

THE ARTERY
News from the Britannia Art Gallery

APRIL 1, 2019

Vol. 46 Issue 121

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 Apr 3 - 26

CELEBRATING VANCOUVER'S BLUE & GREEN MOSAIC TILE BUILDINGS

mixed medium by **Janis Corrado**

ART IN COMPARTMENTS assemblage by **Ken Gerberick**

Opening Reception: Wednesday April 3, 6:30 – 8:30 pm

2 ARTIST TALK: Wednesday April 10, 7 pm

VANCOUVER'S BLUE & GREEN MOSAIC TILE BUILDINGS

by **Janis Corrado**

EVENTS AROUND TOWN

3 EVENTS: ON AROUND THE BRITANNIA COMMUNITY CENTRE

THE SOLSTICE/EQUINOX COFFEE HOUSE SERIES

A hidden gem of entertainment that happens 4 times a year on or around the 2 Solstices and 2 Equinoxes. If you haven't checked out the Coffee House Series at Britannia you are in for a treat!

4TH ANNUAL SUMMER SOLSTICE COFFEE HOUSE 2019

Come celebrate the beginning of summer with a community event featuring local live music, poetry, refreshments and more!

Sun June 23 7-9:30pm

55+ Centre Everyone Welcome Free Admission

24TH ANNUAL STONE SOUP FESTIVAL

This annual festival brings the community together in celebration of local food, local artists, community groups and entertainment with a focus on food sustainability, food justice and the environment. This event also includes workshops, local authors, demonstrations, food vendors, free soup and more!

Food vendor applications are available at the Britannia Information Centre. Vendor Fee is \$35.00 Vendors supply their own 10 by 10 ft market tent or umbrella table. Table & chairs are provided. Space is limited.

Local Artists: Participating Artists are themed to the festival and coordinated by Katherine Polgrain. Artist Fee is \$35.00 For more information email Katherine Polgrain: courage62@shaw.ca

Sat May 11 12-5pm

Britannia Site & Napier Greenway

ITALIAN DAY 2019

Britannia Community Centre celebrates Italian Day with this years theme "Community". Project and more information TBA

Sun June 9 12-4pm

Location: Commercial Drive @ Napier

4 EVENTS: THE 2019 LULU SERIES FREE TO THE PUBLIC KNOW WHO YOU ARE, KNOW WHERE YOU COME FROM WITH DEBRA SPARROW

Indigenous Knowledge Keeper and Weaver

with a short reading by Cyler Point Sparrow

Thursday, April 4, 7:00 PM

Debra Sparrow's ties to this land are centuries old. As she weaves, she draws connections to her ancestors and to the people whose traditional lands once encompassed Richmond and much of Vancouver.

Indigenous knowledge keeper and Musqueam weaver, **DEBRA SPARROW** will share stories of this place and discuss the links between her ancestors, her creative practice and the modern city we now call Richmond.

Reserve your seat: <https://www.eventbrite.ca/e/the-2019-lulu-series-presents-debra-sparrow-tickets-56595392342>

PUBLIC ART: A CATALYST FOR THE TRANSFORMATION OF ARCHITECTURAL PROCESS WITH VANCE HARRIS ARCHITECT, DIALOG

with a performance by Maria Avila

Thursday, May 9, 7:00 PM

When designers are working on a new project, public art is often denoted as an empty circle on the architectural diagrams. Yet on some rare and fortunate occasions, a work of public art can completely transform and radically redefine a project in ways that the architects had not originally envisioned.

Architect, **VANCE HARRIS** will explore the transformational power of public art and highlight a number of DIALOG's projects where art has acted as a catalyst for shaping the architectural process and reveal how public art has the capability to positively impact an overall design scheme and serve the communities in which the projects are situated. [More info.](#)

This talk will be preceded by a short performance by Flamenco dancer, **MARIA AVILA.**

Reserve your seat: <https://www.eventbrite.ca/e/the-2019-lulu-series-presents-dialogs-vance-harris-tickets-56596005175>

Please note: **You do not need to use Eventbrite and you may register for this event by emailing the City of Richmond at lulu@richmond.ca.** The City of Richmond's Cultural Development Office uses the Eventbrite program for the convenience of the public. Eventbrite's servers are located in the United States. Personal information collected, whether via Eventbrite or email, will be used by the City of Richmond only for the purpose of managing attendance at this, and future, **Lulu Series** events. Questions can be directed to Katie Varney, Community Cultural Development Manager at lulu@richmond.ca.

City of Richmond
6911 No. 3 Road Richmond, BC V6Y 2C1 Canada

5 EVENTS: DINNER BY STARLIGHT Fundraising gala Saturday, May 25

Guest of Honour this year is renowned geostrategist and bestselling author **Dr. Parag Khanna**. The evening's theme will be "The Future is Asian," in honour of Dr. Khanna's just-released book of the same name.

Named one of Esquire's "75 Most Influential People of the 21st Century", Dr. Khanna is a global Indian (born in Kanpur, raised in NYC, living in Singapore). He is a leading global strategy advisor, and founder of FutureMap, a data and scenario-based strategic advisory firm, and a best-selling author of six books. His four TED talks have had millions of views. Dr. Khanna holds a PhD in international relations from the London School of Economics, and Bachelors and Masters degrees from the School of Foreign Service at Georgetown University. Dr. Khanna has been an adviser to the US National Intelligence Council's Global Trends 2030 program, and is currently a CNN Global Contributor. As a Young Global Leader of the World Economic Forum, he has served on the WEF's Global Future Council on Mobility, Global Agenda Council on Geoeconomics, and advisory board of its Future of Urban Development Initiative.

In his latest book Khanna argues that the 19th century, the world was Europeanized. In the 20th century, it was Americanized. Now, in the 21st century, the world is being Asianized. Far greater than just China, the new Asian system taking shape is a multi-civilizational order spanning Saudi Arabia to Japan, Russia to Australia, Turkey to Indonesia - linking five billion people through trade, finance, infrastructure, and diplomatic networks that together represent 40 percent of global GDP. Asia is rapidly returning to the centuries-old patterns of commerce, conflict, and cultural exchange that thrived long before European colonialism and American dominance. Asians will determine their own future - and as they collectively assert their interests around the world, they will determine ours as well. There is no more important region of the world for us to understand than Asia - and thus we cannot afford to keep getting Asia so wrong.

This is an opportunity to hear a Global theorist who travels the planet with his eyes open -- seeing patterns emerging from the chaos of today's complex world. In the words of Eric Schmidt, former CEO and Executive Chairman of Google: "By exhorting leaders to make use of new, open technologies that encourage more diverse and dynamic marketplaces, Khanna makes a powerful argument: the world can become smarter than the sum of its parts."

A conversation with Stewart Beck, President & CEO, Asia Pacific Foundation, and former Canadian High Commissioner to India, follows Dr. Khanna's talk.

We invite you to be a part of this fantastic night - tickets are available [here](#). Simply by buying tickets and tables to the gala, you support us in putting together world-class programming at the annual Indian Summer Festival (July 4 – 14). Your generosity positions Vancouver at the heart of global conversations and makes the festival accessible to a wide and diverse public.

Purchase tickets online at: https://www.indiansummerfest.ca/event/dinner-by-starlight-the-future-is-asian/?mc_cid=0f307e7871&mc_eid=c76300769c
Starlight Dinner at the Fairmont Waterfront, 900 Canada Place, Vancouver, BC

6 EVENTS: SCREENING: HALLOWEEN IN THE SPRING

EPFC North at Moberly Fieldhouse

Thursday, April 4, 7:30pm

Screening: Halloween In The Spring: Selections from Gothtober

Join visiting filmmaker and musician Paul Gailunas for a night of spooky short films created for beloved [websitewww.gothtober.com](http://www.gothtober.com), and perhaps a scary tune or two. Refreshments will be served. Free event! Everyone welcome!

Moberly Fieldhouse

7646 Prince Albert Street, Vancouver, BC V5X 3Z4

7 EVENTS: CENTRE A - OFF KEEFER: A CABARET-STYLE 20TH ANNIVERSARY FUNDRAISER AND CELEBRATION

April 11, 2019, 7 pm

\$50

Location: Imperial Vancouver- 319 Main St, Vancouver, BC

Centre A was founded twenty years ago to support the creation and appreciation of contemporary Asian art. As we celebrate our anniversary, we continue to champion multidisciplinary practice and showcase the range of artistic disciplines that Asian artists are active in. Please join us as we present, Off Keefer, a cabaret-style fundraiser featuring live local performance artists that are breaking stereotypes and shaking up the visual arts world. It will be an evening of celebrating and reimagining the experiences and expression of Asian diasporic communities within the arts.

Join us for a night of celebration featuring: Ash Dhawan, GaS (Gathering and Singing), Ralph Escamillan, Immigrant Lessons, Maiden China and Shay Dior and Jen Sunshine as our MC.

The event is wheelchair friendly if you have specific accessibility needs please contact us at (604) 683-8326.

Tickets are available in the office (Tuesday- Saturday, 12-5) or offkeefer.eventbrite.ca

8 EVENTS: JANICE GUY TALK + BOOK LAUNCH

April 12, 6pm

Join us at READ Books for the Vancouver launch of Janice Guy, the first monograph on British-born photographer, gathering her radical experiments in photography from the late 1970s. Made while she was a student at the Kunstakademie Dsseldorf, this selection of photographs sheds light on Guys work as an artist before she gained international renown as a gallerist of contemporary art.

The German photographer Thomas Struth, a fellow student in Germany at the time, has written a moving essay for this book about their formative years and ongoing friendship. The book also includes an introduction by American photographer Justine Kurland, which makes a compelling case for the reconsideration of these photographs today. The work presented in Janice Guy, much of which appears here for the first time, reverberates as never before amid the current proclivity for producing and circulating images of ourselves.

For this event, Guy will have a conversation with Vancouver curator Lee Plested about the rediscovery of this historic work and its resonance today, her recent exhibition at Higher Pictures, New York, and her current exploration printing from an archive of negatives.

Janice Guy was published by Hunters Point Press, and edited by Barney Kulok and Justine Kurland.

This event is co-presented with Capture Photo Festival.

READ Books acknowledges that this event takes place on the unceded, traditional and ancestral xmkym (Musqueam), Swxw7mesh xwumixw (Squamish), and sl'ilw'ta (Tseil-Waututh) territories.

For more info contact readbooks@ecuaad.ca

READ Books/Emily Carr University
520 E 1st Ave, Vancouver, BC

9 EVENTS: 2019 ARTISTS IN COMMUNITIES RESIDENCIES

EARTHAND GLEANERS SOCIETY

Strathcona Community Centre

Times are tough, and it can seem like the things we want are out of reach, voices choked off. But with a little inspiration, some knack and some folks sharing skills and tools, we can at least make our own stuff, and lift up our stories.

What do you think is beautiful, helpful, useful, in Strathcona? How can we make more of it, amplify it, bring it to life? EarthHand Gleaners Society is a group of artists and educators who use a community-engaged model for creating environmental art projects with opportunities for research, skill development and skill sharing.

You bring the ideas and helping hands, EarthHand artists will bring the skills & expertise: photography, printmaking, pigments and natural dyes, sewing, weaving, carving, flintknapping, and more. Meet cool people, learn some new skills, and join the project.

POPCORN GALAXIES

Mount Pleasant Community Centre

Explore Mount Pleasant with Popcorn Galaxies, a growing collaboration between June Fukumura and Keely O'Brien. Popcorn Galaxies is all about re-enchanting the everyday world through theatre.

Using unconventional structures and a DIY aesthetic, this project attempts to illuminate the mundane by juxtaposing it with the unexpected and to test the thresholds between imagination and reality, life, and theatre.

For this Artists in Communities residency, Popcorn Galaxies will be facilitating a number of free public workshops, classes, and larger scale projects that engage with the history, landscape, and stories of the Mount Pleasant neighbourhood.

CAMBIUM ARTS

Carnegie Community Centre

Join Cambium Arts Collective as we explore and celebrate the vibrant connections across community, time, and place in the Downtown Eastside. Centering low barrier art creation and inviting in playfulness and cultural exchange, artists Amal Rana and Erv Newcombe create a welcoming environment to nurture the creative impulse in diverse communities.

Together we'll locate the DTES community within its history while collectively envisioning its future through public workshops, community mapping, storytelling, sculpture, poetry, art making through everyday objects, and more.

Key questions we will explore: What are the daily celebrations and triumphs of the DTES? What's changing and why? What future do people envision for themselves/this place?

MUSIC OFF THE PAGE

[Aberthau, West Point Grey Studios](#)

Theme: Arts

As practicing musicians, Music off the Page seeks to inspire collaborations between musicians to stimulate the community with contemporary music and discourse, and offer accessible programming that explores sound and music for participants of all ages.

WORKING GROUP ON INDIGENOUS FOOD

[Strathcona Park Fieldhouse](#)

Theme: Garden and local food

The WGIF will work to activate the fieldhouse with community arts activities, community meetings, workshops, Indigenous food systems, networking, and educational events for the Wild Salmon Caravan and Indigenous Food, and Farm School projects that they lead

GIRLS ROCK CAMP

[Falaise Park Fieldhouse](#)

Theme: Arts

Girls Rock Camp Vancouver is a non-profit society that builds self-esteem in girls and non-binary children and youth through collaborative song writing, music creation, and performance

VINES ARTS FESTIVAL

[Pandora Park Fieldhouse](#)

Theme: Arts

Vines Art Festival is Vancouver's only eco-arts festival. They are committed to capturing the imaginations of new audiences and inserting creativity into everyday Vancouver spaces

ECHO PARK FILM CENTRE

[Moberly Park Fieldhouse](#)

Theme: Eco-arts

Through an ongoing series of free public workshops and screenings, neighbours and friends will use organic materials grown in the community garden and surrounding area as ingredients to create eco-friendly films that celebrate growing, community, and connection to the urban landscape.

MORESPORTS

[Jonathan Rogers Park Fieldhouse](#)

Theme: Sports

By working with citizens and community partners, and utilizing existing assets in the neighbourhood (spaces to practice, youth as coaches, existing resources), the Moresports strategy creates the conditions to provide sports for all.

THE ALDER ECO-ARTS HOUSE

[Slocan Park Fieldhouse](#)

Theme: Eco-arts

The Alder would provide space and other resources for multiple groups to use for environmental stewardship and learning with a focus on ethical wild-crafting and the creation of art and functional objects with the natural and sustainable gifts found in Renfrew Ravine

VILLAGE VANCOUVER

[McBride Park Fieldhouse](#)

Theme: Garden and local food

This Village Vancouver residency will have a food, gardening, and environmental focus. Their hope is to create positive local responses to our climate change and food system challenges

IRIS FILM COLLECTIVE

[Burrard View Park Fieldhouse](#)

Theme: Arts

Media artists in Iris Film Collective create, screen, and exhibit film-based artworks, seeking to increase the visibility and accessibility of experimental media arts.

FROG HOLLOW COMMUNITY HUB

[Clinton Park Fieldhouse](#)

Theme: Social engagement

The Clinton Park fieldhouse is an intergenerational hub offering free, year-round, community-led and community-driven activities, such as art activities, cultural activities, opportunities to learn digital skills, and fun with food. The Frog Hollow community hub will provide space for community collaboration and for a friendly meeting space to share community concerns or ideas

10 EVENTS: CELEBRATE EARTH DAY WITH PARTY FOR THE PLANET **Saturday, April 13 | 10am–6pm | [Surrey Civic Plaza](#) | FREE**

The City of Surrey will host its ninth annual Earth Day celebration, Party for the Planet, on Saturday, April 13. Presented by TD, the signature Surrey event will feature the new [Live Green World](#), offering environmental workshops, a sustainable marketplace, acoustic concert series and local vendors. The popular [tree and plant sale](#) will be back this year, in addition to [food trucks](#), [live performances](#) and tons of fun [things to do](#), including the [Adventure Zone](#). This year's free event will also offer

[1,000 complimentary succulents](#) to attendees. View details for more information, including our event highlights.

EXPLORE AS A FAMILY AT EARLY YEARS FESTIVAL

April 6 | 10am–3pm | [Chuck Bailey Recreation Centre](#)

Join us for free fun and entertainment at the 17th Annual Early Years Festival. This special event for families with children ages birth to six years old will feature a musical adventure with Rockin' Robin, face painting, a balloon artist, a bouncy castle, arts and crafts, plus an opportunity to learn about valuable family and community resources in Surrey. Read more for complete details.

11 EVENTS: READING: GEORGE BOWERING, DAPHNE MARLATT, MARIA HINDMARCH, FRED WAH FROM TISH **Saturday, April 6 - 3pm**

Griffin Art Projects
1174 Welch St, North Vancouver, BC V7P 2R5
<http://griffinartprojects.ca/>

George Bowering is the oldest surviving editor of Tish. He apparently won't stop writing books, and keeps reading books by his teachers and companions. He has the Order of Canada and the Order of British Columbia. He recently published half a book with New Star Books. George Stanley wrote the other half. Speaking of visual artists: his work has been influenced by and decorated by Roy Kiyooka, Gordon Payne, Brian Fisher, Greg Curnoe, Jack Chambers, Pierre Coupey and Charles Pachter.

Gladys Maria Hindmarch was born in Ladysmith on Vancouver Island and earned a BA and MA from the University of British Columbia. A lyrical prose writer, Hindmarch is author of *The Peter Stories* (1976) and a two pregnancies one birth narrative, *A Birth Account*; and a twenty linked stories about working on a coastal freighter up and down the outside coast of Vancouver Island, *The Watery Part of the World*. She was one of the editors of the second phase of the poetry newsletter, TISH. Hindmarch taught in the 60s at Vancouver Community College and from the 70s to early 2000s at Capilano College.

Daphne Marlatt, (born July 11, 1942 in Melbourne, Australia), is a Canadian poet who lives in Vancouver, British Columbia. At a young age her family moved to Malaysia and at age nine they moved back to British Columbia, where she attended the University of British Columbia. There she developed her poetry style and her strong feminist views. In 1968, she received an MA in comparative literature from Indiana University. Her poetry, while considered extremely dense and difficult, is also much acclaimed. In 2006, she was made a Member of the Order of Canada.

B.C. poet Fred Wah's most recent book is a collaboration with Rita Wong about the Columbia River, *beholden: a poem as long as the river*. Talonbooks also recently published *Scree: The Collected Earlier Poems, 1962-1991*. *High Muck a Muck: Playing Chinese, An Interactive Poem*, is available online (<http://highmuckamuck.ca/>).

12 EVENTS: DEER LAKE ART GALLERY -GALA & FASHION SHOW FUNDRAISER

April 13th, 2019 -7:30 doors open event begins 8:00 pm to 10:00 pm

For almost 50 years the Burnaby Arts Council has fostered & promoted the Arts in our community. In 2020 we celebrate a year long explosion of dynamic programming filled with even more exciting events!

The Burnaby Arts Council are proud to present GALA & Fashion Show Fundraiser that includes a Live Art Auction featuring limited edition framed print by Susan Point, original artwork by Bill Higginson & our local favorite ceramic artist Keith Rice-Jones

Deer Lake Art Gallery, 6584 Deer Lake Avenue, Burnaby

13 EVENTS: EMPOWERING INFORMED CONSENT: COMMUNITY ETHICS IN CULTURAL PRODUCTION

Thu, March 6, 2019 | 7pm

Djavad Mowafaghian World Art Centre (GCA 2555),
149 W. Hastings St.

Admission: Free with registration

In July 2017 members of the DTES community started meeting as a collective at the Hives for Humanity Bee Space to have conversation about how to ensure that community ethics are a respected part of the process of cultural production. The evening will include a short panel discussion with members of the collective sharing their experiences — the good, the bad and the ugly! This will be followed by a few visual presentations of community-produced works.

Register at: <http://www.sfu.ca/sfuwoodwards/events/events1/2019-winter/EmpoweringInformedConsent.html>

FILM SCREENING: WHAT IS DEMOCRACY?

Fri, March 22, 2019 | 7pm

Djavad Mowafaghian Cinema (GCA 3200),
149 W. Hastings St.

Admission: Free with registration

Featuring a diverse cast — including celebrated philosophers, trauma surgeons, factory workers, refugees, and politicians — *What Is Democracy?*, by director Astra Taylor, connects past and present, emotion and the intellect, the personal and the political, to provoke and inspire. If we want to live in democracy, we must first ask what the word even means.

Register at: <http://www.sfu.ca/sfuwoodwards/events/events1/2019-winter/What-Is-Democracy.html>

14 EXHIBITIONS: QA? YƏXW - WATER HONOURS US: WOMXN AND WATERWAYS

April 10 - October 2, 2019.

The Bill Reid Gallery of Northwest Coast Art presents the multifaceted exhibition qa" yxw - water honours us: Womxn and Waterways, on display April 10"October 2, 2019.

Water is an essential ingredient for human life " it connects us geographically, culturally, and socially while fueling our bodies and spirits. Guest curators ReMatriate Collective reveal the unique connection between womxn and water in the matriarchal societies of the Northwest Coast, with special attention to the roles of child-bearers, healers, and doulas. In this insightful exhibition, Audrey Siegl (Musqueam), Marika Echachis Swan (Nuu-chah-nulth), Carrielynn Victor (Sto:lo), and more will explore water as a crucial element of creation, its historical uses for survival, and contemporary over-consumption as a threat to sensitive coastal

ecosystems.

Admission details and info at: billreidgallery.ca

The Bill Reid Gallery
639 Hornby St, Vancouver, BC

**15 EXHIBITION: [ADAD HANNAH:THE DECAMERON RETOLD](#)
to April 20, 2019
Curated by Nan Capogna**

Richmond Art Gallery proudly presents a newly commissioned work by Adad Hannah in collaboration with local residents based on the 14th century literary work, *The Decameron*, by Giovanni Boccaccio. The medieval collection of novellas is comprised of one hundred tales told over ten days by ten young women and men who were sequestered in a villa outside of Florence to avoid the Black Plague.

For the exhibition, Hannah has created a series of video tableaux vivants using Boccaccio's frame narrative as the departure point. Tableaux vivants or living pictures — are a genre of performance featuring costumed models trying to remain motionless. A seemingly static scene that often replicated a painting, tableaux vivants were popular in the 19th and early 20th centuries. Hannah selected five paintings with references to *The Decameron* to base these tableaux on: *Cymon and Iphigenia*, 1773 by Benjamin West; *Cymon and Iphigenia*, 1884 by Frederic Leighton; *Isabella and the Pot of Basil*, 1866-68 by William Holman Hunt; *Il Decamerone*, 1870 by Severin Falkman; and *The Decameron*, 1916 by John William Waterhouse.

An exhibition catalogue will be published by Richmond Art Gallery this summer featuring writers Nan Capogna, Evan Lee, and Erin Silver.

Richmond Art Gallery

7700 Minoru Gate, Richmond, BC

604-247-8300 www.richmondartgallery.org gallery@richmond.ca

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

**16 EXHIBITION: [ON@RICHMOND CITY HALL ART GALLERY](#)
To April 22, 2019**

[MEN IN HATS: SCENES OF STEVES FARM](#)

The group of Plein Air painters that make up the Men in Hats, which also includes women painters, present the products of their fruitful painting excursion to the historic Steves Farm, in Richmond.

April 23 – June 10, 2019

[LARA CERMAN](#)

Laara Cerman's work explores the intersection of art, science, history and the

themes of impermanence, a return to nature, and the fragility of life. She creates her photographs by capturing multiple digital images and then pieces them together in post-production.

17 EXHIBITION: COMMON WEALTH – CLARE YOW

April 11 – 17 Opening reception April 13, 2-5 p.m.

You are invited to an exhibition of new conceptual artworks by visual artist Clare Yow. These pieces draw on the body as a site of inquiry and resistance, and grapple with its intimate ties to various lands and belongings. Probing maternal loss and desire, migration ruptures, diasporic settlerhood, and the intersections between climate and bodily justice, the camera lens orbits home to the geography closet in, the body. Additional works include social landscapes (absent self-portraits) that explore common themes in former territories of the British Empire. The exhibition title — **common wealth** — further assumes its name from the old meaning of “wealth,” as in “well-being” or “welfare,” as Yow finds herself constantly weighing the individual and specific, alongside the collective and universal.

Alternative Creations Studio | [1659 Venables Street, Vancouver, BC](#)

Hours: Weekdays | 11 am - 6 pm; Weekend | 12 pm - 5 pm

18 EXHIBITION: OMER ARBEL: PARTICLES OF THE BUILT WORLD; FISCHLI AND WEISS: THE WAY THINGS GO; AND STEVE DIPAOLA: PAREIDOLIA.

April 13, 2019 to June 16

Opening Reception: April 13 | 6:30–9pm | Surrey Art Gallery

Celebrate the opening of our spring exhibitions, *Omer Arbel: Particles of the Built World*; *Fischli and Weiss: The Way Things Go*; and *Steve DiPaola: Pareidolia*. A conversation with exhibiting artist-designer Omer Arbel and Surrey Art Gallery Curator of Exhibitions and Collections Jordan Strom will start at 6:30pm; reception follows at 7:30pm. This is a free event presented by Surrey Art Gallery.

THE BUILT WORLD AROUND US: A JURIED PHOTOGRAPHY EXHIBITION

April 27 – August 17

See a juried exhibit of photographs that capture the built environment around the Fraser Valley.

ARTS 2019

June 29 – August 31

CINDY MOCHIZUKI: AUTUMN STRAWBERRY

June 29 – August 31

SARA KHAN: SURAJ KINARE

June 29 – August 31

Surrey Art Gallery, 13750 88 Avenue

604-501-5566 artgallery@surrey.ca

19 EXHIBITION: CHAPAN SNARE RABBITS BY MICHELLE SOUND
to April 20

Artist's Talk: Tuesday March 9, 6:30 pm in the gallery

Chapan is a Cree word that means your great-grandparents and also means your descendants. My *chapan* was a midwife and healer who further supported her family with trapline of rabbit snares. *Trapline* is a series of rabbit fur drums in pastel colours to honour her work as a provider. My quilt and elk-hide drums reference Star blanket quilts that are created and gifted to honour people and significant events in their life. I am inspired by the many Indigenous women who continue to adapt, create and remain the backbone of our families and communities.

--Michelle Sound

Michelle Sound is Cree and Métis and a member of Wapsewsiipi Swan River First Nation in Northern Alberta. She was born and raised in Coast Salish territory. She completed her Bachelor of Fine Arts at Simon Fraser University, School for the Contemporary Arts, and her Master of Applied Arts from Emily Carr University Art + Design. Michelle is currently the Aboriginal Program Assistant at Emily Carr. Michelle has exhibited her artwork in *Pushing Boundaries; Contemporary Indigenous Art* and the *Talking Stick Festival: Kwèykw`áystway: Speaking With One Another*

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

20 EXHIBITION: DISAPPEARANCES:WORKS BY DAVID ELLINGSEN AND YASMEEN STRANGIN CONJUNCTION WITH CAPTURE PHOTOGRAPHY FESTIVAL

to April 27

Wednesday - Saturday, 12:00 - 6:00 or by appointment. The gallery will be

closed for the Easter Weekend April 19, 20

Artist reception: Thursday, April 11 5 – 7pm

Artist Salon: Saturday, April 13 2 – 4pm

How do we contend with looming threats to ecological and cultural diversity? This exhibition will present the notion of Disappearances as seen through the lens of two photo-based artists: David Ellingsen and Yasmeen Strang. Ellingsen's works are a response to the ravages of human activity on the natural world. His solarized Polaroid negatives reveal deep mixed feelings of preservation and loss; we are allowed such close intimacy with life forms we would rarely see in person, and yet, they are removed so profoundly from living nature.

Based out of Robinson Studio Gallery, Parker Projects is a project-based event space specializing in the exhibition and sale of contemporary sculpture, painting, and photo-based and new media art.

Set within the iconic Parker Street Studios building on the East side of Vancouver, Parker Projects concentrates on thematic events both within the gallery and at satellite venues around Vancouver. We partner with individual or small groups of artists, private galleries and freelance curators to present engaging content and experiences.

Parker Projects
1000 Parker St., Vancouver, BC

**21 EXHIBITION: ON @ THE POLYGON GALLERY
CHESTER FIELDS: SOMETHING IN MY EYE**

Finalists on view: April 6 – April 21

Chester Fields is The Polygon Gallery's teen outreach program. Every year, the Gallery invites teens from across the Lower Mainland to create an original work of photographic art in response to a unique theme. Inspired by the current exhibition *a Handful of Dust*, this year's theme challenges artists to think close to the camera's lens and to experiment with ways of interrupting or changing the lens's ability to view and capture its photographic subject.

SKW̱XWÚ7MESH NATION BASKETBALL: PHOTOGRAPHS BY ALANA PATERSON

April 13 – May 12

Opening Reception: Saturday, April 13, 1pm

Produced in collaboration with Capture Photography Festival, The Polygon is delighted to present *Skw̱xwú7mesh Nation Basketball*, an exhibition by BC-based photojournalist Alana Paterson. Paterson's series of sports images focuses on a field often dominated by men, but instead gives a voice to an emerging generation of Indigenous women.

Polygon Gallery
101 Carrie Cates Court
North Vancouver, BC | V7M 3J4 CA

**22 EXHIBITION: THAT WHICH IDENTIFIES THEM, LIKE THE EYE OF THE
CYCLOPS – BEATRIZ SANTIAGO MUÑOZ**

to May 4

Monique Wittig's 1969 novel *Les Guérillères* envisions the aftermath of a violent war of the sexes in a future where women have toppled the patriarchy. Santiago Muñoz's three-channel installation *That which identifies them, like the eye of the cyclops*, takes Wittig's text as source of inspiration. Her three-channel video installation follows a group of real women— all friends and collaborators of the artist's in her community in and around San Juan, Puerto Rico—as they tend to farm animals, play music, and occupy protest sites at government buildings, not as a speculative vision about what might be, but as a provocation of how an imagined future can be actualized in the present.

Western Front
303 E. 8th. Ave, Vancouver, BC
admin@front.bc.ca
Noon -5pm Tues – Sat.

**23 EXHIBITION: DEANNA BOWEN'S A HARLEM NOCTURNE
ROLANDE SOULIERE'S FREQUENT STOPPING IV AND V**

April 5 – June 16

Join us to celebrate the opening of our new exhibitions:

Opening Reception: Thursday, April 4, 7-9pm, free

Contemporary Art Gallery, 555 Nelson Street, V6B 6R5

No reservation required, simply just turn up!

Find out more at contemporaryartgallery.ca/whats-on

24 EXHIBITION: ON @ THE VANCOUVER ART GALLERY

Exhibitions:

THE METAMORPHOSIS

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

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

FRENCH MODERNS; MONET TO MATISSE, 1850-1950 To May 20

The artwork in French Moderns exemplify the avant-garde movements that defined modern art during this period, tracing a formal and conceptual shift from academic classicism to abstraction. This exhibition includes examples of Realism, impressionism, Post-impressionism, Symbolism, Fauvism Cubism and Surrealism--key movements that emerged in and around Paris between 1850 and 1950 and quickly became part of the dominant Western canon.

