

**THE ARTERY**  
**News from the Britannia Art Gallery**

**JANUARY 1, 2019**

**Vol. 46 Issue 118**

**While the Artery is providing this newsletter as a courtesy service, every effort is made to ensure that information listed below is timely and accurate. However we are unable to guarantee the accuracy of information and functioning of all links.**

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## ON AT BRITANNIA ART GALLERY

<b>1 EXHIBITIONS January 2 – February 1</b>	<b>1</b>
<b>Exhibition: THE SEASONS OF VANCOUVER</b> <b>photo essay by John Wang</b> <b>and THE HIGH-RISE THAT ATE VANCOUVER</b> <b>paintings by Deanna Fogstrom</b> <b>Opening Reception: Wed. January 2, 6:30 – 8:30 p.m.</b>	

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## EVENTS AROUND TOWN

### **2 EVENTS: CALL I POLYGON GALLERY | JOHN CAGE'S MUSICIRCUS**

John Cage's Musicircus at The Polygon Gallery

The Polygon Gallery invites you to participate on **January 13, 1pm-4pm**

On the closing day of current exhibitions, The Polygon Gallery will be mounting a performance of Musicircus. Musicircus was written in 1967 by legendary composer John Cage. The work endeavours to bring as many musicians as possible together at the Gallery to play whatever they choose, all at the same time, allowing listeners to co-create the work as they move around the venue. For Cage, the blurred lines between performer and listener, the lack of a dominant focal point, and the atmosphere of controlled chaos creates a democratic, inclusive piece that mirrors the amiably anarchic society he envisioned.

Performed in conjunction with Hannah Rickards installation One Can Make Out The Surface Only By Placing Any Dark-Coloured Object On the Ground, and produced in collaboration with the Blueridge Chamber Music Society, Musicircus is a uniquely powerful act of artistic community. This staging is a rare opportunity to participate in this monumental work, with a range of performers and instruments including a specially prepared piano.

If you and/or your musical ensemble would like to join us, contact Justin Ramsey, curatorial assistant, at [j.ramsey@thepolygon.ca](mailto:j.ramsey@thepolygon.ca) by Friday, January 4 to let us know that you/your group are interested in performing. You will be sent a short registration form, and assigned a randomly generated start time and location within the gallery for your performance. We are also seeking readers to recite spoken performances.

Complimentary drinks and refreshments will be provided on the day. Participants will later receive a limited-edition print by Hannah Rickards, which visually records the score of the performance that you helped to realise.

\*Please note: this is a family-friendly event and performances must be suitable for audiences of all ages.

The Polygon Gallery  
101 Carrie Cates Court, North Vancouver, British Columbia V7M 3J4

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### 3 EVENTS: **GET WITH IT:**

Critical Excavations on Land Use and Cultural Production With writers-in-residence Alison Bosley and Dana Qaddah 7 Jan to 31 March 2019 First of bi-weekly reading group session: **15 January 2019 at 7PM**  
Program organized by Catherine de Montreuil

We are pleased to present PLOT's forthcoming programming for January to March 2019— ***GET WITH IT: Critical Excavations on Land Use and Cultural Production***. GET WITH IT is a three-month reading group program and discussion series which invites the public to join emerging art writers-in-residence **Alison Bosley** and **Dana Qaddah**, and Projects Coordinator **Catherine de Montreuil** in taking up horizontal forms of learning, and community-building around rigorous critical discussion. For the duration of their tenure, Bosley and Qaddah will occupy the PLOT space to carry out critical research, embark on new written projects, engage in community learning, and launch a new publication through Access.

The program seeks to excavate the material and socio-political implications of land use as it relates to cultural production and its sites of dissemination; and further, to explore how land and resource usage define artistic practice. As Access seeks to better understand its own positioning as a centre of cultural production and dissemination, this reading series initiates a one-year thematic arc of programming in the PLOT space exploring the enmeshed worlds of culture, economic exploits, and nature.

The space will be arranged to accommodate a newly constructed *8-point papag* by Dana Qaddah and collaborator Christian Vistan. As a result of Qaddah and Vistan's engagement with the two social surfaces, the octagonal fountain of the Arab home and the bamboo papag of a Filipino home, *8-point papag* aims to transform PLOT into a comfortable and socially oriented space; complete with a library, writing and reading surface surrounded by floor seating.

The space will be open to the public during Access' regular hours, and during events. A few chairs will be available for those in need of more support.

[accessgallery.ca](http://accessgallery.ca)

[222 East Georgia Street Vancouver BC V6A 1Z7](http://222EastGeorgiaStreetVancouverBCV6A1Z7)

T 604 689.2907 E [info@accessgallery.ca](mailto:info@accessgallery.ca)

Visit Tuesday through Saturday 12:00–5:00 PM

[follow on Instagram](#) | [follow on Twitter](#) | [follow on Facebook](#) | [forward to a friend](#)

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### 4 EXHIBITION: **BODY LANGUAGE: REAWAKENING CULTURAL TATTOOING OF THE NORTHWEST**

**to January 13, 2019**

Bill Reid Gallery of Northwest Coast Art, celebrating its 10th anniversary, presents the premiere exhibition, **BODY LANGUAGE: Reawakening Cultural Tattooing of the Northwest**, on display June 8, 2018 " January 13, 2019. Guest curator Dion Kaszas of the Nlakapamux First Nation traces the deep-rooted traditions of Indigenous tattooing, piercing and personal adornment. Prior to the 1885 Potlatch ban, the art of tattooing and piercing was integral to Northwest Indigenous ceremony and social rank. Today, these traditions are re-emerging not as mere decoration, but to provide healing, protection and a meaningful sense of belonging. Uncover the symbolic and distinctive designs for skin, and their relationship to traditional clothing, rock art, jewellery, basketry, and weaving with works by Nakkita Trimble (Nisgaa); Nahaan (Tlingit); Corey Bulpitt (Haida); Dean Hunt (Heiltsuk) and Dion Kaszas (Nlakapamux).

Admission details and info at: [billreidgallery.ca](http://billreidgallery.ca)  
Bill Reid Gallery  
639 Hornby St, Vancouver, BC

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## **5 EXHIBITION: ON @THE RICHMOND ART GALLERY**

**PIERRE VASSURA**

**to January 20, 2019**

Richmond Art Gallery presents the first solo exhibition by Richmond-based artist Pierre Vassura. The exhibition offers an eclectic mix of sculptures, paintings and drawings highlighting his strong graphic style and vibrant use of colour, spanning more than 40 years of this prolific artists' material practice

Richmond Art Gallery  
7700 Minoru Gate, Richmond, BC  
604-247-8300 [www.richmondartgallery.org](http://www.richmondartgallery.org)

### **Gallery Hours**

Monday - Friday: 10:00 am to 6:00 pm      Saturday & Sunday: 10:00 am to 5:00 pm  
Closed statutory holiday

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## **6 EXHIBITION: ON @ THE VANCOUVER ART GALLERY**

**Exhibitions:**

**GUO PEI: COUTURE BEYOND**

**to January 20, 2019**

*Guo Pei: Couture Beyond* is the first Canadian exhibition devoted to the work of Guo Pei, China's pre-eminent couturière, and the first fashion exhibition ever presented at the Vancouver Art Gallery. This mid-career survey provides a comprehensive overview of Guo Pei's evolution as a designer, as well as her contribution to global fashion culture.

**LECTURE BY BUYUN CHEN** on Guo Pei's exhibition  
**January 15 7pm: room 4 east**

**DANA CLAXTON: FRINGING THE CUBE**

**to February 3, 2019**

*Dana Claxton: Fringing the Cube* is the first exhibition to survey the work of formidable Hunkpapa Lakota (Sioux), Vancouver-based artist Dana Claxton. Through photography, film, video and performance, Claxton investigates notions of Indigenous identity, beauty, gender and the body. She regularly combines Lakota traditions with so-called Western influences, using an evocative mash-up approach to address the oppressive legacies of colonialism and to articulate Indigenous world-views, histories and spirituality.

**A CURATOR'S VIEW: IAN THOM SELECTS**

**to March 17, 2019**

*A Curator's View: Ian Thom Selects* unites historical and contemporary works from the permanent collection of the Vancouver Art Gallery as selected by Ian M. Thom, former Senior Curator–Historical. During his thirty-year tenure as the Gallery's Senior Curator–Historical from 1988 to 2018, Thom curated more than eighty exhibitions and stewarded hundreds of acquisitions. *A Curator's View* celebrates the Gallery's broad holdings of Pop, abstraction, historical portraiture and landscape. The exhibition features works by Emily Carr, Robert Davidson, Gathie Falk, Leon Golub, David Hockney, Graham Sutherland, Andy Warhol and John Vanderpant, among others.

**THE METAMORPHOSIS**

Curated by: Bruce Grenville, Tarah Hogue senior curatorial fellow-indigenous art and Emmy Lee Wall, Assistant curator.

*The Metamorphosis* brings together contemporary art from the Vancouver Art Gallery's permanent collection that addresses the notion of transformation—whether it be physical, spiritual or cultural. Some artists featured physically alter the appearance of their materials, while others repurpose everyday objects in evocative ways. Some create works that suggest a movement between different realms or states, seeking altered consciousness or spiritual transcendence. Others still engage the issue of cultural hybridity as a result of shifts between one milieu and another, often pointing to the difficulties of translation that result. Many of the works in *The Metamorphosis* have been acquired within the past five years, and several of them will be on view at the Vancouver Art Gallery for the first time.

**OFFSITE:** 1100 West Georgia St., Vancouver

**POLIT-SHEER-FORM OFFICE: FITNESS FOR ALL (VANCOUVER)**

**TO MARCH 31, 2019**

Polit-Sheer-Form Office (PSFO) is an art collective composed of artists Hong Hao, Xio Yu, Song Dong, Lui Jianhua and curator/critic Len Lin. Together, PSFO imagines a new socialism based on the possibilities of shared experience through communal activities such as travelling, eating, reading and physical exercises. At Offsite, they present *Fitness for All (Vancouver)*, a five piece set of exercise equipment that evokes campaigns throughout the People's Republic of China aimed at motivating society to pay more attention to health. In the early 2000s, the government began to install exercise equipment in public parks throughout the country, and since then, the fitness apparatus has been worked into the daily regimen of millions of people. Acting as both contemporary sculpture and an outdoor gymnasium *Fitness for All (Vancouver)* encourages audience participation while providing space and opportunity for collective gathering with friends, visitors and passerby.

**Vancouver Art Gallery**  
705 Hornby St., Vancouver, BC  
vanartgallery.bc.ca

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**7 EXHIBITION: THE NEARBY FARAWAY**

**Works by Yedda Morrison, Scott Hewicker, Rebeca Bollinger, Wayne Smith  
to January 12, 2019**

Four San Francisco artists explore shifting thresholds of perception and the precarity of interior physical space. Touching on the mundane and the transcendent, the show takes up the collective implications of domestic space in a city of extreme economic disparity and a serious housing crisis. Whether borrowing exterior landscape as ritual (a distant palm seen daily from the shower), re-imagining the edenic promise of interior design, enacting the obsessive, repetitive labours of the domestic or subverting the beauty, logic or efficacy of household objects, the show takes up residence in the liminal point between escaping to and escaping from.

Republic Gallery  
732 Richards Street, 3rd floor, Vancouver BC V6B 3A4 |  
[info@republicgallery.com](mailto:info@republicgallery.com) | ph: 604.632.1590

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**8 EXHIBITION: CONTEMPORARY ART GALLERY - ANNE LOW - CHAIR FOR A WOMAN**

**Opening Reception: January 18, 530PM**  
**January 18 - March 24, 2019**  
**Artist Talk: Tuesday, January 22, 7pm**  
Contemporary Art Gallery  
555 Nelson Street

The Contemporary Art Gallery is pleased to present Anne Lows first solo exhibition in a Canadian public gallery. Chair for a woman comprises five new sculptures (all 2018) presented upon a bespoke plinth in the middle of the gallery, along with an ambitious, large-scale piece filling an entire wall.

Lows artistic research looks closely at historical objects, materials and surfaces. She is concerned with the specific conditions under which such objects are produced and consumed "particularly by women" and the domestic spaces they define.

Her practice is often informed by the imagined pasts of architectural spaces in which she exhibits. Given the Contemporary Art Gallery was purpose built rather than something like an adapted storefront or former home, Low saw this exhibition as an opportunity to consider ways of seeing with specific focus on exhibitions and the systems of presentation seen in art museums, prompting us to consider the act of looking in reference to strategies of display.

The five new sculptures in the exhibition have been created and inspired by items found in the domestic interiors of a range of cultural contexts stretching from 1550 BC

Egypt to Edwardian England: a fire screen, a writing desk, a set of bed steps, a stool and a chair. Using these as points of reference for the exhibition, Low has created a suite of entirely invented forms.

Bedchamber for a paper stainer (bedsteps) takes the shape of an obscure piece of bedroom furniture familiar to the European upper classes. Chair for a woman is an interpretation of an ancient Egyptian artifact in the collection of the Metropolitan Museum of Art, New York, catalogued under the same enigmatic name. Dead blood takes the form of a small hand forged stool upholstered and tufted in hand woven silk. Ancestress takes the form of a shrunken writing desk with a working drawer, inside of which hides a package of paper tied with handwoven silk. And finally, Grubby recalls the often lavishly decorative screens placed in front of drawing room fireplaces when not in use.

The plinth that hosts these sculptures is also offered as a sitting bench for visitors to view the final work of the exhibition. Mounted on the far end wall of the gallery like a picture is a large new work created specifically for this exhibition, resembling a fragment of an imagined architectural space. Cut-out voids indicate missing elements of this illusive room, and a hinged door swings outwards from the wall upon which a short length of flocked wallpaper is displayed.

One of the most persistent concerns of Lows artistic practice is the way in which subjectivity can be articulated through the materials and objects that we gather around ourselves. While in previous exhibitions a singular woman might be imagined through her installation, with Chair for a woman, this expands to a multitude of different possible fictional women and the emotional and psychological states consumed from the domestic objects they own.

## **Bio**

Anne Low is based in Montral, Canada. Recent solo exhibitions include The Fine Line of Deviation (with Evan Calder Williams) and Paperstainer, Mercer Union, Toronto (2018); A wall as a table with candlestick legs, Tensta Konstall, Stockholm (2018) and Witch with Comb, Artspeak, Vancouver (2017). Recent group exhibitions include Soon Enough " Art in Action, Tensta Konsthall, Stockholm (2018); Clive Hodgson & Anne Low, The Block, London (2017); Dream Islands, Nanaimo Art Gallery (2017); Vancouver Special: Ambivalent Pleasures, Vancouver Art Gallery (2016); Standard Incomparable, Armory Center for the Arts, Pasadena (2016); The Grantchester Pottery Paints the Stage, Jerwood Visual Arts, London and Reading the Line, The Western Front, Vancouver (2015). In 2017 Low was included in the Loewe Craft Prize, La Fundacin Arquitectura COAM, Madrid; Chamber Gallery, New York; and 21\_21 Museum, Tokyo.

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## **9 PUBLIC ART: 媽媽的藥櫃/MOTHER'S CUPBOARD**

to January 14, 2019

Opening January 12, 2019

Transit shelter ad spaces in Chinatown and throughout the city of Vancouver will feature twenty-five images of Suk Fong's collection of Chinese herbs and medicines. The collection includes "hak dew", a homemade compound that has no written recipe

used for healing cuts and bruises. Research has helped Wong identify that its various ingredients can be found at herbal stores in Vancouver's Chinatown even today.

This project is part of Wong's year-long residency: *身在唐人街/Occupying Chinatown* and is featured in transit shelters across Vancouver from 22 October, 2018 to 14 January, 2019. It will lead into *身在唐人街/Occupying Chinatown's* exhibition, 'Suk Fong Nay Ho Mah?' at the Dr. SYS Classical Chinese Garden opening on 12 January, 2019

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## **10 THEATRE: UPCOMING: GLOBAL DANCE CONNECTIONS SERIES**

We are thrilled to partner with the Push International Performing Arts Festival for the next three shows in our Global Dance Connection series - Australia's Victoria Hunt, Taiwan's Liu Kuan-Hsiang, and local favourites, Company 605. Tickets are selling fast, early booking is advised!

### **JANUARY 21-FEBRUARY 2**

[Subscribe](#) and save!

[https://www.thedancecentre.ca/events/global\\_dance\\_connections\\_2018\\_2019](https://www.thedancecentre.ca/events/global_dance_connections_2018_2019)

3 and 5 show packs available.

The Dance Centre  
Scotiabank Dance Centre  
Level 6, 677 Davie St, Vancouver, BC V6B 2G6, Canada

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## **11 THEATRE: CIRCLE GAME REIMAINING THE MUSIC OF JONI MITCHELL** January 12th

January 12th we welcome Circle Game: Reimagining The Music of Joni Mitchell back to our stage, after a successful run in 2017.

This energetic musical reinterprets Mitchell's biggest hits, such as Chelsea Morning, Help Me, Free Man in Paris, Both Sides Now and Big Yellow Taxi through the ears and eyes of a new generation.

You can purchase tickets online by clicking on the button below or give our box office a call at 604.689.0926

Firehall Theatre  
280 E. Cordova St., Vancouver, BC

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## **12 THEATRE: ON @ THE DANCE CENTRE 2019** **COMPANY 605**

One of Vancouver's most dynamic and exciting contemporary dance ensembles, Company 605 is next up in our Discover Dance! series.

Thursday March 14 **South Asian Arts**

Thursday April 18 **Ballet BC**

Thursday May 16 **Jacky Essombe**

**Tickets** \$15/\$13 students, seniors and children

**SUBSCRIBE** Book all 6 noon shows for \$60

### **6PM PERFORMANCES**

Thursday March 14 **South Asian Arts**



Thursday May 16 **Jacky Essombe**

**Tickets** \$22/\$18 students, seniors and children (Note: subscription applies to noon hour shows only)

Duration: 60 minutes including artist talkback

Tickets: <https://ticketstonight.ticketforce.com/eventperformances.asp?evt=3771>

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### **13 WORKSHOPS: VIVO - CAMERA, LIGHTS, SOUND! VIDEO PRODUCTION WORKSHOP**

SIGN UP & MORE INFO: <https://cls-alyshaseriani.eventbrite.ca/>

Learn the basics needed to shoot your first videos with the help of artist Alysha Seriani!

2 sessions, 9 hours total // \$92, or \$65 with any VIVO Producer Membership (+GST)

**Session 1: Sat Jan 12, 12:30pm-5pm**

**Session 2: Sun Jan 13, 12:30pm-5pm**

Basic technical aspects of camera operation, sound recording, and lighting principles are taught through demonstration and hands-on practical exercises using the Canon Rebel T4i high definition camera and its interchangeable lenses. Learn how to use manual settings to help you get the best shot. Understand exposure, gain, shutter speed, and white balance. Using the Zoom H4n, audio recording procedure and considerations will be introduced. The principals of three-point lighting will also be covered and practiced.

This workshop uses equipment you can rent from VIVO, so its a great primer to get you started on your videos! It also benefits participants interested in VIVOs more intermediary video-making workshops.

Two extended subsidies available for this workshop:

<https://goo.gl/forms/qZ2y9YJ20g5kOekG2>

### **VIDEO JOURNALISM + DOCUMENTARY PERSPECTIVES**

Deadline: January 15

SIGN UP & MORE INFO: <https://videojournalism-documentaryperspectives.eventbrite.ca/>

3 sessions, 9 hours total // \$117, or \$85 with any VIVO Producer Membership (+GST)

**Session 1: Tue Jan 15, 2019, 6pm-9pm**

**Session 2: Tue Jan 22, 2019, 6pm-9pm**

**Session 3: Tue Jan 29, 2019, 6pm-9pm**

Learn documentary shooting techniques, on-camera reporting, off-camera interview skills, journalistic writing, and documentary editing. Develop a documentary concept, or bring one, and shoot footage to be analyzed and edited during the workshop. Engage group discussion on topics such as editing and truth, journalistic practices and fact checking, and building trust with interview subjects. Participants may use VIVOs video cameras, or bring their own.

One Extended Subsidy is available for this workshop:

<https://goo.gl/forms/U2c4KSRNEk6LM7GX2>

## **BLACKMAGIC CAMERA & COLOUR CORRECTION BASICS**

SIGN UP & MORE INFO: <https://bmcc-devanscott.eventbrite.ca/>

Learn how to create beautiful videos with the Blackmagic Cinema Camera and its colour correction software in this comprehensive introduction by cinematographer Devan Scott!

2 sessions, 9 hours total // \$115, or \$85 with VIVO Extended Producer Membership (+GST)

**Session 1: Sat Jan 26, 1pm-5:30pm**

**Session 2: Sun Jan 27, 1pm-5:30pm**

This workshop covers The Blackmagic Cinema Camera, one of VIVO's most extraordinary production tools, as well as its free colour correction software, Davinci Resolve. Shooting in uncompressed formats, this highly portable camera and its powerful software form a dynamic duo for independents looking to produce their best work! Learn how to use them through practical demonstrations and hands-on exercises, using footage you shoot and colour correct over two sessions.

One Extended Subsidy is available for this workshop:

<https://goo.gl/forms/Sfpqz2Agn50vE1Rm2>

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### **CALLS FOR SUBMISSIONS LOCAL**

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#### **14 EXHIBITIONS: CALL FOR LOCAL ARTISTS - SURREY**

The City of Surrey is committed to celebrating and supporting the creative practices of artists who live in Surrey. The Public Art Program is creating artist calls specifically for local artists who live within the boundaries of Surrey (or are a member of a Coast Salish land-based First Nation).

Eligible artists can sign up at the link below (don't forget to check your email to confirm).

#### **City of Surrey**

13450 104 Avenue, Surrey, BC V3T 1V8 | 604-591-4011

[View Online](#) | [Update My Preferences](#) | [Web Privacy Code](#) | [Unsubscribe from this mailing list](#) To ensure you never miss an email from us, please add [publicart@surrey.ca](mailto:publicart@surrey.ca) to your contacts.

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#### **15 RENTAL: RENTAL SPACE FORMERLY ASTORINO IS AVAILABLE FOR ANYONE!**

1739 Venables Hall (previously known as Astorino's) is being used for programming by Britannia Community Services Centre. It is also available for rent to the public and is ideal for: rehearsals, workshops, information sessions, dance classes, art/craft sales, rummage sales, community events, shows and dancing. Tall ceilings, wood floors, accessible bathrooms and a central location are some its awesome perks and features. More information:

<http://www.britanniacentre.org/facilities/rentals/articles/684.php#sthash.ndnFnz8Y.dpbs>

Contact Helen Spaxman [helen.spaxman@vancouver.ca](mailto:helen.spaxman@vancouver.ca) 604-257-3087

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## 16 STORIES: OPEN CALL FOR STORIES-THE DECAMERON RETOLD

Translate 翻譯

**Deadline: Monday, January 7, 2019**

*The electronic translation service is hosted by Google Translate. The quality of the translation may vary in some of the languages offered by Google. The goal of the basic translation is to capture the general intention of the original English material.*

*Google Translate is a free service and currently offers translation in over 50 languages.*

*Richmond Art Gallery cannot guarantee the quality, accuracy, or completeness of any translated information. Before you act on translated information, the City encourages you to confirm any facts that are important to you and the decisions you make.*

### **Adad Hannah : The Decameron Retold is looking for your stories!**

We are looking for stories to be included in the upcoming project by artist Adad Hannah: *The Decameron Retold* which will be opening at the Richmond Art Gallery in February 2019. Stories we receive will be re-enacted in January 2019, as the basis of photographs and videos in the art exhibition.

