

THE ARTERY
News from the Britannia Art Gallery

March 1, 2018
108

Vol. 45 Issue

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

**1 EXHIBITIONS: THE RAT SERIES BY IRINA AZARENKOVA
and DEMENTED CONFESSIONS BY JOHN CLINOCK**

March 7 - – March 28, Opening Reception: Wednesday Mar 7, 6:30 – 8:30 pm

EVENTS AROUND TOWN

**2 EVENTS: CANADIAN ASSOCIATION OF CULTURAL STUDIES | CARCERAL
CULTURES @ SFU VANCOUVER I**

The follow events at the Canadian Association of Cultural Studies 2018 Conference, Carceral Cultures, are free and open to the public:

Keynotes:

Friday, March 2, 7:30-9:30pm

Djavad Mowafaghian Cinema, Goldcorp Centre for the Arts, Simon Fraser University
Woodward's Building
149 W. Hastings St.

Dian Million (University of Washington) "Our Blood is Currency: Indigenous Death,
Economics and Resurgence"

Kim Pate (Senate of Canada) "Decolonizing and Decarcerating"

Saturday March 3, 5:00-6:30pm

Djavad Mowafaghian Cinema, Goldcorp Centre for the Arts, Simon Fraser University
Woodward's Building
149 W. Hastings St.

Joy James (Williams College) "The Captive Maternal and Abolitionism"

In conversation with Robyn Maynard (Author of *_Policing Black Lives_(2017)*)

Plenaries:

I. Carceral Visions

Thursday, March 1, 5:00-6:30pm

Djavad Mowafaghian Cinema, Goldcorp Centre for the Arts, Simon Fraser University
Woodward's Building
149 W. Hastings St.

John Greyson (Filmmaker, York University)
Dorit Naaman (Filmmaker, Queen's University)

II. Carceral States: Solidarity Across Settler Colonial Sites

Friday, March 2, 9:00-10:30am

Djavad Mowafaghian Cinema, Goldcorp Centre for the Arts, Simon Fraser University
Woodward's Building
149 W. Hastings St.

Sunera Thobani (UBC)
Sahar Francis (Addameer)
Rafeef Ziadah (SOAS, University of London)

III. Embodied Carcerality: Communities Under Surveillance/ In Resistance

Sunday, March 4, 10:30am-12 noon

Djavad Mowafaghian World Art Centre, Goldcorp Centre for the Arts, Simon Fraser
University Woodward's Building
149 W. Hastings St.

Jasmin Zine (Wilfrid Laurier University)
Silky Shah (Detention Watch Network)
Tracy Bear (University of Alberta)

More information can be found on the following site:
<http://www.carceralculturesconference2018.ca/keynotes/>

3 EVENTS: SEE SOUNDS LISTENING SERIES: ELISA FERRARI

Sunday March 4th, 2018, 3:30pm - 6:30pm

Hadden Park Field House, 1015 Maple St, Vancouver

For our twenty first listening series we have invited artist Elisa Ferrari to be our guest presenter. Ferrari works with text, image, and sound. To consider acts and implications of retrieval, she produces projects that manifest as installations, sound walks, artist books, and performance; often addressing or incorporating archival fragments. Ferrari holds a BFA from the University of Architecture of Venice (IUAV) and a MAA from Emily Carr University of Art + Design (ECUAD).

After our guest presentation, we open the floor for anyone who has come to share music and sound that they find interesting or inspiring. We have most available formats. We strive to create a space where we can listen together, and discuss our thoughts on music and sound.

4 EVENTS: CAG X THE FORESHORE | LAND LANGUAGE: LAND RESPONSIBILITIES

Tuesday March 6, 7 - 8.30pm, free

Mount Pleasant Community Centre

Creating home and a sense of place means building relationships. How well do we

relate/give back/listen to the land and waters that are our home? This is a conversation towards decolonizing the city, asking questions about learning the laws and expectations and responsibilities before we assume permission and right mindedness to come ashore and be good visitors.

5 EVENTS: WAVES AND TALES- GCINA MHLOPHE

Monday, March 26,7 – 9 pm

Opened by International performance artist Julie Blue

Tickets: \$20 @ the door or online at eventbrite: www.eventbrite.com/

Proceeds go to the Gcinamasiko Arts and Heritage Trust

Nokugcina Mhlophe is a well-know South African freedom fighter, activist, acter, storyteller, poet, playwright, director and author.

Storytelling is a deeply traditional activity in Africa and Mhlophe is one of the few women storytellers in a country dominated by males.

She does her most important work through charismatic performances, working to preserve storytelling as a means of keeping history alive and encouraging South African children to read.

She tells her stories in four of South Africa's languages, English, Afrikaana, Zulu and Xhosa.

Watch Gcina Mhlope on YouTube

<https://www.youtube.com/results?search.query=Gcina+Mhlope>

6 EVENTS: VANCOUVER SKETCH CLUB

UPCOMING SPEAKER SERIES:

March 20, 2018 – Model night

April 17 – Sonia Mocnik – Short watercolor demo with stories about her instructing watercolour classes on the high seas with the Cunard Line. www.Soniamocnik.com

May 15, 2018 – AGM, Show and Tell

June 21, 2018 – TBA – another sketching or creative evening

July/August – Summer sketching on Wednesdays around town

Please note that Sketch Club members pay \$5 per meeting. Non-members pay \$5 for the first meeting and \$10/per meeting thereafter. We hope repeat visitors will join the Club. Annual dues are \$60 for the year and payable at the September meeting. You must be a paid-up member to participate in Club exhibitions and to display images on the club's web site,

7 EVENTS: RUMBLE THEATRE – LIVING ROOM SERIES

WORKING FOR FREE...AND MAKING A LIVING February 26, 2018

What factors help you choose a project to be involved in? When should you stop working for free? How do you value yourself, your time, and your art?

Guests: Sarah Rodgers and Raugi Yu. Moderator: Jamie King.

ARTISTIC DIRECTION LIKE A BOSS! April 16, 2018

What decisions go into programming a season? How are art, finance, talent, and audience expectation all balanced?

Guests: Ashlie Corcoran and Jovanni Sy. Moderator: Adele Noronha.

For more programming details, visit the [Rumble website](#).

**8 EVENTS: LITTLE MOUNTAIN HEALTHY COMMUNITIES PROGRAM
COMMUNITY DINNER NIGHTS**

A delicious 3 course meal for families and singles. It is a nutritious and low cost meal.

Who: Community members

Every Friday evening, 5pm-6pm at LMNH

Little Mountain Neighbourhood House

Cost: \$4.00 for members/ \$5.00 for non-members (1/2 price for children) ”

**9 EVENTS: 45TH. ANNIVERSARY GALA DINNER & ART AUCTION
March 3, 6 pm**

Join us for Western Front's annual Anniversary Gala, featuring a live auction of 30 works, musical performances, and dinner by Hawksworth Restaurant. Proceeds from the auction support Western Front's year-round art and music programs

Western Front

303 E. 8th. Ave., Vancouver, BC

604.876.9343 front.bc.ca noon – 5 pm, Tue – Sat.

**10 EVENTS: RAISE YOUR GLASS TO LOVE AT ONEGIN
February 21–March 3 | Main Stage at Surrey Arts Centre | Tickets**

When was the last time a live performance swept you away? Inspired by a poem and opera from the 1800s in which handsome rogue Evgeni Onegin visits the Larin family estate (his romantic charms stirring passions long forgotten by its residents), *Onegin* creators Amiel Gladstone and Veda Hille have turned the story into a hit musical that's a rock concert, back kitchen party, and love poem. For this show only, audiences can bring their drinks into the theatre. Get ready to raise your glass to love!

**11 EVENTS: THE CONSTRUCTION EXPO SPRING 2018
March 10–11 | 10am–5pm | Cloverdale Fairgrounds Agriplex Building**

Check out new products, services, technology and innovative ideas—all under one roof at this giant expo for architects, tradespeople, builders, contractors, designers, renovators, engineers, developers and real estate companies.

**12 EXHIBITION: MICHAEL O'BRIAN EXHIBITION "COMMONS"
March 1 – 16
Emily Carr University
Vancouver, BC**

**13 EXHIBITION: ETHEREALIZE - INK WASH FIGURES BY ALEX WANG (WANG
ZHIHAO)
March 1 - April 21, 2018
Opening Reception: Thursday, March 1, 4:30-7:30pm
Live painting of a model by artist Refreshments, cash bar, music**

Second painting demonstration: Saturday, March 3, 3:30pm

Chinese rice paper, or Xuan paper, can control the rendering and depiction of water and pen. Strokes will spread on the paper with ink and leave traces. Xuan paper has a characteristic: It is to record every stroke of ink and water. Whether these strokes are fast, slow, dry or moist, once they fall on Xuan paper, they do not allow duplication.

When I paint on Xuan, I always want to control the direction of the ink and water, but they always surprise me. This kind of surprise is what I want. These effects each only appear once, and they are the wonderful.

--Alex Wang

The Amelia Douglas Gallery

Fourth Floor North, Douglas College

700 Royal Avenue, New Westminster

One block from the New Westminster SkyTrain Station

Gallery Hours: Monday-Friday 10am-7:30pm Saturday 11am-4pm

Closed Sunday

Admission is always free

604-527-5723 artsevents@douglascollege.ca

14 EXHIBITION: RIVER RELATIONS: A BEHOLDER'S SHARE OF THE COLUMBIA RIVER

Artists: Zoe Kostuchuk, Nick Conbere, Geevieve Robertson, Rita Wong, Fred Wah, John Holmgren, Matthew Evenden

Opening Thursday March 1,

4-6pm Short film related to water by Aboriginal filmmakers. Films by Mique'l and Nick Dangeli, Jules Koostachin, Helen Knott and others

5-6:30 Exhibition reception, Introduction by project participants at 5 pm

Aboriginal Gathering Place

www.riverrelations.ca

15 EXHIBITION: THE POLYGON GALLERY North Vancouver to April 29, 2018

Reflecting the shifting nature of North Vancouver, existing and specially commissioned works, primarily in the medium of photography, will evolve over the course of the exhibition, bringing new works by the invited artists into the exhibition during its run.

thepolygon.ca/exhibition/n-vancouver

16 EXHIBITION: ON @ THE VANCOUVER ART GALLERY **Exhibitions:**

PORTRAIT OF THE ARTISTS: AN EXHIBITION FROM THE ROYAL COLLECTION

CAROL SAWYER: THE NATALIE BRETTSCHEIDER ARCHIVE /EMPTINESS: EMILY CARR AND LUI SHOU KWAN

to Apr 8, 2018

EMPTINESS: EMILY CARR AND LUI SHOU KWAN

THE OCTOPUS EASTS ITS OWN LEG – TAKASHI MURAKAMI

to May 6, 2018

LIVING BUILDING THINKING: ART & EXPRESSIONISM

A CULTIVATING JOURNEY: THE HERMAN LEVY LEGACY

BOMBHEAD March 3 – May 21, 2018

CABIN FEVER June 9 – September 30

DAVID MILNE: MODERN PAINTING June 16 – September 16

EMILY CARR IN DIALOGUE WITH MATTIE GUNTERMAN May 5 – September 3

SITE UNSEEN June 16 – September 16

AYUMI GOTO & PETER MORIN: HOW DO YOU CARRY THE LAND?

July 14 – October 28

KEVIN SCHMIDT July 14 – October 28

ON SITE/OFF SITE:

OffSite: **ASIM WAQIF** to Apr 15, 2018

Exhibition Tour schedules: vanartgallery.bc.ca/tours

Concert listings: vanartgallery.bc.ca/outforlunch

Every Sunday: weekly Family Programs 12 – 4 pm

Sundays free for kids 10am – 5 pm

Every Tuesday by donation 5-9pm

RECITAL: CAROL SAWYER & LISA MILLER Jan 23, 7pm Courtroom 302

For information visit vanartgallery.bc.ca/talks

SPECIAL EVENT:

SPRING SEASON OPENING – LEADERSHIP CIRCLE OPENING March 2, 6 – 7:30 pm
Remarks at 6:30 pm

MEMBERS OPENING 8- 10 pm

Join us for the exclusive Members Opening of our spring exhibitions. Please present your Membership Card for admission for you and one guest to Members Opening

Vancouver Art Gallery

750 Hrnby St., Vancouver, BC

Hours: daily: 10 am – 5 pm Tuesday: 10 am – 9 pm

Infoline: 604.662.4719 www.vanartgallery.bc.ca

[Twitter](#) | [Facebook](#) | [Instagram](#) | [Youtube](#) | [Vimeo](#)

17 EXHIBITION: ON @ THE WESTERN FRONT

EXHIBITIONS:

THESE HANDS – GABRIELLE LHIRONDELLE HILL, JENEEN FREI NJOOTLI,

**TANIA WILLARD, CHANDRA MELTING TALLOW, LAURA HUERTAS MILLÁN,
FLORA M'MBUGU-SHELLING, BERWICK STREET COLLECTIVE**

March 23 – May 5, Opening Reception: March 22, 7 pm

Screening details to be announced at a later date.

SOUND INSTALLATION SERIES:

THE-POSSIBLE IMPOSSIBLE-THING-OF-SOUND

The sound installation series investigates real and imagined sounds beyond the hearing spectrum. It continues with a visit from scholar/artist Sálomé Voegelin and the world premiere of Juliet Palmer's latest work, Inside Us.

ONLINE LAUNCH:

ACTS OF TRANSFER: WOMEN'S PERFORMANCE IN THE WESTERN FRONT ARCHIVE

March front.bc.ca/wwwf-collection/women-in-performance

PUBLIC ARTWORK: STSTS – MAGGIE GROAT

November – ongoing

STSTS is a site-specific public installation by Maggie Groat that includes sculptural assemblage, a publication, and a series of public programs in collaboration with local artists. The project is informed by traditional and alternative research methodologies including conversations with people and plants, walks, tarot readings, and archival and reference materials. Groat works towards an associative consideration of the shifting histories and possible futures of the site of the Western Front, a building which rests upon the embankment of a now under grounded creek and the traditional unceded territory of the Musqueam, Squamish and Tsleil-Waututh.

RESIDENCY & PERFORMANCE

March – April **DEBORAH EDMEADES**

Edmeades' newest project, Monologues: patriarchal traditions and the New Age, investigates the role of women in an intertwined terrain of research into Western mystical thought, and scientific and philosophical history. Calling on the historical figures of the Artist, the Mystic, and the Suffragette, the artist will develop a new body of work that draws connections between these figures.

SCRIVENER'S MONTHLY:

SHARON LOCKHART TALKING ABOUT PROCESS **March 1, 7 pm**

Western Front
303 E. 8th. Ave., Vancouver, BC
noon – 5 pm, Tue – Sat.

18 EXHIBITION: PORTTOWN – LORI SOKOLUK

A solo exhibition of recent work

February 16 - March 17, 2018

Place des Arts (Leonore Peyton Salon)

1120 Brunette Avenue, Coquitlam, BC

www.placedesarts.ca

Mon, Wed, Thur: 9 am – 2:30 pm Tue: 12:30 pm – 2:30 pm Fri: 9am -9 pm
Sat: 3:30 – 5 pm Sun: 1-5 pm

19 EXHIBITION: VICKY SABOURIN: WARMBLOOD

Curated by Katie Belche

February 10 - March 31, 2018

Based in Montreal, Vicky Sabourin combines installation and performance to create durational tableau vivant. Her work delves into the multiple layers of her own identity, pulling stories from fairy tales, mythology, and her own family history. She often uses seduction and desire to stimulate a strong emotional response in the viewer and considers herself an image maker. *Warmblood* explores the intensely intimate relationships between human and horse and considers the potency of this noble animal as a symbolic motif, emblematic of the power of dynamic man attempts to exert upon the world. The artist's performance and its vestige as installation meditate upon the fantasized figure of the cowboy, imprinted in our collective imagination through cinema, television, print media, and, literature, and investigates the link between rider and horse, wilderness and control.

Accompanying her exhibition, Sabourin's *Becoming Invisible* will be on view in PLOT, Access Gallery's project space, conceived of as a site for exchange and experimentation separate to the main gallery. Taking falconry as its starting point, this work is part of a multi-chapter project that addresses the artist's fear of disappearing

accessgallery.ca

222 East Georgia Street Vancouver BC V6A 1Z7

T 604 689.2907 E info@accessgallery.ca

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

20 EXHIBITION: ON @ THE WINSOR GALLERY

Gary Pearson -

The Origins of The Romantic Sensibility accompanied by a book launch Short Fictions.

March 1st - March 31st, 2018

Gary Pearson will be exhibiting at the Kelowna Art Gallery this January with an opening reception on Friday January 19th, 2018. In addition, Pearson will be featured in a group show at the Vancouver Art Gallery in conjunction with his solo exhibition at Winsor Gallery.

The book, entitled *Gary Pearson: Short Fictions*, includes texts on Pearson's work by Canadian writers Aaron Peck, Michael Turner, and Liz Wylie (the curator of the major solo exhibition this book accompanies).

Steve Driscoll + Finn O'Hara : Giving Context

Capture Photography Festival

April 5th - May 5th, 2018

Driscoll's vision to capture his paintings in a way that gave them a sense of their physical presence made way for an unusual collaboration between painter and photographer. Enter Finn O'Hara, a respected Toronto-based photographer and

director whose penchant for wilderness and deft storytelling eye seemed to Driscoll a perfect fit for the ambitious project he'd envisioned. This crazy scheme entailed photographing Driscoll's paintings in a variety of outdoor locations, ranging from a skateboarding rink, to a busy downtown street, to suspended above a river. The genesis of *Giving Context*, a collaboration between painter Steve Driscoll and photographer Finn O'Hara, is a great example of the magic that can happen when two inventive minds merge.

Jen Mann

May 10th - June 2nd, 2018

This will be the first solo exhibition of Canadian artist Jen Mann at Winsor Gallery. Jen Mann views her paintings as physical and visual manifestations of ideas rather than as products. Within her work Mann toys with color saturation and hue to expose previously unseen details and challenge conventional notions of beauty and intimacy, revealing the hidden magic in otherwise awkward images. Using imagery and symbols we are familiar with along with her dry and self satirical humour, Mann is able to address our society's hypocritical and flawed projections of love and desire.

Ann Goldberg

June 9th - July 7th, 2018

What a perfect way to jump into Summer. Ann Goldberg's exhibition, *Splash* focuses on hyperrealistic paintings of expressive fluid forms, fragmented geometric shapes, and colourful designs of our everyday modern world.

Andy Dixon: Luxury Object Limited Edition

Have you gotten yours? A limited number of copies remain of Andy Dixon's signed and numbered book, *Luxury Object*. Books are available for purchase either online (**[click here](#)**) or in person, at the gallery.

The Edition 2014 + 2015, a suite of artist multiples by Fiona Ackerman, Bill Anderson, Bradley Harms, Brian Howell, Gary Pearson, Andy Dixon, Dana Claxton, Alan Switzer, Paul Beliveau, and Colin Smith.

Following in the tradition of artist editions that aim to encourage a culture of collecting, *The Edition* is an affordable introduction to art acquisition. **Multiples are available individually in a closed edition of 15.**

Winsor Gallery

258 East 1st. Ave., Vancouver, BC V5T 1A6

604.681.4870 info@winsorgallery.com www.winsorgallery.com

21 EXHIBITION: TRANSFERENCE:

Aimee Henny Brown, Saskia Jetten, Ross Kelly, Colin Lyons, Kathleen Ritter
To March 18, 2018

Richmond Art Gallery

7700 Minoru Gate, Richmond, BC

604-247-8300 www.richmondartgallery.org

Gallery Hours

Monday to Friday: 10am to 6pm

Saturday & Sunday: 10am to 5pm

Closed statutory holidays

22 EXHIBITION: **JAMES K-M NEW SQUARES**

18 recent paintings, prints and constructions

March 1 - 31

The Cheeky Proletariat Gallery
320 Carrall Street, Vancouver, BC

Reception March 8, 6:30 - 9:30

RSVP electric@telus.net for details

<http://jameskm.wordpress.com/>

23 EXHIBITION: **CULTURE AT THE CENTRE**

March 18 " October 8, 2018

The Museum of Anthropology (MOA) at UBC presents a groundbreaking collaboration between six First Nations Communities with the illuminating new exhibition Culture at the Centre, on display from March 18 " October 8, 2018. Co-curated by Jill Baird and Pam Brown, the collective effort offers insight into the important work Indigenous-run cultural centres and museums in BC are doing to support their language, culture, and history. Five centres will be showcased representing six communities: Musqueam Cultural Education and Resource Centre (Musqueam), Squamish-Lilwat Cultural Centre (Squamish, Lilwat), Heiltsuk Cultural Education Centre (Heiltsuk), Nisgaa Museum (Nisgaa), and Haida Gwaii Museum (Haida). Covering a wide geographic expanse from Vancouver to the Nass River Valley, this marks the first time the participating communities will come together to share their diverse cultures in one space.

Opening day for this exhibition is free with museum admission. For more info, visit: moa.ubc.ca

24 EXHIBITION: **TRAVEL STORIES – JULIE MCINTYRE** to April 8th.

Ten years in the making, the print based work was inspired by my grandmother's exquisite travel photographs primarily from the 1960s and 70s and her search for adventure outside of the confines of an 'ordinary' life. Hand-printed and meticulously crafted as paper aprons, quilts and artist books in the shape of handbags, the series explores concepts of motherhood, feminism, and the fragility of memory. In the Lower Gallery is *Talk of the Town* by our first female Canadian war artist Molly Lamb Bobak (1922-2014). Her exhibition explores architectural views and city panoramas, primarily from the 1940s to the 1960s.

Julie will also be facilitating a Printmaking workshop **Sunday, February 25, 10am – 1pm**

Upper gallery – Burnaby Art Gallery
Burnabyartgallery.ca www.juliemcintyre.org

25 EXHIBITION: EBB AND FLOW - TONY YIN TAK CHU
March 02 - April 20 2018

Art Beatus Gallery
108 - 808 Nelson Street
Vancouver, BC Canada, V6Z 2H2
Tel: [\(604\) 688-2633](tel:6046882633) **Fax:** [\(604\) 688-2685](tel:6046882685)

Hours:

Monday - Friday 10am - 6pm
& by Appointment
Closed Weekends & Public Holidays

26 EXHIBITION: RENNIE MUSEUM - YOKO ONO: MEND PIECE
March 1 - March 31, 2018

Bookings will commence February 13, 2018

Rennie Museum is pleased to announce its newest exhibition, Yoko Onos MEND PIECE, Andrea Rosen Gallery, New York City version (1966/2015). Illustrating Onos long standing artistic quest in social activism and world peace, this instructional work will transform the historic Wing Sang building into an intimate space for creative expression and bring people together in an act of collective healing and meditation. Drawn from the internationally recognized Rennie Collection, the installation will run from March 1 to March 31, 2018.

First conceptualized in 1966, the work immerses the visitor in a dream-like state. Viewers enter into an all-white space and are welcomed to take a seat at the table to reassemble fragments of ceramic coffee cups and saucers using the provided twine, tape, and glue. Akin to the Japanese philosophy of Wabi-sabi, an embracing of the flawed or imperfect, Mend Piece encourages the participant to transform broken fragments into an object that prevails its own violent rupture. The mended pieces are then displayed on shelves installed around the room. The contemplative act of mending is intended to promote reparation starting within ones self and community, and bridge the gap created by violence, hatred, and war. In the words of Yoko Ono herself, Mend with wisdom, mend with love. It will mend the earth at the same time.

The installation of MEND PIECE, Andrea Rosen Gallery, New York City version at Rennie Museum will be accompanied by an espresso bar, furthering the notions of community and togetherness.

ABOUT YOKO ONO (b. 1933)

A Japanese conceptual artist, musician, and peace activist pioneering feminism and Fluxus art, Yoko Ono is known for her eclectic oeuvre of performance art, paintings, sculptures, films and sound works, which have shown at renowned institutions worldwide. Recent exhibitions include the Museum of Modern Art, New York; Copenhagen Contemporary, Copenhagen; Museum of Contemporary Art, Tokyo; and Museo de Arte Latinoamericano de Buenos Aires. Ono is the recipient of the 2005

IMAJINE Lifetime Achievement Award and the 2009 Venice Biennale Golden Lion for Lifetime Achievement, among other distinctions. She lives and works in New York City.

