

MENTOR IN RESIDENCE



Dana Claxton,
Red Paper
Film installation,
1996.
Vancouver
Art Gallery
collection.

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 together, and generally 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.

To apply submit the following:

- Up to 20 slides, CDs, videos, or other visual documentation of your work, with title, date, and medium
- Resumé
- Description of what you would like to work on while in the program
- Cover letter with your phone number, address and email address
- Self-addressed, stamped envelope for return of your materials

Dana Claxton

APRIL 23 TO JUNE 9 2007

DEADLINE MARCH 1 . 4 PM

DANA CLAXTON is an Adjunct Professor at Emily Carr Institute of Art and Design and teaches seminars on contemporary Aboriginal Canadian art history, Canadian video and performance art, critical race theory, film and video pre/post production, scriptwriting, proposal writing and creative processes. Her teaching approach is fundamentally based in a relationship to the cosmos – Mitakuye Oyasin: "we are all related – everything is related" – and folded into this cosmological position, she encourages students to critically engage with art and the every day within a socio-political and cultural context and to practice critique.

Dana is a practicing professional multi-disciplinary experimental artist working in single and multi channel film and video installation, script writing, creative writing, performance, photography and curation. Her current artistic practice involves the aboriginal body as an unpacked and non-colonial object through video installation, photography and performance.

She is also very curious about the exchange of art with the viewer and concerns involving the gallery space, gender and cultural representation. The object leaves the studio and enters the gallery space. The viewer engages, the viewer goes home – what happened? What did the object do? She considers the impact that art has on society and our ways of life and being.

Dana is committed to sharing her personal and professional pursuit of knowledge, wisdom and spirit, and to discussing ideas of manifesting wisdom through our practices as artists, designers, builders, curators and writers. How can we, as practioners in all areas of the arts, make a meaningful contribution to human knowledge and our experience?

Applications must be received in the Mawa office by 4 pm Thursday March 1st 2007. No email applications. \$100 fee is payable upon acceptance into the program. Applicants are automatically considered for the mentor in residence bursary, which will be awarded to one successful applicant. Participants must be MAWA members.

RIGHT:
Dana Claxton
The Patient
Storm
Production
shoot, 2006

Public Lecture

SATURDAY .

APRIL 28 . 2 PM

611 MAIN STREET

Studio Visits for members

THURSDAY . MAY 31

REGISTER EARLY. NO FEE.



Foundation Mentorship Program 2007/08

SEPTEMBER 1, 2007 TO AUGUST 31, 2008

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.

DEADLINE: 4 PM, Saturday, May 12, 2007

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.

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 2007-08 year
- Self-addressed, stamped envelope

For further information contact Stacey Abramson at 949-9490 or info@mawa.ca.

Drop off or mail your submission to:
Mentoring Artists for Women's Art
611 Main Street
R3B 1E1

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Sigrid Dahle, a graduate of the School of Art at the University of Manitoba, is an itinerant curator and art writer. Her practice meanders across disciplines and draws from sources and methodologies as diverse as fiction writing, coffee house conversation, conceptual art, parenting, installation art, free association, local histories, gossip, museology and (object relations) psychoanalytic theory. For the past 15 years her projects have grappled with the social and political effects of invisible forces such as hauntings, memory, interpersonal dynamics, mental space, ideology, conceptual frameworks, curating and transference.

From 2002-2004 she 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. Subsequently, she participated in "Informal Architecture," a seven-week residency at the Banff Centre for the Arts. Her exhibition, *casualty*, a tiny show that makes large demands even while it opens up an expansive time and place for contemplation, includes work by Lorna Brown and Bernie Miller as well as a curatorial footnote. It will be presented at Gallery ICO3 in March, 2007 and travels to the Dunlop Art Gallery in September. She is also working with Video Pool on an anniversary commission project, *downtime*, which includes new work by Lori Weidenhammer & Peter Courtemanche, Richard Dyck and Steve Loft.

For the past two years she has been thinking and writing about what it means "to exhibit" and making conceptual models of exhibitions. This summer her essay, *Curating Below the Radar: Regional Anxieties and the Good Enough Curator*, appeared in the London-based, international feminist journal, *n.paradoxa*. Currently she is working on a book-length manuscript, "there's something I want to show you..."

In the movie, *Fargo*, the banality of the everyday-ordinary is represented by a flat, treeless prairie landscape wrapped in a silent winter snowstorm: white noise transformed into an image. The horizon line dissolves: no figures distinguish themselves from the monotony of a seamless ground; no meaning renders something more or less significant. Life unfolds simply and predictably: good-enough-comfort is proffered by intimately distant social relations. From time to time an act of violence disrupts the dead-pan lull of sameness: blood splatters the snow red like a Jackson Pollack drip painting. Afterwards, the sky clears. Life continues, unruffled.