Stories can be your own stories, those of people you know, or completely fictional. They should be relatively simple – imagine that your story has to be told in three minutes. We are especially interested in any stories that might relate to Richmond or your relationship to Richmond – how you ended up here, who brought you here, why you stayed, etc.

*The Decameron* is a 14th century collection of stories written by Giovanni Boccaccio centering around a structure of storytelling by a group of ten people escaping the Black Plague in Europe. In the original book, the travelers each tell one story per night for ten nights, for a total of one hundred stories.

These are some of the themes that are addressed in *The Decameron* and which you might find useful as you decide which story to share with us:

- Misadventures that suddenly end happily.
- Lovers whose relationship ends in disaster.
- People who survive calamity or misfortune and attain a state of happiness.
- Stories of travel/coming to a new place.
- Great pranks that people play on one another.
- Stories about deeds of generosity.

Stories can be sent directly to Adad Hannah at: [studio@adadhannah.com](mailto:studio@adadhannah.com)

We look forward to your stories!

If you would also like to volunteer on the project, more details are [here](#).

### **Artist Bio:**

**Adad Hannah** was born in New York in 1971, spent his childhood in Israel and England, and moved to Vancouver in the early 1980s. He lives and works between Montreal and Vancouver.

He has exhibited at the Musée national des beaux-arts du Québec (2008), the Musée d'art contemporain de Montréal (2008), Zendai MoMA, Shanghai (2009), Ke Center for Contemporary Art (Shanghai 2008), the Vancouver Art Gallery (2007), the

National Gallery of Canada (2011, 2006), Ikon Gallery (Birmingham 2006), the 4th Seoul International Media Art Biennale (2006), Casa Encendida (Madrid 2006) and Viper Basel (2004). In 2004 he won the Toronto Images Festival Installation/New Media Award, and the Bogdanka Poznanovic Award at Videomedeja 8. His work has been funded by the Canada Council for the Arts, the Conseil des Arts et des Lettres du Québec, the B.C Arts Council, the Vancouver Foundation/Contemporary Art Gallery, the Quebec Delegations and Canadian Embassies in Madrid, Seoul, and New York. He has produced works at museums including the Montreal Museum of Fine Arts, the National Gallery of Canada, the Vancouver Art Gallery, the Rodin Gallery (Seoul), and the Prado Museum (Madrid).

Hannah's work can be found in the collections of the National Gallery of Canada, Musée d'art contemporain de Montréal, the Montreal Museum of Fine Arts, the Ke Center for Contemporary Art (Shanghai), the Zacheta National Gallery of Art (Warsaw), BMO Financial Group and the Royal Bank of Canada.

Richmond Cultural Centre  
7700 Minoru Gate  
Richmond, BC V6Y 1R8

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## **CALLS FOR SUBMISSIONS NATIONAL**

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### **17 COMPETITION: TWELFTH ANNUAL CONTEMPORARY ART JURIED EXHIBITION.**

Presented by the Contemporary Art Exhibition Committee.

**Deadline for digital submission: March 2nd, 2019**

**The Contemporary Art Exhibition Committee:** The primary focus of this contemporary group is to hold an Annual Juried Contemporary Art Exhibition. The intent of the Contemporary Art Exhibition is to bring contemporary art to Kirkland Lake and the Timiskaming district with the participation of both local and international artists. The Exhibit has two components: 1. International guest artist(s) talk/demonstration/display and 2. A call for submissions from local/international artists as inspired by the theme. Every year we seek an international artist(s) whose work explores different media (painting, sculpture, drawing, or performance, etc., or a combination of them). The second major event hosted by the club is the Contemporary Art Fundraising Gala held in October each year.

**Please read the Call for Submissions fully for more details.**

**Exhibition Theme: "Golden Reflections"** As part of our Kirkland Lake Centennial year this call for submissions invites artists to reflect, in a poetic way, about personal, interpersonal, and existential journeys. Kirkland Lake's 100 year history is intertwined with Gold, through the mining efforts in our community. Gold has come to represent triumph, wisdom, success, prosperity, spirituality and a deeper understanding of the self and the soul.

Submitted works will invite the viewer to explore and understand the artist's journey from which they have emerged with a deepened life perspective and understanding. Viewers will experience that journey through their own eyes.

Milestones & life altering experiences such as immigration, marriage, birth, death,

tragedy, joy, career success and achievement of goals are examples of ways to reflect on ones journey. These experiences give us the opportunity to look within our pasts, coming out enriched in order to continue on our voyage through life.

Pieces are encouraged to have a glimpse, streak or essence of gold represented within them.

This is **NOT** exclusive to participants from our region.

**Call for Artists Description:** Artists of all stages in their career are eligible to submit, with **no entry fee**, contemporary artwork related to the theme “Golden Reflections”. All disciplines are welcome.

**Categories & Rules of Entry:**

- All entries are submitted digitally for the jurying. See [Call for Submissions](#) for details (entry form and selection process).
- 2 dimensional work - maximum dimensions 60 inches x 60 inches in size (including frame) and a maximum weight of fifteen pounds for wall art.
- 3 dimensional work must be able to fit through a regular single doorway (32 inches wide)
- Performance & Videos (Music, Storytelling, Dance, Theatre) - no longer than 5 minutes not including credits.
- An artist may submit a maximum of TWO entries per category (2D works, 3D works, Performance and Video). All work must be original, created by the entrant, not older than two years and not previously shown at the Museum of Northern History.
- All 2D & 3D works must be properly wired and prepared for hanging/displaying.

**Sales:**

Should an artist choose to sell their works, a 25% commission is deducted from the sale price. See Call for Submission for details.

**Exhibition & Awards:**

The Juried Exhibition will be held from April 5th to May 4th with the Opening Ceremony and Artist Talk to be held on Saturday, April 6th from 1pm-3 pm. A maximum of three awards of excellence will be given as deemed by the jurors (listed in Call for Submissions).

**How to Apply:**

Artists should submit the [Call for Submissions](#) (entry form & digital entries) by March 2nd, 2019:

- Digital & video images about 1 MB in size and readable on a PC must be submitted to: **Museum of Northern History 2 Chateau Drive, P.O. Box 1757 Kirkland Lake, ON P2N 3M7**
- Entries must include a descriptive paragraph on the work. A current bio and C.V. (may be submitted by email)

**Contact:**

Museum of Northern History  
2 Chateau Drive, P.O. Box 1148, Kirkland Lake, Ontario, P2N 3M7  
Phone 705-568-8800

Check out our social media pages:

Facebook: [@museumkl](#) Twitter: [@MNHChateau](#)

Email: [museum@tkl.ca](mailto:museum@tkl.ca) Website: <http://museumkl.com>

Make sure to follow the Contemporary Art Committee's Facebook page for reminders on upcoming events, workshops and exhibitions.

[@ContemporaryArtKL](#)

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## **18 COMPETITION: WALKER INDUSTRIES ART COMPETITION**

**Deadline for submission is March 30, 2019.**

The Niagara Pumphouse Arts Centre presents the

### **Walker Industries Art Competition**

**A juried competition with \$3,000 in total cash prizes!**

This competition is open to emerging and established artists anywhere in Canada.

Entries will be judged on originality and strength of concept, composition, technique/handling of medium, and clarity of expression. Artists may choose their medium and subject matter. Painting, sculpture and pottery are welcome.

A jury of six renowned experts in the Canadian art field will select the top 25 finalists for a one-month gallery show at the Niagara Pumphouse Arts Centre during the month of July 2019, in conjunction with the 14th annual Art at the Pumphouse Original Art Show and Sale, August 3 and 4. The decision of the judges is final. For juror's bios [click here](#).

Finalists are responsible for delivery and pick up of their works to and from the Niagara Pumphouse Arts Centre.

#### **Prizes:**

- Top prize of \$2,500
- Second prize of \$250.
- Third prize is a "People's Choice" award of \$250, with the winner to be selected by secret ballot of guests to the gallery and Art at The Pumphouse Original Art Show and Sale.

#### **How to Enter:**

- Complete the application [HERE](#) by **March 30, 2019. No extension will be granted.**
- Entry fee of \$25.00 Cdn must be submitted at time of application no later than March 30, 2019.
- One entry maximum per person.
- Include 1 - 3 images of the piece of work entered, a brief bio and an artist's statement (100 - 200 words each).

**Finalists will be notified by email by June 15, 2019.**

#### **Acceptable dimensions of entries:**

- Two-dimensional art must be no smaller than 8" and no larger than 36" in any dimension.
- Three-dimensional art must be no larger than 6 ft high X 2 ft long or wide.

#### **Image requirements for entries:**

JPG files should be under 5 MB. Please ensure image is clear with no distracting elements (like walls, furniture, etc.)

For promotional purposes, finalists will be required to send a hi-resolution print-quality replacement file by June 15, 2019 – for example 300 dpi when saved at

approximately 8x10 inches (2400x3600 pixels), ideally, and 5x7 inches (1500x2100 pixels) at minimum.

Employees of the Niagara Pumphouse Arts Centre and Walker Industries, and their immediate families, are not eligible to enter.

Thank you to our Art Competition sponsor, Walker Industries who is committed to the community and supports the arts.

### **Niagara Pumphouse Arts Centre**

247 Ricardo Street, P.O. Box 676

Niagara-on-the-Lake, ON, Canada L0S 1J0

905 468 5455 [niagarapumphouse.ca](http://niagarapumphouse.ca)

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## **19 EXHIBITION: CALL FOR ARTISTS & MAKERS TO CREATE TWO KINETIC SCULPTURES FOR *THE MIND* EXHIBITION. Ontario Science Centre**

### **The Opportunity**

This is a call for applications to create two sculptures with kinetic elements themed on the following topics: (You can submit an application to create one or both sculptures)

- Boredom
- Emotional baggage

These kinetic sculptures will be part of a travelling exhibition, *The Mind*, which will open at the Ontario Science Centre (accessible venue) in August 2019 for 6 months and then travel across North America for approximately five years.

### **Project Intent**

One of the key goals of this project is to seamlessly incorporate these two kinetic sculptures into an exhibition with 22 other exhibit experiences. The process of working with the OSC will therefore emphasize communication and collaboration between the OSC staff and the selected artists.

### **Artist Fees**

A fee of \$18,000 will be paid to the artist or artist collective (the collective shall choose how to distribute the fee among its members) for each of the two sculptures. An additional supplies fee of \$2,000 is also available for each sculpture and the amount to be determined will be based on the proposed supplies budget by the artists. Ownership of the kinetic sculptures on full payment to the selected artists will transfer to the OSC.

### **Artist Eligibility and Project Selection Criteria**

This call is open to artists, makers, artist collectives, and innovative entrepreneurs, to create an original large-scale kinetic sculpture based on either boredom or emotional baggage. Project proposals will be selected based on the following criteria:

#### **1) Artistic and Conceptual Merit.**

We're seeking fun and whimsical kinetic sculptures themed on the topics of boredom and emotional baggage. These unique sculptures should be thought provoking and capable of sparking dialogue and public engagement. Two sketches (titled "The Boredom Machine" and "Show of Emotions"), inspired by Rowland Emmett's magical machines, have been included for reference only. They convey how a playful interpretation of a topic can be engaging. Artists are free to change

the title accordingly.

## 2) Durability.

The kinetic sculptures need to be constructed so that they are robust enough to remain functional without requiring excessive maintenance or repair over the course of the travel tour. Each stop along the tour is for a period of typically three months with an annual average of three host venues. A typical day would likely consist of 8- 10 hours of operation.

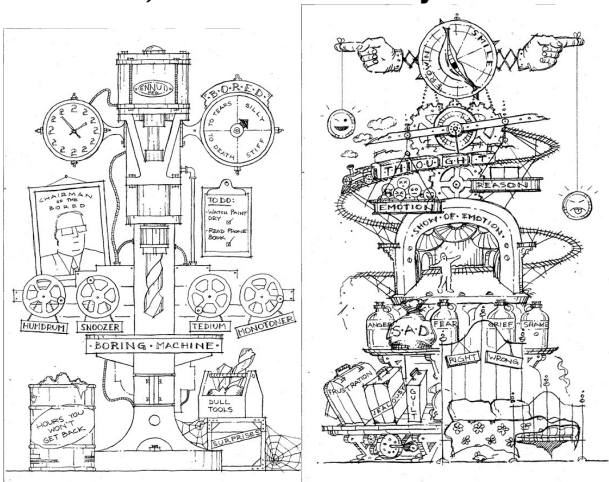
## 3) Dimensions.

- Height -Ranging from 2.34 m (92") to 3.7 m (12 ft.). NB. Any elements taller than 2.34 m (92") must be removable to allow for shipping in crates.
- Width – Maximum of 2.29 m (90")
- Length – Maximum of 3.05 m (120")
- Weight – Less than 90.72 kg (200 lb.) is desirable. However, up to 226.8 kg (500 lb.) is allowable with some justification

## 4) Eco-friendly.

One of the key goals of *The Mind* exhibition is to use sustainable and eco-friendly building materials. These sculptures should therefore consist of a combination of new, recycled or upcycled materials. Artists should keep the life cycle of all chosen materials in mind and plan to use natural and sustainable materials wherever possible.

### Sketches, for reference only:



### Look and Feel

*The Mind* presents a unique space where elements such as colour, form, lighting and materials combine to help visitors explore their own minds. Structures with various degrees of porosity and transparency will provide powerful visual metaphors and thinking tools. Quirky and dynamic sculptures will spark inquiry and reflection. Thoughtful juxtapositions will encourage insights and mindful moments – all within a playful context inviting participation and observation. Graphics will be relatable, whimsical and full of surprises – with scaled-up physical and mental challenges and unexpected stimuli.

### Selection Committee

- Mary Jane Conboy
- Carmela Laganse
- Christopher McLeod
- Joe Sponder
- Rich Vieira
- Bhavleen Kaur

### How to Apply

Applications will be accepted until **January 7, 2019** at noon at [Rich.Vieira@osc.on.ca](mailto:Rich.Vieira@osc.on.ca) or can be mailed/ couriered to:



Ontario Science Centre Attn: Rich Vieira  
[770 Don Mills Road, Toronto, ON M3C 1T3](https://www.ontariosciencecentre.ca/770-Don-Mills-Road-Toronto-ON-M3C-1T3)

**(NB. Only complete applications, including all documents outlined in the call will be considered.)**

### **Key Dates**

**December 3, 2018 – January 1, 2019** – Open Call for Applications.

**January 7, 2019** – Call closes at noon on January 7, 2019

**January 7-17, 2019** – Juried Competition

**January 18, 2019** – Notification of successful applicant

**January 21-28, 2019** – Artist and OSC Team meeting

**April 26, 2019** – Consultation & Project Review with OSC team

**June 7, 2019** – Milestone – Progress Check

**July 31, 2019** – Completion Date

**August 5, 2019** – Sculpture Delivered to OSC

**August 5-15, 2019** – Sculpture Installation and Testing

**August 19, 2019** – Opening - *The Mind*

### **Application form**

**1. Title of proposed Kinetic Sculpture:**

**2. Description of proposed Kinetic Sculpture:**

**Summary (50 words or less)**

**Detailed Description (500 words or less), including:**

How the sculpture relates to the topic.

What are the kinetic elements?

What materials will be used to construct the piece?

What is the estimated installation time?

Estimated number of steps or pieces?

**3. Conceptual sketches, Images, or Maquette of the proposed Kinetic Sculpture:**

All images must be in JPG format and no smaller than 2550 x 3300 pixels. Additional links or PDFs will also be accepted. **Please submit your entire application as one PDF file to [Rich.Vieira@osc.on.ca](mailto:Rich.Vieira@osc.on.ca)**

**4. Image List**

Please accompany your submitted image files with a separate text file that lists and describes the images/sketches/renderings.

**5. Applicant Information:**

- **First Name**
- **Last Name**
- **Email Address**
- **City**
- **Province / State**
- **Phone number**
- **Project Website Address (URL), if applicable**

**6. Artist CV. (NB. If you are an Ontario Science Centre staff or family member you will need to follow the Conflict of Interest process.)**

**7. Brief biography (100 words or less)**

**8. How did you learn about this Call for Applications?**

**Personal Information.** Personal information is collected by the Centennial Centre for Science and Technology under the authority of section 6 of the *Centennial Centre of Science and Technology Act*, R.S.O. 1990 c. C.5. for the administration of the juried competition.

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## **20 EXHIBITION: CALL FOR SUBMISSIONS – OUTDOOR SCULPTURE**

**Oeno Gallery's Sculpture Garden at Huff Estates**

**Deadline: Jan 31st, 2019**

Oeno Gallery's Sculpture Garden at Huff Estates opened in 2011 as a place dedicated to the exhibition of high-quality outdoor sculpture. The 4-acre garden is a prized feature of the property and receives tens of thousands of visitors yearly.

The gallery invites artists to submit proposals for the garden's outdoor exhibition. The property offers a wide variety of sites for placement. Areas to consider include the sculpture garden proper, the outdoor area by the winery, the zone immediately surrounding the gallery, and the pond (limestone quarry). Please see the video link at the bottom to get a better sense of the outdoor space. Proposals will be reviewed and artwork selected by the gallery.

The artist is responsible for the transportation, installation and removal of their work. Sculptures must be created of appropriate material intended to withstand extreme year-round weather conditions including strong winds. If the work is intended to rust, please indicate this in your submission. Sculptures must be original, durable, and safe for viewing by the public in an unsupervised natural area. The work must also be available for sale and suitable for shipping internationally.

**Proposals must include:**

- **Contact information: Name, Address, Phone Number, E-mail, Website**
- **General artist statement/bio**
- **CV**
- **Artwork statement for the proposed work(s) – Include Title, Year, Medium and Size** and describe how this work will relate to/expand on current themes in your work
- **High-res images of the sculpture(s)** (300 dpi, 1500 pixels wide), **sketches and support images**. Clearly title the .jpgs with the title of the piece or a short description of what the image is
- **Other examples of existing work**
- **Photo of artist**
- **Description of the project and plan for installation.** Please consider all aspects of transporting the work to the garden site in Prince Edward County, ON and installing the piece in the garden. An on-site forklift is available upon prior request. **\*\*The Gallery will not accept the work if the artist cannot transport and install the sculpture(s)\*\***
- **Estimated retail price of the work**

**Deadline:**

If you would like your work to be considered for the 2019 Outdoor Sculpture Exhibition, please submit by **Jan 31st, 2019**. Accepted works will be installed in the spring of each year (usually early May). Accepted sculptures must be on display for

one year. The gallery may ask to extend the display for a longer period of time.

Please read the “Oeno Gallery Sculpture Garden FAQ” document and view the “Sculpture Garden Map” on our website before submitting your proposal.

Dana Charles

dcharles@oenogallery.com (613) 393-2216

Communications and Logistics Coordinator

**For more information about the call for outdoor sculpture submissions, please visit:**

<https://oenogallery.com/contact-us/submissions/>

Sculpture Garden FAQ

<https://oenogallery.com/assets/assets/Outdoor-sculpture-submissions-2019/Sculpture-Garden-Submission-FAQ-2019.pdf>

Sculpture Garden Map

<https://oenogallery.com/assets/Email-Assets/Sculpture-Garden-Map.pdf>

## **VIDEOS**

To get a sense of the outdoor sculpture garden and the artists we exhibit, please watch:

**2018 Outdoor Sculpture Exhibition**

<https://youtu.be/OCZXYtcklwg>

**2018 Sculpture Garden Celebration**

<https://youtu.be/ofvbDIM1CQk>

**2017 Outdoor Sculpture Exhibition**

<https://youtu.be/HxxbVHcfKJw>

**2017 Sculpture Garden Celebration**

<https://youtu.be/nyZyzylrQk>

## **About Oeno Gallery**

Oeno Gallery is a commercial art gallery specializing in contemporary fine art. The gallery is located in Prince Edward County – 2 hours east of Toronto and 1 hour west of Kingston. The gallery and 4-acre sculpture garden are situated on Huff Estates Winery – voted as one of the top 20 wineries in Canada. The property also has an Inn, a seasonal patio restaurant, and is host to many events and concerts.

Recently named Best Contemporary Retail Gallery destination in Ontario by a prestigious tourist association, the gallery is one of the most popular stops on Prince Edward County’s Wine, Taste, and Arts Trails. More than 30,000 visitors come to the site throughout the year.

The gallery has actively pursued relationships with landscape architects, designers and clients who are interested in outdoor sculpture. Previously sold sculptures have ranged in price from \$2,000 to \$100,000 (CDN).

[www.oenogallery.com](http://www.oenogallery.com) | [Facebook](#) | [Twitter](#) | [Instagram](#)  
[@oenogallery](#) #oenogallery

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## 21 EXHIBITION **KUMF GALLERY - CALL FOR SUBMISSIONS**

**KUMF Gallery** located in Toronto's west-end is dedicated to the exhibition and promotion Ukrainian-Canadian artists, Ukrainian artists from around the world and Canadian artists of diverse cultural backgrounds. The Gallery maintains a year-round program of solo and group exhibitions by emerging, mid-career and established local, national and international visual artists. For the benefit of current and future generations the Ukrainian Canadian Art Foundation collects, preserves and interprets Ukrainian art works and is the custodian of the Permanent Collection. Selected art from the Permanent Collection of more than 500 fine art works provides a context and forum for dialogue about KUMF Gallery's exhibitions and contemporary issues. In 1975, The Ukrainian Canadian Art Foundation and KUMF Gallery, Toronto were established as a non-profit organization.

KUMF Gallery is launching and inviting submissions from Canadian artists for the newly created, Expanded Reach Programme entitled, "A Reply to the Permanent Collection" with the début of *Myth, Legend and Fairy Tales*, December's fund-raiser, "Exquisite Holiday Treasures" and *Imaginative Cityscapes*.

### **MAY 2019 - IMAGINATIVE CITYSCAPE**

The urban landscape when viewed from a city shoreline is ever changing; crisp and grey in the dusk of the morning, barely visible in the summer fog or afternoon haze, or red and black under the setting sun as portrayed in Luboslaw Hutsaliuk's, *Red and Black Landscape* (1971).

KUMF Gallery is calling for photo-based responses, reflections and interpretations of Hutsaliuk's *Red and Black Landscape*.

KUMF Gallery is pleased to participate in Scotiabank CONTACT Photography Festival (2019), celebrating and fostering photography and related media throughout May.

**Submission Deadline: April 19, 2019**

**Exhibition Dates:** May 3 - May 31, 2019

**Opening Reception:** Sunday May 5, 2019, Time: 2:00pm - 5:00pm

Notifications of Acceptance - Artists will be notified of the selection committee's decision by e-mail or telephone by Thursday, April 18, 2019.

Delivery of Artwork - Artwork to be delivered to KUMF Gallery, 145 Evans Avenue, Suite 101 on Saturday, April 27, 2019.

