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: February 1 - 24
My Vintage Rubble, Fish and Moose series – Ken Gerberick
Opening Reception: Wed. February 1., 6:30 – 8:30 pm
All gallery events are free to the public

EVENTS AROUND TOWN

2 EVENTS: BLEEDING HEARTS & ARTISTS – QUEER ARTS FESTIVAL FUNDRAISER
February 14 @ 8:00 pm
So come save some world while you party with your people at Bleeding Hearts & Artists, the most important annual fundraising event for The Queer Arts Festival. Graciously hosted by Bruce Munro Wright and Paul Wong at Bruce's elegant home near Oak and Broadway (address provided upon RSVP), all funds raised will go directly to produce QAF 2017: UnSettled, June 17 – 29, 2017

If you missed your chance to get one of Carl Pope's fabulous posters at the 2016 festival, he has sent us a few more for our silent auction! You can bid on artwork by Attila Richard Lukacs, Angela Grossmann, Dana Claxton, Paul Wong, Suzo Hickey and Adrian Stimson, to name a few, including a Two-Spirit inspired piece created especially for the occasion by Lawrence Paul Yuxweleptun. You can also pick up tickets to some of the hottest events in the city, including Vancouver Queer Film Festival, Vancouver Opera Festival, Vancouver Recital Society.
Want to bid on the art but can't make it on the day? Check our event page for more about our silent auction items and Absentee Bidding. http://queerartsfestival.com/event/bleeding-hearts-artists/?utm_source=Master+List+2016&utm_campaign=1018d11ee4-EMAIL_CAMPAIGN_2017_01_20&utm_medium=email&utm_term=0_a9fea56b56-1018d11ee4-453838557

The soirée will also feature performances by Frédérik Robert and Rachel Kiyo Iwaasa, Cease Wyss, and other fabulous artists, with MC David C. Jones.

Tickets are $35, with a limited number available at the special early bird price of $30. Come party with the Queer Arts Festival on Tuesday February 14, 2017 for our winter fundraiser, Bleeding Hearts & Artists, graciously hosted by Bruce Munro Wright & Paul Wong at Bruce’s beautiful home near Oak and Broadway. The address is provided when you purchase your ticket from Brown Paper Tickets. http://www.brownpapertickets.com/event/2791538

3 EVENTS: EMILY CARR UNIVERSITY LIBRARY | ON EDGE READINGS SPRING
Feb 2 Dina Del Bucchia & Kim Fu
Feb 23 Caroline Adderson & Kevin Spenst
Mar 9 Hasan Namir & Bren Simmers
Mar 23 Liz Howard

All Thursday evening readings are at 6:30 pm, open to the public in the Emily Carr University Library
1400 Johnston St.

with grateful acknowledgement to the Canada Council for the Arts and the Coast Salish First Nations whose traditional lands we are on

4 EVENTS: ON @ SFU WOODWARDS
CREATIVE MORNINGS VANCOUVER – MARK HADEN
To be eligible for a ticket, sign up for the waitlist on Friday, January 20, 11:00 am
The next Creative Mornings Vancouver Speaker is Mark Haden, who works in harm reduction and drug policy

February 3, 8:30am - 10:00am PST.
Goldcorp Centre for the Arts
Part of a series on Moments
Due to popularity causing tickets to sell out too quickly, CM Van uses a waitlist as a registration system (please register only once) from which they randomly award tickets using a lottery system. Anyone can attend.

WHAT’S AT STAKE? INTERTEXTUAL INDIGENOUS KNOWLEDGES
DATE: Saturday, February 4, 2017
TIME: 12:00 - 5:00 PM

4 EVENTS: ON @ SFU WOODWARDS
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WHAT’S AT STAKE? INTERTEXTUAL INDIGENOUS KNOWLEDGES
DATE: Saturday, February 4, 2017
TIME: 12:00 - 5:00 PM
LOCATION: World Art Centre, SFU, 149 West Hastings St

What's At Stake? Intertextual Indigenous Knowledges is an afternoon of talks, panels and a spoken word performance which examines knowledge, power, authority, and sovereignty in the construction of artistic practices. Following on Intertextual: Art in Dialogue, a roving reading group that was held at participating galleries over the last year, this program aims to examine/critique and create/support a community based in text, recognizing the process of selection and concomitant erasure that occurs in any process of representation.

Beginning with a welcome by Musqueam artist and knowledge keeper Debra Sparrow and concluding with a spoken word performance by Nuu-chah-nulth/Kwakwaka’wakw poet Valeen Jules, the afternoon features talks by notable cultural figures involved in Indigenous art: art historian Charlotte Townsend Gault, Nuu-chah-nulth historian, poet and artist Ron Hamilton (Ki-Ke-In), Kwakwaka’wakw artist, activist and scholar Marianne Nicolson, and Cree curator and scholar Richard Hill, Canada Research Chair at Emily Carr University of Art and Design. In addition, a lively discussion between Vancouver Indigenous scholars, curators and artists – Lindsay Lachance, Jordan Wilson, Jeneen Frei Nijootli and Jennifer Kramer – promises to be a highlight.

FB Event: https://www.facebook.com/events/702658576558707/

BOOK LAUNCH: ALBERTO TOSCANO & CLINT BURNHAM
Wed, February 8, 2017. 7:00 PM.
FREE, everyone is welcome!

Join authors and critics Alberto Toscano (London) and Clint Burnham (Vancouver) as they talk about their new books, "A Test of Powers: Writings on Criticism and Literary Institutions" (by Franco Fortini, translated by Toscano: Seagull Books) and "Fredric Jameson and The Wolf of Wall Street" (Burnham: Bloomsbury Books).

Co-presented by SFU’s Vancity Office of Community Engagement, SFU Faculty of Arts and Social Sciences, the SFU Department of English, the SFU Faculty of Communication, Art and Technology, and the SFU Centre for Global Political Economy.

SALISH SINGING & DRUMMING SPRING 2017 WORKSHOPS
Thu, February 16, 2017. 7:00 PM.
FREE, everyone is welcome!

Join us in learning 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.

Click here for more workshop dates!

Co-presented by SFU’s Vancity Office of Community Engagement and SFU Office for Aboriginal Peoples.
When you talk to the people at the sharp end of the climate business, there is an air of suppressed panic in many of the conversations. We are not going to get through this without taking a lot of casualties, if we get through it at all.

Journalist, author, and speaker Gwynne Dyer lectures on climate change - the biggest crisis human beings have ever faced - and a possible way through it. Moderated by Charlie Smith, editor of The Georgia Straight.

Co-presented by SFU's Vancity Office of Community Engagement and SFU Public Square

Human trafficking in the Gulf Co-operation Council (GCC) states of the Middle East is a growing concern. With over 90 per cent of the population constituting as migrant workers in parts of the Gulf, concerns around the gross human rights violations of migrants workers has attracted the much needed attention it deserves.

Co-presented by SFU's Vancity Office of Community Engagement and SFU's School for International Studies

6 EVENT: REAL VANCOUVER WRITERS' SERIES: 7TH ANNIVERSARY SHOWCASE

DATE: Wednesday, February 22, 2017
TIME: 7:00 - 11:00 PM
LOCATION: grunt gallery, #116 - 350 E 2nd Ave.
Suggested donation: $5 (no one turned away)

grunt is pleased to be hosting this showcase of local writers in celebration of RVWS' seventh anniversary.
Readings by Adèle Barclay, Danila Botha, Jónina Kirton, David Ly, Cole Nowicki and Sam Wiebe.
FB Event: https://www.facebook.com/events/149852408839046/

7 EXHIBITION: ON @ THE WINSOR GALLERY
NEW DIMENSIONS FOR THE MILLENNIUM SPACE AND OBJECTIVE ART
March 2nd-March 28th, 2017
curated by Nikki Peck and Anita Cirillo. works by Rebecca Chaperon, Jen Mann, Sophia Borowska, Justin Somjen, Ed Spence and Fucci.

BILL ANDERSON
CAPTURE PHOTOGRAPHY FESTIVAL
April 1st - April 28th, 2017

AMÉLIE DUCOMMUN
May 6th - June 3rd, 2017
8 EXHIBITION: LAYERS OF INFLUENCE: UNFOLDING CLOTH ACROSS CULTURES
@ Museum of Anthropology
To April 9, 2017
From birth to death, humans are wrapped in cloth worn for survival, but more importantly, wear clothing as an external expression of their spiritual belief system, social status and political identity

9 EXHIBITION: BURNABY ART GALLERY

OFFSITE EXHIBITIONS:
BEN DUNCAN: EVER ONWARD
Bob Prittie Library  | Sep 19-Nov 15, 2017
DISTILLATIONS: LITHOGRAPHS & ETCHINGS
BY CATHERINE M. STEWART
McGill Library    | Sep 20-Nov 16, 2017

Burnaby Art Gallery
6344 Deer Lake Avenue, Burnaby, B.C. V5G 2J3

10 EXHIBITION: VUJA DE BY CLAIRE SARFELD
to February 25

I enjoy creating work in which I'm not limiting myself in my creative endeavors. I push the picture plane to create layers and shapes, unconventional horizon lines, and find moments of clarity, to achieve an overall sense of discovery.
-Claire Sarfeld

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

Information:
Amelia Douglas Gallery
Douglas College Arts Events
604-527-5723
artsevents@douglascollege.ca

11 EXHIBITION: WINDOW BY NAOMI STEINBERG
a Goosefeather installation from **Feb 28th, 2017**
I will be giving an artist talk on Feb 21 at 7pm

Roundhouse Community Arts & Recreation Centre
181 Roundhouse Mews, Vancouver, BC

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**12 EXHIBITION: ON @ THE WESTERN FRONT**

**EXHIBITIONS:**
- **TERMINAL 3.0 with SKAWENNATI & CO.**
  To March 9
- **TERMINAL 4.0 ANTI-SOCIAL MEDIA with DESEARCH REPARTMENT**
  March 23 – May 11
- **WANNA TALK ABOUT READING? with JIMMY ROBERT**
  To March 4
- **JOHN HUPFIELD’S WOODLANDS INDIAN ART & WEST COAST INDIAN ART**
  With MARIA HUPFIELD
  March 17 – April 29  Opening reception: March 16, 7pm

**SPECIAL EVENTS:**
- **44TH ANNIVERSARY GALA DINNER & ART AUCTION**
  March 4, 6 pm  Tickets and details: front.bc.ca

**RESIDENCY: ALEESA COHENE**
To February 20

**SCREENINGS:** **ELECTRO-PYTHAGORUS with LUKE FOWLER**
March 29, 7 pm

**SCRIVENER’S MONTHLY:**
- **RAYMOND BOISJOLY: LISTENING TO FUGAZI’S IN ON THE KILL TAKER**
  March 30, 7 pm

**CONCERTS:**
- **BRIGHT MOMENTS SERIES: HARRIS EISENSTADT’S OLD GROWTH FOREST**
  February 3, 8pm Info and tickets: [www.coastaljazz.ca](http://www.coastaljazz.ca)
- **BRIGHT MOMENT SERIES: BEN ALLISON QUARTET**
  March 10, 8 pm Info and tickets: [www.coastaljazz.ca](http://www.coastaljazz.ca)

**PRACTICES OF EVERYDAY LIFE – COOKING**
February 23/24, 8pm Advance tickets $10/$15  Door: $15/$20
**VOICE OVER mind with Julia Ulehla and Bill Young**
March 9, 8 pm Advance tickets $10/$15  Door: $15/$20

Western Front
303 East 8th. Ave, Vancouver BC V5T 1S1
front.bc.ca

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**13 EXHIBITION: ON @ THE VANCOUVER ART GALLERY**

Exhibitions:
JUXTAPOZ x SUPER FLAT
To February 5
Presenting the works of more than 30 artists from Japan, China, Korea, Europe, USA, and Canada

SPINDLE WHORL – SUSAN POINT
February 18 – May 28, 2017
Over the past 3 and a half decades, Musqueam artist Susan Point has received widespread acclaim for her accomplished and remarkably wide ranging oeuvre that forcefully asserts the vitality of Coast Salish culture, both past and present. During that time, she has produced an extensive body of prints and an expansive corpus of sculptural work in a wide variety of materials that include glass, resin, concrete, steel, wood and paper.

PACIFIC CROSSINGS: HONG KONG ARTISTS IN VANCOUVER
March 4 – May 28, 2017
June 2017 marks the 20 year anniversary of the transfer of Hong Kong sovereignty from the United Kingdom to mainland China. Pacific Crossings presents works from well known Hong Kong artists created after their relocation to Vancouver throughout the 1960-90s. It explores various visual languages from Hong Kong’s modern and contemporary art beginnings including ink painting, abstract and landscape painting and examines the influence that a new environment had on their practices. Participating artists include David Lam, Koo Mei, Paul Chui and Josh Hon.

NEXT: RETAINERS OF ANARCHY – HOWIE TSUI
March 4 – May 28, 2017-01-02
Solo exhibition featuring new work from Howie Tsui that considers wuxia as a narrative tool for dissidence and resistance. Wuxia, a traditional form of martial arts literature that expanded into 20th century popular film and television, was created out of narratives and characters often from lower social classes that uphold chivalric ideals against oppressive forces during unstable times.

WELCOME TO HONGCOUVER = TSANG KIN-WAH
March 4 – May 28, 2017
Tsang Kin-Wah will create a site-specific text work for the Vancouver Art Gallery exterior. Based on editorials taken from Vancouver Newspapers in the 1980-90s, Tsang’s text critically addresses generalizations and issues surrounding the cultural climate of immigration in Vancouver from Hong Kong.

WE COME TO WITNESS: SONNY ASSU IN DIALOGUE WITH EMILY CARR
To April 23, 2017
On display at the Vancouver Art Gallery from December 2, 2016 to April 23, 2017, *We Come to Witness* is a dialogue between the art of modernist painter Emily Carr and contemporary artist Sonny Assu. In this exhibition, Assu creates a series of digital tags on Emily Carr’s paintings selected from the Vancouver Art Gallery’s collection, challenging the portrayal of Indigenous peoples as a vanishing race by interrupting Carr’s landscapes with an insertion of ovoids and u-shapes. The exhibition also includes Assu’s masks juxtaposed with Carr’s paintings and a special ceramic collaboration with artist Brendan Tang. Altogether, the paintings, digital prints, sculptures and ceramic installations in *We Come to Witness* appropriate, transform and intervene to explore the effects of colonization, providing an alternative depiction of the Canadian landscape.

**VANCOUVER SPECIAL - AMBIVALENT PLEASURES**

A provocative triennial tribute to the city’s artists

To April 17

Tamara Henderson, Charlene Vickers, Derya Akay, Maya Beaudry, Raymond Boisjoly, Eli Bornowsky, Rebecca Brewer, Colleen Brown, Matt Browning, Mark DeLong, Kim Doland, Barry Doupsé, Michael Dreberk, Julia Feyrer, Colleen Heslin, Julian Hou, Allison Hrabluik, Gareth James, Garry Neill Kennedy, Tiziana La Melia, Khan Lee, Arvo Leo, Lyse Lemieux, Glenn Lewis, Anne Low, Elizabeth McIntosh, Jordan Milner, Jeneen Frei Njootli, Antoni Oko, Ryan Peter, Sylvain Sailly, rachelle Sawatsky, walter Scott, Krista Belle Stewart, Angela Teng, Mina Totino, Ron Tran, Tristan Unrau, Brent Wadden and Alison Yip.

**OVOIDISM – LAWRENCE PAUL YUXWELUPTUN**

Larwill Park Site

To September 24, 2017

Lawrence Paul Yuxweluptun is a renowned Vancouver based artist of Coast Salish and Okanagan descent who has produced a public art installation on the future site of the Vancouver Art Gallery where a group of brilliantly coloured ovoid sculptures mark the location.

**OFF SITE:**

**KHAN LEE – RED, GREEN AND BLUE**

To April 17, 2017

Opening Friday Nov. 4, 6-7pm, 6:30 pm opening remarks.

Offsite is located on W. Georgia St. between Thurlow and Bute streets, Vancouver’s West End

Exhibition Tour schedules: vanartgallery.bc.ca/tours
Concert listings: vanartgallery.bc.ca/outforlunch
Every Sunday: weekly Family Programs 12 – 4 pm
   Sundays free for kids 10am – 5 pm
Every Tuesday by donation 5-9pm

Vancouver Art Gallery
750 Hrnb St., Vancouver, BC
Hours: daily: 10 am – 5 pm Tuesday: 10 am – 9 pm
14 EXHIBITION: ON @ THE SURREY ART GALLERY

SURREY PHOTOGRAPHY CLUB to February 7, 2017
KEITH RICE-JONES-MONUMENTAL SCULPTURE Feb 27 – Oct 30, 2017

Surrey Art Centre
13750 88 Ave., Surrey, BC, V3W 3L1
HYPERLINK "http://www.surrey.ca/arts" www.surrey.ca/arts
HYPERLINK "http://www.surrey.ca/artgallery" www.surrey.ca/artgallery
HYPERLINK www.surrey.ca/theatre.

15 EXHIBITION: ON @ THE CONTEMPORARY ART GALLERY

ERDEM TASDELEN’S WILD CHILD
Events room and
THE QUANTIFIED SELF POEMS
Window spaces
January 13 to March 19, 2017

Commissioned by the Contemporary Art Gallery with Cineworks, and is supported by BC Arts Council. Wild Child is an ambitious two-part video installation, which takes as its starting point, An Historical Account of the Discovery and Education of a Savage Man by Jean Marc Gaspard Itard, a physician who decided to care for a feral boy found in Aveyron, France in 1798. Convinced that he could "civilize" the boy by teaching him language, Itard was left frustrated in his attempts to make the boy transcend his so-called savagery when he proved incapable of learning to speak.

In Wild Child Tasdelen adapts the story, this time set in contemporary British Columbia and presented through two distinct elements. One video depicts preparations for an imaginary filmed documentary, featuring twelve actors as they audition for the roles of its main characters. This is accompanied by a second piece, a sequence of images of a forest, depicting "nature" in a supposedly unmediated manner. Devoid of any human activity, it provides the viewer with a space of contemplation in contrast to the interactions portrayed between performers, crew and writer/director.

Presented in our windows is The Quantified Self Poems, a new series of twelve screen prints is supported by the Canada Council for the Arts and produced with thanks to Daniel Zomparelli and Ali Bilgin Arslan. Over a period of three months in the summer of 2016, Tadelen reported his moods approximately three times a day on "Emotion Sense", a self-improvement smartphone app developed by researchers at the University of Cambridge, UK. As he answered a series of questions the artist's feelings were numerically encoded as data effectively quantifying the unquantifiable. Working with programmer Ali Bilgin Arslan, Tadelen developed an algorithm that translated this information into words drawn from a unique dictionary created by Vancouver-based poet Daniel Zomparelli. Unusual
sentences emerge from which we attempt to make some kind of sense.

**Quantified Self Poems**

Erdem Tasdelen lives and works in Toronto. Working across media he has shown internationally, including exhibitions at Burrard Arts Foundation, Western Front, and 221A, Vancouver; Oakville Galleries; Museum from Neue Kunst, Freiburg; Kunstverein Hannover; Biennial of the Americas, Denver; Stacion Center for Contemporary Art, Kosovo; Galeri NON, Sabanci Museum and ARTER, Istanbul; Haus Konstruktiv, Zurich and MAK, Vienna.

**HAROON MIRZA'S ENTHEOGENS**

January 13 to March 19, 2017

B.C. Binning and Alvin Balkind Galleries

The Contemporary Art Gallery presents the first solo exhibition in Canada by British artist Haroon Mirza.

Mirza is internationally acclaimed for his work that tests the interplay and friction between sound and light waves and electric current. An advocate of interference (in the sense of electro-acoustic or radio disruption), he creates situations in which he describes his role as a composer. By manipulating electricity, a live, invisible and volatile phenomenon, and calling on instruments as varied as household electronics, LEDs, furniture, and video footage to behave differently, relationships between elements become reliant and responsive to each other in what Mirza calls "self-governing" systems.

Entheogens comprises a series of new and recent pieces linked via a compendium of botanicals, plants such as Lophophora williamsii (peyote), Psilocybe ('magic' mushrooms) and Echinopsis pachanoi (San Pedro cactus). Known worldwide as supplements to various transcendence practices through their psychotropic qualities, these are often used for spiritual and self-awareness purposes including meditation and psychedelic psychotherapy.

It takes over much of our BC Binning Gallery. Developed during a two-month residency in So Paulo, captured images and sounds from the city combine as four videos and eight channels of electric signal, also visualised through strips of LED light and heard via an array of speakers all in synchronisation. Reflecting on a heady mix of the current political climate in Brazil, local musical culture and entheogens, the overall experience collectively creates a mesmerising visual and aural effect.

In other works, electrical current is passed through copper plates and plant forms such as Psilocybe cubensis, (Amanita muscaria) to create phantom-like images; sculptural assemblages are governed by the ideal growing conditions for Lophophora williamsii; combinations of recycled furniture, solar panels, lights and various psychotropic plant forms figure alongside references to Terence McKenna, an American ethnobotanist, mystic, psychonaut and author. As visitors enter the gallery, their physical movement will interrupt the light signals received causing a sensory interplay, metaphorically akin to the transformative properties that can occur through ingesting the plant forms.
The exhibition invites us to consider perceptual shifts, disorientating environments and displacements of light and sound that create delirious moments as we unwittingly interfere with altering signals and appearances, presenting a truly hypnotic and transformative experience.

The exhibition is generously supported by Brigitte and Henning Freybe.

Haroon Mirza lives and works in London. Recent solo exhibitions include "Piv, So Paulo, Brazil (2016); Nam June Paik Center, Seoul, South Korea; Matadero, Madrid, Spain; Museum Tinguely, Basel, Switzerland (all 2015); Museum Haus Konstruktiv, Zurich, Switzerland; Le Corbusier's Villa Savoye, Poissy, France; IMMA, Dublin, Ireland; Le Grand Palais, Saint-Nazaire, France (all 2014); The Hepworth, Wakefield, UK; MIMA, Middlesbrough, UK (2013); The New Museum, New York, USA; Kunsthalle Sankt Gallen, St Gallen, Switzerland; University of Michigan Museum of Art, Ann Arbor, USA (all 2012); Camden Arts Centre, London and Spike Island, Bristol (2011) and A-Foundation, Liverpool, UK (2009). His work was included in the 7th Shenzhen Sculpture Biennale, China (2012) and the 54th Venice Biennale, Italy (2011), where he was awarded the Silver Lion. He was awarded the Northern Art Prize in 2011, the DAIWA Foundation Art Prize in 2012, the Zurich Art Prize in 2013, the Nam June Paik Art Center Prize in 2014 and the Calder Art Prize in 2015.

