

Shelley Niro, *Essential Sensuality of Ceremony*, black and white, detail, 30" x 40"

INTERNATIONAL WOMEN'S DAY GUEST

Shelley Niro

MAWA and Urban Shaman Gallery are collaborating to present this special International Women's Day event with artist Shelley Niro.

Shelley Niro is an established multi-disciplinary artist working in the visual arts, film and photography. She is considered one of Canada's most important multi-disciplinary Aboriginal artists. She challenges stereotypical images of Aboriginal peoples through strategies of masquerade, parody, and appropriation. Often using herself, friends, and family members as subjects, the artist creates depictions of Aboriginal peoples in counterpoint to those generated by centuries of colonization. Through her direct yet humorous approach, the artist proposes numerous possibilities for lived experience, presenting identity as a fluid and complex state, not one that is fixed and singular.

Niro's work has been exhibited internationally including *Indian Territories, Cultures of the World Museum*, Frankfurt, Germany, 2003; *Affinities: with Rebecca Belmore*, MacKenzie Art Gallery, Regina 2003; *Unbury my Heart*, McMaster Museum of Art, Hamilton, 2001; *Reservation X*, Canadian Museum of Civilization 1996; *Private Investigators: Masquerade and Public Spaces*, Banff Centre for the Arts 1996; *Shelley Niro: Indian by Design*, 1996, Agnes Etherington Art Centre and Thunder Bay Art Gallery; *The Female Imaginary*, 1994-5, Agnes Etherington Art Centre, Queen's University; and *Changers: A Spiritual Renaissance*, traveling exhibition, 1989-92.

A graduate of the Ontario College of Art, Niro is a member of the Mohawk Nation, Iroquois Confederacy, Turtle Clan, Six Nations Reserve and was born in Niagara Falls, New York. She now resides in Brantford, Ontario.

**BOOK YOUR STUDIO
VISIT NOW WITH
SHELLEY NIRO**

**MAWA MEMBERS,
MARCH 9**

Contact Vera Lemecha, MAWA, 942-8994.

**URBAN SHAMAN GALLERY MEMBERS,
MARCH 10**

Contact Steven Loft, Urban Shaman Gallery, 942-2674.

2pm March 6

ARTIST'S TALK

ART GALLERY OF SOUTHWESTERN MANITOBA, BRANDON

7pm March 8

**SCREENING AND
ARTISTS TALK**

CINEMATHEQUE, 100 Arthur Street
Films: *Honey Moccasin* and *The Shirt*
followed by a discussion of
her multi-disciplinary practice

message from vera



2003 ended at MAWA with the excitement of our new program, FIRST FRIDAYS. We were thrilled to have Diane Whitehouse, founder of MAWA, launch the program with a discussion of her experience as a woman artist pursuing a practice in England and later Edmonton. Her experiences reflected the conditions for women artists and the lack of recognition of women's practices being grappled with everywhere. Following her discussion, Diane spent the afternoon meeting

with artists to talk about the work they'd brought with them. Later this year, Diane will be back to discuss her years in Winnipeg.

Andrew Wilhelm-Boyles and Tricia Wasney of the Winnipeg Arts Council will join us for our next FIRST FRIDAY to discuss the many changes that are taking place at WAC. The restructuring of the Winnipeg Arts Council as an arms-length agency of the City has enormous significance for the cultural community. Symbolically, it indicates the seriousness with which the City is prepared to take the cultural activity that takes place locally. Having that backed up with a substantially increased budget means the possibility of real change for artists and cultural organizations. We are extremely fortunate to have Andrew at the helm of all of this change. His demonstrated commitment to consultation with the community inspires trust. Please bring your lunch and questions on February 6. And don't forget to end your day with us as we meet for a drink in the MAWA office between 4:00 and 6 pm.

International Women's Day is March 8 and we are celebrating with a screening of films by Shelley Niro, followed by a discussion of her multi-disciplinary practice. Shelley's visit to Winnipeg is a collaboration of MAWA and Urban Shaman Gallery. The Art Gallery of Southwestern Manitoba in Brandon will also host a talk by Shelley on March 6. Shelley Niro's visit, International Women's Day and our collaborations with these two organizations are all good reasons to celebrate so do join us!