Pick-Up of Artwork - June 01, 2019.

### **TERMS OF ENTRY for the December 2018 and May 2019 exhibitions**

All works must be original and created by the artists within the last three years.

December 2018 - Artists may enter up to two (2) artworks: painting, sculpture, graphics and photography. Maximum dimensions: 36" inches in width.

May 2019 - Artists may enter up to two (2) photography artworks. Maximum dimensions: 36" in width.

**Artists must submit digital images:** jpeg file(s) on a CD or email to: [info@kumfgallery.com](mailto:info@kumfgallery.com) Subject title: Editions. CDs will not be returned. Digital image file: Jpeg, maximum size 1MB and must include: artists name, title, medium and dimensions in inches and year for each image.

**Submission fee:** A non-refundable entry fee of \$30 per work. Please make the cheque or money order payable to: U.C.A.F.

**Accepted artwork** must be ready to display and labeled on the back. Two-dimensional work must be framed and wired for hanging.

**Insurance:** Artwork will be insured by KUMF Gallery for the duration of the exhibition. Insurance to and from KUMF Gallery is the responsibility of the artist.

**For more information or questions about submissions, please contact:**

Diana Melnychenko, Administrator, KUMF Gallery [info@kumfgallery.com](mailto:info@kumfgallery.com) / 416.766.6802

**KUMF Gallery** - [www.kumfgallery.com](http://www.kumfgallery.com)

145 Evans Avenue, Suite 101, Toronto, ON M8Z 5X8

Hours: Thursday & Friday 1:00 - 6:00pm / Saturday & Sunday 1:00 - 5:00pm

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## **22 EXHIBITION: CALL FOR ARTISTS - 58TH TORONTO OUTDOOR ART FAIR**

### **Accepting applications until March 6, 2019**

We invite visual artists working in all mediums and makers in craft & design from across Canada and beyond, to submit applications to Canada's largest and longest-running juried outdoor art fair. The 58th Toronto Outdoor Art Fair takes place at Nathan Phillips Square, July 12-14, 2019 and attracts over 115,000 art enthusiasts and collectors locally and internationally.

**Application Fee:** \$50 Regular, \$30 Students.

Late fees apply beginning March 1, 2019 12:00 AM

#### **Why should you apply?**

- Keep 100% of your profits! Our visitors spend over \$2 million on buying art.
- Showcase your work at Canada's best-attended not-for-profit art fair without breaking the bank. We have affordable booth packages to fit your budget.
- Win one of our prestigious awards. Last year we awarded \$40,000 cash and in-kind.
- Benefit from our multi-platform marketing and media campaign on subways, newspapers, radio stations, social media and more.
- Build your network by meeting exceptionally talented artists, art professionals and prospective clients.

#### **What do we offer?**

- Team of 200 volunteers to help you load in and out and booth sit over the weekend
- Professional, secure onsite storage (limited spots available)
- Online portfolio and year-round exposure on our Artist Directory
- Discounted hotel offer (walking distance to site), tent rentals, overnight parking and custom framing
- Accessibility support for deaf artists and artists with disabilities\*
- 'Booth Camp' professional development session with industry experts
- Early access for artists who are bringing their own tents on Thursday night
- Artist Handbook - an outdoor art fair survival guide
- \* Our venue at Nathan Phillips Square is fully accessible. Artists who require accessibility support can be eligible for additional assistance through our Art

Encounters program. Please contact us directly for more information.

**Questions?**

Contact us at [info@torontooutdoor.art](mailto:info@torontooutdoor.art) or 416 408 2754

**APPLY** → <https://torontooutdoor.art/application-guidelines>

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**23 EXHIBITION: CRAFT COUNCIL OF NEWFOUNDLAND & LABRADOR  
CALL FOR EXHIBITION PROPOSALS: CRAFT COUNCIL GALLERY**

**Deadline: January 1, 2019**

The Craft Council of Newfoundland & Labrador Gallery is seeking exhibition proposals from artists/craftspeople, curators, cultural or community groups and organizations to program their three Gallery spaces in 2020. A broad range of visual art is considered, however priority is given to craft and craft based art. You can find the full details of the gallery spaces available, and the application [online here](https://craftcouncil.nl.ca/wp-content/uploads/2018/09/Craft-Council-Gallery-Annual-Call-for-Proposals.pdf):  
<https://craftcouncil.nl.ca/wp-content/uploads/2018/09/Craft-Council-Gallery-Annual-Call-for-Proposals.pdf>

**Craft Council of Newfoundland & Labrador**

275 Duckworth Street, St. John's, NL, A1C 1G9

**Contact:**

Bruno Vinhas, Gallery Director

[gallery@craftcouncil.nl.ca](mailto:gallery@craftcouncil.nl.ca)

709-753-2749

[www.craftcouncil.nl.ca/online-gallery](http://www.craftcouncil.nl.ca/online-gallery)

[gallery](http://www.craftcouncil.nl.ca/online-gallery)

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**24 EXHIBITION: CALL FOR SUBMISSIONS: SITE SPECIFIC PROPOSALS  
STANTEC WINDOW GALLERY**

**deadline: January 7, 2019**

**exhibit schedule:**

Spring Equinox – March 21, 2019 to June 20, 2019

Summer Solstice – June 21, 2019 to September 20, 2019

Fall Equinox – September 21, 2019 to December 20, 2019

Winter Solstice – December 21, 2019 to March 20, 2020

Above dates include installation time. **Applicants must be prepared to install for the spring equinox exhibition slot - March 21, 2019.** Note that although preference of installation equinox/solstice may be expressed, upon selection, the Stantec Window Gallery Committee will make the final decision on installation date.

**call for submissions:**

The Stantec Window Gallery is located in Toronto's historic Garment District at the corner of Spadina Avenue and Wellington Street West, in the former home of the McGregor Sock Factory. In an effort to 'give back' to the community – economically, environmentally and culturally, a part of the Stantec office retrofit, the original retail entrance to the McGregor Sock Factory was reconceived as a contemporary art gallery to be open and experienced by all: pedestrians, cyclists, drivers, streetcar riders, and skateboarders, free of charge. Installations rotate on a quarterly basis, at solstice and equinox. Curated and sponsored by the office, artists are provided with subsidized funding to create their installation.

**submission requirements:**

Work of any genre or discipline will be considered, but we are looking for **site specific** proposals that respond to the unique spatial and cultural condition of the gallery and to engage the streetscape.

Artists are asked to consider the varying site conditions and changes over 24 hours such as light conditions and glare, lighting requirements, and perspective from the street.

In addition, the following requirements are essential:

- Artist must be present for install and de-install
- Work can't be adhered (attached to) the window wall
- Cutting on the gallery window surfaces is not permitted
- Artists are to provide a description of the materials to be used
- Submission must closely resemble the actual finished work
- No noise generating devices are permitted as part of the installation
- Any damage to the gallery as a result of the artwork or installation/de-installation of the artwork must be paid for by the artist
- Artist must reside in Canada (or does not require immigration/border crossing clearance assistance from Stantec)

Artists will receive a flat fee of \$500 CAD. Artists are responsible for all costs associated with materials, installation and disassembling. Stantec will also cover the marketing cost of one Akimbo ad posting, as well as professional photography of the exhibit. Artists may request a hard copy of the photo, but no digital file will be provided.

Please provide **one combined 8.5" x 11" pdf** that includes in the following order:

- **Cover** - 1 page – concept image shown in the context of the window (view from the street)
- **Proposal Description/ Concept** - 1 page – provide: name, phone number and e-mail, 250 word max. description of the exhibit (including title of the exhibit) for Akimbo Ad and on our website, and, if applicable, preference of installation date of winter solstice, spring equinox, summer solstice or autumn equinox.
- **Sketches of the Proposed Work** - as many (in addition to the cover image) required to convey the idea of the exhibit.
- **Curriculum Vitae** - provide a 2 page maximum CV

Please send submissions to: [windowgallery@stantec.com](mailto:windowgallery@stantec.com)

### **Stantec Window Gallery**

401 Wellington Street West, Suite 100 Toronto ON M5V 1E7

<http://www.stantec.com/stantecwindowgallery-toronto>

[windowgallery@stantec.com](mailto:windowgallery@stantec.com)

[@stantecwindowgallery](#)

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## **25 EXHIBITION: THE ELORA SCULPTURE PROJECT 2019 - CALL FOR SUBMISSIONS**

**Deadline for submissions: January 19, 2019 (5 pm)**

2019 marks the 9th year of the Elora Sculpture Project; a seasonal, outdoor exhibition running from May 1 to October 31. Sculptures will be installed throughout

the downtown core of Elora and Fergus.

A jury appointed by the Elora Sculpture Project (ESP) committee will select up to 18 entries for exhibition. You may access a map outlining the locations in Elora and Fergus by visiting our website. The criteria for selecting the artworks include: aesthetic appeal, quality, durability, innovation and originality.

Elora and Fergus are centrally located in Ontario, a short drive from Toronto, Kitchener-Waterloo, Hamilton and Guelph. Our proximity to major centres and our spectacular landscapes ensures that we have many visitors spring to fall. Elora's vibrant cultural community is host to both the Elora Music Festival, and the Riverfest Musical Festival as well as other popular events.

The community's commitment to art and culture, and its' growing reputation to inspire and engage the public with art draws many return visitors from across Canada, United States and abroad.

### **Exhibition Guidelines:**

Open to all artists within Canada.

Your sculptures must be original works suitable for outdoor installation. The artwork should not pose a risk of injury to the public (i.e. no sharp points) and be must robust enough to withstand outdoor installation and interaction with the public.

Artists may submit up to two entries for consideration. However, if selected, only the highest ranking of the entries will be featured in the exhibition.

Artworks may be offered for sale. The ESP does not take a commission on sales, nor is it directly involved with any sales. All inquiries and sales are handled by the artist or their agent and all sculptures must remain for the duration of the exhibition.

Works selected must be installed for the entire exhibition period, May 1 to October 31, 2019. No exceptions. Works not installed by May 5, 2019 may be replaced by an alternate at the sole discretion of the ESP Committee.

Artists will receive an honorarium upon conclusion of the exhibition.

### **Sculpture Sizes:**

- **Small:** Up to 2 ft high, 1 ft. wide, 1 ft deep.
- **Standard:** Up to 8 ft high, 4 ft wide, 2 ft deep.

Sculptures less than 24" high should include a suitable pedestal or riser to attach to the permanent base. Pedestal description does not need to be included with submission.

All sculptures must be secured for safety and security purposes to the existing, permanent base at each site. (details provided to finalists.)

Artists are responsible for delivery, installation and later removal of their sculptures at designated dates, times and sites. (details provided to finalists.)

All accepted artwork is insured for liability-only by the Elora Sculpture Project in conjunction with the Township of Centre Wellington. Artists should consider their own



insurance for other losses.

The ESP Jury may reject any piece that differs significantly from the work depicted in the accepted submission. The staff and council of the Township of Centre Wellington also reserve the right to reject any work they consider unsuitable or unsafe for public display at these sites.

**Schedule:**

**January 19, 2019 (5 pm): Deadline for submissions.**

**February 9, 2019:** Notice of acceptance by email.

**May 1, 2019:** Sculpture installation.

**TBD:** Artist Walk and Opening Reception.

**October 31, 2019:** Sculpture removal and pick up.

**Details and Entry Forms Available at:** <http://www.elorasculpture.ca>

**Submission Info:**

- Completed, signed application form, maximum of two entries
- Images or drawings each labelled with your name and title of work
- Image descriptions, narratives (optional)
- Single page resume (optional)

**By Email:**

Attach a pdf or jpeg file of completed entry form(s) and jpeg files for image/drawing files identified with name and title of works.

**Send to:** [elorasculptureproject@gmail.com](mailto:elorasculptureproject@gmail.com)

**Subject line:** ESP 2019 Submission

**By Post:** Send drawings, photos and entry form(s) to:  
Elora Sculpture Project  
202-8 Mill Street West, Elora, ON N0B 1S0

*The Elora Sculpture Project is not responsible for damage, loss or theft of submission images and/or drawings. Submission materials will not be returned unless specifically requested and accompanied by a suitable SASE.*

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**26 EXHIBITION: INTERACCESS - CALL FOR CURATORS**

**Deadline: January 30, 2019**

**Please note the exhibition will take place in March – April 2020.**

InterAccess is currently seeking exhibition proposals from curators with experience developing and presenting exhibitions of new media art. We invite proposals for curated solo exhibitions or group exhibitions that highlight critical approaches to emerging and experimental new media arts practices.

InterAccess is committed to supporting underrepresented voices in new media art. We welcome applications from curators from diverse backgrounds. All submissions must be sent digitally, and should adhere to the following submission requirements:

**Exhibition proposal**

In a single PDF file, we ask applicants to include:

- An exhibition proposal (250 words)

- A CV (2 pages)
- A list of support materials\* (e.g. images, video, audio) with description of content
- You must include your name and the exhibition title in the PDF name. (Example "YourName\_ExhibitionTitle.pdf").

\*Notes on support materials:

You may submit up to 10 items of support material—including jpegs, URLs, videos—that demonstrate previous curatorial projects and/or artworks to be included in your proposed exhibition. Please limit video selections to 5 minutes in length (include directions and time-codes in the support materials list) and jpegs to 72 dpi. Please limit total size of support materials to 10 MB. You must title each support material with your name and title of your exhibition (for example, "YourName\_ExhibitionTitle\_jpeg1.pdf") and have them correspond with your list of materials.

### **Sending your submission**

You can send your application to us in one of the following ways:

- Email to [art@interaccess.org](mailto:art@interaccess.org)
- [Wetransfer.com](http://Wetransfer.com) (or other file share) to [art@interaccess.org](mailto:art@interaccess.org)

### **About InterAccess**

Founded in 1983 as Toronto Community-Videotex, InterAccess is a non-profit gallery, educational facility, production studio, and festival dedicated to emerging practices in art and technology. InterAccess's mission is to expand the cultural significance of art and technology by fostering and supporting the full cycle of art and artistic practice through education, production, and exhibition. Annually we execute multiple exhibitions, a full curriculum of skill-building and critical theory workshops, and a broad range of discursive events that explore the impact of technology on the social, political and cultural aspects of contemporary life. Our studio space facilitates the circulation of skills and techniques required to produce the work we exhibit in our gallery space.

### **InterAccess Gallery Hours**

Tuesday - Saturday, 11am-6pm

Open until 8pm each Wednesday

Admission is always free

The facility is not accessible. There are five steps up to the main entrance, which has double doors. Once inside all facilities are on the same level. There is a single-user washroom inside the unit.

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## **27 FESTIVAL: NUIT ROSE CALL FOR SUBMISSIONS**

### **DEADLINE: FEBRUARY 25, 2019**

**NUIT ROSE** is now accepting submissions from artists, performers, writers, curators, cultural organizations, and community businesses interested in presenting work and projects for the sixth edition of the festival, which will take place on **SATURDAY, JUNE 15, 2019.**

Apply online at: [NUITROSE.CA/SUBMISSIONS](http://NUITROSE.CA/SUBMISSIONS)

### **ABOUT NUIT ROSE**

NUIT ROSE is a free annual festival of queer art and performance, showcasing provocative, contemporary work by local and international artists. Over the past five

years, NUIT ROSE has showcased over 300 projects, and has become an important platform for queer voices across artistic disciplines. NUIT ROSE is a catalyst for community engagement, giving audiences opportunities to experience unique, transformational encounters with queer art across the city of Toronto.

NUIT ROSE returns for its spectacular 6th edition on Saturday, June 15, 2019.

### **2019 THEME: ARCADE**

The theme for NUIT ROSE 2019 is Arcade. Artists are invited to creatively interpret, explore, and respond to this theme in their proposed projects. Examples could include:

- Projects that utilize multi-media or adopt multi-disciplinary approaches
- Projects that deploy relational strategies to engage communities and/or the general public
- Projects that explore techniques, technologies, networks & systems
- Projects that incorporate play, challenge and risk to convey meanings

### **ELIGIBLE WORKS/ PROJECTS**

Applicants may submit work in any medium; two dimensional works, sculpture, installation, screen-based works, new media, performance, multi-media and site-specific works. Works and projects intended for either indoor or outdoor presentation are welcome.

We strongly encourage artists and organizations to apply who reflect diversity and intersectionality in sexuality, gender, culture, race, ethnicity, creed, religion, age, ability, and other dimensions of diversity.

### **PROJECT CATEGORIES**

Applicants will be asked to apply within one of the 6 categories below, choosing the term which most closely describes the medium of their work and interest. Please choose one of these categories in the application.

- Sculpture and Installation
- New Media
- 2-Dimensional
- Performance
- Film
- Other

Still from "The Smiling Room" by The Smiling Room Collective

### **SELECTION PROCESS**

A jury of artists and curators will evaluate the proposals and make recommendations for selection of works to be included in the festival. The jury will evaluate proposals using the following criteria:

- Artistic merit
- Project viability and feasibility
- Capacity for the work to engage communities, and/or for the work to be interactive or relational.
- Representation of diversity and intersectionality (sexuality, gender, culture, race, ethnicity, creed, religion, age, ability, and other dimensions of diversity)
- Representation of queer, 2-spirited or trans culture, history, theory or perspective
- Representation of local and/or global social and cultural issues (including critical issues in art-making)
- Alignment with the NUIT ROSE 2019 theme: Arcade

We strongly encourage emerging artists to apply.

Projects may be invited to participate in the festival as Featured Projects or Contributing Projects. Projects selected by the jury as **Featured Projects** will receive remuneration based on current Canadian Artists' Representation (CARFAC) rates, in addition to receiving exhibition or performance space in key venues. Projects not selected by the jury but still considered to be of significant merit are invited to participate as Contributing Projects. **Contributing Projects** will receive exhibition space and promotional support, but are not eligible for financial remuneration.

NUIT ROSE strives to award feature project status to as many projects as possible, dependent on available funding resources. The jury may also use its discretion to award commissions to specific projects. NUIT ROSE Festival reserves the right to limit the total number of works accepted (per proposal).

Applicants will be notified of selection results by April 15, 2019.

### **PARTNER PROJECTS**

**Partner Projects** are those organized and presented independently (e.g. a curated exhibition by a gallery) and, if selected, will receive promotional support as part of the festival. Applicants who have their own venue or location to present their project are also strongly encouraged to apply as a Partner Project.

**SUBMIT YOUR PROPOSAL ONLINE:**

**[NUITROSE.CA/SUBMISSIONS](http://NUITROSE.CA/SUBMISSIONS)**

**DEADLINE: FEBRUARY 25, 2019**

### **FOR MORE INFORMATION:**

**Web:** [www.nuitrose.ca](http://www.nuitrose.ca)

**Facebook:** [facebook.com/nuitroseto](https://facebook.com/nuitroseto)

**Instagram:** [@nuitroseto](https://instagram.com/@nuitroseto)

**Email:** [info@nuitrose.ca](mailto:info@nuitrose.ca)

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## **28 FESTIVAL: OPEN CALL FOR SUBMISSIONS - VECTOR FESTIVAL 2019**

**Deadline: February 01, 2019 (midnight EST)**

Vector Festival is a participatory and community-oriented initiative dedicated to showcasing experimental new media art that draws on digital game technologies and wide-ranging creative media practices. Presenting exhibitions, screenings, performances, lectures, and workshops, Vector Festival is organized by InterAccess in Toronto, Canada, and acts as a critical bridge between emergent digital platforms and new media art practices. The festival organizers are particularly interested in featuring artworks that critically explore the artistic use of emerging digital technologies.

Each year, a substantial number of exhibited works are drawn from an international open call. Vector Festival curators Katie Micak and Martin Zeilinger therefore invite submissions of artworks to the festival's 2019 program, which will include a feature exhibition at InterAccess throughout July and August, along with offsite screenings, performances, workshops and digital projects. The festival will take place July 11-14, 2019. *Please note that Vector Festival does not charge submission fees to artists applying to participate.*

**The curators are seeking works for the following programs:**

### **Flagship Exhibition**

Artworks including interactive installations, experimental game mods, sculptural work, screen-based work, sound art, etc.

### **Online Projects**

Web-based projects and digital artworks that can be presented online, including experimental interactive and time-based digital projects.

### **Festival Screening**

Experimental film/video/machinima works.

### **Performance**

Performance-based proposals including sound art, live coding, chipmusic, A/V performances, including telematic performances and interventions in virtual and public spaces.

### **GIFs**

Animated GIFs intended for presentation on public screens.

### **SUBMISSION REQUIREMENTS**

- Project description (as a separate pdf), including:  
Documentation, maximum five images and one video. (Preferably, the proposal will include links to online images or streamable video; as an alternative, images/video can be attached as zip file).  
Detailed description of technical requirements (please outline materials provided by the artist and materials required from the exhibiting venue).  
Please indicate at the top of the project description if there is a thematic, conceptual, or historical connection to the Toronto region, or if you have a biographic connection to the area.
- Artist biography and statement (1 page maximum as a separate pdf)
- Current CV (3 pages maximum as a separate pdf)

*Please note that submissions that do not follow the required submission format may be rejected.*

Send your submissions by **February 01, 2019 (midnight EST)** to

[vector@interaccess.org](mailto:vector@interaccess.org). Please format the subject line as follows: *Vector 2019 submission / <Festival component> / <Artist name> / <Title of submitted work>*.

Attachments should not exceed 15MB.

All artists selected for participation will receive artist fees, as well as support to apply for external funding.

### **About Vector Festival**

Vector Festival is a participatory and community-oriented initiative dedicated to showcasing digital games and creative media practices. Presenting works across a dynamic range of exhibitions, screenings, performances, lectures, and workshops, Vector acts as a critical bridge between emergent digital platforms and new media art practice. The festival was founded in 2013 as the “Vector Game Art & New Media Festival” by an independent group of artists and curators: Skot Deeming, Clint Enns, Christine Kim, and Katie Micak, who were later joined by Diana Poulsen and Martin Zeilinger. From the start Vector Festival was unique in its inclusion of game-based work alongside new media disciplines. In 2015, Vector Festival announced that longtime presenting partner InterAccess would take over responsibility for the festival as part of its regular programming, with members of the original organizing team, Skot Deeming and Martin Zeilinger, returning as festival curators. Originally held in

February, since its fourth iteration Vector Festival takes place during the summer months to encourage participatory public events and outdoor interventions.

### **About InterAccess**

Founded in 1983 as Toronto Community-Videotex, InterAccess is a non-profit gallery, educational facility, production studio, and festival dedicated to emerging practices in art and technology. InterAccess's mission is to expand the cultural significance of art and technology by fostering and supporting the full cycle of art and artistic practice through education, production, and exhibition. Annually we execute multiple exhibitions, a full curriculum of skill-building and critical theory workshops, and a broad range of discursive events that explore the impact of technology on the social, political and cultural aspects of contemporary life. Our studio space facilitates the circulation of skills and techniques required to produce the work we exhibit in our gallery space.

### **InterAccess Gallery Hours**

Tuesday - Saturday, 11-6

Open until 8pm each Wednesday

Admission is always free

The facility is not accessible. There are five steps up to the main entrance, which has double doors. Once inside all facilities are on the same level. There is a single-user washroom inside the unit.