Above: Sigrid Dahle, *Exhibition Model #9: gift-demand (tamaa gotch-u)*, with thanks to Emma Kusch Dahle, 2006. Right: curator's footnote: *comfort* (for the exhibition *casualty*, Dunlop Gallery version), 2006.

Leah Decter's practice includes installation, sculpture, and more recently, video. Incorporating cultural and personal iconography, elements of the 'everyday', and the considered use of a wide vocabulary of materials as integral conceptual components, her work is intrinsically rooted in intersections of human experience and social/political issues. She has exhibited extensively in Canada in group and solo exhibitions since 1993. Her recent work has toured internationally and her installation *Cold Comfort*, a collaboration with Toronto artist Michael Caines, was exhibited in Los Angeles in 2006.

Decter has received municipal and provincial funding in Winnipeg and Vancouver as well as funding from the Canada Council, the Vancouver Foundation and the Sheila Hugh McKay Foundation. Her work has appeared in national art publications and is held in private collections. A long-term member of MAWA, she has participated in a year-long correspondence mentorship with Rita McKeough and a six week intensive residency with Rebecca Belmore.

She has given artist talks, lectures and workshops at public galleries, artist run centres, universities and colleges across Canada and has appeared on several panels, most recently presenting her work at the Textile Society of America's Biennial Symposium in Toronto. She has worked as a curator, has recently completed a residency at Raid Projects in Los Angeles, and has been an artist in residence in numerous school and community settings.

As well as exhibiting her studio-based work, Leah has been active in public and community engaged work since 1999. As the Founder and Artistic Director of the 'Watch yOUR Step' projects, she spearheaded the creation of several permanent public artworks by street-involved youth. She is currently developing a public art piece in the Spence community through WAC's Withart program.

Leah currently makes her home in Winnipeg, having recently returned after many years in Toronto and Vancouver.



Top: Leah Decter, *here #4: back to front*, video still, 2006. Bottom: Leah Decter, *raze* (detail), felted wool and thread, 2006. Photo courtesy Rob Lovatt, Keywest Photo.



Reva Stone, *Exchange*, digital image, 2000



Reva Stone, *Imaginal Expression 10*, digital still from installation, 2004-2006

Reva Stone is a Canadian artist who creates computer-assisted installations that engage with a variety of forms of digital technologies. In her work she investigates western culture's drive to model, simulate, engineer and manipulate biological life.

"I have responded to the technologization of living matter by creating works that seem to mutate, evolve and respond with a life of their own. I situate my work at the increasingly blurred boundary between what is born and what is manufactured, what is animate and what is inanimate."

She has worked with video, net.art, interactive installations,

robotics, responsive 3D environments, and is currently combining voice and face recognition software, video capture and graphics to create a work that appears to have sentience. She has exhibited her work nationally and internationally.

In 2001, Stone co-edited an anthology titled *The Multiple and Mutable Subject* published by the St. Norbert Arts Centre, St. Norbert, Manitoba. In 2002, her robotic work, *Carnevale 3.0* received an honourable mention from *Life 5.0, Art & Artificial Life International Competition*, Fundación Telefónica, Madrid, Spain. Her work can be seen at www.revastone.ca

Jazz de Montigny is an Anishinabe artist, arts administrator, arts instructor and arts facilitator who lives in Winnipeg. Jazz is a traditional crafts person, a painter, a sculptor, a traditional and Turkish-trained belly dancer. She graduated with Honours from University of Manitoba Fine Arts Program in 1995. Jazz has exhibited and sold her work locally and internationally. She has worked at the Manitoba Arts Council as an arts program consultant for the past 5 years, serving the Aboriginal arts community and the dance community. She held the position of Program Analyst for the Manitoba Government New Careers Program for 7 years previous to working for INAC (Indian and Northern Affairs – database) and instructed for several community colleges in Canada. She is currently sitting on the working committee for the National Aboriginal Arts Administrators of Canada for the 6th consecutive year and is a founding member. In addition to her artwork projects, she is continuing her studies and research in International and Global Marketing Strategies.