Although it is early January as I write this, I am looking forward to April when we join with the Women's Health Clinic to mount our first-ever Spring Art Auction! Come early to preview the work, enjoy a glass of wine and meet the artists. The excitement of the live auction begins at 2 pm. This event will introduce Winnipeg to local and national contemporary women's art and help to raise the profile of both MAWA and the Women's Health Clinic. We also hope to raise funds to assist MAWA as we move into our third decade of encourag-ing and supporting the intellectual and creative development of women in the visual arts.

HAPPY 20TH BIRTHDAY MAWA!

Vera Lemecha, Executive Director, MAWA

first Fridays

IN THE MAWA BOARDROOM

Bring your lunch, coffee provided!

FEBRUARY 6

**ANDREW WILHELM-BOYLES
and TRICIA WASNEY:
Winnipeg Arts Council Programs**

With the increase to its funding from the City of Winnipeg, WAC has modified its grant programs, and developed some new ones. Also, with the adoption of the Public Art Policy by the City, WAC is in the process of developing programs that flow from it. Andrew Wilhelm-Boyles, executive director of WAC, and Tricia Wasney, Manager – Public Art, will explain the programs and how artists and administrators may access them. They'll also seek participants' views on the development of future policy and programs.

MARCH 5

**VERA LEMECHA:
What to do when a curator
comes to my studio?**

A curator from out of town is coming to my studio. Should I do anything to prepare? I think this curator I've heard about would be interested in my work – what should I do about it? What do curators actually do anyway? If you have asked yourself any of these questions, please join us on March 5 when Vera will answer these and other questions.

Vera Lemecha has held the positions of Director of the Anna Leonowens Gallery at the Nova Scotia College of Art and Design, Curator of Contemporary Art of The Glenbow and Curator of the Dunlop Art Gallery. She has also been an independent curator, writer and arts administrator. She was Program Developer for the Arts and Cultural Management Program for the University of Manitoba. Vera is currently Executive Director of MAWA.

**FOLLOWING BOTH OF THESE LUNCH HOUR
PRESENTATIONS,
YOU ARE INVITED TO BOOK A 1/2 HOUR
CONSULTATION WITH ANDREW, TRICIA OR VERA.**

**Join us on February 6
and March 5
from 4:00 to 6:00 for
refreshments
in the MAWA office**

Your participation in the lunch hour presentation is not a pre-requisite for joining us later!

HEADS UP!

DATE	DEADLINE FOR
FEBRUARY 6	First Friday: Andrew Wilhelm-Boyles and Tricia Wasney, Winnipeg Arts Council's Programs 12 pm First Friday Reception 4 – 6 pm
MARCH 5	First Friday: Vera Lemecha, What to do when a curator comes to my studio? 12 pm First Friday Reception 4 – 6 pm
MARCH 6	Shelley Niro: Artist's Talk Art Gallery of Southwestern Manitoba, 2 pm
MARCH 8	Shelley Niro: International Women's Day– Talk and Screening, 7 pm Cinematheque
MARCH 9	Shelley Niro: MAWA Studio Visits
MARCH 10	Shelley Niro Urban Shaman Gallery Studio visits



June Boyd

In November 2003 we were saddened by the passing of long time MAWA member June Boyd. June was a graduate of the Art History and Fine Arts Programs at the University of Manitoba's School of Art and was an active member of the Winnipeg art community for many years. In particular, June volunteered countless hours in MAWA's office, helping with the newsletter mailings in the mid 90s.

MAWA'S CURRENT BOARD OF DIRECTORS

Tamara Rae Biebrich, Deborah Bowers (treasurer), Roewan Crowe (chair), Glennys Hardie, Connie Jantz, Fay Jelly (secretary), Dana Kletke, Jen Loewen (past-chair), Lesley McKenzie (vice-chair), Reva Stone

STAFF Vera Lemecha, Executive Director, vlemecha@mawa.ca
Sarah Crawley, Administrative Co-ordinator, scrawley@mawa.ca

NEWSLETTER DESIGN: Susan Chafe
PRACTICUM STUDENT: Bonnie Tulloch



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

The MAWA/WHC

Spring Art Auction

IS COMING APRIL 25!

Join us at the Millennium Centre on Sunday, April 25 from 12–2 pm for a chance to meet the artists, have a glass of wine and preview all of the fabulous work before the live Auction begins at 2 pm.