ABOUT RENNIE MUSEUM

Rennie Museum opened in October 2009 in historic Wing Sang, the oldest structure in Vancouver's Chinatown, to feature art from Rennie Collection. The dynamic exhibitions, showcasing works by artists from around the world, are open free to the public through engaging guided tours with supporting catalogues. The museum's commitment to providing access to arts and culture is also expressed through its education program, which offers free age-appropriate tours and customized workshops to students from kindergarten to grade 12 alongside youth organizations. Since opening its doors, the Museum has welcomed more than 18,000 visitors.

Rennie Collection is a leading collection of contemporary art that focuses on issues related to identity, social commentary and injustice, appropriation, the nature of painting, photography, and film. The collection is dedicated to the support of both emerging and established artists, with 48 artists collected in depth and over 370 artists in total. Although international in exposure, the collection has also placed an emphasis on preserving Canadian heritage through a focus on the early works of internationally recognized Canadian contemporary artists. A robust lending program ensures the collection is shared across the globe with numerous institutions and through collaborations with various arts organizations.

27 EXHIBITION: NAUFUS RAMÍREZ-FIGUEROA

February 22 – April 21, 2018

VENUES: grunt gallery

EVENTS: April 5 at 7 - 9 PM, grunt gallery, book launch and artist meet-up
CURATED BY: Susan Gibbs, *If I Can't Dance*, and facilitated by Glenn Alteen
grunt gallery will host a solo exhibition by Guatemalan-Canadian artist Naufus Ramírez-Figueroa. *Requiem for Mirrors and Tigers* mark the artist's first solo presentation in Vancouver since he left the city to pursue an international art education and career.

The gallery is pleased to welcome back this artist who made a deep imprint in the Vancouver arts scene through his performance work at Gallery Gachet, grunt gallery, LIVE International Performance Art Biennale and VIVO Media Art Centre, and has since presented work at the Guggenheim, Tate Modern and Venice Biennale.

Working in drawing, performance, sculpture and video, Ramírez-Figueroa explores the entanglement of history and form through the lens of his own displacement during and following Guatemala's Civil War of 1960–96. Borrowing from the languages of folklore, science fiction, and theatre, he reframes historical events and protagonists.

Requiem For Mirrors and Tigers features Ramírez-Figueroa's recent performance works captured on moving images through the [If I Can't Dance Amsterdam](#) project. A total of six media pieces will be displayed in a retrospective of the artist's works. These videos will be featured at grunt gallery for the [Capture Photography](#)

Festival.

The series, produced over the past two years, features a series of interrelated performances produced for the camera in different spaces. Ramírez-Figueroa along with If I Can't Dance Amsterdam's curator, Susan Gibbs, and writer, Frédérique Bergholtz, will be visiting for the launch of the book on April 5th. The exhibit runs February 22 at 12 noon and until April 21 at 5 PM (please note there is no opening reception). This exhibit will allow Vancouver audiences to see the newest work by this always enthralling artist.

A panel will also be held at SFU's Audain Gallery, located in SFU Woodward's at 149 West Hastings Street, on February 22 from 7–9 PM with Alma Ruiz, Sabeth Buchmann, and Peter Dickinson called Performing Intertextuality. The panel will discuss Naufus' forthcoming project next year, Corazón del espantapájaros (Heart of the Scarecrow) (2019), and Richard Ibghy and Marilou Lemmens' When the Guests Are Not Looking (Jan 20-Feb 17).

Requiem for Mirrors and Tigers exhibition and book produced by:

IF I CAN'T DANCE,
I DON'T WANT
TO BE PART OF
YOUR REVOLUTION

*Media Contact for the exhibition please contact Leena Minifie
communications@grunt.ca or 604-875-9516*

For more information, [visit the grunt website](#)

ARTISTS: INSTANT COFFEE, JENEEN FREI NJOOTLI, KRISTA BELLE STEWART, RON TRAN, CASEY WEI, GA RAM KIM, YALOO

EXHIBITION DATES: March 9 – April 5, 2018

VENUES: [ONE AND J. +1](#) & [Space One](#)

RECEPTIONS: (1) March 8 at 6 PM, ONE AND J. +1 & (2) March 10 at 6 PM, Space One

CURATED BY: Vanessa Kwan & Inyoung Yeo

grunt gallery presents the exhibition Pink Noise Pop Up by Instant Coffee, with four artists showing in Korea for the first time: Jeneen Frei Njootli, Krista Belle Stewart, Ron Tran and Casey Wei. Installations and performances by Korean artists Ga Ram Kim and Yaloo will also be featured during the exhibition's run from March 9 to April 5. Pink Noise Pop Up is curated by Vanessa Kwan (Curator of grunt gallery) and Inyoung Yeo (Director of Space One), and will take place in two venues.

Artist collective Instant Coffee will transform the white cube of ONE AND J. +1 into an experiment in pink noise — a frequency of sound that has a unique relationship to human biorhythms and the ability to mask background noise. It is increasingly used by companies to increase productivity among employees, by therapists to relieve stress and by educators to focus attention. Instant Coffee's interpretation of pink noise will include colourful water fountains lit in various hues of pink, fluorescent

lights arranged as a chandelier, and modular furniture that can be arranged in multiple configurations. Sound, colour and light attuned and toned to pink will shape and shift the space throughout the month-long exhibition. The Pink Noise Pop Up drives at colliding and provoking the basic sensory mechanics of colour and sound, in order to form temperamental emotional connections through objects and performance.

The work of participating artists will be showcased within the elaborate installation, populating the pop-up shop with artist multiples, design work, decor and performances. Frei Njootli, Stewart, Tran, Wei, Kim and Yaloo represent a diversity of practices and experience, but share the thread of responsive, research-based and embodied approaches. Working within the context of both commercial (ONE AND J. +1) and artist-run (Space One) sites — as well as the neighbourhoods they occupy — Pink Noise Pop Up highlights the ways art interacts with the complex social and economic conditions of the city.

An opening reception at ONE AND J. +1 will be held at 6 PM on March 8, 2018, and will feature a performance by Casey Wei with hazy and Pinc Lincolns. A second reception at Space One will be held at 6 PM on March 10, 2018, with performances by Wei and also Ron Tran. Jeneen Frei Njootli will perform at the art-focused Sinheung Market on March 11.

Continuing the spirit of exchange and collaboration, grunt gallery will welcome an exhibition of Korean artists in Vancouver in Spring 2019.

Press inquiries for the exhibition please contact Ines Min at ines@inesmin.com

For more information, [visit the grunt website](#)

27 EXHIBITION: THE OUTSIDER ARTS FESTIVAL TO JULY 27

For more info and exhibit locations visit:

<http://www.cacv.ca/programs/vancouver-outsider-arts-festival/voaf-satellite-exhibition/>

28 THEATRE: BRIGHT MOMENTS SERIES – JOSHUA ZUBOT & STRINGS

March 23, 8 pm

Tickets:\$25 All in

Info and tickets: www.coastaljazz.ca

Now back in Vancouver, violinist Joshua Zubot is quickly establishing a reputation as a virtuosic performer/composer fusing many styles. His spectacular diversity as a player encompasses jazz, contemporary classical, folk, improvisation, rock, and electronic. This string-stravaganza will also feature Meredith Bates violin, Jesse Zubot viola, Peggy Lee Cello, and James Meger double bass.

Coastal Jazz and Blues Society in association with Western Front

Western Front
303 E. 8th. Ave., Vancouver, BC
noon – 5 pm, Tue – Sat.

29 THEATRE: 50TH ANNIVERSARY GALA & CONCERT

March 14 | 6:30pm | [Surrey Arts Centre](#)

[Surrey Civic Theatres](#) is turning 50 and you're invited to the milestone birthday bash! Celebrate the legacy and inspiration brought to the community, and the artists who have graced its stages. Groove to BC World Music Collective featuring percussion, guitars, bongos, trombone, jarana, pandeiro, fiddle, marimba, congas, bass, trumpet and mbira.

30 THEATRE: 2018 VANCOUVER INTERNATIONAL DANCE FESTIVAL

Join us for the 2018 VIDF Reception on **March 7th!**

[Vancouver International Dance Festival](#) invites you to the 2018 VIDF Opening Night Reception at the Roundhouse Community Centre March 7th from 6:30pm - 8:30pm!

Please join Barbara Bourget and Jay Hirabayashi at the opening night celebration of the 2018 VIDF, featuring the opening of our Art and Photography Exhibition that reflects impressions of the Strathcona/Chinatown neighbourhoods through the artistic eyes of Louise Francis-Smith, Esther Rausenberg, and Richard Tetrault. We will be giving the \$2,500 Larisa Fayad Memorial Lighting Designer Award to emerging lighting designer Jessica Han. We will show a video preview of upcoming 2018 VIDF performances and will tell you about all the exciting shows we are presenting!

Refreshments will be served.

Please RSVP to hilary@kokoro.ca

31 THEATRE: JERUSALEM, WE ARE HERE

Screening and Presentation With Dorit Naaman, Director/Producer
And Marina Parisinou, Associate Producer

Sunday, March 4; 7.00pm

Cineworks Studio, 300-1131 Howe Street (lane entrance)

Vancouver, V6Z 2L7

FREE

If houses and streets, neighbourhoods and cities could tell us their stories, what would these be? The present dominates our sense of space, but the past is always enduring under the surface, even when it has been socially, politically and economically concealed. Jerusalem, We Are Here is an interactive documentary that digitally brings Palestinians back into the Jerusalem neighbourhoods from which they were expelled in 1948.

In this special presentation at Cineworks Studio, Dorit Naaman and Marina Parisinou will introduce a collection of short screenings, a live interactive tour, and an exploration of the Jerusalem, We Are Here online project map, discussing the role and importance of recorded media for participants in their struggle to give presence to community histories, against historic and ongoing forces of erasure.

PROJECT METHODS

Focusing primarily on the neighbourhood of Katamon, Palestinian participants probed

their families' past and engaged with the painful present. Short, poetic videos, filled with nostalgia, sorrow, and fleeting returns were created in collaboration with the project team. The films are embedded into a virtual tour where the audience - in Amman, Cairo, Jerusalem, Paris, Toronto and beyond - can walk down the streets of Katamon as these were filmed in 2012-2015.

As visitors to the interactive tours meander down the streets of contemporary Jerusalem, the soundscape is of the 1940s; and when the home of each participant is reached, associated video/audio can be accessed. As the generation of Palestinians who survived the Nakba (the 1948 catastrophe) is aging and passing on, there is an urgent need to collect their stories and knowledge, and remap the space that has been declared entirely Israeli. When people flee war, they rarely take with them their photo albums or documents or the art off the walls. In Remapping Jerusalem, the map side of Jerusalem, We Are Here, the project will continue to organically and communally remap neighbourhoods, house by house.

PROJECT MEDIA AND CREDITS

www.jerusalemwearehere.com

PRESENTER BIOGRAPHIES

<http://v.ht/W1iG>

Accessibility

This training venue is wheelchair accessible. Accessible washrooms are available in the immediate vicinity. Please call 604-685-3141 (12.00pm-6.00pm M/F) with any questions regarding accessibility.

Cineworks gratefully acknowledges and pays respect to the Musqueam, Squamish and Tsleil-Waututh First Nations on whose unceded traditional territories our organization and our work is based. We also gratefully acknowledge the support of Canada Council for the Arts, British Columbia Arts Council, The Province of British Columbia and the City of Vancouver.

cineworks.ca

32 WORKSHOPS: VIVO MEDIA ARTS CENTRE

VIDEO EDITING INTERMEDIATE | MAR 24

Video Editing Intermediate

Sharpen your editing craft to tell more enticing stories with award-winning video artist Flick Harrison!

3 sessions, 12 hours total // \$149, or \$122 with VIVO Extended Producer Membership (+GST)

Session 1: Sat March 24, 1pm - 5pm

Session 2: Sat March 31, 1pm - 5pm

Session 3: Sat April 7, 1pm - 5pm

SIGN UP & MORE INFO: <https://video-editing-with-flick.eventbrite.ca>

One extended subsidy is available for this workshop:

<https://goo.gl/forms/4epIBq1KDSbJY6U53>

This multi-day workshop is designed for students who want to advance beyond the basics and become more skilled in telling their stories. Each session explores editing theory through hands-on studio practice and group discussion, allowing you to discover the nuanced relation between sound and image. Learn how various traditions, dominant styles, or popular forms inform how you might edit a scene; how multiple shots of the same scene can be pieced together for different effect; how editing conventions vary across formats and genres, including news, drama, experimental, action sequences, and dialogue scenes. Using Final Cut Pro X as a guide, you will learn how to create a workflow for your projects; apply proper cuts, transitions, and effects; and choose delivery options. Hands-on camera exercises will deepen your understanding of how to shoot with editing in mind—a vital piece of the creative puzzle.

Visit VIVO Education for many more details:

<http://www.vivomediaarts.com/education/upcoming-workshops>

PROJECTION MAPPING WITH MADMAPPER

SIGN UP & MORE INFO: <https://projection-mapping.eventbrite.ca>

Explore new dimensions by mapping your videos onto 3D surfaces with Lighthouse Visuals (aka the legendary DJ Woodhead)!

3 sessions, 9 hours total // \$115, or \$90 with any VIVO Producer Membership (+GST)

Session 1: Tue Mar 13, 6pm-9pm

Session 2: Tue Mar 20, 6pm-9pm

Session 3: Tue Mar 27, 6pm-9pm

This workshop introduces you to projection mapping with Madmapper, allowing you to map your video content onto any architectural surface in the real world, even if it's not flat! With projection mapping you can project a new skin onto common objects of any 3D shape, deconstructing and redefining them to create wild new perspectives for live performance or interactive installations.

Expand your video ideas beyond the flat screen while transforming your visual environment!

VIVO

2625 Kaslo St, Vancouver, BC

33 WORKSHOPS: ANALOGUE BASICS: INTRODUCTION TO THE ARRI SR11 16MM CAMERA

Sunday, March 18; 2 PM - 6 PM

Cineworks Studio, 300-1131 Howe Street (lane entrance)

Vancouver, British Columbia V6Z 2L7

\$40-\$60 + taxes REGISTER: <http://v.ht/LZnB>

A 4 hour entry-level workshop introducing participants to the principles and practice of exposing colour film with an Arri SR11 16mm film camera.

Elements include:

Principles of exposing film
Lens options
Handling film
Loading and unloading film in light and dark conditions
Studio lighting demonstration and principles of outdoor lighting

Film shot in this workshop will be sent for processing and digital transfer, and made available to participants via download when available.

*Community partners include Women In Film, DOC BC and VIVO.

Discounts

Please note: access to membership discounts can be obtained with a Cineworks General Membership (\$40 annually). Please email [equipment\[at\]cineworks.ca](mailto:equipment@cineworks.ca) regarding orientation dates for membership registration.

Accessibility

This training venue is wheelchair accessible. Accessible washrooms are available in the immediate vicinity. Please call 604-685-3141 (12.00pm-6.00pm M/F) with any questions regarding accessibility.

Cineworks gratefully acknowledges and pays respect to the Musqueam, Squamish and Tsleil-Waututh First Nations on whose unceded traditional territories our organization and our work is based. We also gratefully acknowledge the support of Canada Council for the Arts, British Columbia Arts Council, The Province of British Columbia and the City of Vancouver.

cineworks.ca

34 WORKSHOPS: WITH DEB CHANEY

Ongoing Monthly Mixed Media Painting & Creativity Support Group WITH DEB CHANEY

CREATING ENCAUSTIC EFFECTS WITH ACRYLIC POLYMER MEDIUMS: 3 DAY WORKSHOP Acrylics, Mixed Media, Painting.

location: Coquitlam, BC, Canada

start date: Friday May 18th 9 am, 2018

End date: Sunday May 21st, 5 pm, 2018

Sessions: 3 full days, 9 am - 5 pm, 1 hr for lunch.

Fee: \$495

Description/Details: Using gels, mediums, and pastes; we will drip, pour, scrape and etch; adding and removing parts of layers to create intrigue and texture in our paintings. Artists may incorporate collage, use stencils, and sketch or paint any scene or object that inspires them. The focus of the workshop will be to learn how to create layers that look like encaustic (wax) using various polymer mediums with acrylic paints.

Prerequisites: Experience painting with acrylics is a plus, though beginners will not be turned away, this workshop may be overwhelming for an artist who has no

experience painting with acrylics.

Supply List: (see pdf - separate)

Special Instructions: Students are responsible for their own paints, mediums, tools, and substrates. A comprehensive materials list will be provided. Limit 8 students.

Registration Details: To register contact Deb Chaney info@debchaney.com or via text (604) 736-5111. Payments accepted: Visa, MasterCard, Paypal, and E-transfer.

35 WORKSHOPS: ON AT SURREY ART CENTRE

Spring Break is Right Around the Corner!

Don't forget to sign the kids up for one of our amazing Spring Break camps!

We have lots to offer at the Surrey Arts Centre. Camps range from acting a frolicking Shakespeare classic to getting dirty playing with clay!

Monday–Friday | March 19–23 | 9am–3pm

Byte Camp: Intro to Coding | FULL

Clay Days | 6–9yrs | #4568557 | \$196

Clay Days | 9–12yrs | #4568558 | \$196

Preteen Acting Extreme | 8–12yrs | #4572169 | \$199

Monday–Thursday | March 26–29 | 9am–3pm

Byte Camp: 2D Video Game Design | 11–14yrs | #4568567 | \$245

Create with the Masters | 6–9yrs | #4568563 | \$156.75

Create with the Masters | 9–12yrs | #4568564 | \$156.75

Shakespeare's Playground: A Midsummer Night's Dream | 8–13yrs | #4574928 | \$159

Performing Arts Course Spotlight

Imagination Creations

Kids, ignite your Imagination and explore your creativity on stage!

Through fun and engaging exercises you'll learn about the basics of theatre, and acting techniques such as creativity, focus, teamwork, and characters.

7 Thursdays | April 12 | 4:30–6pm | 6–9yrs | #4582063 | \$105

Visual Arts Course Spotlight

Mixed Media Journalling

Art journalling is an amazing way to express yourself using text, images, lyrics, colour, and more. Explore how art techniques such as collage and transfer print, along with found objects, acrylic paint, and inks can aid self-exploration and creative expression.

8 Wednesdays | April 11 | 7:30–9pm | 12–15yrs | #4584348 | \$92.50

Register for workshops online on the centre's website

36 WORKSHOPS: RUMBLE THEATRE - CALL FOR SUBMISSIONS: ACTING WORKSHOP WITH WEYNI MENGESHA

As part of our Directors' Lab program, we're excited to offer a **workshop for emerging actors**, led by none other than our D-Lab Master Director Weyni Mengesha. The one-day intensive will held **on Sunday, March 4, 2018 at PL1422**.

If you're an emerging actor who is keen on learning from one of Canada's leading directors, apply now! [You can find full application details at the Rumble website.](#)

<http://rumble.org/call-for-submissions-acting-workshop-with-weyni-mengesha/>

The workshop is limited to 20 participants, so we encourage you to submit early. Thanks in advance for your interest!

CALLS FOR SUBMISSIONS LOCAL

37 EXHIBITIONS: BRITANNIA ART GALLERY - EXHIBITION PROGRAM 2019

APPLICATION DEADLINES: April 2, August 2 and November 30, 2018, 5 PM

Britannia Art Gallery offers 12 exhibitions each year. We program our exhibitions usually one year in advance. Each of the 12 exhibition slots receive an honourarium of \$250 in total whether it is a solo, 2-3 person exhibit or larger group exhibit. Applications are open to professional artists/artisans or leisure practitioners, school groups or community groups and artist collectives. Exhibitors are allowed to sell the works on exhibit and the gallery takes a 20% commission on sales directly resulting from the exhibition. You must live or have a studio in our catchment territory which extends from Broadway to the south shore of Burrard Inlet, from Main Street to Nanaimo Street.

GALLERY RESPONSIBILITY:

- * Selects the work to be shown each year.* Provides contracts.* Programs for 5 artist talks/presentations per year* Provides all promotional material* Provides contracts for both exhibitions and artist talks/presentations* Provides Installation/Take Down instructions and the responsibilities of both curator and exhibitors.* Provides an Opening Reception catered with light non alcoholic refreshments. * Provides photo documentation of the exhibition and artist talks/presentations.included in a return package containing visitor comments, leftover promotional materials* Helps getting started with installing where needed.* Provides light refreshments, projectors/screens, tables, chairs for artist talks or presentations.

EXHIBITOR S RESPONSIBILITIES:

- * Fulfill contractual responsibilities according to the time line and deadlines in each stage of the process leading up to and including the full length of the exhibition and or artist talk.
- * Provide their own insurance of their work, liability insurance and their own WCB coverage. * Cover the cost of all shipping expenses to from the gallery* Install their own artwork according to gallery stipulations.* Take down the artwork on the day designated in the contract.
- * Remit a 20% commission to the gallery on all works sold directly resulting from the exhibition. (This is to be done in a timely fashion following the close of the exhibition).

For application form go to: www.britanniacentre.org Go to Arts and Culture under

the Services category and then under Briannia Art Gallery

38 EXHIBITION: PORT MOODY ARTS CENTRE 2018/19 PROGRAM

Deadline: Ongoing

Application and information: <http://www.pomoarts.ca/gallery-exhibition-proposal-application>

Please email submissions@pomoarts.ca if you need additional information.

Apply online here: (form link is <https://form.jotform.ca/70186667736266>)

39 EXHIBITION: IN THE BLINK OF AN EYE

Deadline: March 14, 2018-

Exhibition May 3 – 31

To mark the 20th anniversary of the Port Moody Arts Centre Society, the gallery will celebrate with, In the Blink of an Eye, a juried exhibition that will run from May 3-31, 2018. Visual artists who have exhibited in the gallery at the Arts Centre are invited to submit artwork in all media and share a memory or anecdote about the Port Moody Arts Centre.

For more information or to make a submission go to: In The Blink of an Eye – Call for Submissions

The Art Centre Port Moody

40 EXHIBITION: DISCOVER 2018

North Vancouver/Seymour Art Gallery

Deadline: April 27, 2018

The Discovery Exhibition is looking to provide exposure to new and emerging artists workin in all media in any size. Ope to all artists in British Columbia who are able to drop off and pick up their artwork.

tinyurl.com/discovery2018

41 EXHIBITION: CALL I NEW LEAF EDITIONS I THE BIENNIAL INTERNATIONAL MINIATURE PRINT EXHIBIT I

Deadline: APR 30

New Leaf Editions is a fine art print shop located on Granville Island in Vancouver, B.C. We are doing a Call for Submissions for our tenth exhibition: BIMPE X.

The Biennial International Miniature Print Exhibition (BIMPE) is held every two years in Vancouver, British Columbia. This exhibition is a showcase for small scale works measuring no more than 15cm 10cm, and is open to images made using all printmaking techniques from traditional line etching to contemporary digital processes.

Deadline is April 30th 2018. The exhibition will be held in the Fall of 2018. Jurying will take place in May.

<http://www.bimpe.com/>

New Leaf Creative Solutions
Tel/Fax: 604-689-9918
www.newleafeditions.com
info@newleafeditions.com
1370 Cartwright St, Vancouver, B.C., Canada, V6H 3R8

42 FUNDING: **COMMUNITY ARTS GRANTS**

Applications: **Now Open**
Deadline: **March 7, 2018 at 4:00pm**

Cash grants to help cover the costs of planning or producing a community art project or event. Vancouver-based non-profit organizations, cooperatives, or First Nation band councils that have been in operation for at least six months before the application deadline are eligible to apply.

How to Apply

Read the Community Arts Grants Information Guide (PDF).
Contact a cultural planner to discuss your eligibility, access the online application form, and benefit from valuable advice.
Doug Durand, Cultural Planner
Cultural Services, City of Vancouver
[604-871-6007](tel:604-871-6007)
douglas.durand@vancouver.ca

Submit your Application

If your group and project are eligible, Cultural Services will email you a link to the online application form.

The application deadline is Wednesday, March 7, 2018 at 4:00pm.

