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 t. (204) 949-9490 f. (204) 949-9399
 info@mawa.ca http://www.mawa.ca

COME CELEBRATE
Women's History Month

with us on Thursday October 30

ANNUAL GENERAL MEETING 7:00 pm

BOOK LAUNCH 8:30 pm:

MAWA: Culture of Community

Located where it all began: **PLUG IN ICA**

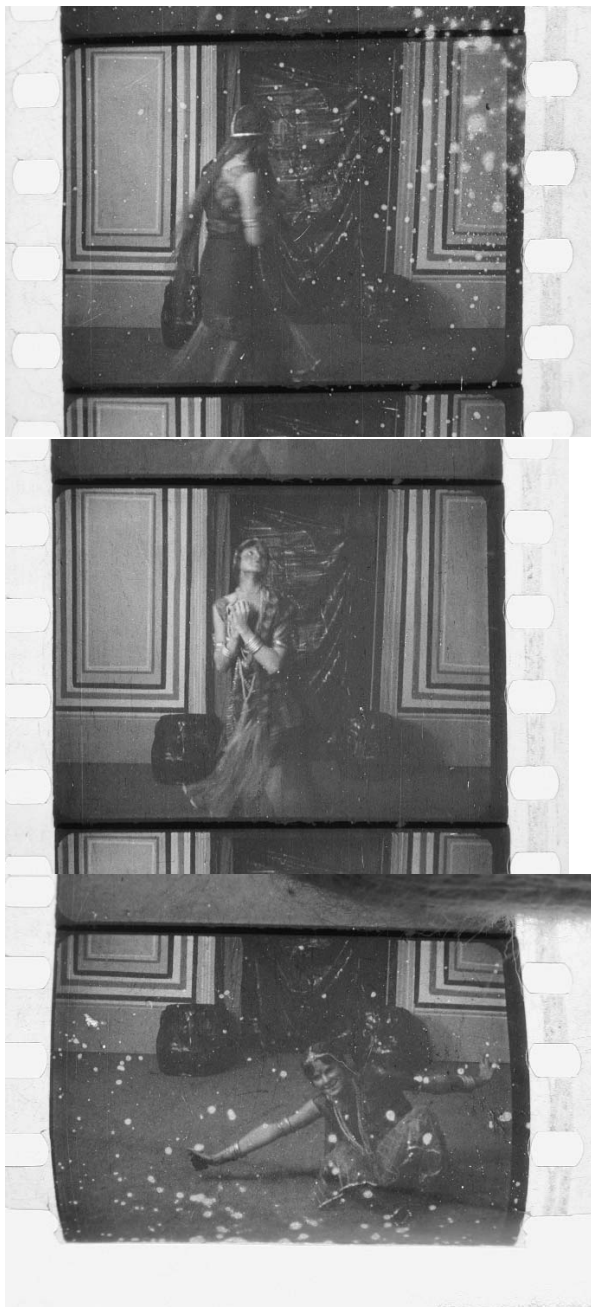
The publication of *MAWA: Culture of Community* marks MAWA's 19th year of supporting and encouraging the development of women's art practices in Winnipeg and across Canada. This publication examines the critical conjunction in the development of a community of women artists with the evolution of MAWA. Artworks by former MAWA mentors and mentees reflect on notions of community. In recognition that community extends beyond physical borders, we've included essays that discuss the broader contextual framework of feminist theory and practice by way of a stocktaking of feminism's significance for art producers at the beginning of the 21st century.

MEMBERS PRICE: \$12
 NON-MEMBERS: \$22
 TO HAVE YOUR COPY MAILED PLEASE
 SEND CHEQUE OR MONEY ORDER
 ADD \$3 FOR MANITOBA ORDERS/
 \$5 OUTSIDE OF MANITOBA.

ESSAYS •
 Jennifer Fisher
 Lori Blondeau
 Mireille Perron
 Lynn Bell
 Catherine Mattes
 Sheryl N. Hamilton

ARTISTS' WORKS •
 Shawna Dempsey
 and Lorri Millan
 Edith Regier
 Jen Loewen
 Karen Thornton
 Mary Scott
 Rita McKeough
 Shirley Brown
 Susan Chafe

EDITOR: Vera Lemecha •
 CHRONOLOGY EDITOR:
Sigrid Dahle • RESEARCH AND
 COMPILATION OF CHRONOLOGY:
Grace Nickel • FOREWORD:
Diane Whitehouse •
 DESIGN: Susan Chafe •
 COPY EDITOR: Alison Gillmor



LEFT: Newsreel of Agnes Fisher dancing, c. 1915, from "Affective Blueprints" by Jennifer Fisher
 BELOW: Karen Thornton, *Build Your Own World*, detail, digital image (a world population density of women per square kilometer)





Message from Vera

October has been designated Women's History Month in Canada to encourage us to take a step back and reflect on the social and political achievements that women have won through their hard work and solidarity. It was Manitoban women who, having advocated for the right of all women to vote,

were the first along with Alberta and Saskatchewan women to win that right in 1916.