### **For more information contact:**

Festival Curators, Katie Micak and Martin Zeilinger

[vector@interaccess.org](mailto:vector@interaccess.org)

Follow Vector Festival on [Twitter](#) and [Facebook](#).

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## **29 FESTIVAL: FASHION ART TORONTO - MULTI-MEDIA ARTS FESTIVAL CALL FOR ARTISTS & DESIGNERS APRIL 24-28, 2019**

**Show your work at the 14th edition of Fashion Art Toronto 2019!**

**DEADLINE FOR ENTRY: JANUARY 22, 2019 (Final Deadline)**

**FASHION ART TORONTO** invites installation artists, photographers, filmmakers, performers, fiber artists and designers to show their work at the 14th edition of Fashion Art Toronto, April 24 - 28, 2019. Any mediums, materials, messages, visual presentations and performance used to deal with fashion or the body in a new, exciting and unorthodox way are all encouraged to be explored.

**EACH APPLICANT WILL RECEIVE ONE FREE TICKET TO THE EVENT (VALUE \$50)**

**One free ticket will be given per submitted application to the 2019 Fashion Art Toronto event**

**> APPLY NOW <**

### **ARTISTIC MEDIUMS TO BE PRESENTED**

• Multi-Media/ Installations • Film and Video Art • Performance (dance/performance art) • Photography • Textile/ Fibre Art • Fashion Design

**> LEARN MORE <**

**ABOUT FASHION ART TORONTO**

**Fashion Art Toronto** is a multi-arts festival with a mandate of showcasing various artistic disciplines reflecting on the notion of clothing, textiles, craft practices and fashion. The festival aims to emphasize the scope of expression from different artistic practices in the field of photography, installation, sculpture, film/video and performance, all presented jointly in an effort to push forward and redefine our perception of the fashion phenomenon. This annual event, held every April, is presented across 5 nights of programming and features 100 Canadian and international designers and artists each year and welcomes over 5000 guests; including buyers, curators, the media and fashion and art lovers in general.

**2019 THEME: MOVEMENT**

The April 2019 edition of **Fashion Art Toronto** is titled **MOVEMENT**. Through the course of 5 nights, Fashion Art Toronto will examine how the idea of “movement” is expressed creatively through fashion, art, performances, clothing and body to bring into focus the compelling notion of human pursuit. Artists and designers are encouraged to explore what inspires us, motivates us, what moves us forward and how our creativity is directed and shaped by the changes that happen inside and around us, in our social, political and cultural environment.

**QUESTIONS CONTACTS**

**Vanja Vasic / [vanja@fashionarttoronto.ca](mailto:vanja@fashionarttoronto.ca) / 647- 834-0061 / @fashionarttoronto / <http://fashionarttoronto.ca> /**

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**30 INDIGENOUS SCHOLARSHIP: YVR ART FOUNDATION | 2019  
SCHOLARSHIP PROGRAM I**

**Application Deadline: Friday, January 25, 2019, at 4pm.**

**CALL FOR APPLICATIONS 2019 SCHOLARSHIP PROGRAM**

YVR Art Foundation is now accepting applications from BC and Yukon Indigenous artists for the 2019 Emerging Artist Scholarship Program and the Mid-Career Artist Scholarship Program

**EMERGING ARTIST SCHOLARSHIP PROGRAM**

YVRAF provides \$5,000 art scholarships annually for emerging BC and Yukon Indigenous artists (age 17-29) to work with an artist mentor or study at a recognized art school. Scholarship recipients artwork is exhibited at the Vancouver International Airport for one year.

**Applicants must:**

Be of BC or Yukon First Nations ancestry

Reside in BC or the Yukon

Be between the ages of 17 and 29

Create visual art that reflects BC or Yukon First Nations culture

Have the goal of becoming a professional artist

Have been accepted to study with an artist mentor or at a recognized school art

Commit to attend the Scholarship Awards Event in Vancouver on May 31st, 2019

and the event in recognition of their completed art work, one year later, on May 29th,

2020 (travel and accommodation is provided as part of the scholarship). The

scholarship recipient must deliver their completed art work to YVR by April 30th, 2020.

**MID-CAREER ARTIST SCHOLARSHIP PROGRAM**

YVRAF provides \$5,000 art scholarships annually for mid-career BC and Yukon Indigenous artists age 30+ who wish to extend their work into a new scale or area. Scholarships are for studying with a master artist, pursuing a special project or attending a recognized art school.

**Applicants must:**

Be of BC or Yukon First Nations ancestry

Reside in BC or Yukon

Be 30 or older

Create visual art that reflects BC or Yukon First Nations culture

Wish to further their art careers and/or extend their work into a new scale or area

Have completed basic art training including but not limited to formal education in visual arts, work with an artist mentor or a combination of similar experience

Have achieved local and/or provincial recognition through public presentation of their art work Be able to submit a portfolio of artwork that demonstrates the artists commitment to their practice

Be accepted to study/work with a master artist, attend a recognized school of art or work on a special project that is of cultural significance to the artists community

For more information on YVR Art Foundation and to apply for a scholarship go to:

[www.yvraf.com/programs](http://www.yvraf.com/programs)

Questions may be directed to: [programs@yvraf.com](mailto:programs@yvraf.com)

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**31 JOB CALL: MFA STUDENT SPECIALIZING IN BIOART**

Join INCUBATOR Lab as a MFA Student specializing in BioART!

School of Creative Arts, University of Windsor, CANADA

Approx. 25,000.00 CDN in Teaching and Research Assistant positions over 2 years

**Application Deadline: February 1, 2019**

We are seeking an incoming MFA student (Canadian or International) interested in pursuing graduate education with an emphasis on bioart. The ideal candidate will have prior interest working at the intersection of art and science. This will be evident in their portfolio and artist statement. However, it is not necessary that all applicants have previous hands-on laboratory experience.

The selected individual will enroll in our MFA Visual Arts Program to work with Dr. Jennifer Willet as a Primary Advisor, and as an employer. In addition to a regular Graduate Teaching Assistant position (approx. 7600.00/year) for two years the selected candidate will be offered a position working in the INCUBATOR Lab with guaranteed earnings of 5000.00 in year 01. And if successful the contract can be renewed in year 02 for an additional 5000.00.

In January 2018, INCUBATOR Lab and The School of Creative Arts moved to a new state of the art facilities in Downtown Windsor. INCUBATOR Lab will upgrade to a BSL2 facility. The lab also serves as a performance space, with a glass wall opening to a large atrium and theatrical lighting, sound and video, to enable live performances for audiences. The successful candidate will assist Willet in establishing best practices in the new lab facility.

**Inquiries to Dr. Jennifer Willet: [jwillet@uwindsor.ca](mailto:jwillet@uwindsor.ca)**



**The MASTER OF FINE ARTS IN VISUAL ARTS** at the University of Windsor is a two-year program geared towards creative exploration, experimentation and the development of a sustainable artistic practice. We encourage a multi-disciplinary approach to art that enables students to experiment with a variety of media and methods to discover those best suited to realizing their creative projects. Recently student projects have ranged from video installation, audio responsive installation, performance, social practice, bio art and urban intervention.

<http://www.uwindsor.ca/mfa/>

**INCUBATOR Lab** is an art/science laboratory at The University of Windsor. Founded in 2009, it functions both as an apparatus in which environmental conditions can be controlled towards the assisted proliferation of life, but also as a site that supports the proliferation of new ideas – new artistic practices. <http://incubatorartlab.com/>

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### **32 JOB CALL: ASSISTANT CURATOR ART GALLERY OF YORK UNIVERSITY (AGYU)**

The AGYU is one of Canada's leading public, university-affiliated, contemporary art galleries. The Assistant Curator is an integral member of the AGYU team, collaborating on the full range of the gallery's exhibition, publishing, public, and educational programming and actively contributing to the advancement of contemporary curatorial thinking, the pedagogical role of contemporary art, and institutional practice.

**Deadline: JANUARY 4, 2019, 4:30 pm**

**Location:** TORONTO

**Effective:** IMMEDIATELY

**Employment Type:** FULL-TIME, CONTINUING

**Posting Number:** YUSA-11522

**Position Title:** Assistant Curator

**Affiliation:** YUSA

**Band:** 13

**Salary:** \$66, 221

#### **SEE FULL POSTING HERE:**

<http://webapps.yorku.ca/nonacademicpostings/complete.jsp?postingnumber=11522>

#### **CONTEXT: AGYU**

The AGYU believes that a contemporary art gallery should serve an aesthetic *and* social function and that it must be fluid and flexible, transforming itself through a reciprocal engagement with artists and communities. Situated in one of Toronto's most diverse suburbs and located at one of Canada's most multi-cultural universities, AGYU has reinvented itself in order to become responsive to this nuanced cultural context and to make its location a catalyst for artistic risk-taking *and* institutional innovation. We've always believed that the institution itself must be a self-aware part of this transformation, willing to change its very fabric and ways of working.

For more information on the AGYU, please visit: <http://AGYU.art>

#### **THE POSITION: Minimum Qualifications**

**Experience:** 2 years recent related experience in a gallery or museum specializing in

contemporary art. Experience working with diverse communities. University degree in Visual Arts or equivalent of 4 years recent experience (defined as within the last five years). This education equivalency is in addition to the experiential requirements and skills outlined below.

**Skills:** Strong knowledge of fine art handling, shipping and condition reporting. Strong knowledge of exhibition coordination and project management in contemporary art. Strong knowledge of contemporary art practices and trends in curatorial practice. Knowledge of publication coordination and distribution. Strong writing skills, attention to detail and ability to multitask competing deadlines and overlapping projects. Knowledge of the non-profit public gallery sector, including experience with grant applications. Ability to stay current with trends in collections management.

To apply for the position of Assistant Curator, AGYU, click the following link to access the online application portal:

**<https://hr2.apps01.yorku.ca/machform/view.php?id=13474>**

The AGYU is located in the **Accolade East Building, 4700 Keele Street, Toronto.**

**Gallery hours:** Monday to Friday, 10 am – 4 pm; Wednesday, 10 am – 8 pm; Sunday, noon – 5 pm; and Saturday, closed.

**Directions:** TTC: Ride LINE ONE to York University Station: the gallery entrance faces the south exit. Driving: Enter YorkU Keele Campus via The Pond Road. Park in the Student Services garage. WheelTrans: the closest WheelTrans stop is York University Subway Station, North Exit.

The Art Gallery of York University (AGYU) is a public, university-affiliated, non-profit contemporary art gallery supported by York University, the Canada Council for the Arts, the Province of Ontario through the Ontario Arts Council, the City of Toronto through the Toronto Arts Council, and by its membership. **AGYU promotes 2SLGBTQIAP positive spaces & experiences and is barrier free.**

York University welcomes applications from all qualified individuals, including individuals within the University's employment equity categories of women, persons with disabilities, members of visible minorities and aboriginal persons, individuals of diverse gender and sexual orientation and all groups protected by the Human Rights Code. York University is committed to employment equity and diversity and a positive and supportive environment. York University offers accommodation for applicants with disabilities in its recruitment processes. If you are contacted by York University regarding a job opportunity or testing, please advise if you require accommodation.

**Only applicants who are selected for an interview will be contacted.**

AGYU respectfully acknowledges our presence on the traditional territory of many Indigenous Nations including the Huron-Wendat, Haudenosaunee, Anishinaabe, and Métis. This territory is the subject of the Dish With One Spoon Covenant and Wampum, between the Haudenosaunee Confederacy, the Ojibwe, Odawa, Pottawatomie (the Three Fires Confederacy) and allied nations to peaceably share and care for the resources in and around the Great Lakes. The Three Fire Confederacy includes the Mississaugas of the New Credit First Nation, who settled in what is now known as the City of Toronto. In 1805, the Mississaugas agreed to the sale of tracts of land known as Crown Treaty No. 13 (also referred to as the Toronto

Purchase), although the payment for the land was not concluded until 2010. As a result of the Toronto Purchase, the protection and management of the land is now shared with the present generation of inhabitants of Toronto and, as Métis Elder Duke Redbird reminds us, “remembering always that we never own the land but rather borrow its use from our children.”

In acknowledging that York University occupies colonized Indigenous territories, and out of respect for the rights of Indigenous people, we accept our collective responsibility to recognize our colonial histories as well as their present-day manifestations and to honour, protect, and sustain this land.

For more information on the position of Assistant Curator, AGYU, please follow the links provided above or contact York University, Human Resources by following the appropriate links on the careers website:

[https://www.yorku.ca/web/careers\\_at\\_yorku/](https://www.yorku.ca/web/careers_at_yorku/)

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### **33 JOB CALL: PRESIDENT – NSCAD UNIVERSITY**

Located in beautiful Halifax, Nova Scotia, **NSCAD University** is one of Canada’s oldest independent cultural institutions and, with three campuses within Halifax’s downtown core, NSCAD continues to be regarded as a principal centre for education and research in visual culture in North America. Formerly the Nova Scotia College of Art and Design, NSCAD University is an internationally recognized centre for the study, practice, and teaching of visual arts. Today, NSCAD offers graduate and undergraduate degrees in fine and media arts, craft, design, art history and critical studies, as well as an ambitious array of Extended Studies courses. NSCAD alumni are among the world’s most highly regarded artists, gallery directors, designers, curators, and art educators.

Now, NSCAD seeks a new President to build on its solid reputation and continue to deliver a strong focus to student experience, student recruitment, financial stability, and a facilities strategy that will leave a legacy and position the university to reach its full potential.

**The President** of NSCAD University is appointed by and reports to the Board of Governors of the University. The President is the head of academic and business affairs and is responsible for the general management and direction of NSCAD. The president will provide engaging, visible and inspiring leadership internally and externally at NSCAD to promote the mission, vision and values of the university to local, provincial, national, and international communities, including government, partners, donors, and alumni.

As the **ideal candidate**, you possess successful senior leadership experience and a proven track-record of creating high performing teams within a complex and diverse governance environment. Your experience in or an appreciation for working within an arts university is paired with your success in developing student recruitment strategies and building enrolment and fundraising, alumni relations, and leading an institution through a capital campaign. Your commitment to arts education and academic excellence will allow you to foster and maintain a culture of positive

relationships and partnerships with faculty, staff, students, and with external communities, businesses, governments, and other institutions locally, nationally, and internationally. You are community and student-focused, a responsible administrator, and strive to be a mentor while being an engaging, energetic, inspirational, and an inspired leader. Experience in development and management of a significant new fit-for-purpose building as well as in the creative process, either as an artist, designer, or other relevant field would be considered assets.

**To learn more about this exciting opportunity, contact Katherine Frank, Anna Stuart, or Jason Ozon at 1-866-822-6022, or submit your application online at: [www.kbrs.ca/Career/12658](http://www.kbrs.ca/Career/12658)**

**For the position profile, see the Executive Brief at: <https://nscad.ca/wp-content/uploads/2018/12/executive-brief-nscad-university-president.pdf>**

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### **34 JOB CALL: ST. THOMAS UNIVERSITY – ASSISTANT PROFESSOR, TENURE-TRACK APPOINTMENT IN VISUAL ART**

**Deadline: Closing Date: January 31, 2019, or until filled.**

The Fine Arts Program at St. Thomas University, Fredericton, New Brunswick, invites applications for a Tenure-Track Appointment in Visual Art at the rank of Assistant Professor. The start date of employment is July 1, 2019.

St. Thomas University is an undergraduate, liberal arts institution with a full-time enrollment of approximately 2,000. Students graduate with Bachelor of Arts, Applied Arts, Education, and Social Work degrees.

The Fine Arts Program seeks a passionate teaching artist who pursues visual art in mixed media, painting, sculpture, and/or experimental emerging fields, with a strong background in art history and contemporary theory. The successful candidate will maintain an active program of undergraduate teaching, university service, visual art production, and exhibition. Collaborative pedagogical approaches to the unique challenges of an undergraduate Liberal Arts University are an asset.

**Applicants must possess the following minimum qualifications:**

- A terminal MFA degree is required; however, in exceptional cases, the equivalent combination of education and professional practice may be considered.
  - An active national and/or international exhibition record.
- A serious engagement with contemporary art practice, theory and critical discourse, and the ability to lecture and lead discussions on art history, contemporary art, and recent art theory.
- Post-secondary teaching experience or evidence of potential for teaching excellence.

**Applications must be sent electronically as a single pdf file attached to an email message sent to [knowlton@stu.ca](mailto:knowlton@stu.ca). The pdf file must include:**

- A cover letter.
- A detailed curriculum vitae.
- A statement of artistic research.
- A statement of teaching philosophy.

- 20 digital images documenting current work (or a link to a freely accessible external site or repository, such as YouTube)
- Evidence of teaching excellence (for example: complete sets of teaching evaluations, sample assignments, unsolicited comments on teaching effectiveness, course syllabi, awards, etc.)

In addition, applicants should arrange to have three confidential letters of reference submitted directly by the referees to Lehanne Knowlton ([knowlton@stu.ca](mailto:knowlton@stu.ca)), Program Assistant, Fine Arts Program, St. Thomas University.

Salary will be commensurate with qualifications and experience Applicants are responsible for ensuring that their completed applications are received by this date.

An equal opportunity employer, St. Thomas University is committed to employment equity for women, Aboriginal persons, members of visible minority groups, and persons with disabilities. All qualified candidates are encouraged to apply; however, Canadian citizens and permanent residents will be given priority.

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### **35 JOB CALL: COMMUNICATIONS AND OUTREACH COORDINATOR**

HAMILTON ARTISTS INC.

**Deadline: by Tuesday January 8th, 2019, 5 pm**

Hamilton Artists Inc. (the Inc.) is an artist-run centre committed to the presentation of contemporary art and related cultural practices. The Inc. facilitates critical dialogue surrounding issues in contemporary art through exhibitions, publications, performances, and public events.

We are actively seeking a BIPOC (Black, Indigenous, Person of Colour) individual for the position of Communications and Outreach Coordinator. This reflects the vision and values outlined in our 2018 Strategic Plan, which indicates that we aspire to connect with our changing communities by taking an intersectional approach, identifying and removing systemic barriers, and supporting artists and art practices that reflect the people of our region. We are aware of systemic barriers within the art world, and we strive to implement equitable models that provide true access and engagement with our programs.

In collaboration with the Executive and Programming Directors and the Board of Directors, the Communications and Outreach Coordinator will help to foster ongoing community partnerships, develop communications, and enhance membership, volunteer and visitor relations with a focus on equitable and accessible models. The Communications and Outreach Coordinator position for the Hamilton Artists Inc. is 24 hours/week beginning January 30, 2019. Salary to commensurate with experience. Workdays are flexible and negotiable. Evening and weekend hours are required for committee meetings and events. Vacation pay is calculated at 4% of wages. The successful candidate will receive training and professional development opportunities within a one year contract, with the possibility of renewal.

**Primary responsibilities include:**

- Working with the Programming Director and NEW Committee to extend community partnerships and outreach programs that help dismantle structural

- barriers and introduce equitable models for access and engagement
- Enhancing the Inc.s social media presence and helping to develop communications strategies that engage numerous audiences
  - Developing membership and positive member-relations, including overseeing membership benefits and professional development opportunities
  - Maintaining the Inc.s website, including digital archives and online accessibility measures
  - Coordinating ongoing marketing activities including writing text, preparing press packages, liaising with the media, designing print and online promotional materials, managing press and mailing databases
  - Contributing to raising the profile of the Inc.s contemporary art exhibitions, installations, and public programming regionally and nationally
  - Maintaining volunteer recruitment, training and retention
  - Attending Board meetings and Committee meetings as required and preparing reports
  - Assisting with the organizations day-to-day operations, including installation, administration, and liaising with the general public as needed

### **Skills Required**

- A willingness to develop new job related skills through mentorship or other professional development opportunities
- Experience in building and facilitating relationships with various community groups with a commitment to actively dismantling systemic barriers
- Research and critical thinking skills
- Excellent oral and written communication skills
- Ability to work independently in a busy office environment, organize and prioritize work effectively
- Proficiency with Adobe Creative Suite and Microsoft Office, GSuite, Social Media and Hootsuite, and Wordpress; experience with MailChimp and HTML/Coding considered an asset
- Knowledge of Canadian contemporary art practices, as well as an understanding of the local and regional community and its growing needs
- Experience working in the non-profit sector with artists, volunteers, donors, and the general public

Hamilton Artists Inc. is committed to equity and access in all aspects of its operations. The Inc. welcomes applications from all qualified BIPOC individuals and strongly encourages applications from members of equity-seeking communities, including women, racialized and Indigenous persons, persons with disabilities, and persons of all sexual orientations and gender identities/expressions.

If you are contacted for an interview, please advise us of any accommodations needed to ensure you have access to a fair and equitable process.

Interested candidates are requested to submit a cover letter, CV/resume, and names and contact information for three references.

Please combine all files into a single PDF and email to [board@theinc.ca](mailto:board@theinc.ca) with Communications and Outreach Coordinator Applicant in the subject line by 5pm on Tuesday January 8th, 2019.

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## 36 MENTORSHIP: **CALL FOR ARTISTS: PAID PUBLIC ART MENTORSHIP**

*Are you, or do you know, an artist, interested in gaining valuable training and hands-on experience in the development of large-scale public artwork?*

As leaders in developing innovative public artwork, The STEPS Initiative, along with Brad Golden + Co is launching a unique public art mentorship, offering a paid opportunity to gain valuable training and hands-on experience related to developing large-scale permanent public artwork under the mentorship of Steve Driscoll.

We invite artists to apply for a public art mentorship (January - December 2019), during which they will have the opportunity to:

- Gain a fulsome understanding of how large-scale public artworks are commissioned
- Become familiar with diverse approaches to developing public art, including opportunities for community engagement
- Hone transferable technical and project management skills
- Forge new and valuable cross-sectoral relationships
- Access embedded training and hands-on learning opportunities
- Understand how the City of Toronto's 1% for public art program works
- Gain valuable portfolio-building experience on a high-profile public project
- Earn an Artistic Mentee Honorarium of \$5,000 CDN

### **We are looking for artists who:**

- Have experience creating and executing visual arts projects (previous public art experience is not a requirement)
- Identify an alignment between their personal artistic practice and public artwork
- Are available throughout the identified mentorship period (while the artist is not expected to be available on an ongoing basis; there will be scheduled touch points throughout the project's timeline)
- Are resourceful and independent; able to identify learning objectives in support of their own development

### **Application Process:**

Submit the following by email to [info@stepsinitiative.com](mailto:info@stepsinitiative.com), **no later than 5pm EST**

**Monday, January 14, 2019.**

- Cover letter outlining desire to participate in this opportunity, highlighting connections to your artistic practice and learning objectives
- Artistic CV (maximum 2 pages)
- Up to 5 images of past sample work

*Application materials should each be provided as an attachment with a filename that begins with the applicants last name.*

**Contact:** Bebhinn Jennings, Program Manager. The STEPS Initiative. 416.366.6565. [info@stepsinitiative.com](mailto:info@stepsinitiative.com)

**Facebook:** @STEPSInitiative

**Instagram:** @stepsinitiative @thepatchproject

**Twitter:** @STEPSInitiative

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## **37 PRIZE: 2019 GLENFIDDICH ARTISTS IN RESIDENCE PRIZE**

**Deadline: Received by midnight Eastern Time Friday, January 25, 2019**

Glenfiddich Issues Call to Canadian Artists to Enter Competition for the Coveted 2019 Glenfiddich Artists in Residence Prize

Glenfiddich® Single Malt Whisky is inviting artists living and working in Canada to enter the internationally renowned competition for the prestigious 2019 Glenfiddich® Artists in Residence Prize. The summer residency is valued at over \$20,000, covering the cost of travel, accommodation, living expenses and materials during the three-month stay.