From the collection: **AFFINITIES: CANADIAN ARTISTS AND FRANCE To May 20
MOWRY BADEN to June 9**

This career survey of Victoria-based artist Mowry Boden comprises work ranging from the late 1960s to the present. Boden is known for producing intricate, sometimes absurdly humorous sculptural works and installations that often solicit the audience's participation. Over the past 50 years, his body of work has borrowed from the fields of perceptual psychology, science and architecture. The most important element of his practice is the provocation of what he terms "a perceptual crisis."

From the collection: **DISPLACEMENT to June 9**

MOVING STILL: PERFORMATIVE PHOTOGRAPHY IN INDIA April 19 – Sept 2nd.

Moving Still: Performative Photography in India features artists who use the camera's power to subvert reality. As active participants in their photo-narratives, these artists position themselves at the centre of social and political inquiry. Through their work, this exhibition explores themes of migration, gender, religion and national identity.

LECTURES:

DESCRIBED TOUR April 6, 10:30 am, Meet in Lobby

SANDEEP JOHAL Tuesday, April 9 at 7PM.

Art Rental & Sales presents featured Artist Sandeep Johal in the Art Rental & Sales showroom

Sandeep Johal is a Vancouver based visual artist whose colorful geometric forms, and intricate black and white line work are aesthetically and conceptually inspired by her South Asian heritage. Johal believes in the power of art to create awareness around issues related to cultural identity, gender equality, and human rights. Her art practice is an expression of her social and cultural concerns, particularly gender justice.

Featured in the Art Rental & Sales showroom from **March 25 to June 7, 2019**

Open weekdays, 10am " 5pm

First floor Annex, Vancouver Art Gallery

Art Rental & Sales is a not-for-profit program run by the Vancouver Art Gallery.

Supporting our local arts community since 1952.

Inquiries:

Email info@artrentalandsales.com Phone 604-662-4746

www.artrentalandsales.com

Follow us @vanartrental

OFFSITE: 1100 West Georgia St., Vancouver

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

Vancouver Art Gallery

705 Hornby St., Vancouver, BC

vanartgallery.bc.ca

25 EXHIBITION: ON @ THE GRUNT GALLERY

AN EXPLORATION OF RESILIENCE AND RESISTANCE - ARTIST: KALI SPITZER

Curator: Glenn Alteen

To April 27, 2019

Artist Talk: April 18 - 12:15PM-1 00PM at the Native Education College
in conjunction with Capture Photography Festival

An Exploration of Resilience and Resistance is about identity, culture, strength, vulnerability, and love - these images are about resilience and resistance. In this

series, Spitzer is photographing her community of mostly Indigenous and mixed heritage people, while challenging pre-conceived notions of race, gender, and sexuality to touch on how we can become more empathic, empowered people despite the hardships that we have endured.

Spitzer uses tintype photographs to capture her subjects. Tintype or ferrotype photography was a product of the late 1800s and most popular during the US Civil War. The medium persisted into the 20th century at fairs and carnivals as tourist photography. In the 21st century, it has been revived as novelty or art photography. The tintype was the first real populist form of photography making photographs available to working class people reaching out through popular events and gatherings.

It's hard to look at tintypes now and not be thrust back into the colonial era, and Spitzer's photographs look modern and historic at once. Many of them look like they could have been shot at a rodeo or a powwow, retaining that populist leaning that made the medium well-known at their inception. Spitzer is subversive and strategic.

grunt gallery
350 E 2nd Ave, Vancouver, BC

26 EXHIBITION: NATURAL ALCHEMY
AN EXHIBITION EXPLORING NATURAL PROCESSES
To May 4

Cityscape Community Artspace

335 Lonsdale Ave. N. Vancouver

Opening Hours Mon – Wed, Fri: 9am – 5pm Thurs: 9am – 8pm

Sat 12 noon – 5pm

27 EXHIBITION: ON THE BLOCK

April 5 – May 25

Opening Reception: April 5, 4 – 6 pm

Connection Salon

Lost + Found

33 W. Hasting St., Vancouver, BC

28 EXHIBITIONS: LYNNE COHEN: THESE WALLS
TO APRIL 21, 2019

OPENING RECEPTION: THURSDAY, MARCH 14, 7-9PM

Join us for the opening reception at the Burnaby Art Gallery. The evening will feature opening remarks, followed by a reception.

Lynne Cohen (1944 - 2014) was best known for her photographs of institutional interior spaces. Generally inaccessible to the public, these spaces have included medical laboratories, private offices, factories, shooting ranges and military installations. Part of the 2019 Capture Photography Festival Selected Exhibition Program, this is the first time in several decades that Cohens work has been exhibited on the West Coast.

Burnaby Art Gallery | 6344 Deer Lake Avenue, Burnaby, BC |
burnabyartgallery.ca | 604-297-4422

29 EXHIBITION: AMALIE ATKINS -WHERE THE HOUR FLOATS
To April 21, 2019

Enter the world that Amalie Atkins built. Set just beyond the veil of reality, a familiar prairie landscape transforms into a cinematic fable. In Atkins's marvelous realm, an all-female cast embarks on an epic journey told through the ongoing project "we live on the edge of disaster and imagine we are in a musical" (2010"). The artist tenderly choreographs individual chapters, weaving these stories in a circuitous, continuous plot. In its telling, Atkins knits together autobiography with cultural history, fantasy with reality, and the conceptual with the emotional. The exhibition "where the hour floats" at the Art Gallery at Evergreen presents a selection of short films and large-format photographs from this larger series. Amalie Atkins is a multidisciplinary artist who lives and works in Saskatoon. She has exhibited widely nationally and internationally. "where the hour floats" is part of the 2019 Capture Photography Festival Selected Exhibition Program and is Atkins's first exhibition in the Metro Vancouver area.

ARTIST TALK: SLOW ART DAY
Saturday, April 6th, 10:30am

Slow Art Day is a global event with a simple mission: help more people discover for themselves the joy of looking at and loving art. One day each year " April 6 in 2019 " people all over the world visit local museums and galleries to look at art slowly.

At the Art Gallery at Evergreen participants will look at three works of art for 10 minutes each and then meet as a group to discuss. Following this slow looking, curator Katherine Dennis will facilitate a conversation in front of the artwork about this experience.

Free. Registration required. Please email programs@evergreenculturalcentre.ca to reserve your spot. Capacity is limited.

Art Gallery at Evergreen
Evergreen Cultural Centre
1205 Pinetree Way, Coquitlam, BC

30 EXHIBITION: THE BOOKS OF LIFE AND OTHER CURIOSITIES-
VENUS SOBERANES
To April 29

Outlet Art Gallery
110-2248 McAllister Ave., Port Coquitlam, BC

**31 EXHIBITION: FOUND/HELD BY ALANA BARTOL, LINDSAY DOBBIN,
URSULA HANDLEIGH, AND PAVITRA WICKRAMASINGHE**
Curated by Katie Belcher
to 13 April 2019

*This exhibition is part of the 2019 Capture Photography Festival Selected Exhibition Program***OPENING RECEPTION: Friday 01 March from 7-9pm** *found/held* presents work by Alan Bartol (Calgary), Lindsay Dobbin (Bay of Fundy), and Ursula Handleigh (Halifax), and Pavitra Wickramasinghe (Montreal). Considering these works through a drawing lens, this exhibition investigates the artists' use of concrete materials (iron, water, air) to capture phenomena (waves, breathe, energy). Inspired by reading about the disappearing skill of wave pilots in the Marshall Islands—specially trained in the ancient art of reading the waves by feel and sight—Wickramasinghe's Coral bones/La mer are a return to these innate navigation skills and of the body to the environment. Dobbin's practice of drumming the surface of the Bay of Fundy is reflected Arrival, in which they build a spacious soundscape with two tones acting as waves. With her video reading wild lands, Bartol re-imagines dowsing (also known as water-witching) as a technology for remediation of contaminated land. Lastly, Handleigh uses experiential photography and alternative processes of image making to record personal histories, such as I can feel you forgetting, which captures the pacing of her walking breath.

Learn more about the artists [here](#), and join our *found/held* [facebook event](#).

Established as a non-profit artist-run centre in 1991, **Access Gallery** is platform for emergent and experimental art practices. We enable critical conversations and risk taking through new configurations of audience, artists, and community. *With gratitude as guests, Access Gallery is located on the unceded territories of the xʷməθkwəy̓əm (Musqueam), Skwxwú7mesh (Squamish), and Səlilwətaʔ/Selilwitulh (Tseil-Waututh) Nations.* Access additionally recognizes its location in Vancouver's Chinatown, an area for the gathering of predominantly Cantonese-speaking Chinese labourers, settlers, and businesses since the nineteenth century.

accessgallery.ca

Visit us Tues through Sat 12:00–5:00PM
222 E Georgia St Vancouver BC V6A 1Z7
T 604 689 2907 E info@accessgallery.ca

32 EXHIBITION: ON@BURNABY ART GALLERY
LYNNE COHEN: THESE WALLS
To April 21

Lynne Cohen (1944-2014) is best known for her photographs of institutional interior spaces. Generally inaccessible to the public, these spaces include medical laboratories, private offices, factories, shooting ranges and military installations.

Join us for the opening reception of **Lynne Cohen: These Walls** at the Burnaby Art Gallery. Mingle with guests, learn more about the artist and her work, and check out the gallery's newly renovated space.

Burnaby Art Gallery,
6344 Deer Lake Avenue, Burnaby, BC V5G 2J3 Canada

Phone: 604 297-4422

Hours: Tuesdays-Fridays: 10am-4:30pm, Saturday-Sunday: 12noon-5pm, Closed Mondays and statutory holidays

Admission: By donation, suggested donation \$5; parking is free.

33 EXHIBITION: THAT WHICH IDENTIFIES THEM, LIKE THE EYE OF THE CYCLOPS – BEATRIZ SANTIAGO MUÑOZ

To May 4

Monique Wittig's 1969 novel *Les Guérillères* envisions the aftermath of a violent war of the sexes in a future where women have toppled the patriarchy. Santiago Muñoz's three channel installation *That which identifies them, like the eye of the Cyclops*, takes Wittig's text as source of inspiration. Her three-channel video installation follows a group of real women—all friends and collaborators of the artist's in her community in and around San Juan, Puerto Rico—as they tend to farm animals, play music, and occupy protest sites at government buildings, not as a speculative vision about what might be, but as a provocation of how an imagined future can be actualized in the present.

Western Front
303 E. 8th. Ave., Vancouver, BC
604.876.9343 front.bc.ca
noon – 5 p.m. Tues – Sat.

34 EXHIBITIONS: INTROSPECTION/EXTROSPECTION

2019 MFA Thesis Exhibition

March 20th - April 9th

Michael OBrien Exhibition Commons

Please join us for the Closing Celebration - - Introspection/Extrospection -
April 4th 6-8pm

EXTROSPECTION: April 1st - 9th

Artists: Aaniya Asrani, Sara-Jeanne Bourget, Effy Chi, Olivia de Fleuriot-Perry, Robin Gleason, Yijun Guo, Jennifer OKeeffe-Almond, Keith Spencer

Emily Carr University of Art & Design
520 E 1st Ave, Vancouver, BC

35 EXHIBITIONS: GREG GIRARD - TOKYO-YOKOSUKA, 1976-1983

Opening reception and book launch: Thursday April 4, 6pm to 8pm.

This event is part of the 2019 Capture Photography Festival Event Program.

To coincide with the release of his new book *Tokyo-Yokosuka 1976-1983*,

Monte Clark Gallery is pleased to present a selection of Greg Girards photographs from this series.

Girard has spent much of his career in Asia, and his work examines the social and physical transformations taking place throughout the region. Delving into his extensive archive of photographs, the artist has gathered his best and most notable images of Tokyo and Yokosuka from 1976 to 1983.

The photographs in Tokyo-Yokosuka 1976-1983 are about the place the artist was living in at the time. Of course, almost nobody saw them during this period. It would be years later before Girard started making a living as a magazine photographer, and many years after that before he started to consider this early, mostly unpublished work from Japan worth revisiting. As a young photographer, Girard felt that photographs should be revealing to the people who live in the place being photographed as well as to any imagined audience back home or anywhere else. That point of view hasnt really changed.

Greg Girards works reside in the collections of the National Gallery of Canada, The Art Gallery of Ontario, the Vancouver Art Gallery, and numerous other public and private collections. Girard has been featured in National Geographic, TIME, Newsweek, The New Yorker, The National Post, The Star, and numerous other publications. Several books on artists work have been published, including Magentas Phantom Shanghai, listed as one of the top 10 photography books of all time by The Independent, (UK). Most recently, Girards work has been shown at the Richmond Art Gallery (Richmond, BC), the International Centre for Photography (New York), PM Gallery (London, UK), the National Gallery of Canada (Ottawa), and at the Yixian International Photo Festival (China).

Monte Clark Gallery
105, 525 Great Northern Way, Vancouver BC

36 EXHIBITIONS: ART FROM INDIAN RESIDENTIAL AND DAY SCHOOLS

There is Truth Here: Creativity and Resilience in Childrens Art from Indian Residential and Day Schools

April 5th, 2019- Dec 31st, 2019

Price: Cost of Museum Admission

CURATORIAL PANEL DISCUSSION April 6, 1-3pm

There is Truth Here curators Andrea Walsh and Lorilee Wastasecoot, will be in discussion with MOV's Curator of Indigenous Collections and Engagement, Sharon Fortney, and Vancouver Artist Roxanne Charles.

DESCRIPTION OF EVENT:

The Museum of Vancouver is pleased to announce its newest feature exhibition There is Truth Here: Creativity and Resilience in Childrens Art from Indian Residential and Day

Schools. Curated by Andrea Walsh, Associate Professor of Anthropology at the University of Victoria, and originally displayed at the Legacy Art Gallery in Victoria, the exhibition has been adapted with additional works from the MOV collection.

Sharon Fortney, Curator of Indigenous Collections and Engagement at MOV, facilitated bringing this exhibit to Vancouver.

There is Truth Here, opening on April 5, 2019, focuses on rare surviving artworks created by children who attended the Inkameep Day School (Okanagan), St Michaels Indian Residential School (Alert Bay); the Alberni Indian Residential School (Vancouver Island) and Mackay Indian Residential School (Manitoba). The focus of the exhibition is not on the schools themselves, but upon witnessing the experiences of the survivors as conveyed through their childhood artworks " for some the only surviving material from their childhoods.

There is Truth Here brings a new line to bear on the role of art as part of childrens knowledge, identity, and experiences of Indian Residential and Day Schools. Through paintings, drawings, sewing, beading, drumming, singing, and drama produced by children and youth who attended schools in British Columbia and Manitoba the exhibition seeks to contribute in vital and new ways to dialogues and initiative about truth telling, reconciliation, and redress in Canada.

To offer context and a unique, local counterpoint to the exhibition MOV is excited to announce a partnership with Capture Photography Festival, who have had the opportunity to commission Roxanne Charles, an artist and member of the Semiahmoo First Nation, who will be producing a local response to There is Truth Here. Roxanne will be drawing inspiration from archival photographs from MOV's collection of everyday life at St. Mary's Residential School in Mission, BC.

Museum of Vancouver, 1100 chestnut, Vancouver, V6J 3J9

37 EXHIBITIONS: A FRUIT BOWL THREE WAYS -EMILY CHOU, MIA LOEB, TARA DWELSDORF

Opening: Friday, April 5, 7-9pm

"What becomes of an image consistently reproduced throughout history? The fruit bowl has symbolically evolved throughout civilizations, with many instances of it recurring throughout art history and into current home decor in various iterations. Fruit itself is often associated with ideas of plentifulness and ephemerality; representing sin, sex, decay, fortune, wealth, health, abundance and prosperity to name a few. Using the artists own version of (Visual Arts) Telephone, the format will be a playful examination of this iconic image and object persistent in art institutions as well as art history.

As the three artists converse with human gestures of reproduction and repetition as a means of cultural production, the exhibition modulates throughout various geographies, cultures, material meanings, and timelines. The multimedia works contemplate the conflation of time, images, geographies and meanings through multiple rounds of humorous and/or serious investigations with the historically reappearing object. We hope to ask ourselves " as well as our viewers " how can we reach for authenticity through repetition, reproduction, facsimile, dj vu, likenesses, parallels and translations?"

Yactac

#5 - 115 E Pender St, Vancouver BC V6A 1T6

Gallery Hours: Saturdays & Sundays, April 6, 7 & April 13, 14 1-5pm

38 EXHIBITIONS: TRANSITION - BURNABY PHOTOGRAPHIC SOCIETY

Opening Reception: Thursday, April 11 @ 7 pm

Exhibition Dates: April 11 - May 4, 2019

Artist Talk: Saturday, April 13 from 2 - 3 pm featuring Grant Withers

Location: 6584 Deer Lake Avenue, Burnaby

In conjunction with the Vancouver Capture 2019 Photography Festival; the Burnaby

Photographic Society will be exhibiting a print show at the Burnaby Arts Council Deer Lake Gallery, located at 6584 Deer Lake Avenue, Burnaby. Public viewing is during regular gallery hours.

The theme of the exhibition is Transition, defined as a movement, development, or evolution from one form, stage or style to another. Since its invention in the 1800s photography has portrayed transitions to the world around us in its many forms. The advantage of photography is a tool to record the transformation process.

Members of the Burnaby Photographic Society have been embracing the art, science and craft of photography since 1970 and continue to explore its possibilities. We are DSLR slingers, point and shooters, smartphoners and darkroomers. We are documentarians, artists and story-tellers. We are hobbyists, professionals and we see in black-and-white, in colour and even in infrared!

Discover what photography can be and where it might go next and be ready to experience your own TRANSITION.

39 EXHIBITION: RECLAIMING OUR ROOTS - INDIGENOUS WOMEN ARTISTS COLLECTIVE

Participating artists: Allison Burns Joseph, Arlene Bowman, Chantel Joseph-Bordeau, Coco Agecutay, Doris Fox, Georgina Wing-K'lem, Haisla Collins, Jacqueline West, Marilyn Mckee, Shevonne Hall, Veronica Iza.

April 5 – May 25, 2019

Opening Reception: Friday, April 5, 6 – 9pm

Artist Art Market: Saturday, May 25, 11 am – 3 pm

Reclaiming our Roots is a show about tradition and the contemporary development of Indigenous practices as working Indigenous women artists with evolving creative practices. The Indigenous Women Artists Collective (IWA) is made up of eleven indigenous self-identified women who have worked out of the Downtown Eastside of Vancouver since before 2013. IWA aims to present their artwork to the general public, to community members across Vancouver, and beyond. Together, they've built a platform for Indigenous women to share, teach, and exhibit their creative practices.

The collective teaches workshops in and around the city of Vancouver, and are working on promoting and developing the careers of Indigenous women. IWA has been together since 2014 and has received several awards including awards from the First Peoples Cultural Council in 2014 and 2018. In 2015, IWA exhibited at the Roundhouse and UBC Learning Exchange and are currently planning for their residency this summer through the Creative City Strategy Grant

We respectfully acknowledge that the work of the Gallery Gachet takes place on the Traditional and ancestral territories of the Musqueam, Squamish and Tslell-Waututh.

FOR MORE INFORMATION on exhibitions and all public programs at Gallery Gachet, please contact 604 687 2468 | programming@gachet.org or visit www.gachet.org

gallery **gachet**
9 West Hastings , Vancouver BC V6B 1G4
ph 604 687 2468 www.gachet.org
tue–sat 12–6pm

40 THEATRE: ON @ THE SCOTIA DANCE CENTRE 2019 **COMPANY 605**

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

Thursday April 18 **Ballet BC**

Thursday May 16 **Jacky Essombe**

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

SUBSCRIBE Book all 6 noon shows for \$60

6PM PERFORMANCES

Thursday May 16 **Jacky Essombe**

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

Duration: 60 minutes including artist talkback

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

CO.ERASGA PRESENTS:

Part of our celebrations leading up to **International Dance Day on April 29th**, join us for our first studio process of the year, featuring the work of emerging artists **Kayla De Vos, Starr Muranko**, and Joshua Ongcol, followed by an informal talkback, our AGM and some beer and pizza to round out the night! More info to come. -

UNDIVIDED COLOURS return to the stage to Celebrate Asian Heritage Month of May 2019 and will be touring across Canada this spring and summer! Featuring Hari Krishnan, William Lau, Peter Chin, and Alvin Erasga Tolentino, buy your ticket to the Vancouver premiere now! Montreal - Toronto - Ottawa - Vancouver **June 6-7, 2019** Scotiabank Dance Centre

BUY TICKETS:

<https://ticketstonight.ticketforce.com/eventperformances.asp?evt=3923>

\$34.25 Adult

\$23.75 Senior/Student

\$23.75 Dance Centre/CADA members

Rates include all taxes and service fees

No Refunds | No Exchanges

DISCOVER DANCE 6 PM SHOWS

New this season: selected shows in our popular Discover Dance! noon series are repeating at 6pm!

Book for both 6pm shows for just \$38, and save 15%.

AFRICAN DANCE WITH JACKY ESSOMBE

MAY 16 6PM

SIMON MAYER'S SONS OF SISSY

April 4-6, 2019 | 8pm

Where: Scotiabank Dance Centre, 677 Davie St.

Admission: \$21-33T

Tickets: https://www.thedancecentre.ca/sons_of_sissy

The traditional folk dances and music of the Alps are joyously subverted in Austrian choreographer/musician Simon Mayer's Sons of Sissy. Four male performers deploy their bodies, voices and instruments to reformulate Austrian dances and music and liberate themselves from convention and male stereotypes. Part weird folk music quartet, part experimentally playful ritual dance combo, the Sons of Sissy present a funny and touching take on their heritage and their masculinity.

BALLET BC

A great chance to see the superb dancers of Ballet BC up close in our intimate theatre, in our Discover Dance! series.

APRIL 18, 12 NOON

Tickets: https://www.thedancecentre.ca/events/discover_dance_2018_2019

DAVIDA MONK-ASHES FOR BEAUTY

Our Global Dance Connections series closes with a program of works celebrating the artistry of Calgary-based Davida Monk.

MAY 23-25, 8PM

Tickets: https://www.thedancecentre.ca/event/davida_monk

The Dance Centre
Scotiabank Dance Centre
Level 6, 677 Davie St

41 WORKSHOPS: VIVO MEDIA ARTS CENTRE

MOVING PHOTO REMIX: LEARN TO ANIMATE PHOTOS USING PHOTOSHOP WITH ARTIST JOSH HITE!

2 sessions, 6 hours total // \$74, or \$50 with any VIVO Producer Membership (+GST)

Session 1: Thu, Apr 4, 6pm-9pm

Session 2: Fri, Apr 5, 6pm-9pm

One **extended subsidy** for this workshop available:

<https://goo.gl/forms/Cd5Z1e5O11ehx71m1>

Prerequisite: No experience necessary.

This two-day workshop is a fun and creative introduction to **animating photos using Photoshop**. Each session combines **visual study** of examples, **group discussion**, and **hands-on experience**. Gain technical knowledge of Photoshop! Learn about local and international artists who manipulate photos and discuss the meaning and effect of the resulting images! Create photo remixes of your own!

During session 1, you'll learn various techniques for **removing and replacing portions of photographs for meaningful effect** in order to produce 3 intriguing images. You can either bring in photos to use, find them online, or snap a few during the workshop.

Then for Session 2, you'll learn how to use Photoshop to **animate selected parts of your images**. You'll export them as **GIF and MOV files** so you can share them online!

Josh Hite works with video, animation, sound, and photography, often creating reorganized archives of particular spaces or behaviors, either through his own recordings or by appropriating content through sites like YouTube. His practice leans towards an ethnography that acknowledges content and tactics for documentation as determinants of eventual form, rather than relying on art historical or cultural references as structural assistants. Projects tend to query relationships between an experience and its location, the power dynamics at play, and the ways in which transitions and sequencing can seamlessly propel us through time.

Josh has shown his work in North and South America, Asia, Europe, and Australia. He collaborates with Vancouver's theatre and dance communities and is a member of Fight With a Stick Performance. Josh has a BA in Philosophy, a MFA in Visual Art and teaches with the University of British Columbia and Emily Carr University of Art + Design.

WANT ACCESS TO DISCOUNTS?

Sign up to for an Extended Producer Membership:

<http://www.vivomediaarts.com/join-participate/become-a-member>

Or redeem your the Video Bucks you earned by volunteering:

<http://www.vivomediaarts.com/join-participate/volunteer>

This workshop is part of **Capture Photography Festival**.

Capture's inspiring programming runs the entire month of April! Check out their website for details.

Also check out other upcoming workshops at **VIVO Media Arts Centre**.

Refunds: Class sizes are small, and our instructors need to be paid—if you can't make a class that you've signed up for, we need time to alert wait-listed participants. VIVO presently asks that withdrawals from workshops be requested by emailing education@vivomediaarts.com at least 12 days prior to the workshop date, if you would like to receive a refund minus a \$5 administration fee. Thanks!

CINEMATOGRAPHY: WAYS OF SEEING

Presented by Capture Photography Festival & VIVO Media Arts Centre

Ignite your own visual storytelling style with cinematographer Devan Scott
Sign up: <https://ways-of-seeing.eventbrite.ca>

This multi-day workshop will enable you to make better use of your camera and lighting gear to enrich your storytelling with a deepened understanding of the theory and practice of cinematography.

Back by high demand. Space is limited, please don't wait to sign up.

2 sessions, 12 hours total // \$170, or \$125 with any VIVO Producer Membership (+GST)

Session 1: Saturday, April 20, 12pm–6pm

Session 2: Sunday, April 21, 12pm–6pm

One extended subsidy for this workshop available. [Click here](#) to apply.

42 WORKSHOPS: ON @ SURREY ART CENTRE

GUIDED LIFE DRAWING

Wed, Apr 17–May 29 | 6:30–9:30pm | #4650725 | \$169.10

Instructor: Claire Cilliers

Draw the human figure from professional, live models in a studio environment. Artist-instructor Claire Cilliers will be on-hand to provide direction and assistance including demos, tips, and visual tools.

Participants between 16 and 18 years require parental permission.

REGISTER:

https://webreg.surrey.ca/WebReg/Activities/ActivitiesCourseDetails.asp?cid=1406289&_ga=2.51572137.1635949061.1551719189-2104136809.1542221300&utm_source=Art%20Classes,%20Art%20Classes&utm_campaign=Art%20Classes%20I%20March%202019,%20Art%20Classes%20I%20March%202019&utm_medium=email,%20email

REALLY UNCOORDINATED DANCERS

Tues, Apr 30–Jun 25 | 5:30–7pm | #4645934 | \$70 | Ages 16+

Instructor: Orsy Szabo

Want the joy of dancing without the pressure of being any good? Then this class is for you! A professional dance instructor will guide you through a musical theatre/jazz class; including: a warm-up, technique, choreography, and a cool-down.

REGISTER:

https://webreg.surrey.ca/WebReg/Activities/ActivitiesCourseDetails.asp?cid=1401475&_ga=2.157022011.1635949061.1551719189-2104136809.1542221300&utm_source=Art+Classes&utm_campaign=Art+Classes+%7C+March+2019&utm_medium=email&utm_source=Art+Classes&utm_campaign=Art+Classes+%7C+March+2019&utm_medium=email

VISUAL & PERFORMING ART COURSES

at Surrey Arts Centre

Drawing Techniques (10–12yrs)

Sat, Apr 6–May 11

11:30am-12pm

#4645071 | \$60.25

Youth Pottery (10– 17yrs)

Sat, Apr 6–Jun 1 |

2:30-4:30pm

#4645078 | \$115.75

Art Explosion (4–5yrs)

Sun, Apr 7–May 12 |
12:30–1:30pm
| #4645033 | \$51.25

**Drama Mindcraft:
Building Confidence
and Character**

Apr 17–Jun 12 | 13–
18yrs
4:30–6pm
| #4645875 | Free
6:30–8pm
| #4645881 | Free

**Imagination
Creations (6–9yrs)**

Thurs, Apr 18–Jun 13
#4645882 | \$105.00

**Artist Masterclass
Series:
Contemporary &
Classical Acting
(18yrs+)**

Sat, May 4 | 12–5pm
#4640252 | \$100

43 WORKSHOPS: DUNDARAVE PRINT WORKSHOP | Granville Island |
April 9th - 30th, Tuesday evenings 6-9pm

INTRODUCTION TO EXPERIMENTAL PRINTMAKING

April 9th - 30th, Tuesday evenings from 6-9 pm

Dundarave Print Workshop, Granville Island
Instructor: Maya U Schueller-Elmes

This course will give you an introduction to experimental printmaking using plastic plates as a starting point. As a result of this course you will gain a good understanding of how to use plastic plates in conjunction with safe and easy-to-find materials to create a wide variety of tones and textures. The course will cover drypoint, collagraph and basic monoprint techniques, as well as guide you through how to prepare your paper and pull a print using an etching press. The course is led by Maya U Schueller-Elmes, a printmaker from London, UK with over 10 years printmaking and teaching experience in community arts and adult education in both the UK and Canada.

Skill level: beginner / refresher / suitable for printmakers at any level who are curious about use of plastic plates as a safer alternative to intaglio techniques.

\$190 + tax / \$40 materials fee payable to instructor

You can reserve your space on the course in person at Dundarave Print Workshop on Granville Island from Wednesday - Sunday (11am - 5pm), or over the phone on 604 689 1650

For more information visit <https://dundaraveprintworkshop.com/> or contact Maya directly: mayaelmes89@gmail.com

44 WORKSHOPS: CREATIVERIVER | CREATIVITY WORKSHOP

April 13-14, 2019, 9:30-3:30

All materials are provided.

Contact CreativRiver directly for all the details.

www.creativriver.com Hello@creativriver.com

Creativriver is a series of unique, interactive workshops that help you become the most creative, inspired, and joyful idea generator that you can be.

If you want to start a new project, make a difference, change the game, disrupt your market, or change the world, it all starts with a few good ideas. And a couple of great ones. And those ideas, don't grow on trees, or the internet, they grow in you, from seeds you create. Creativriver helps you find, plant, and nurture those precious seeds, and gives you the inspiration, and tools, to start a fire with the trees you grow.

Everyone is searching for new ideas, inspiration and creativity. Ideas are the currency of our time. The world is saturated with images and everyday we are bombarded, overwhelmed, exhausted. The Creativriver workshops with Scott Morgan are designed to inspire and motivate you with a dynamic series of explorations, discussions, and strategies to help you open up to the flow of creativity and river of ideas that is everywhere around you.

Creativriver workshops are not just for artists or creatives. They are for humans, in all shapes and sizes who want to stimulate their imagination and rekindle the wonder and joy that are the root of all creativity.