City of Vancouver
[453 W 12th Ave](https://www.vancouver.ca)
[Vancouver, BC V5Y 1V4](https://www.vancouver.ca)

43 FUNDING: **2018 CULTURAL INFRASTRUCTURE GRANTS**

City of Vancouver
Application Deadline: Wednesday, March 7, 2018 at 4:00 pm

Receive funding support of up to \$250,000 for costs related to planning, renovations, upgrades, expansion or purchase of your organization's cultural space.

Who is eligible?

Vancouver-based non-profit societies, co-ops, charities, local First Nations Band Councils and Urban Aboriginal organizations with a strong arts and culture mandate.

What types of projects are eligible?

- **Planning** (up to \$50,000): feasibility studies, business plans, functional plans, design work, capital campaign planning and more
- **Capital** (up to \$250,000): renovations, upgrades, expansion projects, purchase

New for 2018

All applicants must submit a Statement of Intent to Submit prior to meeting with

Cultural Services staff to discuss their project before the deadline. Click the "Learn More" button for the Application Guidelines and other resources to help you with your submission.

Lean more: <http://vancouver.ca/people-programs/cultural-infrastructure-grant-program.aspx>

For more information or to book a meeting to discuss your project, contact

Debra Bodner, Cultural Planner

Cultural Services, City of Vancouver

604-873-7211

debra.bodner@vancouver.ca

44JOB CALL: CARFAC BC MEMBERSHIP AND PROGRAMS COORDINATOR

Deadline: by Monday, March 5, 2018

Job Description:

General Duties

- Act under supervision of the Board of Directors.
- Provide direction of membership coordination and communication within established guidelines.
- Establish and maintain familiarity with CARFAC history, policies, guidelines, and bylaws.
- Maintain office records, files, and equipment at Vancouver office.
- Prioritize, organize and undertake multiple tasks. Inform employers when demands become unrealistic. Be willing to ask for help and oversee volunteers to complete tasks.
- Ability to work in a selfdirected manner and collaboratively with others.
- Attend to other CARFAC business as required, and any other duties that may be Assigned.

Responsibilities

- Process membership applications and maintain Salesforce database
- Provide administrative support for workshops for artists including room bookings, registering participants and surveying attendees after the course
- Coordinate regular membership communications, including membership drives, CARFAC information sessions, semimonthly ebulletins and social media.
- Answer routine inquiries from the membership and the public, referring to the Board as required
- Update and maintain website and social media (Facebook, Twitter and Instagram)
- Upkeep and update membership marketing tools and strategies
- Assist in the coordination and publicity of events and workshops across BC
- Provide excellent customer service with the ability to address membership issues with tact
- Attend Board meetings when required
- Implement new office procedures when needed
- Help with special projects as needed

Qualifications

- Arts or NonProfit Management diploma with at least one year of related office experience
- Aptitude for learning new technology; experience using social media/marketing

tools.

- Proficient in MS Word, Excel, PowerPoint and Adobe Acrobat.
- Proficient with content management systems (WordPress experience preferred)
- Excellent interpersonal and communication skills over the phone, in writing and in person
- A selfstarter, able to work without constant supervision
- A strong interest in the visual arts sector

Position Type: Parttime. Individual devotes an average of 8 hours per week depending on workload and funding. Hours of operation are flexible and negotiable for the right candidate. (Vancouver, BC)

Hourly Rate: \$15.00 with 4% vacation pay

To apply, please email your cover letter and resume to bc@carfac.ca with "CARFAC BC

Coordinator Application" as the subject line by Monday, March 5, 2018.

For more information, visit www.carfacbc.org

45 JOB CALL: EXHIBITION COORDINATOR – NVCAC

The North Vancouver Community Arts Council is desperately seeking an Exhibitions Coordinator for an 18 month mat leave starting now. They are having a heck of a time finding someone who has a vehicle (this is required for the position). Here's the link <https://nvartscouncil.ca/wp-content/uploads/2018/02/exhibitions-manager-posting-18FEB2018-updated.pdf>

46 JOB CALL: STUDIO ARTIST

Hogarth Worldwide, Vancouver, British Columbia, Canada

Seniority Level: Mid-Senior level **Industry:** Marketing and Advertising

Employment Type: Full-time **Job Functions:** Production Design Advertising

Job description

Overview

We have an exciting opportunity for a talented Senior Studio Artist in our production studio.

Qualifications

- Have at least 7 years total experience freelance and permanent positions at sizable advertising, design, digital or branding agencies.
- Be highly competent in Adobe Photoshop, InDesign & Illustrator.
- Be an articulate, confident individual. Collaborative without being a push-over, passionate without being difficult.
- Have a broad portfolio with a few knock-out pieces.
- Be resourceful and quick.
- Be able to create in-situ mock-ups, visualizations etc.
- Love typography.
- Have experience in digital.
- Have proven mechanical/production skills with a keen design eye.

Apply on linkedin https://www.linkedin.com/jobs/view/581548608/?refId=b86560bb-2c40-4ae7-9c43-e9b8b25ad135&trk=eml-jymbii-organic-job-card&midToken=AQHzCa0qRZdlwA&trkEmail=eml-jobs_jymbii_digest-null-5-null-null-sayfx%7Ejd39w02g%7Ex-null-

**47 PROPOSALS: CALL FOR PROPOSALS: COMMUNITY ARTS FUND PROGRAM
2018/19**

Applications Due: Tuesday, March 6, 2018

Once again CACV is accepting applications for collaborative community arts projects led by Downtown Eastside organizations. Find more information, grant materials, and past projects [on our website](#).

Potential applicants are encouraged to register in advance for the Info Session/Grant-Writing Workshop this upcoming **Monday, January 22, 2018**. [Register on Eventbrite](#) to secure your spot.

48 PUBLIC ART: ECOART WALK – CALL FOR PARTICIPANTS

“EcoArt Walk” invites citizen artists in Grandview-Woodland to create temporary eco-art installations in Green Streets Gardens.

We hope to seed-bomb artworks that fertilize civic conversation at the meeting place of people, ecology, and creativity.

Approximately 20 installations will be created. An honorarium of \$ 100 will be provided to each artist or group.

Interested? Attend an information session and complete a proposal with our help!

We strongly urge all potential citizen artists to attend an info session to learn more, spark ideas, and/or work on preparing your proposal.

INFO SESSIONS

at Britannia Ice Rink, Mezzanine Room

- **Wednesday, February 21st** 7:00pm – 9:00pm (ASL Interpreter provided)
- **Saturday, February 24th** 1:00pm – 3:00pm

Submissions to eco@cacv.ca through **March 16, 2018**.

**49 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 604-257-3087

50 RESIDENCY: SALT SPRING ISLAND ARTIST IN RESIDENCE PROGRAM

Deadline: MAY 1, 2018

The Salt Spring Arts Council (SSAC) and the Artist in Residence steering committee are pleased to announce the third year of the Artist in Residence (AiR) Program on Salt Spring Island, British Columbia.

The Artist in Residence (AiR) Program provides an opportunity for artists to work in the vibrant arts environment of Salt Spring Island. The program is open to all Canadian professionals working in the arts, in any genre or medium, at any stage of their careers. AiR encourages applications from artists of diverse cultural and regional backgrounds. The intent of the program is to provide the time and space for creativity and productivity and introduces visiting artists to Salt Spring Island and its arts community.

Residencies are awarded based on available facilities, potential links to the Salt Spring community, collaborative opportunities and artistic merit.

In the last two years AiR has welcomed Canadian artists living as far away as Thailand and from as close by as Victoria. Their projects have been equally wide ranging and have involved explorations of photography, printmaking, sculpture, painting, beading and curatorial studies. They have shared their work through presentations, workshops, demonstrations and exhibits, enriching our island with their work and ideas, interacting with Salt Spring artists and enjoying our unique island life style.

The AiR program invites artists to Come, share the experience and engage with the creative cultural community of Salt Spring Island.

Within the spirit of this framework, collaborative proposals by members of the Salt Spring arts community which involve off island artists are actively encouraged.

Applications for the AiR program can be submitted on or before May 1st. 2018 for tenure between October 2018 and April 2019. Application information is available at <http://ssartscouncil.com/artist-in-residence/>

This message was sent by: Artist in Residence (AiR) Program, Salt Spring Arts Council
114 Rainbow Road, Salt Spring Island, British Columbia, Canada V8K 2V5,
Email: air@ssartscouncil.com

<http://ssartscouncil.com/artist-in-residence/>

51 WORKSHOPS: BRITANNIA ART GALLERY CALL FOR WORKSHOP PROPOSALS 2019

Britannia Art Gallery Workshop Application

Deadline: postmarked November 30, 2018 for workshops in 2019 Facilitator's Contact Information: Name: _____

Address: _____

Apartment Street

_____ City Prov. Zip
Code

Telephone: _____ **Cell:** _____

Email: _____

Workshop Proposal:

In 500 words please describe the theme, nature of the workshop proposed. Provide a title.

Note: You must provide insurance for your equipment, liability insurance for yourself, and your own workman's compensation coverage

Other important information to include:* **Materials and techniques used.** Materials must be non-toxic especially involving youth.* **Maximum number of participants allowed.** Age range of participants. Where youth are allowed, children 10 years old or younger must be accompanied by a guardian for the full duration of the workshop.* **What will they learn?*** **List the minor materials and equipment you expect participants to bring.*** **What are your space requirements?** We supply tables, chairs and the room. If

you need access to a sink let us know.* Provide 3 images of work related to the workshop technique (300 dpi) high resolution. No larger than 8" x 10"

Decision Notification will be by the end of December 2019 once confirmed with the applicant a contact will be sent to you. Our contracts are legally binding. Be sure you can commit to its terms keeping in mind this is for the following year (2019)

Any Questions? Contact the curator Haruko Okano at: brtnngallery@gmail.com (email is more efficient) or leave a message 604.718.5800

Send applications c/o Britannia Art Gallery (Workshops) 1661 Napier St., Vancouver, BC, V5L 4X4

Application form can also be found on the website: www.britanniacentre.org
Go under "Services" to "Art & Culture" then click on Britannia Art Gallery

CALLS FOR SUBMISSIONS NATIONAL

52 AWARD: THE VALLUM CHAPBOOK AWARD 2018

Deadline *EXTENDED*

April 30, 2018 (postmarked)

1st Prize:

PUBLICATION

*+ \$300 *newly increased prize**

(Selections from the chapbook will also appear in the print and digital magazine)

Join the club with some of the most renowned poets published as part of the Vallum Chapbook Series, including, Nicole Brossard, George Elliott Clarke, Franz Wright, Fanny Howe, John Kinsella, and more!

SEND US YOUR BEST!

ENTRY FEE:

\$25 CDN for Canadian entrants, \$25 USD for US and international entrants.

Payment can be made by cheque (payable to "Vallum") or through our online store hosted by PayPal.

To submit your manuscript: make a payment, fill out the Google Form, then upload your submission to Dropbox. If you are paying by cheque and submitting online, please indicate this on the Google Form where it asks for your Transaction ID.

If you have any questions about the submission process, please don't hesitate to email publicity@vallummag.com.

SUBMIT YOUR MANUSCRIPT ONLINE HERE.

The editors at *Vallum* are committed to enriching and continuing the tradition of poetry in the present day. We welcome submissions that deepen our understanding of what poetry is and can be. We encourage Indigenous writers, writers of colour, gender non-conforming writers, differently abled writers, LGBTQ writers, writers with mental or physical illnesses, and writers who are otherwise affected by structural inequality to submit their work for consideration.

USA / International

https://www.paypal.com/webapps/hermes?token=8GN27637F0937940L&useraction=commit&rm=1&mfid=1518457499582_b40192fe18440

Canada

https://www.paypal.com/webapps/hermes?token=3J3660302M628200D&useraction=commit&rm=1&mfid=1518457499582_b40192fe18440

CHAPBOOK CONTEST RULES:

- **The \$25 entry fee covers 1 chapbook submission of 12-20 pages. Do not label your chapbook with your name or address; instead include a cover letter with all pertinent information. Please also specify how you heard about the Vallum Chapbook Award.**
- **Chapbooks may be on any theme or subject, but must be original and not previously published (individual poems appearing in the manuscript that have been published elsewhere are fine).**
- **The winning chapbook will receive publication as part of the Vallum Chapbook Series and a \$300 prize, plus promotion via social media and website. Selections from the chapbook will also be published in our print and digital magazine.**

If mailing your entry, please send it to:
Vallum Chapbook Award

5038 Sherbrooke West
PO BOX 23077 CP Vendome
Montreal, QC H4A 1T0
CANADA

YOU HAVE THE OPTION TO SEND CONTEST SUBMISSIONS FOR THE VALLUM CHAPBOOK AWARD ELECTRONICALLY, FOLLOWING PAYMENT OF ENTRY FEE.

Please write your name, contact information, the chapbook title, and how you heard about the contest in the body of the email. Include your chapbook as a single attachment, without any identification. The contest is judged blind. Also write "**VALLUM CHAPBOOK AWARD**" in subject line of your email.

SEND TO: [vallumchapbookcontest\[at\]gmail\[dot\]com](mailto:vallumchapbookcontest[at]gmail[dot]com)

53 COMPETITION: STORIES OF THE NATURE OF CITIES 2009 – PRIZE FOR URBAN FLASH FICTION

Deadline for submissions is no later than 11:59pm EDT on April 15, 2018.

We aspire to future green cities around the globe—cities that are resilient, sustainable, livable, and just. What does this mean?

Let's imagine. What are the stories of people and nature in cities in 2009? What will cities be like to live in? Are they lush and green, verdant and biodiverse? What will cities look like; be made of? How will they be designed and powered? Will they be tall, short, dense, underground or underwater? What of public spaces? Social organization? Mobility? Government? Sustainability and food? Wildlife? Climate change and resilience? Poverty, consumption, wealth, and justice? How will we interact and relate to one another and the natural world? What sort of stories can we tell about our communities and the spaces that shape will them?

You tell us. What are the stories of people and the nature of cities in 2009?

The Nature of Cities would like to announce the **Stories of the Nature of Cities 2009 Prize for Urban Flash Fiction** with our partners ArtsEverywhere.ca, the University of Utah, the University of Utah's Center for Ecological Planning + Design, the New York City Urban Field Station, the University of Johannesburg, the University of Johannesburg's Graduate School of Architecture, and Trinity College Dublin. From among all submissions, we'll choose up to six prize recipients in 2018, with 1st, 2nd, and 3rd prize categories, plus honorable mentions.

- 1 Gold prize: \$3,000 and a place in the collected publication
- 2 Silver prizes: \$1,500 and a place in the collected publication
- 3 Bronze prizes: \$500 and a place in the collected publication
- Honorable mentions (number to be determined): no prize money, but included in the collected publication

All winning stories will be published as a book by Publication Studios / Guelph, and possibly other venues.

Contest details can be found at [The Nature of Cities](http://TheNatureofCities.com).

For inquiries please contact: flashfiction@thenatureofcities.com.

54 EDUCATION: INDEPENDENT STUDIO PRACTICE POST-GRADUATE PROGRAM
Haliburton School of Art+Design, Fleming College

This is the summer you could devote to your art practice.

Our advanced **Independent Studio Practice** post-graduate program is structured for artists like you to take your practice to the next level with the support and mentorship of professional artists.

Spend May – August immersed in your art in the location that best suits you. Because this program is flexible in its delivery, you can choose to work from your own studio, or here on campus.

Program Highlights:

- A limited number of scheduled classes take place on campus, augmented by online learning, PLUS field trips and on-site studio visits with professional artists
- Choose from over 100 week-long art course electives to enhance your skills, or to explore a completely new medium
- Create bodies of work, a set of artist documents, and a final portfolio

Contact us to discuss how we can customize a unique studio learning experience for you this coming summer.

Sandra Dupret

Dean and Principal, Haliburton School of Art + Design

sandra.dupret@flemingcollege.ca 1-866-353-6464

For program details: hsad.ca

To apply to the program: ontariocolleges.ca

Instagram [@flemingHSAD](https://www.instagram.com/flemingHSAD) | Facebook [@flemingHSAD](https://www.facebook.com/flemingHSAD)

Accessible

55 EXHIBITION: 2018 NOCTURNE CALL FOR CURATOR(S)
Submission Deadline: Thursday, March 15th, 2018

The Nocturne: Art At Night Society (NOCTURNE) and Aboriginal Curatorial Collective—Collectif des commissaires autochtones (ACC-CCA) are pleased to announce this joint call for curator/curatorial team to organize anchor projects to be mounted at NOCTURNE 2018, scheduled for Saturday, October 13th 2018 between 6pm and 12-midnight. This opportunity is for Indigenous curators, artists, collectives, writers, researchers, and others interested in engaging Indigenous-led projects and expanding curatorial approaches to public programming within a contemporary art context. Projects that are conceptually experimental or innovative, introduce new artists to Halifax audiences, and deliver theoretical tools to think about contemporary Indigenous art in Canada are highly encouraged. There are no cultural-specific requirements or expectations for projects. Indigenous applicants will have full curatorial control and freedom to work with whomever they want.

The selected applicant will receive a curatorial fee of \$10,000 for development of theme, selection of artists, and administration of the Anchor Project program. Curator(s) will develop the anchor project program with selected artists and identify sites (and secure necessary site permissions from the property owners) as part of the

role. Artist fees for curator-selected artists will be organized and administered by the curator through funding granted to the partnering organizations. Artist projects and sites should be well defined before releasing funds to artists (a timeline and deliverables schedule will be presented to the curator at kick off meeting). Further support in the form of a budget for exhibition materials and production (to be developed in collaboration with ACC-CCA/NOCTURNE), installation assistance, design, promotion, and full documentation to be provided by NOCTURNE.

About Aboriginal Curatorial Collective–Collectif des commissaires autochtones (ACC-CCA)

ACC-CCA is a National Indigenous Arts Service Organization (NIASO) that supports, promotes and advocates on behalf of Indigenous curators, critics, artists and representatives of arts and cultural organizations. The ACC-CCA develops and disseminates curatorial practices, innovative research and critical discourses on Indigenous arts and culture. ACC-CCA builds equitable spaces for Indigenous artists and curators by fostering cultural exchange, collaboration and growth within the Canadian arts ecology. ACC-CCA is not bound to traditional wall-hanging arts, proposed projects are encouraged to consider all artistic disciplines and methods of engagement. acc-cca.com

About Nocturne: Art at Night Society (NOCTURNE)

NOCTURNE is a yearly fall festival that brings art and energy to the streets of Halifax and Dartmouth each October. This event showcases and celebrates contemporary arts and culture through various locations in downtown Halifax all free to the public. Nocturne is designed and planned largely by volunteers is an opportunity for everyone to experience the art of Halifax in a whole new light. At the core, Nocturne's mandate is to provide equal opportunities to artists from all over to show their work to new audiences. The Nocturne festival brings 35,000 people to the streets of Halifax each year. Nocturne is a non-profit organization and has been operating successfully for 10 years, 2018 will be the 11th year for the festival. nocturnehalifax.ca

About the Site(s)

Nocturne's Anchor Projects program focuses primarily on 5-8 site-specific installations and performance art activations at sites across Halifax and Dartmouth. HRM liaisons will assist with necessary permissions for anchor project sites on HRM property. Curator(s) working with NOCTURNE will develop the Anchor Projects program as well as a theme for the 2018 festival. Other artists (administered by NOCTURNE through the Beacon Project and Community Group + Gallery programs) will also respond to this theme. NOCTURNE is responsible for all artist-fees for selected Beacon projects and will organize a jury to select those additional projects.

Materials Required for Proposal:

- Brief letter of introduction including a brief curatorial vision of how you will pursue the festival.
- Biographies of Curator(s) (max 300 words) and CVs (max 3 pages).
- Images/links to completed exhibitions/projects (max 5 total) that convey an impression of your
- curatorial approaches, achievements, and interests.
- Experience in curating a large festivals or exhibitions considered an asset.

Selected applicants will be invited to participate on the Nocturne Programming Committee including the Jury of Beacon Projects. Selected applicants are expected

to promote Anchor Projects and the festival as a whole, be available to present updates to the Nocturne Board of Directors, be available for media interviews and host 1-2 presentations regarding the curatorial vision leading up to the festival.

While out of town applicants are encouraged to apply it is important to note that on site meetings will be important and NOCTURNE does not have capacity to grant travel funding at this time. Curators would be encouraged to apply for additional travel expense funding from home provinces and the Canada Council for the Arts.

Curatorial compensation: \$10,000

Submitting Your Proposal

- Please compile materials into a single PDF (max file size 20MB)
- Email PDF to director@nocturnehalifax.ca AND director@acc-cca.com
- Use subject heading: NOCTURNE CURATOR PROPOSAL 2018

Please note that submissions without this subject heading or sent to email addresses at ACC-CCA or NOCTURNE other than those listed above may be missed. If you do not receive a confirmation email within 2 weeks after submitting, check the sending address. Incomplete submissions cannot be considered; please be sure to include all requested materials in your PDF.

Submission Review and Selection

A jury comprising ACC-CCA and NOCTURNE members will review all complete proposals received by the submission deadline, and the successful applicant will be notified in April 2018. Upon confirmation of participation, theme, artist selection and project development will begin immediately thereafter. Any general questions may be addressed to either of the above emails in advance of submission deadline.

56 EXHIBITION: 11TH ANNUAL CONTEMPORARY ART JURIED EXHIBITION.

Presented by the Contemporary Art Exhibition Committee. Call for Submissions
Deadline: March 13th, 2018

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: "Tranquility" The intent of this theme is to invite artists to contemplate, meditate and be inspired internally or externally with a serene state of mind. Moments in our lives ask us to take time away from the routine and engage in a personal exploration of one's self.

Artists are encouraged to explore settings, colours, ambiances, smells, sounds, flavours, etc...in the creation of their works. The artwork should invite us to broaden our minds, reflect, become aware and enjoy our living presence.

The word *tranquility* is associated with personal joy and what it means individually to feel soothed, composed, relaxed, collected, stress-free, calm, safe, undisturbed, etc...

This exhibition is open to all artists, with the intention of bringing together a range of mediums, thoughtful responses and interpretations.

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 "Tranquility".

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 6th to May 5th with the Opening Ceremony and Artist Talk to be held on Saturday, April 7th 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 13th, 2018:

- 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**
- A current bio and C.V. (may be submitted by email)

Contact:

Museum of Northern History
2 Chateau Drive, P.O. Box 1757, Kirkland Lake, Ontario, P2N 3M7
Phone 705-568-8800

Check out our social media pages:

Facebook: [@museumkl](#)

Instagram: [@mnhchateau](#)

Twitter: [@MNHChateau](#)

Email: 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.

57 EXHIBITION: FOREST CITY GALLERY - CALL FOR 2019-2020 PROGRAMMING

Deadline: Thursday March 15th, 5 PM (by email only to programming@forestcitygallery.com)

Forest City Gallery (FCG) is seeking dynamic submissions from artists and curators across disciplines for our 2019-2020 programming year.

FCG is an artist-run centre founded on artistic autonomy with a commitment to excellence in programming exhibitions and events that reflect recent developments in cultural production. FCG is looking for innovative proposals from artists and curators of all disciplines and career levels with a focus on emergent artists and practices. FCG serves to foster and support contemporary art, promoting dialogue amongst local, regional, and international arts communities. As an artist-run centre, FCG is most interested in works/projects that are experimental, progressive and impactful. We are enthusiastic about artists' most recent endeavors and those art forms, which propel contemporary production and incite conversation.

The main criterion for selections is to fulfill our mandate and bolster our value statements.

Artists are paid in accordance to CARFAC fees.