Jazz de Montigny, *Faces and Places*, mixed media painting, 2004



FOUNDATION MENTORSHIP BURSARY



MAWA is excited to announce the first Foundation Mentorship Program Bursary, made possible through the generous support of The Winnipeg Foundation's Youth in Philanthropy (YiP) Program. The Winnipeg Foundation's Youth in Philanthropy (YiP) Program is a leadership development initiative for local high schools, established to give students first-hand experience with philanthropy and community development, empowering youth as decision makers. The program is run in Winnipeg high schools, with student-led committees overseeing the allocation of grants to local charitable organizations. MAWA would like to thank Argyle Alternative High School's Youth in Philanthropy (YiP) committee for selecting our organization for an award of \$250 towards the Foundation Mentorship Program. We are pleased to announce that this bursary has been awarded to MAWA mentee Morag Schonken.

In September, 2006, I made the move from Toronto to Winnipeg, to to be a mentee in the Foundation Mentorship program at MAWA Shawna Dempsey would be my mentor for the year. Being awarded the Foundation Mentorship Bursary was a great help. It made the move and the beginnings of my time here more comfortable and allowed me to start working right away.

I had many reasons for applying to the program but mostly I had heard that coming out of art school was a bit like being dropped off a cliff. To lessen this shock I felt that the program would be a logical transitional step from being an 'art student' to being a 'professional artist'. If nothing else it would serve as a supportive parachute for the initial period where I would be finding my path within the art community. Already it has done this and much more. The program gives me structure and support which keeps me working, challenges ideas and pushes me to pursue new venues. At the same time it gives me enough freedom to focus on my process, goals and interests, all the while forming a community of artists with a strong sense of what art making means to them and its importance to society. I am unsure as to what the rest of the year holds for me but judging by these last few months, I should be landing at the bottom of that cliff smoothly and with excitement to meet the next jump without fear.

— Morag Schonken

BUILDING COMMUNITY THROUGH MENTORSHIP WORKSHOP

SATURDAY, MARCH 31, 10 AM — 4 PM

CO-FACILITATORS: ROEWAN CROWE AND AVIVA CIPILINSKI

THIS PROGRAM IS OPEN TO ANYONE
IN THE CULTURAL SECTOR.

575 NON MEMBERS

550 MEMBERS

Over the last 20 years Mentoring Artists for Women's Art has been involved in building and sustaining community through art and mentorship. In this one-day workshop we will explore the mentorship model to learn what is involved in creating and maintaining satisfying experiences for mentors and mentees. Drawing from our various experiences as well as from research and scholarship focused on mentoring, we will look into areas such as creating workable plans, evaluating progress, relationship building, effective communication, roles and boundaries, and problem-solving. This workshop will be particularly useful

for those in the arts community who find themselves acting as informal mentors and would like to build their skills in this area. It is also a great opportunity for those emerging mentors who are just beginning to consider mentoring as part of their community practice.

If you are interested in building community through mentorship and further developing your mentoring skills, or if you have any inquiries about the workshop please contact the MAWA office at 949-9490 or email info@mawa.ca.

Please pre-register by contacting Stacey Abramson at 949-9490 or info@mawa.ca



ROEWAN CROWE is an artist, writer and interdisciplinary scholar who has a particular passion for teaching, learning and building community through mentorship, art and activism. She has published stories, poems, theory and art in various publications, most recently, "Queer Grit: Jane West Rides Through the Violence of the Hollywood Western," *Sites of Production: Film, History, and Cultural Citizenship*, T. M. Chen, D. S. Churchill, & T. Lahusen (eds). Roewan is actively involved in the arts community and works closely with Mentoring Artists for Women's Art (MAWA). As well as teaching in the University of Winnipeg Women's and Gender Studies Program, she is the Academic Director of The Institute for Women's & Gender Studies (U of W Global College). Roewan is proud to have been a MAWA mentee (2001).

AVIVA CIPILINSKI is a dedicated community activist and Women's Studies graduate. During her time on campus she coordinated the University of Manitoba Womyn's Centre, was a co-host on UMF's feminist radio show, *Eve's Third Wave*, and held the first position as Women's Representative for the student's union. Aviva helped to organize *Ladyfest Winnipeg*, a DIY Womyn and Trans festival in May 2006 and most recently had the opportunity to manage the Kaj Hasselriis mayoral campaign. Aviva is now traveling to Israel to explore the work of women's peace organizations and feminist activists. She is always on the look out for creative ways to build bridges and work for change in her community. Aviva is thankful for the mentors in her life who help to make her dreams a reality.

FEBRUARY 2

First Friday **Donna Jones**, 12 pm, 611 Main St.

FEBRUARY 3

AWAM Workshop, 1-4 pm, 611 Main St.