'Bear Claws Salad Hands' by Sameer Farooq and Mirjam Linschooten on view at Yaletown-Roundhouse Station, Canada Line continues until March 19, 2017.

Contemporary Art Gallery
555 Nelson Street, Vancouver

16 EXHIBITION: LUXIMAM - JENEEN FREI NJOOTLI
January 7 - February 25, 2017

Macaulay & Co. Fine Art announce LUXIMAM a solo exhibition of new work by Jeneen Frei Njootli. Frei Njootli continues to push her practice by posing questions and staging vital disruptions around the history embedded in materials and their relationships to trade, ceremonial regalia, and politics surrounding Indigenous art. The exhibition title stems from Antonio Gramsci’s term Luxury Mammal and will be activated with a performance by the artist.

Frei Njootli synthesizes Indigenous land based knowledge systems and traditional practices through performance, contemporary visual arts, and audio-visual technologies. Her performances often result in residue and implement sound tools created out of materials and belongings such as elk hide, hair, antler and power tools.

An angle grinder on bone yields long cello pulls.
A hum into a braid of hair rumbles through the room.
Wind sucked through bared teeth. Strain to see.
Some sounds are in blood memory and are better felt than gazed upon.
Jeneen Frei Njootli is a Vuntut Gwich'in artist and a core member of the ReMatriate Collective. In 2016, she completed a residency at The Western Front (Vancouver) where she worked with her collective to host two public events: a ReMatriate Wikipedia edit-athon and a fundraiser for the downtown east side women's shelter. She currently sits on the Board of Directors for Grunt Gallery (Vancouver) and has recently exhibited at The Vancouver Art Gallery, Fazakas Gallery (Vancouver), aceart inc (Winnipeg), The Ottawa Art Gallery, Winsor Gallery (Vancouver), and Art mur (Montreal). In 2016, Frei Njootli performed alongside James Luna in his ISHI: The Archive Performance in San Diego. A past recipient of the Cordula and Gunter Paetzold Fellowship, Frei Njootli was also awarded a William and Meredith Saunderson Prize for Emerging Canadian Artists in 2016 through the Hnatyshyn Foundation. She is currently completing her MFA as an uninvited guest on unceded Musqueam, Squamish, Sto:lo and Tsleil-Waututh territories.

MACAULAY & CO. FINE ART
293 EAST 2ND AVENUE, VANCOUVER BC, CANADA, V5T 1B8

WED - FRI 12PM - 5PM, SAT 11AM - 4PM, AND BY APPOINTMENT

17 EXHIBITION: SIGNS OF CHANGE – NICOLE DEXTRAS
Photographing the ephemeral
October 15 to March 2017
This exhibition will take place outdoors on Granville Island in Vancouver at the new Ocean Artworks venue from October 15 to March 2017. It will feature photographs printed onto aluminum depicting scenes from my various Ice Typography projects. Over 10 years of traveling to far-flung wintery landscapes to create site specific ice texts in the landscape. Hosted by the Granville Island Cultural Society. More info and Facebook Event page

18 EXHIBITION: BARRY DOUPE - AMIGA PAINTINGS
Jan 6 - Feb 4, 2016

Barry Doupe presents a new series of digital paintings created using the AMIGA Console and Deluxe Paint. Various forms of portraiture, landscape and surrealism are explored using digital techniques.

Bio:
Barry Doupe (b. 1982 Victoria, BC) is a Vancouver based artist primarily working with computer animation. He graduated from the Emily Carr University in 2004 with a Bachelor of Media Arts majoring in animation. His films use imagery and language derived from the subconscious; developed through writing exercises and automatic drawing. He often creates settings within which a characters' self-expression or action is challenged and thwarted, resulting in comic, violent and poetic spectacles.

His films have been screened throughout Canada and Internationally including the Ann Arbor Film Festival (Ann Arbor, Michigan), International Film Festival
Rotterdam (Rotterdam, the Netherlands), Vancouver Art Gallery (Vancouver, BC), Anthology Film Archives (NY, New York), Lyon Contemporary Art Museum (Lyon, France), Pleasure Dome (Toronto, ON), MOCCA (Toronto, ON), Whitechapel Gallery (London, UK), Centre Pompidou (Paris, France) and the Tate Modern (London, UK).

Wil Aballe Art Projects | WAAP
688 East Hastings St. (lower level), Vancouver, BC V6A 1R1
+1 778 229 3458 www.waapart.com   wil.aballe@gmail.com
HOURS: Tues - Sat, 11 - 5 PM

19 EXHIBITION: CASEY WEI - 69 YEARS IN A DAY (EVERY SINGLE DAVID BOWIE ALBUM FROM START TO FINISH)
Jan 06 - February 03, 2017

Casey Wei’s 69 Years in a Day (every single David Bowie album from start to finish) considers the level of grief a fan can experience over the death of their idol. For the duration, Wei listens to the complete discography of David Bowie in chronological order, but the video itself contains no audio. It is a gesture displaying her adoration while it is also an act of endurance.

Casey Wei (b. Shanghai) is an interdisciplinary artist, filmmaker, and musician based in Vancouver. She graduated with an MFA from SFU in 2012. Her practice began in filmmaking with works such as, Murky Colors (2012), and Vater und Sohn / Father and Son / 父与子 (2013). More recently she incorporated elements of relational aesthetics in works that crossover between art, music, and the community at large through Kingsgate Mall Happenings (2014), Chinatown Happenings (2015) and art rock? (2015-present). In 2016, she began Agony Klub, a music and printed matter label that releases material under the framework of the 'popularesoteric.' She plays in the musical projects Late Spring and hazy.

After Hours is a series of projections presented in READ Books bookstore window. For this project, Artists, designers, writers, musicians and curators are invited to present video work, select films, create YouTube playlists or put together slideshows to be screened from sunset until midnight.

READ Books | Charles H. Scott Gallery
1399 Johnston Street, Vancouver, B.C., V6H 3R9

20 EXHIBITION: AMIE SIEGEL: QUARRY
January 12 - March 11, 2017
Audain Gallery

Exhibition Tour
Saturday, March 5, 2017, 3pm Audain Gallery
Part of the downtown Vancouver gallery tour with the Contemporary Art Gallery at 2pm and Artspeak at 4pm.

Amie Siegel's moving image work Quarry (2015) proceeds from the vast
underground caverns of a Vermont marble quarry to the material's high-end destination: the opulent sales galleries for Manhattan's newest residential skyscrapers.

Quarry first attends the marble’s excavation from colossal underground chambers and then turns to the material's deployment in the future homes of the wealthy in Manhattan. White marble, with its association to Renaissance sculpture, is shaped and constructed into the interior surfaces of these luxury apartments, which are designed to bring even the most mundane spaces closer to the materiality and value of art. As pendant to the two sections, the recurrent musical score emphasizes the sublimity of the vast underground quarry and mirrors the grandiosity of the developers' sleek simulations and speculative models.

Siegel's careful rendering of the forms and surfaces in these two spaces plays on how the mutual demands of the international real estate, luxury commodity and primary resource markets exert relative pressures both below and above ground. In pace with the industrial saws that cleave the white marble, Siegel's camera shears the phenomenology of global capital.

Her films have screened at the Cannes, Berlin, Toronto and New York Film Festivals. She has been a fellow of the DAAD Berliner Kunstlerprogramm and the Guggenheim Foundation.

For more information, http://www.sfu.ca/galleries/audain-gallery/amiesiegel-quarry.html

21 EXHIBITION: THREE CITIES: PRAYER AND PROTEST - MERE PHANTOMS I MAYA ERSAN & JAIMIE ROBSON
January 13 - February 18, 2017

ARTIST TALK: Saturday, January 14, 2:00 PM
grunt gallery, #116 - 350 E 2nd Ave

Three Cities: Prayer and Protest is a shadow-based installation that investigates sites of tension, controversy, and contact within three cosmopolitan environments. Inspired by recent cities the artists have lived and worked in (including Istanbul, Montreal and Vancouver), the exhibition explores notions of prayer and protest as communal expressions of personal hope, desire, demand and outrage.

Inspired by the Hieronymus Bosch painting of the same name, this is an experience of the city as rendered in darkness. It's a ten-minute-long journey in which five viewers at a time are guided by a cued sequence of shadow projections and sound to bring a procession of paper cut-outs to life. The cityscape appears as shadows on the wall, becoming an abstraction even as its physical essence is laid bare.

The artists take 16th century notions of heaven and hell and join them to a modern inquiry. This urban maze of concrete and cables: is it fantasy or
nightmare? Decide for yourself as you experience the magic of light and paper. This is illusionism at its finest—refined down to a beautiful binary of black and white.

***

ARTIST BIO
Mere Phantoms is the Montreal-based duo Maya Ersan and Jaimie Robson, who are inspired by early cinema, papercutting and shadow theatre. Their work has appeared internationally.

22 EXHIBITION: GOLDEN MOMENTS – 50TH. ANNIVERSARY OF PORT MOODY ART ASSOCIATION
to February 23

Port Moody Arts Centre
2425 St. Johns St., Port Moody BC

23 EXHIBITION: KEVIN BOYLE - HERD
January 13 to February 4, 2017

"HERD", Kevin Boyle's latest photographic series, challenges the viewer to draw parallels between domestic farm animals and the lives we live as humans in modern society.

About Kevin Boyle
Kevin Boyle is a Vancouver based artist who lives and works in White Rock, BC. His latest series "HERD" is the culmination of three years and thousands of miles of travel. While his previous exhibitions "Range" and "DaySleeper" examined nostalgia and abandon, his new work reflects his growth as an artist and an individual increasingly aware of social influence. Combining the long exposure and light painting techniques which have come to define his work, Boyle spent hours and sometimes days roaming with the herd until the right moment came to open his shutter and shine his lights. A winner of the International Photography Awards (2015) and the Fine Art Photography Awards (2015), his works can be found in collections across North America and Europe.

About Kimoto Gallery
KIMOTO GALLERY was established in 2013. The gallery is run by artist/curator Katsumi and his wife Jiali, a graphic designer. The gallery presents original art by emerging and established artists, both local and international. With over 15 years experience in the art business, their clientele includes first-time buyers, seasoned collectors and corporations.

KIMOTO GALLERY
1525 W. 6th Avenue, Vancouver
Gallery Hours: Tues. & Sat. 10am - 6pm / Wed. - Fri. 11am - 7pm / Sun. & Mon. by appointment only

EXHIBITION: MERYL MCMASTER: CONFLUENCE
January 14 - March 19, 2017
Produced by Carleton University Art Gallery Curated by Heather Anderson

Richmond Art Gallery presents Canadian artist Meryl McMaster’s first solo exhibition in British Columbia. Produced by Carleton University Art Gallery, Ottawa and curated by Heather Anderson, Confluence is the first survey of McMaster’s distinctive self-portraits, which draw on the practices of sculpture, performance, and photography. An artist of mixed Plains Cree and Euro-Canadian heritage, McMaster’s work references, subverts, and re-envision Indigenous representation through an exploration of self.

Within the three distinctive bodies of work in Confluence, McMaster experiments with the fluid domain of identity, and the possibilities of examining and revisioning. Placing her body centrally in front of the camera, she continually alters her appearance, whether by layering photographic images onto her body or through the elaborate costumes and props she creates and inhabits as alter egos. In Ancestral (2008-09), McMaster explores this legacy and her heritage by projecting onto her own face, and that of her father’s, historic portraits of Indigenous individuals taken by such photographers as Edward Curtis, Will Soule and painter, George Catlin. For In-Between Worlds (2010-13) and Wanderings (2015) McMaster traverses the winter landscape creating an otherworldly series that considers human experience and connection to the natural world. A publication with essays by Gabrielle Moser, cheyanne turions and an interview with McMaster by CUAG curator Heather Anderson will be available for purchase during the exhibition.

Richmond Art Gallery
7700 Minoru Gate, Richmond, BC
604-247-8300 www.richmondartgallery.org gallery@richmond.ca

Gallery Hours
Monday to Friday: 10am to 6pm Saturday & Sunday: 10am to 5pm
Open Late Thursdays to 9pm Closed statutory holidays

THEATRE: PUSH INTERNATIONAL PERFORMING ARTS FESTIVAL
to February 5
PUSH: WIDE OPEN SKY
February 01, 2017
As part of the PUSH Film Series, DOXA and SFUW present a free screening of Wide Open Sky by Director: Lisa Nicol (Australia)

Theatre, Dance, Multimedia, Music
150 events, 11 countries
PUSHFESTIVAL.CA

THEATRE: VANCOUVER INTERNATIONAL DANCE FESTIVAL 2017

Vancouver International Dance Festival proudly announces its captivating 2017 program, showcasing the magnificent diversity of the contemporary dance canon
with four weeks of endlessly enriching performances, workshops, and dance activities from March 1-25, 2017, at various venues throughout Vancouver. The stellar festival lineup includes anticipated performances by San Francisco’s internationally-lauded company Alonzo King LINES Ballet; a world premiere from Japan’s Dairakudakan; a Canadian premiere from Denmark’s Kitt Johnson; west coast premieres from Toronto’s Kaeja d’Dance and Montreal’s Cie Virginie Brunelle; and world premieres from Vancouver’s-own Kinesis Dance, Karen Jamieson & Margaret Grenier, Jane Osborne & Kim Stevenson, among many others.

HOLIDAY OFFER: Enjoy 20% Off Tickets for all VIDF Events
Until December 22. Tickets available at vidf.ca or by calling 604.662.4966

27 WORKSHOP: ON @ HOMESTEAD JUNCTION
Urban Foraging Plant Walk
Sat, February 4, 11:00am-1:00pm  Cost:$25
From under park benches to cracks in the sidewalks to boulevards around the park, we can find food and medicine growing all around us even in the most urban settings.

Join indigenous Metis herbalist, mother, and story-teller Lori Snyder for a wild plant walk around the neighborhood to discover new perspectives on how we see and interact with plants in the city. As we encounter different plants along our way, Lori will share her knowledge and experience in foraging for food, wildcrafting, and so much more! To learn a bit more about

Please contact community@homesteadadjunction.ca before purchasing a ticket for a child – we will check in with the instructor about age accessibility.

Home Remedies with T’uy’t’tanat-Cease Wyss
Sun, February 5, 11:30am-3:30pm
Learn how to create your own natural medicine cabinet using non-alcohol ingredients as bases. This fun and easy workshop will help you prepare seasonal remedies for you and your family. We will be working with both fresh and dried herbs.

We will make one slow brewed glycerine tincture which are great for babies, and a few different apple cider vinegar tinctures.

Please bring 3 x 250ml jars (mason jars, juice jars), 2 x amber tincture bottles along with some snax and water/bevvies with you as this will be a full afternoon of remedy making! If you don’t have jars and/or amber bottles, they will be available to purchase at in-store before the workshop.

Instructor Bio:
T’uy’t’tanat – Cease Wyss is a Skwxwu7mesh Ethnobotanist, and is the owner and lead herbalist at Raven and Hummingbird Tea Company.

28 WORKSHOPS: SALISH SINGING & DRUMMING WORKSHOPS
Join us in learning 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.

Next workshops:
February 16, 2017 | 7:00 PM - 9:00 PM
March 30, 2017 | 7:00 PM - 9:00 PM
April 13, 2017 | 7:00 PM - 9:00 PM
Co-presented by SFU's Vancity Office of Community Engagement and SFU Office for Aboriginal Peoples

29 WORKSHOPS: HOMESTEAD JUNCTION WORKSHOPS
Check into their website for full details and to register www.homesteadjunction.ca

Seasalt Soaps  February 1st, 6:30 – 8:30 pm  $35.
Learn all the basics of making cold process (and vegetarian) soap with salt! This class is great for beginners, as well as intermediate soap makers who are curious to customize their recipes to include salt. As a group, we'll go step by step through the process to safely mix oils and lye to create long lasting bars of natural, handmade soap. You'll then get to customize your portion with the essential oils and salt of your choosing!
Instructor Bio:
Kate Duda is a soap making enthusiast with a small soap and skin care company called Plenty + Spare Naturals.

Salve Making  February 9th, 6:30 – 8:30 pm  $35.00
Join Lori Snyder a Metis herbalist who will be guiding you to learn the craft of plant infused salve making. Discover the wisdom of the plant medicines, when best to harvest and how to infuse plant material into oil bases. We will be making beeswax salves and lip balms for take home. Illustrated mind map and supplies included.

Urban Foraging Plant Walk  Sat, March 4 2017, from 11:00am-12:30pm  $25.00
From under park benches to cracks in the sidewalks to boulevards around the park, we can find food and medicine growing all around us even in the most urban settings.
Join indigenous Metis herbalist, mother, and story-teller Lori Snyder for a wild plant walk around the neighborhood to discover new perspectives on how we see and interact with plants in the city. As we encounter different plants along our way, Lori will share her knowledge and experience in foraging for food, wildcrafting, and so much more! To learn a bit more about
Please contact community@homesteadjunction.ca before purchasing a ticket for a child - we will check in with the instructor about age accessibility

The Linen Growers Club  First Tuesday of the month from March through September, 6-8pm. $195.00
Have an Interest in Gardening or Textiles?
EarthHand Gleaners Society and Homestead Junction have partnered to create the Linen Growers Club, a chance to grow your own small flax crop for linen, learn how to spin with a drop spindle, have support through the process and share results with
Meeting once a month, we will cover spinning, soil preparation, sowing, weeding, harvest and how to process the flax straw into linen. Flax for linen is an easy-to-grow crop requiring full sun and 100 days from seed to harvest. Soil, water, light, microclimate and processing all affect the quality and feel of the resulting linen. The club will do a “fiber sample swap” at the end, giving everyone a sample book of 2017 linen.

Locations:
March 7 @ Homestead Junction 649 E. Hastings St, Vancouver
April 4, May 2, June 6, July 4, Aug 1, Sept 5 @ Trillium North Park-- corner of Malkin and Thornton Street, Vancouver

30 WORKSHOPS: GWFC FALL FOOD WORKSHOPS
All workshops at Britannia Community Centre. Registration – 604-718-5800 (1)
Info: Ian @ 604-718-5895 or gwfcnetwork@gmail.com

Give the gift of giving…our Healthy Eating workshops for your foodie-loving friend!

Healthy Homemade Crackers Wed. March 15 Cost $20
Create a variety of healthy homemade crackers using spices like chilli, cumin, nutmeg and cinnamon, as well as herbs such as basil, oregano and chives, and whole foods such as dates, raisins, chia and flax seeds. Create savory or sweet crackers to pair with homemade dips. Alicia Meek is a nutritionist with a flare for fine raw vegan cuisine.

Healthy Homemade Desserts Wed. March 22 Cost $20
Create delicious and healthy homemade dessert with whole ingredients.

Sauerkraut Fermentation Wed. February 15 Cost $12
Lean how to make great tasting sauerkraut. Participants will bring their own cabbage and take away a bucket of kraut.

Kombucha 101: Fermenting Tasty Teas Wed. February 22 Cost $15
Join Jennifer Lee in a hands-on workshop where you will learn to make kombuch. Our workshop will show you how to make the drink and the opportunity to taste kombucha including guava, grape or lemon flavored. Bring a jar to take home your own piece of SCOBY! and start making your own kombucha at home.

Grandview Woodland Food Connection & the Britannia Community Centre are pleased to host the Healthy Eating workshops.

CALLS FOR SUBMISSIONS LOCAL

31 EXHIBITION: PORT MOODY ARTS CENTRE 2017/18 PROGRAM
Deadline: Ongoing
Application and information: http://www.pomoarts.ca/gallery-exhibition-proposal-application

32 GRANTS: CALL FOR PROPOSALS: DOWNTOWN EASTSIDE COMMUNITY ARTS FUND PROGRAM 2017/2018
Submission deadline: Monday, March 20, 2017
The Community Arts Fund (CAF) program is accepting applications for 2017 and 2018 collaborative community arts projects from Downtown Eastside organizations. Applicants are strongly encouraged to consult with program coordinator Kelty McKerracher and to attend the info session/grant writing workshop prior to submission.

The application, budget template, and detailed project guidelines are available on the CACV website.

33 MISCELLANEOUS: ASTORINO’S IS RUN BY THE BRITANNIA COMMUNITY CENTER AND IS AVAILABLE TO BE RENTED BY ANYONE!

Ideal for: rehearsals! 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. To learn more check out Astorino’s on the internets!

HYPERLINK

Contact Matty Harris 604-360-5177 HYPERLINK
"mailto:mattyfromlife@gmail.com"mattyfromlife@gmail.com
Or Helen Spaxman HYPERLINK
"mailto:helen.spaxman@vancouver.ca"helen.spaxman@vancouver.ca

34 PUBLIC ART: REQUEST FOR EXPRESSIONS OF INTEREST & QUALIFICATIONS - Public Art for the new Lions Gate Town Centre in the District of North Vancouver

Submission Deadline: Tuesday, February 28, 2017 - 3:00pm

Pacific Gate Investment and the District of North Vancouver are seeking an artist or artist team to create artwork associated with the Park West development situated in the new Lions Gate Town Centre. The Park West project is uniquely positioned at the north end of the Lions Gate Bridge making it a key gateway location for the creation of a unique landmark for the new town centre and for the municipality at large as citizens and visitors enter and exit the community.

The artist or artist team commissioned for this project will be required to deliver both a primary and a secondary artwork as part of the total budget indicated. The location of the primary art work is pre-determined for the corner of Marine Drive and Capilano Road. The location for the secondary artwork(s) can be proposed by the artists.

Quick Details:
Budget: $353,000 (Cdn) total inclusive of all costs

Eligibility guidelines: This Request for Expressions of Interest and Qualifications is an open competition for artists residing in Canada and in the US states of Washington, Oregon and California. Teams submitting must have an artist represented on the team.

Contact: Leesa Strimbicki, Urban Art Management
   E: uam@telus.net   T: 604.430.1467   M: 778.229.3335
   For more information about this exciting opportunity please refer to the detailed project package PDF on the NVRC website.