All submissions must be emailed to programming@forestcitygallery.com

Submissions must include:

- A fully filled out application form (Application form found on <http://forestcitygallery.com/submissions>).
- Artist CV
- Press Examples (Optional)
- Above documents should be merged into a single PDF
- 15 images of existing and/or proposed work
Vimeo links for video works are preferred

Submissions (excluding images) should be merged into a single PDF. Paper/mailed submissions will no longer be accepted. Notification can be expected approximately 3 months following the jury date, by email. The adjudication process takes several months to prepare and process after the submission deadline. Only successful candidates will be contacted. If you have any questions concerning the application process, contact us at director@forestcitygallery.com

www.forestcitygallery.com

info@forestcitygallery.com

Forest City Gallery has two annual submission deadlines: March 15th and September 15th

58 EXHIBITION: CALL I THE GLADSTONE HOTEL I HARD TWIST 13: THREAD

Late August to Early January, 2019

3rd + 4th Floor Galleries, Gladstone Hotel

Curators: Helena Frei + Chris Mitchell

Opening Reception September 6, 7-10pm

DEADLINE FOR SUBMISSIONS APRIL 30th, 2018, 11pm EST

Hard Twist 13 " Thread, the thirteenth annual edition of the Gladstone Hotels signature show of textile-based art, invites artists to submit work on the theme of thread.

Thread as connection, thread as communication, thread as wayfinding. Thread in all its multifarious meanings, following the clues implicit in the fabric of language that guide us in the navigation of our complex lives.

PS: clue derives from clew, whose original meaning was a ball of thread.

There are only three criteria; work must:

- be textile or fibre related
 - explore or express ideas connected to this years theme
 - be designed to hang on a wall or be lightly suspended from a ceiling "
- we are unable to accept free standing work due to the nature of the exhibition space

Hard Twist has become an important annual event within the Canadian textile art community as well as being a signature event for the Gladstone.

For more info and submission, visit our website:

<http://www.gladstonehotel.com/spaces/callsubmissions-hardtwist13/>

59 EXHIBITION: ODD GALLERY - CALLS FOR SUBMISSIONS

Dawson City, Yukon Territories

DEADLINE FOR GENERAL EXHIBITIONS: MARCH 1, 2018

The **Klondike Institute of Art & Culture** (KIAC) is located in Dawson City, Yukon in the traditional territory of the Tr'ondëk Hwëch'in. KIAC is now accepting proposals from visual artists and curators working in all media for both **ODD Gallery exhibition programming** and the **KIAC Artist in Residence Program**. Submissions will be considered for the 2019 exhibition and residency schedule.

Visit the Klondike Institute of Art & Culture (KIAC) online at kiac.ca for more information.

ODD GALLERY

The **ODD Gallery** is a contemporary exhibition space housed in KIAC. The ODD Gallery's year-round programming features solo and group exhibitions (selected and curated by committee) by regional, national and international visual artists, as well as the annual thematic project, *The Natural & The Manufactured*. The gallery also presents a wide array of outreach programming including artist talks, openings, lectures, screenings, youth programs and other special events. Gallery programming fosters professionalism and appreciation of regional visual arts practice and provides the community with exposure and access to a diverse range of national and international contemporary visual arts practices and theories.

For application guidelines regarding the general exhibition call I, visit the ODD Gallery online: klondikeinstituteofartandculture.ca/odd-gallery/calls-for-submissions

60 EXHIBITION: SEVENTH INTERNATIONAL MINIATURE PRINT BIENNALE

EXHIBITION Organized by the Ottawa School of Art, Downtown Campus

Exhibition dates: May 3 to June 17, 2018

Deadline for submitting artwork is March 16, 2018. All work must arrive no later than 5:00 pm local time (EST) in order to be considered for the exhibition.

The exhibit is open to all professional printmaking artists. The prints must be made with any generally accepted graphic techniques. Each artist can submit a maximum of 4 prints to the jury. Prints must be numbered and signed by the artist and must have been produced since January 1, 2016. The deadline for submitting artwork is March 16, 2018. All work must arrive no later than 5:00 p.m. local time (EST) in order to be considered for the exhibition. The maximum dimension of the print image is 10 cm x 10 cm. The maximum dimension of the print matrix (paper, cloth, etc.) is 20 cm x 20 cm. (Full Entry Conditions available below)

Submission fees for the 7th international Miniprint exhibition are now being accepted online! <http://artottawa.ca/miniprint-submissions/>

**OTTAWA SCHOOL OF ART GALLERY, BYWARD CAMPUS
35 GEORGE STREET, OTTAWA, ONTARIO, CANADA K1N 8W5**

ENTRY CONDITIONS [PDF]

ENTRY FORM [PDF]

PAY ONLINE [HERE]

The OSA is the leading centre for visual arts education and creative expression in the Ottawa region.

In 1879 by a group of prominent local citizens under the patronage of the Governor General, the Marquis of Lorne and his wife, the Princess Louise founded the Ottawa Art Association. The Association was determined to open as a school of art and design in the capital. Classes began in April of 1880 with 18 students enrolled in the Ottawa Art School, as it was then called. Over the next 100 years there were many changes and transitions to the school and its community, but the school survived and emerged from the war years as the Ottawa Municipal Art Centre. In 1976 the school was reorganized under its present name and in 1983 it moved into its present location in the By Ward Market district in Ottawa. In 2009 the school expanded with a second campus being added in the Shenkman Arts Centre in Orleans. In the 2016-17 school year there were 3,848 registrations in over a dozen different disciplines at both campuses.

ARTOTTAWA.CA

Contact Information:

Cathy Brake, Gallery and Boutique Coordinator

613-241-7471 x 27

boutique@artottawa.ca

Ottawa School of Art

35, rue George Street
ByWard Market, Ottawa, ON K1N 8W5
info@artottawa.ca www.artottawa.ca

****The Ottawa School of Art is accessible at both campus locations with ramps, elevators, accessible washrooms and automatic doors at the entrance****

61 EXHIBITION: CALL FOR ARTISTS - 57th TORONTO OUTDOOR ART EXHIBITION

**JULY 6 - 8, 2018 NATHAN PHILLIPS SQUARE – TORONTO, ON
ACCEPTING APPLICATIONS: December 1, 2017 - March 6, 2018**

We invite visual artists working in all mediums, and makers in craft & design to submit applications to Canada's largest and longest running juried contemporary outdoor art fair. The 57th Toronto Outdoor Art Exhibition takes place on Nathan Phillips Square **July 6-8, 2018**, attracting over **115,000** veteran and first-time art lovers and art buyers, interior designers, gallerists and curators from across Canada and internationally.

APPLICATION FEE: \$50 Regular, \$30 Students. Late fees apply after March 1, 2018

APPLY EARLY: Booth locations are designated on first-come, first serve basis. The earlier you apply, the better chance of getting your first choice if your application is successful.

WHY SHOULD YOU APPLY?

- Our art lovers spend over **\$2 million** on buying art every year.* Sell your work **directly** and keep 100% of your profit!
- Showcase your work at Canada's **best attended and most visible** nonprofit art fair **without breaking the bank**. We have **affordable booth packages** to fit your budget.
- Win one of our **prestigious awards**. We have the largest awards program of all the art fairs in Canada. Last year we awarded **\$40,000** in cash and in-kind.
- Take advantage of our incredibly strong and diverse marketing and media campaigns including subway, newspaper, radio and social media ads as well as our community partnerships. Our community and allies love us and together we **make sure your work is seen and recognized**.
- A great chance to **meet and network** with a group of exceptionally talented artists, art professionals and prospective clients.

** From 2015 Economic Impact Study by Enigma Research*

WHAT DO WE OFFER YOU?

As a nonprofit art fair, we do our best to make sure that you are equipped for success. We care deeply about you and strive to create meaningful connections and dialogue between you and the public at the civic centre of our city. We are well-versed in the intricacies of participating in an outdoor art fair therefore we offer these exceptional services to create a **#hasslefree** experience for you:

- Professional, secure and affordable **onsite storage** (limited spots available)
- An Energetic **#dollysquad** team to help you load in and out over the weekend

- Dedicated professional and **dynamic staff** to help you problem-solve from the application process to Exhibition time
- **#artistrelief** volunteers who will watch your booth when you grab your lunch
- **Accessibility** support for deaf artists and artists with disabilities
- **Booth Camp** professional development session with industry experts and veteran artists to help you navigate your way through the logistics of setup as well as marketing tips on how to maximize your exposure and sales
- **#TOAETips** and comprehensive Artist Handbook- your outdoor art fair survival guide, so you have all the necessary information at your fingertips
- **Discounted** rates on tent rentals, hotel accommodations, overnight parking and custom framing
- **Online profile** and year-round exposure in our [Artist Directory](#)
- Engaging and **stimulating programs** including nested curated exhibitions, talks, and tours to enhance your onsite visibility

APPLY NOW!

FOR MORE INFO VISIT TORONTOOUTDOOR.ART

ABOUT TORONTO OUTDOOR ART EXHIBITION

Toronto Outdoor Art Exhibition is Canada's largest, longest running juried contemporary outdoor art fair. Founded in 1961, Toronto Outdoor Art Exhibition was established to put contemporary visual artists and makers at the front and centre of their works, in direct contact with the public, to nurture artistic excellence and artists' entrepreneurial spirit. This free public event showcases works by over **340** contemporary visual artists and makers, ranging in medium from painting, photography, and mixed media to jewellery and ceramics, and attracts 115,000 visitors each year to Nathan Phillips Square. The Toronto Outdoor Art Exhibition is a charitable nonprofit organization (#119259620 RR0001).

401 Richmond Street West, Unit 264, Toronto, ON M5V 3A8

416-408-2202 | info@torontooutdoorart.org

Follow us on [Facebook](#) | [Twitter](#) | [Instagram](#)

@TOAEART

62 EXHIBITION: [CALL FOR CURATORIAL PROPOSALS - NUIT BLANCHE WINNIPEG](#)

Saturday, September 29, 2018

Budget: \$25,000

DEADLINE: March 11, 2018

GUIDELINES FOR APPLICATION

Nuit Blanche Winnipeg is pleased to announce our inaugural [Call for Curatorial Proposals](#) for a major site for Nuit Blanche Winnipeg - Saturday, September 29, 2018.

Nuit Blanche Winnipeg invites proposals from Canadian curators for one to three site-specific artist projects that will activate Old Market Square in the heart of Winnipeg's Exchange District for Nuit Blanche Winnipeg 2018. Proposals should indicate the artists they intend to work with and submit preliminary plans for the artworks. The artworks should be thoughtful, dynamic, accessible to the thousands

of people participating in this free public event, and should utilize visual elements that activate outdoor spaces in the night.

The total budget is \$25,000 and must cover **all costs** of designing, commissioning and installing the Nuit Blanche Winnipeg artwork(s) including but not limited to: curatorial fees, artist fees, taxes, travel, materials, fabrication and installation, insurance and deinstallation/site restoration. A contingency line is recommended. The selected curator will collaborate with the Nuit Blanche Winnipeg team on all aspects of the installation process.

These works will be the “featured pieces” of the night.

ABOUT NUIT BLANCHE WINNIPEG (NBW)

Nuit Blanche Winnipeg is a free, all-night contemporary art celebration that attracts thousands of people to three urban zones, Downtown, the Exchange District and St. Boniface. Every year, individual artists, galleries, cultural organizations and independent curators open their doors, patios, rooftops and parks, and stay open late for one special night, offering a unique array of exhibitions, installations and performances. In addition to the independent community projects we hold several juried calls for works.

The first NBW took place on Saturday, September 26, 2010, and several thousand-people interacted with and explored the over 35 events. In 2017 we saw well over 20,000 attendees exploring the 115 art events and the community.

This Call for Curatorial Proposals is generously sponsored by the Winnipeg Arts Council, Nuit Blanche Winnipeg’s Producing Partner. Culture Days Manitoba is the non-profit organization that runs Nuit Blanche Winnipeg.

INSPIRATION / PAST EVENTS

In 2016, we presented two artworks by featured artists Caitlind r.c. Brown and Wayne Garrett. *CLOUD* and *The Deep Dark* transformed Winnipeg for one evening.

- <https://incandescentcloud.com/2016/10/23/the-dark-around-the-edges/>
- <https://www.dropbox.com/sh/u0y1whovo4mok9w/AABrjN9XAnSzesGwWmFSy8Ra?dl=0>
- More from 2016:
<https://www.flickr.com/photos/125823959@N04/albums/72157689555020971>
- In 2017, our featured artist was Khan Lee, whose *Red, Green and Blue* transformed a dark parking lot into an illuminated, colourful playground.
- <https://www.dropbox.com/sh/oyilvw7l8fqd25o/AABq1ZrF1wTZE38WQcPCG2b7a?dl=0>
- More from 2017:
<https://www.flickr.com/photos/125823959@N04/albums/72157662700455277>

As the budget for 2018’s featured work is almost double that of previous years we are expecting the scale of 2018’s featured works to reflect this.

ABOUT THE SITE: Old Market Square

Many outdoor sites are activated during Nuit Blanche Winnipeg with Old Market Square and the surrounding areas being one of the most popular. Situated in the historic Exchange District, Old Market Square is in the center of a large number of the events of the night. At least one of the proposed projects must be located in Old

Market Square. Foot traffic in Old Market Square is expected to be between 10,000 and 20,000 people. For more information:

- <https://www.exchangedistrict.org/the-cube-stage-and-old-market-square/>
- <https://exchangedistrict.org/wp-content/uploads/2017/02/Exchange-Map.jpg>

ELIGIBILITY AND CRITERIA

Curators must have experience developing and installing artists' projects, and the proposal should have a strong conceptual foundation. Nuit Blanche Winnipeg offers an opportunity to bring contemporary art to a wide audience, to activate our public places at night and to celebrate the unique spaces of Winnipeg. The artistic merit of the proposal will be the key criteria in selecting the curator but the following points are critical:

The curator and artists must be residents of Canada.

The proposed project(s) must be free to all and must be open between 6pm and 4am on Saturday September 29, 2018. The project must happen rain or shine.

The proposed project(s) must be of a significant scale and utilize visual elements that activate outdoor spaces at night.

At least one of the proposed projects must be located in Winnipeg's Old Market Square.

The project(s) must be unique, and offer "entry points" for a wide audience.

The project(s) must have the potential to enhance the programming of Nuit Blanche Winnipeg.

The project(s) must be suitable for all ages and accessible to people of all physical abilities.

The project(s) must be feasible from budgetary, logistical and safety perspectives.

The proposed work does not need to be new and can have been presented before.

We would prefer that the work has not been presented in Winnipeg already.

APPLICATION REQUIREMENTS

To apply, curators must fill out the submission form by **March 11, 2018 (11:59pm CST)**, that includes:

- A curatorial statement and foundational concept for the proposal as a whole.
- Description of the proposed artist project(s) (1000 words max total).
- CVs for all participating artists and curators.
- Short bios (max 1 page each) for the curator(s) and artist(s) describing their work and any other relevant information can also be submitted.
- \$25,000 budget that includes all costs relating to the conception, design, development, fabrication and installation, insurance and deinstallation/site restoration and including all artist and curatorial fees and taxes as well as all travel, per diem and accommodation costs required.
- Timeline for project development, fabrication and installation (note: Nuit Blanche Winnipeg will assist with some installation details).
- Up to 20 images (or combination of video and images) representing your body of curatorial work and the work of the artists you are proposing.

SUBMISSION AND NOTIFICATION

The complete proposal package must be submitted via the [online submission form](#) on or before 11:59pm CST on Sunday, March 11, 2018. All applicants will receive an automated e-mail to confirm receipt of their application. For any questions, email us at info@nuitblanchewinnipeg.ca. Please note: late or incomplete applications will not be accepted.

All applications will be reviewed by a peer jury organized by Nuit Blanche Winnipeg and will include practicing artists and arts professionals, curators, and production personnel. It is our goal to notify the selected curator by Friday, April 20, 2018.

Contact:

Melissa Courcelles

info@nuitblanchewinnipeg.ca Website: www.nuitblanchewinnipeg.ca

Facebook: [NuitBlancheWinnipeg](https://www.facebook.com/NuitBlancheWinnipeg) Twitter: [@nbwpg](https://twitter.com/nbwpg)

Instagram: [@nbwpg](https://www.instagram.com/nbwpg) #NBWPG

63 EXHIBITION: SPECIAL PROJECTS – HAMILTON INC

Deadline: ongoing

New in 2018, pending funding, the Inc. would like to encourage the submission of special projects. Special Projects may include, but are not limited to, independent projects diverse in nature that may happen at the gallery or off-site and might manifest themselves through happenings, print materials, digital platforms, screenings, workshops or other forms of public presentation or intervention. Special Projects are meant to be responsive and will be assessed on a case-by-case basis by the programming committee to be mounted subject to available funding. Special projects provide an excellent opportunity for individuals to engage with topical social, political and cultural issues from an undisciplined perspective.

Please send the programming committee a brief description of the project (500 words); up to 5 contextual images; 3 pg (max) CV; biography and artist statement (300 words max each) to selections@theinc.ca

For further information please contact programming@theinc.ca

Hamilton Artists Inc. Cotton Factory Residency Program

Deadline: Rotating. Please refer to the full call and current deadline

located [HERE](#)

The Hamilton Artists Inc. Cotton Factory Residency Program is a 3-month rotating artist residency for Inc. members as well as recipients of Hamilton Artists Inc.'s Award for Distinction from the McMaster Studio Art Program, who are gifted the space for one year following graduation. The Hamilton Artists Inc. Cotton Factory Residency Program provides a valuable opportunity for artists from a wide range of disciplines and career levels to build their practice. Participating artists are encouraged to use their time to experiment, develop new ideas and learn new skills in addition to forming meaningful ties with their fellow artists in residence, Cotton Factory tenants, and Inc. members. Hamilton Artists Inc. would like to thank the Cotton Factory for its demonstrated, ongoing commitment to fostering emerging artist practices as well as their continued contribution to Hamilton's flourishing contemporary art community.

The studio is located on the second floor of the Storehouse Building at the Cotton Factory (270 Sherman Ave. N.) in room 205.

Read the press release announcing the inaugural recipients of the Hamilton Artists Inc. Cotton Factory Residency Program [HERE](#)

Photophobia Contemporary Moving Image Festival

Deadline: June 30, 2018

Notification can be expected in July. Screenings to be held August.

Photophobia is the 12th annual festival of short-format contemporary media, film, video and moving image hosted in partnership between the Art Gallery of Hamilton and Hamilton Artists Inc. Established in 1999, Photophobia was Hamilton's first film and video festival dedicated to the development of experimental time-based media at a time when

there were no such platforms in the Hamilton community. The Art Gallery of Hamilton and Hamilton Artists Inc. are once again partnering to showcase contemporary practitioners who test the boundaries of the medium in 2018. Not confined by restrictions or themes, Photophobia is a free festival series presented under the cover of night in the Irving

Zucker Sculpture Garden at the Art Gallery of Hamilton and the ArcelorMittal Dofasco Courtyard at Hamilton Artists Inc.

Submission Guidelines:

- Submissions must be short format (15 minutes or less)
- Work must not be more than 3 years old (2014)
- All submissions must be digital Vimeo or Youtube links (private/password protected is acceptable and encouraged). Other formats will not be considered. Do not send the jury files using Wetransfer or any other transfer platform that has a time limit for hosting the files. Do not use dropbox or other cloud platforms.
- No more than one submission per artist please
- Films and videos should be independent projects, meaning that you, the artist, retain complete creative and artistic control of the project.

Please include in your submission:

- Artist Bio (75 words max)
- Artist CV (3 pages max)
- Short description of your submission (150 words max)
- Entry Information: Title; year completed; name; address; phone; email; role in production; format; length.

Email Submissions to: Selections committee, Photophobia
photophobia@artgalleryofhamilton.com

* Note: Submissions (excluding video files) should be merged into a single pdf. Hard copy submissions will not be considered. Due to the high volume of applications, only those selected for the festival will be notified.

For more information, or questions about the submissions process, please contact Programming Director, Caitlin Sutherland, program.

64 EXHIBITION: CALL FOR EXHIBITION SUBMISSIONS - MARY E. BLACK GALLERY

deadline: April 3, 2018

The Mary E. Black Gallery invites proposals from community groups, cultural groups, guilds, artists, craftspeople and curators for exhibitions in 2020. Annually, seven shows are selected by the Exhibition Review Committee to fulfill the gallery's

mandate, as Nova Scotia's only public fine craft gallery, to exhibit traditional and contemporary fine craft created by aspiring and established local, regional, Canadian and international artists. Juried, curated and travelling exhibitions are eligible.

Year round the Nova Scotia Centre for Craft and Design hosts exhibitions in the Mary E. Black Gallery which educate the public about craft and design and promote the pursuit of excellence in the craft community.

Submissions must include the following:

Letter of Intent/Proposal:

Clear description of theme/concept and the type of work defined by medium, technique, membership or function (maximum of 500 words) Proposed or working title of exhibition A list of artist/s and justification for their inclusion if the proposal is curatorial or a group exhibition Please indicate if you are open to the possibility of being curated into a two person show, group show, or shared use of our gallery space.

Support Material:

A list of works to be exhibited (include artist, title, medium, dimensions in metric, date of work) or if not yet created, a list of what is planned for inclusion

Support material which can include any materials relevant to the application, images (maximum of 20), promotional materials, reviews and catalogues

Image requirements are as follows: JPEG format, maximum of 1024x768 resolution, 72 DPI, RGB

A list of the support material provided including the title, medium, dimensions in metric, date of work

A curriculum vitae of the principal organizer/curator or artist Proposals and support material must be submitted via Dropbox link to administration@craft-design.ns.ca by 4pm AST on April 3, 2018.

Late submissions, incomplete applications, or submissions sent outside dropbox will NOT be accepted.

Proposal evaluation is based on:

The artistic merit of the exhibition proposed

The quality of the applicants work to date

The ability of the organization/individual to bring the exhibition to fruition

The Mary E. Black Gallery offers:

Artists fees based on recommended CARFAC rates

Cost of an opening reception

Colour invitation / exhibition brochure

Inclusion in our standard publicity program

The Mary E Black Gallery staff offers assistance to applicants who face barriers to applying and may have difficulty with the process. If you would like help applying, please contact the gallery at administration@craft-design.ns.ca or 902-492-2522.

See our floorplan.

PLUS: EMERGING ARTIST RESIDENCIES

Find upcoming deadlines for our three emerging artist residencies on our website.

Learn more about our Summer Pre-Professional Residency, airCRAFT career development residency, and our Craft LAIR community focused local artist residency.

1061 Marginal Road, Suite 140, Halifax, NS B3H 4P7
902.492.2522 administration@craft-design.ns.ca
www.craft-design.ns.ca

65 EXHIBITION: FIBREWORKS 2018 CALL FOR ENTRY

A biennial juried exhibition of Canadian fibre art

Exhibition: September 21 – November 11, 2018

Deadline for Entry: Monday, March 5, 2018

Fall 2018 marks the 17th edition of *Fibreworks*, a popular biennial juried exhibition of contemporary Canadian fibre art. It is a showcase of the most current and versatile approaches to fibre as a medium. This exhibition is one of the key group shows in Canada and serves as a survey of the artists currently working in the medium. As many as 20 artists participate in the exhibition. The *Fibreworks 2018* exhibition will take place at the Queen's Square Gallery from September 21 - November 11, 2018.

Cambridge Art Galleries is looking for Canadian artists working in the fibre medium. Eligible works include any artwork where fibre or textiles is the principle medium.

CONDITIONS OF ENTRY

- Open to all Canadian artists. Limit of 3 entries per artist. **Deadline for entry is: Monday, March 5, 2018.**
- Eligible works include any artwork where fibre or textile is the principle element.
- All works must have been completed by the artist within the last two years. All works must be ready to install and available to ship within Canada.
- Each entry may be represented by up to 3 images including details. Each image must be numbered and include the name of the artist and title of each artwork.
- Please note, all submitted information should be in digital format (Word and PDF documents accepted). Include a brief statement (150 words max.) describing each submitted artwork and a 1 page CV.
- Final selections will be made at the discretion of the jurors. All decisions are final. Selected artists will be notified by Friday, June 1, 2018.
- Finalists will receive an honorarium of \$100 for each artwork selected. Shipping costs will be covered by the gallery.

Please submit all documents and images through our [online application](#)

For more info contact Cherie Fawcett: cfawcett@ideaexchange.org

FIBREWORKS 2018 APPEL DE CANDIDATURES

Biennale-concours des arts canadiens de la fibre

Exposition: Du 21 septembre au 11 novembre 2018

Date limite: le lundi 5 mars 2018

Fibreworks 2018 est la 17^e édition du concours biennal populaire d'art de la fibre. *Fibreworks* est une des principales expositions pour les œuvres en fibre au Canada et peuvent inclure jusqu'à 20 artistes. L'exposition *Fibreworks 2018* prend place au Galerie Queen's Square du 21 septembre au 11 novembre 2018.