As we celebrate women's accomplishments, it is fitting that MAWA launch its publication, *MAWA: The Culture of Community*. In the mid-1980s a group of individuals involved with Plug In, with Diane Whitehouse at the helm, imagined a community in which women artists would have access to the resources that would enable them to pursue their professional goals. Central to that notion of community was the initiating of the Plug In Women's Program that was to become MAWA. *MAWA: The Culture of Community* traces the history of MAWA and focuses on the exceptional community of women that has developed in relation to the evolution of the organization.

As I look ahead to Women's History Month and consider the goals women have attained as well as the barriers still firmly in place, it is timely that I am in the midst of producing an Assessment of MAWA that includes the programs, resources, funding, human resources, facilities and so on. Of the many things that I believe MAWA is doing right and that I would not want to mess with, the responsiveness of the organization to its members is primary. MAWA has remained flexible in part by continuing to not let facilities determine programming. After 19 years the MAWA offices are still comprised of administrative offices and a Resource Centre. This situation has allowed MAWA to develop programs such as *Inversions*, the bi-annual journal with an invited Editor each issue; the symposia that bring members together from across the country for a weekend; the postcard projects; installations; various publications and coming up next year a website to house works produced for the Web. When we organize exhibitions we work with organizations that have the facilities to do so. These collaborations serve to strengthen our connections with the community. For this determination I am grateful to all of MAWA's Boards and Directors. This is something I look forward to building on.

I welcome all of you to email or write me with your comments regarding your involvement with any aspect of MAWA: what do you think works particularly well; what could be changed in the future and how; what kind of programs would you like to see; and any other input you would like to contribute.

Vera Lemecha, Director, MAWA

THE CAROLINE DUKES LEGACY

As a tribute to Caroline Dukes' significant role as an artist and her contributions to the Winnipeg art community, MAWA has developed the Caroline Dukes Legacy Fund. Caroline was a long-time member of MAWA and a Mentor in the second year of the Foundation Advisory Program. Donations to this fund will be used to support the Foundation Advisory Program in her honour. The Caroline Dukes Legacy Fund will be administered on MAWA's behalf by The Winnipeg Foundation.

I would like to donate to the Caroline Dukes Legacy Fund

Enclosed please find a donation in the amount of \$ _____

Credit Card Cheque Money Order

I would like to make a regular donation of \$ _____

Annually Semi-Annually Quarterly Monthly

I authorize The Winnipeg Foundation to receive this regular donation for a period of _____ year(s) or until notified. Donations will be made by:

Credit Card Post-dated cheques Bank Account
(please include a voided cheque for the account from which you wish to make your pre-authorized donation)

Visa Master Card Credit Card Number _____

Expiry Date _____ Signature _____

Please make cheques payable to The Winnipeg Foundation mentioning The Caroline Dukes Legacy Fund on the front of the cheque. Mail to:

The Winnipeg Foundation,
1350 One Lombard Place, Winnipeg, Manitoba R3B 0X3
Or Drop off at the MAWA office: 301 – 245 McDermot Avenue

BECOME INVOLVED WITH MAWA

Gain Administrative & Programming Experience
Get To Know The Women In Your Community
Have Fun!

There are many ways to become involved with MAWA:

- Volunteer for an event or to assist a visiting artist
- Participate in our annual fundraising events
- Help us out in the office

If you have an hour a week, a month, or a year we would love to hear from you.

Send us an email noting your special talents or if there is a particular kind of volunteer work you would like to do. We are grateful to all of our volunteers – you help make MAWA what it is!

JOIN OUR 19 YEAR TRADITION OF MENTORING

We are inviting indications of interest for Mentors for two programs:

THE FOUNDATION ADVISORY PROGRAM THE MENTOR-IN-RESIDENCE PROGRAM

Both programs are based on the principle of education and support for women artists at various stages of their careers through the mentoring process.

THE FOUNDATION ADVISORY PROGRAM

The principle objectives of the MAWA Foundation Advisory Program are to create opportunities for compatible and productive relationships between established women artists and curators resident in Manitoba and others who are at developmental stages in their work and careers, in order to provide the support, encouragement, and information resources that these women need to achieve their artistic goals.

This program runs for one year from September 1 to August 31 of each year. The mentor meets with each of her two mentees for 5 hours a month. In addition to one-on-one consultations, all mentors and mentees attend group meetings held once a month. MAWA staff, mentors and mentees, regularly arrange activities of an educational nature. These include gallery visits and workshops on such topics as Photographing Your Work and Bookkeeping For Artists.