MENTORING ARTISTS FOR WOMEN'S ART and the WOMEN'S HEALTH CLINIC are excited to join together in this endeavour to raise the profile of these women-centered organizations and contemporary women artists while assisting us in the work we do.

We are asking for your volunteer help on the day of the event. If you have a few hours to spare please contact Sarah Crawley at 949-9490.

For general inquiries about the auction please contact Vera Lemecha at 942-8994.

Our apologies!

In our photo of the graduates of last year's Foundation Advisory Program we failed to identify Aurora Landin. Also, the photo of Diane Whitehouse should have been credited to Ernest Mayer, courtesy of the Winnipeg Art Gallery.

FOUNDATION ADVISORY PROGRAM

September 1, 2004 to August 31, 2005

SHIRLEY BROWN, AGANETHA DYCK, AMY KARLINSKY, GRACE NICKEL

SUBMISSIONS MUST BE RECEIVED BY 4 pm FRIDAY, MAY 14

The Foundation Advisory Program is a mentorship program during 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 women visual artists develop skills, define their decision-making philosophies and provide access to the information, resources and support they need to realize their goals. In addition to developing a relationship with their mentors, the program is geared to provide a peer group from which to 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 that are agreed upon by the group according to needs and interests.

FEE: the cost of the program is \$200 for one year. A deposit of \$50 is required on acceptance into the program, the remainder to be paid by post-dated cheque.

TO APPLY: Participants are selected by the mentors based

on the quality of their work. 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, etc.)
- Current curriculum vitae
- A paragraph on why you are applying to the program and what you would hope to achieve during the year.
- You are encouraged to include a description of what you plan to work on during the 2004–2005 year.

Drop off or mail your submissions to the MAWA office, 301–245 McDermot Avenue, R3B 0S6. For further information contact Sarah Crawley, Foundation Advisory Program Coordinator, at 949-9490. The MAWA office is open Tuesday and Friday, 10 am to 4 pm.



AMY KARLINSKY

Amy Karlinsky is a writer, teacher, editor, curator, and critic. She has degrees in visual art, art education, and art history, from York University, University of Calgary, and the State University of New York, respectively. Amy has worked in a variety of art institutions across Canada, as an art educator, curator and director, including the Nunatta Sunaqtangit Museum in Iqaluit, the McMichael Canadian Art Collection in Kleinburg, and the MacDonald Stewart Art Centre in Guelph. For the past seven years, she has taught part-time at the School of Art, University of Manitoba in the areas of theory and criticism, writing about art, and Canadian art history. She has also taught for University of British Columbia, University of Regina, Capilano College; and has experience teaching art in public and private schools. Her art criticism has appeared in *Border Crossings*, *Blackflash*, *C Magazine*, *Fuse*, *Galleries West* and the *Inuit Art Quarterly*; and her essays have appeared in exhibition catalogues/ CD-ROMS from Gallery One One One, SNAC, The Winnipeg Art Gallery (*Reva Stone*, *Home Show*); and Manitoba Printmakers Association (forthcoming). Amy edited the MAWA *Inversions: Women and Humour* issue. Recent activities include co-curating the *Wintercount* public art project with Colleen Cutschall; a research trip to Cape Dorset for the development of an emerging artists' project, supported by the Manitoba Arts Council and the University of Manitoba; an exhibition catalogue on Aurora Landin, and an essay on Winnipeg-based artists for an internationally touring show. Amy is a Visiting Fellow in St. John's College and Adjunct Professor in Native Studies at the University of Manitoba. She is the freelance, visual arts critic for The Winnipeg Free Press.

SHIRLEY BROWN

Shirley Brown uses paint and multi-media to explore her interests in celebrity, power, "falsities" and unexpected disaster. The black humour she enjoys often figures in her work. She has studied with many professional instructors in class, workshop and retreat situations.