La biennale est ouverte à tous les artistes canadiens. Pour être admissibles, les

oeuvres doivent comporter des fibres ou des matériaux textiles comme élément principal.

CONDITIONS D'ADMISSION

- La biennale est ouverte à tous les artistes canadiens. Chaque artiste peut soumettre un maximum de 3 oeuvres. **La date limite est le lundi 5 mars 2018.**
- Pour être admissibles, les oeuvres doivent comporter des fibres ou des matériaux textiles comme élément principal.
- Les oeuvres doivent avoir été produites au cours des deux dernières années. Les oeuvres doivent être prêtes à être installées et disponibles pour être expédiées à l'intérieur du Canada.
- Chaque oeuvre proposée peut être illustrée au moyen d'un maximum de 3 images numériques, *y compris* les détails. Chaque image doit être numérotée et doit comporter le nom de l'artiste, ainsi que le titre de l'oeuvre.
- NB toute information *soumise doit* être en format numérique (Word et PDF accepté). Veuillez inclure un court texte (150 mots maximum) décrivant chaque oeuvre proposée, ainsi qu'un CV d'une page. Les dossiers de candidature ne seront pas retournés aux artistes.
- La sélection finale sera complétée par le jury. Toutes les décisions sont sans appel. Les artistes sélectionnés seront avisés par vendredi 1er juin 2018.
- Les finalistes recevront des honoraires de 100\$ pour chaque oeuvre sélectionnée. Les frais de transport seront pris en charge par la galerie.

S'il vous plaît soumettre tous les documents et les images grâce à notre application en ligne

Pour plus d'information, contactez Cherie Fawcett:

cfawcett@ideaexchange.org

QUEEN'S SQUARE GALLERY

1 North Square, Cambridge, ON N1S 2K6

T: 519.621.0460

Mon – Thurs 9:30am – 8:30pm Fri & Sat 9:30am – 5:30pm Sun 1:00 – 5:00pm

Admission is free and all are welcome.

For more information, visit ideaexchange.org/art, call 519.621.0460, follow on [Twitter](#) or on [Facebook](#).

Cambridge Art Galleries | Idea Exchange presents contemporary art, architecture and design from three galleries in the City of Cambridge: Design at Riverside, Preston, and Queen's Square.

Media Contact

Cherie Fawcett, Gallery Assistant

Idea Exchange, Queen's Square

1 North Square, Cambridge, ON N1S 2K6

519.621.0460 x160

cfawcett@ideaexchange.org

ideaexchange.org/art

66 EXHIBITION: CALL FOR EXHIBITION PROPOSALS FOR THE 2019 EXHIBITION SEASON

Ottawa School of Art Galleries

The Ottawa School of Art (OSA) is now accepting proposals of current or proposed work for the **2019** exhibition season for both its **ByWard** campus gallery and **Orléans**

campus gallery. Artists working in all media are invited to submit proposals. Group exhibition proposals are also accepted.

Artists should submit only one proposal and indicate the gallery in which they wish their work to be exhibited (i.e. ByWard or Orléans). One exhibition proposal can be submitted for consideration at both galleries. An application to both galleries must include a clear understanding of both spaces and how the show would differ to best use the dimensions of each gallery.

Basic information on the two galleries:

Byward campus gallery offers approximately 735 square feet of wall space with a hardwood floor.

Room dimensions: 28' – 7.5" x 25' – 6.5".

Height to ceiling: 11' – 7.5".

Height to track lighting: 9' – 9".

The Orléans Gallery offers approximately 1313 square feet of wall space with a concrete floor.

Room dimensions: 60' - 0" x 22' – 0"

Height to ceiling: 12' – 3"

Height to track lighting: 9' – 8"

The Orléans gallery also has several moveable wall panels measuring 118" x 48", which can be used to divide the room length wise.

Proposals:

Proposals **MUST** include the following information in order to be considered:

- An outline of intent and rationale of the exhibition, and title.
- An artist statement and up-to-date exhibition curriculum vitae.
- Enclosed with the application, a maximum of **ten** digital images of recent work completed within the last **2 years**. **Do not** submit original work. Please refer to the **Guidelines for Support Materials** (attached).
- A list of works containing: name, medium, size and year the work was made.
*Note: We are transitioning toward online submissions. Please refer to the **Guidelines for Support Materials** for details.

Jury Process:

- The jury, which consists of 3 art professionals, will make its selection based on the quality of the work, the overall integrity of the proposal, and its relation to the programs of the OSA. (Poorly organized proposals will not be considered). The jury will meet within 4 weeks of the submission deadline.
- All artists who have submitted will be notified of the jury's decision within 2 weeks of the jury meeting.
- Submission packages may be picked up at the OSA reception desk by this time or, **if a self-addressed sealable, stamped envelope is provided**, will be returned via regular post. Submission packages remaining after the two weeks of being notified will be discarded.
- CD's, DVD's and USB sticks will be returned by mail **only if the artist provides a suitable stamped, self-addressed envelope**.
- OSA is not responsible for damage or loss of CD's, DVD's or USB sticks during handling by Canada Post.

Conditions of Exhibition:

- A CARFAC artist's exhibition fee will be paid to the artist(s).
- Selected artists will be responsible for shipping and shipping insurance to and from OSA.
- Any special equipment or display materials required for works in 3 dimensions, video works and/or media works that are selected for exhibition **must** be supplied by the artist(s).

Deadline for Submissions: 4:30 PM Friday, April 6, 2018

Mail or deliver, (submissions will not be accepted via email), your submission to:

The Gallery Committee

Ottawa School of Art
35 George St. Ottawa, ON, K1N 8W5

Mailed submissions must be post marked on or before the closing date.

For more details regarding the submission please call or e-mail:

Cathy Brake at the Ottawa School of Art **ByWard Campus** 613-241-7471 x 27
boutique@artottawa.ca

Nadine Argo at the Ottawa School of Art **Orléans Campus** 613-580-2765
osao.gallery@artottawa.ca

**2019 Call For Exhibition Proposals - Bilingual
Guidelines for Support Materials Bilingual**

**67 EXHIBITION: ANNUAL CALL FOR SUBMISSIONS AT MODERN FUEL
Submissions due March 1**

Modern Fuel Artist-Run Centre facilitates the presentation, interpretation, and production of visual and time-based arts. Our exhibitions engage with an array of approaches to contemporary aesthetics, and cover a broad scope of conceptual, formal, socio-political and cultural questions. We welcome proposals for solo and group exhibitions, as well as performances, curatorial projects, collaborations, lectures, workshops and other events.

Modern Fuel's programming strives to reflect the diversity of aesthetic practices both regionally and extra-regionally, according to submission criteria as determined by the Artistic Director and Programming Committee. Proposals are selected according to their critical and exploratory character—exploratory insofar as they pose significant questions (formally, conceptually and politically) within current artistic and broader socio-cultural contexts.

Submissions due March 1

All submissions are now completed online.

Receive Artist Fees

As an advocate for contemporary art, as well as for artists' rights, we pay professional fees to artists in accordance with the CARFAC fee schedule.

Submissions Package

- Exhibition proposal (500 words)
- Bio (150 words per bio)
- CV

- Supporting documentation (up to 20 files)
- Any technical requirements
- Programming ideas (optional)

Applications will be assessed by a jury. Applicants will be notified of results in the spring. Please note we program approximately two years in advance.

More information and gallery floor plans [here](#).

Please do not to hesitate to get in touch with any questions, or to discuss how we can make the submissions process more accessible to you. We will be glad to facilitate your request whenever possible.

68 EXHIBITION: CALL FOR SUBMISSIONS OFF THE BEAT(EN) TRACK -NAISA

**NAISA is pleased to launch its
2018 Call For Submissions *OFF THE BEAT(EN) TRACK***

Deadline: June 4, 2018

www.naisa.ca

Categories: Transmission Art/Radio Art, Electroacoustic Music/Sound Art, Interactive Installation Art, and Other

Go to <http://naisa.ca/opportunities/calls-for-submissions/naisa-general-call-for-submissions/> for full information and the on-line application.

New Adventures in Sound Art (NAISA) invites artists of all ages and nationalities to submit works on the theme *Off The Beat(en) Track* for consideration in New Adventures in Sound Art's 2019 programming.

A year ago, NAISA staff and its board of directors decided to move the organization from Toronto to the Village of South River, ON - very much *Off the Beaten Track*. Sound and media art centres and dissemination points are typically in urban centres but now with greater access to and availability of digital technology, a dissemination point can be anywhere where there is internet access. NAISA's early programming explored the connections between natural acoustic environments and media arts and so NAISA's move to the Near North and its proximity to Algonquin Park brings it closer to its origins and provides NAISA the opportunity to present works that intersect between the natural and digital realms. NAISA's facility, the NAISA North Media Arts Centre, functions as a hub for artists in the region to network with each other and experience NAISA's programming, including Arts Meetups, Artist Residencies, Interactive Exhibitions and Performances, all under one roof.

For its 2019 programming, NAISA is interested in submissions that address the ideas related to the theme *Off The Beat(en) Track* and creative ways that this can be shared.

Preference in programming will be given to works that respond in some way to the theme *Off The Beat(en) Track*. Individual interpretations or variations on the theme are encouraged, but should be realized with sound as the primary component. NAISA would also like to encourage artists to submit works on the theme for performance, interactive installation exhibit, audio-visual screening, radio or internet broadcast,

telematics, VR/gaming, mobile experiences and any other emerging or alternative formats that include sound as a primary element. Please complete in full the online submission form and upload your audio by midnight on June 4, 2018. Note: there is a \$5 submission fee in order to defray the cost of processing the submissions. All works chosen for presentation will receive an artist fee. Only those artists being considered for presentation will be contacted.

Inquiries & general information:

Nadene Thériault-Copeland

Executive Director

New Adventures in Sound Art

Address: 106 Ottawa Ave., South River, ON

Tel 705 386 0880 / naisa@naisa.ca

www.naisa.ca

Follow us on:

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Twitter: www.twitter.com/NAISASoundArt

YouTube: www.youtube.com/user/NAISAtube

Soundcloud: www.soundcloud.com/NAISA

NAISA Radio: www.naisa.ca/naisa-radio

69 GRANT: 2018 BURTYNSKY GRANT - CALL FOR SUBMISSIONS

Deadline: April 30, 2018

Canadian photographer Edward Burtynsky and the Scotiabank CONTACT Photography Festival are requesting submissions for the **2018 Burtynsky Grant**—a \$5,000 annual grant to support a Canadian artist in the creation of a photobook. Burtynsky generously donated his 2016 Governor General’s Award in Visual and Media Arts to create the grant and foster the careers of emerging Canadian artists.

This grant is intended to support photo-based artists who are in the advanced stages of developing a photobook. The jury is looking for submissions from those that have created a book dummy, are currently seeking funding to work with a publisher or to self-publish, and who have had little to no prior opportunity to publish a photobook. The winner and a short list of honourable mentions will be announced at the end of May 2018.

Past Winners

2017 – The Broadbent Sisters, *A Telepathic Book*

2016 – Aaron Friend Lettner, *Doorways*

SUBMISSION DETAILS

Deadline: April 30, 2018

Please submit the following as a PDF by a file hosting service (eg. WeTransfer or Dropbox) to photobook@scotiabankcontactphoto.com. Hardcopy submissions are also welcome in person or by mail at the applicant’s expense; please deliver to our office at the address below. You must be a Canadian citizen or resident to be eligible.

- Minimum ten (10) spreads of your book dummy that best communicate your

- project and vision for publication
- Project statement about your photobook and how you would use the grant funding
- Expressions of interest from publishers, and/or other publishing grants, if available
- CV and/or artist statement

For questions, please email photobook@scotiabankcontactphoto.com.

70 JOB CALL: PROGRAM DIRECTOR, YUKON SCHOOL OF VISUAL ARTS APPLIED ARTS DIVISION

As the only post-secondary provider in the Yukon, Yukon College's 13 campuses provide leadership through our strengths in programming, services and research. A small college, YC provides a stimulating and collegial environment. We work with communities, Yukon First Nations, local governments, business and industry to promote a community of learners within a vibrant organization. Come join us as we continue to enhance the Yukon's capacity through education and training.

Program Director, Yukon School of Visual Arts Applied Arts Division

Dawson City Campus

Permanent Position

Start Date: June 1, 2018

Salary: \$86,386 to \$102,841 per annum

(Based on 75 hours bi-weekly)

Initial Reviewing Date: March 2, 2018

Competition No: 18.03

The Yukon School of Visual Arts (SOVA) is an accredited post-secondary art school located in the historic town of Dawson City. Through a partnership between the Dawson City Arts Society, Tr'ondëk Hwëch'in First Nation and Yukon College, the school offers a unique Foundation Year arts program integrating studies in traditional and contemporary art practices, history and theory. The SOVA Foundation Year is entering its twelfth year of programming.

Yukon College is seeking a highly motivated Program Director to work with the College and the SOVA Governance Council to lead SOVA into the next phase of its development. The Program Director will be responsible for meeting student recruitment targets, developing and implementing strategic plans for marketing and recruitment, and building the profile of SOVA locally, nationally and internationally through relationship building, community outreach, and evolving partnerships with other arts and cultural institutions. Academic management and continued growth and development of SOVA programming are also key responsibilities of this position.

The ideal candidate will have a minimum Master's degree in Fine Arts, Education or related field. Candidates with equivalent work experience may be considered. Candidates must have a track record in successfully managing and coordinating post-secondary education programs and people in a cross-cultural environment.

Experience teaching Visual Arts in a post-secondary institution, applying for arts funding, and writing successful grant proposals will be considered assets.

Go to <https://www.yukoncollege.yk.ca/about-us/employment/current-opportunities/hr-18.03> for more information on this employment opportunity.

Quoting the competition number, please submit your resume and cover letter to:

**Yukon College, Human Resource Services,
Box 2799, 500 College Drive, Whitehorse, Yukon, Y1A 5K4
Fax: 867 668-8896 Email: hr@yukoncollege.yk.ca**

71 JOB CALL: CURATOR AND MANAGER, EXHIBITIONS AND COLLECTIONS
Deadline for applications is March 5, 2018.

The Robert McLaughlin Gallery (RMG) is seeking a Curator and Manager, Exhibitions and Collections, charged with generating innovative strategies to propel the RMG toward new levels of programming excellence, inclusion and engagement. Under the direction of our strategic plan, this individual will be encouraged to take risks and be given the room to do so.

The Curator and Manager, Exhibitions and Collections will lead the RMG's artistic vision, working together with a highly motivated team and our communities to develop ambitious, relevant and engaging experiences. The role builds public engagement and fosters social change through established and innovative practice that connects the RMG with local, national and global communities.

A member of the senior leadership team, the Curator and Manager, Exhibitions and Collections will develop thought provoking programming that reflects the community we serve and presents the opportunity to learn through a continuum—from participatory and experiential, to theoretical and discursive.

The RMG

The RMG has set an exciting and transformational intention, which will leverage its strengths and amplify its community-facing role, making art and artists more accessible, connected and central to the minds and hearts of residents, and to important social change efforts. This new direction will elevate RMG's role and contribution to a thriving community.

Located in Oshawa, Ontario, The RMG is the largest gallery in Durham Region and occupies an inspired 36,000 square foot building designed by noted architect Arthur Erickson. Featuring a Permanent Collection of over 4,600 works, and five galleries of diverse and changing contemporary and historical exhibitions, the RMG houses an important collection of modern Canadian abstraction and the largest holding of works by Painters Eleven.

The gallery's extensive assets and offerings include a compelling learning program, a thriving volunteer program, gallery shop, inspiring public spaces, library and archive, artist-in-residence lab and art studio.

Working together with, and learning from our communities is central to our ethos.

Qualifications

You possess strong leadership and curatorial sensibilities, offering a breadth of experience and holding an exciting vision for excellence in collaborative curatorial practice. Your interests are broad, but grounded in a vision of modern and contemporary art in active conversation with our world and its issues. You have:

- Integrity in curatorial practice; with a fluidity that is responsive to matters that shape and influence our communities
- The passion and knowledge to lead the next level of discourse on diversity and inclusion
- A highly personable and diplomatic nature with an enthusiasm to collaborate across the organization and engage our diverse constituencies in new ways
- Ambition to expand the scope and integration of exhibitions and programs to engage non-traditional art museum audiences
- Curiosity, fueled by a drive to ignite and sustain passionate and timely local, national and global conversations through art
- Experience operating in a model of shared authority, experience and learning
- A clear vision for what responsiveness in diverse curatorial practice can achieve
- A motivation to plan programming that addresses grassroots organizing and social justice movements
- Experience in creating new narratives in the physical and virtual worlds, blending analog and digital universes

Education and Experience

- Bachelors or advanced degree in art history, visual arts, cultural studies, museum studies or related discipline
- A minimum of five years programming experience in a public gallery, museum or artist-run centre.

Skills and Attributes

- The ability to articulate strategy, lead with ease and achieve desired results
- Demonstrated ability to develop and facilitate a sustainable multi-year program
- Superior organizational skills, with the ability to manage multiple priorities and competing deadlines in a fast-paced environment
- Exceptional verbal and writing skills that demonstrate a high level of competence for both academic rigor and captivating universal audiences with sensitivity
- Proven experience in budget management, grant writing and reporting
- Advanced digital knowledge, with a high level of proficiency in the Microsoft Office Suite of programs
- Must be able to work flexible hours inclusive of evenings and weekends as needed to oversee and actively participate in gallery activities

The RMG is committed to employment equity and diversity and encourages applications from members of racialized groups/visible minorities, Indigenous persons, persons with disabilities, persons of any sexual orientation, and persons of any gender identity or gender expression.

To Apply

Please send your letter of intent and resume in confidence (electronic applications only) to egould@rmg.on.ca. Please note that only successful applicants will be notified.

The Robert McLaughlin Gallery is an accessible venue. To learn more or request accommodations [click here](#).

72 JOB CALL: DIRECTOR

Full-time position

Deadline: March 9, 2018

SAW Video is seeking a visionary and experienced Director for our leading-edge artist-run media art centre. SAW Video has been in existence as a media art production, training and presentation space for over 35 years and is one of the largest and most dynamic media art centres in the country.

Reporting to the Board of Directors, the Director is responsible for guiding the artistic, operational and strategic directions of the centre. Specifically, the position involves management of all aspects of operations including financial and human resources as well as overseeing community and funder relationships. The Director is also responsible for the artistic direction of the organization, guiding the Director of Programming, Technical Director and Education and Outreach Manager in programming activities, training, outreach and equipment rental access.

The ideal candidate for this position will have a minimum of 3 years experience managing a non-profit organization and be skilled in working within the arts sector. The Director must be able to offer strong leadership in conceptualizing, planning and implementing visionary approaches to program development. They will have demonstrated success in working with funders, with experience in successfully developing grant proposals.

Start date: mid-May, 2018

Hours of work: 37.5 hours per week, Monday to Friday.

Salary Range: \$45,000 (commensurate with experience) with health/dental benefits

Qualifications:

- Strong leadership abilities and experience in the arts;
- Strong financial planning and budget management skills;
- Experience managing a not-for-profit organization and working with a volunteer board;
- Experience writing grants to government, arts councils and/or foundations;
- Strong organizational skills and experience in managing personnel
- Excellent verbal and written English communication skills; bilingualism is a strong asset;
- A good understanding of Canadian media arts milieu would be a strong asset. Please submit by email as PDF attachment to sawvideo@sawvideo.com;
- A one-page letter of intent describing your skills and experience as they relate to this position
- A curriculum vitae and 3 references with names, positions and contact information

Send to: Hiring Committee, SAW Video Association, 67 Nicholas St., Ottawa, Ontario K1N 7B9

SAW Video is committed to employment equity. We thank all applicants for their interest; however, only those selected for an interview will be contacted.

About SAW Video:

SAW Video is a not-for-profit, artist-run media art centre that fosters the growth and development of artists through access to equipment, training, mentorship, and programming. Our mission is to support a diverse community of media artists empowered by technology, programming and the exchange of ideas.

Please see www.sawvideo.com for more information.

SAW Video Media Art Centre

67 Nicholas St., Ottawa, Ontario K1N 7B9

sawvideo.com

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

SAW Video Media Art Centre is fully wheelchair accessible.

Contact:

Penny McCann, Director

Tel: 613-238-7648

Email: penny@sawvideo.com

73 JOB CALL: CREATIVE DIRECTOR / PROJECT LEAD

Deadline: Friday, March 16, 2018.

About Sandbox:

Sandbox is a Toronto based full-service, bilingual production company (French and English) specializing in delivering high quality video, animation and multimedia services for the non-profit and public sectors. We are located just south of Trinity Bellwoods park, on Stafford Street. For more information about Sandbox, please visit www.sandboxinc.ca.

About the position:

We are looking for a talented, effective and innovative *Creative Director / Project Lead* to join our team starting **April 2018**. The selected candidate will oversee all of our production needs (from pre to post), provide quality control, and help Sandbox maintain its artistic edge. Key responsibilities will include production management and creative direction, while also providing guidance and support to the core Sandbox team and liaising with clients as required. The ideal candidate is interested in working in a startup environment, can wear multiple hats and has the ability to problem-solve.

Contract and compensation:

- The position is a full-time **one-year contract, with possibility of renewal** with a 60-day trial period
- The salary range is **\$48,000 - \$62,000** annually based on experience
- The position also includes **4 weeks of paid vacation** 2 of which are during office closure over the winter holidays

The responsibilities include:

- Managing productions of various types for a broad range of clients: Overseeing pre-production from script development, location scouting, to conducting research

Assembling/scouting for key production team members (including other directors when need be)

Working with teams on the ground, in Canada and abroad

Overseeing post-production, including story editing and quality control

- Directing productions when required
- Contributing to competitive bids & participating on pitches to clients
- Managing the hiring of technical staff and providing guidance to core Sandbox staff
- Contributing to outreach initiatives, including event planning, etc.
- Supporting senior management by coordinating project approvals, etc.

Required skills, knowledge and experience:

- A minimum of 4 years of film experience in fiction and documentary
- A solid understanding of the production process
- Strong understanding of documentary & fiction language and structure
- Ability to lead teams and manage projects autonomously and efficiently
- Directing actors & non-actors
- Leading subject interviews
- Creative writing & story editing
- Ability to work with a broad range of projects under tight timelines
- Ability to develop and maintain a network of contacts in the art community in Toronto

Assets:

Recognized achievements (i.e. festival entries, awards, broadcast, etc.)

Bilingual in English and French

Driver's license

Post-production skills (Premiere, After Effects)

How to apply:

Please ensure you respond to every element in the "How to apply" list.

Send applications to contact@sandboxinc.ca by **COB Friday, March 16, 2018**.

- CV and cover letter
- Four samples of work directed solely by the applicant
 - Fiction
 - Documentary
 - Corporate
 - Any other sample, i.e. music video, experimental, etc.
- For each sample, provide contact for reference (i.e. client, producer, supervisor, etc.)
- Provide one sample of creative writing (preferably pitches or proposals)
- If applicable, provide reference from last employer (within the last year)

We thank you for your interest in Sandbox - please note that only selected candidates will be contacted for an interview.

The office is not accessible.

74 JOB CALL: CONTRACTUALLY LIMITED APPOINTMENT IN ART HISTORY

Department of Visual Art and Art History, School of Arts, Media, Performance and Design, York University

Position Start Date: July 1, 2018

Position End Date: June 30, 2019

Deadline: March 23, 2018

The Department of Visual Art and Art History, The School of the Arts, Media, Performance and Design (AMPD), York University invites applications from qualified candidates for a twelve-month Sessional Assistant Professor position in Art History to commence July 1, 2018 with the possibility of renewal.

Applicants must have a PhD in Art History or a related discipline by the time of appointment. Applicants must have a strong record of research and demonstrable excellence, or the promise of excellence, in teaching with expertise and experience in technology enhanced learning. The successful candidate will be able to teach a broad introductory survey in Art History and have expertise in the following areas: History and Theory of Photography; Modern Western Art History, Theory and Criticism; and with an understanding of contemporary art practices. The appointment carries an annual teaching load of three courses or the equivalent. All positions at York University are subject to budgetary approval. Salary will be commensurate with qualifications and experience.