The following list outlines the areas that will be emphasized throughout the program session:

- one-to-one discussion and critique of the participants' work
- technical advice
- guidance in creating good work habits in the studio and dealing with the practical concerns of being an artist
- facilitation of communication between participants in the Advisory Program and the community at large, i.e. other artists, curators, gallery administrators

Mentors are paid \$5,000 for working with two mentees for the year-long program.

THE MENTOR-IN-RESIDENCE PROGRAM

Each year a well-known Canadian woman artist or curator is invited to Manitoba for the six-week Mentor-In-Residence Program. MAWA acknowledges the need to provide new information, insights, inspiration and opportunities for mid-career artists. The Mentor-in-Residence program meets various needs of the broader art community by providing a Mentor who will work in a one-to-one capacity with individual artists and involve larger groups through community programming.

The responsibilities of the Mentor-in-Residence are to:

- meet once a week with 4 individual artists/mentees
- meet once a week with the 4 mentees as a group
- present a public lecture or artist's talk
- conduct 4 studio visits in Winnipeg and 4 in Brandon.
- meet once with the Foundation Advisory group

The Mentor-in-Residence is paid \$4000.00 for mentoring four artists for a six-week period and a per diem, accommodation subsidy and airfare. Fees are also paid for artist's talks and studio visits in both Winnipeg and Brandon.

SUBMISSIONS

Please submit (regular mail rather than email please) the following by September 30, 2003. Let us know whether we can keep your support materials on file or if you would like them returned by a certain date.

- cover letter outlining your qualifications as a mentor
- statement discussing your practice
- c.v.
- slides, CD's or DVD's of your work if you are an artist
- visual documentation and texts if you are a curator
- a SASE for any materials you wish returned

For further information regarding the Foundation Advisory Program, contact Sarah Crawley at scrawley@mawa.ca or 949-9490 and regarding the Mentor-in-Residence Program, contact at vlemecha@mawa.ca or 204-942-8994.

Please mail or drop-off submissions to: 301-245 McDermot Avenue, Winnipeg, MB R3B 0S6

HEADS UP!

DATE	DEADLINE FOR
SEPT 2	Environmental Programs Committee Meeting 12:30 pm
	Programming Committee Meeting 5:15 pm
Sept 9	Garage Sale Committee Meeting 5:15 pm
Sept 15	MAWA Board/Staff Retreat 1 pm
Sept 16	MAWA Board Meeting 7:00 pm
Sept 27	Market Revival and Arts Festival
Sept 30	Mentors: Foundation Advisory Program & Mentor-in-Residence
OCT	Women's History Month
Oct 1	Submissions for Nov/Dec Newsletter
Oct 3	Programming Committee Meeting 1 pm
Oct 7	MAWA Board Meeting 7 pm
Oct 18	Person's Day
Oct 24 & 25	Natalka Husar studio visits
Oct 25	<i>How Much Can We Get Away With?</i> A Panel Discussion on Copyright 2:00 pm
Oct 26	Natalka Husar: <i>Blond with Dark Roots</i> 2:00 pm
Oct 30	MAWA AGM at Plug In ICA 7 pm Launch of <i>MAWA: A Culture of Community</i> 8:30 pm

How Much Can We Get Away With?

A PANEL DISCUSSION ON COPYRIGHT

SATURDAY, OCTOBER 25, 2pm

Plug-In ICA, 286 McDermot Avenue

Sponsored by: University of Manitoba Outreach Fund, Plug-In Institute of Contemporary Art,
Mentoring Artists for Women's Art, School of Art, University of Manitoba

PANELISTS

Mark Hosler

Natalka Husar

Barbara Terfloth

Aaron Milrad

Gene Walz

MODERATOR

Diana Thorneycroft

Natalka Husar, *Nurse Lavinia's Mistake*, 2002, oil
on bookcover, 11 x 17cm. Photo: CT Chown



MARK HOSLER is founding member of the experimental multi-media/activist collective *Negativland* who were sued by U2 for copyright infringement. *Negativland* coined the term "culture jamming" in 1984, the phrase now often used to describe the work of many different media artists and activists. As a member of the collective, Mark Hosler has written on copyright law reform for *Billboard Magazine*, *Keyboard Magazine*, *College Music Journal*, *NYU Law Commentator* and others and has lectured internationally.

NATALKA HUSAR, an artist residing in Toronto has recently received a cease and desist letter from Harlequin Romance in regard to paintings exhibited in *Blond with Dark Roots*. Husar was born in New Jersey to Ukrainian immigrant parents. She graduated from Rutgers University in 1973 and that same year moved to Toronto where she has continued to live and work. She has received many grants from both the Ontario Arts Council and the Canada Council. Her work is in private and public collections including the Canada Council Art Bank and the National Gallery of Canada.