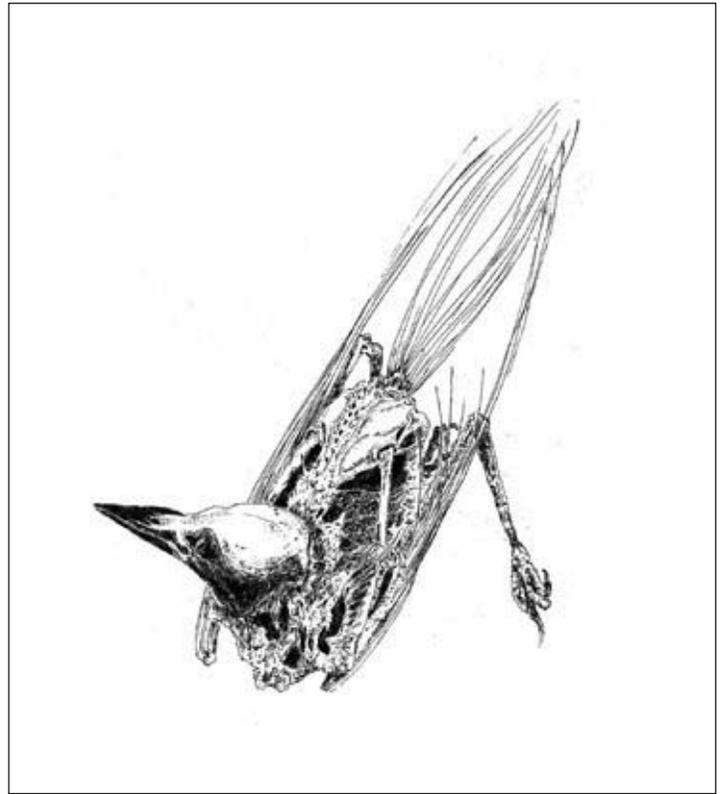
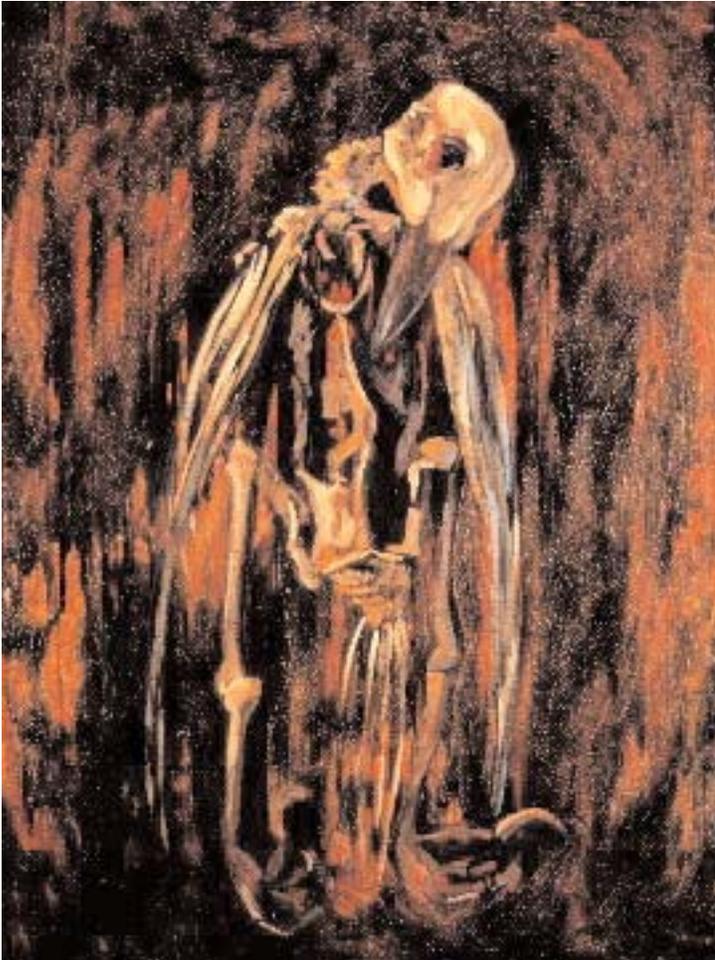
After participating in the MAWA Advisory Program in 1986 with mentor Diana Thorneycroft, Shirley began to take her art seriously. Since then, her work has been exhibited in group and solo shows across Canada. In 2000 she curated and organized *The Library Project*, a traveling exhibition which toured to rural Manitoba, the University of Manitoba in Winnipeg and the Dunlop Art Gallery in Regina.

Shirley has been the recipient of a number of awards from Manitoba Arts Council and the Canada Council For the Arts. In 1993 she was awarded a scholar-ship to attend a residency program at the Banff Centre for the Arts. Her work is included in various private and public collections including the Manitoba Arts Council and Canada Council Art Banks.