Responsibilities of the position will include the teaching of a full-range of appropriate undergraduate and graduate courses in Art History, some reading of graduate thesis work, serving on Department or Faculty committees, student advising and curriculum assessment.

One of North America's leading schools for the arts, AMPD offers undergraduate and graduate degree programs in Art History and Visual Culture, Cinema and Media Arts Dance, Design, Digital Media, Music, Theatre, Theatre and Performance Studies, and Visual Arts. <http://ampd.yorku.ca/>

York University is an Affirmative Action (AA) employer and strongly values diversity, including gender and sexual diversity, within its community. The AA program, which applies to Aboriginal people, visible minorities, people with disabilities, and women, can be found at <http://acadjobs.info.yorku.ca/> or by calling the AA office at 416-736-5713. All qualified candidates are encouraged to apply; however, Canadian citizens and permanent residents will be given priority. Temporary entry for citizens of the U.S.A. and Mexico may apply per the provisions of the North American Free Trade Agreement (NAFTA) or citizens of Chile may apply per the provisions of the Canada Chile Free Trade Agreement (CCFTA).

Applicants wishing to self-identify can do so by downloading, completing and submitting the form found at: <http://acadjobs.info.yorku.ca/>.

Applicants should submit a letter of application outlining their professional experience and research interests, an up-to-date curriculum vitae, the names and contact information of three references by **Friday March 23rd, 2018**. Apply to: Professor Brandon Vickerd, Chair, Department of Visual Art and Art History, Goldfarb Centre for Fine Arts, York University, 4700 Keele St., Toronto, Ontario, Canada, M3J 1P3. Email: plegris@yorku.ca

The full position description can be found here:
<http://webapps.yorku.ca/academichiringviewer/listpositions.jsp?page=1>

Application Review will begin March 23, 2018

75 PROPOSALS: CALL FOR PROPOSALS: OF CONTAINERS

Please submit before: 8:36am, March 31st, 2018 (Blue Moon)

In his book on elemental media, *The Marvellous Clouds*, John Durham Peters reminds us that in dangerous storms ships drop their cargo, making them lighter and better able to navigate treacherous wind and waves. In this moment of crisis, the content gets abandoned while the container of the content, the ship, is always maintained.

The ways people come together to share ideas and knowledge in the arts could also be considered containers for content: the panel, the lecture, the workshop, the gallery tour.

This collaborative investigation is focussed on those containers, in looking at them as vessels that are quietly performing functions behind their content. The ship allows us to travel on water but stops at the shoreline. What are the containers the institution uses for bringing people together doing behind the content? What do they make possible? What boundaries do they impose?

This open call is looking for proposals for a variety of sessions that will become part of a series of one-day events, in and around Cambridge Art Galleries, from July-September 2018.

We are interested in proposals that tinker with containers for bringing people together. How can we make visible what those containers do? How could they perform differently? How could unconventional containers create space for unconventional conversations? How could the ways we bring people together reinforce the content we want to share?

Who (or what) comes together and how is open to proposition as is the content of the session. This call could also be considered an offer of support for exchanges that do not fit common institutional forms. We are interested in things like campfire lectures, multi-species panels, fondue potlucks, group meditations, improvised awards ceremonies, unusual sporting events, poetic aerobics classes, coordinated loitering, quilting bees, crafting circles, gift exchanges, road trips, trading posts, ribbon cuttings, elegies, roundtables at midnight, meetups at high noon and sunrise dance parties; collaborations with friends, families, colleagues, animals, trees, celestial objects, ghosts, strangers; and all manner of talk, walk, workshop, sermon, interview, relay, parade, lesson, contest, spell and ritual.

Please submit:

- 1 page bio and artist statement, or general description of who you are and what you do
- 1-2 page description of proposed session answering the following questions
 - How will your session bring people together?
 - Who will be present and what role will they play?
 - What is the topic or content of the exchange?

Where would you like your session to take place?

Will the session produce any evidence or trace that could be placed in the gallery?

- Alternatively, applicants can submit a 3-5 minute video explaining their proposed session.
- Samples of 3-5 previous projects or pieces of work in whatever format explains them best.

Gallery support (including presentation fees, basic materials, equipment and logistics) will be determined in conversation with selected applicants to suit specific proposals.

Please submit all documents and images through our online application

For more info contact Cherie Fawcett: cfawcett@ideaexchange.org

76 PROPOSALS: VTape - CALL FOR PROPOSALS

The Curatorial Incubator, v.15:

What the F**k?! Video in the Age of Sublime Uncertainty

Guest Curators Jennifer Fisher and Jim Drobnick

SUBMISSION DEADLINE: MONDAY, MARCH 12, 2018

*What the F**k?!* invites curatorial proposals that respond to the psychic and cultural shock unleashed by the political crisis in democracy. Uttering “What the F**k?!” signals that the unbelievable has happened, yet the expression sustains a moment of inquiry. What can art do? As the current era aligns the sublimity of awe and danger with the mood of urgency and activism, uncertainty reigns. The affects of anger, denial, alienation and despair arise and are simultaneously anaesthetized by the promise of pleasure and beauty. Speaking truth-to-power is enacted by the supposed “fools” of culture – late-night comedians, artists and other marginalized agents. This residency seeks to reflect upon video's affective power to focus attention, forge relations, and invent ways of collective feeling that reimagine aspiration, consolation and freedom.

Participants in *The Curatorial Incubator, v.15* will have an opportunity to hone their curatorial skills in the media arts in a number of important ways: attending specialized workshops conducted by arts professionals; conducting independent research using the rich resources available through Vtape; writing a curatorial essay for their program of selected titles, with invaluable editorial assistance provided by arts professionals; and, finally, presenting their curated program to the public.

If your proposal is selected for production, you will receive fees for both curating and writing and a budget to cover the screening fees for the titles that are included in your program.

Research phase (April - July 2018) includes:

- workshops conducted by Jennifer Fisher, Jim Drobnick and other professionals specializing in media arts,
- free access to the vast research facilities on site at Vtape, with over 4000 titles by
- 800+ artists and over 2500 articles on video art, and
- extensive access to the Vtape on-line preview resource available only to curators and authorized researchers.

Presentation phase (December 2018) includes:

- an exhibition of all the curated programs with an introduction by the curator, and
- a fully illustrated catalogue of all the programs with curatorial essays.

Proposals must include:

- an up-to-date c.v.;
- a statement of intention (1 page in total) that outlines your interest in video and media artwork and why you want to be part of ***The Curatorial Incubator, v.15 – What the F**k?! Video in the Age of Sublime Uncertainty***. **NOTE:** your statement of intention does NOT have to include a list of titles you would include. Rather it should try to clarify your overall area of interest. You will have lots of time to do your research to find the titles you want to include if you are selected for this program.
- examples of critical writing you have done (published or non-published)
- examples of any curatorial or organizational work you have done

OTHER REQUIRED INFORMATION TO ACCOMPANY PROPOSALS

indicate your availability for workshops on April 21-22, 2018 (days) **NOTE:** If you are from outside of Toronto, please indicate how you would cover the costs of your travel to the workshops (to be held over 1 weekend) and some additional time for on-site research at Vtape.

And don't worry; *you won't be held to your original proposal but keep in mind that the jury will need to get an idea of what kind of work you are going to be searching for. Surprises are to be expected along the way. That's what research is all about.*

Jennifer Fisher and Jim Drobnick form the curatorial collaborative DisplayCult, a collaborative framework for interdisciplinary studies in the visual arts. Its main objective is to creatively merge disciplines, media and communities in order to propose generative prototypes for display and aesthetic engagement. Fisher and Drobnick have published widely on contemporary art, post-media practices and curating. They are the founding editors of the *Journal of Curatorial Studies*, and their exhibitions include *NIGHTSENSE*, *MetroSonics*, *Odor Limits*, *Listening Awry*, *Do Me!*, *Aural Cultures*, *Linda Montano*, *reminiSCENT*, *Museopathy*, *Vital Signs* and *CounterPoses*, among others (www.displaycult.com).

Send applications to:

Lisa Steele, Creative Director, Vtape
401 Richmond St. West, #452, Toronto, ON M5V 3A8
lisas@vtape.org
www.vtape.org
No phone inquiries please.

77 PROPOSALS: ART CITY | REQUEST FOR ARTIST PROPOSALS 2018/19

Deadline: March 26, 2018

Professional Guest Artist Series Art City invites local, national, and international professional artists to submit proposals to lead collaborative art workshops at our studio in 2018/19. Founded by artist Wanda Koop, Art City is a not-for-profit community art studio located in West Broadway, a culturally diverse and densely populated neighborhood in the heart of Winnipeg's inner city. Art City is dedicated to providing people of all ages with innovative and professional art programming, free of charge, frequently featuring workshops based on the practices of guest

artists. Art City's primary goal is to provide space and tools for anyone who wishes to express themselves creatively. While Art City is open to all ages, most participants are elementary to middle school age children (6 " 14) who live in the West Broadway community. Older youth, adults, and seniors also regularly participate in Art City programs. An average of 25 participants drop in each workshop, some attending most days, others attending only once, arriving and leaving at different times throughout the evening. Workshop activities should ideally be planned to accommodate both short-term and long-term participation. Workshops are scheduled for a one-week period, Monday to Friday from 3:30 pm to 7:30 pm. Artists, staff, and volunteers are required to be at Art City between 3:00 pm (set up) and 8:00 pm (closing time). A healthy snack (dinner) is served mid-way through each workshop and enjoyed by all present. The Art City studio is a versatile space that can be used as a wide-open work area, filled with tables and chairs, or transformed into an immersive installation. The main studio area measures approximately 27L x 19 W x 11H. Art City maintains an inventory of art supplies and owns specialized equipment related to ceramics, film photography, digital photography, and digital arts including audio and video equipment and software. Selected guest artists will be supported in developing, managing, and facilitating their workshops by the Artistic Director, Studio Manager, staff, and volunteers.

Art City workshops are most successful when... The proposed workshop reflects the artist's own art practice. The activities make sense, make use of examples, and can be explained in a clear and concise manner as participants arrive throughout the workshop. Participants learn something new. Participants create something they can take home to share with friends and family. Working on collaborative projects, participants are able to create individual components that combine to make a larger finished piece. The activities are culturally relevant to participants' own lives. Eligibility

Due to funding restrictions, the Professional Guest Artist Series is for professional artists only. A professional artist is defined as an artist who: has a demonstrated professional art practice including a history of public presentation or publication. has specialized training in an artistic field (not necessarily in academic institutions). is recognized as a professional by his or her peers (artists working in the same artistic tradition). is committed to devoting more time to artistic activity.

Artists must have a demonstrated proficiency in the medium the proposed workshop is based on (i.e. if proposing a video workshop, the artist must know how to use video equipment and editing software). Workshop content must be appropriate for youth participation. Local artists who are not selected for the Professional Guest Artist Series may be invited to modify their proposal for inclusion in the Community Artist Series. Representatives from art organizations, businesses, or arts educators who are not currently engaged in their own professional art practice are welcome to contact Art City for other opportunities for collaboration. 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 \$1,520 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, 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 split fees). All submissions must include the following: 1. Your name, address, e-mail and phone number. 2. A one-page letter of interest, describing: As an artist, why do you want to work with Art City? How will your workshop facilitate a meaningful artistic exchange between you and Art City participants? How will this experience benefit/impact you as an artist? Your availability from May 2018 to April 2019 3. Proposed title and brief description of the workshop. 4. A list of materials/equipment required for the workshop. 5. A brief biography summarizing professional achievements (1 paragraph). 6. CV including professional activity and any past community engagement (maximum 3 pages). 7. Support material list, including title, medium and dimensions. Items 1-7 must be submitted in PDF format. Include your initials in the title of each file. Example: AB_letterofinterest.pdf. 8. Support material in digital format (see below for requirements)

Support material format requirements: Still images: .jpg format, 72 dpi resolution Recommended minimum size: 300 x 300 pixels, maximum size: 1024 x 768 pixels Maximum individual file size: 3 MB Labeling: Include your initials, e.g. AB. Numbering should correspond with the order on your support material list Number the first nine images by placing a zero in front, e.g. 01, 02, 03 etc. Include the title of the work and year created, e.g. AB01Title2018 Audio: .mp3 or m4a format, 192 kbps Video: .mp4 or .mov format, or video uploaded to VIMEO (vimeo.com) Set as a private password protected and downloadable video Include the link with the password in your submission

Submission Deadline: Monday, March 26, 2018 Incomplete or late applications will not be considered. Email proposals to: submissions@artcityinc.com For further information about Art City and the Professional Guest Artist Series, contact Artistic Director, Eddie Ayoub at: ad@artcityinc.com Art City 616 Broadway Winnipeg, MB R3C 0W8 artcityinc.com

78 PROPOSALS: CALL FOR SUBMISSIONS - IN ATTENDANCE
Deadline: March 25th at 5:00pm

Forest City is accepting submissions for a series of events inspired by recurring themes and ideas of performance and/or “the performative” in emergent artistic practices.

Traditional ideas of performance art often involve duration, able-bodiedness, physical presentness, and body-centricity. Within the gallery setting, performance art has the opportunity to question and reflect on the agency of bodies confined inside the white cube. How do artists push against or respond to the constraining domination of traditional modes and systems that drive so much contemporary art? How can we collaborate to re-interpret and re-model accepted modes of thinking,

and dissolve social structures that aim to subjugate bodies within the gallery setting? Considering this potential relationship between activism/rebellion/critique and performance agency, FCG seeks artists who are concerned with - or identify their work/practice within - the following concepts:

- presence or presentness in a contemporary moment of digital/mediated modes of being and working;
- resisting ideas of efficiency and transparency-as-product via what Hito Steyerl calls an “economy of presence” ^[1];
- contextualizing performance within personal and self-determined ways of being and relating;
- performance as shared knowledge-production;
- performative gestures which honour and respect a broader spectrum of bodies;
- social practice-based approaches and critiques within performance and “the performative”

In addition to artists who utilize live performance in their practices, FCG also seeks artists, writers, filmmakers, cultural producers, etc. who address the *idea* of performance whether via cross-disciplinary approaches or alternative modes and gestures of “the performative”. This can include new media, video, talks, lectures, writings, reading groups, workshops, sound, live/durational performance, or alternative means. The exhibition aims to be event-based, consisting of multiple events carried out over a 6-week period.

[1] Steyerl, Hito. “The Terror of Total Dasein: Economies of Presence in the Art Field.” *Dis* magazine, 24 November 2015. Web. 4 January 2018.

Artists are paid in accordance to CARFAC fees.

All submissions must be emailed to programming@forestcitygallery.com

Submissions must include:

- A completed application form (Application form found on <http://forestcitygallery.com/submissions>).
- Please describe your project within the allocated space (i.e performance, talk, workshop, screening, lecture, etc.) and duration.
- Artist CV
- Press Examples (Optional)
- Above documents should be merged into a single PDF
- Maximum 15 images of existing and/or proposed work
- Vimeo links for video works are preferred.

Please use “Performance Call - Your Name” in subject line of application followed by your full name

Submissions (excluding images) should be merged into a single PDF. Paper/mailed submissions will no longer be accepted. Notification can be expected approximately 1 month following the jury date, by email. Only successful candidates will be contacted. If you have any questions concern the application process, contact us at director@forestcitygallery.com

79 PROPOSALS: CALL TO ARTISTS - UNTIL THE LAST BREATH":
demystifying and reenvisioning the death and dying experience

Exhibition:

ABOUT THE CALL

Submission Deadline: March 15 2018, 11:59pm

Location: Fall 2018 (exact date and venue tba) Toronto, Canada

Until the Last Breath is an exhibition of artists whose work is reimagining the experience of death and dying in today's contemporary healthcare system.

In the face of accelerated technological change, the moral challenges encountered in the dying process are changing rapidly as well; aging, chronic illness management, quality of life decisions, life sustaining technologies and medical aid in dying (MAID), all bring to the dying process choices we are often asked to make on the spot about how

and when we or a loved one wants to die. But for many of us who, after generations of being taught how to avoid thinking about death, these are decisions that we, the dying, the families and the healthcare professionals, are not always ready for. What often many result is an experience of confusion and unnecessary trauma, overmedicalization, and the pressure to make difficult decisions with limited options, at the most difficult time.

1 The question we ask here is:

How can this experience be different?

What if we were able to openly plan for a good end-of-life experience with the options, respect and empowerment that we plan for a good birthing experience?

What does dying in the medical environment feel and look like today?

What are the challenges?

What needs to change?

What other options currently exist and are on the horizon? What does/ (can) the future hold?

We are looking to the diverse perspectives of artists of all types, incorporating their personal experiences, scientific data and the voices of the patients and healthcare professionals alike, to create interactive, unique and thought-provoking works that promote discussion, highlights challenges, and brainstorm solutions, on what the present and future of dying in Canada could look like.

THIS CALL IS OPEN TO ALL ARTISTS who are ready to embrace this taboo topic in thought-provoking and unique ways. Including:

Established and Emerging/ 2D and 3D/video/ sound/ photography/ performance/ installation/ participatory/ designers of all types/all others/

2 HOW TO APPLY

Proposal Deadline Notification by Exhibition Date

March 15, 2018, 11:59pm (EST) April 1, 2018

(Fall 2018, exact date tba)

Submission Guidelines:

Please submit the following in a single PDF document:

(a) Personal Information

- name/ email address/ contact information - links to online portfolio and social media

(b) A short description (few lines - max 1 page) of the specific work you are

proposing

for the exhibition. Please include:

- a brief overview of the piece
- how it conceptually relates to the exhibition topic - whether it is completed or a work in progress

(c) Supporting materials

- Photos or sketches of the specific piece proposed. This can be web links or photos included in the PDF.
- If it is just an idea at this point, please provide links/photos of previous work that is of a similar type/scale

****Please note that you need to indicate the specific art piece (already completed or proposed) you are interested in submitting. Including only a link to your entire online portfolio will not be enough for us to understand what you are proposing for this exhibition.**

3 ABOUT US

TABOO HEALTH is an organization of health promoters, curators, artists, and advocates, with an aim to design thought-provoking exhibitions that facilitate and normalize discussions on what matters in the end-of-life experience, and how it can be improved. To learn more about us, please visit our website: taboohealthexhibitions.com

SUBMIT TO

Submit your single PDF document

by MARCH 15 2018 at 11:59 pm (EST)

to taboo.health@gmail.com

subject line: TABOO ARTIST CALL SUBMISSION

*Please title your pdf (with your): lastname_firstname.pdf Thank you for your submissions!

If you have any questions please contact us at

taboo.health@gmail.com You can also visit our website for more information on the topic as well as links to further reading material: taboohealthexhibitions.com 4

80 PUBLICATION: **SUBMIT AND SUBSCRIBE TO JUNTO MAGAZINE**

Junto Magazine accepts Art and Literature submissions for our creative expressions magazine. Now in our third year, we believe in the strength of collaboration and critique. All submitters, **regardless of acceptance status**, receive an editorial evaluation of their piece which includes personalized feedback, suggestions, and insight into the publishing potential of their individual work. We also conduct and publish interviews and technical articles pertaining to art and literature. If you are interested in seeing your work published in *Junto Magazine*, check us out at <https://juntomagazine.com>.

If you have questions about submissions or our process, email support@juntomagazine.com and follow us on [Facebook](#), [Twitter](#)

(@juntomagazine), and [Instagram](#) (@junto_magazine).

81 PUBLICATION: CALL FOR NEW WRITING - PUBLICATION STUDIO GUELPH

Publication Studio Guelph is looking for new, original writing to publish in 2018! We've published graphic novels, poetry, short stories, novels, and works of non-fiction on a range of topics. To express your interest in publishing with us, send an email to publicationstudioguelph@gmail.com.

Publication Studio prints and binds books by hand, creating original work with artists and writers we admire. It serves as a space for publication in its fullest sense: it doesn't simply produce books, but also brings people together through the shared experience of reading. Every book is made one at a time as needed. We attend to the social life of a book using any means possible to expand its circle of readers:

- physical books;
- eBooks; and
- wild social events!

This breathes life into the written word on paper, online, and through discussion. Publication Studios are active around the world in cities like Portland (US), Vancouver (CA), London (UK), Oakland (US), Hudson (US), Minneapolis (US), Guelph (CA), Rotterdam (NL), Edmonton (AB), São Paulo (BR), Glasgow (SL), and Dakar (SN).

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82 PUBLIC ART: GORDIE HOWE INTERNATIONAL BRIDGE: PUBLIC ART PROGRAM - REQUEST FOR QUALIFICATIONS CANADIAN PROFESSIONAL ARTISTS

Closing Date: March 6, 2018 – 11:00 am EST

Introduction:

The GORDIE HOWE INTERNATIONAL BRIDGE project is a once-in-a-generation undertaking. Not only will the project deliver much-needed transportation improvements for international travelers, it will also provide jobs and opportunities for growth to the Windsor, Ontario-Detroit, Michigan region and includes features that make this project truly distinctive.

The project consists of four components: a six-lane bridge that includes a multi-use path, two Ports of Entry and the Michigan Interchange to Interstate-75. Upon completion, it will serve as an important and efficient link between the two nations and represent a significant landmark of design and engineering excellence.

The project is directed by Windsor-Detroit Bridge Authority (WDBA) and it will be delivered using a public-private partnership delivery model. From its inception, WDBA has emphasized design excellence paired with fiscal responsibility. The Request for Qualifications for Canadian professional artists is an outcome of setting those goals.

WDBA invites Canadian professional artists to submit their credentials for

consideration for the first stage of a two-stage competition to select artists to develop site-specific art concepts for the GORDIE HOWE INTERNATIONAL BRIDGE in Windsor, Ontario, Canada. (<https://www.wdbridge.com>)

Public art will be an important feature of the GORDIE HOWE INTERNATIONAL BRIDGE environment. It will serve to support the aesthetic goals of the bridge design program by introducing contemporary artworks that are inviting, visually pleasing, elegant, sustainable, sophisticated and clearly express the bridge as a project of the 21st Century.

This Request for Qualifications (RFQ) initiates the first of a two-stage, juried selection process to identify artists to be considered for this project.

Two-Stage Selection Process:

A two-staged competition is proposed.

Stage 1: Request for Qualifications

Canadian professional artists are invited to submit their credentials for review by WDBA representatives. Credentials are to include a current CV (or one for each member of the team, if applicable) not to exceed 8 pages in total.

A signed non-disclosure agreement (NDA) must accompany the initial credential submission to WDBA. Credentials submitted without a signed NDA will not be considered. Upon successful review of credentials and the NDA, WDBA will send the submitter the Call to Artists Brief. The NDA may be downloaded at www.wdbridge.com/en/opportunities.

Artists who have a strong professional profile, a history of public exhibitions, and who are experienced in creating large, permanent, urban-scale works for exterior and interior locations or who have successfully worked in collaborative projects are encouraged to apply.

A shortlist of candidates to be interviewed for possible commissions will be identified based on the review of responses to the RFQ. Concepts and works offered for sale shall **not** be considered. There is no payment for this Stage 1 RFQ submission.

Stage 2: Juried Interviews

Artists who have been shortlisted will be invited to participate in juried interviews to take place in Windsor, Ontario.

A total of three (3) commissions may be awarded. One commission opportunity is directed to an artist who is a recognized member of the Indigenous Peoples of Canada.

Information on the Commissions is contained in the “GORDIE HOWE INTERNATIONAL BRIDGE Call to Artists Brief.” Final approval of artists and commissions is by WDBA. WDBA reserves the right to, at any time reject all submissions and cancel this RFQ process.

Eligibility:

This competition is open exclusively to qualified Canadian professional artists as defined by the Canada Council for the Arts. That is someone who:

- has specialized training in the artistic field (not necessarily in academic institutions)
- is recognized as a professional by his or her peers (artists working in the same artistic tradition)
- is committed to devoting more time to artistic activity, if possible financially
- has produced an independent body of work
- has a history of exhibiting work in public, and
- has maintained an independent professional practice for at least three years following the completion of specialized training in the field.

