

Foundation Mentorship Program 2007

CALL FOR SUBMISSIONS



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.

SEPTEMBER 1 . 2006 TO AUGUST 31 . 2007

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.

Foundation Mentorship Program

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

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, YYZ Artists' Outlet and Gallery 1C03 among others. She is currently Co-Adjunct Curator of Contemporary Art at the Winnipeg Art Gallery.

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.

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 Southwestern Manitoba and continues her art practice just south of Brandon.



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FRIENDS OF MAWA

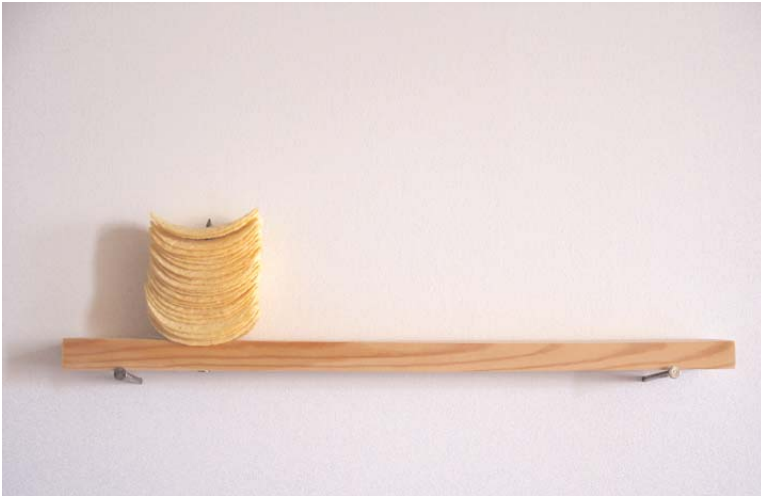
Each year, in addition to volunteer hours generously donated, MAWA benefits from donations made by individuals. These contributions are crucial and go toward our programming and resources. This year they will help us in our renovations of our new home at 611 Main Street as well as our programming. We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

Renee Baert
tamara rae biebrich
Eleanor Bond
Pauline Braun

Sharron Zenith Corne
Susan Dueck
Bev Greenberg
Carolyn Grey

Ann Loewen
Louise May
Gerry Oliver
Mireille Perron

Celia Rabinovich
Kaiberley Wilbee
Robert Wilson



Above: Jennifer Stillwell, *Energy Stick*, 2005. Photo courtesy the artist.
 Right: Jennifer Stillwell, *Stain Slope*, 2005. Photo 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). She was a semi-finalist for Canada's prestigious Sobey Art Award.

Heads Up

APRIL 7

First Friday **Iris Yudai** 12 pm, 611 Main Street

APRIL 8

Local Artist Lecture **Sarah Crawley** 2 pm, 611 Main Street

APRIL 15

Deadline: Members' News
for June/July/August newsletter

APRIL 23

Dollhouse II 2-5 pm, 611 Main Street

MAY 5

First Friday **Marjorie Beaucage** 12 pm,
Thunderbird House, Main Street at Higgins Avenue

MAY 26

Deadline: Submissions
2006/2007 Foundation Mentorship Program
4 pm, Friday, 611 Main Street

BRING
YOUR
LUNCH,
COFFEE
PROVIDED.
EVERYONE
WELCOME.
ADMISSION
IS FREE.

IRIS YUDAI

12 NOON . APRIL 7 . 611 MAIN ST.

MEDIA 101: AN ARTIST'S GUIDE TO DEALING EFFECTIVELY WITH THE MEDIA

Oscar Wilde once wrote, "There is only one thing in the world worse than being talked about, and that is not being talked about." If you've been working on an exciting project, you definitely want to get people talking. Maybe it's a gallery opening. Maybe it's a fundraising event for your arts organization. Maybe it's a screening or a book launch. Whatever the occasion, you want to create buzz. You need to know who to call, what to say and how to say it. At this First Friday, Iris Yudai offers ideas on how to get arts editors to pay attention to your event, as well as concrete tips on creating photo ops, answering journalist's questions and writing news releases that won't get filed under "g".

Iris Yudai has been churning out radio tales for CBC since 1993. She has worked as a reporter and producer in Toronto, Ottawa, Regina and Winnipeg. In that time, she has read more than her share of news releases. She has also run workshops for high schools, arts organizations and campus radio. Currently she is thrilled to be the executive producer of CBC Radio's weekly pop culture program, *Definitely Not The Opera*. Iris is a proud member of the MAWA board, and co-chair of the MAWA Outreach Committee.