AARON MILRAD is the writer of *Artful Ownership: Art Law, Valuation, and Commerce in the United States, Canada, and Mexico*. Milrad is a lawyer with Fraser, Milner, Casgrain in Toronto.

GENE WALZ is a professor of Film Studies and Provost of University College, University of Manitoba. In the process of writing his recently published book *Cartoon Charlie: The Life and Art of Animation Pioneer Charles Thorson*, Walz experienced difficulties with Disney Studios over the use of specific images.

BARBARA TERFLOTH, Executive Director & Administrator of CARCC (Canadian Artist Representation Copyright Collective), has taught workshops on copyright for visual artists in almost every province of Canada. Terfloth also currently serves on the CARFAC National negotiating team working under Status of the Artist Legislation.

MODERATOR: DIANA THORNEYCROFT is sessional instructor with the School of Art, University of Manitoba. Thorneycroft's drawings of murdered cartoon characters are currently on tour in *Illegal Art* that opened in New York before traveling to Chicago, San Francisco and Washington, D.C.

SUNDAY, OCT. 26 2:00–3:30 PM

Nataalka Husar: Blond with Dark Roots

VIDEO POOL STUDIO, 3RD FLOOR, ARTSPACE
Sponsored by: MAWA and University of Manitoba
Outreach Fund

Nataalka Husar will present her work, including images from her exhibition *Blond with Dark Roots*, organized by the Art Gallery of Hamilton. She will discuss the process of developing her fictive characters and interweaving political reality with personal fictions. The artist will examine how her paintings delve into the psychology of desire and disenchantment as they explore the dynamic between dislocation, empowerment and the formulation of new cultural identity.

Husar's work has been curated in a number of catalogued group exhibitions, notably *The Contemporary Canadian Figure*, McIntosh Gallery, London, 1988; *Dangerous Goods*, Edmonton Art Gallery, 1990; *The Wedding: A Ceremony*, Art Gallery of York University, 1990; *Art and Ethnicity*, Canadian Museum of Civilization, touring 1991-1995 and *Perspectives: Canadian Women Artists at the McMichael Canadian Art Collection*, 2002-2003.

Catalogued touring solo exhibitions include *Faces/Facades*, 1980; *Behind the Irony Curtain*, 1986; *Milk and Blood*, 1988-1989; *True Confessions*, 1991-1992; *Black Sea Blue*, 1995-1996, and most recently *Blond With Dark Roots*, organized and circulated by the Art Gallery of Hamilton, 2001-2003.

She has received the support of the Ontario Arts Council and the Canada Council. In 1992 the CBC program *Sunday Arts* profiled Husar's work in a half hour television documentary. Her work is represented in private and public collections including the Canada Council Art Bank, the Canadian Museum of Civilization, and the National Gallery of Canada.

Register for a Studio Visit with Nataalka Husar

To register for a studio-visit with Nataalka Husar on Friday, October 24 or Saturday, October 25, MAWA members are invited to contact Vera Lemecha at 942-8994. There is no fee for studio visits but spaces are limited and are available on a first-come basis to MAWA members.

THESE EVENTS ARE TAKING PLACE IN CONJUNCTION WITH

The Good, the Bad and the Ugly: A Symposium on Copyright

Friday, Oct. 24

Negativland: Our Favorite Things
with Mark Hosler

7:00 - 8:30 p.m. Muriel Richardson Auditorium
The Winnipeg Art Gallery

Sponsored by: Plug-In Institute of Contemporary Art (ICA),
University of Manitoba Outreach Fund,
The Winnipeg Art Gallery and School of Art, University of Manitoba

Mark Hosler will discuss the "culture jamming" projects his band has been doing since 1980 and show a series of short videos in which *Negativland* brings its love of found sounds and recycled mass culture to experimental moviemaking.

The presentation will cover issues of media-literacy, creative and humorous anti-corporate art/activism, the role of advertising and corporate power in our lives, intellectual property issues, and the evolution of art, law and resistance in a media saturated multinational world.

Saturday, Oct. 25

*Digital Copyright Clearance Workshop:
Issues and Processes, with Lori Wallace, Shirley
Cannon, and Lillian MacKenzie*

10:00 - 11:30 a.m. Plug-In ICA, 286 McDermot Avenue

Sponsored by: University of Manitoba Distance Education Program,
University of Manitoba
Outreach Fund and Plug-In Institute of Contemporary Art (ICA)

Lori Wallace, Shirley Cannon and Lillian MacKenzie are University of Manitoba, Distance Education Program staff with experience in digital copyright clearance. They serve as workshop leaders for the University of Manitoba Digital Copyright Clearance Project.

Welcome to the Mentors and Mentees of the 2003 – 2004 Program!