The Canadian winner will be one of eight artists worldwide to be awarded the coveted prize to live and work at the Glenfiddich Distillery in Dufftown, Scotland. While living in crofts (traditional small Scottish farm houses), artists are encouraged to take inspiration from the unique setting in the beautiful Scottish Highlands, just up the hill from a 12th century castle. The experience provides an opportunity unlike any other for artists to work in an international community, share in a dialogue with other artists and foster cross-disciplinary ideas.

“The idea of asking artists to come to the distillery, to extend the highland hospitality because you have great confidence in the location of Glenfiddich as a unique and special place – not just the spirit you produce, but the people and community that make it as well,” said program curator Andy Fairgrieve in a recent interview.

President of OCAD University Dr. Sara Diamond adds “Through its commitment and support of the arts, the Artist-in-Residence Prize gives artists not only the monetary value of their residency but provides such a fertile platform in the lovely Scottish Highlands.”

Dr. Diamond is long-standing member of the distinguished jury, which also includes Michelle Jacques, Chief Curator at the Art Gallery of Greater Victoria; Michelle Schultz, Executive of Latitude 53 in Edmonton; Ivan Jurakic, Director of the University of Waterloo Art Gallery; Stefan Hancherow, Associate Art Curator for RBC; and the Canadian 2008 Glenfiddich® Artists in Residence Prize recipient, artist Dave Dymant.

This jury selects from over 200 submissions each year and creates a list of ten finalists, which will be announced in late February. From this shortlist, the Glenfiddich® Artists in Residence program curator Andy Fairgrieve selects the winner based on their compatibility with the other participating artists and the strength of their proposal.

Visual artists of all disciplines are invited to apply for the residency, which in the preceding 17 years has hosted painters, sculptors, filmmakers, illustrators, animators, photographers, and performance artists.

“We don’t want to be restrictive in any sense in the media people are working in, or the projects they want to do,” says Fairgrieve. 2017 winner Lee Henderson notes “Although I had a well-formed plan beforehand, most of what I produced at Glenfiddich grew from ideas I had while I was there - a testament to the generative richness of the



site."

Fairgrieve underscores that, "this ethos is about encouraging people to take inspiration from their experience living at the distillery, whether that be the pioneering and experimental heritage of Glenfiddich®, the surrounding environment, or the daily life of the distillery and local community, and to be as creatively free as possible – a mission our artists live and breathe during their three-month residency."

"I am in admiration of the program's commitment to bringing together artists of many generations and from all over the world," said 2018 winner Vanessa Maltese. "The numerous support structures offered by the programme (space, time, funding, interpersonal support) are invaluable and directly contributed to an overall generative experience."

To date, the Glenfiddich® Artist-in-Residence Prize has sponsored a hundred and thirty-four artists - from twenty countries - since its inception in 2002. Past Canadian recipients include Daniel Barrow, Myfanwy MacLeod, Damian Moppett, Annie Pootoogook, Jon Sasaki, Eleanor King, Lee Henderson, and Vanessa Maltese.

The Canadian Artist in Residence winner will be announced in March 2019.

**Online submissions open Saturday December 8, 2018 and must be received by midnight Eastern Time Friday, January 25, 2019 (Robbie Burns day).**

For more information and to apply please visit  
[www.glenfiddich.com/ca/artistsinresidence](http://www.glenfiddich.com/ca/artistsinresidence)

### **William Grant & Sons Ltd**

William Grant & Sons is an independent family-owned distiller founded by William Grant in 1887 and today still controlled by the fifth generation of his family. Named 'IWSC Distiller of the Year' in 2012 for the fifth consecutive year, William Grant & Sons distils some of the world's leading brands of Scotch whisky, including the world's favourite single malt Glenfiddich®, the handcrafted range of The Balvenie® single malts and one of the world's best loved blended Scotches, Grant's®, as well as selected other spirits, including Hendrick's® Gin, and Sailor Jerry® Spiced Rum and Tullamore Dew®.

**Contact:** [artistsinresidencecanada@glenfiddich.ca](mailto:artistsinresidencecanada@glenfiddich.ca)

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## **38 PRIZE: CALL I SALT SPRING NATIONAL ART PRIZE | CALL FOR ARTIST SUBMISSIONS**

SSNAP Awards Totalling \$40,000:

**Submissions for the 2019/2020 SSNAP awards begin on Jan 10, 2019 and close May 31, 2019.**

SALT SPRING PRIZE - THE JOAN McCONNELL AWARD + RESIDENCY FOR OUTSTANDING WORK

\$20,000 (\$15,000 and a \$5,000 Salt Spring Island artist residency)

## JURORS' CHOICE AWARDS

four awards of \$3,000 selected by each juror

## PEOPLE'S CHOICE - ROSEMARIA BEHNCKE AWARDS

three awards determined by a vote of visitors to the exhibition

1st prize - \$3,000, 2nd prize - \$2,000, 3rd prize - \$1,000

## SALT SPRING ARTISTS AWARD

for outstanding work by a Salt Spring Artist - \$2,000

The intent of SSNAP is to encourage artists whose practice demonstrates originality, quality, integrity and creativity"resulting in significant work with visual impact and depth of meaning.

The exhibition will be open daily from Saturday September 21 through Monday October 21, 2019. All finalists will be featured with their entries in a professional exhibition catalogue. All finalists' works will be available for purchase during the exhibition.

Guidelines and submission details to be found on our website

[www.saltspringartprize.ca](http://www.saltspringartprize.ca)

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## **39 PROPOSALS: REQUEST FOR PROPOSALS: GARDINER MUSEUM COMMUNITY ARTS SPACE 2019**

**Deadline: January 16, 2019**

Grounded in the real and metaphorical ability of clay to transform, the Gardiner Museum's *Community Arts Space* is a platform for experimentation and socially-engaged art.

Established in 2016, the project connects artists, makers, organizers, and residents through the creation of public projects that inspire social action. We work within and beyond the gallery walls to re-envision what equitable community engagement looks like at a cultural institution.

The Gardiner is now accepting proposals for our 2019 spring/summer programming cycle, which explores the theme "What we long for."

[Read and download the Request for Proposals](#)

We invite applications from a diverse field of professionals including artists, makers, organizers, curators, collectives, producers, presenters, designers, and architects. Priority will be given to Toronto-based artists who are doing ambitious work that digs deeper into community histories and brings forth accountable, intersectional methods of thinking and making. We welcome a myriad of project proposals, including but not limited to installations, performances, conversations, dinners, dance parties, tea ceremonies, readings, support groups, meditations, screenings, recordings, rehearsals, zine fairs, or fashion shows.

Please address all *Community Arts Space* queries to Rea McNamara, Programs Manager, at [rea@gardinermuseum.com](mailto:rea@gardinermuseum.com) or 416.408.5061.

**About the Gardiner Museum:**

The Gardiner Museum is a centre for creativity and community inspired by the history and potential of clay. It is among the few museum in the world focused on ceramics, and one of the world's most notable specialty museums. We're committed to making a contribution to the medium we celebrate, as well as the communities we serve. We believe in making, looking, and thinking through clay.

Discover the Gardiner's exceptional collection of more than 4,000 objects from the Ancient Americas, Europe, Japan, and China, as well as contemporary works with an emphasis on leading Canadian artists. See fascinating special exhibitions on display throughout the year and deepen your engagement by attending one of our many lectures, special events, and clay classes. The Gardiner is a leader in presenting innovative programming that connects ceramics to the broader world, stimulates discussion, and builds community. [Learn more](#)

**Neighbourhood Hubs:**

**The 519:**

The 519 is committed to the health, happiness, and full participation of the LGBTQ2S community. A City of Toronto agency and a registered charity with an innovative model of Service, Space, and Leadership, The 519 strives to make a real difference in people's lives while working to promote inclusion, understanding, and respect.

**Akin Collective:**

Akin Collective is a Toronto-based arts organization that provides affordable studio space as well as arts-based programming through its sister non-profit organization, Akin Projects. Their studios provide a working environment that maintains a friendly and inspiring atmosphere where people can work on creative endeavors and entrepreneurial undertakings of all kinds. Akin build community thoroughly monthly art critiques, workshops, open studio events, gallery tours, exhibitions, as well as various other art projects.

**Art Starts:**

Art Starts uses the arts to inspire long-term social change and brings together professional artists with residents of all ages to create accessible and dynamic art projects that reflect the identities and aspirations of each community. Their collaborative approach to art-making celebrates communities, nurtures resiliency, cultivates life-skills and inspires personal growth.

**Gardiner Museum**

[111 Queen's Park, Toronto, Ontario, M5S 2C7](#)

Monday to Thursday: 10 am - 6 pm    Fridays: 10 am - 9 pm

Saturdays & Sundays: 10 am - 5 pm

416.586.8080    [mail@gardinermuseum.com](mailto:mail@gardinermuseum.com)    [gardinermuseum.com](http://gardinermuseum.com)

[Facebook](#) [Twitter](#)[Instagram](#)

The Gardiner Museum is accessible and welcomes feedback regarding the experiences of our visitors.

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**40 PROPOSALS: JURIED CALL FOR PROPOSALS: PROFESSIONAL GUEST ARTISTS**

## **Submission Deadline: Monday, February 25, 2019**

Art City invites North American based artists to submit proposals to lead art workshops at our studio in 2019/20.

### **Eligibility**

The Professional Guest Artist Series is designed for contemporary artists to share their practices in a community context. It is a collaborative process with a high level of engagement by participants of all ages, so workshop content must be appropriate for youth participation.

The majority of Art City participants are from Indigenous and Newcomer backgrounds. Artists and knowledge keepers that self-identify with these groups are strongly encouraged to apply.

Artists must have a demonstrated proficiency in the medium the proposed workshop is based on or must communicate technical support requirements. (i.e. If proposing a video workshop, the artist must know how to use video equipment and editing software or communicate their need for technical support.)

### **Selection Process**

A Jury of Art City staff, Board, and past guest artists select proposals. Art City also seeks input from our Youth Council, a group of young Art City participants.

All artists will be contacted after the jury has deliberated. Please allow for a period of 6 to 8 weeks after the submission deadline to hear back about the status of your proposal.

### **Fees/Expenses**

Selected guest artists will receive artist fees of \$2,140 for a five-day workshop.

Travel, accommodations, and a \$40/day per diem will be provided for selected non-local guest artists. Selected guest artists will be required to obtain a Criminal Record Check and Child Abuse Registry Check, or the equivalent in the jurisdiction in which the artist is based, the cost of which is eligible for reimbursement by Art City. While proposals from pairs or groups of artists will be considered, please note that no additional artist fees are available (i.e. artists must share fees).

**For more information and how to apply**, please download the application package by visiting our website [www.artcityinc.com/getinvolved](http://www.artcityinc.com/getinvolved)

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## **41 PUBLIC ART: CAFKA.20 (KITCHENER, ON) I CALL FOR PORTFOLIOSI DEADLINE: MAR 1, 2019**

### **CAFKA.20: CALL FOR PORTFOLIOS**

Looking to streamline the assessment process, CAFKA has announced that for the 2020 biennial it will limit its Open Call consideration to artist portfolios only. Artists applying to the CAFKA.20: Call for Portfolios will no longer be required to submit detailed proposals. Following the committee's deliberations, selected artists will be contacted and asked to propose detailed projects.

The CAFKA biennial exhibition of contemporary art in public spaces initiates conversations with artists from across Canada and abroad around public space and

the social and critical functions of art. It galvanizes the community of artists and contemporary art lovers in the Waterloo Region, who dedicate countless volunteer hours in support of the exhibition.

Since its inception in 2001, CAFKA has produced five annual exhibitions, six biennial exhibitions, and four special projects. In total CAFKA has exhibited 229 projects by 209 artists from across Canada and around the world.

In 2007 CAFKA supplemented its Open Call with an invitational component, where artists, identified by the Program Committee, are invited to participate in the exhibition. The final exhibition line-up is comprised of both invited artists and artists selected from the Open Call.

To go to the CAFKA.20: Call for Portfolios application form directly, please follow this link: <https://www.cafka.org/forum/cafka20-call-portfolios>.

For more information about submitting to the CAFKA.20: Call for Portfolios, please contact CAFKA at: [cafka@cafka.org](mailto:cafka@cafka.org); [www.cafka.org](http://www.cafka.org).

CAFKA - Contemporary Art Forum Kitchener and Area  
141 Whitney Place, #7, Kitchener, Ontario, CANADA N2G 2X8

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## **42 PUBLIC ART: THE CONVENT - CALL FOR PUBLIC ART**

Permanent Public Art Commission

**Location:** 37 Nepean St, Sydney, NS, Canada

**Deadline:** January 4, 2019, 5:00PM AST

### **New Dawn seeks permanent art works for new building**

**Sydney, Nova Scotia** - New Dawn Enterprises is seeking applications for the commission of three permanent works of art to be featured in The Convent, a new Centre for Arts and Culture located in Sydney, Nova Scotia that will be opening in the fall of 2019.

This new public art will live in the building from opening day, inspiring both the first occupants of the space and community members who come to celebrate this historical event in the Cape Breton Regional Municipality.

Deadline for application submissions is **January 4th, 2019 5PM AST** with a total budget of \$60,000 for the creation of three new public works.

In 2013, New Dawn Enterprises purchased the former Holy Angels Convent and High School from the Sisters of Notre Dame. The acquisition was driven by a desire to preserve the buildings that had contributed to the spirit and character of the north end, Sydney, and Cape Breton Island. Through subsequent conversations with the community, the focus of the building's repurposing soon became the provision of modern, safe, well-designed, and affordable work spaces for artists.

The Convent will become a vibrant new home to visual artists, dancers, musicians,

writers, students, and entrepreneurs driven by the desire to create, collaborate, and build community – through art – both inside and outside of the building.

Applications are welcome from contemporary artists working in a wide range of disciplines including visual art, film, music/sound, etc. There are a total of three (3) opportunities listed in this call. This call is open to Canadian artists, as well as international artists working in or outside Canada. Successful proposals will be selected by peer assessment (jury). The jury will review applications the end of January 2019, with successful applicants notified in early February.

Find more information on the call, including reference photos and the application process please visit the website [http://centre.newdawn.ca/the\\_convent](http://centre.newdawn.ca/the_convent)

For further information, please contact Melissa Kearney at [melissa@lumierecb.com](mailto:melissa@lumierecb.com)

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### **43 PUBLIC ART: CALL TO ARTISTS - REQUEST FOR QUALIFICATIONS (RFQ) OTTAWA PUBLIC LIBRARY AND LIBRARY AND ARCHIVES CANADA JOINT FACILITY**

#### **- Public Art Opportunity**

- **Closing Date: Monday, February 4, 2019, 4:00 p.m. E.S.T.**
- **Total budget:** Approximately \$600,000.00 Canadian Dollars + HST
- **Contact:** Melissa Black | 1-613-244-4261 | [Melissa.Black@ottawa.ca](mailto:Melissa.Black@ottawa.ca)

The City of Ottawa invites professional artists or artist teams to submit qualifications for the opportunity of **Artist on Design Team** to work collaboratively with the Architectural Design Team of the Ottawa Public Library (OPL) and Library and Archives Canada (LAC) Joint Facility to design, fabricate and install a permanent, site-specific artwork integrated into the facility.

The new OPL and LAC Joint Facility will contribute to the ongoing transformation of Canada's capital into a world-class city through the creation of a modern, prestigious facility that brings together and showcases a new Ottawa Public Library's Central Library with Library and Archives Canada's public services in a new combined municipal/national institution.

As Artist on Design Team, the selected Artist or artist team will work collaboratively with the architectural team during the design development process, allowing for seamless integration of public art and artistic enhancements into the project's design and construction.

This request for qualifications is an equal opportunity, open to local, national and international professional artists and artist teams with experience in creating permanent public art and working on multidisciplinary design teams. City of Ottawa employees are not eligible to apply.

The City of Ottawa supports cultural activities that are inclusive of Ottawa's diverse communities including people from diverse ancestries, abilities, ages, countries of origin, cultures, genders, incomes, languages, races and sexual orientations. Applications from First Nations, Inuit and Métis artists are welcome and encouraged. The City of Ottawa recognizes both official languages (English and French) as having

the same rights, status and privileges.

**For more information, please review the full Call to Artists: Ottawa Public Library and Library and Archives Canada Joint Facility - Public Art Opportunity online or contact [Melissa.black@ottawa.ca](mailto:Melissa.black@ottawa.ca).**

<https://ottawa.ca/en/residents/arts-heritage-and-culture/art-collection-old/public-art#calls-artists-commissions>

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#### **44 PUBLIC ART: CALL TO ARTISTS REQUEST FOR PROPOSALS (RFP) PERMANENT PUBLIC ART WORK FOR THE NEW KING-LIBERTY BRIDGE**

Toronto, ON

**Artist's Fee: \$20,000.00 (+HST) CDN**

**Deadline for Submissions: Monday, February 4th, 2019, 4 PM**

The City of Toronto invites professional artists to submit proposals for a public art work as part of the construction of the King-Liberty Bridge, which will span from Douro Street to the western leg of Western Battery Road, providing a more convenient and direct route from Liberty Village to King Street West, between Atlantic Avenue and Strachan Avenue.

This new bridge for pedestrians and cyclists will include a project by a professional visual artist or an artist-lead team to be integrated into the glass panels of the elevator towers at both ends of the bridge. The art work will be selected through an open, international competition.

The bridge, with a five metre-wide covered and mostly-enclosed deck, will span the 55 metre-wide Metrolinx Kitchener / Milton Rail Corridor. Access to the bridge will be provided by a staircase (with a bicycle channel) on each side, as well as elevators for barrier-free access. All passageways and approaches will be illuminated for 24 hour access.

This is a site of movement, transition and connection: it will be used by pedestrians and cyclists, walking and riding but also descending and ascending through the site by stairs and elevator. It will link two neighbourhoods currently divided by railway tracks, and the bridge and the artwork will also be visible to those travelling by train. Both sides of the tracks are also areas of rapid development, with a long history prior to its current primarily residential and commercial use.

The design of this new bridge and adjacent public spaces is a project by the City's Transportation Services, Engineering and Construction Services (ECS), and the general contractor Grascan Construction Ltd. / Torbridge Construction Ltd. with the aim of completion by September 2019.

#### **PUBLIC ART OPPORTUNITY**

The experience of this new public infrastructure will be enhanced by a project by a professional visual artist or an artist-led team, selected through an open competition. The budget of \$20,000.00 (+HST) artist fee is for design and consultation services (including contract administration, travel and other incidental expenses) for the duration of the project. Fabrication, printing, installation and other costs related to

installation will be the responsibility of the general contractor.

The art work will be printed on the glass panels in the north and south elevator towers. The span of the bridge is not included in the art work site. The selected artist or artists will be responsible for providing digital files of their work to the printer (to be contracted by the general contractor), overseeing production quality, and signing off on samples. This work will take place in February and March of 2019.

The printing process allows for full-colour images and photographic resolution.

The commissioned artist will work closely with the City's Economic Development and Culture, Transportation Services, and ECS divisions, and other partners to develop and complete the project.

### **ONE-STAGE COMPETITION**

This is a **one-stage**, open, international competition for professional artists.

Per the Canada Council's guidelines, a professional artist is defined as someone who:

- has specialized artistic training (not necessarily in academic institutions)
- is recognized as a professional by their peers (artists working in the same artistic tradition)
- has a history of public exhibitions
- has produced an independent body of work

### **Stage 1: Request for Proposals**

Professional artists are invited to submit proposals to be reviewed by the specially appointed Selection Panel. Proposals will be reviewed by City staff for eligibility and will be presented anonymously to the Selection Panel. The Panel will select one (1) proposal to be executed, based on artistic excellence and the proposal's suitability to the overall design scheme and context.

The contract will be awarded in February 2019.

### **SUBMISSIONS**

The City of Toronto's Economic Development and Culture Division invites local, national and international artists to respond to this RFP by submitting **two (2) files in pdf form:**

#### **File 1:**

This document must be labeled with the name of the artist or artist-led team and include:

- CV (one for each team member, if applicable)

#### **File 2:**

This document **must not include the artist's name (as this file will be shared with the selection panel)**, and include:

- Title and description of the proposal concept (1 Page).
- Proposal images, showing the proposed artwork on the design drawings provided, as well as details of the art work as necessary.

The full Terms of Reference and Design Drawings required to apply to this competition can be accessed at: [www.toronto.ca/publicartcompetitions](http://www.toronto.ca/publicartcompetitions)

#### **Additional Site Information:**

<https://www.toronto.ca/community-people/get-involved/public->



[consultations/infrastructure-projects/king-liberty-bridge/  
https://www.toronto.ca/wp-content/uploads/2017/10/972d-pcu-king-liberty-esr-final-nov7-2011.pdf](https://www.toronto.ca/wp-content/uploads/2017/10/972d-pcu-king-liberty-esr-final-nov7-2011.pdf)

Email submissions to: [publicartcompetitions@toronto.ca](mailto:publicartcompetitions@toronto.ca)

- Please use subject line: [last name], [first name]\_KingLiberty
- Submissions must not exceed **10 MB** total size
- Files must be .pdf and must not be compressed.

Incomplete or late submissions, or those not in the required format will not be accepted.

We thank all respondents for their submissions but only the selected applicant will be contacted.

### **Contact**

Catherine Dean

Public Art Officer

(416) 395-0249 [catherine.dean@toronto.ca](mailto:catherine.dean@toronto.ca)

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## **45 RESIDENCY: ARTSCAPE GIBRALTAR POINT -2019 PROGRAMMED RESIDENCY CATALOGUE AND APPLICATION SCHEDULE**

Artscape Gibraltar Point is pleased to officially launch its official 2019 Programmed Residency Catalogue and Application Schedule.

Covering a vast array of topics, media and interests, from feminism and social justice, to food security, critical theory, the human body, earth-based spiritual practices and filmmaking techniques. Our programmed residencies offer participants the opportunity to attend a directed course of study lead by an expert facilitator.

Residencies range in cost, length of time and admission criteria. Many feature some combination of private or shared accommodation, and all feature shared studio access.

The complete list of our programmed residencies for 2019 can be found below. Click on the link to find out more about the residency, facilitator, financial obligations and about how to apply:

[MOTHRA: Artist-Parent Residency – Deadline: January 6, 2019](#)

[Luminous Bodies 2019 – Deadline: Feb. 1, 2019](#)

[Awakening: Earth-based Spirituality and Art – Deadline: Feb. 15, 2019](#)

[Once Upon Water – Deadline: May 1, 2019](#)

[Film for Artists: Site & Cycle – Deadline: May 1, 2019](#)

### **Self Directed Winter Residency Opportunities**

As always our self-directed residency is accepting applications on an ongoing basis.