MARJORIE BEAUCAGE

12 NOON . MAY 5

THUNDERBIRD HOUSE . MAIN STREET AT HIGGINS AVENUE

DIALOGUING BETWEEN CULTURES . . .

Marjorie Beaucage, MAWA Cultural Relations Coordinator, will hold a Sharing Circle with Aboriginal artists and MAWA members. This is an opportunity to experience our different world views and to explore how to honour and respect our differences.

Bannock Burgers and refreshments will be available at the Thunderbird House. Come and share in the Sacred Circle.

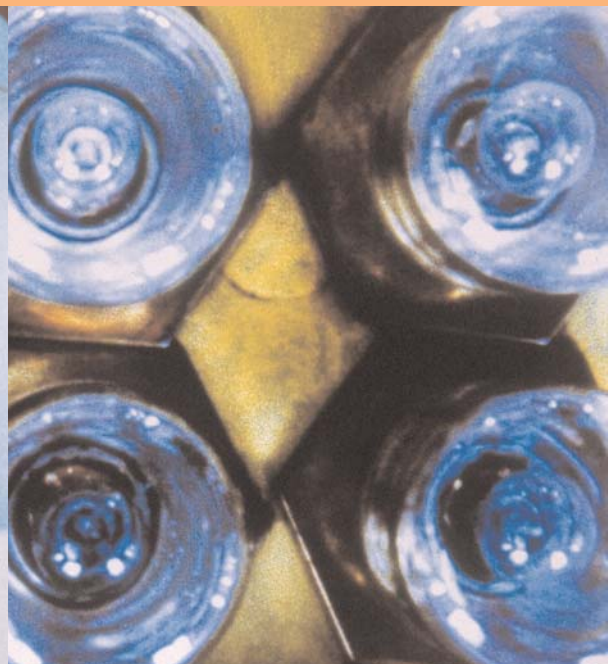
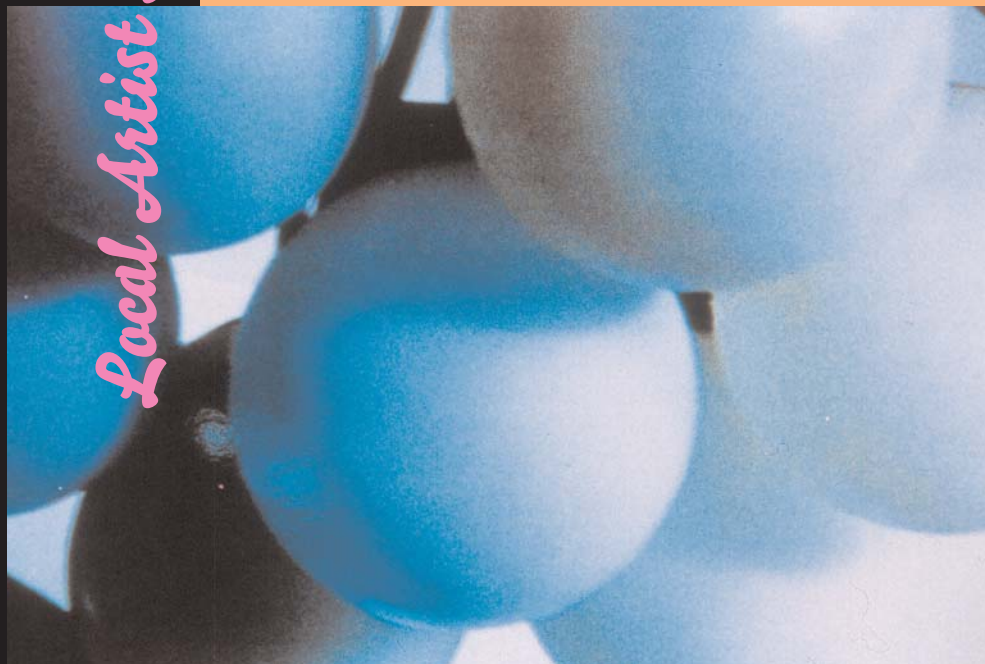
Marjorie Beaucage is a filmmaker, cultural worker and community-based video activist. Her work as an artist, begun at age 40, builds on skills developed over 25 years as an adult educator and community organizer. Her work has been screened in bingo halls and at city hall, from Northern Labrador to New York. Some videos are passed around the community; some are in public libraries and at university film schools and art departments. They have a life of their own. Beaucage works to give people the tools for creating possibilities and right relations, to pass on the stories, knowledge and skills that will make a difference for the future, and to create a powerful sense of art making as communal practice. Culture is a collective agreement.