Each day of the workshop is filled with a mind-opening blend of humor, revelation and insight designed to take you from stuck and confused to inspired and excited.

Everyone leaves the workshop with an entire tool box of creative tools and distinct strategies that take the workshop experience home. This is the beginning of a new creative life. A new way of seeing and supporting your creative process.

WHO

Scott Morgan, the founder of Creativriver Workshops, is a photographer, artist, creative director, director, writer, and educator. He is an inspiring and compassionate teacher with enthusiasm for creativity in all of its expressions that is contagious. Over three decades, Scott has taught workshops and lectured on photography, design, creativity and the relationship between art and commerce.

As an advertising photographer Scott was one of the foremost photographers in the United States, executing commissions for clients around the world. His highly conceptual and original imagery helped create award-winning campaigns for Nike, Levis, IBM, Shiseido, Microsoft, Joop!, Apple, Kodak and Nissan to name a few.

Scott has been the subject of numerous feature print articles in magazines such as Communication Arts, PDN, Photo design, and his work has been published in hundreds of magazines and been exhibited around the world. His commercial work has received awards from the AIGA, The Art Directors Club of New York and Los Angeles, Graphis, the AR 100, Communication Arts, PDN and Print.

His fine artwork has been shown in galleries and museums throughout the US, Canada, and Europe and his work is represented by JHB gallery, New York

45 WORKSHOP: SALISH SINGING & DRUMMING SPRING 2019 WORKSHOPS

WHERE: Djavad Mowafaghian World Art Centre (GCA 2555), 149 W. Hastings St.
ADMISSION: Free

Learn social songs, drumming and dance with composer, producer and traditional Lil'wat singer, Russell Wallace. These monthly workshops are free and open to everyone. No RSVP required. Suitable for all ages and abilities.

46 WORKSHOP: WOODWARD'S COMMUNITY SINGERS SPRING 2019 WORKSHOPS

Thu, 6 p.m. | to July 25, 2019

Free and everyone welcome. No experience or auditions required, no cost, no obligation, drop-ins welcomed. Come with a friend or come to make new ones.

"This is a free, drop-in, non-auditioned weekly community choir. All voices are invited to join us in song. Together we sing music from gospel, folk, popular, and contemporary traditions. It's informal, fun, playful and profound.

We're a friendly gang of welcoming people who live or work in the area, go to school at SFU or come from around the city to gather here and enjoy the community we build through music.

There are usually 25 to 35 singers each week and always a handful of new singers joining us for the first time. Participants are also welcome to come, drink a cup of tea and just listen."

312 Main St., Ground Floor (Please use the Cordova St. entrance.)

47 WORKSHOP: NEW MEDIA GALLERY | CREATING ELECTRONIC MUSIC AND SOUND DESIGN | APR 27

ABOUT THIS COURSE

Join educator, artist and musician, Kiran Bhumber in an in depth sound theory class. This Introductory class will cover sound Synthesis and Processing, Envelopes and Glissandi, Additive and Subtractive Synthesis, Noise Generators, Filters, and Control Signals. Students will also be introduced to listening examples and would discuss what processes were made in developing the sounds. By the end of the sessions, students will present their own electronic music works to their peers.

Required: All students will need to bring a laptop with a trial version of MAX MSP installed.

Anvil Centre

Course ID 00024220
Age Restriction 18+
Course Fee \$90.00 No Tax

COURSE DATES

4 sessions Every Sat

27-Apr-2019 10:00 AM - 1:00 PM Learning Lab - Room 311

04-May-2019 10:00 AM - 1:00 PM Learning Lab - Room 311

11-May-2019 10:00 AM - 1:00 PM Learning Lab - Room 311

25-May-2019 10:00 AM - 1:00 PM Learning Lab - Room 311

For information on how to register: newmediagallery.ca/nmg-steam/

New Media Gallery

Learning Lab - Anvil Centre

777 Columbia Street, New Westminster

001.604.875.1865

48 WORKSHOPS: PHOTOGRAPHY WITHOUT CAMERAS

Lumen Printing Workshop by Phyllis Schwartz

Saturday April 13th, 2019 11am – 3pm (break for lunch 12-1pm)

Admission: \$15/person/two prints

Registration is required.

Lipont Place, 4211 No. 3 Road, Richmond, BC V6X 2C3 (604) 285-9975

Canada Line Aberdeen Station. Bus #403 #410.

Paid parking is on north side of building.

The workshop is participating in the 2019 [Capture Photography Festival](#) and is supported by [London Drugs Printing Grant](#).

In this workshop, the lumenprint (photograms made without a camera) image making process will be explained and demonstrated. Phyllis Schwartz explains, “In this hands-on workshop, participants will make photograms of plant materials, and discover how they leave marks and traces on photosensitive paper; the work will look like colourful x-rays.” There will be an opportunity to participate in the entire process beginning with gathering materials, composing two images and developing two prints (8 x 10 inches).

The workshop extends the concept of analogue photography as the pencil of nature. Schwartz rediscovered this process while studying the Victorian botanists who sought a method of documenting their fieldwork. Lumen Prints are both photographic and x-ray like, producing both documentation of nature and artistic renderings of botanical specimens.

Phyllis Schwartz is a multi-disciplinary artist who works in photography, ceramics and publishing based in Vancouver, Canada. Her work at Emily Carr University consolidated these interests with a concentration in photography. She was the recipient of the Canon Photography Award. As a visual artist, she seeks detail, texture, and poetic elements. She uses photography to investigate and record what eludes the eye. Her photography has been exhibited and published across Canada and internationally; her works are in both public and private collections.

This workshop is presented in conjunction with exhibition Formulation of Time – Photography by Phyllis Schwartz, [Edward Peck](#), [Desirée Patterson](#) and [Sand Wan](#), which is on view from April 6 – 30, 2019 Monday - Friday 10am-5pm weekends by appointment. Also open during [Art! Vancouver](#) on the weekend of April 27 - 28, 10am-5pm. Admission free.

LOCAL CALLS FOR SUBMISSIONS

49 EXHIBITIONS: CALL FOR ARTISTS FOR 2019/2020 SEASON-CULTCH GALLERY

Deadline for applications is May 31, 2019

The Gallery at The Cultch invites and encourages visual artists to submit an application for possible inclusion in our 2019/2020 exhibition season. Each exhibition is 3 to 5 weeks long, between August 2019 and June 2020.

Located just east of Commercial Drive, The Cultch (Vancouver Eastside Cultural Centre) has built a reputation over the past 45 years as one of Western Canada's most innovative and exciting presenting venues. The mandate of The Cultch is to contribute to the enrichment of our city and community's social and cultural life through the presentation of innovative programs of contemporary music, theatre, dance and visual arts by established and emerging artists.

The Gallery at The Cultch is a multi-use space and not a traditional art gallery. It serves as the lobby and bar for all performances and is occasionally used for meetings and other small events. Due to the diverse nature of this space we ask that submissions do not include sculpture or free-standing art as we are not able to accommodate this type of work. We will only show works that hang from our gallery "rail" hanging system, and do not have more than a 12" depth.

SUBMISSION CRITERIA:

Please note that only complete submissions will be considered. Please ensure that you have included all of the materials requested with the proper formatting and naming:

1. An artist statement about your work in general
2. Resume or CV, which includes all of your contact information
3. A complete list of images you are submitting, which should include title, size, medium. These images do not have to be the work you will be showing. We want to get a good overview of your work.
4. Up to 10 images can be submitted. All files should be named with the artists name, title of work and size. Here is an example: Yuri Arajs - Sunny Day - 18x30.jpg Images should be 300 dpi and no bigger than 8" in any direction.

Email your submission to gallery@thecultch.com

Please put 2019/2020 application in the subject line

Artists will be notified in June 2019 on the results of the selection process.

JURORS: Richard Tetrault, Artist; Heather Redfern, Executive Director at The Cultch; Yuri Arajs, Gallery Coordinator at The Cultch

If you have any questions contact Gallery Coordinator Yuri Arajs at gallery@thecultch.com

For more information visit our website by clicking [HERE](#)
The Cultch, 1895 Venables Street, Vancouver, BC V5L 2H6 Canada

50 EXHIBITIONS: 2019 VANCOUVER OUTSIDER ARTS FESTIVAL ARTIST CALL

Call for Outsider Artists!

Open Through April 15, 2019

2019 Vancouver Outsider Arts Festival Roundhouse Community Arts & Recreation Centre August 9-11, 2019 Are you an Outsider Artist 19 years and older residing in Vancouver? Want to share, learn, and connect? Ready to perform/show/sell your work? VOAFA is dedicated to supporting self-identified outsider artists who face social exclusion and other visible/invisible barriers to sharing their work. [Click here for more information on how to apply!](#)
<http://www.cacv.ca/vancouver-outsider-arts-festival-2019/>

53 EXHIBITIONS: CALL I ART VANCOUVER I UNITING NATIONS THROUGH ART

Submission Deadline: April 5, 2019 - 12:00 PM

Date: April 25, 2019 - April 28, 2019

ART VANCOUVER is returning to the Vancouver Convention Centre for its 5th year between April 25th and April 28th, and we are looking for emerging artists to enter our competition for the chance to exhibit a piece of your artwork at our international art fair.

We are looking for 25 visually exciting responses to our 2019 theme Uniting Nations Through Art to display as part of our event. At the core of our organization lives the mission of growing, inspiring and empowering the local, national and international arts community. Our contest is an opportunity to create an art piece close to our organization mission and the artists background inspirations. As well of what uniting nations means to you, it can be a personal or more communal point of view. The challenge is to link our theme Uniting Nations Through Art to the workpiece. For further details on how to participate please see the information below:

TO ENTER:

- On Canvas, create a 5in x 7in (approx. 14cm x 18cm) artwork on the theme Uniting Nations Through Art.
- Post your piece on Instagram before April 5th, 2019. Include @artvancouver and the hashtags: #ArtVancouver2019 #ArtContestAV2019 #UnitingNationsThroughArt in the caption.
- Send email to Bea - (bea@artvancouver.net) to say you have entered - and to introduce yourself (name, age, artistic background i.e. art student). Please also include a brief rationale of how your work links to the theme (50 words max).

PRIZES:

ART VANCOUVER will pick 25 entries to display in the 5 foot wall at the fair. 1 lucky overall winner will also receive 4 VIP passes to our opening night for ART VANCOUVER 2019. All 25 shortlisted entrants will receive 2 x Multi day passes. All contest participants will receive 2 x General day passes to ART VANCOUVER 2019 upon request.

RULES:

- Entrants must be classified as emerging artists (age 19 and over), and deliver or ship their submission to Suite 900, 570 Granville St, Vancouver, BC V6C 3P1. The shipment must include a self-addressed stamped envelope if you would like us to ship the artwork back to you after the event.
- There is no limit on the number of entries per artist.
- Artworks must be on 5in x 7in (approx. 14cm x 18cm) canvas. We will accept other types of media but they must follow canvas size criteria.
- The piece must link to the theme of Uniting Nations Through Art.
- Deadline: 12pm on Friday April 5th, 2019.
- Our selection committee will choose 25 submissions to exhibit at ART VANCOUVER 2019.
- A notification via email will be sent to the artists selected by 8pm on Wednesday April 10th, 2019.
- Shortlisted artists must be available to drop off their artwork in Downtown Vancouver between 4 - 6pm on Tuesday April 16th 2019. If shipping, it must arrive between the days of 10th " 16th of April 2019.
- The winner of the 4 VIP passes will be notified on April 18th 2019 via email.

For further information about the context please email Bea - bea@artvancouver.net

For more information about ART VANCOUVER please visit <https://www.artvancouver.net/blog/art-vancouver-competition-artist-call-for-participation-in-art-contest-uniting-nations-through-art>

54 EXHIBITION: CALL I SEYMOUR ART GALLERY 2020 EXHIBITION PROPOSALS | APR 30

Propose an exhibition for Seymour Art Gallery's 2020 schedule. We are looking for exhibitions and artwork that will challenge visitors and provoke conversation. We strongly recommend that applicants visit the gallery in person and review past exhibitions on our website before submitting.

Membership in the Seymour Art Gallery Society is not required in order to make a submission to the gallery. Selected artists must become members of the Seymour Art Gallery Society. Individual membership will be required for each artist in a solo or group exhibition.

With the exception of the Discovery juried exhibition, and Start with Art, artists cannot appear in group exhibitions more frequently than every 3 years. Artists may not have solo exhibitions at Seymour Art Gallery more frequently than every 10 years.

As a public gallery with a mandate for education and enrichment, Seymour Art Gallery presents at least one program with every exhibition; submitting artists must be willing to present an artist talk or demonstration, or have a suggestion for another program (performance, music, dance, etc) related to their exhibition.

Seymour Art Gallery presents an opening reception, produces printed

materials (including posters and invitation cards), and organizes publicity for exhibitions (press release, social media, online listings, and invites) at no cost to the artist(s). As a non-profit gallery, we are pleased to offer an honorarium for artist talks, but regret that we do not have a budget for artist exhibiting fees, shipping, or travel for our regular exhibitions at this time.

SALES: Work is not required to be for sale; pieces not for sale (NFS) should be labeled as such and should include a value for insurance purposes. Seymour Art Gallery will retain 35% on all works (or orders) sold.

ENTRY FEE: There is a \$10 (USD) non-refundable Slideroom admin fee. You do not need to be a member of the Seymour Art Gallery to submit, but selected artists must become members (\$25 for annual membership).

APPLY ONLINE:

<https://www.seymourartgallery.com/exhibitions/exhibition-proposals/>

SUBMISSION DEADLINE: Friday April 30, 2019

NOTIFICATION: Friday November 8, 2019

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DISCOVERY EXHIBITION FOR NEW AND EMERGING ARTISTS

SUBMISSION DEADLINE: Friday April 30, 2019

NOTIFICATION: Friday June 7, 2019

ELIGIBILITY: Open to all artists in British Columbia, but local drop off and pick up is required. The Discovery exhibition is looking to provide exposure to new and emerging artists; therefore, eligibility is limited to artists who self-identify as emerging artists. Artwork may be individually or collaboratively produced.

CRITERIA:

1. Only original works created since January 2015 are eligible.
2. We accept work in all media. There are no size restrictions.
3. Artists (or artistic collaborations) must submit a minimum of three and a maximum of ten pieces.
4. Between three and five pieces per selected artist (or artistic collaboration) will be displayed. Works submitted should be from a single series or body of work as it will be displayed together.

AVAILABILITY: Work for exhibition must be available for drop off on Sunday, July 21 and will remain on display for the duration of the Discovery exhibition: July 27 - September 7, 2019

PRESENTATION: Work must be suitably prepared for exhibition, ready for presentation. Wall mounted work must be appropriately framed (or have a professional look with finished sides) and must be wired for hanging. Work not properly prepared for exhibition may not be exhibited.

SALES: Work is not required to be for sale; pieces not for sale (NFS) should be labeled as such and should include a value for insurance purposes. Seymour Art Gallery will retain 35% on all works (or orders) sold.

AWARDS: Emerging Artist Award \$300

ENTRY FEE: There is a \$10 (USD) non-refundable Slideroom admin fee. You do not need to be a member of the Seymour Art Gallery to submit, but selected artists must become members (\$25 for annual membership).

APPLY ONLINE:

<https://www.seymourartgallery.com/exhibitions/calls-for-artists/>

Seymour Art Gallery
4360 Gallant Ave, North Vancouver, BC V7G 1L2
604-924-1378 info@seymourartgallery.com

55 FAIR: CHRISTMAS CRAFT FAIR APPLICATIONS @ BRITANNIA

Britannia Christmas Craft Fair 2019 has shared a OneDrive folder with you. To view it, click the link below.

 [Applications folder](#)

56 JOB CALLS: SENIOR DEVELOPMENT OFFICER

MacLaren Art Centre, Barrie

The deadline for applications is 9 am on Monday, April 8, 2019

ABOUT THE MACLAREN ART CENTRE

The MacLaren Art Centre is the regional public art gallery serving Barrie, the County of Simcoe and the surrounding area. Housed in an award-winning building in downtown Barrie, the Gallery has a Permanent Collection of over 4,300 artworks and presents a year-round programme of exhibitions, education activities and special events. As the cornerstone of culture for Barrie, the MacLaren is a central meeting place, a destination for visitors from across the province and a catalyst for downtown revitalization. The MacLaren Art Centre offers a dynamic work environment that supports opportunities for professional growth, encourages creativity, fosters teamwork and rewards excellence. Employees enjoy a well-organized, stable organization and a collegial culture that emphasizes mentoring, coaching and skills development.

ABOUT THE JOB

Reporting to the Executive Director, the Senior Development Officer assumes the leadership role for the development, implementation, coordination and management of the fund development programmes for the MacLaren Art Centre, including corporate donations and sponsorship, individual giving and the annual campaign, foundation grants, membership, special fundraising events and other fundraising activities. The Senior Development Officer also aids in building a positive public profile for the Centre and assists with marketing and outreach strategies to build audiences, supporters and partnerships for programmes, events and services.

QUALIFICATIONS

- Relevant degree or diploma in fundraising as well as business administration, management, marketing, public administration and/or arts administration.
- A minimum of five years full-time fundraising experience, preferably for non-profit cultural organizations
- Knowledge of legal regulations governing fundraising practices as they relate to not-for-profit organizations
- Excellent written and oral communication skills
- Excellent interpersonal skills
- Excellent human resource management skills
- Ability to work in a team environment

- Excellent organizational skills with superior attention to detail
- The ability to manage multiple projects simultaneously
- Computer literacy in all applicable software/applications
- In-depth knowledge of the MacLaren community, corporate and individual
- A valid Ontario driver's license and access to a vehicle
- The ability to work flexible hours, including weekends and evenings

This is a permanent, full-time position (40 hours per week exclusive of breaks) offering a competitive salary based on experience and qualifications, and a comprehensive benefit package after the initial three-month probation. The regular hours of work are Monday through Friday and other hours as scheduled including evenings and weekends.

The MacLaren Art Centre is an equal opportunity employer serving our diverse communities. Although we appreciate all applications, only those selected for an interview will be contacted. The successful candidate will be required to supply a current criminal records check with vulnerable sector police screening before work can commence. The anticipated start date is June 3, 2019.

Please send a personalized cover letter and curriculum vitae in confidence to: Carolyn Bell Farrell, Executive Director, MacLaren Art Centre, 37 Mulcaster Street, Barrie, ON L4M 3M2 or by email to: carolyn@maclarenart.com

67 JOB CALLS: MEGAPHONE – EXECUTIVE DIRECTOR

Megaphone is an organization with a vision for the world and the people who live that vision a little bit each day. Megaphone assists its vendors better their lives and our shared communities, by taking leadership and ownership and supporting each other. Across boundaries of class and life experience through shared humanity. The monthly publication contains powerful stories that move us and what's possible when we amplify those voices too often silenced.

Jessica Hannon <http://www.megaphonemagazine.com/>
312 Main St, ground flr, Vancouver, BC V6A 2T2

58 JOB CALLS: NEW MEDIA GALLERY | EXHIBITION PREPARATOR (TECHNICIAN)

Job opening at New Media Gallery, a public art gallery dedicated to curating original group exhibitions of contemporary international art in a variety of media. NMG is located in New Westminster at the Anvil Centre.

Deadline : April 5, 2019

Interviews: April 2019

https://www.newwestcity.ca/database/files/library/Posting_2019_33_Exhibit_Preparator.pdf

We are hiring one auxiliary position to support the fabrication of complex exhibition spaces and the installation, de-installation, packing and repacking of international, technology-based works from around the world. The successful candidate will be required to work a flexible work schedule, including evenings, weekends and some

holidays, as required to meet operational needs. Work requires intense, scheduled, three week periods, four times a year.

This is skilled technical and trades work. The position involves demolition, construction, basic carpentry, dry walling, patching, painting, finishing, and similarly related tasks required to build high quality exhibition spaces. The work also involves the safe handling and installation of new media artworks and various technologies, including such things as video + sound, robotics, biogenetics, AI, and computer-based works. The work will require communicating and working closely with visiting international artists and technicians on a regular basis and following direction from the NMG Executive Director.

Apply by sending your resume quoting competition #19-33, by April 5, 2019 to the Human Resources Department, City of New Westminster, 511 Royal Avenue, New Westminster, BC V3L 1H9, Fax: 604-527-4619 or e-mail to hr@newwestcity.ca

59 JOB CALL: WESTERN FRONT | EXECUTIVE DIRECTOR

Organization: Western Front Society

Job Title: Executive Director

Hours: Full-time (35 hrs per week, plus some evenings and weekends)

Deadline: April 26, 2019

Start date: ASAP

Interviews: Take place week of May 21, 2019

The Western Front Society is seeking a candidate for the full-time position of Executive Director.

Established in 1973, the Western Front is one of Canada's leading artist-run centres for contemporary art and new music. We produce and present visual art, exhibitions, new music concerts, workshops and commissions, media-art residencies, performance art and other artist-driven initiatives. The Western Front currently maintains programs in Exhibitions, Media Art and New Music, as well as an extensive archive of audio-visual materials. Through this diverse programming we continue to be a crucial platform for interdisciplinary, experimental art practices in Canada and internationally.

We seek a strong leader with the ability and desire to work towards organizational goals and questions around collaboration, diversity, multidisciplinary practices and contemporary artistic experimentation.

RESPONSIBILITIES:

The Executive Director is responsible for the overall vision and management of the organization. Reporting directly to the Board of Directors, the Executive Director will:

- Oversee fundraising, fund development planning and implementation, and grant writing

- Collaborate with program curators on artistic vision for the organization

- Facilitate strategic planning and policy development

- Manage and maintain a heritage building and administer lease agreements with tenants

Foster partnerships within local, national and international arts communities
Hire, supervise and mentor staff
Attend Board meetings and actively support the board and its committees with appropriate administration and reports
Develop broad community through community engagement, networking and development
Act as a spokesperson representing the Western Front to other cultural organizations and the public

IDEAL CANDIDATE WILL HAVE:

Ability to work collaboratively with staff and board
Proven leadership at an art or cultural centre
An understanding of the artist-run centres movement and contemporary concerns
Excellent knowledge of contemporary art, music and literary practices
Interest in and knowledge of architecture, infrastructure and building management
Ability to foster a healthy collegial working environment
Experience with budget preparation, financial management and working within fixed budgets
Previous history of successful grant writing and fundraising experience
Excellent communication, presentation and writing skills
Strong planning and organization skills including the ability to prioritize projects and manage time effectively
Develop community relations and promote the Western Front locally, nationally and internationally
Proven managerial experience, creativity and vision
Experience working with a Board of Directors and volunteers
Experience with office and data management software
Knowledge and experience of property or venue management

Remuneration: \$60,000-65,000 per annum, 4 weeks vacation and comprehensive benefit package.

Western Front encourages applications from candidates who identify as visible minorities, women, Indigenous peoples, persons with disabilities, persons of minority sexual orientations and gender identities, and others with the skills and knowledge to productively engage within diverse communities

Western Front is located on the unceded, ancestral, and occupied, traditional lands of the xmkv'm (Musqueam), Sl'lwta" (Tsleil-Waututh), and Skwxw7mesh (Squamish) Nations of the Coast Salish peoples.

How to Apply:

Applicants are asked to submit a letter of interest and CV as well as three professional references.

Executive Director Hiring Committee, Western Front Society

Email: admin@front.bc.ca <http://www.front.bc.ca>

NO PHONE CALLS PLEASE. We thank all applicants, but only shortlisted

candidates will be contacted.

60 VOLUNTEERS: THE CITY OF VANCOUVER ADVISORY COMMITTEES

Apply by Friday, April 12, 2019, 11:59 pm

Volunteers needed for Vancouver's Civic Advisory Bodies

The City of Vancouver is seeking volunteers from the general public for positions on the following advisory bodies:

- Arts and Culture Advisory Committee
- Children, Youth and Families Advisory Committee
- Civic Asset Naming Committee
- LGBTQ2+ Advisory Committee
- Persons with Disabilities Advisory Committee
- Racial and Ethno-Cultural Equity Advisory Committee
- Renters Advisory Committee
- Seniors' Advisory Committee
- Transportation Advisory Committee
- Urban Indigenous Peoples' Advisory Committee
- Vancouver Food Policy Council
- Women's Advisory Committee
- Chinatown Historic Area Planning Committee
- First Shaughnessy Advisory Design Panel
- Gastown Historic Area Planning Committee

Please apply for the above by 11:59pm on Friday, April 12, 2019.

We encourage applicants of all ages, abilities, genders, racial origins, sexual identity, income levels and other lived experience to volunteer to help shape City policy and services to better serve everyone in our community.

Contact the City Clerk's Office

3rd Floor, City Hall

453 West 12th Ave, Vancouver, BC V5Y 1V4

civicagenciesinfo@vancouver.ca

61 VOLUNTEERS: ARTS UMBRELLA | IN TRANSIT: REFLECTIONS APR 6-15

Volunteer Call! Arts Umbrella is thrilled to present In transit: Reflections as part of Capture Photography Festival and were looking for volunteer gallery assistants.

For this year's Festival, Arts Umbrella is presenting work by our very own photography students. Our volunteers will greet visitors and provide general information about the exhibition and Arts Umbrella's student involvement.

In transit: Reflections captures the process of Arts Umbrella students creating the work In transit, installed at the Olympic Canada Line station, as part of Capture Festival's Canada Line Public Art Project. The exhibition highlights each student's individual process of experimentation, practice, and discovery throughout the fall 2018 session. In two classes at Arts Umbrella, students ages 13-19 developed their darkroom and digital photography practices. Students worked individually and collaboratively to interrupt themes explored throughout the semester, and unpacked how darkroom and digital photography intersect and complement each other.

Shifts available:

Saturday April 6th: 12-4pm
Sunday April 7th: 12-4pm
Saturday April 13th: 12-4pm

Location of each shift:

Remington Gallery
108 East Hastings St, Vancouver, BC V6A 2R8

Interested or have questions?

Please contact Kristin Lim, Splash Art Coordinator, at klim@artsumbrella.com

62 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

CALLS FOR SUBMISSIONS NATIONAL

63 AWARDS: VALLUM CHAPBOOK AWARD

Deadline: April 30, 2019

Submit 12-20 pages of poetry. \$300 + publication Entry fee: \$25.

PUBLISH YOUR POETRY WITH THE VALLUM CHAPBOOK AWARD!

We're excited to announce that the Vallum Chapbook Award 2019 is now open for submissions!

1st Prize:

\$300 and publication as a part of the Vallum Chapbook Series

Do you have a poetry manuscript that needs the right home? Are you working on a series of poems but unsure where to send them? Submit to the Vallum Chapbook Award 2019 to have your work published as part of the Vallum Chapbook Series!

Your chapbook could appear alongside some of today's most renowned poets, including Nicole Brossard, George Elliott Clarke, Bhanu Kapil, Franz Wright, Fanny Howe, John Kinsella, and more!

Enter online: vallummag.com/chapbookrules.html

Enter by mail: 5038 Sherbrooke West, PO Box 23077, CP Vendome, Montreal, QCH4A 1T0

64 COMPETITION: THE BOOK DUMMY REVIEWS

Monday May 6, 10am – 1pm Stephen Bulger Gallery, 1356 Dundas St W Visit register.scotiabankcontactphoto.com to apply.

Deadline: Monday, April 15

The Scotiabank CONTACT Photography Festival is now accepting applications from photo-based artists to participate in the 2019 Book Dummy Reviews. This program is open to those who are developing a photobook, or for those with well-developed projects considering their work in book form. This is an excellent opportunity for artists to have their work seen by over 15 local and international publishers, curators, and editors in a casual, one-to-one exchange. Artists will receive conceptual and practical insight about their projects, and gain invaluable feedback for applying to the Burtynsky Grant (more information below.) This event is organized in conjunction with the **CONTACT Photobook Fair** on Sunday, May 5 that brings together independent publishers and leading contemporary photographers to present newly released publications. Local and international publishers include: **Archive of Modern Conflict** (London, Toronto), **Anchorless Press** (Toronto), **Aperture Books** (New York), **Bywater Bros.** (Port Colborne), **Dashwood Books** (New York), **Dewi Lewis Publishing** (Stockport), **Gnomic Book** (New York), **JMS Press** (Toronto), **Les Éditions du renard** (Montreal), **Light Work** (Syracuse), **Meta/Books** (Amsterdam), **Self Publish Be Happy** (London), **Session Press** (New York), **Sputnik Collective** (Warsaw), **TIS Books** (New York). Please note that due to limited space, all submissions will go through a selection process. Submissions are free. There is a **\$75+HST** participation fee for successful applicants. For submission details visit scotiabankcontactphoto.com.

65 EXHIBITION: CALL FOR EXHIBITION PROPOSALS FOR THE 2020 EXHIBITION SEASON Ottawa School of Art ByWard Campus Gallery and Orléans Campus Gallery

Deadline for Submissions: 4:30 p.m. ET, Friday April 5, 2019

The Ottawa School of Art (OSA) is now accepting proposals of current or proposed work for the **2020** exhibition season for both its **ByWard** campus gallery and **Orléans** campus gallery. Artists working in all media are invited to submit a proposal. Group exhibition proposals are also accepted. Proposals can be submitted for consideration at either the ByWard campus gallery or Orléans campus gallery or both campus galleries. Successful candidates shall exhibit at one campus gallery only. An application to both galleries must demonstrate a clear understanding of how the exhibition would work best using the dimensions of either gallery. See also Gallery Floorplan's (***Downtown Gallery***) (***Orleans Gallery***). Proposal submissions shall **only** be accepted via **WeTransfer**, a free file sharing website, www.WeTransfer.com, (please use the boutique@artottawa.ca email address to send files through WeTransfer) Type in your e-mail address and the recipient's e-mail address (boutique@artottawa.ca), add a message, attach the file and send. **Note:** Proposals submitted by Post, Hand-delivery or E-mail **will not** be accepted.

Proposal Submission Criteria Proposals **must** include the following information in order to be considered:

- A completed **Application Cover Form: PDF**

- The **Exhibition Proposal**
 - An **Exhibition Artist Statement**
 - An up-to-date **Curriculum Vitae**, (group proposals – C.V. for each artist)
 - A total of **10 digital images or videos** of work completed within the last two years **Note:** An image of an artwork and a detail of that same artwork will count as 2 images. Each video counts as 1 image. The total video time per proposal must not exceed 15 minutes. Submit **jpg** images only, 300dpi, no larger than 2MB each; RGB format maximum of 1240 pixels, (length or width). Submit videos in the following formats only: AVI, FLV, WMV, MOV, MP4, no larger than 500MB each.
 - A **list of all images / videos** with the following format: A number preceded with “0”, (ie. 01), your initials, the year the artwork or video was completed, and the title of the image or video; (For example: 01CB2019lightsoverwater.jpg). Be sure the number “10” precedes the last image. Ensure this list corresponds with the order of the images / videos. **Note:** External image or video links will **not be** accepted, (ie. YouTube, Vimeo, etc.). Do not put any special characters, symbols, periods, quotations marks, etc., (such as #. “& etc.) in any file name. Do not submit files in any type of software presentation, (ie. Power Point). It is your responsibility to ensure that your material is submitted in a readable format. Poorly organized proposals will not be considered.
- Proposals not adhering to the above criteria shall be considered incomplete and withdrawn from the selection process without notification.**

Jury Process:

- A jury of three 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.
- The jury will meet within 4 weeks of the submission deadline.
- All artists whose proposals have been reviewed by the jury will be notified of the jury’s decision within 2 weeks of the jury meeting.