CALLS FOR SUBMISSIONS NATIONAL

35 AWARD: ASIAN CANADIAN WRITERS WORKSHOP
EMERGING WRITER AWARD GUIDELINES

2016—Poetry  2017---Fiction
http://www.asiancanadianwriters.ca/p/emerging-writers-award.html

The ACWW Emerging Writers Award (EWA) was established in 1999 to help authors of Pacific Rim Asian heritage be published with an established publishing house. The winner of the first award was poet, Rita Wong (Monkeypuzzle, published by Press Gang.) Madeleine Thien won the second award in 2001 for her short story collection, Simple Recipes. This manuscript impressed McClelland & Stewart so much that they offered Madeleine a two-book deal. Simple Recipes went on to win the Ethel Wilson Fiction Prize, the City of Vancouver Book Prize, and was a finalist in the Commonwealth Writers Prize for Best First Book.

The ACWW Emerging Writer Award is a community-building initiative of the Asian Canadian Writers’ Workshop to encourage the development of quality manuscripts and finished works by new writers in our community.

The 2016 competition is for a poetry manuscript and the 2017 contest is for a book-length work of fiction by an Asian-Canadian writer of Pacific Rim Asian heritage who has not previously published any book-length work of any genre in traditional or digital form.

The Author

The author must be a Canadian of Pacific Rim Asian heritage (including East Asian or Southeast Asian descent) and an emerging writer who has not previously self-published or traditionally published a book-length work of any genre in traditional or digital form. After a manuscript is submitted to the EWA competition, the author agrees not to submit the work to any publishers until after the manuscript has been released from the EWA competition in September 2016 (or September 2017 for the fiction competition.) Receipt and release of the manuscript will be acknowledged in a timely fashion.

The Jury

The jury will be comprised of three members of the writing community. If there is no work of sufficiently high quality, the jury may decide that there is no winner.

Deadline for manuscripts:

Submissions for the 2017 fiction competition must be postmarked by June 1, 2017.
   1) Completed application form (download for attachment).
2) $25.00 registration fee entitles the entrant to a year’s membership in ACWW. Cheque written out to: Asian Canadian Writers’ Workshop Society.

3) Three print copies of the manuscript in addition to a digital copy to be sent to: submissions@asiancanadianwriters.ca. Printed manuscripts must be bound: no loose or stapled sheets will be accepted. The copies of the manuscripts must be single size printed form only. Submitted manuscripts will not be returned upon completion of contest.

Please send submissions to:
ACWW Emerging Writing Award#2 – 3572 SE Marine Drive, Vancouver, British Columbia V5S 4R3

For queries and media contact
Jim Wong-Chu: jwongchu@asiancanadianwriters.ca or jwongchu@shaw.ca or call 604-355-5795

Deadline for manuscripts: must be postmarked by June 1, 2017 (fiction)

36 EXHIBITION: TORONTO INTERNATIONAL ELECTROACOUSTIC SYMPOSIUM (TIES) 2017 CALL FOR SUBMISSIONS
Toronto, 9-12 August 2017
Deadline for Submissions March 3, 2017
http://naisa.ca/opportunities/calls-for-submissions/ties-call-for-submissions/

New Adventures in Sound Art (NAISA), the Canadian Electroacoustic Community (CEC) and the Canadian Music Centre (CMC) are pleased to announce the 11th edition of the Toronto International Electroacoustic Symposium (TIES), and delighted to welcome Quebec sound artist Chantal Dumas as Keynote Speaker this year. Dumas is a highly respected sound artist who explores the medium of sound through the production of audio fiction and docufiction, sound installation, composition and sound design.

The symposium will take place in Toronto from 9–12 August 2017 at the Ernest Balmer Studio and at the Michael J. Baker Studio in Toronto’s historic Distillery District.

We are now inviting proposals for papers, lecture-recitals, special sessions of 2 to 4 panellists, compositions and performances to be presented at TIES 2017 (submission deadline: 3 March 2017).

TIES is a unique point of convergence for a growing international community of diverse electroacoustic (EA) practitioners. We look forward to seeing you at TIES 2017, where you can explore and share diverse perspectives on electroacoustic and sound art research and practice, while expanding your artistic and professional network.

General Information
The 2017 symposium is the eleventh annual iteration of this important opportunity for exchange between diverse EA communities. In recent years, a number of themes
have emerged, among them: creative and collaborative practices, curation, research and analysis, algorithmic processes, videomusic and intermedia practices, electronic ensembles and live coding.

As in preceding years, the symposium leads directly into the main concert weekend of the annual **Sound Travels Festival of Sound Art**. This 19th edition of Sound Travels explores emerging trends alongside established traditions in electroacoustic music. At the heart of TIES 2017 will be a **Keynote Lecture by Chantal Dumas**, one of Sound Travels’ featured artists. TIES and Sound Travels events will be presented using NAISA’s real-time spatialization system.

**Dates**

<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
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<tbody>
<tr>
<td>3 March</td>
<td>Deadline for receipt of proposals @ 11:59 PM EST</td>
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<tr>
<td>Mid April</td>
<td>Notification of acceptance</td>
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<tr>
<td>9 August</td>
<td>Symposium opening reception and concert</td>
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<tr>
<td>9–12 August</td>
<td>Symposium sessions and concerts</td>
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<td>10+12 August</td>
<td>Sound Travels Festival concerts</td>
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**Submissions**

For TIES 2017, we invite submissions for paper presentations, compositions / performances, lecture-recitals and special panel sessions that are related, but not limited to, the following topics (some of which are also found in eContact!, where TIES proceedings are published):

- Sound Art practices and perspectives
- Sound-based creation throughout 150 years of Canada
- Ownership and creative license
- Live coding, laptop orchestra
- Pedagogical issues: teaching about “sound” and “listening”
- Experimental performance, DIY instruments, hardware hacking
- Intermedia, interactivity and media-specific practices
- Aural perception, psychoacoustics, hearing
- Sound and environment, acoustics and space
- Paradigm shifts in electroacoustic practices

Other topics that relate to some aspects of EA (in popular musics, media art, performance art and other sonic disciplines) are also welcome.

All symposium contributions will be webcast CEC’s online journal for electroacoustics, *eContact!*

We look forward to seeing you, your colleagues, collaborators and students in Toronto in August!

Questions and requests for information (ties@naisa.ca).

**New Adventures in Sound Art** is a non-profit organization that presents performances and installations spanning the entire spectrum of sound art. NAISA is partially funded by the Department of Canadian Heritage, the Toronto Arts Council, Ontario Arts Council, Canada Council for the Arts and the SOCAN Foundation.
**Inquiries & general information:**
Nadene Thériault-Copeland
Executive Director
New Adventures in Sound Art
568 Richmond St W, Toronto, ON
416 652 5115 / naisa@naisa.ca

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**37 EXHIBITION: THE SEX SHOW - GALLERY 1313**
Feb. 15-26, 2017
**Deadline for submissions is Feb 3, 5pm.**

Gallery 1313 is pleased to present THE SEX SHOW a group curated exhibition of photography, painting and mixed media works. The exhibition is curated by Phil Anderson, Director @Gallery 1313. Reception will be on Thursday Feb. 16, 8pm

The definition of sex and sexuality has and can be open to interpretation. Each individual has his/ her own definition of what is considered sexual. What factors are recognized in the process defining something as ‘sexual’ or ‘erotic’?

The Sex Show attempts to explore this theme of the definition of sex. It approaches the topic of sex from a variety of prospective, exhibiting works that vary on a broad scale, from art that is more explicit to art that is more elusive in content. Not only does The Sex Show contain a wide variety of sex-related themes and content, it also exhibits the use of abundantly different mediums such as video, photography, sculpture, collage and paint.

Artists are asked to submit via email to director@g1313.org. Artists should send a current CV, an artist statement, 3-5 jpegs (no larger than 700kb) and an image list with titles, sizes and medium. Artists that are selected will pay an admin fee of $40 per accepted work. The artist is responsible for delivery of the art works and any shipping costs. The Gallery has some video equipment for video presentation.

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**38 EXHIBITION: CALL FOR SUBMISSIONS – OUTDOOR SCULPTURE 2017**
Oeno Gallery’s Sculpture Garden at Huff Estates

Oeno Gallery’s Sculpture Garden at Huff Estates opened on June 25, 2011 as a place dedicated to the exhibition of world class outdoor sculpture. The 4 acre garden has become a prized feature of the property and has received thousands of visitors to date.

**The gallery** invites artists to submit proposals for the garden’s 6th exhibition year. The property offers a wide variety of sites for placement. Areas to consider include the sculpture garden proper, the outdoor area by the winery, the zone immediately surrounding the gallery, and the pond (limestone quarry). Proposals will be reviewed and selected by the gallery.

**Sculptures must be** original, durable, and safe for viewing by the public in an unsupervised natural area. They must be able to withstand year-round weather conditions and tolerate strong winds. The work must also be available for sale. The artist is responsible for the transportation, installation and removal of their work.
Interested artists are to submit proposals to Dana Charles: dcharles@oenogallery.com

Proposals must include:
• Contact Information: Name, Address, Phone Number, E-mail, Website
• Artist Statement/Bio
• CV
• Artwork statement – Include Title, Year, Medium and Size for the proposed work(s) and describe how this work will relate to/expand on current themes in your work
• High res Images of the sculpture(s) (300 dpi, 1500 pixels wide), sketches and support images. Clearly title the .jpegs with the Title of the piece or a short description of what the image is.
• Other examples of existing work
• Photo of artist
• Description of the project and plan for installation. Please consider all aspects of transporting the work to the garden site in Prince Edward County, Ontario and installing the piece in the garden. Onsite forklift available upon prior request
• Estimated retail price of the work.

Deadline:
Interested artists should submit their proposals by February 8, 2017. Responses to proposals will be given by Feb 15, 2017. Accepted proposals must be ready for installation by early May 2017 (TBD) and must be on display for one year. The gallery may ask to extend the display for a longer period of time.

Please read the Oeno Gallery Sculpture Garden FAQ page and view the Sculpture Garden Map before submitting your proposal.

Sculpture Garden FAQ
Sculpture Garden Map

Thank you!
Dana Charles
Communications and Logistics Coordinator
dcharles@oenogallery.com
(613) 393-2216

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

Recently named Best Contemporary Retail Gallery destination in Ontario by a prestigious tourist association, the gallery is one of the most popular stops on Prince Edward County’s Wine, Taste, and Arts Trails. More than 30 000 visitors come to the site throughout the year.
The gallery has actively pursued relationships with landscape architects, designers and clients who are interested in outdoor sculpture. Previously sold sculptures have ranged in price from $2,000 to $50,000.

For more information, please visit our website: www.oenogallery.com

Oeno Gallery Sculpture Garden at Huff Estates - 2016 Exhibition
https://youtu.be/KvlUeAwtlvg

**39 EXHIBITION: CALL FOR SUBMISSIONS - CENTRE DE DIFFUSION PRESSE PAPIER**

**Deadline: March 15, 2017**

**Programmation 2018** (January to December 2017)

The Centre de diffusion Presse Papier is looking for artists or groups for exhibitions of actual art using traditional printmaking techniques in the elaboration of the works. The Centre de diffusion Presse Papier is also interested in proposals from curators who would like to present projects linked to printmaking, particularly with regards to its development and its pertinence as a contemporary means of expression. Dossiers showing evidence of new approaches to printmaking will be given particular attention. The following list suggests some possible lines of research:

- contemporary subject matter
- installations involving printmaking
- hybridity
- research into printmaking techniques
- mixed printmaking techniques
- new approaches to the artist's book
- printmaking as social expression
- a questioning of printmaking's identity

All candidates must submit a dossier for presentation to a jury. Incomplete dossiers may adversely affect the processing of your demand.

**The presentation dossier must include:**

- an outline of your exhibition project (approximately 400 words)
- a curriculum vitae (maximum 5 pages) or a group presentation
- press reviews (maximum 5 pages). Voluntary
- 10 to 15 digital reproductions of artwork (Jpg format, maximum 1000/1000 pixels; maximum 100 dpi)

Please take notice that in the rules of our gallery Centre d'Exposition Presse Papier, an artist can't present more than one exhibition in the same period of five years.

The presentation documents do not necessarily have to illustrate the works to be exhibited, but they should however faithfully reflect the artist's proposed exhibition at the Centre de diffusion Presse Papier.

Documents can be sent by post or by email.
Submissions will not be returned unless a stamped envelope is included.

CENTRE DE DIFFUSION PRESSE PAPIER
73, Rue Saint Antoine, Trois-Rivières (Québec) G9A 2J2
(819) 373-1980  e-mail: presse.papier.atelier@cgocable.ca

40 EXHIBITION: ATTENTION: ARTISTS WORKING IN TEXTILE, FIBRE MEDIUMS
Gladstone Hotel Presents
CALL FOR SUBMISSIONS – Hard Twist 12 – Yarn
August 23 to Early January 2017
Submission Deadline: April 30, 2017
Juror’s Selections to be Announced May 26, 2017

HARD TWIST 12 – Yarn, the twelfth annual edition of the Gladstone Hotel’s signature show of textile-based art, invites artists to explore the art of narrative through textile.

Yarn me a yarn, spin me a tale, string me along – tell me a story! Whether speaking of the solid stuff of truth or of fabricating a tissue of lies, it’s hard to tell a story without the textile words and imagery that weave their way through the fabric of language and lore.

Hard Twist 12 – Yarn challenges artists to spin a tale with thread, but without words. There are only three criteria; work must:
• be textile or fibre related
• explore or express ideas connected to this year’s theme
• be designed to hang on a wall or be lightly suspended from a ceiling – we are unable to accept free standing work due to the nature of the exhibition space

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

HARD TWIST 12 JURORS:
Ketzia Kobrah – Textile Artist and previous Hard Twist participant
Natalia Nekrassova – Curator, Collections and Research, Textile Museum of Canada
Erin Stump – Gallery Owner, ESP | Erin Stump Projects
Helena Frei and Chris Mitchell – Hard Twist curators
Lukus Toane – Director of Exhibitions, Gladstone Hotel (ex-officio)

Hard Twist Hanging/Installation – Physical Criteria:
• All pieces must be able to be hung-installed securely – the gallery space is part of a fully functioning hotel
• The hotel’s cable-and-hook security mounting system can accommodate most work that is designed to be wall-hung.
• Artists whose work is accepted for the show must follow the exhibition guidelines of the Hotel as it is a heritage space.

Hard Twist Entry checklist:
Please include the following in your submission:
• Complete the Submission Form Here
• Send your images to: hardtwistshow@gmail.com
41 EXHIBITION: 2017 INTERNATIONAL PRINT EXCHANGE: PIECE OF MIND
Quest Art School + Gallery, Midland
Opening Reception: Friday, March 24, 7 – 9 pm

Five out of five people have mental health as it is part of what makes us human! More than one in five of us are faced with mental illness each year. The Piece of Mind International Print Exchange encourages the creative process and the therapeutic benefits of creating and experiencing art. In addition to stimulating creation and the exploration of one’s mental health, Piece of Mind is also part of a larger dialogue, striving to end the stigma associated with mental illness and advance understanding of mental health issues. In partnership with the Waypoint Centre for Mental Healthcare, Quest Art is pleased to announce an Open Call for Submissions. Through a variety of print processes, this exchange invites artists to visualize their own insights, experiences or impressions on what affects or gives them “peace of mind”, or simply create from a place that helps maintain your own mental health.

We would like to thank esteemed printmakers Nancy Campbell, Victoria Cowan, Ted Fullerton, Liz Menard, Rod Prouse, Otis Tamasauskas and Frances Thomas for helping us draw attention to the importance of mental health and building a supportive community by agreeing to participate in this event.

**Rules and Obligations of Participating artists:**

- Create a **numbered and signed edition** of **10 prints**. Two prints will be auctioned at Quest Art and the remainder will be distributed to other print exchange participants. The paper size should be **no larger than 5 inches by 5 inches**. Digital and photograph techniques may be incorporated into the composition, but all submissions must be created by a hand pulled printmaking process: e.g. serigraphy, intaglio, lithography, dry point, linocut, woodcut, collographs, pochoir, letterpress, monotype, etc.
- Artists are to access a formal **submission form** on Quest Art’s website to be filled out completely and mailed with the submission to ensure administrators have received all the correct information to present and promote artists involved and the
- Artists are to include an **artist statement** about the work and a **brief bio**. (250 words)
- **Deadline**: All editions and digital documentation must arrive physically and digitally to Quest Art by **March 1, 2017**. An online gallery will be created to promote the exhibit, honour the subject and celebrate the artists. Please send jpegs to jill@questart.ca for inclusion in the online exhibit with email subject “Piece of Mind Submissions”. Title images, “**Artist Name, Title Of Work, Medium, Image size.**” e.g. John Smith, My Piece Of Mind, Lithography
- **Participation Fee**: $20 - Pay via: **PayPal** (website), **cheque or International Money Order** (mail), or **in person** (Quest Art Shop). If you are mailing your edition, please ensure entries are between solid pieces of cardboard to prevent damage to images. Mailing Address: Quest Art, 333 King Street, Midland,
Be sure to follow updates of this event on the Quest Art Facebook Page. If you have any further questions, please visit our website www.questart.ca, email Curator, Jill Price at jill@questart.ca or give us a call at 705-526-ARTS (2787)

Quest Art School + Gallery
705-526-2787 ext. 3444, jill@questart.ca
333 King Street, Midland, Ontario, L4R 3M7
www.QuestArt.ca

42 EXHIBITION: CAFKA.18: CALL FOR PROPOSALS
Deadline for submissions is midnight on March 15, 2017.

CAFKA is seeking submissions for its biennial exhibition of contemporary art in the public spaces of the Region of Waterloo in June 2018. The biennial exhibition is curated by CAFKA’s Program Committee, which will consider submission proposals as part of its curatorial research.

For the on-line application form and instructions how to apply, please go to: http://www.cafka.org/news/cafka18-call-proposals

CAFKA pays artist fees of $2,000 CAD for new work, in addition to negotiable expenses. Video and one-time performance fees are paid in accordance with the CARFAC fee schedule.

Since its inception in 2001, CAFKA has produced and exhibited 206 projects by 192 artists over 11 exhibitions. From the beginning the Open Call for Submissions has been an important way for the CAFKA Program Committee to connect with emerging and mid career artists across Canada and abroad. Taking place over three days in the month of April, the Open Call jury, in addition to comprising of the members of the CAFKA Program Committee, also includes artists from the community and non-artist board members. Each is invited to each sit in on one jury session. For the CAFKA.16 jury a total of 13 people participated in the deliberations.

In 2007 CAFKA supplemented its Open Call with an Invitational component. Additional artists, identified by the Program Committee and the invited jurors, are invited to submit proposals. The final exhibition is made of both invited artists and artists selected from the Open Call.

The CAFKA biennial exhibition of art in public spaces initiates conversations around public space and the social and critical functions of art. It galvanizes the community of artists and art lovers in the Region, who dedicate countless volunteer hours as board members, members of the Program Committee and jury, as event planners, educators, installers, and as hosts.

CAFKA is grateful for the support of the City of Kitchener, Musagetes Fund of the Kitchener and Waterloo Community Foundation, Canada Council for the Arts, Ontario Arts Council, City of Waterloo and its individual donors and volunteers.

For more information about submitting to the CAFKA.18: Call For Proposals, please contact CAFKA at:

CAFKA - Contemporary Art Forum Kitchener and Area
141 Whitney Place, #7
Kitchener, Ontario, CANADA N2G 2X8
43 EXHIBITION: CALL FOR EXHIBITION PROPOSALS
Artists' Books x Archives x Alternative Narratives
Toronto Art Book Fair
Deadline: March 15th, 2017

In collaboration with Critical Distance Centre for Curators, the Toronto Art Book Fair is seeking curatorial project proposals.

The second edition of the Toronto Art Book Fair will be taking place from June 15th - 18th, 2017 at Artscape Youngplace. The thematic focus for TOABF 2017 is archives and alternative narratives. Conventionally, archives are developed in close relationship with institutional history, juridical environment, cultures, and sometimes also belief systems of particular countries or regions. In contrast, artists’ books have a legacy of resisting the dominant culture. They are often small in scale, ephemeral, cost relatively little to produce, and are easily replicable, allowing the work to flow outside of mainstream channels and reach audiences without institutional or commercial consent. They offer a criticism and alternative to these systems by circumventing them. The curated exhibitions and associated programming for TOABF 2017 will investigate archives that have emerged through the medium of the artist’s book and related printed matter.

This call for exhibition proposals is aimed at curators, artists, architects, collectives, writers, researchers, and creative individuals who are interested in developing an exhibition that investigates and explores the intersection of artist’s books, archives, and alternative narratives.

The exhibition will be mounted at Critical Distance Centre for Curators for the duration of the TOABF 2017. The selected applicant will be paid an honorarium of $1000 and given a budget of up to $1000 for materials and installation. TOABF will cover project costs such as marketing and space rental. CDCC will assist with staffing support, installation, and preparation as required for the execution of the project.

Submission process:
• Proposals should describe exhibition (max. 500 words)
• Please include a short bio (max. 100 words)
• CV (max. 3 pages)
• Images illustrating past work or proposed exhibition contents (max. 10 images)
• Budget

Please email your application as one PDF to hello@torontoartbookfair.com with the subject heading: Call for Exhibition Proposals 2017.

The Selection Process: A jury composed of TOABF co-founders, the CDCC Director,
a CDCC Board Member, and a member from the local community will review and rate the proposals. The successful applicant will be notified by March 24th, 2017.

About Us
The Toronto Art Book Fair (TOABF) aims to bring increased visibility and appreciation to artists’ books, print culture, and independent publishers through learning, collaboration, and community engagement. The ongoing vision for TOABF is to represent the diversity of cultural production and creative expression across Canada. Over 3500 people participated in the fair’s activities; exhibitions, workshops, readings, lectures, curatorial talks, and panel discussions in 2016.

www.torontoartbookfair.com
Facebook Twitter Instagram

Critical Distance Centre for Curators (CDCC) is a not-for-profit initiative and space devoted to the support and advancement of curatorial practice and inquiry in Toronto, Canada, and beyond. www.criticaldistance.ca
Facebook Twitter Instagram

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44 EXHIBITION: Call for Artists - 56th Toronto Outdoor Art Exhibition, Nathan Phillips Square

July 14 – 16, 2017
We invite visual artists working in all mediums, and makers in craft & design, to submit applications to the 56th Toronto Outdoor Art Exhibition.