Bison hide at sunset. Photo: Lise Gauthier.



SARAH CRAWLEY

2 PM . APRIL 8 . 611 MAIN STREET



LEFT: Lounge, Hotel Prague (from the Belgrade Lights series), colour photograph, 2005. Photo: Richard Holden
RIGHT: (detail) Restaurant, Hotel Balkan (from the Belgrade Lights series), colour photograph, 2005.
Photo: Richard Holden

Sarah Crawley's lens-based practice involves explorations into different aspects of memory and identity. She has created bodies of work that address the imperfection of memory, the concept of a collective memory, memory as it relates to generation, history and ritual, and physical memory – both human and animal. She is interested in how memory impacts identity.

Crawley uses multiple photographic processes to create images that are based in reality but not bound by it. These processes usually subvert traditional photographic techniques and push the materials to their inherent limits, often resulting in degraded (blurry, grainy, high contrast) images that make visible the photographic technologies used to create them. Most recently, Crawley has begun to insert digital technologies into her process. Her generational approach, utilizing ritual and repetition, allows for an openness to the possibilities provided by the accidental with each process, both obscuring and embedding information.

For the MAWA presentation, Crawley will discuss her past work and her recent practice, including *mentis prehensio*, on exhibit at aceartinc. from March 10–April 22, as well as other new bodies of work in the context of the process-based philosophies that inform her art practice.

Since graduating with a BFA (Hons.) from the University of Manitoba in 1994, Crawley has exhibited her photographic works across Canada and has recently begun to exhibit internationally. Solo exhibitions include The Art Gallery of Southwestern Manitoba (Brandon), Gallery Connexion (Fredericton), The Photographers' Gallery (Saskatoon), The Stride Gallery (Calgary), Gallery 1C03 (Winnipeg) and The Floating Gallery (Winnipeg). She has been included in group exhibitions at The Belgrade Cultural Centre (Belgrade, Serbia), Dunlop Art Gallery (Regina), Gallery 44 (Toronto), AKA Gallery (Saskatoon), Gallery 111 (Winnipeg) and Open Space (Victoria), among others. Crawley enjoys teaching workshops and speaking about her art practice and is an active member of the visual art community in Winnipeg.



Laurie Potovsky-Beachell, *Revelation*, 2005.
Photo courtesy the artist.

Megan Vun Wong is pleased to be the publishing director and editor of the soon-to-be famous and fabulous *CARNET*, a publication by CARFAC (Canadian Artists Representation/ Le front des artistes Canadien) Manitoba, which is true to its mandate to promote the visual arts in Manitoba, to promote a socio-economic climate that is conducive to the production of visual arts in Manitoba, and to conduct research and engage in public education for these purposes. *CARNET* is a visual arts appreciation publication devoted exclusively to the promotion of Manitoba Art and Manitoba Artists. It is published three times a year and its subscription is part of the benefit of a CARFAC Manitoba membership.

A work by Newfoundland contemporary artist Barb Hunt has recently been acquired by the Agnes Etherington Art Centre (Kingston). *antipersonnel* was shown in the Centre's 2001 exhibition *Museopathy*. The Centre acquired the work with the 2005 York Wilson Endowment Award, which has been given annually since 1997 to an eligible Canadian art museum or public gallery to assist with the purchase of an original artwork by a Canadian artist that will significantly enhance its collection.



Ellen Moffat, *Blow*, 2004. Collection of the Saskatchewan Arts Board. Photo: Grant Kernan.

Ellen Moffat presents *Blow* (2004) an audio-light installation using twelve discrete outputs of deconstructed sounds of breath and the spoken word and projection. Language is detached from its semantic context and linear unity proposing a non-hierarchical system of communication, integrating sense and sentience. *Blow* will be exhibited at Estevan National Exhibition Centre in April/May. Moffat will be in residence at Western Front (Vancouver) in April, where she will extend her ongoing exploration of multi-channel audio using polyphonic voice, somatic rhythm, structure and chance. *Tongue/Tied* will experiment with multiple voices, text generation and random effects to produce a polyphonic vocal composition. The project will be presented as a work-in-progress at the end of April.