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.
- **All** special equipment or display materials required for artworks in 3 dimensions, video artworks and / or media artworks that are selected for exhibition **must** be supplied by the artist(s).

For more details regarding the submission, please call or e-mail:Cathy Brake at the Ottawa School of Art ByWard Campus613-241-7471 (x27)boutique@artottawa.caNadine Argo at the Ottawa School of Art Orléans Campus613-580-2765osao.gallery@artottawa.cawww.artottawa.ca

66 EXHIBITION: ETOBICOKE CIVIC CENTRE ART GALLERY Toronto, ON
Submission Deadline: April 1, 2019

Etobicoke Civic Centre Art Gallery invites visual arts organizations and collectives from across Canada to submit applications to exhibit and sell the works of their selected artist members in 2020. The gallery encourages applications from diverse arts organizations and artists who have not shown previously at the gallery.

Who is eligible?

Art organizations or collectives with a minimum of six artists participating. We do not accept applications from individual artists for solo exhibitions.

Fees

\$395.50 (\$350.00 + HST), for a one month exhibition in 2020. Only approved applications are required to pay the exhibition fee. There is no cost to apply.

Application must include:

- Completed application form
- 5 to 20 images with a list of artworks
- If non-juried, arts group members list

Send an email to eccartgallery@toronto.ca or call 416-394-8628 for an application form and more detailed Terms of Entry.

Application review:

- All applications are reviewed by the gallery committee with support from gallery staff in April 2019.
- Preference is given to juried shows. All decisions are final.
- Artists will be notified of the selection committee's decision by e-mail or telephone.

Exhibition information:

- Etobicoke Civic Centre Art Gallery is situated within the Etobicoke Civic Centre in Toronto. The gallery displays works in the halls and foyer on the main floor. The gallery is a public space, frequented not only by dedicated gallery viewers but also by any visitor to the Civic Centre.
- Hanging space is approximately 230 feet, allowing for 40 to 70 works, depending on the size and media.
- 3D artwork must be able to be placed in one of 6 display cases. Please contact the gallery for case sizes.
- There are usually 10 shows annually with most of the exhibitions running for one month each.
- The Etobicoke Civic Centre Art Gallery is operated by City of Toronto, Arts and Culture Services. City of Toronto aims to showcase and support established and emerging visual artists/art groups by providing diverse, accessible, inclusive, and professional gallery spaces.

For more information or questions, please contact: eccartgallery@toronto.ca 416-394-8628

Etobicoke Civic Centre Art Gallery

399 The West Mall, Toronto, Ontario M9C 2Y2

416-394-8628 www.toronto.ca/eccartgallery

Follow us on [Facebook](#) & [Instagram](#)

67 EXHIBITION KUMF GALLERY - CALL FOR SUBMISSIONS

KUMF Gallery located in Toronto's west-end is dedicated to the exhibition and promotion Ukrainian-Canadian artists, Ukrainian artists from around the world and Canadian artists of diverse cultural backgrounds. The Gallery maintains a year-round program of solo and group exhibitions by emerging, mid-career and established local, national and international visual artists. For the benefit of current and future generations the Ukrainian Canadian Art Foundation collects, preserves and interprets Ukrainian art works and is the custodian of the Permanent

Collection. Selected art from the Permanent Collection of more than 500 fine art works provides a context and forum for dialogue about KUMF Gallery's exhibitions and contemporary issues. In 1975, The Ukrainian Canadian Art Foundation and KUMF Gallery, Toronto were established as a non-profit organization.

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

MAY 2019 - IMAGINATIVE CITYSCAPE

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

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

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

Submission Deadline: April 19, 2019

Exhibition Dates: May 3 - May 31, 2019

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

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

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

Pick-Up of Artwork - June 01, 2019.

TERMS OF ENTRY for the December 2018 and May 2019 exhibitions

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

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

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

Artists must submit digital images: jpeg file(s) on a CD or email to:

info@kumfgallery.com Subject title: Editions. CDs will not be returned. Digital image file: Jpeg, maximum size 1MB and must include: artists name, title, medium and dimensions in inches and year for each image.

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

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

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

For more information or questions about submissions, please contact:
Diana Melnychenko, Administrator, KUMF Gallery info@kumfgallery.com /

416.766.6802

KUMF Gallery - www.kumfgallery.com

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

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

68 EXHIBITION: CALL FOR SUBMISSIONS - HARD TWIST 14: ENTWINED

Exhibition dates: September 5, 2019 to January 5, 2020

DEADLINE FOR SUBMISSIONS APRIL 30, 2019 @ 11pm EST

Hard Twist, the Gladstone Hotel's annual contemporary textile and fibre arts exhibition, is now accepting submissions. Artists are invited to submit works that are entwined with the traditions, techniques and materials of the cultural space of Canada.

Hard Twist is an important annual event in the Canadian textile art community, as well as being a signature exhibition program for the Gladstone Hotel.

For details and how to apply, visit our [website](#).

The Gladstone Hotel is an accessible venue.

Gladstone Hotel

1214 Queen St. West, Toronto, ON, M6J 1J6

Email: lee@gladstonehotel.com

Web: www.gladstonehotel.com

Instagram: [@gladstonehotel](https://www.instagram.com/gladstonehotel)

69 EXHIBITION: CALL FOR EXHIBITION PROPOSALS FOR THE 2020 SEASON

Ottawa School of Art ByWard Campus Gallery and Orléans Campus Gallery

Deadline for Submissions: 4:30 p.m. ET, Friday April 5, 2019

The Ottawa School of Art (OSA) is now accepting proposals of current or proposed work for the **2020** exhibition season for both its **ByWard** campus gallery and **Orléans** campus gallery. Artists working in all media are invited to submit a proposal. Group exhibition proposals are also accepted. Proposals can be submitted for consideration at either the ByWard campus gallery or Orléans campus gallery or both campus galleries. Successful candidates shall exhibit at one campus gallery only. An application to both galleries must demonstrate a clear understanding of how the exhibition would work best using the dimensions of either gallery. See also Gallery Floorplan's (***Downtown Gallery***) (***Orléans Gallery***). Proposal submissions shall **only** be accepted via **WeTransfer**, a free file sharing website, www.WeTransfer.com (please use the boutique@artottawa.ca email address to send files through WeTransfer) Type in your e-mail address and the recipient's e-mail address, add a message, attach the file and send. **Note:** Proposals submitted by Post, Hand-delivery or E-mail **will not** be accepted. **Proposal Submission Criteria** Proposals **must** include the following information in order to be considered:

- A completed **Application Cover Form: PDF**
- The **Exhibition Proposal**
- An **Exhibition Artist Statement**

- An up-to-date **Curriculum Vitae**, (group proposals – C.V. for each artist)
- A total of **10 digital images or videos** of work completed within the last two years **Note:** An image of an artwork and a detail of that same artwork will count as 2 images. Each video counts as 1 image. The total video time per proposal must not exceed 15 minutes. Submit **jpg** images only, 300dpi, no larger than 2MB each; RGB format maximum of 1240 pixels, (length or width). Submit videos in the following formats only: AVI, FLV, WMV, MOV, MP4, no larger than 500MB each.
- A **list of all images / videos** with the following format: A number preceded with “0”, (ie. 01), your initials, the year the artwork or video was completed, and the title of the image or video; (For example: 01CB2019lightsoverwater.jpg). Be sure the number “10” precedes the last image. Ensure this list corresponds with the order of the images / videos. **Note:** External image or video links will **not be** accepted, (ie. YouTube, Vimeo, etc.). Do not put any special characters, symbols, periods, quotations marks, etc., (such as #. “& etc.) in any file name. Do not submit files in any type of software presentation, (ie. Power Point). It is your responsibility to ensure that your material is submitted in a readable format. Poorly organized proposals will not be considered.

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Jury Process:

- A jury of three 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.
- The jury will meet within 4 weeks of the submission deadline.
- All artists whose proposals have been reviewed by the jury will be notified of the jury’s decision within 2 weeks of the jury meeting.

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.
- **All** special equipment or display materials required for artworks in 3 dimensions, video artworks and / or media artworks that are selected for exhibition **must** be supplied by the artist(s).

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 www.artottawa.ca

70 EXHIBITION AND RESIDENCY: THE KLONDIKE INSTITUTE OF ART & CULTURE (KIAC)

The **Klondike Institute of Art & Culture (KIAC)** in Dawson City, Yukon Territory 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 2020 exhibition and residency schedule.

DEADLINE FOR RESIDENCE APPLICATIONS: APRIL 1, 2019

WHERE IS REMOTE: Info and deadline TBA

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

ARTIST IN RESIDENCE PROGRAM

DEADLINE FOR RESIDENCE APPLICATIONS: APRIL 1, 2019

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 accommodates two artists concurrently for residencies of four to twelve weeks in duration from Feb 1 through December 21, 2020. 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.

Artists are provided shared living facilities with individual studio space and bedroom at no cost. Participants are responsible for all travel and personal expenses including food and materials related to their work.

The Artist in Residence facilities are in the Macaulay Residence. Built in 1901, the home is now owned by Parks Canada as part of the Dawson Historical Complex National Historic Site.

Complete submission guidelines for the Artist in Residence Program are available [here](#).

NOTE: Call for Curatorial proposals: The Natural & The Manufactured, is on hold for 2020.

Please check back later for more info on a new project that we have in the works: ***WHERE IS REMOTE (March 2020)***

To express interest, please contact gallery@kiac.ca.

Contact:

Tara Rudnickas/Director, ODD Gallery gallery@kiac.ca

Dan Sokolowski/Coordinator, KIAC Artist in Residence Program
artistresidence@kiac.ca

Klondike Institute of Art & Culture
Box 8000, Dawson City, Yukon, Y0B 1G0
(867) 993 5005 kiac.ca

**71 EXHIBITION: THE GLADSTONE | WHY THE @#&! DO YOU PAINT?
2019 CALL FOR SUBMISSIONS**

(October 10 - November 24, 2019 / Opening Reception October 17, 7-10pm).

SUBMISSION DEADLINE JUNE 30TH 11pm EST

Hashtag: #WTFDYP @GladstoneHotel

The Gladstone's 5th annual Why the @#! Do You Paint? (#WTFDYP2019) group painting show introduces 'What Does It All Mean?'.

The introduction of the camera aided in changing the focus of painting away from representation and realism towards many different forms of expression. With this the meaning of the work has surpassed the aesthetics. This fifth year anniversary of Why the @#!; Do You Paint focuses on the meaning or message within the work. In this call we are looking for work, packed with meaning and painted to "perfection".

Participation Fee: \$75 + HST (Fee applies only upon acceptance after the jurying process, this fee confirms attendance into show and entitles the artist to 100% of their artwork sales)

***There is no fee to submit a proposal.

SUBMIT HERE:

https://docs.google.com/forms/d/e/1FAIpQLSeBgpqfQNK7T4hXWbtcE0WtpvYOGWugfKSYXy2_Wvh3Ax5x3Wg/viewform

72 JOB CALLSS: EXECUTIVE DIRECTOR AT MEDALTA

Hours: Full-time (40 hours per week, plus some evenings and weekends)

Deadline: April 4, 2019

Start date: ASAP

The Friends of Medalta Society is looking for a new Executive Director

Medalta is a National Historic Site in Medicine Hat, Alberta, Canada, which has been converted into an industrial heritage museum. Working from a mixed economy business model, this once static museum has been transformed into a dynamic space that activates community and inspires change. Our education program is a leader in delivering experience-based curriculum utilizing the many modules on our 46-acre campus. We are currently producing pottery that is sold across Canada using materials that are mined from within 200 km and fired using energy that is pumped from under the facility. Our Artist-in-Residence program attracts artists from around the world to our community to engage in research in a proximal learning environment. In addition, we run a social enterprise business that manufactures and distributes clay and clay products throughout Canada and into the US. With an emphasis on material, we take lessons from our industrial & entrepreneurial past and align them with social, artistic, and business priorities to create an enriching, relevant and forward-thinking cultural organization that engages a local, regional and international audience. Our main Medalta Potteries, Shaw Centre, and Artist Lodge facilities are fully accessible, while some of our less used spaces like Hycroft China and Medicine Hat Brick & Tile are partially accessible.

Responsibilities

The Executive Director is responsible for the overall vision and management of the

organization. Reporting directly to the Board of Directors, the Executive Director will:

- Oversee fundraising, fund development planning, implementation, and grant writing
- Collaborate with coordinators on program development and implementation. These include the areas of Museum, Artist-in-Residence, Facilities, Education, Marketing, Facility Rentals and Collections
- Manage an administrative team
- Facilitate strategic planning and policy development
- Manage and maintain a heritage building within the provincially mandated regulatory environment, and administer lease agreements with tenants
- Foster partnerships within local, national and international arts communities
- Hire, supervise and mentor staff
- Attend Board meetings; actively support the board and its committees with appropriate administration. Provide useful and accurate information in the form of reports so the Board may make sound governance decisions
- Develop broad community engagement through inclusive programming, networking and development
- Act as a spokesperson representing Medalta to the diverse communities that it serves

Ideal candidate will have:

- The ability to work collaboratively with staff, board, government and community stakeholders
- Proven leadership in the Arts and Culture sector
- An understanding of the regulatory environment for historic sites and heritage structures
- Extensive experience managing operational and capital budgets
- Proven ability to develop an empathetic, transparent and sustainable work environment
- Previous history of successful grant writing and fundraising experience
- Excellent communication, presentation and writing skills
- Strong planning and organization skills including the ability to prioritize projects and manage time effectively
- Developed community relations and promote Medalta locally, nationally and internationally
- Proven managerial experience, creativity and vision
- Experience working with a Board of Directors and volunteers
- Experience in property management, including lease agreements and maintenance cycles

Compensation based on experience, competitive with cultural institutes across Canada, and a comprehensive benefit package.

Medalta encourages applications from candidates who identify as visible minorities, women, Indigenous peoples, persons with disabilities, persons of minority sexual orientations and gender identities, and others with the skills and knowledge to productively engage within diverse communities

How to Apply:

Applicants are asked to submit a letter of interest and CV as well as three professional references to the attention of:

Executive Director Hiring Committee, Friends of Medalta Society
Email: edsearch@medalta.org

[facebook](#)
[twitter](#)
[instagram](#)

73 JOB CALLS: GALLERY ADMINISTRATOR – CONCORDIA UNIVERSITY

Deadline: 1 April 2019.

Salary \$62,235.00 - \$72,210.00 per annum

Concordia University's Faculty of Fine Arts is seeking qualified applicants to fill the following position: GALLERY ADMINISTRATOR Reporting to the Associate Dean, Academic Affairs, the incumbent is responsible for the daily operation of the Faculty of Fine Arts' FOFA Gallery within the integrated Engineering, Computer Science and Visual Arts complex. The FOFA Gallery is the primary venue at Concordia University dedicated to showcasing the current artistic and research practices of the Faculty of Fine Arts. Through exhibitions, publications, and events the gallery makes public the work of Concordia faculty, students, alumni, and staff. **A space dedicated to innovation, the FOFA Gallery fosters and facilitates training opportunities, pedagogical inquiries, and curatorial experiments.**

PRIMARY RESPONSIBILITIES

- In accordance with the Gallery's mandate, solicit, receive and evaluate exhibition and performance proposals from within and outside the Concordia community in collaboration with a selection committee comprised of faculty members.
- Establish and oversee the Gallery's budget.
- Manage technicians and part-time assistants; supervise graduate and undergraduate interns, and work-study students; coordinate and maintain all volunteer activities.
- Ensure the Gallery's programming reflects the diversity and creative activity within the Faculty of Fine Arts.
- Initiate and coordinate all ancillary events held in conjunction with Gallery exhibitions and performances.
- In conjunction with the Fine Arts Communications Advisor, initiate and direct marketing and public promotion for the Gallery and its events.
- Write and submit grant applications internally and externally for the Gallery, including Concordia sources as well as Canada Council, FRQSC, and others as appropriate. This may include project grants, operational funding grants, or others.
- Coordinate Gallery shows and performances with other exhibitions and events occurring elsewhere in Montreal, when possible and/or appropriate in alignment with the Faculty's objective and goals.
- Other duties as required by the Faculty of Fine Arts.

REQUIREMENTS

- Master's degree in a field pertinent to the primary responsibilities and two to four years of related work experience.
- Good spoken and written English and French (Level 4) in order to compose

correspondence and communicate effectively with and provide information to faculty, staff, students, and the external community.

- Superior communication, organizational, and interpersonal skills.
- Ability to work independently as well as part of a team.
- Knowledge of the diversity of contemporary visual, media, interdisciplinary and performance art and familiarity with what is being produced and/or researched by the professors, technicians, staff, students and alumni of the Faculty of Fine Arts.
- Basic knowledge of Word and Excel (to create, maintain and update documents and spreadsheets).

Please send your curriculum vitae with a covering letter by 1 April 2019.

Please [click here](#) for further instructions on how to apply.

IMPORTANT: The language and computer skills of short-listed candidates will be tested.

Concordia University is committed to Employment Equity and encourages applications from women, Indigenous peoples, visible minorities, ethnic minorities and persons with disabilities.

About Concordia With over 4,000 students, faculty, and staff, the Faculty of Fine Arts is among the five largest art and design schools in North America. Montreal, our home, is exceptional: with 170,000 university students, a vibrant cultural scene, and the most affordable tuition in Canada, the city ranks among the top ten best destinations in the world for tertiary education. While supporting a significant Anglophone population, Montreal is the second-largest French-speaking city after Paris. North America's number one choice for international events and festivals, Montreal was the first metropolis to be designated a UNESCO City of Design by the Global Alliance for Cultural Diversity. Nestled in the heart of this pulsing city, embraced by a dynamic research university, the Faculty of Fine Arts benefits from extraordinary access to brilliant practitioners, thriving venues, cross-cultural perspectives, and an extensive network of outstanding facilities for research and production. Taking advantage of our place within the rich fabric of a research university and our long history as one of the premiere sites in Canada for the study and creation of the arts and arts-based scholarship, the Faculty of Fine Arts is currently engaged in a transformative moment in which pedagogical, conceptual, theoretical, and material practices find resonance with a significant diversity of approaches. In our university community, live performance, historical research, methodological innovation, theoretical scholarship, technical experimentation, skills-based production, community fieldwork, as well as traditional and digital fabrication are equally valued. In addition to curricular experimentation, the formation of significant research centres and external partnerships in the Faculty of Fine Arts have enriched opportunities for faculty and students. **Image: *New Frontier (2015)*, Daniel Monroy Cuevas from "What We All Knew but Couldn't Articulate", curated by Ellen Belshaw (Fall 2018).** Photo credit for both: **Guy L'Heureux**

74 JOB CALL: TENURE TRACK POSITION, DEPARTMENT OF VISUAL AND ABORIGINAL ART
Brandon University

Brandon University is a leader in providing high quality education in arts, sciences,

education, music, and health studies. Based in Southwestern Manitoba, Brandon University also offers pre-professional and Masters programs, as well as innovative and award-winning outreach programs in a personalized learning environment.

The Department of Visual and Aboriginal Art – Iskaabatens Waasa Gaa Inaabateg (Little Smoke that goes far) invites applications for a probationary tenure track position. The ideal applicant will have completed an MFA or equivalent, and have five years of professional or academic experience and evidence of successful teaching experience at the post-secondary level; however, those close to completing an MFA or with fewer years of experience may also be considered. The successful candidate will have deep engagement with Indigenous art, art history and studio practice, a keen interest in engaging Indigenous and non-Indigenous students and community members through artistic initiatives, and a willingness to participate collegially in the life of the department.

The successful candidate will be required to teach studio courses at the BFA and BFA Honours level, which may include Indigenous Techniques, Experiments in Indigenous Techniques, Advanced Aboriginal Design, Visual Design, Artworks, 3D Design as well as sit on the BFA Honours Thesis Exhibition committee.

Candidates are asked to submit a letter of interest describing all areas of teaching expertise, a current curriculum vitae, artist statement, statement of teaching philosophy, 20 images of work with accompanying image list, one writing sample and a list of three references. Critical reviews of exhibitions may also be included. We ask that support material be formatted as follows: still images as .jpg (not exceeding 2MB per file), audio art as .mp3 (192 kbps) or .wav, and moving images as .mp4 or .mov (not exceeding 100MB per file). Please provide links for larger files.

Rank and Salary: Commensurate with qualifications and experience
Preferred Start Date: August 1, 2019

Deadline for Applications: Assessment of applications will begin on **April 1st 2019**; however, the competition will remain open until the position is filled.

Contact:

Dr. Demetres Tryphonopoulos
Dean, Faculty of Arts
VAASearch@brandonu.ca

For more information visit:

<https://www.brandonu.ca/visual-aboriginal-art/>

Brandon University has campuses located on Treaty 1 and Treaty 2 territories. These campuses are in Manitoba, on the traditional homelands of the Dakota, Anishinabek, Métis, Cree, Anishinew, and Dené peoples.

Brandon University is committed to equity, welcomes diversity, and hires on

the basis of merit. All qualified individuals who may contribute to the diversification of the University, especially women, persons with disabilities, Indigenous persons, racialized persons, and persons of all sexual orientations and genders are encouraged to apply. Canadian citizens and permanent residents are given priority. Evidence of citizenship must be provided.

To ensure this employment opportunity is accessible to all interested individuals, please advise of any accessibility needs by contacting the Human Resources office at (204) 727-9782 or hr@brandonu.ca. This posting is available in an alternate format.

75 JOB CALL: CALL FOR INSTRUCTORS: CRAFT @ THE EDGE: A HANDMADE FUTURE Craft Council of Newfoundland & Labrador, St. John's
Deadline: April 15

Instructors from all craft mediums are invited to share their cutting-edge practices at this international craft conference in Bonavista, Newfoundland in October 2020.

International craft conference **Craft @ the Edge: A Handmade Future** is seeking bold and innovative instructors from all craft mediums to share their cutting-edge practices in October 2020. Present your skills at the eastern edge of Canada on the Bonavista Peninsula, Newfoundland & Labrador. Applications and information available **online here**: <https://www.craftattheedge.com/call-for-instructors/>

Craft Council of Newfoundland & Labrador
275 Duckworth Street, St. John's, NL, A1C 1G9

Contact:

Laurence Weyand, Event Coordinator
cate@craftcouncil.nl.ca
www.craftattheedge.com

76 PERFORMANCE WORKSHOP: CALL FOR APPLICATIONS
ZERO GRAVITY PERFORMANCE ART WORKSHOP

with Beau Coleman (CA), Dagmar I. Glausnitzer-Smith (DE), Francesco Kiais (GR/IT), PASHIAS (CY) and Alexandra Zierle (UK/DE)

DATES: May 10 " 17, 2019 DEADLINE: April 1, 2019

LOCATION: Edmonton, Canada

PRESENTER: Mile Zero Dance IN PARTNERSHIP WITH: dc3 Art Projects

FEE: \$500 CDN (approx. 350 euros)

PLACES AVAILABLE: Limited to 20 participants

WORKSHOP LANGUAGE: English

This unique 8-day Performance Art Workshop co-facilitated by Beau Coleman (Canada), Dagmar I. Glausnitzer-Smith (Germany), Francesco Kiais (Italy " Greece), PASHIAS (Cyprus), and Alexandra Zierle (Germany " UK), offers exclusive and

intense access into the working processes of 5 internationally-established performance artists. Participants will experience an array of methodologies and approaches to performance art, whilst being actively encouraged to delve into new and uncharted territory. The workshop includes solo and group exercises within an intensive, experimental and experiential context. Each participant will receive one-to-one mentoring during the development of their own original performance art work, that will be presented to the public on May 16th, as part of the Zero Gravity International Performance Art FESTIVAL (May 16 - 19, 2019), with a final workshop session held on the morning of May 17th.

We welcome applications from both established and emerging performance artists, as well as those who identify as Indigenous (First Nations, Inuit or Mtis), ethnically-diverse, deaf, disabled or LGBTQ2S+. All levels welcome to apply.

Selected participants are strongly encouraged to attend all days of Zero Gravity International Performance Art FESTIVAL (May 16 " 19, 2019), so they can see performances by a wide-range of Canadian and International performance artists (including the co-facilitators) and attend the FESTIVALs artist talks, panels and discussions.

FULL DETAILS about the Zero Gravity Performance Art WORKSHOP and HOW TO APPLY: (i.e. Full Call with Application Guidelines and Co-Facilitators Working Processes and Artist Bios)

Please click the LINK below:

<http://milezerodance.com/2017/call-for-applications-workshop/>

SEND all application materials to:

Beau Coleman

Curator, Zero Gravity International Performance Art SUMMIT

Email: coleman.beau@gmail.com

77 PRIZE: CALL I SALT SPRING NATIONAL ART PRIZE I CALL FOR ARTIST SUBMISSIONS

SSNAP Awards Totalling \$40,000:

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

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

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

JURORS' CHOICE AWARDS

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

PEOPLE'S CHOICE - ROSEMARIA BEHNCKE AWARDS

three awards determined by a vote of visitors to the exhibition

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

SALT SPRING ARTISTS AWARD

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

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

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

Guidelines and submission details to be found on our website

www.saltspringartprize.ca

78 PROPOSALS: THIRD SHIFT I CALL FOR PROJECT PROPOSALS: THIRD SHIFT 2019

DEADLINE: APRIL 15

Third Space is now seeking project proposals from artists, collectives and organizations to be included in THIRD SHIFT, our annual festival of public contemporary artworks!

ABOUT THIRD SHIFT

Established in 2015, THIRD SHIFT aims to offer citizens a unique opportunity to engage with contemporary art and re-imagine their city. THIRD SHIFT holds space for new experiences and communal exchange through the exhibition of temporary installations, interventions, performances and projections in the heart of Uptown Saint John. Motivated by the potential for deeper engagement, THIRD SHIFT has expanded its schedule to include two days of artistic presentations and workshops leading up to our signature nighttime exhibition on Friday, August 16th, 2019.

Geographically, THIRD SHIFT takes place within unceded territory of the Wolastoqiyik, Mi'kmaq, and Passamaquoddy First Nations and in Canada's first incorporated city. We encourage proposals that reflect our objectives as an alternative, non-commercial, contemporary artist-run centre. We aim to support efforts that are exploratory, challenging and critical in nature. We encourage emerging and established artists to propose projects that have not yet been realized as well as investigations that have been started or completed elsewhere.

SPOTLIGHT EXHIBITION

This year THIRD SHIFT will be hosting a SPOTLIGHT EXHIBITION generously sponsored by the Sheila Hugh Mackay Foundation. This will be a curated exhibition of 6-8 projects by New Brunswick artists within the wider festival that specifically explore the historical, architectural, cultural, or natural landscape of region. The works will be selected based on their capacity to unpack stories or issues within the city of Saint John or the province of New Brunswick's past, present, and future in

innovative and engaging ways.

For more information on how to apply visit the Third Space website:

http://thirdspacegallery.ca/?page_id=2450

Proposals, including the application form, images, and optional artist CV, should be sent by email to the address:

thirdspacesubmissions@gmail.com with the subject line: THIRD SHIFT 2019.

Third Space will also accept proposals via phone, video or audio file if email or text-based format is not accessible to the applicant.

79 PROPOSALS: NEUTRAL GROUND ARTIST RUN CENTRE

(Main Gallery & Window Gallery)

Exhibition season: 2020 - 2021

APPLICATION DEADLINE: May 15th, 2019

More information and proposal requirements at: www.neutralground.sk.ca

NEUTRAL GROUND:

Located in downtown Regina, Saskatchewan, on Treaty 4 Territory, Neutral Ground is a not-for-profit, artist-run-centre that presents contemporary visual and media art. We connect audiences to the work of emerging and mid-career artists, and from established artists experimenting with new directions in their practices.

Neutral Ground invites contemporary, professional artists to submit artworks, exhibitions, projects, or performances in any media. We welcome exhibition proposals from all professional artists regardless of ability, age, culture, ethnicity, citizenship, gender identity, or race. Neutral Ground pays artists in accordance with the current CARFAC suggested fee schedule, for Category 1 galleries.

(Please note that proposals from artists based outside of Canada will be considered only as budget and resources allow.)

PROPOSALS:

Proposals for the May 15th deadline will be assessed by jury in consideration for the 2020 - 21 programming season. Proposals will be accepted for both the Main Gallery and the Window Gallery. Neutral Ground presents 4-5 exhibitions per year in the Main Gallery, as well as additional performances and special events. Up to 6 presentations per year are supported in the Window Gallery. (More details, floorplans

and proposal requirements available on our website.) Artists are limited to one solo exhibition in a three year period and work that has been shown previously in Regina will typically not be eligible.

We encourage experimentation, risk-taking, and work that pushes the boundaries of artists established practices; Neutral Ground is receptive to projects outside of a traditional exhibition format, including but not limited to:

Community engagement initiatives; Curatorial proposals; Performance work;

Work to be developed and/or created on-site; Projects that are in development/to be developed.

Questions about application details as well as inquiries into the

feasibility of proposals may be directed to: program@neutralground.sk.ca

To apply, download pdfs with proposal requirements at:

[https://www.neutralground.sk.ca/?](https://www.neutralground.sk.ca/?page=eventdetail&year=2019&id=201931419182921)

[page=eventdetail&year=2019&id=201931419182921](https://www.neutralground.sk.ca/?page=eventdetail&year=2019&id=201931419182921)

80 PUBLICATION: CALL FOR ISSUE 16:2 - "FEAR"

DEADLINE: May 15, 2019

It has been said by writers like William Golding that fear is the most destructive of human emotions. It may be a fear of the known or of the unknown, a fear that seems overwhelming and unbeatable. Franklin D. Roosevelt said "The only thing we have to fear is fear itself." How is fear represented in poetry, specifically in your poetry? What are we afraid of?

Vallum (VSEAL) strongly encourages submissions from LGBTQI2S, Indigenous writers, writers of colour, gender non-conforming writers, differently abled writers or persons with mental or physical challenges, and all who are otherwise affected by structural inequality.

Send us your best poems!