Early Deadline: March 1, 2017
Late Deadline: March 14, 2017 (Late fees apply)
Application online: http://torontooutdoorart.org/artists/application-guidelines

Top Ten Reasons to Exhibit with us:
• Showcase your work at the city's most visible and accessible contemporary art fair, in the heart of downtown.
• Have your work seen by over 100,000 loyal visitors, veteran art buyers and art lovers.
• A chance to win one of our prestigious awards - $30,000 in cash and in-kind prizes.
• You might sell out your entire collection! It happens every year to a few of our artists. Our visitors spend generously on art during and after the event.
• Keep 100% of your sales.
• Benefit from our extensive print, online, social media marketing and media campaigns.
• Ongoing support from our professional team and our dedicated 100 volunteers
• Access to resources and tips for a successful show during our Booth Camp session
• Discounted rates on tent rentals, hotel accommodations and custom framing
• A great chance to meet and network with a group of exceptionally talented artists

About Toronto Outdoor Art Exhibition
The Toronto Outdoor Art Exhibition is Toronto’s first and Canada's largest, longest running juried outdoor contemporary art fair since 1961. Attracting an audience of over 100,000 people annually, and showcasing the work of over 320 artists, the Toronto Outdoor Art Exhibition prides itself on creating an environment that gives artists the chance to interact directly with the public in an informal and accessible setting.
To learn more, visit the Toronto Outdoor Art Exhibition website at: www.tota.org.

Follow us on Facebook | Twitter | Instagram @TOTAEXH

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45 FAIR: THE 2ND ANNUAL TORONTO ART BOOK FAIR - CALL FOR EXHIBITORS

Application Deadline: Friday, February 10th, 2017

We are now accepting exhibitor applications for TOABF 2017, the second edition of the Toronto Art Book Fair. The Toronto Art Book Fair is a new and exciting, free annual contemporary arts event.

From June 15th to 18th at Artscape Youngplace, TOABF 2017 will feature 80 Canadian and international exhibitors, four curated exhibitions, and community programming that includes panel discussions, performances, readings, talks, launches and workshops.

Our inaugural year garnered wide media attention and an incredible response from the arts community and local public. Over 3500 attendees participated in fair activities. Unique to TOABF 2017 is Art Book Week (June 12th - 15th 2017), a parallel series of city-wide events that coincides with the fair. Art Book Week will feature artist's book-driven pop-up exhibitions, projects, and programs held throughout the GTA. The goal of Art Book Week is to bring attention to contemporary artist’s book culture and practices as well as increase the visibility of Toronto’s art publishing community.

TOABF aims to increase the dissemination and appreciation of artists' books, multiples, print culture, and independent publishers through learning, collaboration, and community engagement. The ongoing vision for TOABF is to represent the diversity of cultural production and creative expression across Canada and abroad.

Application: www.torontoartbookfair.com/applications
Questions?: hello@torontoartbookfair.com
Follow us: Facebook | Instagram | Twitter

The Toronto Art Book Fair is produced with the support of the Toronto Arts Council, the Ontario Arts Council, and Canada Council for the Arts.

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46 FAIR: APPLICATIONS OPEN FOR ART TORONTO 2017

Application deadline is April 1.

Art Toronto, Canada’s international fair for modern and contemporary art is now accepting applications for its 18th edition, October 27-30 at the Metro Toronto Convention Centre. Applications are open for the following sections: MAIN, showcasing top modern and contemporary galleries; VERGE, for newer galleries showing work by young and emerging artists; SOLO, open to galleries presenting contemporary work by a single artist. All applications will be reviewed by the Advisory Committee.
For applications go to: [https://www.arttoronto.ca/applications/apply](https://www.arttoronto.ca/applications/apply)

The successful 2016 edition welcomed over 22,000 visitors to the fair. Art Toronto is the most important annual art event in Canada and welcomes collectors, curators, institutions, writers, artists and art enthusiasts annually to downtown Toronto. The fair continues its dedication to presenting important work from leading Canadian and international galleries alongside timely and engaging curated projects and significant collaborations with museums and cultural institutions. The fair will be complimented by PLATFORM, the original series of lectures and panel discussions by prominent art world figures and critically-acclaimed speakers.

For more information please contact us at info@arttoronto.ca or toll-free 1.800.663.4173

www.arttoronto.ca | @art_toronto
1.800.663.4173 | info@arttoronto.ca

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47 FESTIVAL: **TAIS & SUBTLE TECHNOLOGIES | CALL FOR SUBMISSIONS: UNIVERSE IN A GLASS**

**Deadline: March 1st, 2017**

A Co-Presentation by Toronto Animated Image Society & Subtle Technologies

There is more life in a drop of ocean water than most major cities on Earth. Yet, this awesome reality is invisible to the naked eye and goes largely unnoticed. Toronto Animated Image Society in partnership with the Subtle Technologies Festival invites submissions of animated shorts (10 min. and under) that reveal the interconnectedness of all living beings on our planet through water.

In particular, we are seeking pieces that consider the significance of "cycles", "systems" and the journey from macro to micro as these ideas relate to both the process of animation and the study of ecology. As a practice with a long history of visualizing data, this screening will highlight the power of animation to communicate complex concepts and act as an ambassador for scientific discovery.

Artists who are not primarily animators but wish to explore animation for the sake of this topic are encouraged to apply. Keeping in mind the immense diversity of life that water sustains, this program also welcomes submissions from an equally diverse spectrum of cultural perspectives, aesthetics and media.

**SUBMISSION PROCESS**

Interested applicants may submit up to 2 works for the jury's consideration.

Please include the following materials in your application:

- CV (up-to-date, 3 pages or less)
- Artist Statement (that responds to how the proposed works address the theme)
- A completed List of Works form. Download the form here.
- Combine all materials into a single PDF and upload to: [http://subtletechnologies.com/call-for-submissions/](http://subtletechnologies.com/call-for-submissions/)

**ELIGIBILITY**

We welcome international submissions, but priority will be given to Canadian animators.
We invite submissions from independent artists and collectives; submissions from studios are not eligible. Only pieces that are 10 minutes or less will be considered. Works must be recent (2014 to present).

**FEES**

A submission fee of $3.00 CAN is required. Payments can be made online through PayPal. All selected artists will receive a fee in accordance with the IMAA fee schedule and CARFAC recommended rates. Fee amounts are based upon the length of the selected work(s). All fees will be remitted in Canadian dollars.

**ABOUT THE CO-PRESENTERS**

**Toronto Animated Image Society (TAIS)** is an artist-run non-profit production centre that focuses on the exploration of animation as a contemporary art form. TAIS has a growing membership of artists who access the centre's programming and production services. TAIS offers access to studios and equipment to support animation production by members and guest artists. TAIS also offers outreach education workshops across the GTA, and regularly organizes commissioning opportunities for new creation, including engaging in collaboration with other like-minded arts organizations to present new programming. Each year, TAIS also invites national and international animation artists for lectures, workshops, and screenings, and prioritizes involving artists from diverse practices, backgrounds and communities.

**Subtle Technologies** is a Toronto-based platform for community building and knowledge sharing at the intersection of art, science and technology. Our annual festival invites a curious public to engage with ideas at the leading-edge of Canadian creativity while acting as a physical node for collaboration and exchange between diverse communities working across disciplines. Through strategic partnerships we program year-round ‘satellite’ events that educate and incubate the next generation of makers and thinkers. We also provide support and consultation to projects generated by those encounters.

This event is part of the 20th Annual Subtle Technologies Festival, **EXQUISITE CROPS: Farms, Food & Future Ecologies** taking place May 10-June 25, 2017.

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**48 FESTIVAL: PHOTOPHOBIA: CONTEMPORARY MOVING IMAGE FESTIVAL**

**Deadline: April 13, 2017**

Photophobia is the 11th annual festival of short-format contemporary media, film, video and moving image hosted in partnership between the Art Gallery of Hamilton and Hamilton Artists Inc. Established in 1999, Photophobia was Hamilton’s first film and video festival dedicated to the development of experimental time-based media at a time when there were no such platforms in the Hamilton community. The Art Gallery of Hamilton and Hamilton Artists Inc. are once again partnering to showcase contemporary practitioners who test the boundaries of the medium in 2017. Not confined by restrictions or themes, **Photophobia** is a free, two-part screening series presented under the cover of night in the Irving Zucker Sculpture Garden at the Art Gallery of Hamilton and the ArcelorMittal Dofasco Courtyard at Hamilton Artists Inc.

**Submission Guidelines:**

- Submissions must be short format (15 minutes or less)
- Work must not be more than 3 years old (2014)
- All submissions must be digital Vimeo or Youtube links (private/password
protected is acceptable and encouraged). Other formats will not be considered. Do not send the jury files using Wetransfer or any other transfer platform that has a time limit for hosting the files. Do not use dropbox or other cloud platforms.

• No more than one submission per artist please
• Films and videos should be independent projects, meaning that you, the artist, retain complete creative and artistic control of the project.

Please include in your submission:

• Artist Bio (75 words max)
• Artist CV (3 pages max)
• Short description of your submission (100 words max)
• Entry Information: Title; year completed; name; address; phone; email; role in production; format; length.

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

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

Notification can be expected in May, 2017. Screenings will be held August 10th and 12th, 2017. CARCC remuneration will be provided to successful applicants within 30 days of screening.

For more information, or questions about the submissions process, please contact:

Caitlin Sutherland,
Programming Director,
Hamilton Artists Inc.
155 James St. N. Hamilton, ON.
programming@theinc.ca / 905 529 3355
http://www.theinc.ca

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49 FESTIVAL: NUITS ROSE 2017 – CALL FOR EXPRESSIONS OF INTEREST
Artists, Performers, Curators, Cultural Organizations and Community Businesses
DEADLINE: FEBRUARY 10, 2017

NUITS ROSE is a free annual festival of queer-focused art and performance. It showcases provocative, cutting edge work by diverse local and international artists, and engages LGBTQ communities, art lovers, residents and visitors to Toronto in unique experiences with art across the city. Nuit Rose returns for its third year on SATURDAY, JUNE 17, 2017.

NUITS ROSE is organized by the Throbbing Rose Collective, a grassroots group of volunteer artists, curators, art producers, culture workers, and enthusiasts in Toronto. We are currently accepting submissions from artists, performers, writers, curators, cultural organizations and community businesses interested in presenting indoor and/or outdoor projects for Nuit Rose 2017.

THEME
For Nuit Rose 2017, we are asking artists to respond to the question: “What lies between Venus & Mars?” Creative interpretations of the theme are encouraged for submitted projects. These could include:

- Art and performance related to the cosmos or the movement of celestial bodies (e.g. the planets, the night sky, the earth and the environment).
- Projects related to identification and/or location (GPS, geographic, gender-related or generational)
- Projects related to mythological meanings, or other creative interpretations of the theme: “What lies between Venus & Mars?”

**ELIGIBLE WORKS/PROJECTS**

Applicants may submit work in any medium, including, but not limited to: two dimensional works, sculpture, installation, screen-based works and new media, performance, and multi-media. The festival takes place in both indoor and outdoor spaces, and projects can be accommodated accordingly. Site-specific works and installations are particularly encouraged.

A jury of local art specialists will evaluate the proposals and make recommendations for the final selection of works to be included in the festival. The selected feature artists will receive fees based upon current Canadian Artists’ Representation (CARFAC) rates, in addition to exhibition and/or performance space in key venues. Those selected to present as independent artists are eligible for exhibition assistance and promotional support. The jury may also use its discretion to award commissions to specific projects. Organizations are welcome to apply with their own projects for inclusion, and will receive promotional support.

The Throbbing Rose Collective will accommodate as many projects as possible, within available resources.

**NUIT ROSE** offers a safe and open space for artists to showcase their work. Toronto is home to vast and diverse LGBTQ communities, and we strongly encourage artists and organizations to apply who reflect diversity in culture, race, ethnicity, religion, age, gender, and ability.

**FESTIVAL LOCATIONS**

The festival will take place in two Toronto neighbourhoods: West Queen West and the Church-Wellesley Village. Both of these neighbourhoods have rich queer-activist, visual art, and cultural history.

**East Zone: Church-Wellesley Village**

The Church-Wellesley Village is one of the most vibrant, colourful and unique neighbourhoods in Canada. It is the main site of Toronto’s Pride Festival, which is the city's largest cultural festival and Canada's largest LGBTQ event. The neighbourhood is the traditional home of Toronto’s LGBTQ community, with such notable organizations as The 519 Community Centre, the Canadian Lesbian & Gay Archives and the Glad Day Book Shop. On the night of Nuit Rose, a large section of Church Street will be closed to traffic, and Nuit Rose will occur in conjunction with a vibrant street festival taking place as a kick-off to Pride Week.

**West Zone: Queen Street West**

West Queen West is the largest hub for visual art in Canada, and is known to foster new and emerging talent and ideas. It is the home of the historic Gladstone Hotel, Artscape Youngplace and many important nationally and internationally recognized art galleries. It is also a gathering point for some of Toronto’s most innovative
thinkers and creative art makers.
Confirmed community partners for Nuit Rose 2017 include: Artscape Youngplace, The 519 Church Street Community Centre, The Gladstone Hotel, the City of Toronto, and the The Church-Wellesley Village BIA.
Locations and venues in other areas of Toronto may also be considered.

HOW TO SUBMIT
Submissions are to be made by email. Please send the following information:

- **One Page Proposal.** Please describe your project in a short document (text formats doc or .pdf). Please include your zone preference, indicate if you have a venue or location available, or provide three suggested locations ideally suited for your project. Please indicate titles and dimensions of pieces (if applicable).
- **Artist Statement** outlining interest in the project, relevant experience and general artistic approach (in text formats .doc or .pdf).
- **CV for artists, teams and curators** (in text formats .doc or .pdf).
- **Images of work:** a maximum of five (5) images in .jpg or .pdf formats. Please ensure each image file name includes your name and title of the work. Please include a list of the included images in your one page proposal, indicating the dimensions (if applicable) and proposed location. For video submissions, please provide a link where your video can be viewed online, or send as a .mov or .avi file.

Please send all materials in one email with the subject line: “NUIT ROSE Expression of Interest”.
Total size of email cannot exceed 10MB. Please do not send zipped folders.
Send to: nuitrosetoronto@gmail.com

MORE INFORMATION
Web: www.nuitrose.ca Twitter: @nuitrosetoFacebook: nuitrosetoronto
Email: nuitrosetoronto@gmail.com

The Throbbing Rose Collective is an open community collective. If you would like to join the collective or volunteer at the events, please contact us at the above e-mail.

50 JOB CALL: SCHOOL OF FASHION, RYERSON UNIVERSITY | ASSISTANT PROFESSOR, FULL-TIME, TENURE-TRACK
Assistant Professor, School of Fashion (Fashion Craft and Tailoring)
https://hr.cf.ryerson.ca/ams/faculty/preview.cfm?posting_id=508066

The School of Fashion in the Faculty of Communication & Design at Ryerson University invites applications for a full-time tenure-track appointment at the rank of Assistant Professor. The position will commence July 1, 2017 (subject to final budgetary approval).

As Canada’s first baccalaureate Fashion degree (B.Des.), the School offers options in both Fashion Design and Fashion Communication. In September 2010, Ryerson launched Canada’s first Master of Arts in Fashion Graduate Program. At the intersection of mind and action, Ryerson is on a transformative path to become Canada’s leading comprehensive innovation university. Integral to this path is the placement of equity, diversity and inclusion as part of our DNA - our current academic plan outlines each as core values and we work to embed them in all that we do.
As an employer, we're working towards a people first culture and we're proud to have been selected as one of Canada's Best Diversity Employers and a Greater Toronto's Top Employer for 2015 and 2016. To learn more about our work environment and innovative educational environment, visit http://www.ryerson.ca, check out @RyersonU, @RyersonHR and @RyersonEDI on Twitter, and visit our LinkedIn company page.

Faculty at the School of Fashion have a long tradition nurturing students along their journey to become fashion makers, by encouraging them to hone their creativity through research, theory and practice. Some of our fashion design alumni showcase their collections on the runways of London, New York and Toronto while others operate within the realm of technical design for megabrands like Joe Fresh, Abercrombie and Fitch, Lululemon, Canada Goose and Le Chateau.

The successful candidate will join our diverse team to lead students in challenging, exploring and celebrating the infinite possibilities of Fashion. The individual will have a proven multifaceted approach to design with experience in traditional, contemporary, conceptual and future-orientated design.

This position offers a unique opportunity for an individual to develop and lead the creative direction of the fashion design program, with a focus on heritage, diversity and innovation. Responsibilities include teaching, mentoring and supervising students at the undergraduate and graduate level, taking a lead role in curriculum development, and maintaining a strong scholarly, research and creative (SRC) agenda. Teaching will be focused on studio-based environments with a high standard of craftsmanship combined with innovative design and creative process. The new faculty member will encourage students to consider fashion design and practice from an applied, theoretical, historical and global perspectives. They will participate in the life of the School, the Faculty of Communication & Design, the University and community at large, while exploring creative partnerships with other institutions and companies both nationally and internationally.

Applicants will have an advanced degree (MA at minimum) in fashion design, with evidence of strong teaching proficiency at the University level, and a record of scholarly, research and creative (SRC) activity. International fashion design industry experience is essential along with a proven record of design practice with proficiency in traditional and experimental fashion craft and tailoring. Candidates will be innovators in their field with an extensive portfolio demonstrating a wide range of creative work that pushes the boundaries of traditional design practice with use of new technology, processes and/or materials. The successful candidate will possess the demonstrated capacity to engage in collaboration and collegial service.

Candidates must have a demonstrated commitment to upholding the values of equity, diversity and inclusion as they pertain to service, teaching and scholarly, research or creative activities. They should demonstrate an ability to embrace change and work in a dynamic, interdisciplinary and culturally diverse environment.

This position falls under the jurisdiction of the Ryerson Faculty Association (RFA). The RFA collective agreement can be viewed at: http://www.ryerson.ca/content/dam/teaching/rfa_docs/rfa_ca_2016/RFA_CA_2015_to_2018.pdf The RFA's website can be found at: www.rfanet.ca. A summary of RFA benefits can be found at: http://www.ryerson.ca/hr/benefits/benefits_by_group/rfa/index.html.
Applicants should submit their application online via the Faculty Recruitment Portal (click on Start Application Process above to begin). Files cannot be larger than 5 MB.

The application must contain the following:
Letter of application  
- Curriculum vitae  
- Statement of design practice and its translation/application/relationship to teaching  
- Results of teaching evaluations (or equivalent evidence, such as a teaching dossier)  
- Web link to online portfolio demonstrating creative practice  
- Examples of scholarly, research and creative work including, but not limited to, publications, juried exhibitions, grants, academic conference presentations  
- Three referees (include all contact information such as address, telephone numbers and email)

*International candidates will be considered. Applicants who are either a permanent resident or a citizen of Canada are asked to indicate as such in their application.

Confidential inquiries can be directed to Dr. Sandra Tullio-Pow, Interim Chair, School of Fashion, preferably by e-mail stullio@ryerson.ca. Review of applications will begin January 30, 2017, and will continue until the position is filled.

Any inquiries regarding accessing the Faculty Recruitment Portal can be sent to Donna Kit, HR Consulting Advisor at dkit@ryerson.ca. Aboriginal candidates who would like to learn more about working at Ryerson University are welcome to contact Ms. Tracey King, M.Ed., Aboriginal HR Consultant, Aboriginal Recruitment and Retention Initiative, at t26king@ryerson.ca.

Ryerson University is strongly committed to fostering diversity within our community. We welcome those who would contribute to the further diversification of our staff, our faculty and its scholarship including, but not limited to, women, visible minorities, Aboriginal people, persons with disabilities, and persons of any sexual orientation or gender identity. Please note that all qualified candidates are encouraged to apply but applications from Canadians and permanent residents will be given priority.

51 JOB CALL: GRADUATE TEACHING ASSISTANT / INCUBATOR LAB POSITION  
University of Windsor, School of Creative Arts  
Deadline: February 1  

Seeking an incoming MFA student to work with Dr. Jennifer Willet as a Primary Advisor and as an employer. The successful candidate will also be offered a position working in the INCUBATOR Lab.

52 JOB CALL: DEPARTMENT OF ART & ART HISTORY - ASSISTANT PROFESSOR, EXTENDED AND DIGITAL MEDIA  
Application deadline is February 3, 2017  

The Department of Art and Art History invites applications for a tenure-track Studio Art position in Digital and Extended Media at the rank of Assistant Professor,
commencing July 1 2017.

**The Department of Art and Art History** offers BA, BFA and MFA degrees in studio as well as BA and Special Studies MA degrees in Art History. We have a full-time faculty of ten together with a Departmental Gallery Director (Gordon Snelgrove Gallery), an office coordinator and three studio technicians.

**The College of Arts & Science** offers a dynamic combination of programs in the humanities and fine arts, the social sciences and the sciences. There are over 10,000 undergraduate and graduate students in the College and 295 faculty, including 12 Canada Research Chairs. The College emphasizes student and faculty research, interdisciplinary programs, community outreach and international opportunities. There are three galleries on campus, the Gordon Snelgrove Gallery (located within the Department), and the College and Kenderdine Art Galleries which house the University Art Collection.

**The University of Saskatchewan** is located in Saskatoon, Saskatchewan, a city with a diverse and thriving economic base, a vibrant arts community (Remai Modern, AKA and PAVED Artist-run centres, commercial galleries) and a full range of leisure opportunities. The University has a reputation for excellence in teaching, research and scholarly activities, and offers a full range of undergraduate, graduate, and professional programs to a student population of about 23,000. The university is one of Canada’s U15 leading research-intensive universities.

**QUALIFICATIONS**

A terminal degree (MFA) is required as well as teaching experience at a post-secondary level and experience with curriculum development. Candidate will have an established studio practice, with a significant record of national and international exhibitions. Related activities such as publications, commissions and artist residencies are considered an asset.

We are interested in a candidate with evidence of the potential to become a high quality Artist-Educator, and a contributor to a collegial environment in the department.