Instructions: How to Submit:

The GORDIE HOWE INTERNATIONAL BRIDGE Call to Artists Brief may be obtained by emailing your credentials and a signed NDA:

WDBAPublicArt@wdbridge.com, to the attention of Karen Mills.

All inquiries for this RFQ must be sent via email to:

WDBAPublicArt@wdbridge.com, to the attention of Karen Mills.

Only emailed communications to this address will be accepted. No telephone inquiries are permitted.

If the file size exceeds 30MB, email your Qualifications Submission via a file transfer service to:

c/o Karen Mills at: mills.karen@gmail.com

On the subject line clearly mark: 'WDBA Public Art RFQ' and the name of the artist/artist team.

The submission deadline is: **March 6, 2018 - 11:00AM EST.** We regret that only advancing artists will be contacted.

Artists are responsible for the timely submission of their entries. Incomplete submissions may be subject to disqualification. All submission materials will be retained by WDBA.

Canadian professional artists submitting qualifications cannot be party to one of the three Proponent teams submitting proposals in response to the public-private partnership procurement process for the Gordie Howe International Bridge project. A list of the Proponent teams is available at www.wdbridge.com.

We thank all respondents for their submissions but regret that only advancing proponents will be contacted. Beyond formal notification to finalists, WDBA will not enter into any correspondence regarding the artist selection process nor the decision concerning advancing candidates.

83 PUBLIC ART: THE WORK OF WIND: AIR, LAND, SEA TEMPORARY PUBLIC ART CALL FOR PROPOSALS

Submission Deadline: March 26, 2018

The City of Mississauga's Culture Division seeks to commission a Canadian artist or arts collective to develop a temporary public art installation as part of the project *The Work of Wind: Air, Land, Sea*. Produced in partnership with the Blackwood Gallery,

University of Toronto Mississauga, this installation will form part of the Blackwood Gallery's multi-site exhibition that will demonstrate the potential of contemporary art as a cultural lens through which to explore a plurality of perspectives on environmental crises. This artwork will be one of 13 pieces installed within the Southdown Industrial Area of Mississauga for ten days during September 2018. In addition to the exhibition, the project includes a publication program and an innovative dissemination and public engagement strategy called *The Society for the Diffusion of Useful Knowledge*.

Download submission package (PDF)

Contact: public.art@mississauga.ca

For more information about the City of Mississauga Public Art Program visit:
<http://www.mississauga.ca/publicart>

**84 PUBLIC ART: LUMINOUS: SMALL ARMS BUILDING TEMPORARY PUBLIC ART
CALL FOR PROPOSALS**

Submission Deadline: March 22, 2018

The Small Arms Building will open its doors to the public in June 2018 as Mississauga's newest creative hub. The building will be a flexible, multi-disciplinary facility for the arts, heritage and environment. The City of Mississauga Public Art Program is holding two separate calls for proposals to create site-specific temporary public art for the Small Arms Building. We invite professional Canadian artists or Canadian artist teams to submit proposals for either call.

Artists are asked to submit a proposal for light art that will sit on the roof to be mainly visible from Lakeshore Road East. This can include neon, LED or other light-emitting sources. This location will highlight a new cultural hub. We therefore ask artists to consider installations that are bold and original—ones that will heighten visitors' experience upon arrival and signal the creative encounters contained within this heritage structure.

Download submission package (PDF)

Artists are asked to submit a proposal for artwork for the 11 meter chimney above the building's main entrance. The artwork can also be extended to the roof area directly below the chimney. Because this location will mark the entrance to a large new creative hub, we ask that artists consider installations that are bold and original—artworks that will heighten visitors' experience upon arrival and signal the creative encounters contained within this heritage structure.

Contact: public.art@mississauga.ca

For more information about the City of Mississauga Public Art Program visit:
<http://www.mississauga.ca/publicart>

**85 PUBLIC ART: MAPLE ISLAND PUBLIC ART PROJECT
CALL TO ARTISTS: REQUEST FOR QUALIFICATIONS (RFQ)**

Deadline: March 16, 2018, at 4 p.m. EST

Budget: \$52,000 plus HST

Information: Allison O'Connor, Public Art Officer

Allison.O'Connor@ottawa.ca 613-244-4429



The City of Ottawa invites professional artists to submit qualifications to design, fabricate and install a permanent artwork on Maple Island in Ottawa, Ontario. This is a two-stage open competition held in accordance with the City of Ottawa Public Art Policy.

Project background

As part of the redevelopment of the Minto Bridges, a public art piece will be installed on Maple Island. This small island sits on the Rideau River, at the intersection of two of the Minto Bridges. The island and bridges connect two Ottawa neighbourhoods, Lowertown and New Edinburgh (Wards 12, 13), for pedestrians and cyclists. The island is a serene and hidden green space, with a great view of Canada's Peace Tower to the west. The island has a rich history which includes Indigenous peoples and railway and industrial use, and was originally part of the ceremonial route which connects Rideau Hall and Parliament.

Public art site

Maple Island is a small, green and lush island on the Rideau River, located in the middle of the Minto Bridges on Union Street. The entire green space south of the bridge is available for public art. This curved green space comprises grass and large trees, with shrubbery along the riverbanks. There are no walking paths, lights, electrical outlets or seating, with the exception of a bench at the Hungarian Monument, located at the south end of the island. Artists should respect a 6-metre radius around this monument. Artists shortlisted to advance to the proposal stage of the competition will have an opportunity to meet with the project team to review the site details and ask specific questions related to their proposal.

The City of Ottawa acknowledges that Ottawa is located on land which is part of ancestral unceded Algonquin Anishinabe territory. The City of Ottawa honours the peoples and elders of the Algonquin Anishinabe Nation, whose ancestors have occupied this territory for millennia, and whose culture has nurtured and continues to nurture this land and its people. In addition, we would like to recognize all First Nation, Inuit and Métis communities in Ottawa.

For more information, please review the full Call to Artists: <http://bit.ly/2nwzn8p>

or contact Allison.O'Connor@ottawa.ca

PROJET D'ART PUBLIC POUR L'ÎLE MAPLE APPEL AUX ARTISTES : DEMANDE DE QUALIFICATIONS

Date limite : Le 16 mars 2018, à 16 h (HNE)

Budget : 52 000 \$ (TVH en sus)

Personne-ressource : Allison O'Connor, agente d'art public
Allison.O'Connor@ottawa.ca 613-244-4429

La Ville d'Ottawa invite les artistes professionnels à soumettre une demande de qualification pour un projet visant la conception, la création et l'installation d'une œuvre d'art permanente sur l'île Maple, à Ottawa. Il s'agit d'un concours public en deux étapes, conforme à la Politique d'art public de la municipalité.

Mise en contexte

Dans le cadre du réaménagement des ponts Minto, une œuvre d'art public sera installée sur l'île Maple. Cette petite île qui flotte sur la rivière Rideau est le point de rencontre entre deux des ponts Minto. L'île et les ponts permettent aux piétons et aux cyclistes de circuler entre la Basse-Ville et New Edinburgh (quartiers 12 et 13). L'île, un havre de verdure à l'abri des regards, offre une vue imprenable sur la Tour de la Paix du Canada, à l'ouest. À l'origine, elle faisait partie du Parcours d'honneur, qui conduit de Rideau Hall au Parlement. L'histoire de cette étendue de terre est riche, marquée par la présence des peuples autochtones ainsi que des activités ferroviaires et industrielles.

Emplacement

Verte et luxuriante, la petite île Maple, qui baigne dans la rivière Rideau, est le point de rencontre entre les ponts Minto (rue Union). Tout l'espace vert au sud est réservé à l'art public. De forme incurvée, il est couvert d'herbe et de grands arbres et orné d'arbustes le long de la rive. Il n'y a ni sentier, ni lampadaire, ni prise de courant, ni siège, à l'exception du banc du Monument commémoratif hongrois (extrémité sud de l'île). L'art public est d'ailleurs interdit dans un rayon de six mètres autour du monument. Les artistes sélectionnés pour participer à la demande de propositions auront l'occasion de rencontrer l'équipe de projet pour revoir les détails des emplacements et poser des questions en lien avec leur proposition.

La Ville d'Ottawa reconnaît se trouver sur un territoire ancestral non cédé de la nation algonquine Anishinabeg. Elle voue un grand respect aux peuples et aux aînés de cette nation, dont les ancêtres ont occupé ces terres durant des millénaires et dont la culture a enrichi – et continue d'enrichir – les lieux et les gens qui y vivent. La Ville tient aussi à reconnaître tous les Inuits, les Métis et les membres des Premières Nations d'Ottawa.

Pour obtenir de plus amples renseignements, consultez la page Appel aux artistes : <http://bit.ly/2EAekcE> ou envoyez un courriel à l'adresse Allison.O'Connor@ottawa.ca.

86 PUBLIC ART: ROUND STREET GATEWAY PUBLIC ART PROJECT

Stage I Submission Date: March 10, 2018 @ 00:00

Project Intent

The City of Lethbridge Art Committee is seeking an Artist to design and fabricate a sculpture to be installed in a prominent Downtown Lethbridge gateway located at the NW corner of 5th Street (Round Street) and 6th Avenue South. The intent of the project is to provide a permanent piece of public art that creates a welcoming, appealing entrance to the Downtown and celebrates the presence of the Lethbridge Multicultural Centre, home of the Southern Alberta Ethnic Association. The highly visible Round Street location is a special gateway into the Downtown. Through a combination of public art and comprehensive landscaping, it is the intention to create an entry experience that reflects the unique environment, history and culture of the Downtown.

Background

Hard and soft landscaping components of the Round Street Gateway Plaza as well as required pedestrian and vehicular transportation functions were completed in 2016 in conjunction with the transformation of an obsolete Fire Station into the Lethbridge Multi-cultural Centre. The Southern Alberta Ethnic Association is the major, long-term tenant of the space and proponents should take that into consideration in the creation of the artwork.

A 10 foot X 10 foot square, which is situated approximately in the middle of the plaza has been allocated for the artwork. Although the space is somewhat constrained, due to the need to adhere to traffic safety precautions, an opening, that has been temporarily filled with removable brick pavers, has been created for the artwork. The project installation must be wholly contained within this space and should be designed in a manner that is conducive to public safety at this busy vehicle and pedestrian location.

Budget

All-inclusive budget for the Round Street Project is \$75,000 plus GST.

Eligibility

The competition is open to qualified Canadian professional visual artists as defined by the Canada Council for the Arts.

Project Timeline

- Proposal Release: November 28, 2017
- **Stage I Submission Date: March 10, 2018 @ 00:00**
- Invitation to Short List Artists: March 23, 2018
- Stage II Final Submission: July 23, 2018
- Installation Deadline: July 2019

The City of Lethbridge reserves the right to modify project timelines.

Proposal Submission:

Interested artists are invited to view complete RFP details, submit questions and submit proposals at:

<https://lethbridge.bidsandtenders.ca/Module/Tenders/en/Home/BidsHomepage>

This project is funded by the City of Lethbridge's Public Art program; for more information, please review the City of Lethbridge's Public Art Policy.

87 PUBLIC ART: GRAPHIC AND PHOTOGRAPHIC ART DESIGN OUTSIDE THE BOX PROGRAM

**StreetARToronto / Financial District Business Improvement Area
Call to Artists for Expressions of Interest
Application Deadline: March 5, 2018, 4:30pm**

The City of Toronto invites visual, photographic, digital and graphic artists and artist collaborations to submit an Expression of Interest (EOI) to create designs that will be digitally reproduced on two-dimensional vinyl wraps and installed on traffic signal control cabinets located at intersections within the City of Toronto Financial District. This request pertains to the design of graphic and photographic art work only.

This project is being implemented by **StreetARToronto (StART)**, part of the Public Realm Section of the City of Toronto's Transportation Services Division in collaboration with the **Financial District Business Improvement Area**.

Launched in 2012 as an integral part of the City's Graffiti Management Plan, StreetARToronto ("StART") is an innovative, public-private program designed to develop, support, promote and increase awareness of street art and its role in adding beauty and character to neighbourhoods and public spaces throughout the City. By making streets more appealing, vibrant and welcoming StART installations also encourage active transportation (walking and cycling) and showcase creative talent while reducing graffiti vandalism and associated costs. The StART Outside the Box Program provides an opportunity for local artists to create works of art for installation on traffic signal control cabinets.

The Toronto Financial District Business Improvement Area (BIA) represents Toronto's premier business centre, an area that includes Union Station, the PATH underground walkway and Canada's five major banks and most prominent firms. With a mandate to promote economic development in the area, initiatives include public realm improvements, showcasing the daily activity of Financial District businesses at TorontoFinancialDistrict.com and @MyTOFD, and identifying collaborative opportunities that ensure the Financial District and PATH are well-maintained, integrated, connected and accessible. Funding is received through a special levy on commercial real estate within its jurisdiction. Membership includes all employees and businesses in the Financial District.

The goal of this project is to beautify and animate the streetscape within the boundaries of the Financial District BIA. Designs should reflect the character of the City and the Financial District, a globally competitive financial centre, for example, designs could include themes related to the history, architecture or activities in the Financial District. Based on relevant professional credentials and a portfolio of past work submitted in response to this EOI, a short-list of applicants will be invited to respond to a Request for Proposal to prepare an initial design for public review and input. Short listed artists will be paid a fee of \$1,000 total for their initial design(s) and any modifications they choose to make following public input. At the final stage of the process, proposals will be reviewed by the selection committee which will recommend artists for the project. It is anticipated that several designs will be selected and used throughout the Financial District.

Application Deadline: March 5, 2018 @ 4:30pm

Download the REOI application package:

<http://bit.ly/2E9kh2t>

For further information or general questions please contact streetart@toronto.ca or visit StART's website at www.toronto.ca/streetart

88 PUBLIC ART: OCAD U – CREATIVE CITY CAMPUS – EXPANSION AND RENOVATION – INTEGRATION OF INDIGENOUS ART

Submission Due Date: March 12, 2018 at 2:00 pm EST

OCAD U welcomes Indigenous artists and designers from Canada to submit proposals for artwork that will be permanently installed in the George Reid House, “the first building erected in Canada solely for the purpose of art education.”

Scope

The selected artist will be responsible for the design and creation of a permanent element/or series of elements, art and/or series of artworks that respond(s) to the architecture of the corridor and Multi-Purpose Room 1 to honor the presence and visibility of Indigenous peoples and culture at OCAD U. These elements can be of a contemporary or historical nature.

The elements listed above shall be integrated at one or all of the locations shown in Appendix A – George Reid House – Context, Location and Floor Plan diagrams. It is up to the artist to propose the distribution of the artwork(s)

Background

The Creative City Campus (CCC) is a major expansion and renovation of OCAD University's main campus on McCaul Street. The project's main goal is to envision a 21st century healthy, accessible and creative learning environment with studio-based, experiential and collaborative learning. The project prioritizes OCAD University's core values of sustainability, diversity, inclusivity, equity, Indigenous culture, and heritage. CCC is estimated to involve approximately 50,000 sq.ft. of new construction and 95,000 sq.ft. of renovation. The main building components of the project are 100 McCaul, 115 McCaul and 113 McCaul. OCAD U is currently working with a team of top tier architects, Morphosis and Teeple in collaboration with Two Row, to develop a site strategy leading to the design of the various project elements. This process began in early 2017; all construction is scheduled to be complete by fall, 2020.

An important part of CCC is the refurbishment of the George Reid House. This involves restoring the building to its original 1921 splendor – refreshing the facility with contemporary design ideas, technology, materiality and programming. The renovation is supported through the Canada 150 Canadian Infrastructure Program in recognition of Canada's 150th confederation anniversary.

Indigenous presence in the renovated George Reid House provides a unique opportunity for the University to honor its commitment, as described in the 2017-2022

Academic Plan, to Indigenous learning at OCAD University. In keeping with the subtitle to Priority 1 of the plan – *Nothing About Us Without Us* - the guidelines below suggest possible approaches to embed Indigenous presence within this historically significant architecture.

Mandatory Requirements

- The artist will self-identify as Indigenous and a resident of Canada.
- The artist will submit all submission materials as outlined below in the 'Submission' section by March 12, 2018.
- The artist will be available to meet all requirements of the timeline listed below.

Budget

The budget for the project is **\$75,000 total**. This includes the artist's fees, materials, fabrication, delivery, contingency and any/all costs related to the work. There are no additional funds available for this project; therefore it is absolutely critical that the artist design their piece to suit. Artists are to provide a breakdown of costs in Part 6. Installation of the artwork will be coordinated by OCAD U and are not to be included in the artist's budget.

Timeline

- **February 12, 2018 at 10:00 am** – Issue call for artists
- **February 23, 2018 at 10:00 am** – Optional site visit – meet at 100 McCaul – main lobby
- **February 12, 2018 – March 1, 2018** – Question period
- **March 12, 2018 at 2:00 pm** – **Submissions due**
- **March 12 – April 5, 2018** – Review, clarification and evaluation of submissions
- **April 6, 2018** – Selection of artist announced
- **April 7 – July 31, 2018** – Design, fabrication and preparation for installation
- **August 1 – August 20, 2018** – Installation

Note:

- During the Design and Preparation for Installation phase, there will be a minimum of two in-person or skype meetings required with the artist and an OCAD U representative. These meetings will ensure that the piece is on track to align with the artist's original proposal submission, and to be completed in a timely manner. These meetings are to be scheduled at a later date to suit the schedule of the artist and the jury.
- The majority of the George Reid House will be under construction from January – April, 2018. Therefore, the artist will not have regular access to the space. One or a few visits can be arranged with the contractor if sufficient notice is given to the project coordinator.
- It is the responsibility of the artist to coordinate all aspects of design, fabrication, delivery and instructions for installation. OCAD U will coordinate the installation.
- It is expected that all required information shall be included in the submission as per Appendix B. Further dialogue with the artist shall be conducted only as required to clarify information in the submission.

Submission

Artists are required to submit the following six parts:

- **Artist statement** (*500 words maximum, 8.5 x 11 format PDF*)
- **CV** (*no page limit, PDF format*)
- **Previous work** (*10 Mb file capacity, 10 page PDF maximum for visual materials; links to audio and/or video files are acceptable*)
- **Written description of the proposal** (*1,000 words maximum, 8.5 x 11 format*)

- **Graphic representation of the proposal** (*maximum 4 pages, 8.5 x 11, 11 x 14, or 11 x 17 format*)
- **Budget breakdown**
Upon being selected as the successful artist, they will be required to sign a **Confirmation of commitment.**

Note:

Artists are required to follow the Submission Instructions (Appendix B) re: the items listed above.

All material will be viewed on a regular size computer monitor and shall be formatted to suit. (Material will not be printed.)

Submissions are due on **March 12, 2018 at 2:00 pm.**

Contact

During the submission process, all questions, concerns and comments from artists shall be directed to Joanne Frisch, Acting Director, Campus Planning and Projects at creativecitycampus@ocadu.ca, Tel: 416-977-6000, ext. 4882

89 RESEARCH: 2018 SUMMER INSTITUTE INTERNATIONAL POST-GRADUATE RESEARCH PROGRAM: DIS MAGAZINE & BUSH GALLERY

Plug In Institute of Contemporary Art is honoured to announce two exciting opportunities for our 2018 Summer Institute International post-graduate research program: DIS Magazine & BUSH gallery

Session I, June 25 - July 6, 2018: “Thumbs that Type and Swipe: The DIS Edutainment Network” with acclaimed curatorial and media artists, DIS, facilitated by Marco Roso and collaborators. **Application deadline: March 5, 2018**

Session II, August 6-24, 2018: “Site/ation” by BUSH gallery facilitated by celebrated trio of artists, writers, educators and curators, Tania Willard, Peter Morin, and Gabrielle L’Hirondelle Hill. **Application deadline: March 10, 2018**

Both sessions are invested in alternative frameworks and sites for curatorial and exhibition research and practice; with corollary interests in labour, including systems of value and exchange.

Plug In ICA Summer Institute Session I:

June 25 - July 6, 2018

DIS: “Thumbs that Type and Swipe: The DIS Edutainment Network”

For Session I of our Summer Institute research program, Plug In Institute of Contemporary Art is pleased to present DIS. Over the duration of the Institute Marco Roso and collaborators will facilitate “Thumbs That Type and Swipe: The DIS Edutainment Network”. The session will be grounded in discussions that centre on media and the visual arts; offering directed, one-on-one conversations with Roso and guests, as well as group activities that privilege participants and their ongoing work.

The seminar circles around a series of exhibitions organized by DIS and framed by dis.art, a new streaming edutainment platform. Through direct engagement with the

artists of dis.art, the session will contemplate a series of linked concerns, including: the nature of belonging in a rootless-seeming, networked world; the changing relationship to the ways one owns, lends or gives time through occupations, bodies, or other forms of value-creation. Some of the topics DIS will cover will be: Money: what is it?; information consumption; the future of citizenship; reparations; love and humor.

Participants will engage in a series of exercises and activities in response to the themes of the Institute. These will range in form and approach, and may include the production of short videos, bike rides, city walks, screenings and guest lectures. Participants will be encouraged to produce individual work generated through our collective thinking and peer-to-peer engagement. The workshop is open to visual artists of all kinds as well as writers, critics and scholars.

DIS is a New York based collective best known for DIS Magazine (2010-2017), and curating the 9th Berlin Biennale for Contemporary Art (2016). DIS has become an umbrella for a number of networked and collaborative platforms – all of which reimagine one format or another.

**Plug In ICA Summer Institute Session II:
August 6 - 24, 2018
BUSH gallery: “Site/ation”**

For Session II of our Summer Institute, post-graduate research program, Plug In Institute of Contemporary Art is excited to partner with BUSH gallery. Over three weeks, from August 6-24, Tania Willard, Peter Morin and Gabrielle L’Hirondelle Hill will lead Site/ation, pushing a radical approach to curating and art making, born from active engagements and lived experiences on the land, land marking, contemporary art, the reserve, and the gallery. Using Indigenous methodologies to build a transformational space, that is open to everyone, BUSH seeks to de-centre the gallery, and the city as epicentres of contemporary art.

BUSH gallery Project Statement:

BUSH gallery acknowledges the Indigenous Nations that have ancestral ties to the Treaty 1 Territory and the Métis Nation homeland. As uninvited guests, we strive to connect what we are doing as Indigenous artists with valuing and circulating within local Indigenous economies and communities, while also creating space for conceptual, experimental and performative land-based Indigenous led contemporary art. By practicing reciprocity and value-based systems of Indigenous knowledges, centred by our specific cultural backgrounds, we make galleries of thought, colour, land, sky, text and interrelationality.

The 2018 summer intensive with Plug In ICA enacts ideas of site/ation. How are we influenced, challenged, changed and politically tied to the lands in our communities and in our orbits. Participants will camp on the land together, read relevant texts, go for walks on the land, dream new relationships, and will research and learn by making and doing.

Using art as strategy to guide resources and value Indigenous led spaces that

acknowledge the land as the first gallery, as our gallery as BUSH gallery we will come together to laugh, to make, to eat and to conjure ideas and dreams that will feed the ancestors.

BUSH gallery functions as a space that allows for dialogue, experimental practice and community engaged work that contributes to an understanding of how gallery systems and art might be transfigured, translated and transformed by Indigenous customs, aesthetics, performance and land use systems.

Artists, curators and writers from all backgrounds are encouraged to apply, but preference will go to QBIPOC (Queer, Black, Indigenous, People of Color) applicants.

To apply, please download our application form online:

DIS:

https://plugin.org/sites/default/files/dis_summer_institute_session_i_application_for_m_1.pdf

Bush: https://plugin.org/sites/default/files/bush_application_form.pdf

Applications must be sent by email to Sarah Nesbitt at sarah@plugin.org by 6pm Central Standard Time on March 5, 2018 for Session I (DIS), and by March 10th for Session II (BUSH).

Please indicate which Summer Institute session you are applying for in the subject line. Space is limited. Travel and accommodation are the responsibility of the participant. For BUSH gallery, participants will be camping together.

We sincerely thank the RBC Foundation for the direct support of our Summer Institutes.