Manitoba Artists in Health Care received a grant and sponsorship from MAC, Grace Hospital and Riverview Hospital to place two artists in the hospitals to be creative, to interact with the residents, staff and volunteers. Katharine Bruce is setting up a studio and painting at Grace Hospice, while Mary Louise Chown is doing various forms of storytelling at Riverview. The two artists will switch facilities midway through the grant period. It's proving to be a rich and rewarding experience for everyone involved.

Katharine Bruce at Grace Hospice. Photo: C. Martin.



Pauline Braun and Laurie Potovsky-Beachell, along with Sandy Glass, will be showing selections of their new work in the exhibition *Journeys*, curated by Milly Giesbrecht in conjunction with her solo show, *Discovering My Original Face*, at the Mennonite Heritage Centre Gallery, 600 Shaftesbury Blvd. The opening reception is April 7 at 7:30 pm. The show continues until May 27.



Welcome

WELCOME TO MARJORIE BEAUCAGE

MAWA WELCOMES MARJORIE BEAUCAGE CULTURAL RELATIONS COORDINATOR

It is with great pleasure that MAWA announces the hiring of Marjorie Beaucage as MAWA's Cultural Relations Coordinator. In 2003, as we began the process of assessing the organization and envisioning what MAWA could be, we recognized the need to be more inclusive, to invite the participation of the Aboriginal community particularly and to be more cross-culturally aware generally. Our first step was to organize an Urban Aboriginal Advisory Committee to recommend how we might work most effectively with Aboriginal women artists.

The Urban Aboriginal Advisory Committee presented us with recommendations that will help us reach our goals. The key recommendation was that we hire an Aboriginal liaison to work with us to make our existing programs more accessible to Aboriginal women artists, to propose new programs for Aboriginal women artists and to create partnerships for MAWA with Aboriginal art and non-art organizations. MAWA is excited to have hired Marjorie Beaucage to take up this key role in our organization.

Marjorie has the experience to develop this position to its full potential and to take MAWA to the next step in our goal to be more inclusive.

Marjorie Beaucage can be reached in the MAWA office, 611 Main Street, Thursday to Saturday, by telephone at 204-989-2318 or by email at: culturalrelations@mawa.ca.

HAPPY NEW YEAR!

The Spring Equinox marks the beginning of a new year in Aboriginal Tradition. According to Medicine Wheel teachings, this is a time of new beginnings; *pi'matsu'win*, the "first breath" of Spring.

At MAWA, as the new Cultural Relations Coordinator, I look forward to creating new Relations with Aboriginal artists and communities, to make it possible for Aboriginal women to develop and grow as artists in the visual and media arts. The challenge is to create cultural environments and supports for mentorship and learning, that are respectful of other cultural world views.

Being Métis, I am also interested in building cultural bridges between worlds. I look forward to making new links with MAWA members and board and building new relations with communities who have not yet been a part of MAWA.

me'tak'we oya'sin

all my relations.

Marjorie Beaucage

"culture is a collective agreement" – Leroy Littlebear

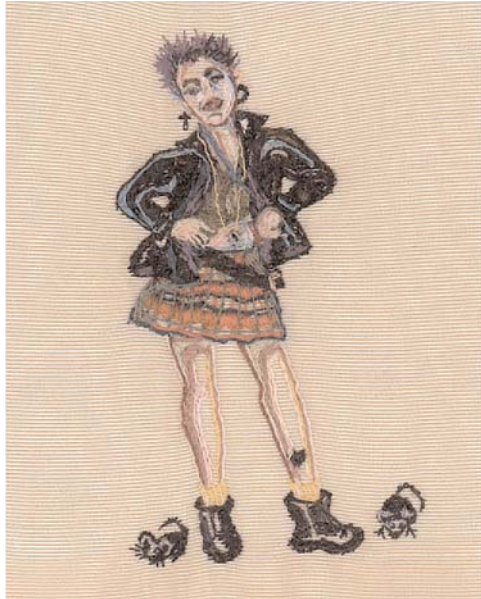
For their generous support of this project, we wish to thank Canadian Heritage, The Winnipeg Foundation, The Thomas Sill Foundation, Manitoba Community Services Council, Canada Council for the Arts, Manitoba Arts Council, Winnipeg Arts Council, the W.H. & S.E. Loewen Foundation, our donors and members.