Potential residents are encouraged to take advantage of [discounted winter rates](#). For more information on availability or to receive a Welcome Kit that outlines the Artscape Gibraltar Point residency experience and answers many common questions about the program, please contact: **Andrew Lochhead, Assistant Manager, Residencies & Programming.**

## How to Apply

To apply for a self-directed winter residency, please use the following form. Residencies, generally book for a minimum 1 week stay beginning and ending on Mondays.

**Application Form:** <http://artscapegibraltarpoint.ca/artist-residences/book-a-residency/>

### Contact Information:

Andrew Lochhead, Residency & Programming Coordinator  
416 392 7837  
[alochhead@artscape.ca](mailto:alochhead@artscape.ca)

443 Lakeshore Avenue, Toronto Island, Toronto M5J 2W2

Monday – Friday 9:00 AM – 5:00PM

416 392 7837

[www.artscapegibraltarpoint.ca](http://www.artscapegibraltarpoint.ca)

<https://www.facebook.com/GibraltarPointTO>

<https://www.instagram.com/gibraltarpointto/>

## ABOUT ARTSCAPE GIBRALTAR POINT

Located in the former Toronto Island Public and Natural Science School, Artscape Gibraltar Point offers 35,000 square feet of affordable retreat space, artist studios and accommodations for artists and creative thinkers. The tranquil, idyllic setting is world-renowned as a centre for members of the artistic and non-profit communities to think, experiment, collaborate and share ideas.

More than 700 artists a year from across the globe experiment and create art through self-directed artist retreats and thematic residencies hosted in our overnight accommodations. In addition to hosting a maximum of 20 visiting artists at any given time, fifteen long-term artist work studios provide space for a range of painters, sculptors, musicians, filmmakers and a recording studio – all of whom contribute to the unique and collaborative atmosphere at Artscape Gibraltar Point.

### ABOUT ARTSCAPE

Artscape is a not-for-profit urban development organization that makes space for creativity and transforms communities. Artscape is the operator of Artscape Gibraltar Point. Our work involves clustering creative people together in real estate projects that serve the needs of the arts and cultural community and advance multiple public policy objectives, private development interests, community and neighbourhood aspirations and philanthropic missions

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**46 RESIDENCY: CALL FOR APPLICATIONS: WILLIAM AND ISABEL POPE NSCAD PAINTING RESIDENCY** Halifax, Nova Scotia

<https://nscad.ca/call-submissions-pope-residency-2/>

**Application due date: January 15, 2019**

### About

Since 2011, the Robert Pope Foundation and NSCAD University (Nova Scotia College of Art and Design) have jointly offered a 2 month long residency with studio and honorarium to an exceptional Canadian painter each year.

We invite emerging and mid-career painters to apply for this unique opportunity to work and exhibit in our dynamic art college environment.

### **Eligibility requirements**

This residency is open to all Canadian painters who have completed an MFA or equivalent degree. MFA degree must have been completed prior to the residency's start date.

**Duration** 2 months

**Start Date** September 9th, 2019

The William and Isabel Pope Painting Residency provides

- A painting studio (roughly 400 sq. ft.) accessible 24/7 at NSCAD University's Fountain Campus
- An \$8,000 honorarium from the Robert Pope Foundation toward accommodation and living costs
  
- Up to \$500 for travel expenses (with receipts)
  
- A two week solo exhibition at NSCAD's Anna Leonowens Gallery scheduled to coincide with the residency itself
  
- The resident artist will be expected to do studio visits with current MFA students and to give two artist talks" a slide talk for students and a gallery talk during their exhibition.

### **Submission Contents**

Please send the following items in a single file in PDF format. Maximum size: 20MB

1. Artist CV
2. Artist Statement max. 400 words
3. Project Proposal max. 400 words
4. References

Provide names and contact information for 2 professional references. Letters not required. Shortlisted candidates will be notified before references are contacted.

5. 15 Images of painting work

Images must also be formatted to fit into single PDF file

6. Image list

List title, year, medium, dimensions and short descriptions if necessary for each of your images

7. Contact information

Provide your name, phone number, email address and website address.

All submissions must be sent by email to [poperesidency@nscad.ca](mailto:poperesidency@nscad.ca)

For all other inquiries related to the residency please contact [painting@nscad.ca](mailto:painting@nscad.ca)

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## **47 RESIDENCY: MASTER ARTIST-IN-RESIDENCE PROGRAM**

Atlantic Center for the Arts is now accepting applications for the Master Artists-in-Residence Program. Spend three weeks developing your work with the personal support and mentorship of internationally renowned masters in visual arts, music composition, literature, and choreography. Participation is limited to 8 people for each Master Artist. **For full details on the Residency program, Master Artists, and application process, Click here.**

**Residency #174 June 23 - July 13, 2019**  
**Application Deadline: Sunday, January 20, 2019**  
Nicole Mitchell, composer/performer  
Benjamin Percy, fiction  
Michelle Grabner, visual artist

**Residency #175 October 13 - November 02, 2019**  
**Application Deadline: Sunday, May 12, 2019**  
Larry Mitchell, composer/performer/producer  
Joy Harjo, poet / musician / author  
Sook Jin Jo, visual artist

For community events including Welcome Receptions, Master Artist Outreaches, and INsideOut [click here](#) or call (386) 427-6975.

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#### **48 RESIDENCY: CALL I NAKED STATE**

NAKED STATE  
Programmed Art Residency  
Bare Oaks Family Naturist Park, Canada  
NakedState.ca

**Residency Dates: August 15-25, 2019**  
**Extended Deadline: ongoing until January 15, 2019**

Naked State is a 10-day residency to create artworks that explore the nude human body in context of nature, culture and art. For the duration of the residency, the artists and residency Facilitator live as \*naturists (in the nude) within the naturist community of Bare Oaks Family Naturist Park to create works that explore questions such as: What is nudity? Does stripping away clothing rid us of class, gender, and personal expression?; Do the connections between our bodies and the land change when nude? Is nudity always sexual? What is the role of the nude in historical and contemporary art?; Is an animal with fur naked? Is it possible to be civil in the nude?; Is there a natural state for human being?

Residents artists work individually or collaboratively to create artworks that explore these questions through media of their choice, such as photography, video, installation, drawing, painting, performance art, movement, sound art, media art, etc. Naked State welcomes people in all walks of life into a creative journey of criticality thinking and self-discovery. Indigenous, people with disabilities, people of colour and diverse gender identifications are encouraged to apply.

This programmed residency is a production of Arts Unfold, offering facilitation by multimedia artist Teresa Ascencao, a seminar on naturism with \*Stphane Deschne, guest visits by artists and members of the Bare Oaks naturist community, and plenty of studio time. Critiques of residents works occur on a regular basis, individually with the Facilitator and through group discussions. Resident artists are encouraged to socialize and integrate with the Bare Oaks community at campfires, swimming, sharing meals, and through the creation of artworks. The Bare Oaks community will be invited to the introductory resident artist talks, guest seminar with Stphane, and

scheduled studio visits with artists (who wish to participate). The closing event will be open to members of Bare Oaks and the public.

Bare Oaks Family Naturist Park is a year-round naturist park near Toronto in Canada, where individuals and families experience traditional naturist values in a modern setting. It is nestled among the natural wilderness of the Ontario Greenbelt and Oak Ridges Moraine. Its varied landscape includes open spaces, forests, ponds, streams and a small lake. Amenities include a store, restaurant, sun deck, TV and sports lounge, outdoor pool, whirlpool, saunas, exercise room, laundromat, and a small common kitchen with microwave and fridge. Wireless Internet can be purchased at the front desk. The Outback common room (and possibly a marquis tent and yurt) will be dedicated as a large shared studio space for the duration of the residency. There is some wheel chair accessibility. Bare Oaks is located in East Gwillimbury, under an hour north-east of Toronto. For more information visit [BareOaks.ca](http://BareOaks.ca).

Naturism is the practice of complete nudity in a social setting. Though nudity is the most obvious aspect of naturism, it is simply a tool to reach closer to a natural state. The purpose of naturism is to promote wholesomeness and stability of the human body, mind, and spirit. It also promotes wellbeing through complete contact of the body with the natural elements. For a full description of naturism, visit [BareOaks.ca/index.php/en/about-naturism](http://BareOaks.ca/index.php/en/about-naturism).

For more details and to apply visit: [NakedState.ca/apply](http://NakedState.ca/apply)

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**CALL FOR SUBMISSIONS****INTERNATIONAL**

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**49 WEBSITE: INTERNATIONAL RESIDENCIES FREE WEBSITE:**  
HYPERLINK "<http://www.transartists.nl>" **HYPERLINK**  
**"<http://www.transartists.nl>" [www.transartists.nl](http://www.transartists.nl)**

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**BY COUNTRY:**

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**AUSTRALIA:**

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**50 RESIDENCY: DREAMFARM CREATIVE RETREAT - AUTUMN 2019**

**Step away from ordinary life in order to develop the extraordinary.**

**Application deadline: 01/02/2019**

**Residency starts 01/03/2019 Residency ends 01/06/2019**

**More information <http://www.dreamfarmvillage.com/retreat>**

**Description of residency program**

A creative retreat at Dreamfarm is a chance to spend focused time in an inspiring natural setting in order to develop meaningful creative projects. Each retreat participant rents a private studio, as both a residence and a creative workspace, for stays of between one and four weeks.

Creative retreats at Dreamfarm are entirely self-directed, and self-catered, allowing the flexibility to work autonomously and follow your own creative process. Retreat time at our picturesque sanctuary at the edge of the wilderness is a rare opportunity to gather ideas, refine skills, research, experiment, grow and produce new work.

**Duration of residency**

Between one and four weeks.

**Disciplines, work equipment and facilities**

Dreamfarm welcome expressions of interest from visual artists, performing artists, musicians, writers, movement practitioners, textile artists, photographers, craftspeople and researchers. We encourage applications from practitioners who are keen to connect with the natural landscape, and are keen to participate in community life.

Dreamfarm is an intentionally low-tech creative environment, with no mobile phone reception and strictly limited internet access, which offers a great opportunity to unplug from the outside world and reconnect with your natural creative flow. Facilities include a large open plan studio which is ideal for dance and movement sessions, rehearsals and group activities. There is a well equipped garage workshop, perfect for artisan crafts and practical projects. We have a growing library, a collection of musical instruments - including an upright piano - and art materials which are available for use.

**Studio accommodation**

Each studio at Dreamfarm comes comfortably furnished and equipped with working desks and double beds, bedding provided. Rooms can accommodate one person or a couple.

Fees

Studio fees: from \$250 per week.

**Expectations towards the artist**

As a cooperative artisan village, Dreamfarm has a strong sense of community, in which resident artisans and retreat participants share domestic responsibilities and come together frequently for social and recreational activities. As part of the program, all participants volunteer for one hour per day to complete household tasks.

**Application information**

We invite expressions of interest to be lodged via our online form: [www.dreamfarmvillage.com/retreats](http://www.dreamfarmvillage.com/retreats)

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**BELGIUM:****51 EXHIBITION: 2019 CALL FOR ARTISTIC PROJECTS**

**Project submission deadline: January 31, 2019**

**Published in the framework of a 3-year project led by the Maison du Tourisme Condroz-Famenne in partnership with "La Fête de Mai".**

**"Sentiers d'Art en Condroz-Famenne 2019"**

**Place Monseu 23 5590 CINEY (Belgium)**

This call for projects relates to around 15 works, to be installed in Belgium between May 30th and June 9th, 2019. The selected works of art and art shelters will be installed in the natural landscapes or built areas of the Condroz-Famenne region.

**GENERAL CONTEXT:**

You may have already heard of, or taken part in, "La Fête de Mai": a 10-day land art event held in Belgium since 2001, in the town of Gesves, Province of Namur.

The Maison du Tourisme Condroz-Famenne is in charge of creating new tourism products in the towns of Ciney, Gesves, Hamois, Havelange, Ohey and Somme-Leuze. It has partnered with an international call for projects (PWDR) in the aim of

creating and promoting a series of "Sentiers d'Art" art walks in the Condroz-Famenne countryside.

"La Fête de Mai" and Maison du Tourisme have got together since 2017 to **create a 120-km art walk named "Sentiers d'Art en Condroz-Famenne", in conjunction with Gesves' 5 neighbouring towns (Ohey, Ciney, Somme-Leuze, Havelange and Hamois).**

To date, 28 works have been installed, together with works featured on the "La Fête de Mai" loop walks.

**The works are located on footpaths, in the countryside and/or in villages. The footpaths and works have all been mapped out and signposted.**

This event is hosted by "La Fête de Mai" in conjunction with the Maison du Tourisme Condroz-Famenne and various partners in each participating town. It therefore benefits from **additional human and financial resources.**

Attached, you will find the **general terms and conditions** and **registration form** to be completed and returned by **January 31st, 2019 at the latest.**

**Alain Collin**

President of the Maison du Tourisme  
Condroz-Famenne

**Greta Debois**

President of Vagabondart ASBL  
"La Fête de Mai"

Read more about the project at: [www.sentiersdart.be](http://www.sentiersdart.be) and [www.lafetedemai.org](http://www.lafetedemai.org)

"Sentiers D'art en condroz-Famenne and La Fete de Mai 2019

**GENERAL TERMS AND CONDITIONS:**

**Residency from May 30<sup>th</sup>.- June 9<sup>th</sup>. 2019** in the towns of Gesves, Ciney, Hamois and,

Subject to reservations, Ohey, Havelange and Somme-Leuze (Province of Namur-Belgium)

**Project submission deadline: January 31, 2019**

The project may be presented by an individual artist or group of artists. These general terms & conditions use the singular form "artist", whether referring to an individual or group of artists.

"Sentiers d'Art" is an event hosted by the Maison du Tourisme Condroz-Famenne in partnership with "La Fête de Mai", hereafter "the organizers".

**1. TYPES OF WORKS:**

This call for projects relates to 2 types of works:

1. Works installed outside (in natural or built areas)
2. "Art shelters" (minimalistic, covered shelters, located in dedicated bivouac areas)

The project consists of creating an outdoor work of art on a loop walk located in the countryside or in towns/villages. The installation of existing works on our art walk does not enter into the framework of this call for projects; the project must be created on site during the 10 day event.

All types of hardy materials are authorized. In case of wood, priority is given to local varieties. **We are seeking installations with an estimated lifetime of at least 6 years for works and 10 years for "art shelters".**

Traditional, regional materials shall be supplied by the organizers (stone, clay,

wood, trunks, branches, twigs, iron, etc.). The supplied materials shall remain the property of the organizers.

You must possess the necessary technical skills for the personal creation of your work. If assistance is required, you must give details in the registration form. However, no artistic skills are provided by the organizers. If tools are provided by the organizers, a deposit of 100 euros is payable, to be returned on the day before the inauguration if the tools are returned in good condition (excluding normal wear and tear).

In the framework of the "Sentiers d'Art" art walk, artists may also submit projects relating to **minimalistic shelters/refuges** designed to allow walkers to spend one night maximum in a covered space out in the countryside (from 5 pm to 8 am). The work must invite the visitor to lie down or rest. Two art shelters shall be selected and installed: one in Ciney and the other in Hamois.

The technical datasheet relating to the "art shelter" must be detailed, to allow the organizers to assess whether or not the work requires a building permit.

The organizers are strongly committed to educational, social and participative aspects of the event. The artist is therefore invited to **share their work** and experience, and even contribute to participative aspects (all suggestions are welcome) involving, for example, schools, local inhabitants, visitors, etc.

## **2. WORKS LOCATION:**

Completion of the "Sentiers d'Art" loop walk, measuring over 100 km, is scheduled over a 3-year period (from 2017 to 2019). The art walk aims to span 6 towns in the Maison du Tourisme Condroz-Famenne geographical area, i.e. Ciney, Gesves, Hamois, Havelange, Ohey and Somme-Leuze.

The location of the works shall be carefully selected by the organizers and correspond as far as possible to the wishes expressed by you in the "work description" form submitted with your project.

### **DESCRIPTION OF THE CONDROZ-FAMENNE REGION:**

Condroz resembles a "sheet of corrugated iron", with its roads and lanes running uphill and down dale, like a roller-coaster. This exceptionally-regular relief is characterized by a succession of hills and valleys oriented South-West to North-East, from the Meuse to Famenne.

Famenne is a natural depression bordered by Condroz to the North, the Ardennes to the South-East and Fagne to the West. Thanks to its clay soil, around 50% of the area is forested. The landscape comprises grazing meadows, cultivated fields lined with perennial hedges and wooded areas. [Click here to read more.](#)

## **3. WORKS CREATION:**

The works shall be created **between May 30th and the inauguration on June 9th 2019, which shall be a festive, public event. The artist's presence throughout this period (inclusive of start and end dates) is imperative** and the work must be completed by Saturday June 8th, the day before the inauguration.

During the creation period, you may be led to meet with the public, in particular school groups, in a spirit of awareness and continuous learning. The organizers shall ensure these meetings do not affect the work completion deadline and shall schedule them in agreement with the artist.



#### 4. CALL FOR PROJECTS – APPLICATION:

Each artist has the right to present several projects on condition they are fundamentally different.

Each project must comprise a separate application to be sent by email **to the following two addresses:**

sentiersdart@gmail.com

vagabondartasbl@gmail.com

**Each application** must include the following 4 files:

**A text file** (extensions .doc, .odt, .docx, .txt) including:

1. The name and address of the artist.
2. A dated and signed agreement to the Terms & Conditions.

**3. A text file** (extensions .doc, .odt, .docx, .txt) including:

A description of the work presented anonymously (no visible signature or name), a cover letter (maximum . ½ page A4 including artistic approach, personal motivations, participative dimension, etc.), technical data, site description, budget estimate and estimated project lifetime.

**4. A graphic file** (pdf or jpg) including:

The project in sketch or photomontage form, presented anonymously (no visible signature or name).

**5. A graphic file** (pdf or jpg) including:

Other works created by the artist or, failing this, any other element intended to show the jury your ability to create the project (photos, CV, press book).

If you are having difficulties submitting the project by email, please contact us at:

sentiersdart@gmail.com

[vagabondartasbl@gmail.com](mailto:vagabondartasbl@gmail.com)

Projects are to be sent to the organizers at the latest on January 31<sup>st</sup>, 2019 to the following two addresses: sentiersdart@gmail.com

vagabondartasbl@gmail.com

If you have any questions relating to the call for projects, please contact the above two email addresses.

The selected artists will be notified around February 15, 2029

#### 5. FINANCIAL TERMS & CONDITIONS:

You (or your group of artists for collective projects) shall receive the sum of **1250 euros including VAT (one thousand two hundred and fifty euros)** to create your project on presentation of an invoice for services according to the template issued by the organizers.

Travel expenses shall be refunded at a rate of €0.3412/km (for car travel - arrival and

departure at end of residency) up to a limit of €250 (flight, train fare, etc.). This sum shall also be paid subject to issue of an invoice, declaration of claim or any other document of equivalent legal value.

All social security payments and taxes arising from these sums are your responsibility.

## 6. DURING YOUR STAY:

You will be provided with host family accommodation or residency accommodation during the event, together with free meals. You will be invited to various dinners, music evenings and cultural events in order to meet the local inhabitants. Your presence is highly encouraged.

A private vehicle is preferable. However, transport for artists without a car can be provided by the organizers.

Any persons accompanying the artist shall pay a set sum of +/-€250 (meals, accommodation, transport) for the stay. The organizers shall do their utmost to accommodate accompanying persons.

## 7. WORKS SELECTION:

The **jury** shall comprise **art experts** chosen by the organizers, **representatives from each town** crossed by the art walk and **representatives of the relevant subsidizing authorities**.

The selection process is **anonymous**.

The jury shall discover the various candidate projects during a public session. The artist shall remain anonymous. The jury shall then select eligible works from among the projects (projects that do not fulfil the criteria of this call for projects shall be eliminated). The representatives of each town shall then establish a list of selected works by order of preference. A draw is then held to decide in which order the various towns shall select an available work. If towns are welcoming several works, the same order is used for each selection.

You are not therefore in charge of choosing in which town your project shall be installed.

**The main selection criteria are as follows:**

- **\_The work's emotional value**, power to astonish and raise questions;
- **\_The work's integration in its environment;**
- **\_The work's sustainability** (6 years for works and 10 years for "art shelters");
- **\_The cost and feasibility of the project** with regards to the organizers' material, human and financial resources;
- **\_The use of natural, sustainable materials for the shelters;**
- **\_Participative aspects** relating to the project are an advantage.

The jury's decision is sovereign and does not require any justification.

**Selected artists will be notified of the results around 15 february 2019.**

## 8. COMMUNICATION AND IMAGE RIGHTS:

A communication plan relating to the created works and artists shall be put in place for the "Fête de Mai" and "Sentiers d'Art" 2019 events (written and audiovisual media, posters, programmes), together with advertising for the festive inauguration on Sunday June 9th, 2019. Moreover, works created in 2019 shall be referenced in the retrospective shown on the organizers' respective websites.

[www.sentiersdart.be](http://www.sentiersdart.be) and [www.lafetedemai.org](http://www.lafetedemai.org)

The artist hereby authorizes the organizers to promote their work using any type of media or means including, but not limited to, online availability, incorporation in audiovisual, TV or multimedia presentations (whatever the media, form, name and target), and use on audiovisual, TV (including cable and satellite) and multimedia

channels, subject to the preservation of the artist's honour and reputation. The participating artist hereby authorizes the organizers to use images of their work, free of charge, for the purposes of regional cultural and touristic promotion, and project promotion.

#### **9. INSURANCE:**

The artist is in charge of taking out their own health and accident insurance. Civil liability insurance is provided by the organizers.

#### **10. INTELLECTUAL PROPERTY:**

In accordance with Belgian law, works legally installed on public or private land shall become the rightful property of the organizers or owner of the aforesaid land

The organizers hereby undertake not to make any commercial or merchant use of the works.

The organizers are solely in charge of ensuring the maintenance and upkeep of the works, in respect of their original design.

#### **11. CONTACTS:**

The organizers of the 2019 addition of the "Sentiers d'Art en Condroz-Famenne" are "La Fête de Mai" and the Maison du Tourisme Condroz-Famenne.

**For further information on the call for projects please contact:**

Maison du Tourisme Condroz-Famenne

+32 (0)86 401 922

sentiersdart@gmail.com

"La Fête de Mai"

[vagabondartasbl@gmail.com](mailto:vagabondartasbl@gmail.com)

Sentiers d'Art 2019

Organized by the Maison du Tourisme Condroz-Famenne, "La Fête de Mai", the towns of Ciney, Gesves and Hamois, Office du Tourisme de Hamois and Centre Culture de Ciney

#### **CANADA:**

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#### **52 RESIDENCY: SPOKEN WORD | LITERARY ARTS**

**Offers an unrivalled setting for artists to explore and develop their voices and career paths.**

**Application deadline** 09/01/2019

**Residency starts** 01/04/2019 **Residency ends** 13/04/2019

**More information** <http://bit.ly/2D8l4zt>

#### **Overview**

Banff Centre's Spoken Word program is the first of its kind, offering an unrivalled setting for artists to explore and develop their voices and career paths.