She has conducted a number of slide lectures and workshops in Ontario, Saskatchewan, Alberta, British Columbia and Manitoba. In 1999–2000, Shirley served as a mentor in the Foundation Advisory Program. She was Artist in Residence at the Dunlop in Regina in 2002.

Shirley lives and works on her farm near Deloraine in southwest Manitoba.

Shirley Brown, *knuckle2*, oil on plywood, 4' x 3'



Shirley Brown, above: bird 10 1", pen and ink, 16" x 12"
below: *drag odd 1*, digitally altered photograph



AGANETHA DYCK

I don't know what I'll understand, I have to wait and see, the questions have just begun. The art is in the future.
– Aganetha Dyck, 2001

“Aganetha Dyck is a sculptor and multi media artist with interests in art and science collaborations, particularly inter-species communication systems through her collaborations with honeybees.

In creating her signature ‘hive’ sculptures many people labour under the false assumption that Aganetha Dyck merely places objects in the hives and leaves them there. If this were the case, the bees would soon smother the objects into oblivion. Her process of working with the bees is delicate and time-consuming. It is further complicated by the fact that she only has a window of working with the bees for six to ten weeks each year. Thus some works will take years before completion.” (*Aganetha Dyck, Inter Species Communication Attempt*, Virginia MacDonnell, DeLeon White Gallery, Toronto).

Aganetha has exhibited internationally including The Canadian Cultural Centre, Canadian Embassy, Paris, France; *The Yorkshire Bee Project*, Camellia House, Yorkshire Sculpture Park, Britain; *Aganetha Dyck*, Winnipeg Art Gallery, curated by Shirley Madill; *Nature as Language*,

Gallery One One One, University of Manitoba, curated by Serena Keshavjee; Musée d'Art et d'Histoire, Langres, France; *Earthly Gestures*, Art Gallery of Greater Victoria; *The Library Project*, touring exhibition, curated by Shirley Brown; *Manifestation Internationale de 'art de Quebec*, l'Oeil de Poisson, Québec; *Addressing the Century: 100 Years of Fashion and Art*, Hayward Gallery, London, England; *amour-horreur*, Gallerie La Centrale, Montreal, Quebec, curated by Gail Bourgeois; *Between Body and Soul*, Leonard and Bina Ellen Art Gallery, Concordia University & Bronfman Centre, Montreal; *fetish*, Windsor Art Gallery, Windsor, curated by Renee Baert; and *Home is Where the Heart is*, Westergasfabrieken, Amsterdam, The Netherlands.

Currently, she is working on a scanning process with artist Richard Dyck who scans the honeybees as they create art in the darkness of the beehive. The world-renowned scientist Dr. Mark Winston, Simon Fraser University, and his assistant, Heather Higo, have guided Aganetha to draw and paint collaboratively with the honeybees. Both projects are in progress. The Kelowna Art Gallery has invited Aganetha to create a live bee installation in their central glassed-in courtyard, which opens to the sky so the bees can fly to collect nectar, pollen and propolis. Aganetha and live bees will be altering a basketball and basketball net from April 2–October 17, 2004, for an installation titled *Scored!*



Aganetha Dyck,
from
*Inter Species
Communication
Attempt*.
Bee altered pen
and ink drawings
embossed with
honeycomb on
Braille text. 2000,
ongoing project.