FEBRUARY 15

Mentor in Residence **Lorna Brown** Studio Visits

FEBRUARY 17

AWAM Workshop 1-4 pm, 611 Main Street

FEBRUARY 24

Local Artist Lecture **tamara rae biebrich**
2 pm, 611 Main Street

MARCH 1

Deadline for submissions to Mentor in Residence Program with **Dana Claxton** 4 pm

MARCH 2

First Friday **Vera Lemecha** 12 pm 611 Main Street

MARCH 3

AWAM Workshop 1-4 pm, 611 Main Street

MARCH 8

International Women's Day Lecture **Ngahuia Te Awekotuku**
7 pm, Eckhardt-Gramatte Hall, University of Winnipeg,
515 Portage Avenue

MARCH 25

Dolhouse 3 2-5 pm, 611 Main Street

MARCH 31

Building Community Through Mentorship Workshop
10 am-4 pm, 611 Main Street

MAY 12

Submissions deadline Foundation Mentorship Program 4 pm



Leah Fontaine, *Water*, 2004.

The Aboriginal Women Artists and Mentors (AWAM) Program is the outcome of a growing interest and concern expressed by Aboriginal and non-Aboriginal communities to use art and mentorship as a vehicle toward education and personal development. AWAM will bring together women through art, culture, and mentorship, in unique programming activities organized by Mentoring Artists for Women's Art (MAWA).

Currently in development are both youth and adult mentorship programs with an Aboriginal perspective. Using Medicine Wheel Methodologies as a philosophical base to build leadership, self confidence, and critical awareness, participants will gain a new perception, awareness and understanding of the Indigenous world view. AWAM will encourage creative cultural expression by, for, and about Aboriginal women and youth. MAWA and AWAM look forward to engaging Aboriginal women and youth in collaborative creative and educational art initiatives through these new programs.

MAWA's Cultural Liaison and Outreach Coordinator, Leah Fontaine, will be available in the MAWA office (611 Main Street) from 12 – 4 PM every Saturday. Please drop by to chat about art, exchange ideas, or just to have a cup of coffee. Appointments accepted.

For more information, please contact Leah Fontaine at 989-2318 or culturalliaison@mawa.ca. Free admission.

UPCOMING ABORIGINAL WOMEN ARTISTS AND MENTORS (AWAM) PROGRAM

How to Write a Biography/Artist Statement/Curriculum Vitae

with Shawna Dempsey

1 – 4 PM, Saturday, February 3
611 Main Street

First of a three part series for Aboriginal Women Artists working toward developing the skills necessary to establish their own artistic career, aspirations and pursuits. Registration is free. Spaces are limited. Please pre-register by contacting Stacey Abramson at 949-9490 or info@mawa.ca.

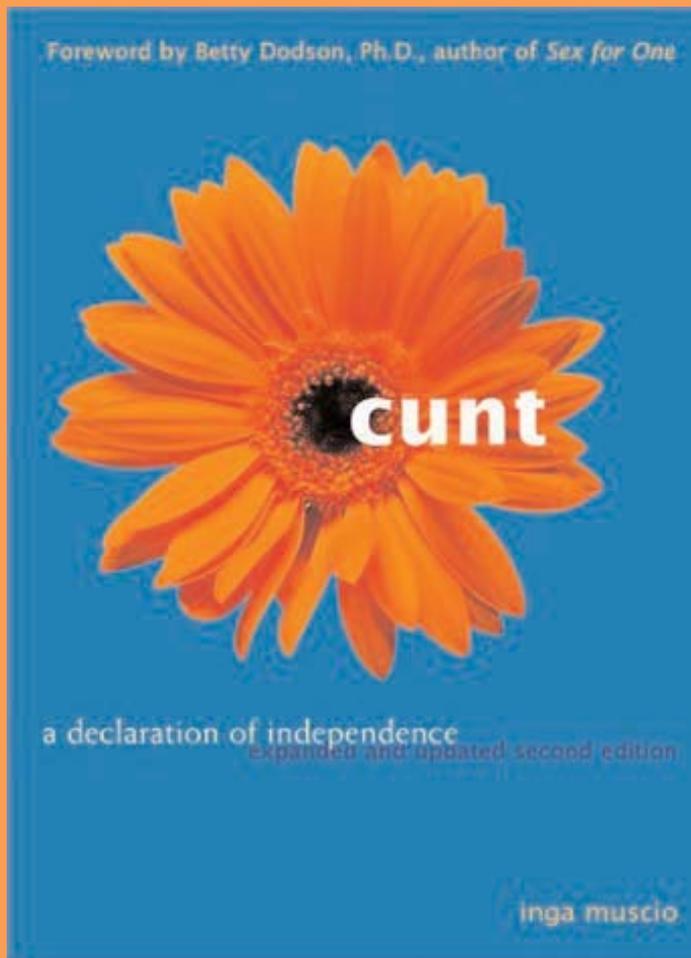
How to Apply for an Exhibition with Catherine Mattes