CECILE CLAYTON-GOUTHRO

RN, BFA, MS, PHD

APRIL 30, 1945 – FEBRUARY 11, 2006

*“Love, sweetness, goodness, in her person shin’d
So clear, as in no face with more delight”*



Born in St. Brieux, Saskatchewan to Louis and Marie Aessie, Cecile spent most of her youth in Saskatoon, before living in England, Ottawa, Regina, and Winnipeg. She had many vocations. Her first career was in nursing where she specialized in psychiatric care. She then spent a number of years as a stay-at-home mom. While in Regina, Cecile, with her sister-in-law Pat and other partners, opened SCOVA, an antique store. Cecile’s enthusiasm for historic costume was nurtured at the antique shop, where she frequently had opportunities to evaluate and acquire garments from clients. This interest in costume found an outlet of expression in Winnipeg, where she worked as a wardrobe mistress for a couple of television productions.

Cecile then studied for and earned her BFA at the University of Manitoba School of Art. Deciding she needed a more practical degree, Cecile obtained her Master of Science degree from the U of M Faculty of Human Ecology. Her master’s thesis was published as a monograph by the Canadian Museum of

Civilization. Maintaining her interest in costume and design, but changing her focus from ethnic culture to theatre, Cecile completed an interdisciplinary PhD that combined theatre, art history, history and human ecology.

As a professor in the Clothing and Textiles department of Human Ecology at the University of Manitoba, Cecile taught various history of costume and design courses. She guided several students through their Master of Science degrees. At the same time, she encouraged the development of talented young designers and their participation and success at national competitions. During all this time, Cecile was a practicing visual artist, combining her awareness of historic and contemporary culture with a feminist appropriation of traditional women’s craft to create sometimes powerful, sometimes intimate works of art.

With all of her own achievements, Cecile’s greatest pride has always been in the successes and work of her children. She was ever on the lookout for story ideas for her son Ian, a journalist currently working at CBC Radio in Vancouver. She also took an avid and active interest in the design and operations of her daughter Joanne’s Toronto restaurant, *relish Bar & Grill*. When cancer came into her life, Cecile faced it with the same intelligence and creativity as everything else she undertook. She researched her condition thoroughly on the Internet, and investigated many alternative therapies. Cecile’s attitude was that this was a chronic condition to be treated as the need arose, but not to interfere with the important personal and creative experiences of life, and she lived this philosophy for seven years.

*Sandi
Howell*

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**Ph: (204) 990-4895
sandihowell@shaw.ca**

UPCOMING GRANT DEADLINES

WINNIPEG ARTS COUNCIL

Professional Development Grant Program
There is no set deadline. Applications will be received throughout the year at least one month prior to the activity to be undertaken.

MANITOBA ARTS COUNCIL

Travel / Professional Development Grant in the Visual Arts. No set deadline. Apply at least four weeks prior to project.

Travel / Professional Development Grant for Aboriginal Artists. No set deadline. Apply at least four weeks prior to project.

CANADA COUNCIL FOR THE ARTS

Canada Council for the Arts/Natural Sciences and Engineering Research Council New Media Initiative. Deadline April 15.

Travel Grants to Media Arts Professionals. No set deadline.

Inter-Arts Program: Travel Grants to Professional Artists. No set deadline. Apply at least six weeks prior to departure.

CALLS FOR SUBMISSIONS

ART CITY PROFESSIONAL ARTIST SERIES 2007

Art City is inviting artists to submit proposals to conduct workshops at its community studio located in Winnipeg's West Broadway area. Founded by Wanda Koop, Winnipeg artist and West Broadway resident, Art City is a drop-in

studio that provides high quality, free-of-charge art programming to inner-city residents. The standard format for workshops by professional artists is based on a 5-day period: Tuesday to Friday 4-8 pm and Saturday 12-4 pm. Workshop proposals should be geared to children and youth ranging from 6 to 15 years of age, though still be suitable for all ages. Artists will receive \$1,200.00 for the 5-day workshop.

For submission details or more information, please contact Art City at 204-775-9856, artcity@mts.net, or visit our website at www.artcityinc.com.
Deadline June 1, 2006.