**DUTIES**

Candidate will teach two and three-dimensional digital/new media processes which emphasize conceptual approaches in photography, digital design, video, audio and time-based practices, and play a key interdisciplinary role in established links between Fine Arts, Digital Humanities (Minor in Digital Culture and New Media), Social Sciences (BA in Interactive Systems Design), and related disciplines. Candidates are expected to be active in applying for research funds from peer-reviewed venues.

Supervision and membership on Graduate MFA committees, as well as supervision of graduating BFA students preparing for their final exhibition is expected.

**Salary Bands (July 1, 2016 – June 30, 2017):**

**Assistant Professor:** $93,293 to $112,109

**Benefits:** This position comes with a comprehensive benefits package which includes, pension plan, life insurance (compulsory and voluntary), travel insurance, death benefit, dental plan, extended health and vision care plan, employee assistance program and flexible health and wellness spending program.

**APPLICATION PROCEDURE**
Applications must include a Curriculum Vitae, 20 images and/or other supporting visual material of current work, an artist statement, a statement of teaching philosophy, sample syllabi, 20 images of student work and 3 confidential letters of reference.

**Appropriately signed electronic or paper-based applications should be sent to:**

Professor Tim Nowlin, Head
Department of Art and Art History
College of Arts and Science
University of Saskatchewan
3 Campus Drive, Saskatoon, Saskatchewan S7N 5A4
tim.nowlin@usask.ca

*The University of Saskatchewan is strongly committed to a diverse and inclusive workplace that empowers all employees to reach their full potential. All members of the university community share a responsibility for developing and maintaining an environment in which differences are valued and inclusiveness is practiced. The university welcomes applications from those who will contribute to the diversity of our community. All qualified candidates are encouraged to apply; however, Canadian citizens and permanent residents will be given priority.*

**Further information is available on our website:** [http://artsandscience.usask.ca/art](http://artsandscience.usask.ca/art)

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**53 JOB CALL: THE ART+FEMINISM WIKIPEDIA EDIT-A-THON**

The Art+Feminism Wikipedia Edit-a-thon seeks a Program Coordinator to support the exponential growth of our global initiative.

**Organization:** Art+Feminism  
**Website:** [http://www.artandfeminism.org/](http://www.artandfeminism.org/)

**Position Type:** Part Time Temporary  
**Position Title:** Program Coordinator

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**Position Description**

Art+Feminism is an award winning campaign to improve coverage of women and the arts on Wikipedia, and to encourage female editorship. Wikipedia’s gender trouble is well documented. In a 2011 survey, the Wikimedia Foundation found that less than 10% of its contributors identify as female. We organize an annual editathon in March; at our 2016 Edit-a-thon, 2,500 participants convened at 180 locations on all 6 inhabited continents to create or improve over 3,500 articles. Our annual edit-a-thons have been widely covered by The Wall Street Journal, The New York Times, ARTnews, and Art in America amongst over one hundred others. Our organizing practices are horizontal and rhizomatic and our feminism is trans-inclusive and intersectional.

The Program Coordinator will play a key role in the development and success of a project that promotes inclusivity in Wikipedia editing, and women in the arts. We have built a robust set of digital tools and practices that the Program Coordinator will be able to build upon. The Program Coordinator will manage communication and project pipelines alongside the core organizing committee. The ideal candidate has strong project management skills, a demonstrated history of work in social
justice and an interest in feminist work, a working knowledge of the Wikipedia community or other online technology community, and a flexible schedule. Fluency in a language other than English is preferred.

The Program Coordinator’s responsibilities will include:

Communication
* Point person for onboarding all Art+Feminism events, internationally
* Communicating with stakeholders and field event organizers
* Ensuring timely updates with node events in the lead up to the March events
* Updating our website and social media platforms with pertinent information

Planning and Administration
* Arranging and leading meetings between the lead co-organizers and Regional Ambassadors
* Coordinating with institutional partners at the Museum of Modern Art to produce the central New York node event
* Coordinating with organizers and institutional partners internationally to ensure execution of edit-a-thons
* Maintaining and updating Trello and the CRM
* Delegating to and overseeing Regional Ambassadors, Project Assistants and Consultants
* Managing finances and event funding reimbursement in collaboration with our fiscal sponsor Wikimedia DC
* Assisting with grant and metrics reporting
* Planning and setting goals for future sustainable growth model

This is a 1 year contracted position for an average of 24 hours per week at a pay rate of $35 per hour. The Program Coordinator can work either remotely or in person; the lead co-organizers are based in New York and Baltimore. The position requires meeting on evenings and weekends as the lead co-organizers have a standing Sunday work session.

Art+Feminism provides equal employment opportunities to all without regard to race, ethnicity, color, religion, gender identity, sexual orientation, national origin, age, disability or genetics. Candidates from groups generally underrepresented in tech are especially encouraged to apply.

To apply, please send a cover letter and resume to us at info@artandfeminism.org.

Priority review will be given to applicants who submit their materials before December 9, 2016.

54 JOB CALL: REQUEST FOR PROPOSALS 2017/18 PROFESSIONAL GUEST ARTIST SERIES

Submission Deadline: emailed or postmarked by Monday, February 6th, 2017

Incomplete or late applications will not be considered.

Art City invites local, national, and international professional artists to submit proposals to lead collaborative art workshops at our studio in 2017/18.

The Art City studio is located in West Broadway, a culturally diverse and densely populated neighbourhood in the heart of Winnipeg’s inner city. Art City programming is free-of-charge for all ages, engaging an average of 28 participants per evening. Most participants are elementary to middle school age children who live in the West Broadway community. Older youth, adults, and seniors also
regularly participate in Art City programs.
• A Jury of Art City staff, Board, and past Guest Artists selects Guest Artist proposals.
• Selected Guest Artists will be supported in developing, managing, and facilitating their workshops by the Artistic Director, Studio Manager, staff, and volunteers.
• Proposals should be designed for a five-day period, Monday to Friday from 3:30 pm to 7:30 pm.
• Keep in mind that participants attend workshops on a drop in basis, attending on various days, arriving and leaving at different times throughout the evening.
• Selected Guest Artists will receive $1,500.00 for a five-day workshop.
• Travel, accommodations, and a per diem will be provided for selected Guest Artists who are based outside of Winnipeg.
• Selected Guest Artists will be required to obtain a Criminal Record Check and Child Abuse Registry Check, or the equivalent in the jurisdiction in which the artist is based, eligible for reimbursement by Art City.
• While proposals from pairs or groups of artists will be considered, please note that no additional artist fees are available (i.e. artists must split fees).
• For funding purposes, the Guest Artist Series is for practicing artists only.
• Organizations and arts educators are welcome to contact Art City for other opportunities for collaboration.

For further information about Art City and the Guest Artist Series, contact Artistic Director, Eddie Ayoub at: ad@artcityinc.com

Submission Guidelines

Selection Criteria:
• The artist has a demonstrated professional art practice
• Proposed workshop reflects the artist’s own art practice
• Artists experience and willingness in working with participants of all ages and abilities
• Creativity and quality of proposed workshop
• Content of workshop is appropriate for youth participation
• Demonstrated proficiency in the medium the proposed workshop is based on
• (i.e. if proposing a video workshop, the artist must know how to use video equipment and editing software)

Art City participants enjoy the projects best when...
• Workshop activities make sense, make use of examples, and can be explained in a clear and concise manner to participants as they arrive throughout the evening
• They learn something new
• They make something they can take home to share with friends and family
• They are able to work on collaborative projects, especially working on individual components that can be combined to create a larger finished piece
• Workshop activities are culturally relevant to their own lives. Keep in mind that participants attend workshops on a drop in basis, attending on various days and arriving and leaving at different times throughout the evening.

All submissions must include the following:
• Your name, address, e-mail and phone number
• A one-page letter of interest, describing:
  As an artist, why do you want to work with Art City?
  How will your workshop facilitate a meaningful artistic exchange between you
and Art City participants?

How will this experience benefit/impact you as an artist?

Your availability through 2017-2018

• Proposed title and brief description of the workshop
• An itemized list of materials/equipment required for the workshop
• A brief biography summarizing professional achievements (1 paragraph)
• CV including professional activity and any past community engagement (maximum 3 pages)
• Support material list, including title, medium and dimensions
• Support material in digital format. If you are mailing your application, please submit them using a USB flash drive or CD compatible with Mac Computers

Technical requirements (for emailed submissions):

Please submit your letter of interest, workshop description, itemized list of materials, biography, CV, and support material list in PDF format

Include your initials in the title of each file. Example: AB_letterofinterest.pdf

Technical requirements for support material (for emailed and mailed submissions)

• Still images: .jpg format, 72 dpi resolution Recommended size: 300 x 300 pixels, up to maximum size: 1024 x 768 pixels Maximum individual file size: 3 MB

Labeling still images: Include your initials, e.g. AB. Numbering should correspond with the order on your support material list. Number the first nine images by placing a zero in front, e.g. 01, 02, 03 etc. Include the title of the work and year created Example: AB01Title2016

• Audio: .mp3 or m4a format, 192 kbps

• Video: .mp4 or .mov format, or video uploaded to VIMEO (vimeo.com). Set as a private password protected and downloadable video. Include the link with the password in your submission

Email proposals (preferred) to: submissions@artcityinc.com

or mail proposals to:

Eddie Ayoub, Artistic Director
c/o Art City
616 Broadway, Winnipeg, MB R3C 0W8

55 JOB CALL: TENURE-TRACK FACULTY APPOINTMENTS:

Faculty of Fine Arts, Concordia University, Montreal

Join Concordia University’s Faculty of Fine Arts in Montreal where studio, design, performance, research, and professional programs are at the centre of a research university. Our Faculty has both internationally recognized area-specific programs as well as two exceptional interdisciplinary degree tracks: the PhD in Humanities and the MA/PhD in the Individualized Program. We are seeking qualified applicants to fill tenure-track faculty positions in the following areas:

• Museum Education and Inclusive Practices in Visual Arts Education
• Sculpture
• Visual Communication Design

Please visit our website for detailed information about these positions and deadlines: concordia.ca/finearts/about/jobs.

Subject to budgetary approval, we anticipate filling these positions, normally at
the rank of Assistant Professor, for **August 1, 2017**. Appointments at a more senior level may also be considered. Review of applications will begin immediately and will continue until the positions are filled. All qualified candidates are encouraged to apply; however, Canadians and Permanent Residents will be given priority. Concordia University is strongly committed to employment equity within its community, and to recruiting a diverse faculty and staff. The university encourages applications from all qualified candidates, including women, members of visible minorities, Aboriginal persons, members of sexual minorities, persons with disabilities, and others who may contribute to diversification.

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**56 JOB CALL: EXECUTIVE DIRECTOR/ARTS EDUCATOR**

**Application Deadline: Monday, February 13, 2017**
**Start Date: Tuesday March 6, 2017**

**Art City in St. James Town** is a not-for-profit community arts studio, providing multidisciplinary, after school art programs, free of charge to the children and youth of our neighborhood. We offer a variety of visual arts workshops to over 100 young artists a week, ages 6-13. Situated in a welcoming storefront studio in the most densely populated neighborhood in Canada, Art City is deeply invested in our dynamic, diverse community. We provide our young artists with innovative, arts-based learning experiences, regardless of their skill level and experience. We promote the development of problem solving and interpersonal skills, instill confidence, and model respect for others in a safe, non-discriminatory environment. Over our 16-year presence in St. James Town, Art City has built a vibrant and resilient network of families, artists and educators within the community, and extending to the broader city.

The **Director/Educator** position is an exciting opportunity for a community-based artist and administrator to contribute their leadership to a much-loved, neighborhood-based arts organization. We are seeking an energetic and caring professional with a unique combination of skills in both administration and instruction. Rooted in the values of culturally relevant arts education, The **Director/Educator** will collaborate with young people, extended families, community members, volunteers and staff who are passionate about using the arts as a tool for building resilience amongst young people who face economic marginalization. Reporting to the Board of Directors, the successful candidate will balance passionate leadership with the community-arts knowledge necessary to work with children and youth in a variety of developmental stages. They will have a lived experience in low-income, diverse community, and won’t be afraid to get their hands dirty, engaging all aspects of their mind in challenging but immensely rewarding work.

**Organizational Responsibilities:**
- Work with Communications Assistant to manage daily financial administration, program documentation, website and social media maintenance
- Work with Programming Assistant to manage studio maintenance, daily set-up, food donations and supply purchases
- Fundraise through grant writing, reporting and foundation requests
- Recruit and manage youth volunteer team
- Maintain relationships with local area public school staff
• Adhere to programming budget and manage petty cash
• Work directly with Treasurer to ensure staff and invoice payments
• Develop partnerships with local artists and arts organizations
• Participate in neighborhood networks
• Report monthly to the Board of Directors on all aspects of programming, fundraising and space management
• Foster an organizational culture of respect for creative labor, economic justice, and shared values

Educational Responsibilities:
• Develop and facilitate culturally relevant art projects for daily studio programming
• Provide one-on-one and group instruction daily, for ages 6 – 13
• Pick-up groups of young artists from local neighborhood schools
• Teach and foster community values such as respect, listening, curiosity and inclusivity
• Manage monthly studio exhibitions and outreach
• Communicate with parents and families about all aspects of programming
• Maintain order and cleanliness of work and storage spaces

The preferred candidate will have the following qualifications:
• 1-3 years experience offering visual arts instruction to children and youth
• 1-3 years experience in the not-for-profit arts sector
• Proven financial acumen with budget development and management
• Demonstrated success with grant writing and reporting to both public and private bodies
• Understanding of revenue development, project funding and operational funding models
• Ability to recruit, train and manage volunteers
• Lived understanding and awareness of multicultural and newcomer experience
• Working knowledge of digital platforms such as Wordpress and social media
• Ability to stay calm in a chaotic, creative environment with children and youth expressing multiple needs

Knowledge of a language other than English is an asset, as is training in conflict mediation for young people. Successful candidates will be required to pass a Police Check and Vulnerable sector screening.

Compensation: $38,000 - $45,000 (commensurate with experience)

Applications should include a cover letter and resume in a single PDF, sent to Carole Montemurro at directorhire2017@gmail.com. Please include: “Application for Art City Director” in the subject line of the email. We appreciate all submissions, however only applicants selected for an interview will be contacted.

Art City in St. James Town is an equal opportunity employer. We welcome and encourage applications from people of all cultural and faith backgrounds, and gender presentations. We particularly welcome applications from Indigenous and newcomer candidates, including South Asian, East Asian and Black communities, as these are the communities most represented by our young artists.

ART CITY IN ST. JAMES TOWN
545 Sherbourne Street, Unit 4, Toronto, Ontario M4X 1W5
CALL FOR PARTICIPATION: CALL FOR SUBMISSIONS: THE CANADIAN SESQUICENTENNIAL QUILT
DEADLINE: April 30, 2017

In celebration of the 150th anniversary of Canada, and as part of the Inaugural Canadian Craft Biennial organized by the Art Gallery of Burlington and Craft Ontario, you are invited to submit a quilted square to be included in The Canadian Sesquicentennial Quilt.

Participants are encouraged to share their ideas and memories about their region and of what it means to be Canadian. We are seeking submissions from all across Canada.

Quilted squares can be 12 x 12 inches (30 x 30 cm) or 6 x 6 inches (15 x 15 cm). No other format will be accepted. The squares will be assembled to create The Canadian Sesquicentennial Quilt. The quilt will then be exhibited as part of the Biennial.

Canadian Craft Biennial
The first Canadian Craft Biennial will be held August 19 to October 29, 2017 at the Art Gallery of Burlington. The Biennial will include a national craft exhibition, an emerging craft maker provincial exhibition, as well as a two-day conference (one day in Toronto and one day in Burlington). The conference will be presented with multiple partners in both cities. An international ceramist, Anton Reijnders from the Netherlands, will present recent work in a solo exhibition, as well as to conduct master workshops and deliver the keynote address. Up to six Canadian makers and six curators/writers will be invited to participate in a ten-day residency. The writing residency will be under the direction of Studio Magazine, which will publish their final piece in one of its following issues.

Squares should be made of fabric and be 12 x 12 inches (30 x 30 cm) or 6 x 6 inches (15 x 15 cm). A brochure will be available providing the list of all participants.

Mail by April 30, 2017 to:
Denis Longchamps – Canadian Quilt
Art Gallery of Burlington
1333 Lakeshore Road, Burlington, ON, L7S 1A9

Include your name full address and email so we can keep you informed of the project and email you photos of the final quilt. For more information contact Denis at denis@agb.life

At the end of the Biennial, the quilt will be offered for touring across the country. For inquiry to present the quilt in your region contact denis@agb.life

PERFORMANCE: 7a*md8 CALL FOR SUBMISSIONS
DEADLINE: February 15, 2017

Toronto Performance Art Collective, presenter of the biennial 7a*11d International Festival of Performance Art, is currently seeking proposals from Canadian and International artists for a series of events during our "off year" that examine contemporary developments in the relationship between performance art and new media. In 2017, we will present 7a*md8, a 3-part series that
considers examines how new media impacts the direction of performance art activity. Our programming will feature performances for the camera, performances for new/social media platforms and a live streamed international performance event that can accommodate artists and audiences with limited mobility (e.g. those who find it difficult to travel because they are living in remote locations, living with disabilities, constrained by domestic obligations, etc.). http://7a-11d.ca/

**Performance for the Camera - Pre-recorded (Max. 10 min)**
Works in this program will showcase a diverse range of contemporary artists and practices and reflect a variety of communities and circumstances (e.g. rural, generational, racialized, queer and transgendered, differently abled). In the past few years we have seen how the camera has played a major role in bringing attention to narratives, events and bodies marginalized from the general public. The artists selected for this series will speak to our relationship to media as a form of accessible communication in the face of unevenly permeable borders. The venue for this event will be an outdoor public screening, which may place some restrictions on the content selected.

**New/Social Media Performance - Live**
Works in this events will highlight how contemporary artists use social media platforms to develop new performance forms and to find new ways of connecting with audiences. For artists working in performance, video-capture platforms like Snapchat, Periscope, Vine and Instagram provide an instant and accessible medium for documentation and dissemination. This allows, among other possibilities, for ongoing, cumulative performance practices that can record everyday situations in home and work spaces that used to be inaccessible to a general public. These projects will be hosted on 7a*11d's website and social media platforms, and featured at a public launch in Toronto.

**Media = Mobility - Live**
Our vision for this live streaming project is to feature a total of 13 artists from across Canada (10 provinces, 3 territories) along with 5 additional artists situated across the globe. This one-day event of simultaneous, serial and/or overlapping performances (length variable between 15 minutes - 12 hours) will include a strong focus on artists who identify as being Indigenous or Mtis, ethnically diverse, deaf or disabled, queer or transgendered, and non-urban. As 2017 marks the 150th anniversary of Confederation, this program is intended to manifest a vision of the possibilities for networked culture to bridge cultural and geographical barriers and create a space of connection and productive collision.

We pay artist fees that meet or exceed CARFAC guidelines.

**Application Guidelines**
Please complete the following information, indicating which section(s) you are applying for and save it as a single PDF and submit 10 images of your work and/or 5 minutes of video documentation (on Vimeo or YouTube) or work on an appropriate media platform. Upload your materials to www.dropbox.com (you can set up an account for free) and send the links to performance@7a-11d.ca.
Please note: email submissions will not be accepted. Submissions must include:

**ARTIST INFO**
- Artist name
- * Email
- * Telephone
- * Mailing address

**DESCRIPTION OF PROPOSED WORK**
- * Title (if applicable)
- * Duration/format
- * Technical/Media platform requirements (if appropriate)
- * Description of work (500 words max)

**ARTIST STATEMENT**
Description of how the proposed work fits into your overall practice (300 words max)

**RESUME** Short CV (2 pages max)

**BIO** Short biographical statement (200 words max)

**DOCUMENTATION**
10 images of your work and/or a link to 5 minutes of performance documentation on video or social media platform. Images should be jpegs, saved at maximum 1024 x 768 pixels. 5 minute video, linked through Vimeo or YouTube, or material on other social media platform, with a password if needed.

Documentation list (include the title, dimensions, medium, date and other applicable information for each image)

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Toronto Performance Art Collective (7a*11d): Golboo Amani, Shannon Cochrane, Paul Couillard, Francisco-Fernando Granados, Johanna Householder, Tanya Mars, Bojana Videkanic

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**59 CONFERENCE: THE CALL FOR PANELS FOR THE- 27TH INTERNATIONAL SCULPTURE CONFERENCE**

in Kansas City will open soon

Do you want to present a panel at the conference next October? The Call for Panels will open in January 2017 for those interested in serving as a panel moderator during the 27th International Sculpture Conference.™

The 2017 International Sculpture Conference in Kansas City will focus on topics like:
- * Materials and Mediums
- * Public Art
- * Mechanical Reproduction
- * And other topics in contemporary sculpture™

**For upcoming information** on the Call for Panels, including submission topics and deadlines, join the mailing list at www.sculpture.org/kc2017.™

**For other inquiries** about the 27th International Sculpture Conference, contact the Events Department at events@sculpture.org or (609) 689-1051 x302.

**Please indicate** if you require any accessibility accommodations by contacting the events department at (609) 689-1051 x302 or events@sculpture.org. The International Sculpture Center is committed to ensuring that all events are accessible to all of our patrons.

*This program is made possible in part by funds from the New Jersey State Council on the Arts/Dept. of State, a Partner Agency of the National Endowment for the Arts and funds from the National Endowment for the Arts.*
The International Sculpture Center (ISC) is a member-supported, nonprofit organization founded in 1960 to champion the creation and understanding of sculpture and its unique, vital contribution to society. Members include sculptors, collectors, patrons, architects, developers, journalists, curators, historians, critics, educators, foundries, galleries, and museums-anyone with an interest in and commitment to the field of sculpture.