DIANE WHITEHOUSE will work with Liv Valmestad and Lillian Bonin. SHEILA SPENCE will work with Nadin Gilroy and Merrell-Ann Phare. REVA STONE will work with Karen Wardle and Tammy Sutherland

PROGRAM COORDINATOR: Sarah Crawley

members' news



Susan Close, *Joelle Posner and Daughter Celia*, 1986, silver print.
Collection: City of Ottawa / Ville d'Ottawa

Susan Close has work in *The Bigger Picture: Portraits from Ottawa*, an exhibition curated by independent curator Karen Love, from September 12 to November 23, 2003 at the Ottawa Art Gallery.

Vinyl Nature, a solo art jewellery exhibition by **Aliza Amihude**, will take place at the Manitoba Craft Council's Gallery at 237 McDermot Ave from October 2 – 25, 2003. The opening will be at 7:30 pm on Thursday October 2, 2003. A series of precious metal, gemstone, vinyl, and found object jewellery that will focus on altering people's perceptions of ordinary things by changing their placement or context. Aliza will be giving a slide talk September 30, at 7:30 pm at the Manitoba Craft Council's Gallery.

Gaetanne Sylvester, Dominique Rey and Brigitte Dion have been chosen to take part in *PARALLAXE: thirteen artists from across Canada, thirteen visions, one subject*. Thirteen francophone artists will create works inspired by the new bridge connecting St. Boniface to downtown Winnipeg, a bridge that links two parallel worlds. The public is invited to observe the artists at work along Provencher Boulevard during a two-week residency, September 22 to October 4, 2003 and to view an exhibition highlighting the artists' creative process at La Maison des artistes (219 boulevard Provencher). Opening celebrations October 4, 2003 from 1300 hours to 1600 hours. Coordinated by the Association des groupes en arts visuels francophones (AGAVF) and curated by Marie Bouchard.

Aliza Amihude, *Mosquito Bite*, choker (vinyl tube, sterling silver & mosquitoes). Photo: Aliza Amihude and Dragonfly

Off the Map: Cartographies in Transit curated by **Ellen Moffat** opened at the Sherwood Village Branch Gallery of The Dunlop Gallery in Regina on Saturday July 12. The exhibition includes work by **Judy Bowyer**, Cindy Baker, Felipe Diaz, Suzanne Evans, Charlie Fox, Hamish Fulton, Jen Hamilton, Will Kwan, Uta Riccius and Gary Varro. Organized by the Dunlop Art Gallery, the exhibition runs until September 11.

Karen Cornelius will be exhibiting her work at the Piano Noble Gallery in Winnipeg, August 30- September 30, 2003. Karen will also be taking part in the Artist in Residence Program at the Hong Kong Institute of Education, Hong Kong, from November 17-December 18, 2003. This artist in residence program is organized by *Infinite Proof: An East West Printmaking Project*. The mandate of *Infinite Proof* is to open communication between visual artists from China and North America. Six printmakers with over 100 years of professional experience are working together to create high caliber printmaking work and to share knowledge through positive means of dialogue. Our objectives are to pursue artistic, educational and cultural exchange and to cultivate mutual understanding and respect for Chinese and North American people. The artists in residency program in Hong Kong is part of phase I of this project.





Diana Thorneycroft, *Untitled (doll mouth 3)*, 18x18", c-print, 2002

René Joshi Sims recently installed *Chautauqua Stars for a Northern City* at the E. A. Rawlinson Centre for the Arts in Prince Albert, Saskatchewan. The publicly commissioned wall hanging, approximately six feet by thirteen feet, references artifacts from Prince Albert's performing arts history in a hybrid quilt/painting format. The official unveiling is in September, and the piece will also be included in the group show *Real Fabrications* at the Art Gallery of Prince Albert from August 29 to October 12.

Late in August, **Brigitte Dion** will travel to Rivière-du-Loup, Québec, to participate in "1000 Vagues". A project of the Musée du Bas-Saint-Laurent, "1000 Vagues" (which runs from August 28 to September 1) is a community art project and celebration that involves the painting of a 2500 foot canvas. Brigitte will facilitate workshops in painting as well as add her own hand to the canvas.

Gayle Freed-Stern has recently exhibited *Home Spaces*, small intimate depictions of domestic spaces that speak of the importance of memory and our places of origin, in the Community Gallery at The Art Gallery of Southwestern Manitoba.

Diana Thorneycroft will be showing her *doll mouth* series in an exhibition entitled *Not So Cute and Cuddly: Dolls and Stuffed Toys in Contemporary Art* at the Ulrich Museum of Art, Wichita, Kansas, Oct. 10, 2003 to Jan. 15, 2004.