PHOTO: PETER DYCK

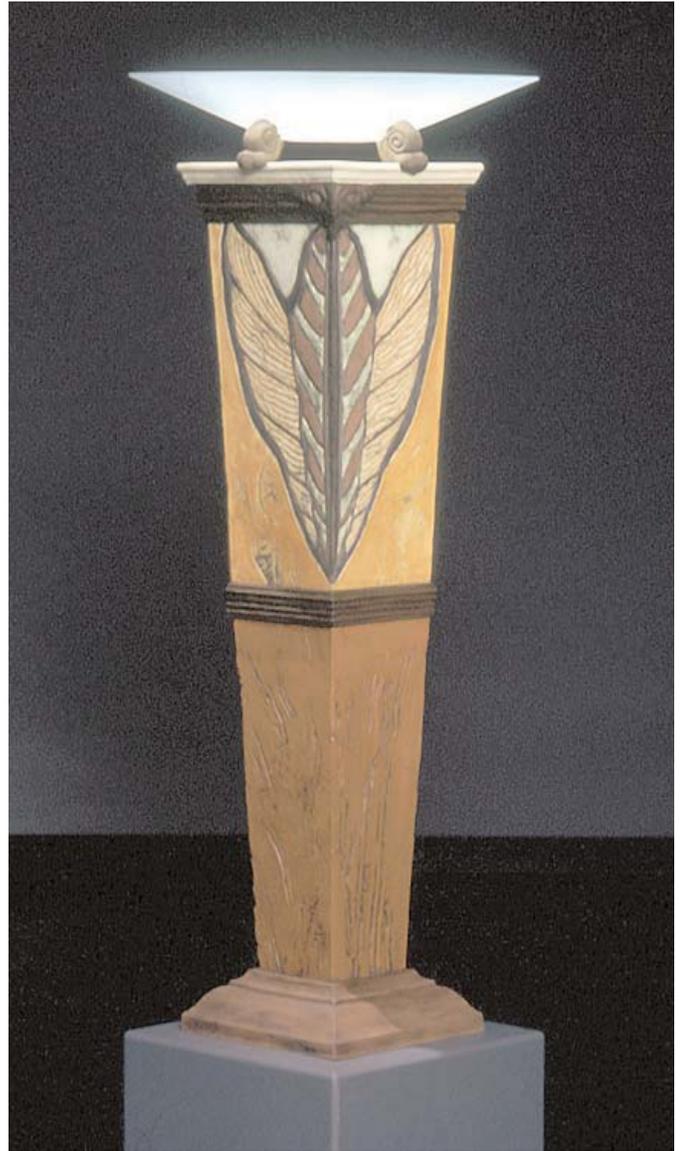
GRACE NICKEL

Grace Nickel is an internationally recognized ceramic artist, having successfully won competitions in Japan and Taiwan. She has participated in several residencies at the Banff Centre for the Arts in Banff, Alberta and has been an Artist In Residence in Canada and Australia. She has exhibited her work extensively in North America and abroad. In 2003 she was invited to participate in a Ceramic Lantern Workshop in Taiwan with a subsequent exhibition taking place during the Chinese Lantern Festival in 2004 in Taipei. Grace recently had work accepted into the 1st Taiwan Ceramic Biennale with the exhibition opening in February 2004 at the Taipei County Yingge Ceramics Museum.

Grace's work appears in many public and private collections around the world. She has completed a number of site-specific installations, including *Meditation Window* at the St. Norbert Arts Centre in Manitoba in 1992, *Sanctuary*, a piece created for NCECA in Minneapolis, USA in 1995 and *A Quiet Passage*, a solo exhibition held at the Winnipeg Art Gallery in 2002. In that same year the Winnipeg Art Gallery nominated Grace for the Saidye Bronfman Award, the most prestigious award for fine craft in Canada.

Grace also works on site-specific commissions, including tile installations and sculptural lighting for public and private architectural spaces. In 1999 she created a site-specific architectural tile triptych for Winnipeg's City Hall in honour of the Pan Am Games, which were held in Winnipeg that year.

In addition to her studio practice, Grace Nickel teaches ceramics at the University of Manitoba and has long been an active member of Winnipeg's art community. She has been a mentor in MAWA's Foundation Advisory Program twice and is a former Director of MAWA (1992-1996). She currently assists with fundraising efforts at Art City on Broadway and is on the programming committee of the Manitoba Crafts Council.



Above:
Grace Nickel,
Terminus Adquiem,
from *A Quiet Passage*,
2002, ceramics, glass.

Right:
Grace Nickel,
Light Sconce #1,
from *A Quiet Passage*,
2002, ceramics, glass.



members' news

Ellen Moffat's audio/light sculptural installation, *Blow*, opens at the Mendel Art Gallery on Friday, January 30, and runs until March 14. The work is a multi-track polyphonic soundscape of spoken word and vocalizations. *Blow* will be performed as a live mix at the opening reception.