1 – 4 PM, Saturday, February 17
611 Main Street

How to Photograph Art for Grants, Exhibitions, and Submissions

with Lita Fontaine

1 – 4 PM, Saturday, March 3, 611 Main Street



Inga M. Muscio

7 PM MARCH 8

ECKHARDT-GRAMATTE HALL

UNIVERSITY OF WINNIPEG

This International Women's Day event is presented by MAWA in collaboration with the University of Winnipeg Womyn's Centre, The University of Winnipeg Institute for Women's and Gender Studies, and The University of Womyn's Centre.

Inga M. Muscio is the author of the critically acclaimed book *Cunt: A Declaration of Independence*. Ms. Muscio is touring with her second book, *Autobiography of a Blue-Eyed Devil*, which deals with a social condition she refers to as "white normativity." Speaking at colleges, conferences, festivals, and performing in spoken word shows with groups such as Sister Spit round out Ms. Muscio's pastimes. On tour, Inga will be also be showing *Fashion Resistance to Militarism*, a 10-min documentary that asks the question: What's so hip about wearing camo? She uncovers some fascinating answers. The film is a project of the Women of Color Resource Center Peace & Solidarity Program.

Among her socially unaccepted beliefs, Ms. Muscio thinks the men who are selling the earth need to be stopped, and the existing economic and political power structure should be completely inundated with indigenous, black, white, Asian, Latino, middle-eastern, pacific islander and homosexual

mothers. She thinks people who watch television experience atrophied critical thinking skills. She thinks the multinational corporation work ethic has infiltrated American culture to such an extreme degree that children are killing themselves and others because there is no love, no hope and no joy in a multinational corporation work ethic culture.

Muscio is a passionate speaker about how violence towards women, racism and environmental destruction are all inter-related. She is interested in issues of accountability and she works to show people how we can hold both ourselves and our culture accountable for the violence and destruction we abide by.

Inga M. Muscio lives and works in Portland, Oregon. Her work has appeared in weekly newspapers, feminist and lesbian magazines and hundreds of unknown but highly beloved zines. She would enjoy having her own syndicated talk radio show.

WEBSITES FOR ARTISTS

Wondering how to showcase your art on the web? Let Mary Krieger design affordable webpages to use the webspace attached to your existing Internet account.

Visit www.mts.net/~mkrieger for details and rates.

25% discount for MAWA members

204.775.8008

mkrieger@mts.net

PROUD TO SUPPORT THE CREATIVE DEVELOPMENT OF WOMEN IN THE VISUAL ARTS.



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tamara rae biebrich, *pyramid vivant*, 2003. Performance. Photo courtesy of Karen Asher.

TAMARA RAE
BIEBRICH

2 PM SATURDAY

FEBRUARY 24

611 MAIN STREET

tamara rae biebrich is a Winnipeg-based mixed-media artist who believes in community *and* that the best cheer-leaders make their own pompoms...

Responding to pop culture and inspired by D.I.Y. ethics, she creates contemporary images of resistance that reference history. Through her practice, which is informed by the performance of daily life, and the creation and consumption of culture, she explores the work and play of women, ladies and girls and reclaims stereo-types. She enjoys candy-coating contradiction; her craft challenges and embraces the feminine, the domestic and the fabulous!

biebrich has exhibited in Canada, Germany and the US, including Olympia, Washington's *LadyFest* and *Supernovas* at the Winnipeg Art Gallery. Recent performances include *Social Butterfly* and *Pyramid Vivant!*. She has benefited from the generosity of the local arts community, she is a graduate of MAWA's Foundation Advisory Program and the production of *Her Hands are Dangerous...*, her first venture in video, was supported by Video Pool's First Video Fund.

When she is not drawing pictures, and then cutting her hair and dressing to match, she rides her bike, cooks, knits (scarves only!), builds shanty carpentry projects, and . . . screen-prints too many t-shirts. She is crafty!



DONNA JONES

12 NOON FEBRUARY 2 . 611 MAIN ST.

GALLERIES A TO Z

In the course of her professional career, an artist may deal with a host of exhibition centres, from public to private galleries, from curators to selection panels. While every centre has its own mandate and modus operandi, each aims to introduce the work of artists to the public. My aim is to reveal commonalities and differences between various kinds of exhibition centres to help attendees understand what they do and how to approach them. Attendees will be invited to share knowledge and experience to present a broader picture.