International Sculpture Center, 14 Fairgrounds Road, Ste. B, Hamilton, New Jersey 08619  
p: 609.689.1051 f:609.689.1061

60 PUBLIC ART: NATIONAL CALL TO ARTISTS FOR EXPRESSION OF INTEREST  
DR. LILLIAN McGREGOR PARK, 11 Wellesley St. West, Toronto

Value of the Commission: $1,090,000.00 CAD (+HST)

PUBLIC ART OPPORTUNITY
The City of Toronto invites professional indigenous artists, or indigenous artist–lead teams, to submit Expressions of Interest to create a comprehensive public art project in a new City park named for Anishinabe leader Dr. Lillian McGregor. The artworks will be integrated into the park design, by DuToit, Allsop Hillier (DTAH). Artists are asked to recognise regional indigenous histories and cultures, and consider themes important to Dr. McGregor—Health, Spirituality and Language.

PROJECT OVERVIEW, PLANS AND LOCATION
With a 60-storey condominium tower along its eastern edge, the park is bordered by Wellesley St. W to the north, Breadalbane St. to the south and St. Luke Ln to the east. Due to its size and proximity to transit corridors and high-density development, the proposed park is intended to serve local residents, those who work in the area, and visitors to the neighbourhood.

Initial designs for the park include plantings and design elements that reflect Dr. McGregor’s life and interests — plaques promoting indigenous culture, birch trees and medicinal plant beds, and a community fire pit for gatherings and ceremonies are being considered.

Arts & Culture Services is working with Parks, Forestry & Recreation, DTAH, the Ward 27 Councillor’s Office, community partners and Dr. McGregor’s family on the park’s development. The park will be constructed in 2018-19.

ABOUT DR. LILLIAN McGREGOR
Dr. Lillian McGregor (1924-2012), of Whitefish River First Nation, was a dedicated nurse and community leader who spent most of her life in Toronto. She was instrumental in the Friendship Centre Movement, a founding member of the Native Canadian Centre of Toronto, and a board member of the Native Child and Family Services of Toronto, the Aboriginal Advisory Council, Nishnawbe Homes, and Ontario's Aboriginal Healing and Wellness Strategy.

Dr. McGregor was the first indigenous woman to be awarded an honorary doctorate from the University of Toronto and was the University's first Elder In Residence. She was widely recognized for her work in promoting indigenous culture and education.
and was awarded the City of Toronto Civic Award, National Aboriginal Achievement Lifetime Award and Order of Ontario for her outstanding work nationally and locally.

ARTWORK LOCATIONS
The centre of the park, at the intersection of the pathways, is the primary site for a public artwork. Secondary locations will be identified, which could include 2D and 3D artworks.

ARTIST ELIGIBILITY
This EOI is open to indigenous professional artists and indigenous artist-lead teams residing in Canada.

As 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 his or her peers (artists working in the same artistic tradition),
• has a history of public exhibitions,
• has produced an independent body of work.

SELECTION COMMITTEE
The public art concept for the park will be selected by a specially-convened independent Selection Committee, made up of visual-arts professionals, community representatives and a member of Dr. McGregor’s family.

TIMELINE
The competition will take place between January 24th and June 30th, 2017.

SELECTION PROCESS
This is a two-stage competition.

Stage One
The selection committee will review all complete submissions and will select five (5) artists or artist-lead teams to develop proposals. The artists will be selected based on artistic excellence and perceived ability to create an artwork for this site.

Stage Two
The shortlisted artists will be paid a fee to develop a proposal based on a Terms of Reference provided by Arts & Culture Services, and a site visit with the design team. Detailed proposals are not required. The shortlisted artists will present their vision for the site in an interview with the Selection Committee. The Selection Committee will choose a finalist whose past work and experience best suits the scope of this project, and who has demonstrated an ability to realize a public artwork appropriate to the park.

EOI SUBMISSION REQUIREMENTS
The Selection Committee will only review COMPLETED SUBMISSIONS. Please follow the requirements below. Teams should submit one package that includes materials and CVs from each team member.

Submissions will be accepted by email only.

SUBMISSIONS MUST INCLUDE THE FOLLOWING ITEMS:
• Artist CV (maximum 4 pages .pdf) Briefly, list the highlights of your artistic work in the last 12-24 months. Include your current email and phone number.
• Artist Statement (maximum 1 page .pdf) Describe your general artistic approach and your interest in this project. Outline your experience and desire to create artwork for the public realm. Include your qualifications and experience working with construction and design professionals, and proof of your ability to successfully execute a project of this scale within the budget and timeline.
required. Experience with permanent public projects is an asset, but not a requirement.

• **Examples of Work**
  Maximum ten (10) images of work. Image files must be titled with image number, name of artist and title of artwork. Example: 01ArtistNameArtworkTitle.jpg
  Please ensure that your images conform to the following requirements:
  - jpg format
  - RGB colour mode
  - 72 dpi
  - 1 MB maximum size per image
  - Individual files, NOT embedded in documents such as WORD, PDFs, PowerPoint

• **Image Information Sheet** (maximum 1 page .pdf)
  Include brief descriptions of each image with number, artist name, title, date, materials and dimensions

**APPLICATION DELIVERY AND NOTICE OF RECEIPT**

• Submissions MUST be received by 4:00pm EST, March 6, 2017.
• Incomplete and/or late applications will not be accepted.
• Email submissions to: publicartcompetitions@toronto.ca
• Please use subject line: [surname], [first name]_McGregor
• Attached files must be not be zipped or archived.
• Submissions must not exceed **13 MB** total size.

It is your responsibility to ensure the EOI is received by the 4:00 pm EST deadline. You will receive a notice by e-mail that your EOI has been received.

**AWARD OF CONTRACT**
The Terms of Reference will specify the commissioning of an artwork awarded to the selected artist as a design and build contract. The artwork is to be installed in 2018-2019. The project budget is estimated at $1,090,000.00 CAD (+HST).

**CONTACT**
Catherine Dean/Public Art Officer, City of Toronto
Catherine.Dean@toronto.ca

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**PUBLIC ART: CALL TO ARTISTS FOR EXPRESSION OF INTEREST (EOI)**
**PERMANENT PUBLIC ART WORK**
**LAWRENCE HEIGHTS DEVELOPMENT PHASE 1 OPPORTUNITY**

**PROJECT PROFILE**
The current Lawrence Heights redevelopment project is part of a new wave of change taking place in Toronto, with the central suburbs assuming exciting new roles based on changing demands, and the absorption of new urban density. Slated to take place over the next two decades, the revitalization will transform the 100-acre site into a vibrant mixed-income, mixed-use neighbourhood just north of Toronto’s downtown core.

Phase 1 of the redevelopment introduces new urban forms to the area including pedestrian mews, laneways, urban streets and blocks, and linear parks to either side of the Allen Expressway. Each element is designed to reflect a new sensibility for the area that is fundamentally urban and social – geared towards enhanced physical & social connectivity, promoting mixed uses of space, modes of transportation, and wealth of choice for movement.
PUBLIC ART OPPORTUNITY
Heights Development Inc. is calling for socially engaged artists and artist teams with proven track records and ongoing practices of engaging diverse communities to submit their Expressions of Interest. They will be commissioned to produce Public Art that enhances the quality of the public realm in Lawrence Heights, while facilitating the expression of cultural diversity and community pride. The commissioned Public Art will be of durable materials and construction, and subject to the maintenance requirements of public artwork on city property. It will be carefully sited to enhance important views and announce the first new gateway into a revitalized neighbourhood.

The budget for this project is approximately $641,000. This will include all artists’ fees, costs of fabrication, costs of installation, any associated engineering, permits and project development, as well as any site-specific costs. A portion of this budget, up to 5%, should be dedicated to resident engagement, which will be defined as a fundamental part of the successful artist’s or team’s artistic process. Artists will be compensated for community engagement and outreach activities.

SITES
Primary Site (A1): Acting as a gateway or trailhead to the new redevelopment 1B, this city-owned ‘east greenway’ begins at the south side of Ranee Avenue adjacent the Allen Expressway underpass and Yorkdale Subway Station entrance. Running south from the trailhead, a new 56m long concrete retaining wall will be built to hold back the load-bearing earth that stabilizes the Allen, while creating a barrier-free ramping entrance into the new public multipurpose trail. This pathway will eventually be used by pedestrians and cyclists connecting to Lawrence Ave W. and beyond.

Secondary Site (A2) – The pedestrian underpass on the north and south sides of the Ranee Ave right of way, under the Allen Expressway, is the alternative location for the Public Art work. The artist(s) may propose to utilize walls, columns, sidewalk, and/or soffit as part of the proposal, but cannot restrict visibility to either of the TTC entrances.

A1+A2 – The artist may choose to work exclusively in either site, or design a work that connects both sites.

* As sites are on public property, proposals will be subject to technical review by Parks, Forestry, and Recreation and any other associated City of Toronto departments.
TWO-STAGE COMPETITION
Professional artists/teams will be selected through a two-stage adjudication process.

As 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 his or her peers (artists working in the same artistic tradition)
• has a history of public exhibitions
• has produced an independent body of work

Stage 1: February-March 2017 – The Jury will review submissions and a short list of 5 of artists/artist teams will be selected to develop their proposals. Selection will be based on artists’ track record of producing innovative socially engaged public art and large-scale projects; interdisciplinary experience working with landscape architects / engineers; demonstrated understanding of socio/cultural conditions of community housing.

Stage 2: March-September 2017 – The short-listed artists will develop a project proposal based on a Terms of Reference document provided to them. They will develop their projects over a period of three months, which will include extensive outreach and development with the Lawrence Heights community. There will be community outreach activities, and an exhibition of final proposals in Lawrence Heights. A budget will be provided to artists and teams to carry out work during Stage 2.

The contract will be awarded in Fall 2017.

SUBMISSIONS
For this first stage of the Lawrence Heights Public Art Opportunity 1 competition, we are inviting artists, teams and collectives to respond to this Call by submitting the
following:
• Artist(s) statement indicating interest in the opportunity and experience (1 page max);
• Detailed Curriculum Vitae outlining past experience carrying out large scale, complex, community engaged projects on public sites;
• 10 digital images (jpeg) of the artist’s or team’s recent and relevant work, or video documentation (no longer than 5 minutes) of past projects or media work; or a combination of 5 images and 3 minutes of video documentation or media work.
• For each sample of work, please provide a contextual statement (25-30 words) that details: artist(s) name, title, date, medium, dimensions. Please be sure the number on the list matches the number of the jpeg image.

Applicants are asked to demonstrate:
• A track record of producing innovative socially engaged public art;
• Interdisciplinary experience working with landscape architects / engineers;
• A history of successfully completing large scale and complex projects;
• A sensitivity to the socio/cultural conditions of community housing.

Submissions should be sent by email to Janine Marchessault at LHPublicArt@gmail.com by February 15, 2017, 5:00pm EST.

Please note: Artists are NOT to submit proposals at this first stage of the competition.

62 PUBLIC ART: STREETARTORONTO UNDERPASS PROGRAM – START UP
Deadline: Monday February 27, 2017, 4:30pm

The City of Toronto invites artists to submit an Expression of Interest (EOI) to participate in StreetARToronto's Underpass Program, START UP. START UP will endeavor to provide opportunities for artists to create works of art that contribute to the program mandate to make our City's underpasses safe, walkable and beautiful. This project is being implemented by StreetARToronto (StART), part of the Public Realm Section of the City of Toronto's Transportation Services Division.

The goal of this Expression of Interest (EOI) is to obtain a roster of artists who will be eligible to participate in StART UP projects.

Background:
This EOI for the 2017 StART UP Artist Roster is part of a comprehensive program to enhance and transform selected City underpasses with new and enhanced lighting, improved sidewalks and walking conditions, pigeon proofing, removal of weeds and the installation of mural or street art. StART UP aims to transform 5 to 8 underpasses per year, with the mural or street art installation being the final component of the program. Qualified artists will be selected to be part of the StART UP Artist Roster, and the commission for each underpass will be awarded following a two-stage selection process outlined in the REOI (see link below).

Download the REOI application package:
http://bit.ly/1DE7Y36
For further information or general questions please contact Carolyn Taylor
63 PUBLIC ART: BOW VALLEY MURAL PROJECT
Town of Canmore
Deadline: February 20
Information Session: January 25

Professional, multi-cultural and Indigenous artists residing in Western Canada are invited to submit for this project celebrating Canada’s 150th. Learn more at the information session on January 25.

The Bow Valley Mural Project call for artists is open to professional artists residing in Western Canada, and is held in accordance with the Town of Canmore Public Art Policy. The Canmore Public Art Committee seeks to include, and encourages participation from senior, mid-career and emerging artists from across Western Canada (British Columbia, Alberta, Saskatchewan, Manitoba, Yukon, Northwest Territories and Nunavut), as well as Multi-Cultural and Indigenous artists.

Budget: $3,500 CAD + GST (maximum, all inclusive for artist fees)
  •  materials and equipment, as required, are provided
  •  up to $1,500 for accommodation, per diem and travel
Information Session: January 25, 2017 from 5:00 to 7:00 pm
Civic Centre Council Chambers 902-7 Avenue Canmore, Alberta
RSVP to dsaundersdahl@canmore.ca

Deadline for Submissions: 4:00 pm on Monday, February 20, 2017

For more information contact Dawn Saunders Dahl
P: 403.678.1546 | E: dsaundersdahl@canmore.ca

64 RESIDENCY: IN THE HOLE RESIDENCY
In the Hole Residency
Organizer: Linda Duvall
Deadline for Submissions – February 15, 2017

Have you always wanted the intensity of a day or 2 (or 3) in a large earthen hole with one other person?

In the Hole is a short-term residency located in an earthen hole on Treaty 6 territory in rural Saskatchewan, Canada. Each resident will spend 6 hours each day in this hole as a participant in this residency. Residents can come for one day up to a maximum of 3 consecutive days. There will be one person at a time at the Residency.

This residency coincides with a confirmed exhibition at PAVED Arts Saskatoon (424 20th St W, Saskatoon, SK S7M 0X4, running from May 5 – June 17, 2017). Live video and audio streaming from the hole will be presented in the gallery in the city of Saskatoon 60 Km away for the duration of each residency day. Each participant in this residency will spend these 6 hours each day in the hole with the artist/organizer
Linda Duvall and a video camera.

Submission Information
Dates of the Residency: **May 5 to June 17, 2017**
(any consecutive days Tuesday to Saturday)

1) State the length of time that you wish to stay – one, two or three days
2) State the dates of your availability in order of preference
3) On one page (maximum 400 words), state why you wish to attend this residency. Outline what contributions you might make to the project.
   Please include a short bio and any website links within the one-page text.

Send submissions to – lindaduvallsk@gmail.com
Please put **In the Hole** in the Subject Line

More information at [www.lindaduvall.com](http://www.lindaduvall.com)

**Deadline for Submissions – February 15, 2017**

**Funding:**
Funding is available to each resident in the amount of $50.00 per day for up to 3 days. In addition each participant will be provided with a food budget of $25.00 each day.

Each participant must find their own way to Saskatoon. Once you arrive in Saskatoon, we will provide free transportation to and from the site. Also included is accommodation in the form of single bedrooms and kitchen for cooking in a shared cottage near the site of the hole. You will be responsible for purchasing supplies and preparing your own food while in residence. If you wish to stay longer in Saskatoon, you will need to find your own accommodation there.

Thanks to Saskatchewan Arts Board and PAVED Arts for supporting this project.

**Jurors**
Felicia Gay – Curator, Wanuskewin Heritage Park –
Gallery [https://wanuskewin.com](https://wanuskewin.com)
Monique Blom – Saskatchewan-based performance artist [www.moniqueblom.ca](http://www.moniqueblom.ca)
David LaRiviere - Artistic Director of PAVED Arts, Saskatoon
[http://www.pavedarts.ca](http://www.pavedarts.ca)
Linda Duvall – Saskatoon based visual artist [www.lindaduvall.com](http://www.lindaduvall.com)

**Information about the Site of the Residency**
This 6 foot-deep hole was dug in 2012, with a 5-foot walkway circling a central mound of earth. This hole has been hollowed out of thick prairie grassland with roots dangling overhead. Since then this space has been subject to ongoing weather events like rain, snow, hail and wind. Various transformations have occurred due to gopher and swallow incursions, and larger animals like deer, foxes, skunks and coyotes that discovered this sheltered space.

A space such as this hole can be approached from the perspective of the Anthropocene and ecology, spirituality and burials, secrecy or revelations, history and agriculture, and metaphor and symbol. This land is especially significant in terms of the history of Saskatchewan since there is no evidence that it has ever been tilled.
The premise of this residency is that new knowledge comes from the concentrated interaction of people with varying knowledge bases and perspectives. This hole in the ground is a possible site for conversation, contemplation, making sounds, reading out loud, or being silent. This is also about duration, about spending extended blocks of time surrounded by earth and sky, and one other person. This residency is open to anyone with an interest in exploring this experience regardless of age, artistic, educational or cultural background. Accessibility can be discussed. This immersive experience provides an alternative model for participating in a residency. In this model the organizer of the residency is an active contributor with the participant in the entire process. **In the Hole** provides a context for looking directly at collaboration within an experiential perspective.

For more info and some images, go to [www.lindaduvall.com](http://www.lindaduvall.com)

**65 RESIDENCY: CALL | NAKED STATE ART RESIDENCY**

Naked State art residency International Call
Bare Oaks, Canada

**Program Dates: July 21 - 31, 2017**
**Submission Deadline: February 15, 2017**

**Naked State** is a 10-day residency to create artworks that explore the nude human body in context of nature, culture and art. For the duration of the residency, the artists and residency Facilitator live as *naturists (in the nude)* within the naturist community of Bare Oaks Family Naturist Park to create works that explore questions such as: What is nudity? Does stripping away clothing rid us of class, gender, and personal expression?; Do the connections between our bodies and the land change when nude? Is nudity always sexual? What is the role of the nude in historical and contemporary art?; Is an animal with fur naked? Is it possible to be civil in the nude?; Is there a natural state for human being? Residents work individually or collaboratively to create artworks that explore these questions through media of their choice, such as photography, video, installation, drawing, painting, performance art, dance, sound art, media art, etc. Naked State welcomes people in all walks of life into a creative journey of criticality thinking and self-discovery. People with disabilities, people of colour and diverse gender identifications are encouraged to apply.

**This programmed residency** offers facilitation by multimedia artist Teresa Ascencio, a seminar on naturism with *Stphane Deschnes, a creative workshop, guest visits by artists and members of the Bare Oaks naturist community, and plenty of studio time. Critiques of residents' works occur on a regular basis, individually with the Facilitator and through facilitated group discussions. Artists are encouraged to socialize and integrate with the Bare Oaks community at campfires, swimming, sharing meals, and through the creation of artworks. The Bare Oaks community will be invited to the introductory resident artist talks, guest seminar with Stphane, and scheduled studio visits with artists (who wish to participate). The closing event will be open to members of Bare Oaks and the public.

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

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

For residency and submission details visit: NakedState.ca

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### 66 RESIDENCY: ALCHEMY 2017 OPEN CALL ARTIST RESIDENCY

Programmed Art Residency
Prince Edward County, Ontario, Canada

**Program Dates: August 20-30, 2017 Submission Deadline: March 15, 2017**

Alchemy is a 10 day residency devoted to the exploration of the synergy between artistic practice and the cooking and sharing of locally cultivated food. Participants delve into individual or collaborative work in a variety of mediums (visual arts, sculpture, photography, performance art, writing or video) inspired by their surroundings and shared at the end of the residency. Artists immerse themselves in their own practice during Prince Edward County's lush summer season, while also contributing culinary creativity to lively salon style communal dinners. Shared menus will be based on the group’s appetite for preparing what is available locally in late summer. Readings and discussions will probe the creative intersection of food and art, and guest talks will help us better understand the magic and inspiration created by making and sharing art and food. Alchemy is programmed and co-facilitated by two strong advocates for these ideas: Claire M. Tallarico is a trained chef, urban gardener and mixed media visual artist passionate about exploring and documenting the intersection between creative practice and food. Tonia Di Riso is a visual artist and artisanal pasta maker. Her work has developed through ongoing investigations of the growing, making, preserving, celebrating, and sharing of food.

Alchemy 2017 is limited to 12 participants. Cost includes sleeping quarters, work and collaboration studio space, artist talks and communal dinners. Alchemy participants will live and work in neighboring farmhouses located in a quiet corner of the county called Hillier. Barns, fields, porches and gardens will accommodate creative workspace. Our location boasts hundred of acres to explore and
access to the Millennium Trail. Bike rental possibilities abound. Prince Edward Country is 2.5 hours by car from Toronto, 3 hours from Ottawa and 90 minutes from Kingston. It is easily accessible by plane, train (to Belleville, Ontario) and automobile. The "County" is known for its strong agricultural roots, a thriving arts and cultural community, outstanding natural beauty and farm to table cuisine. It is Ontario's fastest growing wine region and the home of Sandbanks Provincial Park, the world's largest freshwater sandbar. For more about our location: http://prince-edward-county.com

67 RESIDENCY: SPARK BOX NATIONAL RESIDENCY AWARD + $1,000 DAWSON BURSARY
Deadline: February 1, 2017

Imagine one full month to get a new project off the ground. One full month to think only about creating your work. One full month without distractions. This is what Spark Box Studio is offering to artists living and working in Canada: one full month at the Spark Box Studio Residency where you will be given a studio space and living space for FREE. In addition the selected artist will receive a $1,000 bursary which Spark Box Studio owners Chrissy and Kyle are offering in memory of their dear friend and artist Donald Dawson.

This residency opportunity is a unique way for established and emerging artists to cultivate new ideas, access a rich library of arts resources, and focus on their career. Open to emerging, mid-career, or established Canadian artists. Open to visual artists, printmakers, photographers, performance artists, and filmmakers.

For more information and the online application visit our website: http://sparkboxstudio.com/nationalaward/
Contact: 613-476-0337

68 RESIDENCY: CHILKOOT TRAIL ARTIST RESIDENCY:
Currently accepting applications for both the 2017 and 2018 residency programs.

Deadline: February 1st, 2017

Yukon Arts Centre together with Parks Canada and the US National Park Service have launched the 2017-2018 Chilkoot Trail Artist Residency. This residency is a unique two-week backcountry experience for visual artists with a passion for the outdoors. The program invites artists to hike the historic route of Tlingit traders and turn-of-the-century prospectors from the Klondike Gold Rush National Historical Park in Alaska to the Chilkoot Trail National Historic Site in Canada and connect with the hundreds of hikers along the trail, while pursuing their artistic practice.