DEADLINE: May 15, 2019

For more information visit:

<http://www.vallummag.com/submission.html>

Submission Guidelines

Poetry : 4-7 poems (*Please submit by snail mail only.*)

Essay : 4-6 pages

Interview : 3-5 pages

Review : 1-3 pages

Letter to the editor : up to 1 page

Audio and video poems: 1-3 files [Audio: Mp3, 15mb (max). Video: MP4, H.264 encoding, AAC LC audio format, 30mb (max).]

We pay our contributors!

SEND TO:

Vallum Magazine

5038 Sherbrooke West

PO BOX 23077 CP Vendome

Montreal, QC H4A 1T0,CANADA

81 PUBLIC ART: EXPRESSION OF INTEREST (EOI)PUBLIC ARTWORK FOR GLEN ROAD PEDESTRIAN BRIDGE AND TUNNELWARD 11 and WARD 13,

Toronto, ON

Value of the Awarded Commission: Approximately \$285,000.00 (+HST) CAD

Deadline for Submissions: 4pm, Monday, April 1, 2019

The City of Toronto invites professional artists (including artist teams) to submit

their Expression of Interest to the first stage of a competition for integrated public artwork(s) as part of the redesign and replacement of the Glen Road pedestrian bridge and tunnel. The art component of this revitalised public space will be selected through an open two-stage competition, with a net budget of approximately \$285,000.00 (+HST). The project budget includes all costs directly associated with the artwork: all fees for design, fabrication, installation, engineering and professional services, insurance, travel and other incidental expenses. The Glen Road Pedestrian Bridge, built in 1972, is a steel and timber bridge that extends from Bloor Street East in the south to Glen Road in the north, passing over the Rosedale Valley. At the south end of the bridge, under Bloor Street East, is a pedestrian tunnel which provides a connection to Glen Road in the south and the TTC's Sherbourne Station. In 2003, the bridge was designated under Part V of the Ontario Heritage Act within the South Rosedale Heritage Conservation District and added to the City's heritage register. As a result, the new structure is expected to retain the design attributes of the existing bridge, and maintain the views to and from Rosedale Valley. The pedestrian bridge and tunnel will be widened and redesigned to address concerns about personal safety and to increase natural surveillance on the bridge and in the tunnel area. The design is currently underway, led by the City's consultant, Morrison Hershfield, and anticipated to be completed by late summer 2019 and tendered by the end of the year. Construction is planned for 2020-21. Public art funding is provided by the City's City Planning-Urban Design and Transportation Services divisions.

Additional site information:

Environmental Assessment (EA) Project presentation at the City's Design Review Panel

PUBLIC ART OPPORTUNITY

The experience for users of this renewed public space will include a project by a professional visual artist or an artist-led team, selected through an open competition, with a net budget of approximately \$285,000.00 (+HST). The project budget includes all costs directly associated with the artwork: all fees for design, fabrication, mechanical, electrical, structural and engineering drawings, and installation, as well as contract administration, travel and other incidental expenses. Thematically, artists are asked to broadly consider the history and ecology of the area, some of which is detailed in the EA. The Rosedale Valley ravine is the site of a buried stream where Rosedale Valley Road now runs, and is part of the Don River Watershed. It is an Environmentally Significant Area (a space within Toronto's natural heritage system that requires special protection to preserve its environmentally significant qualities), and is covered by the Ravine and Natural Feature Protection By-law. The tunnel and retaining walls to the north and south are the primary sites, although artists are asked to consider the site as a whole, including the bridge landings to the north and south, and the small plaza on the south side of the tunnel at Glen Road. The overall vision should create a connection between the Rosedale Valley, the south plaza and the subway entrance and the two local communities on either side of the ravine. The bridge and tunnel are in use at all hours, and proposals should take into account day and night use and visibility. It is anticipated that proposals could include both two- and three-dimensional components, and a combination of materials, such as paint, tile, concrete formwork (especially in the underpass), lighting elements, and small

sculptural objects. Due to the many safety and maintenance requirements of bridges, underpasses and right-of-way sites, artists must be prepared to meet and work collaboratively with City staff and contractors to develop and refine proposals according to these parameters, which will be further specified in the Terms of Reference for short-listed artists.

TWO-STAGE COMPETITION

This is a two-stage, open, international competition for professional artists. Per the Canada Council's guidelines, a professional artist is defined as someone who:

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

A specially convened Selection Panel, composed of practicing arts professionals and community members, will be established for this two-stage competition.

Stage 1: Request for Expression of Interest: February 8 – April 1, 2019 The Selection Panel will review all submissions and identify a short-list of five (5) artists, based on artistic excellence and demonstrated or perceived ability to create and execute an innovative, engaging public artwork that is complimentary to the overall design scheme and context.

Stage 2: Request for Concepts: mid-April – June 28, 2019 The short-listed artists will be notified in mid-April and invited to submit a conceptual design proposal. *A detailed proposal is not required, but artists should show visual concepts and thematic ideas.* A detailed Terms of Reference project document will be provided to help short-listed artists prepare their proposals. Short-listed artists will be paid a fee of \$2,000.00 (+HST) for this stage. Short-listed artists will attend an interview and present their proposals to the Selection Panel the third week of June. The panel will choose a finalist whose vision for the site best suits the overall scope of this project, and has the ability or perceived ability to conceive and realize a public artwork on this site. The selected artist will be notified in late June, 2019 and all final design drawings required for the construction tender must be submitted by early October, 2019.

Project Timeline:

By Feb. 8: EOI issued **April 1:** EOI submissions due

Week of April 8/15: Selection panel meeting

April 19: Short-listed artists notified (latest)

June 3: Proposal deadline

Week of June 10/17: Technical Review

Week of June 24: Artist interviews and selection

Late June – early October: Design development of selected project, submission of final drawings to construction tender (as required).

SUBMISSIONS

Professional artists are invited to respond to this EOI by submitting a **single .pdf document**: This document must be labeled with the name of the artist and project (Last Name First Name_ Glen Road) and include:

- CV (one for each team member, if applicable)
- Brief artist statement outlining interest in project, showing relevant experience,

- ability, and general artistic approach. Do not include proposals at this stage.
- Maximum ten (10) images of work, with caption including title, materials, dimensions, location, and commissioning body (if applicable). Audio / Video files may be provided via URL.
 - Names and contact information for two references (preferably from recent projects).

Submissions must be received by 4pm, Monday, April 1, 2019. Email submissions to: publicartcompetitions@toronto.ca

- Please use subject line: [last name], [first name]_Glen Road
- Submissions must not exceed **20 MB** total size

We thank all respondents for their submissions but only applicants advancing to the second stage of the selection process will be contacted. **Contact** Catherine Dean Public Art Officer (416) 395-0249 catherine.dean@toronto.ca

82 PUBLIC ART: CITY OF KELOWNA PUBLIC ART PROGRAM CALL-TO-ARTIST: STAGE 1 -EXPRESSION OF INTEREST AND QUALIFICATIONS

By: City of Kelowna Public Art Program **Project:** Interactive / Digital Artwork for Boyce-Gyro Beach Park

Budget: \$120,000 CAD

Submit by: 4pm PT. April 17, 2019

Commission Brief The City of Kelowna, through its [Public Art Program](#), announces an open international competition to commission a unique and original artwork to be placed within one of the City's most popular parks – Boyce-Gyro Beach Park. The commission presents an opportunity to recognize people's active lifestyle and commitment to healthy and alternative modes of movement. The full call-out document with more information can be found at the project link below. The City's intent for this public art piece is an artistic and creative exploration of the emotive aspects of cycling such as: celebration, motivation, sustainability, community, etc. The artwork is envisioned to have major digital and/or interactive component(s) incorporated into its design. Input sources to animate the art piece are at the Artist's discretion. Artists should have experience in multi-media, digital and electronic based art forms and technically proficient in manipulating computer coded data into a variety of sensory and cognitive experiences that will be situated within an outdoor, publicly accessible, environment. To promote and encourage more cycling, the City of Kelowna has recently adopted a pilot bikeshare program called *Dropbike*. Since its launch in the spring of 2018, the *Dropbike* program has been an overwhelming success. Data collected has demonstrated a strong demand and support for cycling as an alternative mode of transportation within the city. In addition, the City's Integrated Transportation Department currently uses an [Eco-Counter](#) management system to track cyclist and pedestrian usage across the City and data collected can be accessed and used by the artist as part of the artwork's interactive component. Given the value of the commission, the artwork is expected to have a **minimum 10 year operational lifespan**, with an opportunity to upgrade components to further extend the artwork's life beyond this period. Kelowna's integrated transportation network. Credit: City of Kelowna

Budget

A budget of **\$120,000 CAD** has been allocated for the commissioning of the artwork. This sum is inclusive of all artists' fees, technical consulting fees (including engineered drawings), insurance requirements, fabrication, installation, documentation, travel expenses and all other related costs.

Selection Process

This is the first of a two-stage selection process. As part of the first stage, a selection of up to five (5) shortlisted artists will be determined by the City's public art selection committee based on demonstrated experience and perceived abilities in the following areas: excellence in public art; experience and technical proficiency in use of digital display artwork; artistic merit and originality; and technical considerations.

Submission Requirements

This is open international competition to all professional artists and artist-led teams as defined by the [Canada Council for the Arts](#). This first stage **does not require the preparation of a design proposal**. Artists are to submit their letter of expression of interest, along with CV and examples of their works, to the City of Kelowna prior to the deadline closure: **4pm PT. April 17, 2019**.

All submissions and enquiries pertaining to this call-out are to be done electronically by registering and accessing at following link:

<https://kelowna.bonfirehub.ca/portal>

83 PUBLIC ART: CALL FOR PROPOSALS:TORONTO SCULPTURE GARDEN

In Partnership with the Toronto Biennial of Art

115 King Street East, Toronto

Deadline for proposals: April 15, 2019

Exhibition Dates: September 2019 – April 2020

From its opening in 1981, the Toronto Sculpture Garden (TSG) commissioned temporary artworks by over 80 artists, in a small City of Toronto park opposite St. James Cathedral on King Street east. Until 2014, it was operated as a partnership between the City of Toronto and the Louis L. Odette family, whose non-profit L.L.O. Sculpture Garden Foundation funded and administered the exhibitions. Under the direction of Rina Greer, the TSG provided artists with the opportunity to work experimentally in public space, explore issues of scale and materials, and engage with the local community as well as visitors to the neighbourhood. For some, the expansion of their practice beyond the studio led to major public artworks elsewhere. Now managed by the City of Toronto's Economic Development & Culture Division, the TSG hosts two projects per year. The Fall 2019 Sculpture Garden project will be presented in partnership with the inaugural Toronto Biennial of Art, which will take place along the waterfront and in other parts of the city from September 21 to December 1, 2019. The work for the Sculpture Garden will be connected thematically and practically with other artworks in the Biennial exhibitions. The Biennial will feature works by Canadian and international artists in public spaces and unexpected locations. Many projects will be presented in collaboration with not-for-profit galleries, museums, community organizations, and educational institutions across the city. For more information, please visit torontobiennial.org

Curatorial Direction The curators for the 2019 Toronto Biennial of Art ask artists

to consider "how can we be *in relation*?" This question is intended to decenter the individual in place of a multiplicity. What is our role when we imagine our position amidst an infinite constellation of beings, human and non-human, animate and inanimate? And might this be a future? The future's future? By focusing on relations, kinships, and interdependencies, we open ourselves up to ancient ideas, alternative histories, sacred belief systems, and ways of knowing. We also look further back, towards a deeper, geological sense of time. Measured in eons, not centuries. And by recalibrating the compass by which we view the past, we also direct our gaze to a multiplicity of futures: Indigenous futurisms, Black futurisms, migrant futurisms, animal futurisms. The Biennial will take place primarily within an area framed by the original boundaries of the so-called Toronto Purchase (1805), which ran from Ashbridges Bay to Etobicoke Creek. For the First Peoples, who have maintained a presence here for over 15,000 years, this is a site of spiritual healing, trade, treaty, and gathering. In the current era, it has been deeply inscribed by much newer settler, slave and immigrant narratives, just as it has also been physically transformed by industrial, military and civilian use. In years to come, this line will be redrawn again by radical development and re-naturalization. Existing on the edge of Lake Ontario, part of the largest freshwater system on Earth, we view it in relation. And at each new magnification we get a different view of our role in a multitude of ecosystems: collaborative and destructive, ecological and capitalistic, civic and colonial.

Competition Process The successful proposal will be selected by the TSG Selection Panel, which will include a member of the Biennial curatorial team. Preference will be given to new work that responds to the site and the curatorial direction; only in exceptional cases will existing work be considered.

Budget: \$30,000.00 CAD (+HST), which includes all artists' fees, materials, installation and removal, transportation, insurance, and permits. **Timeline:** February 15, 2019: Call to artists for Expression of Interest April 15, 2019: Deadline for submissions Week of April 22, 2019: Selection panel meeting September 11 – 18, 2019: Installation September 19 - 21, 2019: Opening events April 2020: De-Installation

General Proposal Requirements:

- Project description.
- Drawing(s) showing dimensions and materials
- Plan showing the location of the work on the site.
- Budget outline showing critical costs.
- Annotated images of the proposal and any relevant previous work.
- CV / Biography

For detailed information about proposal and submission requirements, please visit

toronto.ca/publicartcompetitions Contact: publicartcompetitions@toronto.ca

Catherine Dean Public Art Officer 416.395.0249 Economic Development & Culture | City of Toronto City Hall, 9th Floor, East Tower 100 Queen Street West Toronto, ON, M5H 2N2

84 RESIDENCY: ARTSCAPE GIBRALTAR POINT -2019 PROGRAMMED RESIDENCY CATALOGUE AND APPLICATION SCHEDULE

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

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

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

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

Once Upon Water – Deadline: May 1, 2019

Film for Artists: Site & Cycle – Deadline: May 1, 2019

Self Directed Winter Residency Opportunities

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

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

HOW TO APPLY

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

APPLICATION FORM: <http://artscapegibraltarpoint.ca/artist-residences/book-a-residency/>

CONTACT INFORMATION:

Andrew Lochhead, Residency & Programming Coordinator

416 392 7837

alochhead@artscape.ca

443 Lakeshore Avenue, Toronto Island, Toronto M5J 2W2

Monday – Friday 9:00 AM – 5:00PM

416 392 7837

www.artscapegibraltarpoint.ca

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

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

ABOUT ARTSCAPE GIBRALTAR POINT

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

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

ABOUT ARTSCAPE

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

85 RESIDENCY: OCAD UNIVERSITY: CONTEMPORARY FLORENCE STUDIO SHORT COURSE OFFERINGS SPRING/SUMMER 2019

OCAD University, Canada's leader in preparing the next generation of contemporary artists, is pleased to be opening the doors of our Florence studio to the international art and design community!

Our 2019 programming includes three different frameworks aimed at supporting overall studio practice, teacher training and material exploration. In addition to utilizing OCAD U's studio and emphasizing our approach to contemporary practice, this programming will also include a significant amount of community immersion, including the opportunity to engage with local practitioners and workshops.

These new intensive short courses can count towards the OCAD U's Continuing Studies Art and Design Studio Skills Certificate.

Open Session: Creator in Residence

Spring:

April 12th - 18th, April 19th - 26th, 2019

Duration: 1 week or 2 weeks (participant can select)

and

Summer:

July 8th - 14th, July 15th - 22nd, 2019

Duration: 1 week or 2 weeks (participant can select)

Cost: \$900 Canadian/week

Immerse yourself in a city where the rich traditions of fine art and craftsmanship meet contemporary art and design! The Creator in Residence Open Residency supports the participation of artists, designers, writers and any creative practitioners that can benefit from the time and space to develop their practice in a studio environment. As a participant, you will receive access to space at OCAD U's Florence studio in a quiet shared palazzo in Florence' San Marco neighbourhood. Your own designated work space will be complemented by the

proximity to other creative professionals from around the world, as well as an array of programming to help you reflect on and share your practice. The residency includes an introductory Italian lesson, group community events, studio visits with local practitioners and a facilitated weekly group critique session.

Who should take this course:

This program is flexible to suit the needs of creative practices at various levels and media. This is an opportunity to dedicate time to your practice, or experiment with new processes and considerations. It is ideal for individuals who want to further their own studio or written work, with a structure that will provide a new context and framework for them to do so within.

MASTERCLASS: IGNITE YOUR CREATIVITY IN FLORENCE (AND VENICE!)

June 10th - 24th, 2019

Duration: 2 weeks

Cost: \$2,700 Canadian

Imagine the beautiful artwork you'll make Florence, Italy -with a bonus trip to the Venice Biennale!

Join Nicole Collins and Anda Kubis, beloved Drawing and Painting faculty, for this intensive studio-based experience! Draw upon the wonders of Florentine history and immerse yourself in its rich contemporary culture. Open your eyes to the most cutting-edge art in the world with an important visit to the Venice Biennale. This two-week experience will infuse inspiration into your personal art practice, at whatever stage it may be.

Nicole and Anda will create a vibrant studio experience with enriching workshops, artistic feedback, and intensive critiques – all culminating in an open-house to show off your artistic production. Through prolific art practice you'll build your portfolio and connect to a creative community. To spark content and gain context, you'll visit historical sites and museums, with walking tours to capture the sights and textures of Florence through sketching and photography. Concentrated days to focus on self-directed artwork will be supported by the faculty and enjoyable engagement with your studio mates. Authentic Tuscan experiences await you - through an introductory Italian language class, wine tasting, and visits to artisan workshops.

Who should take this course:

This course is ideal for graduates of fine art programs (including OCAD U alumni), studio artists, individuals looking to reengage their art practice, as well as people looking to build their art portfolio. If you are looking for contemporary practice in a historically rich and inspiring environment, this course is for you!

CREATIVITY REBOOT FOR EDUCATORS

June 28th - July 5th, 2019

Duration: 1 week

Cost: \$1750 Canadian

Our studio training for teachers program is designed to support a wide range of education professionals from around the world. This includes those delivering art programs at the secondary level, as well as anyone looking to incorporate arts-based learning into another curriculum. This one-week intensive program is based at OCAD U's Florence campus studios and on-site at various key locations in the

art and design community in Florence. The program will revolve around a series of workshops to develop artistic techniques and creative skills, as well as other activities that can be incorporated into class delivery, including tutorials on how to help students prepare art and design portfolios for application to post-secondary institutions or professional opportunities. Our program leaders will also facilitate group discussions around best practices, based around both case studies and shared stories from the group.

Who should take this course:

This course is ideal for secondary school instructors who also have an interest in studio art and design. This includes teachers who are individuals looking to reengage their art practice through studio time and access, as well as people looking to learn new approaches to studio making and teaching. This course will also cover best practices in supporting students pursuing future practices and post-secondary education in art and design, including portfolio preparation and art writing.

[Click here](#) for the 2019 short course offerings brochure to learn more about all our courses, including sample itineraries, images of our studio space and facilitator bios.

[Register online for Spring Open Session: Creator in Residence here.](#)

[Register online for Master Class: Ignite Your Creativity here.](#)

[Register online for Creativity Reboot for Educators here.](#)

[Register online for Summer Open Session: Creator in Residence here.](#)

For more information contact:

JENNIE SUDDICK, MFA

MANAGER, INTERNATIONAL PROJECTS & PARTNERSHIPS

E jsuddick@ocadu.ca T 416 977 6000 x2451 www.ocadu.ca

Note: Our main studio is partially accessible. We would love to discuss individual requirements and how we can support them.

86 RESIDENCY: DUPLEX LOCAL/NON-LOCAL RESIDENCY OPEN CALL

Applications open from March 1st, 2019 to May 1st, 2019. Proposals must be submitted by 12am midnight (Vancouver time) on Wednesday May 1st, 2019 to be considered.

Duplexs Non-Local Residency and Local Residency will provide free studio space for a period of one month to selected artists or artist groups. Resident artists will be given a studio of their own in which to work and full access to our communal workshop. For the duration of the residency Duplex members will work to introduce resident artists to Vancouver's art community including local curators, writers and artists. At the end of each residency period resident artists will be invited to give a presentation of their work in Duplexs project space in the form of an artist talk, screening, performance or short-term exhibition.

There will be two residencies offered in 2019, the Non-Local Residency and the Local Residency. For both the Non-Local and the Local residency technical assistance can be provided according to the successful artists or artist groups needs.

For Whom

The Duplex Non-Local Residency and Local Residency are both open to any early- or mid-career artist. The Non-Local Residency will be awarded to an artist or artist team not currently based in the city of Vancouver. The Local Residency will be awarded to a Vancouver-based artist or artist team in need of studio space.

When

The Non-Local Residency will take place from August 28th to September 28th, 2019.

The Local Residency will take place from November 4th to December 2nd, 2019.

Funding and Artist Fees

The Non-Local Residency and the Local Residency are both free. The Non-Local residency will come with a minimum stipend of \$250.00 (CAD) (or more, funding dependant) to offset travel and accommodation costs. Duplex will assist the successful Non-Local Residency artist(s) with finding accommodation in the city for the residency period. Duplex will also issue acceptance letters to support residents in applications for external grants to cover travel, accommodation, food, production and other costs.

There is a \$15.00 (CAD) application fee to apply for these residencies. All proceeds from this fee will be used to fund the residency and pay for the residency stipend. We could not afford to take this project on without the assistance of this fee.

Application Specifics

Full details for submitting an application can be found on our website here:

<http://duplexduplex.ca/residency.html>

DUPLEX

4257 + 4277 Fraser St. (entrance in back alley), Vancouver, BC, Canada

*The city of Vancouver is located on unceded territory. By unceded territory" we mean that our city has been built on the traditional land of the xmkwy"m (Musqueam), Skwxw7mesh (Squamish), and Sl"lwta"/Selilwitulh (Tsleil-Waututh) peoples. This land was taken by non-consensual and violent means. We feel it is important to remember this situation, and to acknowledge that we are guests on the land where it is our privilege to live and work.

instagram @duplexduplex_

facebook @projectduplex

website www.duplexduplex.ca

87 RESIDENCY: MASTER ARTIST-IN-RESIDENCE PROGRAM

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

Residency #175 October 13 - November 02, 2019

Application Deadline: Sunday, May 12, 2019

Larry Mitchell, composer/performer/producer

Joy Harjo, poet / musician / author

Sook Jin Jo, visual artist

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

88 RESIDENCY: RESIDENT ARTIST: FELLOWSHIP PROGRAM

Living Arts Centre, 2019-2020

Application Deadline: Thursday April 18, 2019 @5pm

The Living Arts Centre (LAC) in Mississauga is now accepting applications for our Fellowship Program. This Program seeks to support local, national and international emerging artists, who have graduated from a post- secondary institution within the past 2 years. Accepted Fellows will be those who demonstrate dynamic artistic promise.

The Program is designed to support Fellows in a collaborative environment as they begin their careers. Mentored by the Residency Coordinator, Fellows should expect to receive solid insight their artistic practice, professional development, and feedback on how to become competitive in the arts industry.

Aim of the Fellowship Program:

- to provide professional studio space
- to assist in professionalize emerging artists by offering feedback on writing
- to offer insight into how galleries and art institutions operate through hands-on experience
- to foster a collaborative and supportive atmosphere
- to promote interdisciplinary experimentation with other Fellow and Resident artists at the LAC
- to provide networking and commission opportunities within the city of Mississauga and surrounding areas
- to allow for creative freedom, as this is self-directed Residency

The LAC offers professionally equipped studios in the areas of:

- Ceramic • Woodworking • Glass • Flame working
- Painting and Drawing • Sculpture • Photography (analog and digital)
- Textiles • Jewelry • Interdisciplinary

Fellowships are awarded based on application review and studio availability. The LAC offers competitive and subsidized studio rental rates. Expenses are paid by artists.

Studio Profiles: <https://www.livingartscentre.ca/gallery/resident-artist-program/studio-profiles>

To apply visit: <https://www.livingartscentre.ca/gallery/resident-artist-program/how-to-apply>

**Fellow and Resident Artist applications are use the same form, please note you are applying to the Fellowship Program in your cover letter.*

For more information on the Fellowship or Residency Program, please contact Katie Micak at residency.residency@livingarts.on.ca, or by phone at, 905-306-6161.

The Living Arts Centre dedicated to creating a diverse, equitable and inclusive environment. Artists of all race, cultural background, gender, sexual orientation, and ability are encouraged to apply.

About the LAC:

The Living Arts Centre is a not-for-profit, charitable organization that operates the premiere arts and culture facility located in the heart of Mississauga. A dynamic and accessible gathering place for creativity, the Centre welcomes more than 400,000 discerning and culturally diverse visitors annually. The Living Arts Centre is dedicated to being a place for global engagement in the arts, housing a stunning landmark atrium, three presentation-ready theatres, seven professional craft studios, and an attractive in-house restaurant and burgeoning catering operation. The Centre plays host to hundreds of performing arts, educational, community, and corporate events and activities each year, continuing its mission to promote Arts for Life.

89 RESIDENCY: CALL I KALAMALKA PRESS + CAETANI CULTURAL CENTRE

fully-funded Writer-in-Residence Program

APPLICATION DEADLINE: May 25th, 2019

DATES: October 2019

RATES: fully funded

Caetani Kalamalka Press Writer in Residence Program
Caetani Cultural Centre, Vernon, BC, Canada

WHO IS ELIGIBLE: Open to emerging and established writers in any genre: poetry, fiction, drama, nonfiction, new media, hybrid works, etc.

INCLUDED IN THE RESIDENCY: accommodations, studio space + \$1,000 honorarium. The writer stays in their own spacious room with shared accommodations (kitchen, bathroom, living room, entryway) at the Caetani Cultural Centre (a heritage house walking distance of downtown Vernon.)

NOT INCLUDED IN THE RESIDENCY: travel expenses, food, health insurance, writing materials, shipping costs and other personal expenses.

LEARN MORE + APPLY HERE: <https://www.caetani.org/kpc3-writer-in-residence/>
E-mail air@caetani.org with any questions.

Janelle Hardy

ARTIST IN RESIDENCE PROGRAM COORDINATOR

Caetani Cultural Centre

www.caetani.org/creative-residencies 250 275-1525

90 WORKSHOPS: ZERO GRAVITY PERFORMANCE ART WORKSHOP

CALL FOR APPLICATIONS

APPLICATION DEADLINE: April 1, 2019

Zero Gravity Performance Art WORKSHOP with Beau Coleman (CA), Dagmar I. Glausnitzer-Smith (DE), Francesco Kiais (GR/IT), PASHIAS (CY) and Alexandra Zierle (UK/DE)

DATES: May 10 " 17, 2019 **LOCATION:** Edmonton, Canada
PRESENTER: Mile Zero Dance IN PARTNERSHIP WITH: dc3 Art Projects
FEE: \$500 CDN (approx. 350 euros)
PLACES AVAILABLE: Limited to 20 participants
WORKSHOP LANGUAGE: English

This unique 8-day Performance Art Workshop co-facilitated by Beau Coleman (Canada), Dagmar I. Glausnitzer-Smith (Germany), Francesco Kiais (Italy " Greece), PASHIAS (Cyprus), and Alexandra Zierle (Germany " UK), offers exclusive and intense access into the working processes of 5 internationally-established performance artists. Participants will experience an array of methodologies and approaches to performance art, whilst being actively encouraged to delve into new and uncharted territory. The workshop includes solo and group exercises within an intensive, experimental and experiential context. Each participant will receive one-to-one mentoring during the development of their own original performance art work, that will be presented to the public on May 16th, as part of the Zero Gravity International Performance Art FESTIVAL (May 16 - 19, 2019), with a final workshop session held on the morning of May 17th.

We welcome applications from both established and emerging performance artists, as well as those who identify as Indigenous (First Nations, Inuit or Mtis), ethnically-diverse, deaf, disabled or LGBTQ2S+. All levels welcome to apply.

Selected participants are strongly encouraged to attend all days of Zero Gravity International Performance Art FESTIVAL (May 16 " 19, 2019), so they can see performances by a wide-range of Canadian and International performance artists (including the co-facilitators) and attend the FESTIVALs artist talks, panels and discussions.

FULL DETAILS about the Zero Gravity Performance Art WORKSHOP and HOW TO APPLY: (i.e. Full Call with Application Guidelines and Co-Facilitators Working Processes and Artist Bios)

Please click the LINK below:

<http://milezerodance.com/2017/call-for-applications-workshop/>

SEND all application materials to:

Beau Coleman

Curator, Zero Gravity International Performance Art SUMMIT

Email: coleman.beau@gmail.com

91 WORKSHOPS: WINTER 2019 WORKSHOPS AT INTERACCESS

InterAccess is pleased to announce its upcoming season of workshops, running from January to April 2019. Led by instructors celebrated in the field of media art

these workshops will introduce you to a wide variety of practices, including electronic art (*Making Art with Electronics*, February 5 & 12), wearable technology (*Building Soft Circuits & Sensors*, February 9 & 16), and art making in the web browser (*Javascript DigiPet*, April 20). All workshops will be held in the InterAccess Studio at 950 Dupont St (corner of Dovercourt) in the heart of Toronto's new cultural hub in the Davenport neighbourhood. If you have any questions, please reach out to education@interaccess.org.

See below for the full slate of workshops, and [visit our website to register](#).

LIGHTNING IN A BOTTLE: MIXED REALITY ANIMATION

In this advanced workshop, learn how to use 6DoF ("six degrees of freedom") controllers – wands you can move in 3D space – to integrate volumetric drawing and modeling experiments into game engines and 3D animation packages

.Saturday, April 6 & 13 | 1-4pm

Instructor: Nick Fox-Gieg

[More Info](#)

SCAVENGE, FOLD, MANIPULATE: SAMPLING THE GHOST IN THE MACHINE

In this master class with artist Tasman Richardson, learn the methods for seeking, capturing and sorting glitches from CRT rescanning, Atari voltage manipulation, and cross wiring video to audio channels for applications in installation art, live visualizations, audio/video compositions, and more.

Tuesday, April 9 & 16 | 7-10pm

Instructor: Tasman Richardson

[More Info](#)

JAVASCRIPT DIGIPET

Join us for an introduction to javascript datatypes and methods. In this workshop participants will learn how to use javascript intervals to create a digital pet that eats and digests food, gives compliments, tells jokes, and occasionally catches food poisoning. How long can you keep yours alive?

Saturday, April 20 | 1-4pm

Instructor: Stuart Sackler

[More Info](#)

THE INTERACCESS STUDIO IS OPEN FOR NEW MEMBERS!

Join the IA community as a studio member to gain 24/7 access to our 800 square foot production studio, make connections with artists, designers, and engineers, and receive workshop discounts at InterAccess and other arts organizations across the city. Several membership packages are available. To see what membership is right for you, visit <https://interaccess.org/studio>.