This intensive residency provides space to write and time to develop strong performance dynamics. Participants will benefit from mentoring, performance opportunities, studio recording time, access to special events, and engagement with a vibrant network of international artists – all amidst the breathtaking Canadian Rockies.

World-class faculty present challenging workshops on topics from the spoken word tradition such as history, composition, performance, multimedia, production,

business, musicality, orality, sound, spirit, language, body, and theatre.

### **What does the program offer?**

The two-week program offers dedicated time to develop a specific project with guidance from faculty mentors, as well as a place to connect with other artists in the field of spoken word.

Daily workshops explore a vast array of topics from writing techniques and elocution to project funding and tours. One-on-one editorial assistance from experienced writers supports project development and long table discussions address current topics in spoken word.

Each participant works from a private studio hut nestled in the forest and has access to writing and audio equipment. In addition, there is the option to work closely with an audio engineer on studio basics and individual recording leading to a takeaway demo. There are also opportunities for performance practice, peer feedback, open mic, and a final public performance at Banff Centre.

The most powerful benefits of this residency are the networking and profound camaraderie that emerge among the artists, as well as the instilled confidence that can lead to a higher level of professionalism in the arts.

### **Who should apply?**

The program is open to emerging, mid-career, and established spoken word artists seeking a professional and artistic development opportunity to take their creation, production, and performance skills to the next level.

We welcome applications from artists working in any form of performative writing including poetry, storytelling, theatre, hip hop, dub, or interdisciplinary work. Please submit your most accomplished print, audio, and video support material; it does not need to relate to your project proposal. Applications from artists working in English, French, or other languages are welcome.

**Application Deadline:** January 09, 2019

**Program Dates:** April 01 - April 13, 2019

**Please apply online:** <https://bit.ly/2D8l4zt>

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### **FINLAND:**

#### **53 RESIDENCY: HAIHATUS: UNIQUE RESIDENCY IN NORDIC COUNTRYSIDE**

**Experience nature, concentrate on art making and get inspired in residency of all art disciplines.**

**Application deadline** 09/01/2019

**Residency starts** 01/02/2019 **Residency ends** 31/01/2020

**More information** <http://en.haihatus.fi/>

Haihatus Art Center and Residency is a non-profit and artist/volunteer run programme in Joutsa, central Finland. Experience Finnish nature, concentrate on art making, get inspired and find new international artist friends! Apply now, few rooms left for February and March (even for January, if you are a quick applicant!). Applications are processed fast and fluently.

#### **Description of residency program**

**February–May 2019**A call for 1–4 month **artist residency** in February – May 2019.

Unique opportunity to experience Finnish winter and/or spring! If you are into cold weather, snow and winter scenery (perhaps even skiing, ice-skating or sleighing?) choose February-March. If spring and blossoming tulips are more your thing, pick April and/or May. Deadline is for Feb-May is 9.1.2019, but applications will be

processed almost daily, so one gets usually a quick answer.

**June–September 2019**A call for 1–4 month **artist residency** in June – September 2019. How about summer in beautiful Finnish countryside? Dipping into clean lake, hiking in the forest nearby, biking and sitting by camp fire through white nights – with new artist friend around the world? Deadline for June-Sept is 29.4.2019, but applications will be processed almost daily, so one gets usually a quick answer.

**October 2019–January 2020**A call for 1–4 month **artist residency** in October 2019 – January 2020. Summer turns into Fall, and Fall slowly to Winter again. The Finnish seasons are diverse, but so unique. Fall and Winter means peaceful darkness, woolen socks and cozy nights with candle light. Time to get inspired by the nature! Deadline for Oct-Jan is 29.8.2019, but applications will be processed almost daily, so one gets usually a quick answer.

**HAIHATUS PRINCIPLES**Haihatus is a place to focus on making art and getting inspired. Former residents have valued it's relaxed and free atmosphere.

Haihatus aims to collaboration and communication between arts and artists. There is a lot of space to make art and many colleagues to work and spend time with. Own space and time are also available and respected.

**Duration of residency**Duration of residencies is usually 1–4, even 6 months in full calendar months.

**LOCATION**Haihatus is located in a rural municipality of Joutsa. The distance from Helsinki is 200 km and from the nearest city Jyväskylä 70 km. There are good daily express coach services and you'll reach Joutsa by bus in 3 hours from the Helsinki-Vantaa Airport. There are supermarkets, shops, flea markets, restaurants cafes, a good library and a twice a week cinema in Joutsa. Nature in Joutsa is beautiful and the seasonal change is very impressive. There are forests to ramble and lakes to swim - or ski and ice skate in winter.

**DISCIPLINES, WORK EQUIPMENT, AND ASSISTANCE**Artists and art students of all disciplines are welcome. Artists use mainly their own materials and equipments but there are also materials and tools for joint use. The performing arts' studio is equipped with dance mats and music instruments. The house artists advice and help any ways needed.

**ACCOMMODATION**The private accommodation rooms are sized 17 – 23 m<sup>2</sup> with one or two beds. Rooms are furnished and each of them includes a small kitchen with dishware. WC's and showers are located in the common spaces.

**STUDIOS AND OTHER JOINT ROOMS**There are six 10 - 60 m<sup>2</sup> studios to work or practice, room for performing, dwelling, a sauna, a gallery house and a house for art happenings, etc. Residency is situated in the Utopia house, performing arts' studio is in Fantasia house and the gallery in Haihatus house. Four cats, Purhonen, Korhonen, Räsänen and Similä are freely purring all over the house, which might the allergic ones be good to be aware of.

**FEES**In 2019 one month residency costs 650 €/single accommodation room and 975€/double room/ couple.

Residents' short-term guests are charged 10 €/ night/ a mattress on the floor in the resident's room or 20€/ private room. The payments are non-refundable in case of cancellation or residency interruption. Travel, food and other living costs pay the artists themselves.

The fee includes many studios, plenty of common space, some supplies and materials for art making. Approved residents are invoiced a 100 euros deposit/month (150 euros/double room) as a booking fee and the rest fee in the preceding month of

the arrival.

**EXPECTATIONS AND POSSIBILITIES** Each applicant is personally responsible for ensuring that all necessary travel, health, personal property, and other insurance policies, as well as travel documents, are up to date.

Artists have the possibility to arrange workshops and happenings to present their art during the residency. They can also participate in the annual Haihatus International group exhibition at the Haihatus gallery.

**APPLICATION** To apply visit <http://www.en.haihatus.fi/lomake.html?id=2>

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## **54 RESIDENCY: CALL FOR ARTISTS / PILOTENKUECHE, LEIPZIG GERMANY JAN - MAR 2019**

**"PILOTENKUECHE" is an international art program based in Leipzig, Germany and looking for artists.**

**Application deadline 31/03/2019**

**Residency starts 01/01/2019 Residency ends 31/03/2019**

**More information** <http://westside.pilotenkueche.net/?p=11419>

**"PILOTENKUECHE" is an international art program** based in Europe's boomtown Leipzig, Germany. The independent project is organized by artists with a transdisciplinary background between art, theory & diverse sciences with the aim to support and boost artistic experience.

**The project invites within the "International Residency Program" selected artists from around the world** to come and work in the 465m<sup>2</sup> communally used, fully remodeled space for a period of three months, with 24h studio access. Each accepted artist is offered a partial stipend. We maintain engagements with several partners, and by introducing our artists to these, make it possible for participants to cooperate with and exhibit in other venues. Our concept encourages experimental strategies and embraces a trans-disciplinary ethos, aiming to provide our participants with the experience of accomplishing something collectively. In a group of around eleven international artists working in the space and two local participants participating on our program activities, a stimulating dialogue becomes vital in fostering an independent position in one's work while binding the individuals temporarily within the group, which leads to a long-term network that exists even after the program is over.

Participants receive all documentation necessary to apply for funding and the visa process. If required, the project can assist with additional individual reference letters. We're looking for artists to participate on our program in the 38th round during from January – March 2018 until **30.03.17**.

**Term: January – March 2019 Application Deadline: 30.03.18**

### **ALL DEADLINES**

Round Jan. – March 2019: 30.03.18

Round April – June 2019: 30.06.18

Round July – Sept.: 2019: 30.09.18

Round Oct. – Dec. 2019: 31.12.18

**WHAT WE PROVIDE** Our "International Residence Program" fuses the use of **studio space** with internal and external **activities**. The **Studio space** consists of:

- one furnished up to 36m<sup>2</sup> large space per artist in our 465m<sup>2</sup> large communal loft hall including wifi and all side costs (water, heating, energy, kitchen, toilet etc.) + usage of the workshop equipment

- approximately eleven artists per month working in the space
- furnished shared used tea kitchen
- costs / participation fee: **450,00 EUR\*** / month, per artist with an additional
- basic fee (to deposit): **450 EUR** per artist to hold the place in the program, not refundable, refundable by cancellation (3 months before the residency starts)
- the fee covers the studio & the participation cost
- travel costs, art materials & living accommodation are additional

\*The fee includes the partial-stipend of 350,00 EUR from "PILOTENKUECHE", with directly subsidizes the full program fee of 800,00 EUR.

Living accommodation is additional. The project offers one shared apartment which hosts two artists. The **Program activities** consists of studio visits, museum tours, scheduled art critiques, an art talk by our residents, as well as one preview show and one final group exhibition.

**EXPECTATIONS** Participating artists are expected to participate with the program objectives, to contribute to a collective enterprise, and be open to work with others. In exchange for the partial stipend, artists are expected to leave a donation of one or two art works.

**APPLICATION PROCESS** **Who can apply?** Artists from all artistic disciplines (installation, videoart, sculpture, electronic music, painting, drawing, performance, photography, net art etc.) are invited to send us an application.

**How to apply?** Please send us an E-mail which should include:

- a short CV with full official adress
- an artist statement
- representative number of examples of your work and (if existing) a link to your website
- Application Form

Please visit our website before you apply to download the forms and for more information.

## **CONTACT**

info@pilotenkueche.net

<http://westside.pilotenkueche.net/?p=11419>

<http://westside.pilotenkueche.net/>

<https://www.facebook.com/PILOTENKUECHE/>

## **Download:**

170807\_pk\_irp\_application\_form-4.pdf

Size: 281 KB

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## **ITALY:**

### **55 EXHIBITION: CALL FOR ARTISTS: THE BODY LANGUAGE**

**ITSLIQUID International Art Exhibition**

**Venice, February 22 - March 22, 2019**

**Deadline: January 13, 2019**

**ITSLIQUID Group**, in collaboration with **VENICE EVENTS**, is selecting all interesting photos, paintings, video art works, installations/sculptures and performance art work to include in the next event **THE BODY LANGUAGE - ITSLIQUID International Art Exhibition 2019** that will be held in Venice during the period of **Venice Carnival 2019**, at the art gallery **THE ROOM Contemporary Art Space**, from February 22 to

March 22, 2019

To take part in the selection, send your works' submissions with a CV/biography, some still images (for video-art), links of videos/films/performances and pictures of artworks by e-mail to [lucacurci@lucacurci.com](mailto:lucacurci@lucacurci.com)

**THE BODY LANGUAGE Exhibition** analyzes the hidden parts of our identities, through an immersive experience inside the fascinating universe of the complex labyrinths of our consciousness.

**The human body is a changing system** that connects us with other bodies and spaces to perceive the surrounding reality; a strong communication system with its own language and infinite ways of expression.

The exhibition will be presented during the period of **Venice Carnival 2019** and we invite artists to be inspired by the magical power of Venetian costumes, exploring the connection between desires, needs, fears through rituals that brings human kind to change, to transform and to evolve their inner world.

Send your works' submissions with a CV/biography to [lucacurci@lucacurci.com](mailto:lucacurci@lucacurci.com)  
**Deadline for applications is January 13, 2019 (11.59 PM of your local time)**

more. [www.itслиquid.com](http://www.itслиquid.com)

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## **MEXICO:**

### **56 RESIDENCIES: BEING WATER**

**Application deadline** 14/01/2019

**Residency starts** 16/02/2019 **Residency ends** 26/02/2019

**More information** <http://animacasarural.com/2018/07/12/being-water/>

#### **Being Water Water Being.**

*Being Water* is a self-directed artists' residency at ANIMA that will consider water issues in the Mazatepec region near Casa Rurale. Artists will meet with scientists and community groups to learn about the physical, social and political aspects of water in this region. Field trips, films, discussions, individual and collaborative studio projects and critiques will highlight the connections between art, science and ecology. Artists will be invited to respond in any media, reflecting on how we are individually and collectively connected to water and the streams, rivers and oceans that contain it on our planet. Depending on participant's interest, a final group publication and/or exhibition may be possible in Mexico and Canada.

**Susan Shantz** is an artist and art instructor based in Saskatoon, Saskatchewan, Canada. She will facilitate and curate the residency and exhibitions with assistance from Saskatoon-based, water-science scholar, **Graham Strickert** (a founding member of the Global Institute for Water Security).

**Cost:** \$715 USD.

Students & Latin-American citizens \$585 USD

**Accommodation** Private and Shared: Fees include meals, materials & shuttle from GDL/Anima – Anima/Aiport

**Studio/ workspace** Shared



## **Disciplines, work equipment and assistance/a**

**Expectations towards the artist** Artists are encouraged to donate a piece made on-site to the ANIMA archive or create a piece that will be exhibited in the annual Anima art exhibition.

**Application information** Found on the website

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### **57 RESIDENCIES: RETHINKING THE TABLE**

Creative Residency at Anima Casa Rural // Guadalajara, Mexico

April 15-30, 2019

[www.rethinkingthetable.info](http://www.rethinkingthetable.info)

Rethinking The Table is a two week residency program that seeks to experiment with notions of eating together and food through creative practice. We are currently seeking submissions for our upcoming April 2019 residency. Please visit the website for information about submitting a proposal.

Structured as part independent/self-directed studio practice, the residency will also utilize a series of group workshops, excursions, discussions and interventions to build towards a final group dinner-as-exhibition attended by local guests.

We conceive of the table and the act of eating together as an entry point into a myriad of politically and socially charged conversations. We seek to use this simple act as a lens through which we can examine, research, deconstruct and ultimately rethink our relationship to food, eating and to one another.

Anima Casa Rural offers a unique opportunity to explore these ideas. Situated in rural Jalisco outside of Guadalajara, the residency takes place in a farm to table permaculture setting with vegetable gardens, food forests, animals and mountainous horizons.

[rethinkingthetable.info](http://rethinkingthetable.info)

[info@rethinkingthetable.info](mailto:info@rethinkingthetable.info)

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### **58 RESIDENCIES: RESIDENCIES IN PUEBLA AND OAXACA**

**OUR ARTIST-IN-RESIDENCE PROGRAMS** Our customized **International Artist-in-Residence Programs** offer competitive professional opportunities for emerging and mid-career, national and international artists, designers, curators, art historians, art educators, journalists, writers, and cultural researchers age 20 and over. Our programs are based on a non-exploitative model promoting social consciousness. Residents are strongly encouraged to explore various ways of cultural exchange as part of their artistic and/or research goals and to actively engage in critical discussions as part of their residency experience. Understanding Mexico or Peru's context and cultural complexity is key for a successful cultural exchange. We welcome applicants from diverse backgrounds and disciplines who are interested in creating work or inspired by art, elements, techniques or processes specific to Mexico or Peru.

Arquetopia is distinguished worldwide for its **array of unique, customized residency programs** with substantial content. Our residency spaces function

exclusively for productive art professionals, writers, and researchers and include **structured, informative programs**; a network of **collaborative workspaces, institutions, and studios**; and **individualized project support**.

### **RESIDENCY GUIDELINES**

- Selection decisions are based on artistic work and proposed project. Candidates at all stages of their careers (emerging and established) must demonstrate a clear sense of potential.
- Our pool of applicants and residents is **diverse** in all aspects.
- Our residency programs are competitive opportunities for artists and researchers to pursue their own work, free of pressure (especially work that in their particular circumstances would normally be difficult to produce).
- Selection priority is given to projects that explore a **responsible connection** between the applicant's artistic practice and the **cultural context** of Mexico or Peru. The connection can be as broad as an artistic technique or as specific as a local theme.
- The **creation of community** with fellow residents and staff during the residency period is important.

**ARQUETOPIA FOUNDATION** Founded in 2009, Arquetopia is an internationally established, award-winning nonprofit arts and cultural foundation with a social scope that emphasizes critical thinking through artistic practices. Our academic **International Artist-in-Residence Programs** are the largest and most reputable in Latin America, with an array of contents anchored in a solid structure of collaborations with prominent cultural institutions, renowned experts, and notable artists. We are invested in approaching art and art history with a critical perspective by understanding Mexico and Peru's complexity in context and incorporating nuances in narratives and interpretation especially of the 3,000-year heritage of visual culture of these two countries. Since its founding, Arquetopia has raised the bar in the residency field, becoming a reference to every residency program in Latin America and influencing most of them in approaching artmaking with more rigorous practices, critical perspectives, and high standards.

### **ARQUETOPIA PUEBLA**

**A spectacular, four-story 1939 Mexican Colonial California-style compound conveniently located in Puebla's central historic district** and close to the Zócalo (city square) accommodates the offices, residency space for up to 12 artists-in-residence, and numerous production spaces of Arquetopia. Recently renovated and expanded, the residency offers a large, natural-light studio; a darkroom; a printmaking studio, a ceramics firing facility with a medium-sized gas kiln; a natural pigments laboratory; a multi-room public gallery space; ten furnished bedrooms; a large dining room; an open-access kitchen; furnished outdoor terraces and viewing decks; a small botanical garden; a research library; and a rooftop lounge with panoramic views of the city.

**PUEBLA, SOUTHERN MEXICO** Accessible via **two international airports in Puebla (PBC) and Mexico City (MEX)**, Puebla is a **UNESCO World Heritage Site** that lies 136 km (84 mi) from Mexico City and has approximately 5,000 colonial buildings. With a population of 2.7 million, Puebla is famous for a deep cultural identity, delicious cuisine, Talavera ceramics, and traditions rooted in the 16th-century baroque and enriched by a blend of five pre-Hispanic/indigenous cultures, Arab, Jewish, French, and Spanish influences. Puebla lies 45 km (28 mi) east of the

Popocatepetl and Iztaccíhuatl volcanoes, giving the residents a magnificent view of their snow-topped peaks. At an elevation of 2,200 m (7,200 ft), Puebla features a temperate subtropical highland climate, resulting in an average of only three days per year seeing temperatures above 29°C (84°F).

#### **WHAT THIS CUSTOMIZED RESIDENCY PROGRAM INCLUDES**

Our residencies are academically oriented professional programs that are customized to each artist-in-residence. Our programs include **weekly meetings with our directorial and curatorial staff for individualized research assistance and resources, project guidance, and critique; 24-hour access to large, shared studio with natural light, personal workspace, large tables, wall space, and some tools; wireless Internet; furnished, private accommodation and use of shared indoor and outdoor common spaces; home-cooked meals, locally grown coffee, and stocked kitchen for 24-hour resident access; shared bathrooms with modern fixtures and showers; utilities and housekeeping.** For our **self-directed** residencies, artists bring their own materials and supplies or obtain them locally. Arquetopia provides carefully detailed trip preparation materials, arrival transportation instructions, and orientation materials to all incoming residents.

#### ***Staff Support:***

- Each resident meets weekly with our staff for individualized research assistance/resources, project guidance, and critiques
- Our residencies are process-based; residents are not expected to give talks, exhibitions, or workshops

#### ***Accommodation and Meals:***

- Furnished, private bedroom
- Meals and 24-hour access to the kitchen and dining room
- Wireless Internet
- Use of Arquetopia's residency spaces including 4th-floor lounge and outdoor terraces
- Shared bathrooms with modern fixtures and showers
- Housekeeping

#### ***Studio Workspace and Materials:***

24-hour access to large and bright, shared art studio with generous natural light  
Personal workspace with large table and wall space

Access to special facilities (such as our printmaking studio) provided

Most printmaking materials and supplies provided

Some printmaking materials are not included (paper, plates, certain inks); artists bring these or purchase them locally

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#### **NETHERLANDS:**

#### **59 RESIDENCY: CALL FOR APPLICATIONS - 2020!**

**An opportunity to get to know ceramics or expand your knowledge of techniques and materials.**

**Application deadline** 06/01/2019

**Residency starts** 01/01/2020 **Residency ends** 31/12/2020

**More information**

[http://sundaymorning.ekwc.nl/en/latest\\_news/call-for-applications-2/](http://sundaymorning.ekwc.nl/en/latest_news/call-for-applications-2/)

#### **Description of residency program**

Sundaymorning@ekwc invites artists, designers and architects to apply for a

residency in 2020. A residency at Sundaymorning@ekwc offers creative professionals from all over the world the opportunity to focus on ceramics and expand their knowledge of techniques and materials. During twelve weeks state-of-the-art facilities, a staff of advisors and the company of fellow artists will surround you. Deadline for the application is the 6th of January 2019 for residencies in 2020.

### **Fees and support**

Through an agreement between Acción Cultural Española (AC/E) and Sundaymorning@ EKWC, one residency of a Spanish candidate will be made possible by the AC/E. The selected participant will have covered for 12 weeks the expenses of the Residency Program, including advise, studio, accommodation, use of materials and kilns (the latter up to € 2.000), go/return flights from Spain (economy class).

### **Application information**

Visit [sundaymorning.ekwc.nl](http://sundaymorning.ekwc.nl) for guidelines and application forms.

**Deadline: January 6, 2019 for the artist-in-residence program in 2020**

**Duration of residency** 3 months

**Disciplines, work equipment and assistance** Artists, designers and architects or professionals with a challenging workplan involving ceramics.

All equipment needed is present. Included are 6 technical advisers.

**Accommodation** Accomodation is included. Each participant has their own bedroom and bathroom. There is a shared kitchen.

**Studio/ workspace** Each participant gets their own studio. Also present are workshops in ceramics, glazing, plaster, digital techniques, metal and wood.

**Expectations towards the artist** We expect the artist to try and make sure they have emptied their agenda as much as possible to be as focused as possible on the residency.

## **SWEDEN**

### **60 RESIDENCY: BRUCEBO FINE ART SUMMER RESIDENCY SCHOLARSHIP**

Gotland, Sweden

and **THE WILLIAM BLAIR BRUCE EUROPEAN FINE ART TRAVEL SCHOLARSHIP**

**Submission deadline: January 31st, 2019**

**Eligibility:** The Brucebo foundation supports emerging and early-mid career artists. Eligible applicants must be Canadian Citizens who have studied fine arts within the last ten years. Self-taught artists with less than ten years of exhibition experience may also apply.

Since 1972, the **Brucebo Fine Art Scholarship Foundation of Gotland, Sweden** has offered a fine art residency/scholarship to a talented emerging professional Canadian artist providing an inspiring study/work stay in northern Europe on the island of Gotland, located in the Baltic Sea. The Brucebo fine art scholarships date back to the post-impressionist era in Europe, where two young artists, Caroline Benedicks of Sweden and William Blair Bruce of Hamilton, Canada, met in Paris, married and after many years on the European continent, settled on Gotland Island. With the untimely death of William in 1906 and that of Caroline in 1935, the estate, in the early 70's, created the Brucebo Fine Art (Scholarship) Foundation, an organization promoting island-based cultural history and fine art. To commemorate

the unique Swedish-Canadian link of Caroline's and William's marriage and impressive artistry, two annual fine art scholarships for younger, professional Canadian artists were established: **The Brucebo Fine Art Summer Residency Scholarship** and **The William Blair Bruce European Fine Art Travel Scholarship**.