Each year, three artists are chosen to participate in this cross-border creative journey - one from Canada, one from the United States, and one regional (Yukon or Alaska). As we begin our seventh season, we are proud to announce that the Chilkoot Trail Artist Residency is extending its scope and is now accepting applications from artists worldwide for the 2018 edition. The deadline for submitting applications for both the 2017 and 2018 residencies is February 1st, 2017.

By creating art on the trail and leading workshops and art talks in nearby
communities afterwards, the selected artists will bring contemporary art to new and wider audiences and inspire an appreciation for the legacy of the Chilkoot Trail across both nations. The Chilkoot Trail, like all Parks Canada places, reflects the rich and varied heritage of our country and provides an opportunity for Canadians and visitors to learn more about our diversity, including the history, cultures and contributions of Indigenous Peoples.

As we near the 150th anniversary of Canada, the Government invites all Canadians to experience and learn more about our environment and our history. Canada's national parks and historic sites enable Canadians to experience their heritage in special ways and will play a big part in the celebration of Canada 150. The online application form and extensive program information may be accessed on the Yukon Arts Centre website here: http://yukonartscentre.com/programs/chilkoot

If you have any inquiries, please contact Jacqui Usiskin at chilkoot@yac.ca or by phone at 1-867-667-8460.

69 RESIDENCY: FLUX FACTORY RESIDENCY
Deadline February 1st, 2017

Flux Factory is a 21 year old non-profit arts organization, artist collective and international residency program committed to building a sustainable community for diverse cultural producers, including visual artists, builders, curators, community organizers, chefs, activists, musicians, writers. We're looking for cultural producers of all kinds to join the Flux community for 3, 6, 9 or 12 month residencies. Flux Factory cultivates a spirit of openness and generosity through a unique collaborative and participatory approach to realizing its residency and public programs. Fluxers benefit from an immersive and prolific environment that encourages experimentation and peer to peer resource sharing. Residents work together to shape and realize Flux's expansive programming, proposing and leading exhibitions and educational events. Flux Factory nurtures individual practices by offering professional development opportunities, including one-on-one studio visits, group field trips, and monthly salons.

Our labyrinthine building includes 14 studios, a gallery, silkscreen studio, woodshop, coworking office, communal kitchen, library, and rooftop garden. Check the Residency page for more information and photos.

Each resident is responsible for their own funding, though Flux Factory can help with this process.

Apply now at www.fluxfactory.submittable.com/submit
Please see the Residency page for more information
Please send any questions to residency@fluxfactory.org

CALL FOR SUBMISSIONS INTERNATIONAL

70 WEBSITE: INTERNATIONAL RESIDENCIES FREE WEBSITE:

BY COUNTRY:
Open Call for Writers & Curators for the next months!
Deadline: 01/03/2017
Residency starts: 01/11/2016 Residency ends: 30/04/2017

Description of residency program
The Residencia Corazón - Artist in Residency (A-I-R) Program was initiated in 2006. Its main objective engenders the creation of a personalized and independent exchange among regional, national and international artists. It allows for mutual enrichment through professional and emotive approaches for new experiences and aesthetic realities. The resident / visiting artists enjoy a dynamic and vibrant time frame for working; they have a studio and living space at their disposal to complete their projects. They also network with and within the local art community, cultural institutions and the public at large.

For curators, we offer the opportunity to work with local artists and a group of colleagues, curatorial practitioners selected by the prestigious National University. For writers, a quiet and relaxed art space to research and produce. Residencia Corazón offers a complete international Artist in Residency Program. Each artist, curator or writer receives exclusive and highly-personalised support from the Residencia Corazón team.

Duration of residency
15 days onwards.

Disciplines supported and technical information
Open to emerging and established curators & writers (and artists of course) from all disciplines - from novelists, non-fiction writers, screenwriters to playwrights.

Accommodation
Residencia Corazón provides individual room as well as an artist studio and gallery.

Studio/ workspace
Thanks to the configuration of the space, artists are able combine their stay and production within the same residence and in great conditions. Our house has 3 workspace. Also because its large size, many artists choose to work in their room.

Fees and support
Residencia Corazón is an independent project with institutional support but we are currently unable to provide financial support. For writers & curators applying for grants and scholarships in their home country Residencia Corazón can provide official documents and letters of invitation as necessary.

Residencia Corazon has the institutional support of the National Culture Secretary, Cultural Institute of the Province of Buenos Aires, the Town Council of La Plata and the National University of La Plata.

Expectations towards the artist
Each curator or writer receives exclusive and highly-personalised support from the RC team.

The Residencia Corazón team provides support for all aspects of the residency from:
- assistance in navigating La Plata and its surrounds
- work together with our group of curator’s from the local university (U.N.L.P.)
- finding local resources- information about daily life as well as the local arts scene
- assistance with research, production and post-production of work.
Recommended for curators-writers who wish to develop research-investigation projects or works in progress without the opportunity to exhibit.

**Application information**
Application is free. Please contact us an we will send you our Apply Form!

**Selection process**
The artists will be selected by the RC Team.
Take a look to our site for more info and contact us under corazonresidencia@gmail.com

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**AUSTRIA:**

**72 PRIZE: STARTS PRIZE 2017**

**Deadline: March 3, 2017.**

20,000 euros await the winners of the STARTS Prize 2017. Appointed by the European Commission, Ars Electronica in cooperation with BOZAR and Waag Society is launching an international prize to select the most pioneering collaborations and results in the field of creativity and innovation at the crossings of science and technology with the arts.

This is an open call for entries in conjunction with an initiative launched by the European Commission: **STARTS**. The name stands for innovation at the nexus of Science, Technology and the Arts.

**Two prizes - €20,000 each - will be bestowed this year:**

- One for artistic exploration and projects in which the artistic approach has significant potential to influence or change the way technology is deployed, developed or perceived, and

- One for innovative cooperative ventures teaming up industry/technology and art (and cultural & creative sectors in general) in ways that open up new paths for innovation.

**This competition specifically seeks:**

- Trailblazing forms of collaboration and projects essentially characterized by both technology and art; strictly artistically or strictly technologically oriented projects are not what STARTS is looking for.

- Any and all artistic works and practices having to do with innovation in the areas of technology, business and/or society. This competition is not limited to a particular genre such as media art and digital art.

- All forms of technological and scientific research that are inspired by art or in which artists are integrated as catalysts of new ways of seeing things. This includes but is not limited to information & communications technology.

- Artists or artists’ collectives, creative professionals, researchers and companies throughout the world. This competition is not limited to citizens of EU-member states.

- A project may be submitted for prize consideration simultaneously to the STARTS competition as well as a Prix Ars Electronica category (Computer
Animation/Film/VFX, Digital Musics & Sound Art or Hybrid Art).

Several special events are being planned to honor and showcase the projects singled out for recognition with a STARTS Prize:

- Awards ceremony at the Ars Electronica Festival in Linz, Austria in September 2017
- Presentations featuring the prizewinning projects in the form of exhibitions and talks at the 2017 Ars Electronica Festival, the 2017 BOZAR Electronic Art Festival in Brussels, Belgium and at Waag Society, Amsterdam
- Worldwide presentations featuring the prizewinning projects at various events of partner institutions

STARTS PRIZE: http://starts-prize.aec.at
See further information on our Ars Electronica Blog.

BRAZIL:

73 RESIDENCY: ILHABELA ISLAND - BRAZIL // MARCH - APRIL - MAY AND JUNE 2017 // LAST PLACES

Inspire, create and connect with local community, art centers and nature in an ecological paradise.

Deadline: 15/02/2017
Residency starts: 13/03/2017 Residency ends: 03/07/2017
More information: http://www.casanailha.org

Description of residency program

Casa na Ilha is a retreat space where artists can curate in an intensive clinical process on their work in progress or develop new projects. The main goal is that artists are able to focus on their ideas and projects, enhancing creativity and inspiration and connect, between them, the local community, art organizations and nature.

Casa na Ilha Art Residency Program takes place in the island of Ilhabela, at the north coast of the state of Sao Pablo, Brazil. Located at 200 km from the city of Sao Pablo, is the largest island of an archipelago formed of this and other of minor dimension. Ilhabela is an ecological paradise, covered by Mata Atlantica (atlantic rainforest) home of unique fauna and flora, with more than 73 beaches and 27 waterfalls of cristalin pure water, the highest mountains are held here. Being a unique ecological ambience, and harboring various endangered species, 84% of the island is a preservation area, protected by the Parque Estadual Ilhabela.

The preservation area is also home of the Caicaras, the native community of the region. Caicaras are today a sustainable community still keeping their own tradition and ancient skills. The community is nowadays facing danger of losing their land because of economic growth and interest and local and national organization are helping them keeping their land and way of life. They fish with their own nets and with harpoon to feed their families as well as being their main economic income. The traditional know-how of is one of the main intangible assets of Ilhabela.

Duration of residency

The Residency Program is 4 weeks long duration between 5 - 8 artists at a time. In case projects requires it, participants may apply for a longer period.

Upcoming deadline residency period

Residency periods are from 1 to 3 months we are open to extend this period if the project requires it. Minimun saty is 2 weeks. We are also open to individual or group
applications. Residency periods are for this deadline are:
• MARCH 2017: MARCH 13th - APRIL 10th
• APRIL 2017: APRIL 10th - MAY 8th
• MAY 2017: MAY 8th – JUNE 5th
• JUNE 2017: JUNE 5th – JULY 3rd

Disciplines, work equipment and assistance
Applications are accepted from all disciplines:
= Writing = Painting = Photography = Visual/Plastic Arts = Film
= Dance = Design = Architecture = Sound & Music = Textile
= Philosophy = Research (Sustainability/Ecology/biodiversity/Climate Change)

Casa na Ilha is a space where to develop, improve and curate personal and group projects in an interdisciplinary ambience, nurturing for different views opinions and expertise.

Artists can choose to work on a self-directed residency or as part of an interdisciplinary program. Artists in residency can expand their practice with talks and discussions with their peers, connect with local community, engage in meaningful conversations around global culture and contemporary art. Through peer interaction, discussion groups, studio work, formal lectures, studio visits, contact with local organizations and work with curator from an art center and art galleries, participants gain new ideas and insights that can be applied to creative exploration and the development of their work.

The residency program promotes the development of projects in all stages, from conception of the idea to the presentation of the same.

Accommodation Private and Shared Rooms in a self sustained house emplaced in the middle of the rainforest surrounded with nature. The house, located a few meters away from a peaceful beach and natural waterfalls creates the perfect environment to relax the mind and focus on projects.

Studio/ workspace
We offer:
・ Indoor Common work space
・ Outdoor work space in a gallery that surrounds the house, 2500 sqf gardens and jungle, and of course the beach, waterfall and swimming pool area.
・ Tutor available 24/7.
・ Lodging in private or shared rooms en suite fully furnish.
・ Natural resources from jungle, beaches waterfalls and gardens can be used without endangering the eco balance of the region.
・ Wifi.
・ Equipped kitchen (refrigerator, stove, blender, pots, etc.)
・ Cleaning and cooking services.
・ Orientation and accompaniment on the project development before and after residency period.
・ Interaction and connection with the community and local organizations
・ Exhibition, lectures and workshop set up.
・ Online work/project platform.
・ Work/Project Presentation for curation and exhibition
・ Exploring expedition to the jungle and other island arrangements.

Expectations towards the artist As a Casa na Ilha guest you will have uninterrupted, self-directed work time. We will not pressure you to deliver finished work; you can focus solely on research and development of ideas. But, in each
residency period at Casa Na Ilha, common spaces, optional talks and activities will be conceived to promote not only collaboration between the artists, but to empower ideas between different participants and interdisciplinary learning. Casa na Ilha embraces the role of being an active platform of thinking, discussion, production and sharing through daily and weekly meetings as dynamic gatherings open to share and exchange ideas and perspectives among participants and curators. **During the residency period** there will be a 24/7 tutor available. It will be optional to give a talk, exhibition or workshop as well as working with local organizations. We will help artist make the necessary contacts, approaches and arrangements with different parties the project requires.

**Exhibitions and Curation**
It will be optional to give a talk, exhibition or workshop as well as working with local organizations. We will help artist make the necessary contacts, approaches and arrangements with different parties the project requires.

**Casa na Ilha** works with a curator from an art center as well as art galleries and organizations.

**Depending on the nature of the project** and the willing of the artist, projects can be submitted to analysis to the center to receive not only a curation process but also to be exhibit.

**Lectures, exhibitions an open studios** are also going to be held subject to the work project, as well as being part of an online platform. This is an opportunity to show and exhibit the artist work developed during the residency. **Casa na Ilha** gathers individuals with different expertise, sensibilities, skills and backgrounds committed to contribute to the enrichment of intellectual and artistic circles with their professional collaborations and public interactions, also carrying a strong belief in the importance of building a community that shares and grows.

**Ecological and local community engagement**
Activities such as working with local organization such as schools, educational organization, the preservation area Parque Estadual Ilhabela and the Caicaras communities are being held with the purpose of becoming a space that promotes not only cultural diversity but also generates collaborative and respectful ties with the environment and local organizations. These activities are completely optional for the artists, but it could be of interest of for those who have special interest in socially engaged art, community projects, indigenous cultures, historical themes, environment (in particular tropical flora and fauna, marine life), climate change, sustainable living and science. However it is not a requirement, we are open to all kinds of projects such as art, music, performance, travel, writing and other creative forms of expression. You will be able to work with other people in tune with the nature of this project.

**Local Organization** working with Casa Na Ilha are such as Colegio Sao Joao (www.colegiosaojoaoilhabela.com.br) and Associacao Barreiros (www.associacaobarreiros.com.br). We also work directly with the Caicaras native community and the Environmental offices in the island.

**Cost and fees** Fees and costs are based on a 4 week residency period. In case of longer periods, please contact us at info@casanailha.org

Casa na Ilha is a non profit organization, fees and cost are estimated to run the program, the facilities and the equipment.

**RESIDENCY PROGRAM FEE**
- 1000 R$ Brazilian Real /$320 Usd (aprox) 2 bed shared ensuite room per week
**MEAL SERVICE FEE**

- 189 R$ Brazilian Real/ 60 Usd (aprox) per week
  Includes Breakfast, lunch and dinner.

**Application information**

Email us if you are interested to apply and we will send you for application form:
INFO@CASANAILHA.ORG

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**74 RESIDENCY: ILHABELA ISLAND - BRAZIL // CASA NA ILHA CALL FOR 2017**

Inspire, create and connect with local community, art centers and nature in an ecological paradise.

**Deadline: 28/02/2017**

**Residency starts:** 13/03/2017  **Residency ends:** 18/12/2017

**More information:** http://www.casanailha.org

**Description of residency program**

Casa na Ilha is a retreat space where artists can curate in an intensive clinical process on their work in progress or develop new projects. The main goal is that artists are able to focus on their ideas and projects, enhancing creativity and inspiration and connect, between them, the local community, art organizations and nature.

**Casa na Ilha Art Residency Program** takes place in the island of Ilhabela, at the north coast of the state of Sao Pablo, Brazil. Located at 200 km from the city of Sao Pablo, is the largest island of an archipelago formed of this and other of minor dimension. Ilhabela is an ecological paradise, covered by Mata Atlantica (atlantic rainforest) home of unique fauna and flora, with more than 73 beaches and 27 waterfalls of cristalin pure water, the highest mountains are held here. Being a unique ecological ambience, and harboring various endangered species, 84% of the island is a preservation area, protected by the Parque Estadual Ilhabela.

**The preservation area** is also home of the Caicaras, the native community of the region. Caicaras are today a sustainable community still keeping their own tradition and ancient skills. The community is nowadays facing danger of losing their land because of economic growth and interest and local and national organization are helping them keeping their land and way of life. They fish with their own nets and with harpoon to feed their families as well as being their main economic income. The traditional know-how of is one of the main intangible assets of Ilhabela.

**Duration of residency** The Residency Program is 4 weeks long duration between 5 - 8 artists at a time. In case projects requires it, participants may apply for a longer period.

**Upcoming deadline residency period**

Residency periods are from 1 to 3 months we are open to extend this period if the project requires it. Minimum saty is 2 weeks. We are also open to individual or group applications. Residency periods are for this deadline are:

- **MARCH 2017:** MARCH 13th - APRIL 10th
- **APRIL 2017:** APRIL 10th - MAY 8th
- **MAY 2017:** MAY 8th – JUNE 5th
- **JUNE 2017:** JUNE 5th – JULY 3rd
- **JULY 2017:** JULY 3rd – JULY 31st
- **SEPTEMBER 2017:** AUGUST 28th – SEPTEMBER 25th
- **OCTOBER 2017:** SEPTIEMBRE 25th –OCTOBER 23RD
- **NOVEMBER 2017:** OCTOBER 23RD – NOVEMBER 20th
DECEMBER 2017: NOVEMBER 20th – DECEMBER 18th

Disciplines, work equipment and assistance
Applications are accepted from all disciplines:
- Writing
- Painting
- Photography
- Visual/Plastic Arts
- Film
- Dance
- Sound & Music
- Design
- Architecture
- Textile
- Philosophy
- Research (Sustainability/Ecology/biodiversity/Climate Change)

Casa na Ilha is a space where to develop, improve and curate personal and group projects in an interdisciplinary ambience, nurturing for different views opinions and expertise.

Artists can choose to work on a self-directed residency or as part of an interdisciplinary program. Artists in residency can expand their practice with talks and discussions with their peers, connect with local community, engage in meaningful conversations around global culture and contemporary art. Through peer interaction, discussion groups, studio work, formal lectures, studio visits, contact with local organizations and work with curator from an art center and art galleries, participants gain new ideas and insights that can be applied to creative exploration and the development of their work.

The residency program promotes the development of projects in all stages, from conception of the idea to the presentation of the same.

Accommodation
Private and Shared Rooms in a self sustained house emplaced in the middle of the rainforest surrounded with nature. The house, located a few meters away from a peaceful beach and natural waterfalls creates the perfect environment to relax the mind and focus on projects.

Studio/ workspace
We offer: Indoor Common work space
- Outdoor work space in a gallery that surrounds the house, 2500 sqf gardens and jungle, and of course the beach, waterfall and swimming pool area.
- Tutor available 24/7.
- Lodging in private or shared rooms en suite fully furnish.
- Natural resources from jungle, beaches waterfalls and gardens can be used without endangering the eco balance of the region.
- Wifi.
- Equipped kitchen (refrigerator, stove, blender, pots, etc.)
- Cleaning and cooking services.
- Orientation and accompaniment on the project development before and after residency period.
- Interaction and connection with the community and local organizations
- Exhibition, lectures and workshop set up.
- Online work/project platform.
- Work/Project Presentation for curation and exhibition
- Exploring expedition to the jungle and other island arrangements.

Expectations towards the artist
As a Casa na Ilha guest you will have uninterrupted, self-directed work time. We will not pressure you to deliver finished work; you can focus solely on research and development of ideas. But, in each residency period at Casa Na Ilha, common spaces, optional talks and activities will be conceived to promote not only collaboration between the artists, but to empower ideas between different participants and interdisciplinary learning. Casa na Ilha
embraces the role of being an active platform of thinking, discussion, production and sharing through daily and weekly meetings as dynamic gatherings open to share and exchange ideas and perspectives among participants and curators.

**During the residency period** there will be a 24/7 tutor available. It will be optional to give a talk, exhibition or workshop as well as working with local organizations. We will help artist make the necessary contacts, approaches and arrangements with different parties the project requires.

**Exhibitions and Curation**
It will be optional to give a talk, exhibition or workshop as well as working with local organizations. We will help artist make the necessary contacts, approaches and arrangements with different parties the project requires. Casa na Ilha works with a curator from an art center as well as art galleries and organizations.

**Depending on the nature of the project** and the willing of the artist, projects can be submitted to analysis to the center to receive not only a curation process but also to be exhibit.

**Lectures, exhibitions an open studios** are also going to be held subject to the work project, as well as being part of an online platform. This is an opportunity to show and exhibit the artist work developed during the residency.

**Casa na Ilha** gathers individuals with different expertise, sensitivities, skills and backgrounds committed to contribute to the enrichment of intellectual and artistic circles with their professional collaborations and public interactions, also carrying a strong belief in the importance of building a community that shares and grows.

**Ecological and local community engagement**
Activities such as working with local organization such as schools, educational organization, the preservation area Parque Estadual Ilhabela and the Caicaras communities are being held with the purpose of becoming a space that promotes not only cultural diversity but also generates collaborative and respectful ties with the environment and local organizations. These activities are completely optional for the artists, but it could be of interest of for those who have special interest in socially engaged art, community projects, indigenous cultures, historical themes, environment (in particular tropical flora and fauna, marine life), climate change, sustainable living and science. However it is not a requirement, we are open to all kinds of projects such as art, music, performance, travel, writing and other creative forms of expression. You will be able to work with other people in tune with the nature of this project.

**Local Organization** working with Casa Na Ilha are such as Colegio Sao Joao (www.colegiosaojoaoilhabela.com.br) and Associacao Barreiros (www.associacaobarreiros.com.br). We also work directly with the Caicaras native community and the Environmental offices in the island.

**Cost and fees** Fees and costs are based on a 4 week residency period. In case of longer periods, please contact us at info@casanailha.org
Casa na Ilha is a non profit organization, fees and cost are estimated to run the program, the facilities and the equipment.

**RESIDENCY PROGRAM FEE**
- 1000 R$ Brazilian Real /320 Usd (aprox) 2 bed shared ensuite room per week
- 1300 R$ Brazilian Real /417 Usd (aprox) private room per week

**MEAL SERVICE FEE**
- 189 R$ Brazilian Real/ 60 Usd (aprox) per week
Includes Breakfast, lunch and dinner.

**Application information**
Email us if you are interested to apply and we will send you for application form: INFO@CASANAILHA.ORG

**CANADA:**

**75 RESIDENCY: CALL I THE GOLD SAUCER STUDIO I BEYOND SPECTACLE**

OPEN CALL FOR CONTRIBUTIONS

Project proposals will be accepted until February 7th, 2017. Residency to take place from March 30th to April 9th, 2017.

The online call for proposal is here:
http://www.beyondspectacle.org/call-for-proposals

Submission should be email to residency@beyondspectacle.org with the subject line: "Beyond Spectacle Residency".