ART CITY WORKSHOPS

Art City is looking for artists to facilitate 1-3 day workshops.
1. We are looking for West Broadway residents to facilitate workshops during our regular drop-in hours (Tuesday-Friday 4-8 pm and Saturday 12-4 pm). We are open to ideas in any medium. Honorarium \$100 per day.
2. We are looking for artists to conduct 1-3 day workshops with our adult participants on Monday evenings from 5-8 pm. This call is open to everyone. Honorarium \$75 per day. Please send a short description of your idea and a resume to Talia at artcity@mts.net. For information, please call 775-9856.

GALLERY 101

Gallery 101 is a non-profit artist-run centre in Ottawa, Ontario, dedicated to the professional presentation and circulation of visual and media art. Gallery 101 hosts approximately eight exhibitions each year, as well as many video presentations, lectures, performances and other activities. Artists and curators working in any media or discipline are eligible to apply. Contact or visit www.gallery101.org. Deadline April 15.

URBAN SHAMAN GALLERY

Urban Shaman Gallery is accepting proposals from Aboriginal contemporary artists. The selection process is by ongoing submissions presented by artists, curators or groups. We program a wide variety of contemporary artistic practice, including two and three dimensional works, media/new media, performance based art and web/Internet art. Priorities constitute programming artists whose work hinges on experimentation in form and content. This will include artists at all levels of professional practice, whose work shows a high degree of aesthetic maturity and rigour. Email program@urbanshaman.org or visit www.urbanshaman.org. No set deadline.

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Director's Message

Spring is a time for new beginnings at MAWA as we look ahead to exciting new mentorships, workshops, artist talks and events!

I am delighted to announce that we have hired our new Cultural Relations Coordinator, Marjorie Beaucage. Marjorie will be working with our board, staff and membership to help us increase our cross-cultural awareness. She will be developing programs and resources for Aboriginal women artists and helping us welcome different cultural views in our organization. Marjorie is generally in the MAWA office, Thursdays to Saturdays, so please drop by or give her a call to say hello.

By the time you read this newsletter, our newly redesigned website will be up and running thanks to Iris Yudai, our Communications Consultant, and Pamela Habing, our webmistress. You will be able to search our Resource Centre catalogue on-line and get up to the minute information on our programs, resources, calls for submissions and committees. Later this year, we will be developing a members' gallery, including digital images of our members' work. Watch the newsletter, or check out our website at www.mawa.ca, for developments throughout the year.

At your request the very popular Dollhouse auction and all-round fun event is being repeated this spring! Check out this newsletter for further details and plan to donate a doll or buy a doll and support our great programs!

Joining a MAWA committee is a fabulous way to get involved with MAWA, meet other artists in the community, and have a good time. We have one to suit any of your interests. Call Stacey Abramson in the MAWA office to discuss the possibilities.

VERA LEMECHA, Executive Director

Current Board of Directors

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

STAFF

Vera Lemecha, Executive Director: vlemecha@mawa.ca
Stacey Abramson, Office Administrator: info@mawa.ca
Marjorie Beaucage, Cultural Relations Coordinator: culturalrelations@mawa.ca

DESIGN Susan Chafe

611 Main Street, Winnipeg, Manitoba, Canada R3B 1E1
(204) 949-9490 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'S POLICY REVIEW COMMITTEE NEEDS YOU!

The Policy Review Committee is getting underway for 2006. We are basically the group that brought you the MAWA quorum by-law changes in 2005. If you are someone who enjoys thinking in 3D, looking at all the angles, has board governance experience, and would like to contribute to MAWA's stability and longevity, consider joining us this year.

We are also looking for a female lawyer for pro-bono legal advice. If you could link us up with such a lawyer please contact us.

Our Committee can be reached via:
Connie Jantz at c1jan@mts.net
or Pauline Braun at pauline.duane@mts.net.

**VOLUNTEER OPPORTUNITY
JOIN THE MAWA TEAM**

MAWA is always looking for committed members to enrich our Board of Directors or to become active on our volunteer committees. If you would like to learn more about what it means to be a member of our team, or to download an application, visit our website at www.mawa.ca. We are always accepting applications and currently our focus is on recruiting senior, Francophone, Aboriginal, and rural artists/curators.

If you have any questions please contact tamara rae bieblich, Chair at tamara_rae@hotmail.com. Applications may be mailed to: Nominating and Board Development Committee, MAWA, 611 Main Street, Winnipeg, MB R3B 1E1 or emailed to info@mawa.ca.

Announcements



Thinking of Buying or Selling?