OPEN STUDIO Join us to see what people are making or bring along your own project to work on in our studio, every Wednesday evening. Staff and community members are onsite to provide project help or a tour of the facility. Bring works in progress, or just come hang out with other community members! No registration necessary, attendance is always free. **Every Wednesday, 7-10pm**

ACCESSIBILITY INFORMATION There are five steps up to our front entrance. Once inside all facilities are on the same level, and there is a single-user

washroom inside the unit. We are currently working to improve the accessibility of all facilities and hope to be able to provide barrier-free access in the future. **For full details on all programming, visit our website at interaccess.org.**

About InterAccess Founded in 1983, InterAccess is a non-profit gallery, educational facility, production studio, and festival dedicated to emerging practices in art and technology. Our programs support art forms that integrate technology, fostering and supporting the full cycle of art and artistic practice through education, production, and exhibition. InterAccess is regarded as a preeminent Canadian arts and technology centre. 950 Dupont Street, Unit 1 Toronto ON M6H 1Z2 Facebook: [@InterAccessTO](https://www.facebook.com/InterAccessTO) Twitter: [@InterAccessTO](https://twitter.com/InterAccessTO) Instagram: [@InterAccessTO](https://www.instagram.com/InterAccessTO)

CALL FOR SUBMISSIONS

INTERNATIONAL

92 WEBSITE: [INTERNATIONAL RESIDENCIES FREE WEBSITE:](http://www.transartists.nl)
HYPERLINK "http://www.transartists.nl" [HYPERLINK](http://www.transartists.nl)
["http://www.transartists.nl" www.transartists.nl](http://www.transartists.nl)

BY COUNTRY:

ARGENTINA:

93 RESIDENCY: [2ND OPEN CALL 2019, ARTIST-IN-RESIDENCE INTERNATIONAL PROGRAM—ACEPIRAR, BUENOS AIRES](http://www.proyectoace.org)

Application deadline 30/04/2019

Residency starts 06/05/2019 **Residency ends** 18/12/2020

More information http://www.proyectoace.org/additional_inf

Our residencies support all contemporary visual art practices, performance and curatorial proposals.

´acePIRAR | Artist-in-Residence International Program — Buenos Aires, Argentina

Our residencies support contemporary visual art practices and trans-disciplinary projects (including performance, music and curatorial proposals) promoting EXCHANGE, DEBATE, EXPERIMENTATION and COLLABORATIVE WORK.
DIFFERENT TYPES OF RESIDENCIES

[Production](#) | [Exploration](#) | [SUB30](#) | [Micro-residency](#) | [Palimpsest](#)

We are offering residencies of 4 WEEKS for 2019, as well as 1 week micro-residencies. See the [NEW SLOTS HERE](#).

DEADLINE FOR CURRENT OPEN CALL: APRIL 30th, 2019

What we offer:

STUDIO / WORKSPACE

Production Residency artists use the [´ace workshop](#): a large, quiet space with lots of light and equipment to facilitate a variety of traditional and new printing processes. Also, the [Poliglota Room](#), a perfect space for performance, audio-visual installations, lectures, etc.

Exploration residency artists work in [The Tower](#): a quiet and luminous studio

located on the second floor with an open view, accessible by a spiral staircase. It is ideal to research, study, write and create.

BUENOS AIRES

Artistic residencies are a very nurturing way to grow as an artist, develop an international network and explore new disciplines and ways of thinking. Come to a multicultural city, one of Latin America's cultural centers with a wide offer of visual arts, theatre, cinema and music. Our face team will guide you through all sorts of cultural and artistic activities happening in this pulsating Latin American city that hosts great events like ArteBA (contemporary art), FIBA (theatre), BAFICI (cinema), Performance Bienal (performance art), FILBA (literature), BAPhoto (photography) and many, many exhibitions, congresses and festivals more.

FEES AND SUPPORT

No application fee. Residencies have a basic fee and the artist can select other options: lodging, materials or technical assistance. Basic fee covers studio space, access to equipment, reviews from a professional team, meals and refreshments at studio hours, studio accident insurance, guidance through the city and cultural events, public transportation card, networking. The residency fee does not include travel, health insurance and shipping expenses.

DISCIPLINES, WORK EQUIPMENT AND ASSISTANCE

We are focused on classic and contemporary printing techniques and their interweaving with other mediums, such as photography, installation, video art, digital media, performance, sound art, urban intervention, public art, mural painting, textile art, painting, illustration, artist book...

We have a fully equipped workshop for non-toxic print media techniques such as photolithography, engraving, screen printing, woodcut, mokuhanga, mokulito, monotype, algraphy, bookbinding and more. Our workshop has presses, tools, an assistant and a Master Printer who works in direct contact with our resident artists to secure safe work methods, a permanent feedback during the creation process and active learning through first-hand experience and experimenting.

EXPECTATIONS TOWARDS THE ARTIST

Our artists-in-residence are expected to work on a specific project and present results (Production Residency) or to do their own research without a specific outcome (Exploration Residency). In both cases, presented projects for residency periods are plausible to mutate and evolve through experiences acquired within the residency periods.

Final exhibitions by resident artists are optional, artist talks are encouraged if residents want to give them and open studio instances to foster exchange with local artist community are available in our space upon conversation with resident artists.

APPLICATION INFORMATION

Candidates have to start the online application process through our website. They should fill out the respective form according to the type of requested residency, present a project or research subject for their stay and accompany this proposal with a full CV and material documenting previous works. We do not accept physical applications; CVs are to be sent by email in .pdf format and works in .jpg format, or a link to video hosting sites. The selection process considers the presented project or research subject, its relevance to local and international art standards and its feasibility, the availability of the selected dates and how artists

from different parts of the world and different backgrounds or mediums may interact enriching each other's processes.

AUSTRALIA:

94 RESIDENCY: ARTIST RESIDENCIES ON THE EDGE OF WOLLEMI WILDERNESS,

Applications open for artist residencies on the edge of Wollemi National Park, 1.5hrs from Sydney.

Application deadline 19/04/2019

Residency starts 22/05/2019 **Residency ends** 02/07/2019

More information <http://www.bigci.org>

DESCRIPTION OF RESIDENCY PROGRAM

BigCi is an independent, artist run, not for profit artist residency program focusing on artists' professional development and facilitating their projects.

BigCi has been established and run by Rae Bolotin, a practicing artist, and Yuri Bolotin, environmentalist and wilderness explorer.

Because of our location on the edge of Wollemi National Park within the UNESCO World Heritage-listed Greater Blue Mountains and the knowledge base of our team, many of our resident artists are particularly interested in projects that explore environmental or ecological issues, although many others use our beautiful natural surroundings as a source of creativity for a variety of different artistic pursuits.

All residents have opportunities to take part in bushwalks of the area, conducted by Yuri Bolotin, an experienced mountain guide.

Artists-in-residence are able to present their work during a BigCi Open Day that usually takes place at the end of their stay.

DURATION OF RESIDENCY

Artists usually stay for 4-10 weeks. Minimum stay is 2 weeks.

DISCIPLINES SUPPORTED AND TECHNICAL INFORMATION

Painters, sculptors, multimedia artists, performance artists, writers, musicians, filmmakers, dancers and other creative souls are invited to apply for the residency. Curators, artistic directors, visionaries and ideas people are invited to propose events, gatherings, exhibitions and other creative initiatives.

ACCOMMODATION

Self contained in large studios, which are sometimes shared between two people.

STUDIO/ WORKSPACE

There is an abundance of workspaces to suit every need, both within the studios and in the common areas (in the Art Shed).

FEES AND SUPPORT

Successful applicants are charged a subsidised residency fee, which is AUD\$250 (plus \$25 GST) per person per week for Australian artists and AUD\$300 (plus \$30 GST) for International artists. Please note that these subsidised fees are available only to self-funded artists. Our rates for organisations are AUD\$500 (plus GST) for Australian artists and AUD\$600 (plus GST) for International artists.

The residency fees include artist accommodation, work space, shared living facilities, bathroom, kitchen, internet, electricity, water. They also include artist support and assistance in facilitation of the projects.

Successful applicants will be responsible for all other costs including food, transport, travel costs, insurance, and art materials. There is no stipend or living allowance attached to the stay in BigCi. The artists should consider other ways to fund their visit.

At the time of booking, artists will be required to pay total residency fee and a refundable bond of AUD\$500. The refundable bond covers any costs associated with damage or extraordinary cleaning.

EXPECTATIONS TOWARDS THE ARTIST

There is a possibility of an exhibition, performance, workshop or other special event during or at the end of the residency, as well as a representation on the BigCi website and social media.

APPLICATION INFORMATION

See <https://bigci.org/artist-residency/>

SELECTION PROCESS

To secure the booking, the residency fee and the refundable bond are payable upon the approval of the application form. All applicants will be notified in writing of the outcome of their application.

CANADA:

95 RESIDENCY: TRAININGS FOR THE NOT-YET

Visual Arts Explore how to shape the places we live in and engage in deep cultural exchanges.

Application deadline 17/04/2019

Residency starts 22/07/2019 **Residency ends** 23/08/2019

More information <http://www.banffcentre.ca/artist-informatio>

PROGRAM DATES

Application Deadline: April 17, 2019

Dates: July 22 - August 23, 2019

PROGRAM OVERVIEW

Trainings for the Not-Yet is a program of research, community learnings, theoretical frameworks, performative workshops, artworks, learning objects, and conversations. In this residency designed for artists, community organizers, researchers, and curators, we will develop a toolkit for a future of being together, otherwise.

Led by artist Jeanne van Heeswijk and guided by her research framework Trainings for The Not-Yet, participants will explore alternative forms of pedagogy and participation in order to think through, model, and embody alternative futures. The program will explore how to shape the places we live in; engage in deep cultural exchanges with and among communities; and influence processes of design, regulation, and policy making. Participants will examine methods for working with organizations and publics in addressing social issues and shared responsibilities, and will imagine the future as a collective exercise of care.

WHAT DOES THE PROGRAM OFFER?

Weekly modules will encompass readings, dialogue, experiential exercises, material research and making, participant-driven activities, and collaboration. Participants will learn to develop new relations and methods of working in social and community-based practices. Shared research and spaces will facilitate deep connections and collaboration.

WHO SHOULD APPLY?

This residency is open to visual artists, community organizers, researchers, architects and designers, and curators who work with communities. Applicants should have completed formal training in visual arts or a field related to this program at the post-secondary level, and should demonstrate a history of exhibitions, publications, and projects.

Collectives of no more than two people are welcome to apply.

WHAT'S INCLUDED

- Single Room
- Light Flex Meal Plan
- Studios & Facilities
- Showcase Your Work
- Lecture Series
- Gym Membership
- Paul D. Fleck Library and Archives
- Box Office Discounts
- Participant Resources
- Fees & Financial Assistance

PROGRAM FEE: \$5 252.20+GST

Program Fee with Financial Aid: \$791.10+GST*

Application fee: \$65 for individuals or groups. Individual group members must pay an additional registration fee of \$35 on acceptance.

*Financial Aid up to 100% covering tuition and single room accommodation will be offered to all participants due to renovations in Glyde Hall, Banff Centre's Visual Arts building. Meal plans are not eligible.

HOW TO APPLY

- Cover Letter
- Resume
- Project Summary and Bio
- Portfolio
- Detailed Project Proposal and Timeline
- Resource Request
- Financial Assistance

[Apply Online](#)

CHINA:

96 RESIDENCY: **UNTITLED SPACE ARTIST IN RESIDENCE 2019 SUMMER OPEN CALL**

Untitled Space is an artist-run gallery and residency based in Zhujiyajiao, Shanghai.

Application deadline 30/04/2019

Residency starts 2019 **Residency ends** 2019

More information <http://theuntitled.cn/residency>

ABOUT UNTITLED SPACE

Untitled Space is an artist-run gallery and residency based in Zhujiyajiao, Shanghai.

As the title 'Untitled' suggests, we strive to provide a creative space and exchange platform for contemporary artists without any restrictions and boundaries. Untitled Space is dedicated to showcasing contemporary art exhibitions, artist in residence program and providing workshops for the public, etc. In addition, United Space encourages collaboration between international artists and local artists in the context of Chinese contemporary society; where multicultural expression sparks fresh perspectives and ideas.

ABOUT UNTITLED SPACE ARTIST IN RESIDENCE

Untitled Space AiR encourages both young artists to continue their practice upon graduation and practicing artists to be keep inspired. Untitled Space AiR aims at providing an ideal creative and living environment for all artists. Opens to all contemporary artists throughout the year (except February), during the residency, artists are encouraged to create a new body of work, engage in conversation with artists from Mainland China and around the world.

DURATION OF RESIDENCY

- 1 month Program: 30 days
- 2 months Program: 60 days
- 3 months Program: 90 days

DISCIPLINES

- Visual Art
- New Media
- Animation
- Printmaking
- Film Making
- Sculpture
- Installation
- Ceramics
- Performing Arts

RESIDENCY LOCATION

Untitled Space AiR located at ancient water town - Zhujiajiao, was established about 1,700 years ago. From Zhujiajiao to the downtown is about 40mins by the metro, walk from Untitled Space to Zhujiajiao metro station is about 15mins. Convenience stores, restaurants, bars, tea houses, cinema, and other art spaces all in the same community.

STUDIO

Untitled Space AiR will provide a semi-sharing studio, each resident artist has their own working space. There is a wide variety of tools/equipment available for resident artists. Such as easel, tripod, lighting gear, projector, monitor, speakers, electric kiln and etc.

ACCOMMODATION

Untitled Space AiR provides private bedrooms for selected artists with a queen size or super single size bed and air conditioner (warm and cold), a desk and a chair, an open closet. Artists are free to use the kitchen, laundry (washing machine and dryer), rooftop garden, and other common space.

RESIDENCY FEE

- The residency program is run as a sustainable residency. Resident artists need to pay a residency fee total of 8800 CNY per artist for every 1 month (30days) stay, which is to meet the minimum cost of running the residency program
- Residency Program does not carry any funding or sponsorship program yet, so encourage artists to manage the scholarship application, grants or financial support in their home countries during the application period. Untitled Space will provide the necessary documentation to the selected applicant that so requires
- The artist is responsible for transportation, food, art material, and other living expenses

EXPECTATIONS TOWARDS THE ARTIST

- At least one finish artwork
- Exhibition

APPLICATION INFORMATION

Please fill in the application form at <http://theuntitled.cn/residency>

FINLAND:

97 RESIDENCY: OPEN CALL FOR NELIMARKKA RESIDENCY

An artist Villa in the peaceful countryside.

DEADLINE: 15/04/2019

Description of residency program

The Nelimarkka Residency carries out painter Eero Nelimarkka's long-term dream of having fine art present also in the countryside. The residency is located in a rural setting, four kilometres from the small Alajärvi town centre, close to a lake and natural surroundings.

The immediate environment is one of rural solitude and stillness, perfect for those wishing to escape into the countryside and work without distraction.

Residents are living in the beautiful old villa in relative solitude. We encourage artists to adapt their practise to the conditions of the house, and use the surroundings as an art environment. Bicycles enable local transportation but aside from that, residents are relatively alone in their surroundings.

DURATION OF RESIDENCY

1-3 months

DEADLINES FOR 2019-2020 RESIDENCIES

1st DEAD LINE: 15th of April 2019 (for November 2019 to April 2020)

2nd DEAD LINE: 15th of October 2019 (for May 2020 to October 2020)

Ask for available residency periods and possible cancellations for 2019.

DISCIPLINES, WORK EQUIPMENT AND ASSISTANCE

Nelimarkka Residency is looking for artists on all fields of visual arts.

ACCOMMODATION AND STUDIO/ WORKSPACE

The Residency is located at an old artist Villa, built in 1930's. A residency includes the use of a studio, common areas, and a private bedroom. The Villa can accommodate two artist at a time.

There are two options: a separate bedroom with open studio space or a studio combined with bedroom. Both of the studios and bedrooms are upstairs. The Villa accommodates 2 artists at a time.

FEES AND SUPPORT

The rent for the Villa is 400€/month OR 200€/month plus a workshop/open studio event for the Nelimarkka Museum.

The artists pay for their own material, living and travel expenses. The museum usually offers a workshop to the museum's customers together with the artist-in-residence. The museum provides the material for the workshop.

EXPECTATIONS TOWARDS THE ARTIST

The rent is cheaper for the artists giving a workshop/open studio event during their stay.

APPLICATION INFORMATION

Please fill out and print the [Application Form](#) you will find from our website www.nelimarkka-museo.fi. Sign the form, and send it via mail or email it to info@nelimarkka-museo.fi. Please attach your work plan, previous work examples and a CV/resume. Please include the preferred date(s) and length of your stay on your application.

MORE INFORMATION <http://www.nelimarkka-museo.fi>

98 RESIDENCY: APPLY FOR RESIDENCY AT ATELJÉ STUNDARS (2020)!

Join us at Ateljé Stundars, Finland! In 2020, we invite four artists to participate in our program.

Deadline: 31/05/2019

ATELJÉ STUNDARS – WHO ARE WE?

Ateljé Stundars, founded in 1998, is part of the International Artist-in-Residence programme. Every year we invite four artists to live and work at our residence for a period of three months each: January–March, April–June, July–September or October–December.

Ateljé Stundars is run by KulturÖsterbotten, an organization working with the development of art and culture in Swedish-speaking Ostrobothnia. The residence operates in conjunction and close co-operation with an open-air museum and centre of culture and art, the Stundars Museum, in the village of Solf in Korsholm, Finland.

WHAT DO WE OFFER?

We offer our artists a peaceful rural environment with an excellent chance to concentrate on creative work. Every year we invite four artists to live and work at our residence for a period of three months each. There is only one artist staying with us at a time.

Our location and the facilities we offer are excellent for visual artists, painters, photographers and other artists who seek a peaceful place to concentrate on their work. Many of our artists have found great inspiration in the Stundars environment and in the surrounding nature. It is possible for our artists to co-operate with a professional theatre, the regional Wasa Teater.

We provide our artists with a studio and an apartment, both rent-free. The studio, right in the heart of the Stundars Museum area, is an excellent place to work for instance for a visual artist. The two-bedroom apartment just a stone's throw away from the studio is fully furnished and equipped.

A residency at Ateljé Stundars is free of charge. Our artists are paid a grant of 11 Euros a day to cover expenses for artist's supplies and materials.

WHAT DO WE EXPECT?

We expect our artists to join us with a solid work plan and a strong motivation to fulfill it. We encourage all our artists also to engage in communal activities and arrange artists talks, work shops, open studio events, exhibitions etc.

We expect our artists to pay all their travel expenses to and from our residence as well as their living expenses while staying with us – the grant of 11 Euros a day is for artist's supplies and materials only. We also expect our artists to have sufficient health insurance.

WHERE CAN YOU FIND US?

Ateljé Stundars is located in the village of Solf (in Finnish: Sulva) in Korsholm (in Finnish: Mustasaari), Ostrobothnia on the west coast of Finland. The street address of the residency is Stundarsvägen 5, FIN-65450 Solf, Finland.

WHO CAN APPLY?

Any professional artist is welcome to apply for residency with us. Please bear in mind that our location and the facilities we offer are best suited for visual artists, painters, photographers and other artists who seek a peaceful place to concentrate on their work.

HOW CAN YOU APPLY?

An application to participate in the residency program at Ateljé Stundars is made on our Application Form, found in www.kulturosterbotten.fi/atelje-stundars. The application deadline is May 31st, for residency the following year.

To apply, please fill out the Application Form (PDF) carefully and attach

- a complete CV
- documentation of max. five (5) artistic works, relevant to your application (preferably JPEG files).

Application deadline: May 31st, for residency the following year. Apply by e-mail to: atelje.stundars@kulturosterbotten.fi

QUESTIONS?

We are happy to answer any questions you may have about our residence. Please e-mail us at info@kulturosterbotten.fi!

FRANCE:

99 RESIDENCY: DEEP LISTENING, IMPROVISATION & SPATIAL SOUND WITH PHILL NIBLOCK, KARA-LIS COVERDALE, LEA BERTUCCI, JORGE BOEHRINGER AND TIM SHAW

Application deadline 05/04/2019

Residency starts 01/10/2019 **Residency ends** 01/11/2019

More information <http://kiarindia.com>

A five-day residential workshop in the epic French Pyrenees, led by Phill Niblock + others.

CAMP is excited to announce "Deep Listening, Improvisation & Spatial Sound with Phill Niblock, Kara-lis Coverdale, Lea Bertucci, Jorge Boehringer And Tim Shaw ", a five-day residential workshop led by Phill Niblock, Kara-Lis Coverdale, Lea Bertucci, Jorge Boehringer and Tim Shaw.

DESCRIPTION OF RESIDENCY PROGRAM

CAMP is a groundbreaking residential arts facility perched in the French Pyrenees. We hold intense, catalytic workshops and immersive sessions designed to provide revolutionary development to emerging artists, musicians, writers and thinkers.

The concept of Deep Listening, as coined by Pauline Oliveros when her nascent Deep Listening Band descended into an underground cistern to perform using the space's 45-second reverb, has become increasingly vital in modern music. She described Deep Listening as "listening in every possible way to everything possible to hear no matter what one is doing". This course will hurl a small group of intrepid listeners deep into these principles of active sound experience, guided by five of the most acclaimed and experienced pioneers of the field - Phill Niblock, Kara-Lis Coverdale, Lea Bertucci, Tim Shaw and Jorge Boehringer.

Phill Niblock is a New York-based minimalist composer, multi-media musician and director of Experimental Intermedia. He has been a maverick presence on the fringes of the avant garde since the 1960's, influencing wide sections of the modern music landscape with his intense vision of deep, minimal drone. Niblock's music and intermedia performances have been presented at venues across the world, including MOMA, the Pompidou Center, ICA London and the Akademie der Künste in Berlin; he has collaborated with Susan Stenger, Thurston Moore, Lee Ranaldo, Kevin Drumm, Kasper Toeplitz, Jim O'Rourke, Ulrich Krieger, Seth Josel, Petr Kotik, Tom Buckner and others. Since 1968 Phill has also put on over 1000 concerts in his NYC loft space, including Suzanne Ciani, Ryoji Ikeda and Zbigniew Karkowski. During a full day of workshop, performances and films, Phill will take his own music as a launch-point to explore themes of deep listening, durational music, microtones, overtones and spatialisation.

Kara-Lis Coverdale works in both acoustic and electronic media to create works that transcend reality. Driven by a patient devotion to sonic afterlife, memory, and material curiosity, Coverdale's world-building work occupies new planes built upon a borderless understanding of electronic music rooted in the interlocking pathways of musical systems and languages. Heralded as "one of the most exciting composers in North America" (The Guardian), Coverdale's work has been met with consistent critical acclaim, and she has held residencies with GRM Paris, EMS Stockholm, FUGA Zaragoza and others. Kara-Lis will share current compositional research and practice, highlighting her own approaches and techniques in both interior and exterior "listening" in relation to the notion that compositions are comprised of a series of micro-improvisations. There will also be attention to form, tuning, spectral approaches to harmony, alternate notions of time and duration, and the link between memory and experience, quotation, the body, and material permutation.

American composer and performer Lea Bertucci's session will take the form of a survey of creative musical notation techniques from early standards of conventional notation to 20th and 21st century approaches. This workshop takes a synesthetic approach to visual methods of describing sound. Integrating drawing techniques from disciplines outside of music including architectural drafting, electronic design, and fine art, participants will experiment with the tools of hand

drawing and consider new relationships between sight and sound. Lea's work describes relationships between acoustic phenomena and biological resonance - in addition to her instrumental practice (alto saxophone and bass clarinet), her work often incorporates multi-channel speaker arrays, electroacoustic feedback, extended instrumental technique and tape collage. She has performed extensively across the US and Europe with presenters including Unsound, TUSK, Rewire x Korzo, The Kitchen, PS1 MoMA and Blank Forms. She is a 2016 MacDowell Fellow in composition and a 2015 ISSUE Project Room Artist-in-Residence.

Tim Shaw's "Ambulation" sound walks incorporate performance, walking and field recording, offering a sound responsive journey through a landscape, immersing listeners in a familiar yet abstracted environment. Participants wear wireless radio headphones, receiving an audio feed of live recordings, locational radio broadcasts and electromagnetic energy from their immediate environment. These sounds are processed, layered and re-introduced live by the artist directly into the participants' headphones as the walk continues. Using a selection of listening technologies and a variety of different microphones a diverse range of sonic material is collected, processed and broadcast. After an introductory sound walk lead by Tim, you'll experiment with the technology and techniques, under Tim's guidance, to produce your own sound walk.

Jorge Boehringer is an interdisciplinary artist and researcher currently based in Huddersfield, UK. Boehringer channels his eclectic and experimental practice into sonic artworks that take the form of installation works, musical scores, performances, drawings and other visual artwork, and texts. Having studied and performed with Pauline Oliveros at Mills College and elsewhere, he is deeply committed to strategies put forward by Deep Listening. Boehringer's work explores the contingencies of chance and indeterminacy that characterize the everyday texture and perception of our environmental situations. Jorge will present the workshop "The Turning Moment: Sonic Bridges in The Improvisation of Everyday Life".

DURATION OF RESIDENCY

Five full days (arrive Tuesday, workshops throughout Wednesday to Sunday, leave Monday)

Disciplines, work equipment and assistance

The workshop is focused on sound, durational performance and acoustic installation art.

ACCOMMODATION

Each participant gets their own peaceful, private room with mountain views, plus all meals and drinks.

STUDIO/ WORKSPACE

CAMP contains numerous studios, rehearsal/performance spaces, a large AV classroom, two editing suites, recording facilities, an arts library, and several flexible workspaces available for the use of participants. Every residential room also contains a workstation, so you can work in the peace of your own space.

FEES AND SUPPORT

Workshop fee: €1299. Grants, bursaries and discounts are available, see www.campfr.com/funding

EXPECTATIONS TOWARDS ARTIST

No specific expectations

APPLICATION INFORMATION

This workshop is open all, on a first-come first-served basis. There are only 15 places.

Enrol at <https://www.campfr.com/deeplisting>

Funding applications - see www.campfr.com/funding

GERMANY;

100 RESIDENCY: CALL FOR APPLICATIONS FOR THE FELLOWSHIP PROGRAM 2020–2021 17th call for applications for international and interdisciplinary artist-in-residence-program.

Application deadline 30/04/2019

Residency starts 2019 **Residency ends** 2019

More information <http://www.akademie-solitude.de/en/fellowship/residency/>

DESCRIPTION OF RESIDENCY PROGRAM

Akademie Schloss Solitude is happy to announce its 17th call for applications for its international and interdisciplinary artist-in-residence-program.

The name Akademie Schloss Solitude unites the belief in artistic, scientific, and societal exchange with the notion of a refuge, a credo which underlays the construction of the Schloss Solitude from the very beginning. Residencies at Akademie Schloss Solitude enable fellows to devote themselves to their research projects under favorable material and intellectual conditions. For them, the Akademie Schloss Solitude becomes a transdisciplinary learning unit, a platform for communal learning outside the formal educational system, a place which is open to a broader and more diverse public. By experimenting with artistic research practices and new formats, the Akademie aims to change societal processes and to stimulate intergenerational discourse.

More than 1,400 artists from more than 120 countries have developed and advanced projects at the Akademie since its opening in 1990, creating a close-knit, global network of Solitude alumni that expands from year to year. It is essential for the self-conception of Akademie Schloss Solitude that fellows of all spheres of practice are enabled to work and research free of daily pressures and presentation deadlines. Despite this, the Akademie offers the possibility to communicate and present projects to the public. Besides the realisation of numerous public events, the online platform *Schlosspost* allows international visibility of fellows and their projects.

DURATION OF RESIDENCY

For the first time in its 30-year history, Akademie Schloss Solitude is expanding its profile with the addition of a **thematic call**. In cooperation with **KfW Stiftung**, Akademie Schloss Solitude is launching the new program with the specific content-related focus »Mutations«. To foster transdisciplinary and transcultural dialogue between the arts, sciences and society, young professionals from all fields are invited to engage in this topic in a focused group conversation. The 9-month program aims to encourage critical reflection and artistic production as well as encounters across disciplines.

DISCIPLINES, WORK EQUIPMENT AND ASSISTANCE

International artists and scientists from the following spheres of practice can apply for a fellowship: **VISUAL** (visual arts and media), **AURAL & PHYSICAL** (music and performing arts), **DIGITAL/Digital Solitude** (digital art, gaming, digital journalism, digital publishing), **SPATIAL** (architecture and design), **TEXTUAL** (literature and language), **SOCIETAL/COMMUNAL-BASED WORK** (education, mediation, theory), **SCIENTIFIC/art, science & business** (humanities, social, natural and economic sciences).

ACCOMMODATION/STUDIO/WORKSPACE/FEES AND SUPPORT

The fellowship includes the following benefits:

- A free, furnished living/working studio including electricity, water and heating,
- A monthly fellowship grant of € 1,200,
- Travel expenses for arrival and departure (on a one-time basis).

EXPECTATIONS TOWARDS THE ARTIST

Who can apply?

International artists, scientists, and cultural professionals are invited to apply for fellowships in the spheres listed above. The candidates should not be older than 40. Applications from students enrolled in degree programs will not be considered. Applications of artist groups are possible. The main language is English.

The decision regarding the fellowships' allocation is taken by independent specialist jurors responsible for the various spheres. Fellowships are usually awarded for a period between six, nine or twelve months.

The Solitude fellowship is a residential fellowship. Fellows are obliged to spend at least two thirds of their fellowships at the Akademie.

APPLICATION INFORMATION

To apply, please visit the Akademie Schloss Solitude [application page](#).
Questions? Contact us at apply@akademie-solitude.de

GREECE:

101 RESIDENCY: KOUMARIA RESIDENCY 2019 - OPEN CALL_IMPROVISING THE ARCHIVE/ ARCHIVING THE IMPROVISATORY.

Deadline: April 1st. 2019

Residency starts 29/05/2019 Residency ends 10/06/2019

More information <http://www.koumaria.gr>

THEME; Improvising the Archive/Archiving the Improvisatory

By artist collective Medea Electronique

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

In Partnership with the **Onassis Cultural Centre(OCC)** in the framework of the **INTERFACES** project supported by the Creative Europe Programme of the European Union. (<http://www.sgt.gr/eng/SPG1810/>)

DURATION OF RESIDENCY

FROM MAY 29th to JUNE 10th

Please note the dates—we have moved the residency to the early summer to take advantage of different weather patterns and natural landscapes.

WE INVITE

Applications from artists, musicians, composers, philosophers, archivists/researchers, video artists, designers, dancers and anyone who designs, builds and/or employs new interfaces or pre-existing interfaces in innovative ways, and performers who are excited by the prospect of working with new interfaces, or becoming one.

RESIDENCY

Since 2009 the artist collective Medea Electronique has organized an annual 10-day experimental artist residency, Koumaria, near Sparta in Greece (the village of Sellasia), focusing on improvisation and new media practices. New-media artists from all over the world, inspired by the Greek natural landscape, come together to create a multicultural and cross-media 'dialogue' culminating in a collective presentation both locally and in Athens at the end of the residency. Past residents have formed lasting friendships and new artistic partnerships. For us the residency serves as a model for future creative collaborations.