Donna Jones embarked on her career in arts administration as a founding member of Ace Art. Since then she has worked as a volunteer, a member of boards and staff at centres as diverse as Brooklyn Museum (Brooklyn, NY), paved Art + New Media (Saskatoon), *Blackflash* magazine (Saskatoon), Gallery 1C03, The University of Winnipeg, and MAWA. Her BFA (Honours) is from University of Manitoba, while she received her MVA (Fine Art) from Vermont College, Montpelier, VT.

VERA LEMECHA

12 NOON MARCH 2 . 611 MAIN STREET

FOUNDATION MENTORSHIP PROGRAM

Thinking about applying to MAWA's Foundation Mentorship Program? Not sure what to expect? Join Vera Lemecha, MAWA's Executive Director and former mentor in the Program, as she discusses the application process and what potential mentees can expect of the program.

The Foundation Mentorship Program is MAWA's longest running program, having graduated over 145 women artists over the past 22 years, and is renowned throughout Canada as the only program of its kind.



COFFEE
WILL BE
PROVIDED.

BRING
YOUR
LUNCH.

ADMISSION
IS FREE.
EVERYONE
WELCOME

UPCOMING GRANT DEADLINES

WINNIPEG ARTS COUNCIL

Professional Development Grant Program
 Applications will be received throughout the year at least one month prior to the activity to be undertaken.
 Individual Artist Grant Program
 Deadline February 13

MANITOBA ARTS COUNCIL

Travel / Professional Development Grant in the Visual Arts and Travel / Professional Development Grant for Aboriginal Artists. Deadlines: Four weeks prior to project.
 Creation/Production Grants in the Visual Arts – A, B, C Special Opportunities Grant
 Deadline February 15

CANADA COUNCIL FOR THE ARTS

Travel Grants to Inter-Arts Professionals
 Deadline at least six weeks prior to departure date
 Travel Grants to Professional Artists in the Visual Arts Assistance to Contemporary Fine Craft Artists and Curators: Project Grants, Long-Term Grants
 Jean A. Chalmers Fund for the Crafts
 Deadline March 1

International Residencies Program in Visual Arts
 Deadline April 1

HUNGARIAN MULTICULTURAL CENTER RESIDENCY

The HMC invites visual artists and writers to submit application for its international residency programs in Hungary. The goal is to provide a supportive community with uninterrupted time to work. The residencies offer participants a unique opportunity to interact with other artists from a variety of cultures and backgrounds at Csopak at Lake Balaton. 2 beds per room/bath as living quarters. Studio, room, breakfast and lunch, transportation between Budapest and Balatonfured, exhibition and site seeing for \$1,080. Studios equipped with basic tools.
 Deadline: February, 17, 2007
 Hungarian Multicultural Center
 P O Box 141374, Dallas, TX 75214
 bszechy@yahoo.com
 www.hungarian-multicultural-center.com

OREGON INKSPOT

invites artists to participate in its inaugural 2007 Print Exchange. All submissions must be 15 editioned prints on 5" x 7" paper and include intaglio, lithography, serigraphy, relief or any combination of these printmaking processes. For further information: www.eou.edu/inkspot. Postmarked deadline: 2/15/07

BEMIS CENTER FOR CONTEMPORARY ARTS

From the beginning, the art-making process has been the highest priority at the Bemis Center for Contemporary Arts, where both the atmosphere and environment offer

ideal situations for creative growth and experimentation. Bemis Center for Contemporary Arts seeks applications from visual artists for its residency program. \$35 fee. The residency provides well-equipped studio spaces, living accommodations and monthly stipends. Located in two urban warehouses totaling 110,000 square feet, the facilities are designed to foster creativity and the productive exchange of ideas. Artists from the world come to the Bemis Center to work in this supportive community and confront new challenges.
 For information contact:
 BCCA, 724 S. 12th St., Omaha, NE 68102 or 402.341.7130 or www.bemiscenter.org
 Deadline: 2/28/07