Congratulations to **Tricia Wasney** who has been appointed Manager – Public Art at the Winnipeg Arts Council. Tricia brings with her an ideal background for this position: she is a multi-disciplinary artist, with a BA in film studies, and a Master's degree in Landscape Architecture, both from the University of Manitoba. Tricia is currently working with a newly-appointed steering committee on the establishment of a public art program based on the policy recently adopted by the City of Winnipeg, and on the first public art projects.

Arborescent Arboretum, an installation created from pine needles by **Haruko Okano**, will run from March 5–April 17, 2004 at the Campbell River Public Art Gallery, 1235 Shoppers Row, Campbell River, BC. For more information call 250-287-2261 or email art.gallery@crn.net

Congratulations to **Tamara Rae Biebrich** on her new position as Administrative Assistant at the Winnipeg Arts Council. Tamara Rae is a practicing artist with a BFA from the University of Manitoba. She brings to WAC very sophisticated computer and organizational skills and a fluency in both official languages.

Jack Butler exhibits *Fatemaps: Would You Like to Know What Will Happen?* a video projection installation and a selection of Butler's prints from 1968 to 2003 at the Martha Street Studio Gallery (Manitoba Printmaker's Association) from January 16–February 6, 2004.

Terry Billings and **Louise Barak** are exhibiting *Language of the Birds* in a group exhibition with **Carla Whiteside** and **Jeff Thomas** called *Active Ground // Le fin fond*, curated by **Gail Bourgeois**. The exhibition opens at the Ottawa City Hall Gallery on January 22 and runs until February 29. *Language of the Birds* consists of an audio work and video projection that examine the tension between the public desire to privilege human culture/language and a more intimate comprehension of an underlying intelligibility within the non-human.

Barbara Todd and **Sorel Cohen** are presenting *Celan* in a special collaboration at Dazibao in Montreal. The exhibition opened in January and continues until February 21, 2004. Each year, Dazibao invites two artists who have never worked together to collaborate on an exhibition. Sorel Cohen and Barbara Todd found a common inspiration in the texts of Paul Celan, a Jewish poet who wrote in German about the Holocaust.

Above: Terry Billings and Louise Barak, *Language of the Birds*, courtesy of the artists, 2004

Below: Haruko Okano, prototype for *arborescence arboretum*.

PHOTO LOUISE KAMES



mentoring programs work!

The 2002/2003 Foundation Advisory Program

The 2002/2003 Foundation Advisory Program participants were Leanne Cipriano and Glennys Hardie, mentored by Sigrid Dahle; Shawna McLeod and Lisa Wood mentored by Aurora Landin; and Karen Hutchinson and Jane Tingley mentored by Diana Thorneycroft. Over the course of the year mentors met individually with their mentees and the group met regularly. The hard work and dedication paid off with the mentees attaining success in working towards the goals they had outlined at the beginning of the program.

Along with the regular seminars on *Documenting your Artwork*, *Taxes for the Self-employed Visual Artist* and *Grant Writing, CV's and Artist Statements*, highlights of the year included: a *Live Interactive Sound Workshop* with Rita McKeough, a discussion on biennials with Carol Phillips, and a visit with Barb Hunt, MAWA's Mentor-in-Residence. Barb showed slides of her work and her students' work as well as looking at some of the mentees' work.

We also enjoyed many critical discussions after viewing local exhibitions including *The Home Show* at the Winnipeg Art Gallery, *The Paradise Institute* at Plug In ICA and the *Rosalie Favell* exhibition at the Winnipeg Art Gallery.

Towards the end of the year-long program we visited the studios of the mentees to view their work and for group discussions. For example we discussed avenues for exhibiting artwork, which ranged from "how to research galleries" to "how to apply for exhibitions" to "what is the role of curator" and "how to approach and work with commercial dealers."

For the third year running MAWA hosted a celebration bringing together the current year's participants, the previous year's participants, the Board and the staff of MAWA. Again it was a fun and informative gathering, extending the networking benefits of the program. The previous year's mentees (01/02 year) showed their work after a cocktail hour and potluck dinner. For all six mentees it was the first time they had spoken about their work to a group that size – there were about 23 in attendance. This event will happen again this year with the 02/03 mentees presenting their work to the extended group.

Before closing this report with some of the mentor's and mentee's own words I wish to say what a pleasure it is for me to be involved with this program, to meet young and/or emerging artists and to witness the impact the program has on the participants.

SARAH CRAWLEY,
FOUNDATION ADVISORY PROGRAM COORDINATOR.

