Stacey Abramson, Office Administrator: [info@mawa.ca](mailto:info@mawa.ca)  
Kendra Ballingall, Program Assistant:  
[programassistant@mawa.ca](mailto:programassistant@mawa.ca)

DESIGN Susan Chafe

611 Main Street, Winnipeg, Manitoba, Canada R3B 1E1  
(204) 949-9490 [info@mawa.ca](mailto:info@mawa.ca) <http://www.mawa.ca>

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



**MAWA EXTENDS A GRAND THANK YOU TO THOSE WHO HELPED US CELEBRATE OUR GRAND OPENING**



L-R: Diane Whitehouse, tamara rae biebrich, Acting Chair, MAWA Board of Directors; Kerri Irvin-Ross, MLA for Fort Garry and Legislative Assistant to Manitoba's Minister of Culture, Heritage and Tourism; the Honourable Anita Neville, Parliamentary Secretary to the Minister of Canadian Heritage and the Minister responsible for the Status of Women PHOTO: ROEWEN CROWE



**THANK YOU TO THE FOLLOWING VOLUNTEERS WHO OFFERED THEIR TIME AND ENERGY AT THE GALA HOUSEWARMING**

tamara rae biebrich, Shirley Brown, Jarvis Brownlie, Susan Close, Sarah Crawley, Roewan Crowe, Shawna Dempsey, Louise Duguay, Delaney Earthdancer, Mary Ferguson, Elvira Finnigan, Gayle Freed, Liz Garlicki, Jane Groenen, Glennys Hardie, Fay Jelly, Amy Karlinsky, Minnie Karlinsky, Dana Kletke, Garland Lam, Carol Loewen, Jen Loewen, Amy Jeanne Mitchell, Jen Moyes, Talia Potash, Holly Procktor, Kerri Lynn Reeves, Kelli Rey, Nicole Shimonek, Reva Stone, Aija Svenne, Juris Svenne, Liv Valmested, Deborah Wilde, Iris Yudai, Zab.



**THANK YOU TO THE MANY VOLUNTEERS WHO HELPED MAKE MAWA'S HOLIDAY FLEA MARKET A SUCCESS**

Mike Bibeau, tamara rae biebrich, Kale Bonham, Pauline Braun, Joel Cadieux, Janet Carrol, Joel Chevrefils, Karen Cornelius, Roewan Crowe, Tamara Dixon, Aganetha Dyck, Heidi Eigenkind, Liz Emonds, Mor Fall, Elvira Finnigan, Jane Groenen, Briony Haig, Fay Jelly, Amy Karlinsky, Annette Lowe, Monica Lowe, Joan McEachern, Irene Mestito-Dao, Kim Nguyen, Bev Pike, Holly Procktor, Jennifer Stillwell, Reva Stone, Tammy Sutherland, Aija Svenne, Juris Svenne, Matyas Therond, Catherine Toews, Joel Trenaman, Tricia Wasney, Robert Wilson, Carrie Yudai, Iris Yudai.



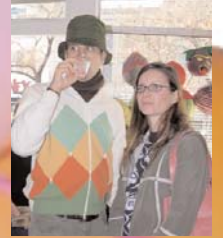


**FRIENDS OF MAWA**

Each year, in addition to volunteer hours generously donated, MAWA benefits from donations made by individuals. These contributions are crucial and go toward our programming and resources. This year they will help us in our renovations of our new home at 611 Main Street as well as our programming. We are grateful to everyone who supports MAWA and would like to acknowledge the following individuals who have donated since July.

- Suzanne Beaubien
- Pauline Braun
- Shirley and John Bubbs
- Dena Decter
- Lisa Dellipizzi
- DIN Projects
- Louise Duguay
- Aganetha Dyck
- Gayle Freed-Stern
- George Hicks
- Hobbs and Associates
- Fay Jelly
- Lois E. Klassen
- Vera Lemecha
- Carol Mills
- Janet Piper-Jones
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