GIBRALTAR POINT INTERNATIONAL ARTIST RESIDENCY PROGRAM TORONTO ISLAND, TORONTO, CANADA

Artscape is currently accepting applications for the Gibraltar Point International Artist Residency Program, taking place June 1-30, 2007.
 Submission Deadline: February 21st, 2007, 4pm EST.
 The Gibraltar Point Residency transcends political, aesthetic and geographic boundaries, welcomes diversity and provides a spawning ground for unique cultural alliances. The program is open to Canadian and international artists who are engaged in the development or creation of work. Emerging, mid-career and established professional artists are invited to apply. 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.
 The residency program aims to further the professional development of artists by: enabling the creation and production of new work; fostering an exchange of ideas and influences; encouraging the sharing of expertise; inspiring new works of art and creative collaborations; and building relationships between artists working in different media. The program is designed and managed by Artscape and takes place for a single 30-day term each calendar year at the Gibraltar Point Centre for the Arts on Toronto Island.
 www.torontoartscape.on.ca
 residency@torontoartscape.on.ca

TEACHING/INSTRUCTING OPPORTUNITIES

MAWA is compiling a list of women interested in instructing art classes inside and outside of Winnipeg. This list will be made available upon request to groups. If you are interested please send the following information to MAWA, by e-mail (info@mawa.ca) or mail (MAWA, 611 Main Street, R3B 1E1)
 • Name • Address • E-mail • Phone • Artistic discipline • Brief description of what you are interested in instructing and whether or not you would be willing to travel outside of Winnipeg to teach.



MAWA'S WONDERFUL VOLUNTEERS!

(L-R) Front: Louise Duguay, tamara rae bieblich, Amy Karlinsky, Stacey Abramson, Vanessa Kroeker
Middle: Shirley Brown, Diane Whitehouse, Lorcía Mathesson, Dana Kletke, Karen Cornelius, Darlene McPherson
Back: Holly Procktor, Roewan Crowe, Pauline Braun, Allison Norberg, Elvira Finnigan, Karen Schulz, Patricia Bovey, Reva Stone.

**Delaney Earthdancer: *Into the Fire*
at Outworks Gallery, March 16 – 31, 2007**

Delaney Earthdancer's provocative exhibition explores society's fascination with violence. Intrigued by the dark and hidden aspects of the human psyche, her compelling multimedia art exposes a child's experience of prolonged violence. Through her work, Earthdancer gives the unspeakable a voice.

Opens March 16, 2007 at 8:00 p.m. (Artist in attendance.)

Gallery open Thursday – Saturday 12:00 – 5:00 p.m.

For more information contact

Delaney Earthdancer 786-2915 or 793-1947

or email at kdearthdancer@hotmail.com

Outworks Gallery, 3rd Floor – 290 McDermot Ave.,

Winnipeg, Manitoba 204-949-0274 www.outworks.com

Delaney Earthdancer, *Silence*, Multimedia quilt, 2005.
Image courtesy of Matthew Ferber.



**Reading the Landscape:
Mail Art Call for Artist Books**

No restrictions on size or technique. All media accepted.

Exhibition in 2008. Documentation to all participants.

Deadline: December 31st, 2007.

Send submissions to Elaine Rounds,
2237 Louise Ave. Brandon, MB, Canada R7B 0L7

Welcome to
our newest
MAWA member!

Breland Ferguson Thomas
with his mom,
Mary Ferguson



Erika Lincoln will be showing an immersive installation titled *Sidereal Projections [rover]* at Video Pool.
 Opening March 23 at 8:00 p.m. and running until April 13.
 Artist talk TBA.

Erika Lincoln, *Export*

MAWA Residency Apartment

Reserve your stay in MAWA's newly renovated apartment at 611 Main Street.