Plug In Institute of Contemporary Art

Is an accessible space:

Unit 1 - 460 Portage Avenue, Winnipeg, Manitoba, R3C 0E8 Canada

Plugin.org • info@plugin.org

90 RESIDENCY: SELF-DIRECTED RESIDENCIES BASED IN VERNON, BC, CANADA OPEN CALL FOR SUBMISSIONS

Enjoy the beautiful Okanagan Valley during our Winter & Spring Artist Residencies at the historic Caetani House in Vernon, BC, Canada.

The Caetani Cultural Centre offers artists and writers creative living and working spaces in an independent community atmosphere for self-directed residencies, providing time, support and room for creativity, at affordable rates.

Open to emerging and established regional, national and international visual artists in any medium. Writers, musicians, curators, cultural researchers, musicians and performing artists are also welcome and encouraged to apply.

Please visit www.caetani.org to apply.

Contact: 250-275-1525 or email air@caetani.org

3401 Pleasant Valley Road, Vernon, BC, Canada V1T 4L4

91 RESIDENCY: RECLAIM ARTIST RESIDENCY – SUMMER 2018

Haliburton School of Art + Design

Deadline: March 23, 2018

Reclaim Artist Residency is an opportunity for established artists to work in the beautiful Haliburton Highlands for a 6 - 8 week period between June and August, developing work that focuses the local landfill as subject matter and/or material inspiration. *Reclaim Artist Residency* hopes to attract artists seeking to create art that shares their knowledge, respect and understanding of recycling and waste management.

Interested artists are invited to submit proposals that will detail how they plan to work with the local landfill as part of their art practice. The residency is also intended to educate the greater community on the impact of the landfill on our environment; how this will be achieved should be included in the submission.

The selected artist in residence will be provided with a studio space at the Haliburton Campus, a modest stipend, and potential access to shared accommodation. The artist's studio will be open to the public enabling the community to visit, view work in progress and ask questions. Artists are welcome to access college equipment as appropriate, however, they are responsible for their own consumable supplies. Artists are also expected to provide one public lecture to the college community.

Concluding the residency, there will be a public display of the artist's work in the community and one piece will be donated to the HSAD's Annual Faculty Art Auction. All proceeds from the Art Auction are directed to bursaries for students attending arts programs at the Haliburton Campus.

This residency is a wonderful opportunity for artists to live and work in a small, artistically dynamic community.

Application Process:

Interested artists are asked to submit the following:

- 10 work samples (JPG/JPEG format, from 2887 x 2164 pixels to 3468 x 2600 pixels per image)
- CV and Artist Statement
- Proposal for residency, including length of time (6-8 weeks within June to August)
- References upon request

Please send the above electronically to Sandra Dupret, Dean – Haliburton School of Art + Design, Fleming College at sandra.dupret@flamingcollege.ca

Haliburton School of Art + Design

297 College Drive, Haliburton, Ontario, Canada K0M 2S0

askus@hsad.ca

hsad.ca
facebook.com/flemingHSAD
instagram.com/flemingHSAD

Contact Information:

Sandra Dupret

705.457.1680 ext: 6708

sandra.dupret@flemingcollege.ca

92 RESIDENCY: 2018 ARTIST RESIDENCY – GUELPH

Deadline: March 2, 2pm

Visit guelph.ca/AIRguelph to read full Call for submissions.

Artist Opportunity

The City of Guelph invites professional artists or artist teams to submit Expressions of Interest to be selected for the 2018 City of Guelph Artist in Residence program.

Community engagement is at the heart of this program, which is open to artists practicing all art forms including visual, literary or performing arts, architecture and design, or media arts such as sound, video or photography.

This call follows a two-stage selection process, the first being an Expression of Interest. The total all-inclusive 2018 program budget awarded to the selected artist is **\$6,500**. This is not a live-in residency.

Program Goals

- creatively animate public space(s) – indoor, outdoor and online
- provide opportunities for artists to engage with the public and showcase their creative practices
- broaden the community experience of the arts
- contribute to placemaking and civic pride

Roles

The City of Guelph will provide

- assistance with any necessary permits for public space(s) (as appropriate);
- access to municipal facilities and venues;
- an opportunity for presentation and celebration at the end of the residency;
- a budget which includes artist fees and funding to cover other costs directly related to the project;
- promotional support (coordination of media releases, social media and promotional materials such as posters, postcards, signage etc.); and
- recognition of the artist as the official City of Guelph Artist in Residence.

The selected Artist will

- commit to engaging community members in creative experiences;
- deliver the selected project within the program's timeline and budget;
- provide regular progress updates to staff;
- be available to speak with the media;
- attend a debriefing session at the end of the residency period; and
- supply a clear police vulnerable sector check.

As part of the program, the artist will be expected to undertake a selection of the following, to be agreed upon between the City and the Artist over Culture Days

weekend, September 28 – 30, 2018:

Public talk

Public workshop or activity

Public exhibition/display of completed work

Scope of Work

The artist's project for this collaborative, community-based arts initiative should engage the residents and visitors of Guelph, add significance to civic spaces, and promote an appreciation of contemporary art practices.

Expressions of Interest should outline the project concept briefly and indicate if the project is intended for a specific location.

While the artist's process is as important as the resulting artistic products, projects should produce an outcome such as, but not limited to, a temporary installation, performance, recording, collection, creative collaboration, exhibition or community experience that can be shared and celebrated with the public.

Visit www.guelph.ca/airguelph to read the full Call to Artists and learn more about the application and selection process.

For additional information or questions please contact:

Jen Rafter, Cultural Program and Event Coordinator

Culture, Tourism and Community Investment, **Public Services**

City of Guelph

519-822-1260 extension 2629 jen.rafter@guelph.ca

93 RESIDENCY: KIAC ARTIST IN RESIDENCE PROGRAM

Dawson City, Yukon Territory

DEADLINE FOR RESIDENCE APPLICATIONS: APRIL 1, 2018

Founded in 2001, the **KIAC Artist in Residence Program** has welcomed hundreds of talented artists, musicians and filmmakers to Dawson City from all regions of Canada and around the world. The program operates year-round and accommodates two artists concurrently for residencies of four to twelve weeks in duration. Artists in Residence also facilitate outreach programs such as artist talks, open studios and workshops intended to promote interaction and professional development, and advance the understanding and appreciation of contemporary arts practices within the community.

Complete submission guidelines for the Artist in Residence Program are available here: klondikeinstituteofartandculture.ca/artist-in-residence-program/residence-application-guidlines

Contact:

Tara Rudnickas

Director, ODD Gallery

gallery@kiac.ca

94 RESIDENCY: MITCHELL ART GALLERY | SUMMER RESIDENCY PROGRAM

2018 Call for Applications
Mitchell Art Gallery Summer Residency Program 2018

Application deadline: March 2, 2018

The John & Maggie Mitchell Art Gallery is seeking applications for an artist residency program taking place between May 15 - August 15, 2018.

Program Overview

This unstructured residency supports residents to begin, continue or complete creative work that contributes to their professional practice.

The Summer Residency will cover return travel to/from the residency, as well as accommodation, a presentation/workshop fee and the gallery as studio space. All other materials, equipment, additional travel and other expenses are the responsibility of the artist. Artists with families are invited to apply: children will be accommodated in housing arrangements.

Residency Periods

4- 8 weeks between May 14 - August 17

Application Criteria

The Mitchell Art Gallery invites applications from Canadian and international artists. We encourage applicants with interdisciplinary, non-traditional creative practices to apply. The studio space is not a specialized facility; however, the gallery can provide access to basic tools. All materials and equipment are residents responsibilities.

Applications must include a proposal workshop or presentation that the applicant intends to present during the residency, for which the gallery would pay appropriate fees per the CARFAC fee schedule. This program could be a weekly program, an intensive workshop, or an opportunity similar in scale.

**95 RESIDENCY: RICHMOND HILL ARTIST IN RESIDENCE PROGRAM
2018 CALL FOR SUBMISSIONS**

Deadline: Thursday, April 5, 2018 at 4:00 p.m.

Richmond Hill is seeking submissions from artists of all disciplines wishing to be considered for the 2018 Artist in Residence program. **Please note that this is not a live-in residency.**

View the complete Program Guidelines and Application Form at RichmondHill.ca/ArtistResidence

Purpose

The Artist in Residence program will provide one professional artist or one collective of artists with the opportunity to develop a new piece of work with the stated purpose of animating outdoor public spaces. The goal of the art work is also to engage the community through the creation of small-scale temporary installation(s) or creative experience.

Program Goals

The overarching goals of the Artist in Residence program are to:

- Animate outdoor public space(s);
- Foster accessible, inviting and fun community engagement in arts;

- Support the creation of vibrant places and spaces in Richmond Hill;
- Create opportunities for intercultural exchange;
- Provide an opportunity for an artist(s) to build their portfolio and body of work; and
- Offer opportunities for residents and visitors to experience art in non-traditional spaces and in non-traditional forms.

Community Engagement Sites

Richmond Hill has identified multiple community engagement sites across the town. These sites have been identified as those that have higher pedestrian traffic. The artist will be required to base the work in one or more of the identified sites.

Accessibility varies based on site.

Eligibility

The Artist in Residence program is open to emerging, mid-career and established professional artists working in the following disciplines: Performing Arts, Visual and Media Arts (including Film/Video), Dance, Music, Multidisciplinary, Craft, Theatre and Literary Arts.

The artist must be a Canadian citizen or a permanent resident of Canada, aged 18 years or older.

Full-time Town of Richmond Hill employees are not eligible to participate.

Budget

The total budget for the Richmond Hill Artist in Residence Program is a maximum \$7,000 and is inclusive of all components of the project including, but not limited to, the artist's fee, materials, travel, meals and accommodation while onsite (if required). See Guidelines for additional details.

Timeline

Deadline: April 5, 2018 at 4 p.m.

Application review and selection: April - June, 2018

Residence Period: The residency period will occur between July to late September 2018 with the active community engagement component taking place over a four to six week time period. The exact beginning and end dates of the residency period should be identified by the artist in their submission and will be confirmed following acceptance of the submission.

[View the complete Program Guidelines and Application Form at RichmondHill.ca/ArtistResidence](http://RichmondHill.ca/ArtistResidence)

Contact Information

Gillian Hards, Cultural Services Coordinator

11099 Bathurst St, Richmond Hill, ON

L4C0N2

gillian.hards@richmondhill.ca T: (905) 508-7012 x228

96 SYMPOSIUM: DORIS MCCARTHY SYMPOSIUM - CALL FOR PROPOSALS

Deadline for Submissions: March 1, 2018

November 2018

Doris McCarthy Gallery

University of Toronto Scarborough

The Doris McCarthy Gallery invites proposals for a November 2018 symposium that will offer fresh perspectives on the life and work of Doris McCarthy. Proposals may represent a broad spectrum of disciplines that include, but are not limited to, those working in the fields of: visual studies, music, film, history, women's studies, theatre, and performance. This public program will be presented in conjunction with a major exhibition of Doris McCarthy's work, curated by Stuart Reid, opening in November 2018.

McCarthy was born on July 7, 1910 in Calgary, Alberta and spent her youth in the Beach area of Toronto. In 1926 she earned a scholarship to the Ontario College of Art (OCA) where she was mentored by some of the premier Canadian artists of the early twentieth century, including both Arthur Lismer and JEH MacDonald. Soon after graduating from OCA in 1930, McCarthy's works were exhibited in the 1931 Ontario Society of Artists' (OSA) Annual Exhibition. She was accepted as a member of the Society in 1945 and later went on to become OSA Vice President from 1961 to 1964 and President from 1964 to 1967. During this period, she established her position as one of Toronto's major emerging artists and then as perhaps the foremost, female landscape painter in Canada. With memberships in the Royal Canadian Academy of Artists (1951) and the Canadian Society of Painters in Watercolour (1951, and for which she served as President from 1956 to 1958), her receipt of five Honorary Doctorates from five different Canadian Universities from 1995 to 2002, her induction into the Order of Ontario (1992) and the Order of Canada (1986), her place among the great Canadian artists has been solidified. McCarthy was a lifelong learner and graduated from the University of Toronto Scarborough in 1989 with an Honours Bachelor of Arts degree.

McCarthy was a deeply committed teacher and community member. She designed the (then) City of Scarborough's flag, worked to preserve the ecologically sensitive Scarborough Bluffs, and lent her name and talents to a variety of causes in the area. Today, McCarthy's legacy continues at Fool's Paradise, her former home that is now an artist's residence operated by Ontario Heritage Trust for the benefit of visual artists, musicians and writers of all disciplines, offering privacy and opportunity for artists to concentrate on their work.

To submit, please include: a 150-word proposal, the title of the presentation, full contact information (name, address, telephone, email), and a one-page CV.

Proposals should be emailed in Word format to: Julia Abraham at jabraham@utsc.utoronto.ca.

For more information please contact Julia Abraham: 416-208-2770, jabraham@utsc.utoronto.ca.

Doris McCarthy Gallery
University of Toronto Scarborough
1265 Military Trail, Toronto, Ontario M1C 1A4
416.287.7007 dmg@utsc.utoronto.ca www.utsc.utoronto.ca/dmg

Tues, Thurs, Fri: 11 am to 4 pm; Wednesday, 11 am to 8 pm; Saturday, 12 - 5 pm.
Admission is free. Open to the public. The gallery is wheelchair accessible.

CALL FOR SUBMISSIONS**INTERNATIONAL**

97 WEBSITE: INTERNATIONAL RESIDENCIES FREE WEBSITE:
HYPERLINK "http://www.transartists.nl" HYPERLINK
"http://www.transartists.nl" www.transartists.nl

BY COUNTRY:

CANADA:

98 RESIDENCY: BANFF CENTRE FOR ARTS AND CREATIVITY
VISUAL AND DIGITAL ARTS PROGRAMS

Create the unforgettable. Explore new directions in your work with international faculty and artists. Be inspired by our studio spaces and facilities in an unrivalled natural environment.

RESIDENCIES**Banff Artist in Residence Summer 2018**

July 23 – August 24

Application deadline: March 14

Seek retreat from the everyday and engage in an international community of artists from all disciplines for an intense period of creativity that defines summer at Banff Centre. *BAiR Summer 2018* is a self-directed program in visual arts offering the space, time, and inspiration in which to make new work.

Outdoor School

July 23 – August 24

Application deadline: March 28

The Outdoor School residency will bring together visual artists with an interest in outdoor culture and recreation, field naturalist practices, experiential modes of learning, ecology, and the environment. Participants will join in hands-on workshops, engage with and learn from members of the community, and explore the connections between art, outdoor culture and the landscape.

ABOUT US

Visual + Digital Arts programs at Banff Centre for Arts and Creativity offer opportunities for artists to engage with world-renowned faculty and peers to gain new insights into the development of their work. Access to facilities and expertise in photography, sculpture, printmaking, papermaking, ceramics, fibre, painting, digital media, video, and sound, as well as curatorial studies are available. Be the first to know of new program announcements, sign up for our [newsletter](#), follow Banff Centre on [Facebook](#), [Instagram](#), and [Twitter](#).

For more information:

Office of the Registrar

Email: VisualArts_Registrar@banffcentre.ca

Phone: 403.762.6180 or 1.800.565.9989
banffcentre.ca

GERMANY:

99 EDUCATION: CALL FOR APPLICATIONS I SPRING & SUMMER PROGRAMS

Deadline: MAR 19

School of Machines, Making & Make-Believe
Call for applications I Spring & Summer Programs in Berlin

School of Machines, Making & Make-Believe is excited to announce our first programs of 2018, each an exploration at the intersection of art, technology, design, and being human.

7. May - 1. June Ecoacoustics: Exploring sound-driven spatial experience design in 4DSOUND at MOMOM Berlin led by Florence To, Antoine Bertin.

6. Aug - 31. Aug. Automomous Generative Spirit: Interactive Machine Learning for Artists led by Gene Kogan, Andreas Refsgaard

Distinguished instructors from varied countries will lead intensive workshops over a four week period in Berlin, Germany covering aspects of

Final works from each program will be showcased in a final experience/showcare in Berlin.

This is a unique opportunity to learn the ins- and outs of creative technology in a small group, explore the limits of your own imagination, and work with brilliant mentors and collaborators for the future.

To learn more, ask questions and submit an application, visit
<http://schoolofma.org>

PROGRAM DATES: varied, May-August; 1st Program begins 7. May
Super Early application deadline: 19. March 2018

School of Machines, Making & Make-Believe
Veteranenstrae 21.
10119 Berlin Mitte

info@schoolofma.org
schoolofma.org

ITALY:

100 RESIDENCY: RESIDENCY 2018 TUSCANY - ITALY: LA MACINA DI SAN CRESCI

An inspiring rural retreat and residency for creators of all disciplines.

Application deadline: 15/03/2018

Residency starts: 30/03/2018 **Residency ends:** 31/12/2018

More information: <http://www.chianticom.com>

La Macina di San Cresci is a place for creative works, research, production, meetings and exhibitions.

Description of residency programLa Macina di San Cresci offers artists an opportunity to work for an extended period of time in a social environment that is rich in history and surrounded by nature, the Chianti landscape is possibly the best-known of all of Tuscany. The relaxed atmosphere and the splendid historic building, from the 10th century, form an exciting combination.

La Macina di San Cresci closely collaborates with University of Florence, Tuscany Region, Municipality of Greve in Chianti and Tuscany Film Commission to the realization of artistic projects, land art, street art, videomapping.

At La Macina, artists can find whatever sort of process they need; we have a thriving and close-knit community made up of visiting artists and local friends, but there is plenty of peace and quiet for those who seek relaxation and escape. Residents can take classes in fresco, watercolor, Florentine artisanal upholstery, paper decoration, and more. Artists will also have the opportunity to explore the surrounding areas on outings to local sites with cultural and historical significance. We are happy to arrange other activities, like Italian language lessons and cooking classes.

We actively promote the work of all our artists through exhibition, open studios, and features on our website and social media. We also publish a yearbook called "The Artistic Time" in order to share the work of all our resident artists with our network.

Duration of residencyThe duration of this residency program is minimum two weeks.

Disciplines, work equipment and assistance

Are invited to apply for the residency artists working in the following creative disciplines: drawing, painting, sculpture, photography, film, video, new media, installation, fiction and nonfiction writing, poetry, dance, music (there is a restored organ available in the church), interdisciplinary, design and architecture.

La Macina staff work closely with each resident to facilitate the space, knowledge and collaborative opportunities with artists, curators, local residents and other organizations necessary for their work.

AccommodationThe house is located in a very silent and peaceful area, far about 2,5 km from the town of Greve in Chianti (15 minutes walking).

Facilities are very basic and not suitable for people with special needs.

Residents live in private rooms. Kitchen, living room and bathroom are shared. Linen and towel are provided.

The House is equipped with washing machine, dishwasher, oven, frigidaire and other electric appliances. Wireless internet access is available.

Cooking is done individually or shared by the group as desired.

Partners and families are welcome! Ask for a quote.

Studio/ workspaceType and size of studios:

- Ample 45 m2 studios, suitable for painting, sculpture and installations. Access directly from the square

- Historic cellars (220 m2) divided into different areas and shared by the artists.

All studios are open 24 hours a day. The entire centre is wireless equipped.

The adjacent consacred Church can be used for special works, like installation or music recorder.

In the Church that is an old Organ restored available for musicians.

We suggest to bring your laptop. One communal computer have been set up for resident artists to share in the studio.

Facilities include meeting table, a black and white photography darkroom, video projector, digital piano, amplification system, projection screen, basic handtools, easels, air compressor and electric stapler, basic tools for wood.

In the office there are three printers A4 black and white / color, scanner and copier.

Fees and support 1 week € 400, each next week € 300.

Is requested a deposit of € 200 when the applicant receives acceptance of the candidature.

Balance is due no later one month before the sojourning begins.

The residency fee is intended to cover the general cost of running the program and the maintenance of historic building that is under the protection of Ministry of Cultural Heritage.

Artists in residence are therefore expected to cover their own living expenses and the costs of their accommodation and studio space.

We are happy to assist artists seeking grants or other forms of funding in their home country/institution, by providing letters of recommendation when the candidature is accepted.

Another possibility of financial aid is fundraising through a crowdfunding site (gofundme, kickstarter, indiegogo, etc.). In this way some of our artists have successfully supported their residence.

Expectations towards the artist At the end of the residency, we can host an Open Studios day, open to the general public. This is a great chance for the artists to share the work done during the residency with a broader audience who is made up of professionals, art lovers, neighbors, friends.

Exhibition and public talks takes place at discretion of the La Macina staff and in agreement with the resident artist.

La Macina di San Cresci cooperates with some Art Galleries in Florence, where it is possible to organize exhibitions for our artists.

Application information Applicants are invited based upon resume, compatibility and stated artistic intentions.

Decisions are made by a committee composed of representatives from the Municipality of Greve in Chianti and a staff of artists and professionals.

Residency applications are reviewed on a rolling basis and can be submitted at any time.

How to apply : <http://www.chianticom.com/index.php/en/workshop>

Apply now (NO FEE TO APPLY) !

For further information please visit our website where you can find a gallery of pictures and videos of the residency, a list of exhibitions and past guest artists, and you can browse our yearbooks and read testimonials in the Guest Book.

Partners and families are welcome! Ask for a quote.

Don't hesitate to contact us with questions: info@chianticom.com

UNITED STATES OF AMERICA

101 PUBLIC ART: **BELRED STREETSCAPE PLAN PLANNING ARTIST AND PUBLIC ART**

Deadline: March 7, 2018 5:00 pm

- Budget: Phase 1 (planning): \$20,000 Phase 2 (optional): \$25,000-\$210,000
 - Eligibility: Open to all artists residing in the United States and British Columbia.
- The City of Bellevue seeks an artist or artist team to join the consultant team to lead the art and cultural planning of public art and other integrated creative features and

cultural programs for the update of the BelRed Streetscape Plan. The selected artist or will also be tasked with coming up with a minimum of three concepts for early implementation of the plan. Design development and construction of these concepts may be exercised by the City with the selected artist or team in a second phase of work and could have a budget between \$25,000 and \$210,000 depending on the project.

More Information: planning.bellevuewa.gov

102 PUBLIC ART: WORMFARM INSTITUTE - 2018 FARM/ART DTour CALL FOR ARTISTS

- Deadline: March 5, 2018 5:00 pm
- Budget: \$2,500-\$5,000

The Farm/Art DTour is a 50+ mile self-guided tour through the beautiful working lands of Sauk County, Wisconsin punctuated by Art Works (large-scale temporary art installations), Pasture Performances, PassWords (roadside poetry) Field Notes (interpretive signage), and more. The DTour is part of Fermentation Fest – A Live Culture Convergence, 10 days of classes, tastings, and art events celebrating live culture – in all its forms.

Wormfarm will commission 6-8 original Art Works to be installed along the DTour route. The work will be on public view from October 5-14, 2018. We are seeking artists (individuals or teams) who are interested in creating site-responsive work and engaging with agricultural landscape, the farmers, landowners, and surrounding communities. This is an opportunity to contribute to a unique and exciting project with a growing reputation for its innovative and effective approach to “creative placemaking.”

This project has been supported by The National Endowment for the Arts, Wisconsin Arts Board, ArtPlace America, The Andy Warhol Foundation for the Visual Arts and The Educational Foundation of America. It has received national attention and in 2016 attracted over 20,000 people from near and far. The Wormfarm Institute, creator and host of the Fest & DTour, is an award-winning organization with the mission to integrate culture and agriculture along the rural/urban continuum.

For more information, visit wormfarminstitute.org, fermentationfest.com

More Information: wormfarminstitute.org

BRITANNIA ART GALLERY:

103 ACKNOWLEDGEMENT: THE GALLERY ON ABORIGINAL UNCEDED TERRITORY

Britannia Art Gallery is located on the unceded territory of the Squamish, Musqueam and Tslewatuth 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.

104 GUIDELINES: SUBMISSIONS TO THE ARTERY E-NEWSLETTER

DEADLINE: 23rd previous month

The Artery is issued on the first of the month. Notices must be received by the 23rd 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"
brtnngallery@gmail.com

105 **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 help:

Annie Huston, Darrell Antonichuk, Flora and Don Paradi

106 **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

Web: britanniacentre.org