From Judy Bowyer's installation *my sign of hope is a noxious weed* from the exhibition *Off the Map: Cartographies in Transit* at the Dunlop Art Gallery, Sherwood Village branch.

CANADA COUNCIL FOR THE ARTS

- Grants to Film and Video Artists Program: Research / Creation, Production and Scriptwriting Grants: Deadline October 1, 2003.
- Grants to New Media and Audio Artists Program – Research, Production and New Media Residencies Grants: Deadline October 1, 2003.
- Inter-Arts Program: Interdisciplinary Work, Performance Art and New Artistic Practices – Creation / Production Grants: Deadline November 15, 2003.
- For information call 1-800-263-5588, ext 5060 or visit www.canadacouncil.ca

MANITOBA ARTS COUNCIL

- Crafts Grant deadline September 15, 2003 for information call Marian Butler at 945-0399.
- Film-Video Grants Production, Project and Script Development: Deadline October 1, 2003

For information call Joan Thomas at 945-0422 or visit www.artscouncil.mb.ca

opportunities / call for submissions

Platform is accepting proposals for the upcoming 2004-2005 programming year. Deadline for submissions: September 15, 2003. Please include:

- c.v.
- project description
- representative selection of slides (max. 20)
- self-addressed, stamped envelope
- curatorial statement (if applicable)*
- budget (if applicable)*

Artist fees for a solo exhibition are currently \$1200.00 per 6 week exhibition. Curators' fees are contingent on the scope of the project and are negotiable. Submissions should be addressed to:

PLATFORM Programming Committee
218 -100 Arthur Street, Winnipeg, MB R3B 1H3 CANADA
www.floating.org info@platformgallery.org

Comforters, Ongoing Mail Art Project request from Lois Klassen: Please send me Quilt Squares (6" x 6") to be used on the top of comforters (also known as blankets or quilts) that I am making for displaced people (refugees). The squares can incorporate artwork but they must be washable and durable (poly-cotton is the best material). Send as many as you want because each comforter needs 130! I will return photos and periodical documentation about the project. Send to Lois Klassen, Box 74540, Kitsilano, Vancouver, B.C. V6K 4P4 Canada. The comforters will be distributed by the Mennonite Central Committee, the Red Cross and the Red Crescent Societies.

My name is **Pamela Habing** and I am a MAWA member as well as a 2nd year student in the Digital Multimedia Technology Program at Red River College. As part of my Video and Audio Production class this year, I will be filming a short documentary-style piece about motherless daughters. I am a motherless daughter myself, having lost my mother to lung cancer two years ago. I would like to interview a total of three women for this piece: one who lost her mother as an adult; one who lost her mother as a teenage girl; and one who lost her mother as a child. I am looking for participants for the latter two situations (teenage and child). This piece will explore what it is like to lose your mother, the impacts it has on your life (then and now), and how it has shaped who you have become. Filming will take place in the month of September, according to your availability. If you are interested in working with me on this project or finding out more, please contact me at pvhaving@mts.net, or (204) 268-1269.

Visiting Artist Program, Open Studio is accepting submissions from artists to realize a project in any printmaking media with the assistance of our master printers. The program is open to professional artists with or without printmaking experience who wish to use any print medium to create experimental-one-of-a-kind or multiples, wall works, installations or bookworks.

Annual Deadline for Submissions: September 15. The projects will be scheduled for between September 2004 and May 2005.

Benefits include :

- Master printer assistance is available and will be awarded on a project-by-project basis;
- Up to two months free access to Open Studio facilities;
- Up to \$300 supply credit;
- \$145 honorarium for artist lecture;
- Participation in a 2-person Visiting Artist exhibition in the OS Gallery, CAR/FAC Artist fees will be paid.

Please submit a detailed project proposal and include what technical assistance will be required, preferred dates, 15 slides & slide list, a curriculum vitae and a self-addressed stamped envelope to:

The Visiting Artist Committee c/o OPEN STUDIO
468 King Street West, Toronto, Ontario Canada M5V 1L8
phone/fax: (416) 504-8238 E-mail: office@openstudio.on.ca

n. paradoxa the only international feminist art journal exploring feminist theory and contemporary women's art practices. If you would like to submit an article on contemporary women's art practices (visual arts only) or an aspect of feminist art theory, an interview with a woman artist or a feature to n.paradoxa, please contact the editor. Do not send finished articles. Articles are commissioned through negotiation with the editor:
k.deepwell@ukonline.co.uk

Domestic Politics: Copy deadline: November 15 2003.
Publication date: January 2004.

Domestic politics carries a double meaning, the local in political life and politics inside family life. Articles are welcomed which touch on these two areas of trouble and strife with reference to the practice of contemporary women artists.