**The Brucebo Fine Art Summer Residency Scholarship** funds a three-month working residency – starting June 1 – at the Brucebo studio cottage in the Själsö fishing village, 7 km north of of Visby in Gotland, Sweden. The scholarship includes the use of the studio cottage, and a **stipend of 50 000 SEK** (approx. \$7,300 CAD), which covers travel expenses from Canada - Gotland (return). The scholar also has the option to extend their stay until October 1. Upon leaving the island, the artist is requested to donate an artwork made during their summer residency with the Canadian Collection at the Brucebo museum.

**The William Blair Bruce Travel Scholarship** provides **30.000 SEK** (approx. \$4,400 CAD) for a European research sejour, to be undertaken within the next year. The tour is based on an approved Fine Art related research project. As a final part of the 'travel scholarship' the recipient must visit Visby via Stockholm. While in Visby, she/he will give a public lecture sponsored by the Foundation on the investigative theme pursued during her/his recent European travel.

**Deadline for applications:** January 31, 2019. See the application guidelines and download the application form at <http://www.bruceboscholarships.ca/apply/>

For more information on the Scholarships, the studio cottage, previous scholarship recipients and the Caroline Benedicks - William Blair Bruce story, visit the Brucebo Scholarships website at: [www.bruceboscholarships.ca](http://www.bruceboscholarships.ca)

The scholarships are administered by Concordia University's Faculty of Fine Arts and the Chair of the Brucebo Fine Art Evaluation Committee: Jessica Auer. For more information on the scholarships, the residency or your application, email: [brucebosubmission@gmail.com](mailto:brucebosubmission@gmail.com)

**An information session will be held in Montreal on January 8th, 2019 at 12:30 pm at Concordia University's EV Building, 1515 St. Catherine St. W. Room EV 2.776 (Via Office of the Dean of Fine Arts, EV 2.705)**

**Contact Information:**

Jessica Auer, Chair of the Brucebo Fine Art Evaluation Committee  
[brucebosubmission@gmail.com](mailto:brucebosubmission@gmail.com)  
<http://www.bruceboscholarships.ca/>

**UNITED STATES OF AMERICA**

**61 ONLINE SERVICE FOR ARTISTS: **FOUNDWORK****

**A new platform designed to help connect artists with curators, gallerists, and other collaborators across the global contemporary art community**

**Foundwork** is a new online platform designed to help connect emerging and mid-

career artists with curators, gallerists, and other collaborators across the global contemporary art community.

Foundwork provides a focused, noise-free venue for artists to share their work with a relevant international audience—and for collaborators to effectively research and engage with practicing artists wherever they're located. Artists manage their own profiles and can share their CV, an artist statement, and unlimited works—and the site is searchable across a range of [key criteria](#) including artist location, school, degree type, class year, artwork format, and descriptive attributes which artists assign themselves, informing their context on the platform.

**The site currently features artists who are students or alumni from graduate and undergraduate studio art programs worldwide, including alumni from any class year, and there are now artists from over 130 schools participating. Foundwork is free for art students, and artist alumni can [create their profiles](#) for a \$4 monthly subscription.**

**Foundwork will soon be expanding to also feature self-taught artists, and will be releasing those updates to the site in the coming weeks.**

Foundwork's Artist Profile Page (Works view)

**Foundwork is based in New York and is run by Adam Yokell, a former Brooklyn gallerist and art lawyer**—and has as its advisors **Dewitt Godfrey** (Artist, Professor of Art and Art History, Colgate University, Past President, College Art Association), **Tod Lippy** (Editor, ESOPUS, President, Esopus Foundation Ltd.), **Manuela Paz** (Director of Development and Strategic Planning, Independent Curators International (ICI), Co-Founder and Director, EMBAJADA, former Membership Director, New Art Dealers Alliance (NADA)), and **Helen Toomer** (Co-Founder and Artistic Director, STONELEAF RETREAT, Adjunct Professor, Sotheby's Institute of Art, former Director, PULSE Contemporary Art Fair).

The platform recently started a new project, **Foundwork Guest Selections**, where leading practitioners from across the field are invited to spotlight artists from the website. Foundwork's advisors are the first to participate.

**For more information, visit [www.foundwork.art](http://www.foundwork.art) and follow Foundwork on Instagram at [@foundwork.art](https://www.instagram.com/foundwork.art) for updates. All inquiries may be sent to [support@foundwork.art](mailto:support@foundwork.art).**

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## **62 RESIDENCY: EARLY SPRING RESIDENCY 2019 | RURAL UPSTATE NY**

**Artists. Thinkers. Makers. Dreamers. An interdisciplinary artist residency in upstate NY**

**Application deadline** 15/01/2019

**Residency starts** 2019 **Residency ends** 2019

**More information** <http://www.artslettersandnumbers.com/programs/residency-1/>

Arts Letters & Numbers is a place of creative urgency, a place to create new linkages and pathways of understanding in an interdisciplinary environment. It is a place

where people come together to co-construct questions and works, of empathy, of ethics, of imagination.

The Residency is a space for individuals or groups to create new works while developing meaningful relationships with other artists. We welcome artists and thinkers from all disciplines to explore their practice and give them the opportunity to initiate discussions, solo or group exhibitions, performances, film screenings, or workshops. While none of the above is required, sharing has proven to be an integral tool for artists to find inspiration and to allow others to experience in-progress or completed works.

Located between woods, lakes, and the industrial architecture of Upstate New York, artists evolve their practice in tranquility and proximity to nature. With the freedom to shape your workspace in the historic Faith Mills complex and the ability to work outdoors, the Residency cultivates a space not only for individual explorations but also collaborations, shared dinners, and bonfire conversations as other dimensions of the creative process.

Arts Letters & Numbers relies on a unique community of committed local friends. More than being audience for the works, they have been actors, actresses, critics, hosts, and continuous supporters of the artists in residence. Arts Letters & Numbers is not only constructed by those who are directly involved in its day to day operation, fellows, residents, participants, visiting artists and local community members, it continues to be built by everyone who walks through the door. This aspect of Arts Letters & Numbers is fundamental.

When people are free to act, interact, and support one another, new works and ideas emerge.

### **RESIDENCY HISTORY**

Arts Letters & Numbers was founded in 2011. At that point the Summer Workshop was the driving force of the organization. When the facilities grew so did the program. In 2015 the first Artist in Residence arrived.

### **DURATION OF RESIDENCY**

Our Artist in Residence Program runs all year with the exception of July 1st - August 15th. The Program is put on hold due to our annual Summer Workshop.

Residencies may be from 1 week to 12 weeks.

### **FACILITIES**

Arts Letters & Numbers facilities are a collection of buildings once part of the former textile complex Faith Mills along Burden Lake Road in Averill Park, NY: The House on the Hill, The Twins, The Barn and The Mill. With a variety of different sized studio spaces, a wooden barn and the outdoor grounds, we welcome artists to think of these spaces at sites they can work with and within. Because each artist's studio needs differ, we work with each artist to find the best possible working space for their time here.

We have an assortment of power and hand tools, digital media equipment, and musical instruments including a 9' concert grand piano and upright piano all available for artists to use.

### **RESIDENCY FEE ACCOMMODATION**

Shared accommodation sleeps 2 to 4 people \$175/week

Private accommodations \$275/week

Couples accommodation \$375/week

Artists in residence are accommodated in The House on the Hill or the Twins with shared kitchens, bathrooms and communal spaces. Although residents are

responsible for their own meals, it is often the case that everyone in the house gathers to cook and share dinners together.

Day Residency - no accommodation included: \$95/week

The Day Residency is for commuting Residents only. The artists will, just like any other artist in the program, have access to all working facilities.

### **SCHOLARSHIPS**

There are a limited number of Residency Work Scholarships available with up to 50% reduction of the residency fee. Scholarships are only for residencies 8 weeks or longer and require dedication to the tasks that are taken on weekly for exchange.

Please enquire if you are interested in work exchange.

### **EXPECTATIONS TOWARDS THE ARTIST**

Everyone staying at Arts Letters & Numbers is expected to treat the facilities with care and consideration as well as be mindful of each other's space. Whether it's in a living or working situation, everyone is responsible to clean up after themselves, and to lend a helping hand when needed. Arts Letters & Numbers is based on the value and reward derived from communal efforts.

### **AVAILABLE WEEKLY HAPPENINGS**

Monday afternoon: T-time; serious casual conversations in the 'Shack in the Back', making linkages with other minds through critical enquiries, abstractions and thoughts.

Tuesday Evening: Table Tennis gathering; potluck dinner and ping pong at various houses in the local community

Friday Morning: Liver and Onions; very casual conversations with the local community over potluck breakfast

Other possible happenings: Open Mic (opportunity of sharing in progress or completed works, as well as sharing of influences and references.) Exhibitions, Performances, Workshops, Dinners and Excursions to Museums etc. (Organized and hosted by Fellows and Resident Artists)

### **APPLICATION INFORMATION**

Apply at <http://www.artslettersandnumbers.com/programs/residency-1>

Work samples are required for evaluating applications. The application form asks for a website but if you do not have one, please send samples, writing or images directly to [info@artslettersandnumbers.com](mailto:info@artslettersandnumbers.com)

### **SELECTION PROCESS**

Applications are reviewed on a rolling basis. If you have any questions regarding your application do not hesitate to ask at [info@artslettersandnumbers.com](mailto:info@artslettersandnumbers.com)

### **CONTACT**

Arts Letters & Numbers  
1543 Burden Lake Road,  
Averill Park, NY, 12018  
+1 518 712 5462

[Info@artslettersandnumbers.com](mailto:Info@artslettersandnumbers.com)<http://www.artslettersandnumbers.com/>

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## **63 RESIDENCY: SCULPTURE SPACE OPEN CALL**

**SCULPTURE SPACE** invites sculptors to apply for a two-month residency in 2020.

**Application deadline 15/01/2019**

**Residency starts 01/02/2020 Residency ends 30/11/2020**



**More information** <http://www.sculpturespace.org/application-requirements/>

FOR ARTISTS – PLEASE POST APPLICATION DEADLINE: JANUARY 15, 2019  
(APPLICATION OPEN NOVEMBER 1, 2018)

SCULPTURE SPACE, located in Utica, New York invites artists whose focus is sculpture to apply for a two-month residency between February and November. We offer a 5,500 square foot shared studio with specialized equipment in addition to five private studios. The Studio Manager provides ongoing assistance and technical expertise; the Executive Director is available to assist with any other special requirements.

Basic understanding and communication skills in English are necessary. Five to six artists are in residence during four two-month cohorts (February/March, April/May, July/August, and October/November) artists are expected to stay for the full two months.

Housing is provided a block away in a newly renovated residence with private bedrooms, washer/dryer, TV, internet, shared living space and kitchen. Artists are responsible for materials, specialized tools and food. Bicycles are provided; transport for materials purchase and other needs is also available.

The studio and house are located in the eclectic, historically underserved, diverse and upcoming West Utica neighborhood - close to downtown, the “brewery district”, the “arts district” and situated in Central New York's scenic Mohawk Valley. Because of Sculpture Space's long history and presence in Utica, the community is supportive and receptive to site-specific work; in particular, we are interested in projects that realize and expand examples of creative place-making to our neighborhood and the community.

Since 1976, Sculpture Space has helped to support the careers and studio practice of over 575 national and international artists from around the world. As desired, artists and arts professionals (including curators and writers) are invited for informal studio visits. The collaborative environment of the studio and the communal aspects of the residence help foster dialogue, exchange of ideas, creative experimentation and both personal and professional connections. The public is invited to Works in Progress receptions (held each cohort) other visits are arranged by appointment.

Artists will be selected to the program by a panel of artists and professionals in the sculpting field.

Applicants will be notified late February/early March. Primary criteria for selection are based on the quality, originality and potential of their work and proposed project. Dependent on funding, financial aid may be made available.

Artists are required to acknowledge Sculpture Space when works made while in residence are subsequently exhibited or published and must provide high-quality images of works for the website, archives and publications. In addition, we require artists donate a mutually-agreed upon artwork to be sold at our annual CHAIRity Art Auction, held every September, benefitting Sculpture Space's programming.

Applications are accepted from NOVEMBER 1, 2018 - JANUARY 15, 2019 at <https://sculpturespace.slideroom.com>.

We require all of the following to consider your application complete:

1. Project Description, please include a brief paragraph of what you may choose to work on while in residence;
2. Up to EIGHT examples of creative work (include title, date, media, dimensions; for video/ interdisciplinary/performance or other work please include any

helpful/descriptive information for review panel) – Please multi image PDF's.;

3. CV/Resume;

4. 2 references with contact information;

5. Submission fee of US \$25 (plus \$10 Slideroom fee –total \$35)

For more about Sculpture Space: its history, programming, residency and alumni, please visit: <http://www.sculpturespace.org>, Like us on Facebook, follow us on Twitter and Instagram, and/or contact: Tom Montan, Executive Director 12 Gates Street Utica, NY 13502 USA phone: 315-724-8381 fax: 315-797-6639 e-mail: [tmontan@sculpturespace.org](mailto:tmontan@sculpturespace.org)

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## **64 RESIDENCY: MASTER ARTIST-IN-RESIDENCE PROGRAM -ATLANTIC CENTRE FOR THE ARTS**

Atlantic Center for the Arts is now accepting applications for the Master Artists-in-Residence Program. Spend three weeks developing your work with the personal support and mentorship of internationally renowned masters in visual arts, music composition, literature, and choreography. Participation is limited to 8 people for each Master Artist. **For full details on the Residency program, Master Artists, and application process, Click here.**

**Residency #174 June 23 - July 13, 2019**

**Application Deadline: Sunday, January 20, 2019**

**Nicole Mitchell**, composer/performer

**Benjamin Percy**, fiction

**Michelle Grabner**, visual artist

**Residency #175 October 13 - November 02, 2019**

**Application Deadline: Sunday, May 12, 2019**

**Larry Mitchell**, composer/performer/producer

**Joy Harjo**, poet / musician / author

**Sook Jin Jo**, visual artist

For community events including Welcome Receptions, Master Artist Outreaches, and INsideOut **click here** or call (386) 427-6975.

Atlantic Center for the Arts – Main Campus

1414 Art Center Ave., New Smyrna Beach, FL, 32168

386.427.6975

Gallery Hours: Tue-Fri: 10am – 4pm, Sat: 10am -2pm

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## **65 RESIDENCY: WASSAIC PROJECT 2019 SUMMER RESIDENCY PROGRAM**

**The Wassaic Project accepts 1-6 month proposals for our Summer Residency and Family Program.**

**Wassaic Project 2019 Summer Residency OPEN CALL**The Wassaic Project's 2019 Summer Residency OPEN CALL is now live!

**Deadline: January 14, 2019, midnight**

The Wassaic Project accepts 1 – 6 month proposals for our Summer Residency program and Family Residency program (May through October). The Wassaic

Residency Program cultivates and supports community for emerging and professional contemporary artists, writers and other creatives. Housed in historic, landmark buildings, the residency program offers nine artists each month the opportunity to live and work in the heart of a rural community. The Wassaic Residency seeks artists working in a diverse range of media who want to produce, explore, challenge, and expand on their current art making practices, while participating in a grass-roots, community-based arts organization.

Residents are selected by a review committee composed of professionals in their field, the Wassaic Project Co-Directors and Residency Director. Artists and writers will be selected based on the quality of their work, commitment to their practice, and ability to interact positively with the community at large.

**STUDIOS + FACILITIES + ACCOMMODATIONS** Residents will receive an adaptable raw studio space in a historic livestock barn. All studios are roughly 200-300 square feet. Artists will have 24 hour access to their studio and accommodations which include a private bedroom, shared living room / study, dining room, kitchen, and bath. Residents also have access to workshop facilities as well as the potential for expansion of workshop space and the possibility of working outside. The residency's workshop facilities include a Wood Shop, Print Shop (silkscreen studio) and a kiln.

**PROGRAMMING + COMMUNITY SERVICE** We care about our community! Because the Wassaic Project is an artist-run organization focused on strengthening and supporting our community, all residents (besides Education Fellows) are required to work 8 hours per month for Community Service during their time in Wassaic.

Residents will work alongside staff members on administrative and physical projects like preparing for exhibitions, installation, de-installation, office organization, etc., and sometimes out in the larger community. This is a cooperative community effort and deepens the connection between our artists and our community. It's an expression of our values and our priority of community development: artists and the existing community in Wassaic interacting, collaborating, and working together.

Two to three times a month, residents are invited to sign up for one-on-one studio visits with creative professionals. All residents are invited to participate in a monthly evening of artist's talks and presentations, as well as Open Studios towards the end of their residency.

**FINANCIAL INFO + FELLOWSHIPS:** In an effort to serve and support emerging artists, we are able to subsidize residencies for all individual artists who do not have other forms of support. Thanks to the generous support of donors and grants, the fee for an individual artist residency is \$900 per month per resident, not including additional fees. We may provide up to \$300 per month in additional financial assistance based on artist need.

Our intention is for financial assistance to be given to artists for whom it would be impossible to attend without financial support. If that is not the case for you, please do not apply for assistance. Financial assistance is provided to reduce financial hardship; our allocation is not based on merit. Each year the amount of financial assistance we are able to give is determined by our budget, which fluctuates annually.

**EDUCATION FELLOWSHIP:** Our expanded Education Fellowship program awards three free 2-3 month residencies in exchange for extensive participation in the Wassaic Project's education programming, which connects the local community to contemporary artists and artistic practices. Recipients of Fall and Spring Education Fellowships will work primarily as Teaching Artists in our Wassaic X Webutuck

program, which builds critical thinking and creative problem solving skills through collaborations between emerging artists and public high school students. Recipients of the Summer Education Fellowship will work as Teaching Artists and facilitators in many of our summer programs including Art Scouts, a free summer camp for K-6th graders, and Art Nest, our drop-in making space. All Education Fellows will gain extensive curriculum-building and teaching experience.

The Wassaic Project  
37 Furnace Bank Road  
Wassaic, NY 12592

For more information about the Wassaic Project's Summer Program:  
<https://www.wassaicproject.org/artists/summer-residency>

How to apply: <https://www.wassaicproject.org/artists/applications>  
Website: <https://www.wassaicproject.org/>  
Contact info: [residency@wassaicproject.org](mailto:residency@wassaicproject.org)

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## **66 RESIDENCY: GOOD HART ARTIST RESIDENCY - OPEN CALL FOR 2019 RESIDENCIES**

**The Good Hart Artist Residency offers 2-3 week residencies, including a \$500 stipend.**

**Application deadline 15/01/2019**

**Residency starts 2019 Residency ends 2019**

**More information** <http://goodhartartistresidency.org/program-details/>

**Description of the residency program**The Good Hart Artist Residency located in Good Hart, Michigan offers 2-3 week residencies to dedicated visual artists and writers. The residency provides a live/work studio space, food, a \$500.00 stipend, and a quiet setting to concentrate on creative work. The Good Hart Artist Residency offers a solitary experience by hosting one resident at a time.

**Duration of residency**Artist Residency Dates:

- May 10-24, 2019 – partnered with Women's Resource Center of Northern Michigan(Socially Engaged Art)
- June 14-28, 2019 – partnered with Crooked Tree Arts Center
- July 31-August 14, 2019 – K-12 Michigan Arts Educator Program
- August 16-30, 2019

Writer Residency Dates:

- Sept 20-Oct 4, 2019 – partnered with Harbor Springs Festival of the Book
- October 5-19, 2019 – partnered with Little Traverse Conservancy (could be extended to three-week stay)
- January 3-17, 2020 – reserved for Michigan writer
- January 29 – February 12, 2020

**Disciplines, work equipment and assistance**Visual artists and writers.

**Accommodation**The resident artist is housed in a rural area within walking distance of Lake Michigan and the village of Good Hart, along the "Tunnel of Trees," a Scenic Heritage Route.

**Studio/ workspace**Use of a 14' X 24' studio space

**Fees and support**\$25 application fee.

Living accommodations are stock with food for breakfast, lunch and dinner. Plus dinner provided by host family 3-4 times per week.

\$500 artist/writer stipend provided at the end of the residency

**Expectations towards the artist**The Good Hart Artist Residency works in partnership with several local nonprofit organizations to connect visiting artists with community in the Emmet County area. In applying to the program, most artists and writers are asked to collaborate with a local nonprofit organization to provide some type of educational event or to exhibit their work. Please review our partners page for additional information. Visual artists also participate in an open studio event held 10 am to 2 pm on one Saturday during their stay. These Open Studio Saturdays connect artists to the Good Hart community by inviting local residents to experience their work.

The many local, state, county, and township parks in the area offer inspiring landscapes and habitats. Some of these locations include Little Traverse Conservancy Nature Preserves, Headlands International Dark Sky Park, Elmer Johnston Nature Preserve, Goodhart Farms Nature Preserve, and Readmond Township Nature Preserve. These richly diverse habitats and the widely varying weather conditions provide dramatic content for artists and writers. Applicants who will draw inspiration from the setting and use environmentally friendly materials and methods are encouraged to apply.

**Application information**Applications are accepted online through Submittable. There is a \$25 application fee. Application deadline is January 15, 2019.

Direct link to the application: <https://goodhartartistresidency.submittable.com/submit>

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## **BRITANNIA ART GALLERY:**

### **67 ACKNOWLEDGEMENT: THE GALLERY ON INDIGENOUS UNCEDED TERRITORY**

Britannia Art Gallery is located on the unceded territory of the Squamish, Musqueam and Tslewueth nations. We respect and appreciate their generosity in allowing the gallery to exist here. This awareness is an integral part of our mandate as we continue to be guests upon their land.

### **68 GUIDELINES: SUBMISSIONS TO THE ARTERY E-NEWSLETTER DEADLINE: 23<sup>rd</sup> previous month**

**The Artery is issued on the first of the month. Notices must be received by the 23<sup>rd</sup> of each previous month for the coming issue. No pictures only text please.**

Send to the gallery's email address: [HYPERLINK "mailto:brtnngallery@gmail.com"](mailto:brtnngallery@gmail.com)

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### **69 VOLUNTEER RECOGNITION**

The curator and Britannia Art Gallery deeply appreciates the volunteers who participate in helping the gallery maintain its programs. We thank the following people for their past or current help:

**Annie Huston, Darrell Antonichuk, Flora and Don Paradi, Pretty Luong, Zina Ghoul, Mari Misawa**

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**GALLERY/ARTERY CONTACT INFORMATION**

**Britannia Art Gallery (located in the library)**

**1661 Napier St., Vancouver, BC, V5L 4X4**

**Messages: 604.718.5800**

**E-mail: [brtnngallery@gmail.com](mailto:brtnngallery@gmail.com)**

**Web: [britanniacentre.org](http://britanniacentre.org)**