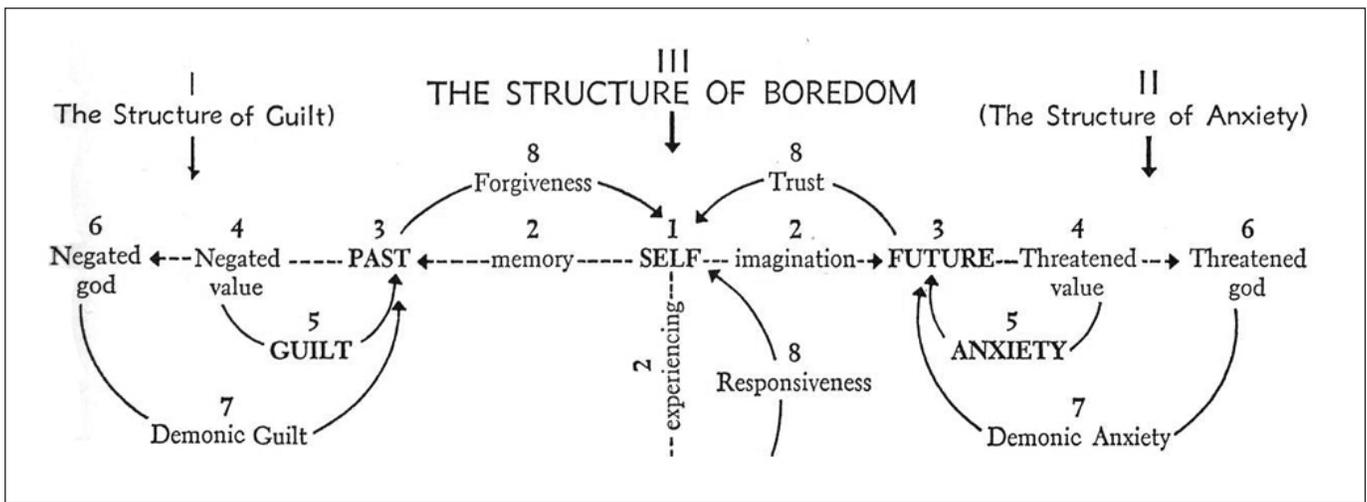
members: \$45 per night

\$1000 monthly rate (less than 30 days is at nightly rate)

non-members: \$50 per night

\$1200 monthly rate (less than 30 days is at nightly rate)

For further information or organization rates contact Stacey at 949-9490 or info@mawa.ca



Lorna Brown, *The Structure of Boredom* (detail)

Casualty, Gallery 1C03, March 1–31, 2007, Opening reception: Thursday, March 1, 4–6 p.m., Artists'/Curator's talk: Friday, March 2 at 12:30 p.m. Guest curator Sigrid Dahle uses works by Vancouver artist Lorna Brown and Winnipegger Bernie Miller to create a visually enticing and intellectually stimulating installation in the midst of our hectic urban landscape. A welcome oasis for gallery visitors, Casualty offers a relatively unfettered time and space for quiet contemplation on the conditions of contemporary life.

The world premiere of Carolyn Gray's play 'The Elmwood Vistitation' will be produced by Theatre Projects Manitoba (reservations call 989-2400), February 15th through February 25th at the WCD Studio, 211 Bannatyne at Main Street.

In 1923 Sir Arthur Conan Doyle traveled to Winnipeg to join the city's famous Hamilton Circle. The leader of the circle was Dr. Thomas Glendenning Hamilton, one time president of the Manitoba Medical Association, member of the Legislative Assembly and spirit

photographer. People the world over traveled to our very own Elmwood to attend the Hamilton Circle. The play calls to the stage famous mediums, Houdini's water torture chamber, seances, grifters, and the auspicious Conan Doyle. TPM has teamed up with the Historical Society and the U of M Archives and will concurrently display Manitoba's huge collection of spirit photographs.
 Warning: ECTOPLASM.

MAWA WISHES TO THANK THE FOLLOWING FRIENDS WHO HAVE DONATED TO US SINCE JULY 2006

Colette and Maurice Balcaen
 Janice Biebrich
 tamara rae biebrich

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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 Village and Gallery offers....

- affordable live / work spaces
- studio memberships
- gallery rentals
- community drop-in art sessions
- workshop facilities

Our Vision is...

- to increase public interest in the Arts and the process of Art-making
- to improve the economic status of artists
- to ensure that Winnipeg's Main Street and Exchange District continue to develop as a centre for artistic and cultural excellence

Studio Membership

Our Studio Members share affordable studio facilities and collaborate on regular group exhibitions.
 Studio Membership Fees are \$100/month.
 Spaces are limited.
 Pick up an application today!

Gallery Rental Consider The Edge for your next art exhibition, poetry reading, musical performance or event.

Volunteer Opportunities The Edge Artist Village and Gallery relies on the generous contributions of its volunteers. Please contact us to inquire about volunteer opportunities.

There is a place for everyone at The Edge!
 To find *your* place, contact us.

edgevillage@mts.net

AMY ELIZABETH TEAKLE DIRECTOR 204. 947. 2992

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SAVE THE DATE . . .
MAWA'S ANNUAL DOLLHOUSE FUNDRAISER
Dollhouse 3



Holly Procktor, MAWA Bunnies

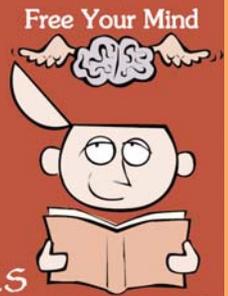
SUNDAY, MARCH 25 / 07, 2:00 – 5:00 PM

DETAILS TO FOLLOW

- Wed Feb 21/07 7:30 pm
Free Your Mind: Thriller
- Wed Mar 21/07 7:30 pm
Free Your Mind: Young Adult

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