ACCOMMODATION

The residency is held at an organic olive oil farm at the foot of Mount Taigetos in Sparta. The base for the residency, a modern and comfortable house, features dormitory-style bedrooms, large and comfortable common rooms (featuring fireplaces and magnificent views of the surrounding mountains and fields), two primary spaces for project development and practice, terraces, rooftop overlooks, and a large and modern kitchen. The surrounding hills, mountains, villages and the not too distant sea, coupled with a vast expanse of sky, stars, and ever-changing mountain vistas, afford the residents ample space and opportunity for creative work.

Meals are taken communally, with an emphasis on fresh and local produce and traditional recipes. In this environment artists not only have the chance to live and work together interacting with the Greek landscape, but also to trade their experiences concerning everyday life and culture. Chores are undertaken collectively, but there is ample time for residents to work, create, explore the surroundings and enter into new artistic partnerships.

THIS YEARS THEME.

Improvising the Archive/Archiving the Improvisatory

In partnership with the pan-European EU funded Interfaces Project (<http://www.sgt.gr/eng/SPG1810/>), this year's residency is on the theme of **Improvising the Archive/Archiving the Improvisatory**. Medea Electronique has collected documentation (audio, video, photos, text, image) of its past ten residencies, in and about Sellasia, approx. 10 km north of Sparta. Focusing on site-specific mixed media performance, this material not only traces the history and development of Koumaria, but also that of the village of Sellasia—stories told, histories revealed, places explored, narratives uncovered.

What are the potentials of an archive that is simultaneously a collection of cutting-edge site specific new media art, and a repository of village life and change? How can the improvisatory impulse behind the art created at Koumaria interact creatively, faithfully and responsibly with the highly improvisatory ways in which communities evolve and grow? What might an archive be like which can reveal both, and allow the archive visitor to themselves be an active improvising creative agent—an archivist of the archive?

Koumaria 2019 will explore these themes, as part of our ongoing project to create an innovative archive for Koumaria, and therefore also for Sellasia. In particular we will focus on the exhibition of this archival material in the village of Sellasia, as a way to give back to the village for our ten year (and ongoing) collaboration with them.

STUDIO/WORKSPACE

Focusing on text-based and photographic materials we will install an exhibit at five sites in the village—3 coffee shops, a tavern, and an abandoned oil processing facility. Each site will be indexed to one of five themes: architecture, space and in situ performance; interviews/portraits; the olive facility and the residency house; textures, nature and pathways; traditional items, memory traces and myths. The residency will produce five performative/installation outputs, one for each site, related to the exhibit theme of that site. As part of Medea Electronique's desire to reanimate archival materials and have them serve as materials for improvisatory creation, each of the five residency performances/installations should take as their inspiration a pre-existing documented Koumaria project.

We therefore invite applicants to explore past Koumaria performances/projects as found at: <http://medeaelectronique.com/koumaria/> The relationship between the archival work and the new work can be very close—a reenactment, a montage of the previous materials, a continuation of an earlier piece-- or quite tenuous, a new piece conceptually linked to an archived project, building upon it, contradicting it. All we ask is that the artists be prepared to speak to how the new piece is in dialogue with an archived project, and is appropriate given one of the five themes. We ask applicants to go over the past projects found on our website, and formulate possible ideas which speak to their artistic interests and expertise, as to how they might use these archived projects in new projects that can be presented/performed in the manner outlined above.

Your application should include a way you want to use/revisit one or more of these projects. Examples might include (but of course feel free to propose your own idea!):

- What would it mean to restage a past performance with different (or perhaps the same?) performers), in the same site, or a different site?
- How might a past piece of documentation be used itself as a score for producing a new work?
- How might a new work bring into dialogue a number of past documented performances?
- What might it mean to archive these past performances in an innovative way?
- How might a little change in a past work (the Epicurian swerve (paregklisis) effect a large change in meaning/affect/aesthetics?

More generally your proposed project should think creatively about our existing archive—about ways to improvise with it.

Given the theme, we are looking for artists excited by the idea of collaborative artistic creation, grounded in an improvisatory spirit and practice, who are excited by the thought of reanimating our archived works. We hope this call will be of interest not only to new and mixed media artists, **but also to archivists** excited by

the idea of thinking about the archive itself, and methodologies for its creation and access, in new ways.

It is worth emphasizing that Koumaria's focus is COLLECTIVE art creation. Individual should expect, and desire, substantive input from other residents, and be open to having their projects morph considerably during the course of the residency. While the final outputs we produce may each have a primary organiser behind them, Koumaria is not the place for the development and presentation of solo works/content.

ABOUT RESIDENTS

Medea Electronique, being an eclectic art collective, is interested in people from diverse cultural and artistic backgrounds. Past residents have come from a variety of artistic backgrounds, and from numerous countries. While assorted nationalities and ethnicities have been represented, the common language of the residency is English (although fluency is not necessary, an ability to interact with other artists in English is necessary).

Members of Medea Electronique will be on hand to both assist in guiding the overall direction of the residency, and to fully participate in the residency as artists. While these members will be able to lend their expertise in assorted new media practices, and have great knowledge of the area, they are equal partners with the residents in the artistic production. In other words, the Koumaria Residency is not a school, or workshop in new media art production run or taught by Medea Electronique, the residents are expected to be experienced in their chosen media, understand the use of the technologies they interact with, and come with these technologies or make it clear in advance what they will need to be supplied.

(Note: This is a remote region of Greece, with limited ability to obtain tech/electronic materials while we are there. Residents will need to check in advance concerning what materials will be available, and what they will need to bring. It is far easier to get in the area a bail of wire, or a piece of pipe than a semi-conductor or an obscure battery!)

Artist working in any media or practice are welcome, as long as you have experience in collective improvised work, and interest in the archive project outlined above. We hope to attract archivists, particularly those working on innovative digital platforms for interacting with archives in creative ways.

INTERFACES

The 2019 Koumaria residency is organised in partnership with the Onassis Cultural Centre Athens (OCC) in the framework of the INTERFACES project, an international, interdisciplinary project focusing on bringing new music to an extensive range of new audiences. With the support of the Creative Europe Programme of the European Union, Interfaces unites nine diverse partners from the UK, Germany, France, Cyprus, Belgium, Romania, Austria and Greece with main objective to explore innovative ways of introducing audiences to the work of cutting-edge musicians and sound artists and engage new audiences of all ages to the music of our time.

www.interfacesnetwork.eu

Make sure you read how to apply before filling up your application

<http://medeaelectronique.com/koumaria/#howtoapply>

Please submit the following materials to the online application link
<http://medeaelectronique.com/koumaria/apply-to-koumaria/>

ICELAND:

102 RESIDENCY: ARK PROJECT INTERNATIONAL ARTIST RESIDENCY

Deadline: 01/04/2019

Residency starts 12/07/2019 **Residency ends** 26/07/2019

More information <http://www.arkproject.center/>

ARK PROJECT INTERNATIONAL HOSTED BY NES ICELAND.

The Ark Project is pleased to offer 1 artist the opportunity to work and collaborate during the annual Summer (July) 2019 artist residency program. The idea is to enable artists to collaborate and work towards a common goal. The end-product or completion of projects is not required, however, works completed and in progress may be documented and available for inclusion in future exhibition programming. Field trips, studio visits, and exhibition opportunities will allow access to the global art market.

THE VISION

The Ark Project is an annual international artist residency program realized in 2015 with a focus on creation, presentation, and documentation of contemporary art that engages discovery, transformation and innovation. The Ark Project encourages the exploration of non-representational art through multimedia, conceptual, ecological, and interdisciplinary approaches. The vision for the Ark Project is centered around the co-creation process with intention to break open one's artistic practice to a new level and create new work that the artist may not otherwise create outside the residency. Each year one artist is invited into the collective for an evolving curatorial project.

THE LOCATION

Each year the Ark Project travels from city to city across the globe.

This year the Ark Project will be hosted by NES located in Skagaströnd, Iceland! NES is a process-oriented residency that strives to cultivate an environment where artists can craft their experience as they wish; whether that may be through conceptual development, research, or intervention and experimentation, artists have the utmost freedom while in residence at NES. The residency's structure is therefore left open in order to cater to individuality and spontaneity. We work to provide a safe space where all art forms, intellectual and creative pursuits, methods of artistic investigation, and aesthetic inquiry are accepted, nurtured, and celebrated.

As a remote residency located in a unique, stunning, and challenging environment, NES encourages artists to draw inspiration from place and take advantage of the solitude (and presence), our surrounding environment provides. NES allows all artists to enter into an immersive space so that the artistic process can develop and thrive. Beyond our studio walls, NES aims to provide opportunities for international and artistic exchange. We also encourage and welcome community engagement; NES has an intimate relationship to the community of Skagaströnd, and places emphasis on collaboration of all kinds.

VISIT

<https://www.arkproject.center/>

<https://neslist.is/>

<https://neslist.is/group-short-residencies/>

DURATION OF RESIDENCY

2 weeks | July 12th to July 26th, 2019

The Project is open to both national and international artists. Artists are selected according to performance, experience and artistic background. Eligible artists must have a BFA, MFA or equivalent in independent studio work. Artists working in the visual arts and new media will be considered.

The Project intends to enable artists to access the international art market and provide an opportunity to make promising contacts for future projects. We encourage residents to purchase and or bring their own tools/materials for proposed projects.

STUDIO/ WORKSPACE

1-4 artists will work together in a project phase over a period of 2 weeks, utilizing one large studio (92m²) (1,000sq feet) with high ceilings.

FEES AND SUPPORT

The 2-week residency is provided free of charge minus travel expenses.

The following is included:

- Use of the studio
- Use of the facility and internet
- Museum and Gallery tours
- Creative Forum
- Collaboration
- Documentation

INDIA:

103 RESIDENCY: OCTOBER RESIDENCY

Live and Work in a visual art and dance heritage village on the bay of bengal in India!

Deadline: 05/04/2019

BRIEF DESCRIPTION OF RESIDENCY PROGRAM

Kalakhetra (Perform Odisha) residency is an interactive and immersive program where artists live along side village artists/craft people. During the residency artists will have the opportunity to learn a variety of arts and crafts in the form of patachitra , tassar painting, palm leaf engraving , paper mache , cow dung toys , dhokara (brass casting) ,stone carving , wood carving , patch work(modern applique), ganjapa playing cards, coir toys and teracuta. There is also shared studio space for artists to make their own work outside of the offered workshops /programs.

Living in the village gives artists direct access to many of the rich and inspiring cultural events which occur throughout India- artists will see Idols being built and enjoyed in celebrations, can take part in community meals, and can enjoy dancing and other community programs.

Kalakhetra provides local accommodations, food, and instructors to participants. We have multiple month long programs this year. Months include January, February, March and September, October, November. .

***We also offer a create your own residency ANY time of year for ANY duration**
It is possible to visit solo or in a small group during the rest of the year and to

customize the instruction you wish to receive while in the village. Contact us if you would like to set up your own residency plan, separate from the main 5 weeks.

DISCIPLINES AND MEDIA:

- Visual Art • Educational Programmes • Sculpture • Ceramics
- Dance • Performing Arts • Cow Dung Toy Making, Patachitra Painting, Palm Leaf Carving

TYPE OF ORGANISATION

- Artist-Run
- Independent Association/Foundation

DURATION OF RESIDENCIES

- 1 week, 2 weeks or 3 weeks
- 1 year to more than 1 year
- between 1 and 3 months
- between 3 and 6 months
- between 6 months and 1 year

NUMBER OF ARTISTS RESIDENT AT ONE TIME: between 5 and 10

COMPANIONS ALLOWED

Children • Partners • Pets

The number of international residents at the residency fluctuates from 1-20. Depends on the time of year. There are always local artists at work in Raghurajpur

FEES

We encourage participants to apply for travel and residency grants in their home countries and are able to provide letters of support and affiliation to any applicant accepted into the program. These letters are acceptance letters sent Via email. We do not fill in applications for the attendees or provide any direct financial support.

EXPENSES PAID BY ARTIST

- Travel • Housing • Supplies • Food
- Other: the \$300 weekly costs covers housing, supplies, and food

EXPECTATIONS OF THE ARTIST

- Presentation • Cleaning • Exhibition • Other

EXPENSES PAID BY THE ORGANISATION

- Supplies • Food

APPLICATION WHO/HOW

Digital Application

SELECTION PROCEDURE

By Committee

PRESENTATION OF ARTISTS' WORK

Arranged on a case-by-case basis

RESOURCES

- Internet Connection
- Dance / Performance Practice Space
- Musical Instruments
- some musical tools and regional supplies are provided
- Kitchen

- Woodworking Tools

NUMBER OF STUDIOS: 2

ACCOMODATION

- Private Room
- Shared Room
- Shared Apartment

WORKING LANGUAGE(S)

- English
- Oriya (Odia), Hindi, International Coordinator Speaks conversational German

OTHER ACTIVITIES HAPPENING AT THE SPACE

- Workshops
- Presentation
- Exhibition

Apply by sending your CV, 4 sample images, and a statement of interest to Emily & Choi (Raghunath Das) to international.coordinator.kiar@gmail.com. Review begins upon receipt of your application.

ITALY:

104 RESIDENCY: EDUCATION OPPORTUNITY FOR ARTISTS: THE 'WILDS OF VENICE' CERTIFICATE COURSE in 'Creative Entrepreneurship + Contemporary Art'

With The Jealous Curator at the European Cultural Academy in Venice, Italy

July 15-27, 2019

For two wild weeks this July, The Wild Residency invites you to Italy to study contemporary art, creative entrepreneurship, curatorial studies, and the Venice Biennial at the European Cultural Academy in collaboration with The Jealous Curator! Artists, curators, and creatives from all fields and backgrounds have the opportunity for a unique insider's education behind the scenes of the worlds oldest and most prestigious art fair, while intimately collaborating with leading experts in the heart of the rapidly changing art world.

In the spirit of giving back and building community in the arts through this amazing program where The Wild Residency got its start, eight admission placements are being saved for the Wild Residency community (if youre reading this, it could be you!).

This fun and intensive two week certificate course is in collaboration with Danielle Krysa, aka The Jealous Curator: world renowned art writer, curator, artist, and author of four best selling books on contemporary art and creativity including "A Big Important Art Book Now With Women!". This program is an accelerated learning experience set within the context of the 58th Biennial Art, with one of the most beautiful cities in the world as your classroom. This year's 58th Biennial, "May You Live In Interesting Times" curated by Ralph Rugoff, marks the first time that 50% of exhibiting artists are female.

During this landmark year Canada will be represented by Indigenous Inuit artists for the first time at our Canada's National Pavilion. In this unique historic context and world class setting, study strategies and approaches unique to your creative endeavours, while connecting with a supportive network of international peers and leading curators in making our wildest creative dreams a reality.

WILDS OF VENICE X ECA STUDENT TRAVEL SCHOLARSHIP:

The Wild Residency is proud to present one successful applicant who is a student (enrolled at a college or university) with the 'Wilds of Venice X ECA' Student Travel Scholarship: up to 1000 euros in travel support funding to be used towards airfare and / or train tickets. To apply for this scholarship, simply register with the Academy for the course with tuition deposit and provide a letter from your educational institution stating why this program would be a benefit to your studies. The Wild Residency can also provide you with a formal Letter of Invitation to support any further funding endeavours for this tuition course abroad.

HOW TO SIGN UP:

Enrollment is on an open continuous basis so reserve your place in this popular international course as soon as possible by registering with the European Cultural Academy and mentioning "The Wild Residency" in your application. Find all the program details and tuition fees, ask any questions and join the mailing list at www.thewildresidency.com/wild-venice

Follow on Instagram and check the link in bio@thewildresidency See you in the wilds of Venice!

Many thanks and warm regards,
Jocelyn Claire Burke
Curator & Founder

JAPAN:

105 RESIDENCY: CALL FOR APPLICATIONS FOR ARCUS PROJECT 2019 IBARAKI ARTIST-IN-RESIDENCE PROGRAM

The call for the Artist-in-Residence Program of ARCUS Project 2019 IBARAKI is now open!

Application deadline 19/04/2019

Residency starts 04/09/2019 **Residency ends** 12/12/2019

More information <http://www.arcus-project.com/en/residence/>

DESCRIPTION OF RESIDENCY PROGRAM

We are pleased to inform that the call for **the Artist-in-Residence Program of ARCUS Project 2019 IBARAKI** is now open!

We look forward to receiving applications from artists who have enthusiasm to realize their creative projects at ARCUS Project.

Please read carefully Program Outline and Application Guideline before applying.

<http://www.arcus-project.com/en/residence/>

DURATION OF RESIDENCY

100 days

Between 3 and 6 months

DISCIPLINES, WORK EQUIPMENT AND ASSISTANCE

Contemporary visual arts or other related fields

ACCOMMODATION

Each artist is provided with a furnished studio-type apartment that includes minimum electric appliances near the studio. The artist's partner is allowed to accompany him/her, however the artist is solely responsible for his/her expenses as well as safety.

STUDIO/ WORKSPACE

One classroom converted into studio is provided for each artist.

The studio area is 67.5 sq.m. (W:9m x D:7.5m x H:3.3m) and equipped with internet circuit (no computer) and air conditioner. Telephone (domestic calls only) is available for share at the Studio Office.

* Artist is required to bring/prepare specific tools, equipment, computer and software necessary for his/her artistic activities. Although minimum tools (e.g. drill, screwdriver, hammer and saw etc.) are available, studios are not equipped with professional facilities such as workshop, studio for shooting or editing room. ARCUS Studio also cannot provide SLR photograph camera, video camera, tripod and monitor/projector.

FEES AND SUPPORT

Artist is provided with 180,000 yen for living and other basic expenses and 450,000 yen for expense related to any kind of his/her artistic activities. In total 630,000 yen is provided for the 100 days program period.

Studio member consists of director and coordinators. They coordinate meetings with Japanese arts professionals, informants, and interpreters, assist artist in making arrangement necessary for his/her activities, and also facilitate communication with other artists and the local community.

EXPECTATIONS TOWARDS THE ARTIST

To participate in the residence program, applicants are required to:

- --- be able to participate in the whole 100 days program period.
- --- be able to carry out working and living on his/her own.
- --- conduct research or fieldwork and be positively involved in the communication with other artists and local community.
- --- give a first priority to the activities at ARCUS Project during the program period.
- --- be based at studio for the activities in principal. When artists leave studio in order to conduct research for their creative production, they are obliged to inform the ARCUS Project Administration Committee and obtain consent in advance.
- --- inform the ARCUS Project Administration Committee and obtain consent in advance in case artists are scheduled to participate in other artistic activities or exhibition during the program period.
- --- participate in official programs on the designated dates. In the ARCUS Project 2018 IBARAKI Artist-in-Residence Program, artists participated in the following as official programs:
 1. 1. Welcome party (half day)
 2. 2. Courtesy visit to the prefectural governor (half day)
 3. 3. Courtesy visit to the mayor's office (upon arrival and departure, half day each)
 4. 4. Press club interview at the prefectural government (half day)
 5. 5. Open Studios (5 days)
 6. 6. Public program such as talk, workshop etc.

* All program details are subject to change.

- --- follow regulations and terms/conditions of the ARCUS Project Administration

Committee.

- --- follow regulations and terms of use of the public building where ARCUS Studio is located.
- --- refrain from carrying out profit-making activities during the program period.
- --- cooperate with the Administration Committee for publicity and other activities related to the promotion of the program. Artist is expected to:
 1. be cooperative with interviews and other requests from various media such as newspapers, TV, and public relations magazines.
 2. agree that the copyright of all the photos and footage which record the activities by organizer during the program period belongs to the ARCUS Project Administration Committee.
 3. be cooperative with requests concerning use of photos and footage for the publicity and promotion for the ARCUS Project.
 1. 4. be cooperative with the future publicity of ARCUS Project.
- --- inform the activities such as exhibitions which are related to the project you conduct during the program period to the ARCUS Project Administration Committee.
- --- mention ARCUS Project 2019 IBARAKI Artist-in-Residence Program on your CV after finishing residence program.
- --- present the result/process of research during the residency program within one year from the day you leave Japan and inform the activities to the ARCUS Project Administration Committee about the details, such as date, venue, etc.

SOME EXAMPLES OF THE PRESENTATION ARE BELOW

- 1: Holding an exhibition, performance, lecture, or workshop in a country other than Japan.
- 2: Publishing the results/reviews of the stay through media such as newspapers, magazines, or on the Internet.

* Follow the program requirements as listed above, and sign the statement of mutual agreement and points of concern upon invitation. Artists who breach the agreed conditions and obligations may be subject to cancellation of the invitation and all provisions, withdrawal of partial provisions, or refund of allowance and airfare paid in advance, depending on the scope of violation.

APPLICATION INFORMATION

The Applicant must:

- --- be an emerging artist engaged in contemporary visual arts or other related fields.
- --- be born on or after January 1, 1979.
- --- have nationality of country other than Japan.
- --- not be enrolled in educational institution during the program period.

*EXCEPTION: those who are in Ph.D. program are eligible.

NOTICE: The application deadline is April 19, 2019 (23:59:59 UTC-12)

Here is the feedback from 2018 resident artists.

<https://arcus4u.exblog.jp/239117679/>

Information of Great East Japan Earthquake and our daily life in Japan.

<https://arcus4u.exblog.jp/239119422/>

MEXICO:

106 RESIDENCY: QUEER ENVIRONMENTAL WORLDS

Application deadline 13/04/2019

Residency starts 15/05/2019 **Residency ends** 30/05/2019

More information <http://animacasarural.com/2018/07/23/queer-environmental-worlds/>

SAVING THE PLANET BY QUEERING IT.

Future worlds. Alternate realities. Parallel universes. Far off planets. These are just some of the places we may discover in Queer Environmental Worlds, which is the theme for a residency at Anima Casa Rural.

Queering environmental futures means busting down the divisions between utopia and dystopia and asking: what can queering the future bring to the environmental crises of the current moment? As queers we already occupy liminal bodies, have activist histories, have lived with and through toxicity, and thus bring a unique perspective to environmental catastrophe. Queering the future is about refiguring the paradigms of colonialism, capitalism, white supremacy, patriarchy and heteronormativity that have brought us to this environmentally precipitous moment. Anima Casa Rural, because it creates ecological alternatives, is an ideal location for imagining environmentally sustainability. Queer Environmental Worlds turns to tropes of science fiction where we can render the familiar unfamiliar and see it anew. We like to imagine the future as environmentalist and fuelled by an spirit of radical ethical experimentalism.

Curated by Sabine LeBel & Alison Taylor (Canada)

Cost: \$715 USD.

Students & Latin-American citizens \$585 USD

ACCOMMODATION

Private and Shared: Fees include meals, materials & shuttle from GDL/Anima – Anima/Aiport

STUDIO/ WORKSPACE

Shared

DISCIPLINES, WORK EQUIPMENT AND ASSISTANCE

n/a

Expectations towards the artist

Artists are encouraged to donate a piece made on-site to the ANIMA archive or create a piece that will be exhibited in the annual Anima art exhibition.

Application information

Found on the website

PORTUGAL

107 RESIDENCY: PADA STUDIOS SUMMER RESIDENCY

A residency in amongst industrial ruins on Lisbon´s sunny south bay.

Application deadline 06/04/2019

Residency starts 01/05/2019 **Residency ends** 28/08/2019

More information <http://www.padastudios.com/international>

DESCRIPTION OF RESIDENCY PROGRAM

PADA is an independent, not-for-profit, artist run organization.

PADA Residency program is designed for artists and curators wishing to immerse

themselves in their work and/or research. We provide them with the space to explore practices, concepts, new ideas and materials, and to develop a project while receiving feedback and support.

Our Residency program runs side by side with our long term studios. with this in mind we intend for the two areas to become indivisible and create an environment conducive to dialogue, collaboration and sharing of knowledge between the two programmes.

DURATION OF RESIDENCY

1 month - 3months

DISCIPLINES, WORK EQUIPMENT AND ASSISTANCE

Located within an Industrial park with history dating back to 1885, artists will be surrounded by history as well as contemporary craftsmen providing inspiration, material knowledge and the resources for experimentation and production. PADA's facilities reinforce this with large studios and technical support to encourage and facilitate ambitious work.

ACCOMMODATION

The Residency includes:

- Art studio
- Accommodation in a private double bedroom
- Opportunity to propose workshops and talks and site-specific projects in the Industrial Park
- Tours in museums, galleries and art studios in Lisbon
- Barreiro and Industrial Park guided tour
- Technical Support

FEES AND SUPPORT

Costs - €950 per month.

This includes studio and accommodation as well as all facilities at PADA.

It does not include flights.

FUNDING YOUR RESIDENCY:

We encourage selected artists/curators to apply for funding to cover all costs involved. PADA is a non-profit cultural association and helps all successful applicants with invitation letters in order to apply for funding. It is important when applying for funding to inform us as soon as possible to allow sufficient time to secure funding.

EXPECTATIONS TOWARDS THE ARTIST

The selected artists/curators will have the chance to live and work in Lisbon's South Bay and to participate in a range of activities such as talks, meetings, studio visits and exhibition tours. Participants are also encouraged to propose talks and workshops, and to engage with the local art scene. The support, networks and creative environment offered by PADA encourages professional/artistic development and international contacts.

Application information

HOW TO APPLY:

All applicants should fill in the application form [HERE](#) the following information is required.

1. A cover letter with name, email, address, phone number and nationality.
2. Your preferred dates and the duration of your stay.

3. A statement outlining your residency project, motivation, what do you expect from the residency and what you hope to achieve (300 word max)
4. A statement describing your practice/research and areas of interest (300 word max)
5. 5 images of work with dimensions, technique, title and date (for artists only)
6. CV

CRITERIA

Prospective artists/curators will be selected by PADA selection committee based on their body of work, CV and proposal for the residency programme. The committee will take into consideration the excellence of the proposal in relation to innovation and artistic experimentation.

SERBIA:

108 RESIDENCY: BELGRADE ART STUDIO RESIDENCY 2019 OCTOBER, NOVEMBER, DECEMBER

Application deadline 10/04/2019

Residency starts 15/10/2019 **Residency ends** 31/12/2019

More information <http://belgradeartstudio.com/>

WE OFFER YOU A UNIQUE EXPERIENCE, Perfect environment for creative exchange and collaboration.

ABOUT PROGRAM

BELGRADE ART STUDIO RESIDENCY is a non-profit international art program designed to bring talented artists, creative practitioners, researchers and writers from around the world to experience a unique cultural environment dedicated to art. Selected artists are invited to live and work in specially designed studio for a period up to 6 months. By bringing the creators of art in a unique setting the Program aims to situate art at the very heart of historical Belgrade.

WHO CAN APPLY

Art studio is open year-round, providing **ARTISTS/WRITERS /CURATORS / CREATIVE PRACTITIONERS/ RESEARCHERS/SCHOLARS/THINKERS/PHOTOGRAPHERS** with much-needed space and time to work on a project of their choice. The applications are reviewed by an art committee whose efforts ensure that a broad range of artistic disciplines, styles, and national origins is represented. The selection process aims to integrate artists and researchers in a spirit of openness and curiosity about creativity in its diverse forms and contexts.

WHAT WE OFFER

Residency in a private air-conditioned fully furnished apartment which is unique and has character, in Dorcol historic building, built in 1921-23. (approximately 80 square meters. It has 4.20 m high ceilings, large windows in two directions and a beautiful floor plan). Living in Dorcol has its charms, it could be like living in Kreuzberg in Berlin or Manhattan in NYC. A sense of history, with the pieces of furniture from 1920s and original wooden floor, windows, doors and a fully functional kitchen for the self-catering of residents, bathroom, dining/sitting room, studio. A painting studio is equipped with easels, stool, ample wall space, both natural and artificial lighting and a small library. The space was renovated

over the course of a whole year and decorated following an “eclectic luxury” approach that combines vintage design with contemporary art. The space is filled with original art and vintage objects sourced in galleries and antique shops across Serbia and Europe. The result is a very personal, inviting space that skillfully mixes contrasting elements with surprising results.

Complimentary pick-up and drop-off for arrival and departure, welcoming traditional serbian meal, private Belgrade City tour, a studio representative always on hand to help out and lots more, check out <http://belgradeartstudio.com/studio-accommodation/>

FEES

Each resident is responsible for their own funding, though Belgrade Art Studio can help with this process. Please note that there is only one artist or an artist couple at a time in the residency. **Every participant can bring along one family member or partner that will pay 50% of the price as well as a pet, free of charge.**

FELLOWSHIP

We offer one fellowship per year to artists and creatives of outstanding talent. **A fellowship covers the full cost of Belgrade Art Studio residency for a week.** (travel not included). Only artists who have completed the financial assistance section of the online application will be considered for fellowship. You must submit this information at the time of application.

FINANCIAL AID PACKAGE

Our financial aid package **cover up to a maximum of 40% of the cost of a residency** (the total amount of our aid packages varies based on a combination of merit, need, and time of year; the maximum aid is more readily available for residencies scheduled between November and April). Only artists who have completed the financial assistance section of the online application will be considered for financial aid package. You must submit this information at the time of application.

For more about eligibility, selection criteria, expectations, application, fees, funding, check out <http://belgradeartstudio.com/residency-faq/>

APPLICATION PROCEDURE

For the application, visit <http://belgradeartstudio.com/apply/> **NO APPLICATION FEE**

Deadline ROLLING

Email info@belgradeartstudio.com

SOUTH KOREA:

109 RESEARCH: 2019 MMCA INTERNATIONAL RESEARCH FELLOWSHIP

Application deadline 15/04/2019

Residency starts 15/07/2019 **Residency ends** 15/11/2019

More information <http://www.mmca.go.kr/eng>

2019 MMCA International Research Fellowship hosted by MMCA.

2019 MMCA International Research Fellowship

The National Museum of Modern and Contemporary Art, Korea (MMCA) hosts an international research program for the museum professionals including curators, conservators and educators. This program was initiated as a part of the Cultural Partnership Initiative (CPI) Project supported by the Ministry of Culture, Sports and

Tourism of Korea. Participants of this program have been mainly curators of contemporary art museums from all over the world.

This research program aims to provide a sustainable platform for initiating dialogues and for developing a comprehensive network among museum professionals.