Please send, well in advance of the copy deadline, an outline (1-2 paragraphs) and a short resume (1 page only). Please outline the relation of your proposal to the theme.
<http://web.ukonline.co.uk/n.paradoxa/index.htm>

Mercer Union accepts exhibition and curatorial submissions from artists and curators. Submission Deadlines:

Front Gallery, Back Gallery: October 1, 2003
The Hole deadline: Ongoing
Platform deadline: Ongoing

Mercer Union provides a supportive environment for artists and curators in all stages of their development. We support artists through the payment of artist and copyright fees according to the guidelines established by CAR/FAC. Mercer Union provides installation assistance, documentation, and insurance. Exhibitions are promoted through the design, printing and mailing of exhibition brochures, press releases, and art publication advertisements.

The Front Gallery accommodates large-scale work and group shows (1200 sq ft).

The Back Gallery is light-tight and suited to film and video as well as intimate installations (300 sq ft).

The Hole utilizes an odd architectural space that is 2 by 2 ft by 15 ft space enclosed behind a wall in the gallery. Works are viewed through a 2 by 2 in peephole in the wall located at waist height.

Platform: Concentrating on non-exhibition based or off-site projects, Platform is open to receiving submissions for: video programmes, performance, music events, and any projects that do not fit in any particular category.

All submissions must include:

- A statement about the work and an exhibition proposal with a possible time-frame if desired.
- A current resumé or curriculum vitae.
- Ten to twenty images in slide or digital format (MAC friendly) of current work or work intended for exhibition.
- A numbered list indicating the year, size and medium of each slide.
- Additional support material such as reviews and catalogues, if avail.
- A self-addressed stamped envelope if you wish the submission returned by mail (Canadian postage or postal money order) otherwise it may be picked up in person during regular gallery hours.

If you have questions please call Mercer Union at (416) 536-1519, or fax us at (416) 536-2955 or e-mail to:

info@mercerunion.org,

37 Lisgar St., Toronto, Ontario, Canada, M6J 3T3

www.mercerunion.org

Hallwalls Contemporary Arts Center was founded in a West Side ice house in 1974 by a group of young artists (including Charles Clough, Nancy Dwyer, Robert Longo and Cindy Sherman) as a place where artists could develop new work and where the work of contemporary artists working in all media could be exhibited. From the beginning, Hallwalls has presented the work of emerging and under-represented artists in Western New York and throughout the United States and Canada, with an emphasis on supporting experimentation and new projects. Hallwalls is equally committed to presenting the work of nationally recognized artists who have not had the opportunity to present their work to Buffalo-area audiences.

Hallwalls is located in an 11,000 square foot space in the Tri-Main Center, a former windshield wiper factory on Buffalo's East Side. Hallwalls has three galleries, an 85 seat cinema, a 95 seat theater, digital editing suite, and video library. Hallwalls gallery space is divided into three sections. The main gallery is 25 x 66, and two side galleries measure 21 x 25 and 31 x 18 respectively. The ceilings are 13 feet high. Floors and ceilings are made of concrete.

Hallwalls reviews proposals on an ongoing basis. Proposals that are not returned within three months may be kept on file for up to a year for further review. Hallwalls artists files are open to all local and visiting curators. Proposals by artists, independent curators and spaces organizing touring exhibitions are encouraged. All submissions will be reviewed for possible inclusion in solo exhibitions, group exhibitions and residencies.

A standard proposal package should include:

- 20 slides, cv, artist's statement, reviews, publications, where applicable, self-addressed, stamped envelope

Hallwalls, 2495 Main St, Suite 425, Buffalo, NY 14214

Ph. 716-835-7363 Fax 716-835-7364 hallwalls.org

Cinematheque at MediaCentre of " Le Musee di-visioniste"

www.le-musee-divisioniste.org/mediacentre/

Slowtime?..... [Quicktime (.mov) as an artistic medium]

Quicktime not only represents a cross-platform file format for converting and distributing (analogue/digital) video into an Internet compatible streaming format, but has a lot of different features and characteristics which predestine Quicktime to be a serious artistic medium beyond that.

Cinematheque invites artists who use Quicktime for their artistic purposes – in which way ever – to submit up to two (2) works in Quicktime (.mov) format.

It is preferred that the submitted work has an URL of its own, in which case there is no limit of file size. While is also possible to send the work via email as .mov file, there will then be a file size limit of 5MB for each submitted work. Please use this form for submitting:

- 1.name of artist, email address, URL
2. short biography/CV (not more than 300 words)
3. works (maximum 2): title of work, URL of work, year of production
4. short description of each submitted art work (not more than 300 words)
5. one screenshot for each submitted work (max. 800x600 pixels, .jpg)

Send this information together with the media files to: slowtime@le-musee-divisioniste.org

Deadline September 30 , 2003

Le Musee di-visioniste www.le-musee-divisioniste.org is an online museum based on philosophical ideas and is corporate member of NewMedia ArtProjectNetwork—the experimental platform for net based art—founded by Agricola de Cologne, media artist and New Media curator operating from Cologne/Germany.