"Engaging with their work and discussing issues pertaining to their practices has stimulated my own thinking and challenged me to articulate my knowledge and the values that inform my own practice. What a rich opportunity!"

2002/2003 MENTOR

"The most wonderful thing about MAWA's advisory program is the gift of getting to know two remarkable young women artists – who became my friends."

2002/2003 MENTOR

"The personal support system that comes with an established artist as mentor – someone who takes personal interest in your art practice and transition into the wider art community – has been truly amazing."

2002/2003 MENTEE

"Being able to share with the group and be advised by the mentors is an invaluable gift."

2002/2003 MENTEE

"I would definitely recommend this program for other emerging artists, as it is a great way to meet other artists and really get involved in the art community."

2002/2003 MENTEE



Below: Rural Mentor Program,
Eva Granger, Chris Larsen,
Susana Danyliuk at George
Glenn Workshop in
Souris School, 2003

The Rural Artists Mentoring Group 2002/2003

The plan for the mentoring group grew out of *The Library Project*, curated by Coterie of Malcontents member, Shirley Brown. That show brought both locally grown professional artists and other nationally-based professional artists to the rural communities of Western Manitoba through the familiar venue of their local public library. The work in this show was contemporary and pushed the view of what constitutes art. It unlocked the aspirations of many rural artists who came to us wanting to grow. We felt a real need to help them as we had been helped in the past. It was with these thoughts and goals in mind that we created the Rural Mentoring Group.

Shirley Brown, Barb Flemington and Fay Jelly organized the group with financial support from MAWA through the Manitoba Arts Council's *Incentives Initiatives Program* and *Arts West* through Culture, Heritage and Tourism. MAWA was able to give us enough money to run six meetings instead of the twelve, which we had planned. After the first meeting the women decided that they would pay for an additional four meetings with their own money.

We put out a call for applicants from Manitoba and from the 13 applications we chose Susan Howe, Deloraine; Susana Danyliuk, Carberry; Suzanne du Plooy, Brandon; Marion Brigden, Napinka; Eva Granger, Souris; Gerry Oliver, Carberry; Cheryl Orr, Carberry; Sandy Wicks, RRI, Brandon; Chris Larsen, Carman; and Glenda Poirier, Sinclair.

The formation of this Rural Mentoring group was intended to provide:

- and create a supportive network for artists in this region who presently face isolation and other barriers to professional development.
- a safe place where artists are encouraged to take risks in the development and presentation of their work.
- the support to "make time" for your art.
- the impetus to create work with the intention of sharing it with a supportive group free of censorship.
- the support to concentrate on the creative process and development of artwork free of "marketing" considerations.
- information for professional development such as resumé writing, slide preparation, grant and exhibition proposals and artist statements.
- an opportunity to share books, visuals, art history, contemporary art practice, stories, ideas and our passion for making art.
- technical and critical feedback, encouragement and networking in a safe atmosphere.
- exposure to other artists and art forms.

- self-confidence to take risks and to seek further professional development such as retreats, workshops, further mentoring programs, university.

- a means of awakening a realization of historical and contemporary art, artists and art practices.

Meetings alternated among the studios of the three mentors. The final meeting took place as a two-day event at the farm of Chris Larsen. As well as the regular meetings, we were able to acquire money from the Manitoba Arts Council to run a painting workshop in August with George Glenn from Prince Albert, Saskatchewan and a weekend of studio visits with Michael Boss and Diane Whitehouse. We arranged to have Barb Hunt, sponsored by MAWA, do portfolio reviews with the mentees in Brandon.

We feel that the year has been highly successful. After speaking with George Glenn, as well as Diane and Michael, we feel very good about the year. They all spoke to us about the good quality of the work that the emerging artists are doing. They spoke of the honesty in the work. George, who had been here for a workshop before the year began, was very impressed with the growth in the women's work and their ability to talk about it. All found the women open, articulate and excited about their art.

We wanted this year to open minds to ideas and to follow their own artistic interests. We wanted these women to become a support group to combat the isolation of the incredible distances. We wanted this year to validate—to themselves, their family and their community—their positions as artists. We believe this has happened.

SHIRLEY BROWN

Rural Mentor Program: Michael Boss, Barb Flemington and Susana Danyliuk at Susana's Studio, 2003