The general information and requirements of the program are listed as below:

1. Period July - November, 2019
2. Host Institution National Museum of Modern & Contemporary Art, Korea
3. Inviting Researchers 3 professionals
4. Program Description
 - Individual research in link with Korean modern and contemporary art
 - *Research fellow must present a final essay of his/her research before the research presentation to be held at the end of the fellowship.
 - Visiting art studios, museums, galleries and art institutions
 - Meeting artists and museum professionals in Korea
 - Attending art related conferences
 - Cultural field trips
 - Korean language course (mandatory)
5. General Qualifications
 - Individuals who work in related fields of contemporary art such as museum professionals, curators, art historians, critics, conservators, educators, etc.
 - Citizen of the following regions: Asia, Africa, Middle East, Eastern Europe, Central and South America
 - *For the list of eligible countries, please refer to the following link;<http://c11.kr/3k7m>*Applicants with other citizenship than mentioned above will NOT be considered.
 - Aged between 25 and 45
 - Good use of English language
 - Individuals who have high interest in cultural exchange
6. Financial Support

| | |
|----------------------------|--|
| Round-trip airfare | Round-trip airfare (economy class) from the airport near the participant's place of residence to Seoul, Korea. |
| Accommodation provided | An individual studio unit inside the university campus will be given. Utility fees are not included. |
| Monthly living expense | 900,000 Korean won per month is provided to cover food, transportation, taxes, public utilities, entrance fees, etc . Living expense is deposited directly to the participant's Korean bank account at the end of every month. Beside the monthly allowance, no additional financial support is given by the host institution. |
| Korean language course fee | All participants are obliged to take the Korean language course assigned as a part of the program. |
| Traveler's insurance fees | A standard insurance coverage will be provided by the host institution. Detailed information will be provided upon participant's entry to Korea. Any supplementary insurance coverage can be arranged |

and covered by participants.

7. Application Process

| | |
|---------------------------|---|
| Documents of Application | - Application form (available at www.mmca.go.kr)- CV- Photocopy of degree certificate(s)- A copy of passport- Recommendation letter(s) *at least 1 letter required |
| Deadline | 15th April, 2019*Application documents must be delivered to the museum office before the deadline. |
| Submission of Application | Send documents to : 2019 MMCA International Research Fellowship Program Public Programs and Publications Team National Museum of Modern and Contemporary Art, Korea 30 Samcheong-ro, Jongno-gu 03062 Seoul, South Korea |
| Notification of Selection | The result of the final selection will be informed individually in mid May. |

8. Commitments and Regulations

Activities provided during the program must be in accordance to the original intent. Participants will be discharged from the program when participating in profit-gaining activities or other activities not related to one's intended purpose of visiting Korea. Participants generally may not be accompanied by family or friends. The final report must be submitted at the end of the program. Confirmation of training certificate will be issued by the host institution upon completion of the program and submission of required results.

1) Drafting Contract Agreement

A contract agreement regarding managements and obligations between the host institution and the participants will be drafted for each party.

2) Additional Events sponsored by the CPI Secretariat

The Secretariat will provide general orientations regarding the CPI project and living in Korea. Culture trips, international symposium, farewell party, and other events sponsored by the Ministry of Culture, Sports and Tourism and the CPI Secretariat are provided. All participants are requested to join these events.

9. Process upon Arrival for Selected Personnel

1) Health examination documents required

A health examination must be done at one's own expense in home country after notified to be selected as a participant of the program, and it must be submitted to the host institution by mail.

The document is required for visa application. Doctor's statement is required for the participant with a long-term disorder such as hypertension, diabetes, depression, and etc. Please note that the host institution shall arrange to have the participant's health examined with your arrival.

2) Documents for Visa issuance

It is necessary to obtain a valid visa from Korean Embassy in the participant's country. At the time of visa application, the letter of invitation will be arranged by the host institution. However, selected participants are required beforehand to submit documents necessary in full for visa issuance.

3) Entry to Korea through Incheon International Airport

Leaving and Re-entering later on during the program is generally not allowed. In

case of an emergency, the fellow must discuss with the institution prior to departure.

4) Personal Items

Personal items must be prepared upon entry into Korea. Any cost for shipment should be covered by the participants, both coming in and out of Korea.

5) Creating a bank account

Upon arrival in Korea, the participant must open a bank account in one's own name, to receive living expenses monthly.

6) Foreigner Registration Card

Foreigner registration must be completed right after entering the Republic of Korea and the issued registration card must be carried on person at all the time.

General Inquiries

Research and Publications Team

National Museum of Modern and Contemporary Art, Korea

30 Samcheong-ro, Jongno-gu, Seoul, 03062, South Korea

Tel 82 2 3701 9642 | Fax 82 2 3701 | Email innie2005@korea.kr www.mmca.go.kr

SPAIN:

110 RESIDENCY: CASA TAGUMERCHE RESIDENCY

for writers, photographers and other disciplines, Spring/Summer 2019

La Gomera, Canary Islands

Enhancing creativity of artists and exchange of ideas by providing uninterrupted time.

Application deadline 10/04/2019

Residency starts 01/05/2019 **Residency ends** 31/07/2019

More information <http://www.casa-tagumerche.com>

DESCRIPTION OF RESIDENCY PROGRAM

Casa Tagumerche is a creative residency designed to support dedicated artists and writers seeking a private space in an spectacular environment to generate new ideas, complete projects, or make artistic connections.

DURATION OF RESIDENCY

1 month residency periods in May, June and July 2019.

Disciplines, work equipment and assistance

All fields of literature and text-based art, photography.

Facilities and tools & equipment available

www.casa-tagumerche.com

ACCOMMODATION

Private single & double bedrooms.

Studio/ workspace

Private & shared workspaces.

FEES

150 Euro per week.

EXPECTATIONS TOWARDS THE ARTIST

We do not insist on a final exhibition at the end of one's stay, but we would like that participants present a small talk about their work and practice.

Application information

Please send us an email introducing yourself, your work, and goals for your time at Casa Tagumerche. Our Committee will provide a feedback within a few days.

SWITZERLAND:

111 RESIDENCY: OPEN CALL OPEN - LA BECQUE 2020 RESIDENCIES

Application deadline 15/04/2019

Residency starts 05/01/2020

Residency ends 23/12/2020

More information http://labecque.ch/wp-content/uploads/2019/03/CALL_2019_EN

Apply on www.labecque.ch/en until April 15, 2019 for La Becque 2020 Residencies!!!

Description of residency program

La Becque artist residency was developed under the auspices of the Fondation Françoise SiegfriedMeier. A violinist of renown born in 1914, Françoise Siegfried-Meier showed an unswerving commitment to the artists of her time. Generous and passionate, she expressed a wish to durably support a number of public organizations and institutions, particularly in the field of the arts, by creating a foundation bearing her name. Françoise Siegfried-Meier wish for her family's domain in La Tour-de-Peilz to become a haven of creativity and exchange is now realized through La Becque, a residency infrastructure that is a natural fit for this unique and stunningly beautiful site.

La Becque ambitions to host and to foster the creativity of artists of all backgrounds and disciplines. Residents will benefit from an exceptional location and infrastructure, as well as networks conducive to accomplishing the project they have been selected for.

Our Principal Residency Program participants will be selected globally by a transdisciplinary jury of experts. The program is oriented towards confirmed artists as well as up-and-coming practitioners with a high development potential. The residency program will dedicate particular attention to projects exploring the interplay of nature and technology – two notions which are more than ever intertwined and at the core of contemporary preoccupations.

Duration of residency

The Principal Residency Program offers two residency durations. Applicants can apply for threemonth or six-month residencies. Three months is the minimum, six months the maximum. Intermediary residency durations are in principle not possible. At the time of application, applicants must specify the desired length of their stay.

They must name a preferred 3-month residency period (for 2020: January-March / April-June / July-September / October-December), or a preferred six-month residency period (for 2020: January-June / July-December).

DISCIPLINES

Our Principal Residency Program welcomes applications from Swiss and international professional artists working in a wide range of disciplines, including:

- – architecture
- – critical writing
- – design
- – film
- – media arts
- – music and sound art
- – performing arts

- – photography
- – visual arts

Curators, critics and theorists active in research fields connected to cultural practices are also encouraged to apply.

Emerging as well as established artists are welcome to apply – but applicants must be professional in their field and strive for excellence in it.

Applicants must show proof of specialized training or an equivalent track record, recognition among their peers, and a history of publicly showing their work.

Applicants should not be enrolled in undergraduate or graduate degree programs at the date of application. Doctoral students who have finished all coursework may apply.

Applicants must be at least 23 years of age.

WORK EQUIPMENT ACOMMODATION & STUDIO/WORKSPACE

La Becque's Principal Residency Program provides the opportunity for artists to live and work on our unique site in La Tour-de-Peilz for periods of three months or six months.

Artists-in-residence are provided with a live-work apartment for the time of their stay. The apartments are specifically designed for their artist-in-residence use. Each apartment is 80sqm in size, with a fully equipped kitchen, own washer and dryer, separate bedroom and bathroom and a flexible main live-work space of approx. 40sqm, plus a terrace facing Lake Geneva.

Depending on the needs outlined by their residency project, residents will be granted exclusive or shared use of additional studio space. Our studios are 30sqm in size with 3.70m ceiling height and offer ample natural daylight.

FEES AND SUPPORT

Residents will receive a monthly stipend (CHF 1'500) to offset the costs of day-to-day living and partial cost of materials.

EXPECTATIONS TOWARDS THE ARTIST

Residents will be asked to abide by La Becque's house rules, encouraged to interact with other residents and pertinent contacts provided by La Becque.

Residents will conduct regular, simple progress checks with our management.

They will have to provide a residency report upon completion of their stay.

Ahead of starting their residency, residents will be responsible for their travel and visa arrangements, and for making sure they have valid health and accident insurance covering their stay in Switzerland.

APPLICATION INFORMATION

Our 2019 Call for 2020 residencies opens on March 15, 2019. Application deadline is April 15, 2019. The next call for Principal Residency Program applications will be issued in early 2020. Applicants can only apply to the Call that is currently open.

Our Principal Residency Program participants will be selected globally by a transdisciplinary jury of experts. The program is oriented towards confirmed artists as well as up-and-coming practitioners with a high development potential. The residency program will dedicate particular attention to projects exploring the interplay of nature and technology – two notions which are more than ever intertwined and at the core of contemporary preoccupations. A purposefully broad playfield, this thematic nexus opens up very different yet similarly rewarding avenues of exploration – for example: documenting what and who makes up the

“Anthropocene”; using technological tools to document and transcribe natural environments into artistic contexts exploring new junctures at which technology becomes part of our natural environments, and vice versa.

Applications are first reviewed by La Becque’s administrative team to make sure they fit the requirements outlined in our Application Criteria and Application Guidelines.

Applicants will be asked to complete and upload the following documentation within the online application (find the form **on the website**).

- – Principal Residency Program Application Form
- – One .pdf document including, in this order (max. 30MB):
 1. Pitch of your project proposal (max. 700 characters)
 2. Short biography including a brief description of the applicant’s practice (max 1000 characters)
 3. Project proposal (max 2 pages) highlighting: – The specifics of the work the applicant intends to accomplish at La Becque – The reasons why the project will benefit from being worked at La Becque specifically – The networks and environments the applicant intends to leverage on behalf of the project – How the project fits into the applicant’s practice
 4. Full curriculum vitae (max 4 pages)
 5. One reference letter from a professional in the applicant’s field. The letter should outline why the applicant should be selected and how they might benefit from a residency at La Becque, as well as the Referent’s address and contact information.
 6. Digital portfolio presenting 3 work samples: – All submitted work samples should have been completed within the past five years, unless otherwise noted. – Any work done with a collaborator must be noted as such, and roles with respect to the work must be clearly explicated.

In their residency project outline (see Application Guidelines on the website), candidates must show an explicit and structured interest in the guiding themes developed in the Principal Residency Program, namely the notions of nature and technology and their interplay.

In their residency project outline, applicants must also clearly state why their project will specifically benefit from being developed at La Becque, what they expect to draw from our location and our networks, and what specific part of the project will particularly benefit from the residency.

Applications that fit requirements are then reviewed by our Principal Residency Program Jury. Jury composition changes on a rolling basis.

For our 2019 Call, the Jury is composed of: Alexandre Babel (percussionist and composer - Berliner Ensemble, Eklekto Percussions) Latifa Echakhch (visual artist) Jean-Paul Felley (curator and director of the Ecole Cantonale d'Art du Valais - ECAV) Sabine Himmelsbach (director - HEK Haus des elektronischen Künste Basel) Elise Lammer (curator and art critic - Institut Kunst HGK FHNW, HEAD-Genève, SALTS Basel) Stefano Stoll (director - Images Vevey)

As well as: Tamara Jenny Devrient (member of the Board, Fondation Françoise Siegfried Meier) Luc Meier (director, La Becque Artist Residency

Please read our [Application Guidelines](#), and [Apply on www.labecque.ch/en](http://www.labecque.ch/en) until April 15, 2019!

UNITED STATES OF AMERICA
112 ONLINE SERVICE FOR ARTISTS: **FOUNDWORK**

A new platform designed to help connect artists with curators, gallerists, and other collaborators across the global contemporary art community

Foundwork is a new online platform designed to help connect emerging and mid-career artists with curators, gallerists, and other collaborators across the global contemporary art community.

Foundwork provides a focused, noise-free venue for artists to share their work with a relevant international audience—and for collaborators to effectively research and engage with practicing artists wherever they're located. Artists manage their own profiles and can share their CV, an artist statement, and unlimited works—and the site is searchable across a range of **key criteria** including artist location, school, degree type, class year, artwork format, and descriptive attributes which artists assign themselves, informing their context on the platform.

The site currently features artists who are students or alumni from graduate and undergraduate studio art programs worldwide, including alumni from any class year, and there are now artists from over 130 schools participating. Foundwork is free for art students, and artist alumni can **create their profiles for a \$4 monthly subscription.**

Foundwork will soon be expanding to also feature self-taught artists, and will be releasing those updates to the site in the coming weeks.

Foundwork's Artist Profile Page (Works view)

Foundwork is based in New York and is run by Adam Yokell, a former Brooklyn gallerist and art lawyer—and has as its advisors **Dewitt Godfrey** (Artist, Professor of Art and Art History, Colgate University, Past President, College Art Association), **Tod Lippy** (Editor, ESOPUS, President, Esopus Foundation Ltd.), **Manuela Paz** (Director of Development and Strategic Planning, Independent Curators International (ICI), Co-Founder and Director, EMBAJADA, former Membership Director, New Art Dealers Alliance (NADA)), and **Helen Toomer** (Co-Founder and Artistic Director, STONELEAF RETREAT, Adjunct Professor, Sotheby's Institute of Art, former Director, PULSE Contemporary Art Fair).

The platform recently started a new project, **Foundwork Guest Selections**, where leading practitioners from across the field are invited to spotlight artists from the website. Foundwork's advisors are the first to participate.

For more information, visit www.foundwork.art and follow Foundwork on Instagram at [@foundwork.art](https://www.instagram.com/foundwork.art) for updates. All inquiries may be sent to support@foundwork.art.

113 EXHIBITION: ARM CANDY - THE ART OF WEARABLE FOOD

Deadline - April 30, 2019 Notifications sent: May 15

Application fee - \$25

Exhibition Dates: June 25 through July 16

“Arm Candy” Artist’s Reception and Book Release Part Friday, June 28, 5:00 p.m.

ACCI Gallery is pleased to accept submissions of food-based jewelry, couture, and other forms of edible bodily adornment for “Arm Candy” an exhibition of edible ornamentation. Food has been used as a physical medium for the creation of art throughout history; from the use of egg as a binder in tempera paint to Ed Ruscha's Chocolate Room, first presented at the Venice Biennale in the 1970s. In the world of fine jewelry, when a particularly large gemstone is worn, phrases like, 'that is so beautiful, I could eat it up' are often used. There is a great similarity in discussing food and art as the adjectives used to describe them are easily interchangeable: heavenly, enticing, disgusting, beautiful, tender, dazzling, dull, fragile, weak, strong, elegant, harsh, and delicious. The language of one is the language of the other. This exhibit seeks to challenge artists to work outside their norm or comfort zone in the creation of jewelry, couture, or bodily adornment that utilizes actual food.

Representations *of* food will not be considered. Work must have been conceived with or include actual foodstuffs.

A catalogue of the exhibition will be prepared with a complimentary copy available to all accepted artists and additional copies available for purchase.

CATEGORIES ACCEPTED: Jewelry, Body Sculpture or Garment

SUBMISSION FEE: \$25 per entry, with up to three pieces per entry

VENUE: ACCI Gallery, 1652 Shattuck Avenue Berkeley, California, 94709

JUROR: Carolyn Tillie is a freelance writer and exhibiting artist and curator.

Having obtained an MFA in jewelry and metalsmithing from CSULB in 1998, she immediately thereafter worked in obtaining a Certified Master Chef certificate from Epicurean school in Los Angeles and Level Two certification from the Wine Spirit Education Trust. She has written for a number of wine industry magazines, the Napa Register, and Metalsmith magazine. As a culinary historian, her first book, Oysters, A Global History was released in 2017. Her food-themed jewelry has been sold in dozens of galleries all over the world and this exhibit will coincide with the release of her second book, A Feast for the Eyes – Food Art from Apple to Zucchini, published by Reaktion Press.

CATALOGUE

All artwork selected will be included in the exhibition catalogue. One complimentary catalogue will be available to each selected artist and more available to order during the show.

Eligibility: International

ARTWORK RESTRICTIONS

Representations of food will not be considered. Work must have been conceived with or include actual foodstuffs.

ART SHIP TO ARRIVE: June 10 to 17

ART DELIVERY: Thursday, June 20 or Friday, June 21 – 11:00 a.m. to 5:00 p.m.
SALE OF ART: 60% of the sale will go to the artists, 40% will be paid to ACCI Gallery.

QUESTIONS?

Email armcandy.accigallery@gmail.com with questions. If you would like to talk to us by phone, please include your phone number in the email.

<https://www.entrythingy.com/www.accigallery.com#dashboard>

114 RESIDENCY: SVA'S SUMMER RESIDENCY PROGRAMS

New York City

Emerging and established artists, designers and creative thinkers welcome!

Application deadline 01/04/2019

Residency starts 14/05/2019 **Residency ends** 10/08/2019

More information <http://sva.edu/residency>

DESCRIPTION OF RESIDENCY

SVA's Summer Residencies in New York City offer artists, designers and creative thinkers time, space and a supportive community in which to develop ideas and focus on their artistic direction.

In addition to our time-honored studio residencies, a variety of innovative professional immersion programs provide opportunities for artists to explore new areas of social and technological practice and engage critically within their field.

A unique combination of creative and professional resources provides a rich environment for growth and opportunity in the current, vibrant art scene.

On-campus housing is available, as are opportunities to display work.

DURATION OF RESIDENCY

Programs range in length from 1 to 10 weeks.

DISCIPLINES, WORK EQUIPMENT AND ASSISTANCE

Residencies, intensives and master classes are available in the following areas: Art and Technology, Critical Studies, Design Thinking, Lens-Based Media, Social Practice and Studio Residencies.

Participants in the Summer Residency Program have the benefit of working within SVA's dynamic, culturally rich campus. Each program offers access to its own unique set of resources and spaces, which have been designed with artists and creative thinkers in mind. If you have questions about specific resources, please email residency@sva.edu

ACCOMMODATION

On-campus housing is available for an additional fee. A full list of housing costs, dates and amenities is available **HERE**. Housing is "suite-style." Each resident has their own room with a shared kitchen/lounge.

STUDIO/WORKSPACE

Spacious studios, smart classrooms, installation and performance spaces, exhibition spaces for open studios as well as workshops and labs are among the vibrant hubs of artistic activity at SVA.

FEES AND SUPPORT

Residency tuitions range from 1,500 to 6000 USD. A complete schedule of dates and fees is **HERE**

EXPECTATIONS TOWARDS THE ARTIST

Participate in daily crits, studio visits and workshops. Participate in final exhibition/open studio. Engage with peers and fellow artists.

PROGRAMS OFFERED IN THE SUMMER OF 2019:

Art Writing Summer Intensive

City as Site: Performance and Social Interventions

Design Writing and Research Summer Residency

Documentary Filmmaking Summer Intensive

Fine Arts: Residency in Contemporary Practices

Fine Arts: Residency in Painting and Mixed Media

From the Laboratory to the Studio: interdisciplinary Practices in Bio Art

Future of Images: The Lens and Screen Arts

Illustration and Visual Storytelling

Photography and Video

Residencies in Typography

Sculpture, Installation, New Media Art and Techno-Ceramics

Social Design Meets Entrepreneurship

HOW TO APPLY

The priority application deadline is April 1, 2019. Early application is highly recommended. For further information or questions regarding SVA's Summer Residencies e-mail residency@sva.edu or call 212.592.2188.

To apply, please e-mail the following materials as attachments to residency@sva.edu

- Completed application form
- Work sample (see guidelines below)
- Image list including title, medium, size and date (for visual work samples only)
- Artist's Statement / Statement of Purpose (250-500 words)
- CV

115 RESIDENCY: BEMIS CENTER FOR CONTEMPORARY ARTS 2020 SPRING + SUMMER ARTISTS-IN-RESIDENCE OPEN CALL

RESIDENCY SESSIONS: January 22–April 17, 2020 + May 20–August 14, 2020

Deadline: May 17, 2019

Application Fee: \$40

A \$40 USD non-refundable application fee is due at the time of submitting an application through SlideRoom paid via credit card or by PayPal. Submission of completed applications is only accepted online through bemis.slideroom.com. Artists interested in applying to both January–April and May–August 2020 open call opportunities will be required to submit a separate application and application fee for each designated session. Fees related to visa processes or passport acquisition are the responsibility of the awarded artist.

For nearly four decades, Bemis Center's core mission has been to provide artists from around the world dedicated time, space, and resources to conduct research and to create new work across conceptual, material, performative, and social practices. The independently driven atmosphere and communal environment

encourages creative growth, experimentation, confrontation of challenges, and cultivation of new ideas.

Bemis offers artists-in-residence unmatched technical guidance, access to interns, and an established network of resources. Participants have the opportunity to create networks, collaborate, and share their work with fellow artists-in-residence, organizational partners, and the public. Bemis Center is also currently building an alumni program that will further extend ongoing artist support.

STUDIOS AND FACILITIES

Located in downtown Omaha's historic Old Market, Bemis Center's campus accommodates a broad range of artistic activity. Selected artists-in-residence enjoy generous sized, private live/work studios complete with a kitchen and bathroom and have 24-hour access to expansive installation and production spaces within Bemis Center's 110,000 square foot main facility and the Okada Sculpture & Ceramics Facility, a 9,000 square foot large-scale sculpture fabrication space and workshop. A Bemis residency also includes complimentary laundry facilities, utilities, wifi, and access to an on-site research library.

STIPENDS

U.S.-based artists-in-residence receive a \$1,000 USD monthly stipend and an additional \$750 USD travel stipend. Due to the limitations of B2 visas (touring/visiting), international artists-in-residence are eligible to receive reimbursement of qualified expenses, such as airfare, ground transportation, and meals. Bemis Center is not responsible for organizing artist's travel to Omaha to attend the residency. Additional stipends for studio supplies or materials are not available.

ELIGIBILITY

Bemis residency opportunities are open to national and international artists 21+ years of age showing a strong professional working history. A variety of disciplines are accepted including, but not limited to, visual arts, media/new genre, performance, architecture, film/video, literature, interdisciplinary arts, music composition, and choreography.

Bemis residency alumni are allowed to re-apply after a five-year hiatus from the program. Alumni seeking residency must submit a complete application including recent work samples and current resume. Preference may be given to applicants who have not previously attended.

Artists enrolled in an academic program during the time of the residency opportunity are not eligible to apply.

Small collaborative groups are eligible to apply. Please note, if selected, Bemis Center is only able to accommodate two members of a collaborative group to attend the residency and live on-site.

Bemis welcomes internationally based artists to apply. Working knowledge of English is helpful for international artists as an interpreter will not be provided.

Bemis Center for Contemporary Arts is committed to a policy of nondiscrimination and equal opportunity for all persons regardless of race, sex, color, religion, creed, national origin or ancestry, age, marital status, sexual orientation, gender identity,

gender expression, and disability. For special needs or questions about accessibility, please contact the Residency Program Manager.

OPPORTUNITIES AND EXPECTATIONS

Artists are invited to participate in at least one opportunity for public presentation, such as our public Open House / Open Studios. This is a process-based residency; there is no expectation or promise of an exhibition in our first-floor galleries. Selected artists must attend a minimum of eight consecutive weeks to receive the award. Artists are not able to defer or reschedule if unable to attend the residency.

FEES

A \$40 USD non-refundable application fee is due at the time of submitting an application through SlideRoom paid via credit card or by PayPal. Submission of completed applications is only accepted online through bemis.slideroom.com. Artists interested in applying to both January–April and May–August 2020 open call opportunities will be required to submit a separate application and application fee for each designated session. Fees related to visa processes or passport acquisition are the responsibility of the awarded artist.

APPLICATION REVIEW PROCESS

SlideRoom will confirm receipt of your submitted application. Residency applications are reviewed by a rotating panel comprised of artists and arts professionals, such as curators, academics, and/or critics. The application review process consists of an online review followed by an on-site panel meeting. The review process takes 12–14 weeks from the application deadline. Notifications to all applicants will be sent via email after the selection panel has made its final decision. If an artist is selected for more than one session, the artist will select one session to attend.

Apply online at bemis.slideroom.com.

More information: <http://bemiscenter.org/apply>

Bemis Center for Contemporary Arts

724 South 12th Street Omaha, NE 68102

402.341.7130 bemiscenter.org

116 RESIDENCY: LABOR THEMATIC RESIDENCY 2020

Now accepting applications for 2020 Labor Thematic Residencies at the Santa Fe Art Institute.

Deadline: April 1, 2019 at 11:59pm.

The Santa Fe Art Institute is pleased to announce our 2020 International Residency theme, Labor.

Through our open call for applications, the Santa Fe Art Institute (SFAI) seeks artworks, creative research, and innovative actions that consider what vitality, prosperity, and sustainability might look like beyond profit to envision new systems for “making a living” that elevate all of humanity and infuse our world with freedom, compassion, and harmony; and that reflect the profoundly generative acts of labor.

GUIDING QUESTIONS

1. How can art and creative action conscientiously expand public discourse around the intersections of gender, race, and class with the economic and political dynamics of labor?

2. How might artists' enduring relationship to emotional, intellectual, and immaterial labor improve the recognition and valuation of invisible or marginalized forms of social and cultural production?
3. How can we creatively envision and enact bold new models of labor, distinct from dominant global reliance on wages, commodities, and privatized production, and which instead embrace radically humane, inclusive, and collaborative efforts.

ELIGIBILITY

- SFAI welcomes Local, National, and International applicants of all backgrounds.
- Applicants must be 25 years and older.
- SFAI accepts applications from Individuals, Collaborations, and Families.
- SFAI's International Thematic Residency Program is open to all artistic disciplines (e.g., visual arts, writing, performance, new media, etc.) and other creative practices including, but not limited to, curation, design, architecture, and education. SFAI strongly encourages applicants with interdisciplinary and non-traditional creative practices
- The Family Residency is for just one month each year, in July only. Applicants who are not parents / guardians of a child are not eligible for this program.

APPLICATION INFORMATION

To Apply for a 2020 Labor Residency at SFAI, visit:<https://sfai.slideroom.com/#/login/program/46859Applications> close April 1, 2019 at 11:59pm.

DESCRIPTION OF RESIDENCY PROGRAM

About the Santa Fe Art Institute:

Founded in 1985 by artists for artists, SFAI is a non-profit organization whose mission is to cultivate creative leadership, and to invest in community, culture, and place to reimagine a more equitable world.

SFAI hosts international social justice themed residencies and fellowships for diverse artists and creative practitioners; public programs featuring interactions with artists, content experts, and community changemakers; exhibitions; panel discussions; community art actions and projects; and educational outreach for adults and youth.

SFAI is committed to supporting marginalized and underrepresented artists, and creative practices that offer fresh insight and innovative strategies in response to critical local, national, and global issues because SFAI believes in artists and creative practitioners as catalysts for positive social change.

Since 2014, the Santa Fe Art Institute has offered semi-structured interdisciplinary residencies focused on critical social justice themes, including: Truth & Reconciliation (2018-2019), Equal Justice (2017-2018), Water Rights (2016-2017), Immigration/ Emigration (2015-2016), and Food Justice (2014-2015). SFAI is pleased to announce our 2020 theme, Labor.

DURATION OF RESIDENCY

SFAI welcomes Local, National, and International applicants of all backgrounds. Applicants must be 25 years and older. SFAI accepts applications from Individuals, Collaborations, and Families. Individuals and Collaborations may be in residency from 1 to 3 months. The Family Residency is just 1 month, in July only. Applicants who are not parents / guardians of a child are not eligible for the Family Residency.

DISCIPLINES, WORK EQUIPMENT AND ASSISTANCE

Our International Thematic Residency Program is open to all artistic disciplines (e.g., visual arts, writing, performance, new media, etc.) and other creative practices including, but not limited to, curation, design, architecture, and education. We strongly encourage applicants with interdisciplinary and non-traditional creative practices.

ACCOMMODATION

SFAI is located in an all-inclusive, 17,000 square foot building designed by renowned Mexican architect Ricardo Legorreta. SFAI offers to each non-local resident a furnished private room with full bath and linens. Local applicants who live within a one-hour drive of Santa Fe are not given a room on site, but are provided a studio, 24/7 access to the building, and included in all residency programming. To all residents SFAI offers a 10\'x12\' semi-private studio; 24/7 access to the building and use of common workspaces, outdoor work yard, and basic tools; communal kitchen, dining room, lounge, and free laundry facilities; basic breakfast foods and 2 communal meals a month, building-wide wireless internet, and access to interior courtyard, contemporary art library, and bicycles, along with the monthly public event which includes open studios. The overall physical layout of the residency spaces encourages daily interaction and fosters collaboration among residents, while also allowing for privacy and quiet contemplation.

STUDIO/WORKSPACE

SFAI skylit studios are bathed with natural light and soaring ceilings. Each studio measures roughly 10\'x12\' feet and is equipped with a work table, ergonomic chair, task lamp, and overhead lights. The adjacent common work areas have several 4\'x8\' work tables on casters, a slop sink and, and basic hand tools. SFAI does not have any specialized facilities, but provides a discounted membership to MAKE Santa Fe to all residents.

For Detailed Information about our International Thematic Residency Program, visit:<https://sfai.org/residency-faq/>

For Eligibility, Restrictions, and How to Apply, visit: <https://sfai.org/eligibility-how-to-apply/>

BRITANNIA ART GALLERY:

117 ACKNOWLEDGEMENT: THE GALLERY ON INDIGENOUS UNCEDED TERRITORY

Britannia Art Gallery is an uninvited guest 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.

118 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

119 **VOLUNTEER RECOGNITION**

The curator and Britannia Art Gallery deeply appreciates the volunteers who participate in helping the gallery maintain its programs. We thank the following people for their past or current help:

Annie Huston, Darrell Antonichuk, Flora and Don Paradi, Pretty Luong, Zina Ghoul, Mari Misawa

120 **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