The One-Minute Film Festival is looking for films and videos about neighbours. Interpret the word 'neighbour' as you will. There will be no restrictions. Don't think too hard about it. Use your imagination. Don't censor yourself. Just get out there and do it. Submissions must be no longer than 60 seconds, and should be finished in VHS, dvd, or mini dv (though other submission formats will be considered). Entries must be postmarked September 30, 2003. Send submissions to:

The One-Minute Film Festival c/o Meredith Dault
72 Hepbourne St., Toronto, Ontario M6H 1K3

Please include your contact info, a short bio, and a \$10 handling fee (cheque made out to Meredith Dault) with your submission. (the handling fee will help cover the cost of running the screening). All submissions (assuming we don't get thousands) will be screened in Toronto in October 2003. For information, please contact minutefilmfest@hotmail.com <http://www.forp.org/minutefilmfest/>

McMaster Museum of Art An invitation to artists in all media to submit exhibition proposals. Send:

- 10-20 labelled slides (will be returned)
- project description
- CV & exhibition record, SASE

Deadline: Sept 30, 2003

Submissions: McMaster Museum of Art
Alvin A. Lee Building, University Ave, McMaster University
1280 Main Street West, Hamilton, Ontario L8S 4L6
<http://www.mcmaster.ca/museum>

herland is now accepting film & video submissions from women artists for the following 2004 Festival (May 1st–May 8th) programmes:

DEADLINE FOR SUBMISSIONS IS SEPTEMBER 15, 2003

May Day: International Workers Day.

Every year *herland* collaborates with the local activist, labour and women's groups to contribute to the celebration. **Themes:** Wages and work conditions, industry labour practices, "women's work" and equal opportunity, unregulated working environments, exploitation, emotive and experimental depictions of lifestyle in relation to our work lives. **Special Requirements:** Screening copies must be available in either VHS or BETA, pieces running 75 minutes or shorter in length. Priority will be given to content relative to Canada, however all submissions will be viewed and considered.

Shorts Programmes

Special Requirements: Only pieces under 35 minutes in length will be viewed.

Works by Aboriginal Women

Theme & Special Requirements: The work and talent of Aboriginal women is presented in a multi-disciplinary presentation. Film and video works, poetry, song, drumming, installations and storytelling proposals are also welcome. Priority will be given to film and video works created in and around the Canadian region, however all submissions will be viewed and considered.

Queer Celebration

Themes & Special Requirements: Works created by, or for, or about queer women. Content must have relevant themes or address relevant issues. Any pieces running under 75 minutes in length.

Contact *herland* Feminist Film and Video Festival for further information.

herland Feminist Film and Video Festival
The CSWAC - *herland* Office
#208, 223–12 Ave SW Calgary Alberta Canada T2R 0G9
herlandfestival@telus.net www.herlandfestival.com

ISEA2004: 12th International Symposium on Electronic Art CALL FOR PROPOSALS

Deadline extended to 20 September, 2003

<http://www.isea2004.net>

Stockholm / Tallinn / Helsinki August 14 - 22, 2004

• *new media art* • *media culture research* • *electronic music* • *art and science* • *cultural and social applications for new media*

New media meets art, science, research, and popular culture at ISEA2004 in Stockholm / Tallinn / Helsinki. For the first time an event of this scale is being organised between three cities and on the ferry travelling between these three Baltic countries. International participants and local audiences attend thematic conferences, exhibitions, live performances, screenings, satellite events, concerts and clubs. Many events are also interfaced via television, radio, broadband Internet, and mobile networks.

We are encouraging: Socially, critically and ecologically engaging work; Projects that bring the creative media to the streets; Projects that are worn on or inside people; Context sensitive work in the museums; Projects that float, dock or sail; Screen based media as it appears in 2004; Sea Fair: technological gizmos for ferry travellers and future media archaeologists to discover; Bridges between club scenes and art venues; Most engaging works from performing arts that engage new media, users, and audiences.

All submissions are done via our website using a web form and stored into a database. This procedure allows us to have the proposals reviewed by International Programme Committee (IPC) members. We very much look forward to hearing your ideas!

For further information: <http://www.isea2004.net>
info@isea2004.net

MAWA'S CURRENT BOARD OF DIRECTORS

MAWA's current Board of Directors: Deborah Bowers (vice-chair), Shirley Brown (secretary), Roewan Crowe, Barb Flemington (chair), Connie Jantz, Jen Loewen (past-chair), Lesley McKenzie (treasurer), Alissa Schacter and Reva Stone.

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



<http://www.mawa.ca>

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