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*MAWA congratulates Winnipeg artist
Wanda Koop on being named
to the Order of Canada!*



Welcome
to the
Dollhouse II
We're Home!

*back by popular demand
a doll sale,
silent auction
& tea party*

Sunday April 23rd
2-5pm
611 Main Street

MAWA



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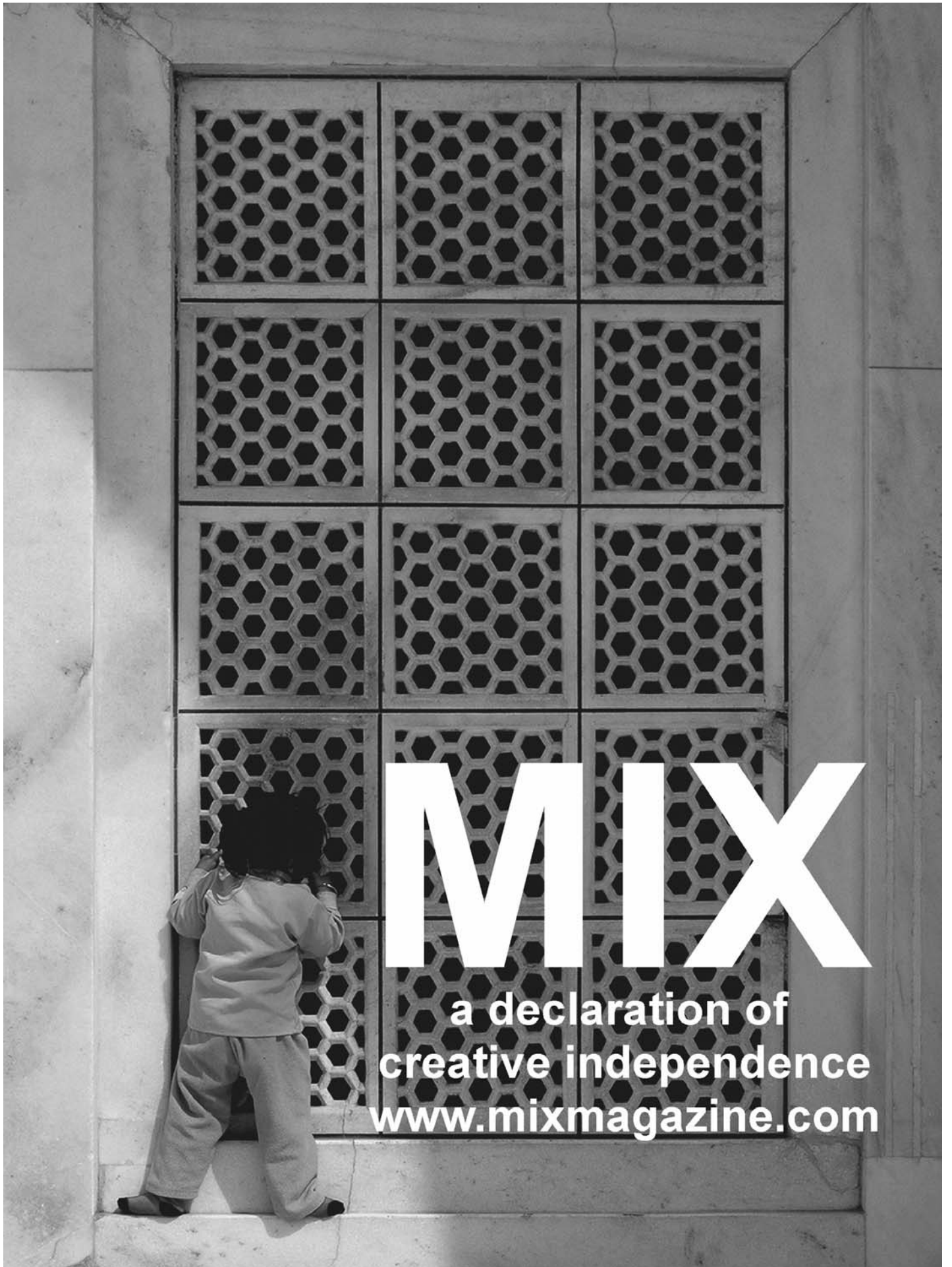
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Art Placement

Classes / Studio Rental

Residency Exchange Opportunities

hours: M-F, 10-5
phone: (204) 779-6253
email: printmakers@mts.net



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