"As long as necessity is socially dreamed, dreaming will remain a social necessity." Guy Debord, The Society of the Spectacle Aphorism 21

In conjunction with the conference Beyond Spectacle organized by the Institute for the Humanities of Simon Fraser University, Cinevolution invites artists - local, national and international - to present projects for an artist residency to take place in Vancouver, BC, from March 30th to April 9th, 2017.

The Situationist International (SI) was a movement of artists, thinkers and activists who, between 1957 and 1972, produced films and publications that critically addressed what they termed the "spectacular commodity-society." The conference will explore how the spectacle remains a pertinent concept from which to criticize contemporary experience. From the collapse of the nation-state concurring with an international rise of fascism to the pressure of new technologies that embody a neoliberal performance of oneself, social relations are mediated by images to an increasing degree.

Seeking to engage the legacy of the SI, this "open residency" will combine theory and artistic practice in order to create a cooperative space for the critical analysis of society. Opening prior to the conference and continuing throughout and afterwards, the residency will operate as a workshop for critical dialogue and experimentation. Visiting artists will be paired with local artists, and matched with scholar advisors. Conference attendees will be invited to participate in the proposed situations, and resident artists will be invited to intervene in conference proceedings, creating a dynamic environment to share ideas and projects.

**A possible proposal might include:**

* Studio space for relevant projects  
* Critical writing practices  
* Proposals to conduct "derives"  
* Presentation of projects for critical reception by the participants  
* Hacking practices and Internet activism

**The Residency Space**
The residency will take place at The Gold Saucer Studio, 207 West Hastings Street, Vancouver.

The residency will take place in a multi-purpose studio. Facilities include tables, printer, sofa, coffee machine, Internet connection, a projector and a library of relevant texts. Participants are invited to bring their own material and tools. Light refreshments will be offered during the residency. The organizers will document the residency and make this material available on a website, which will also serve as a platform to present artist contributions.

**Submission**
Submission should be email to residency@beyondspectacle.org with the subject line: "Beyond Spectacle Residency".

Project proposals will be accepted until February 7th, 2017. **Please include the following documentation (in French or English):**

- Artist's name, e-mail address, telephone number, and mailing address. For collective projects, please include the aforementioned information for each participant.
- A statement no longer than 500 words containing a description of the project.
- A detailed list of the resources necessary to carry out the project: materials and tools, electronic, audio-visual and lighting equipment, etc.
- If applicable, design and/or floor plan, including specifications regarding physical layout and installation.
- A brief curriculum vitae (2 pages max.). Should the project be presented by an artists' collective, include a brief history of the group, as well as the curriculum vitae of each member.

*PLEASE NOTE:*
Late submissions will not be considered.
Although we welcome submissions from outside Vancouver, we are unable to compensate travel expenses. Contingent upon funding, artists will be remunerated according to industry standards; in this case, artists will be expected to debut an original work or performance for public exhibition during the residency, and will receive additional support to do so. Works should be in thematic unity with the residency and related programming, and collaboration is encouraged.

**Selection**
The participants selected will be notified via e-mail or telephone by February 14th. After that date, the organizers will discuss project conditions with the selected participants, as well as production and installation costs if applicable. The list of participants selected will be published on organizers' websites, as well as via other means of communication.

The projects will be selected by a jury of arts professionals according to feasibility and criticality. We also encourage proposals outside of the above-mentioned suggestions or those challenging the proposed framework. Artists interested in public action should highlight that in their proposals. Priority will be given to participants who are in an on-going dialog with critical theories and interested in sharing their knowledge. This event welcomes participants from all origins, gender, sexual orientation, faith and ability.
For more information, or to request a version of this announcement in French, please contact (in English or French): residency@beyondspectacle.org

76 RESIDENCY: FILM FOR ARTISTS: SITE & CYCLE 2017
A Hands-on filmmaking residency for beginners or experts alike, focusing on artisanal film technique
Deadline: 01/03/2017
Residency starts: 19/06/2017 Residency ends: 26/06/2017
More information: http://www.filmforartists.com

Description of Residency Program
This hands-on filmmaking workshop, appropriate for absolute beginners and small-gauge film enthusiasts alike, will focus on artisanal film techniques while engaging with the specific geography of the Toronto Islands.
Spend a week on beautiful Hanlan’s Point investigating the compelling materiality of celluloid film. We will explore various hand-processing techniques on Super 8mm and 16mm film, exploring the creative and aesthetic potential of film in conjunction with notions of site specificity and psychogeography.
We will embrace experimentation, chance, and accident in our process, thinking of the filmmaking process as a cycle not separate from the natural, ecological cycles that encompass our lives and practices. An alternative to traditional filmmaking instruction, we forego the rules in favour of integrating cycles of experimentation, growth, and decay.
The Film for Artists - Site + Cycle residency will host free public screenings, talks, and tours, in order to foster interest in the Toronto Islands as a creative site and source of inspiration, encouraging participants and public audiences to consider Toronto’s unique history, landscape and topography.

We will teach you:- Basic camera theory and how to use the Super 8mm and Bolex 16mm cameras
- How to hand process black and white 16mm and Super 8mm film
- Decay techniques using bleach, soil, oil and salt
- Painting, drawing, and scratching on film

Facilitators:
Zoë Heyn-Jones is a Toronto-based researcher and artist who grew up on Saugeen Ojibway land in Ontario and on Tz’utujil Maya land in Guatemala. Zoë’s lens-based research projects have been shown locally and internationally in galleries, cinemas, and alternative spaces. Zoë is a PhD candidate in Visual Arts at York University where she is researching the performance of transnational human rights solidarity activism and its connections to decolonial visuality. Zoë is concurrently pursuing a graduate diploma in Latin American and Caribbean Studies at CERLAC (the Centre for Research on Latin America and the Caribbean, York University) where she holds the Paavo and Aino Lukkari Human Rights Fellowship. Zoë also holds a Graduate Fellowship at the Nathanson Centre on Transnational Human Rights, Crime & Security at Osgoode Hall Law School (York University). She studied cinema and anthropology at the University of Toronto, and holds an MA in Film Studies from Concordia University and an MFA in Documentary Media from Ryerson University.
Eva Kolcze is a Toronto-based artist and filmmaker whose work explores themes of landscape, architecture and the body through material investigations with the surface
of celluloid. Her work has screened locally and internationally at venues and festivals including Anthology Film Archives, The International Rotterdam Film Festival, The Images Festival, Nuit Blanche and Antimatter Film Festival. She holds an MFA in Film from York University and a BFA in Integrated Media from OCAD University. Generously supported by the Toronto Arts Council, the Liaison of Independent Filmmakers of Toronto, Pleasure Dome, and the Canadian Filmmakers D

**Duration of Residency**
One Week

**Disciplines, Work Equipment and Assistance**
Residency is open to artists working in all disciplines and interested in incorporating film making and film techniques into their practice. Artists should plan to bring all materials relevant to their practice and creation process. Provided: Hands-on instruction supplemented by film screenings, and engagement with relevant literature, Black and white film, darkroom chemistry, and supplies, Super 8 and Bolex cameras, though supplies will be limited and you are encouraged to bring your own.

**Accommodation**
Private

**Studio/ Workspace**
Shared, furnished, large studio space provided

**Fees and Support**
$750 + HST / Private Accommodation, (Payment in CDN Funds only). A scholarship position for a local artist living and working in one of the City of Toronto’s 31 priority neighbourhoods will be made available through the generous support of the Toronto Arts Council. More information and application criteria are available at www.filmforartists.com

**Expectations towards the Artist**
Artists will be expected to create work to be presented in an informal setting throughout the residency

**Application Information**
March 1st, 2017: Deadline for scholarship applications,
April 1st, 2017: Deadline for participant applications
Any questions can be sent to info@filmforart

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**77 RESIDENCY: BANFF CENTRE FOR ARTS AND CREATIVITY**
**VISUAL AND DIGITAL ARTS PROGRAMS**


**BAiR Summer Studio**
July 10 - August 11, 2017

**Application deadline: March 1, 2017**
A flexible self-directed programs, where participants can decide their residency dates within the prescribed dates from 12 days to the full five weeks.

**Visual + Digital Arts programs at Banff Centre for Arts and Creativity** offer opportunities for artists to engage with world-renowned faculty and peers to gain new insights into the development of their work. Access to facilities and expertise in photography, sculpture, printmaking, papermaking, ceramics, fibre, painting, digital
media, video, and sound, as well as curatorial studies are available. Be the first to know of new program announcements, sign up for our newsletter, follow Banff Centre on Facebook, Instagram, and Twitter.

For more information:
Office of the Registrar
Email: VisualArts_Registrar@banffcentre.ca
Phone: 403.762.6180 or 1.800.565.9989

BANFF ARTIST IN RESIDENCE: SPRING INTENSIVE
An immersive period of studio practice, artistic exploration, and self-directed research.
Deadline: 04/01/2017

Description of residency programBanff Artist in Residence (BAiR) Spring Intensive is an immersive period of studio practice, artistic exploration, and self-directed research. As well as having the space to create, research, and experiment, participants are part of a community of artists, curators, and creative professionals each committed to their practice.

Duration of residency 1 month

Disciplines, work equipment and assistanceResidencies are for visual artists, curators, researchers, and other arts professionals. Shared production facilities in printmaking, ceramics, sculpture, photography, digital media and more (subject to additional fees) are available as well as access to professional facilitators in visual/digital arts.

Accommodation When applying, choose between staying in a single or a shared bedroom on the Banff Centre campus for the duration of your program. Get connected with other artists on campus and focus on your projects in a creative environment while we take care of the day-to-day essentials.

Studio/ workspaceArtists can create in one of our specialized studios and utilize shared production facilities in printmaking, ceramics, sculpture, photography, digital media and more (subject to additional fees). Collaborative artist groups share studio space. Researchers share office space without production facilities access.

Fees and supportApplication fee: $65 CAD
Program fee (shared room): $3,071.00
Program fee (single room): $3,835.37 CAD
Financial aid up to 50% of the program fee is available!

Expectations towards the artistThis self-directed residency program offers short and long-term opportunities to work away from the constraints of everyday life. Participants are provided with a studio accessible 24-hours a day, as well as access to our extensive facilities to further develop production techniques. Knowledgeable staff are on-site to provide technical support and assistance, and a built in peer-to-peer community is available to participants for networking and interdisciplinary collaboration.

Application informationResidencies are for visual artists, curators, researchers, and other arts professionals with an exhibition/publication record, who have had formal training in visual arts or equivalent experience and recognition from their peers.
Apply online: https://www.banffcentre.ca/programs/bair-spring-intensive/20170424?utm_source=posting&utm_campaign=bair%20spring%20intensi
RESIDENCY: NOCTURN

Week long research expedition for artists to study nocturnal wildlife.
Deadline: 10/02/2017
Residency starts: 05/07/2017 Residency ends: 11/07/2017

Wildlife at night
Description of residency program Nocturn is a research residency for artists interested in nocturnal wildlife. The weeklong residency will facilitate at least 10 excursions into natural habitats and laboratories enriched by biologists, naturalists and experts to learn and collect materials.

Outline: Artist talk: We invite you to give a private artist talk to share your work with the group.
Entomology: We will set up a moth lure to observe the local moths with artist Jim des Rivieres who will give a workshop on high resolution scanning of insects.

We will visit a bog to catch fireflies with a local entomologist who will describe the 8 local species and their distinct flash patterns.

Mammals an amphibians:
Listen to sounds of the Gatineau Park on a night hike with out a flashlight. Learn about the local wolf, coyote beaver and frog activity.

Wild Animal Care: A visit and guided tour of the Rideau Valley Wild Animal Rehab Centre to see young raccoons, skunks and other nocturnal animals.

Bats:
We will spend a night in the Lafleshe Cave system to witness the departure and arrival of the colony of bats that live there. A bat expert will join us with her bat detector to amplify their tweets and chirps.
We will learn to solder an Arduino to build our own bat detectors,

Ornithology:
This owl prowl will lead you to the bast spots for listening to bard, screech and great horned owls in Ottawa and tune you in to other nocturnal birds.

Mushrooms:
During a demonstration of sterile tek for DIY biology experiments, we will inoculate grain with bioluminescent fungus for residents to take home and grow their own glow in the dark mushrooms. Since the insects that spread these mushrooms' spores are nocturnal, this is a way to call attention to them selves after dark.

Kirilian photography:
Workshop to expose the bioelectricity from leaves and samples from the forest to photopaper.

Astronomy:
A look through the telescopes of the Royal Astronomical Society during a private star party. A talk by Eric Lemay about astrophotography and a discussion on the possibilities of extra terrestrial life.

Duration of residency The residency will take place over a week in Gatineau, Quebec, Canada in the summer of 2017.

Disciplines supported and technical information All disciplines are supported. No science experience necessary. Accommodation Residents will be picked up in Ottawa and driven to the Ayatana Residency House, where they will have a bed and bedding and will be driven to all activities. Meals will be provided.
**Workspace** Indoor and outdoor workspace is available

**Fees** Residency fee is $1200 USD

**Expectations towards the artist** Residents are not expected to produce work during the program. Residents are expected to give a 20 minute artist talk to the group.

**Application information** Application instructions are on the program website

**Selection process** Residency places are limited to 6 artists. Selected applicants will be notified shortly after the application deadline.

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79 RESIDENCY: **NAKED STATE ART RESIDENCY**

Create artworks that explore the nude human body in context of nature, culture and art.

**Deadline:** 15/02/2017  
**Residency starts:** 21/07/2017  
**Residency ends:** 31/07/2017  
**More information:** [http://nakedstate.ca/apply/](http://nakedstate.ca/apply/)

**Description of residency program**

Naked State is a 10-day residency to create artworks that explore the nude human body in context of nature, culture and art. For the duration of the residency, the artists and residency Facilitator live as *naturists (in the nude)* within the naturist community of Bare Oaks Family Naturist Park to create works that explore questions such as: What is nudity? Does stripping away clothing rid us of class, gender, and personal expression?; Do the connections between our bodies and the land change when nude? Is nudity always sexual? What is the role of the nude in historical and contemporary art?; Is an animal with fur naked? Is it possible to be civil in the nude?; Is there a natural state for human being? Residents work individually or collaboratively to create artworks that explore these questions through media of their choice, such as photography, video, installation, drawing, painting, performance art, dance, sound art, media art, etc. Naked State welcomes people in all walks of life into a creative journey of criticality thinking and self-discovery. People with disabilities, people of colour and diverse gender identifications are encouraged to apply.

**Duration of residency**

Program Dates: July 21 – 31, 2017

Submission Deadline: February 15, 2017

**Disciplines, work equipment and assistance**

This programmed residency offers facilitation by multimedia artist Teresa Ascencio, a seminar on naturism with *Stéphane Deschênes*, a creative workshop, guest visits by artists and members of the Bare Oaks naturist community, and plenty of studio time. Critiques of residents’ works occur on a regular basis, individually with the Facilitator and through facilitated group discussions.

**Accommodation**

Bare Oaks provides various types of sleeping quarters.

**Studio/ workspace**

Naked State art residency is limited to 16 professional artists and includes full dedicated access to a large shared workspace, full use of amenities, programming, facilitation, and closing event. Work spaces are in the Outback common room, Marquis Tent and Yurt. Alternately, artists may arrange to work in various public locations within the naturist community. There will be a closing event to present artworks created during the residency, or works in progress.
Fees and support
Residency cost with taxes starts at $800. A meal plan with two meals per day can be added on for $280 including taxes. Artists wishing to prepare their own food have access to a small shared kitchen and barbecues. Artists are responsible for their own transportation.

Expectations towards the artist
Artists are encouraged to socialize and integrate with the Bare Oaks community at campfires, swimming, sharing meals, and through the creation of artworks. The Bare Oaks community will be invited to the introductory resident artist talks, guest seminar with Stéphane, and scheduled studio visits with artists (who wish to participate). The closing event will be open to members of Bare Oaks and the public.

Application information
http://nakedstate.ca/apply/

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

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

To submit your proposal visit: NakedState.ca

FRANCE:
80 RESIDENCY: CONCEPT ACTION GARDEN ECOLOGY - RESIDENCY 2016/2017
Help us sow the seeds of optimism and interaction through artistic expression.
Deadline: 28/02/2017
Residency starts: 01/12/2016 Residency ends: 31/10/2017
More information: http://www.drawinternational.com

Description of residency program
Are you interested in paving the way toward the realisation of a social, ecological, and environmentally sensitive garden for a small rural community?
Help us sow the seeds of optimism and interaction through artistic expression.
DRAWinternational and ArtHouseCaylus are jointly proposing a residency programme that aims to facilitate exchange and foster new ideas and propositions within a public space ‘les jardins de Paradis’ overlooking the medieval village of Caylus.
Drawing and design may feature as part of the work but so too can painting, sculpture, print, performance, installation, music and poetry as a site specific act. The AiR programme aims to support artists in their professional practice/research and encourage creative exchange.

Artists are selected on the quality of their residency proposal, it's relevance to DRAW's philosophy and the environment and evidence of previous artistic work. The centre organises events (exhibitions, open workshops and seminars/presentations) to promote it's activities and share creative experience and opportunities within the public domain.

**Accommodation**
Artists are accommodated in self catering apartments with private rooms at our recently acquired building "l'ancienne gendarmerie" and also at the centre. The centre provides weekday evening meals for all artists and uses fresh local produce in order to create delicious menus that incorporate regional specialities.

**Studio/ workspace**
Artists are allocated individual studio spaces to suit particular project requirements both at the "gendarmerie" and at the centre with unlimited access. Additional facilities include, flexible studio space for large scale works/installation/performance/music, technical workshop, etching press, top loading kiln and technical assistance.

**Work equipment and assistance**
Additional facilities include, flexible studio space for large scale works/installation/performance/music, technical workshop - hand tools plus machine tools, etching press, top loading kiln and technical assistance. Data projector for public presentation.

**Fees and support**
DRAWinternational is an artist run, non profit organisation promoting cultural exchange in a rural environment. ArtHouseCaylus is a non profit organisation responsible for 'les Jardins de Paradis.

Artists are required to raise their own funds, we do however, provide the necessary documentation to support applications for funding and references for future career opportunities.

The fee covers :
Private bedroom in self catering apartment with shared kitchen, bathroom, dining/sitting room and gardens.
Evening meal on weekdays
Individual studio
Academic support and regular discussion of work and access to relevant documentation.
Documentation of studio practice.
Daily support for artists to encourage integration within the community.
Editing and translation of written text.
Organisation and promotion of Open Studios at the end of the residency for the public.
Promotion of the artists residency via DRAWinternational's website, radio and local newspapersand ArtHouseCaylus blog.
Cultural visits.
Expectations towards the artist
An open attitude in order to engage in new perspectives/experiences/challenges and to facilitate reflection and communication. Artists are encouraged to integrate and build a rapport within the community to maintain the genuine interest in DRAWinternational's and ArtHouseCaylus's activities and each artists' particular contribution.

Application information
We deal with every enquiry individually. Please contact us at www.drawinternational.com

81 RESIDENCY: BAU AT CAMARGO ARTS RESIDENCY AWARD
BAU Institute-funded Fellowships for projects in the arts at the Camargo Foundation-Cassis, France.
Deadline: 28/02/2017
Residency starts: 24/07/2017 Residency ends: 21/08/2017

Description of residency program
In 2014 BAU Institute launched a new arts residency hosted by the Camargo Foundation in Cassis, France. The Residency provides BAU Institute funded Fellowships for the realization of projects in the arts. There is no cost to attend. Creative practitioners demonstrating a serious commitment to their practice and a desire to work independently within an international community are welcome to apply.

Duration of residency
July 24 - August 21, 2017
Application deadline:
February 28, 2017

Disciplines, work equipment and assistance
BAU Institute welcomes international applicants. The residency supports the development of work in the Visual Arts (including photography, video and new media), Creative Writing, Dramatic Writing, Performance and Musical Composition. The residency may accommodate up to 15 people at a time. Fellowship selections are determined by a rotating panel of discipline specific professionals.

Accommodation
All Fellows will receive a private bedroom in either a one or two bedroom apartment at the Camargo Foundation campus in Cassis, France. The apartments are all furnished and have fully equipped kitchens. Linens and towels are provided. A washer and dryer are available for personal laundry. There are no telephones in the apartments, but there is WiFi throughout most of the campus. There is on-campus parking however, a car is not necessary. (Driving within Cassis pedestrian center and harbor is restricted.)

Studio/ workspace
The grounds of the Camargo Foundation contain a large reference library, an outdoor Greek Theater, gardens and large terraces with sea views for the use of the residents. There is a private music studio with a Steinway piano for a composer. Visual artists work in their apartments or in additional (shared) common spaces on the property.
Fees and support
The fellowship provides artists with live-work apartments at the Camargo Foundation at no cost. There is no residency fee to attend this residency.

Fellows are responsible for: Transportation and meals (BAU Institute will host a Welcome and a Farewell Dinner), a refundable $250.00 (USD) deposit, and a non-refundable $43.00 (USD)application fee. Because there is no residency fee to attend the program if selected WE CANNOT OFFER FELLOWS ANY ADDITIONAL FINANCIAL SUPPORT.

If selected we CANNOT help fellows with: purchasing airplane tickets, stipend, food stipend, materials stipend, etc.

There is no discount available for the application fee regardless of need. Everyone must pay the application fee in order to submit an application- no exceptions.

The BAU Institute Residency Director will be on site and available for assistance. Additional support from the Camargo Foundation staff during business hours is also available. Fellows receive extensive information packets before arrival to facilitate their travel plans and prepare for life in Cassis. BAU Institute works with also works with partner travel agent who is available for (a small a fee, which is paid for by the Fellow) to help fellows with the logistics of purchasing tickets, finding hotels, renewing passports, etc. (NOTE- this is an OPTIONAL service, we DO NOT require fellows to use a travel agent. Our partner agent is simply available as a service that we offer to selected fellows and they are not required to purchase or use her services. BAU Institute also answers questions and provides help with facilitating travel plans (at no extra cost). As a small non-profit organization we simply do not have the resources of a professional travel agent which is why we refer accepted fellows to a professional who can provide more comprehensive travel/travel logistics assistance if/as needed).

Expectations towards the artist
The language of the residency is English. There is no French language requirement for the fellowship. The residency supports the development of work in the Visual Arts (including photography, video and new media), Creative Writing, Dramatic Writing, Performance and Musical Composition.

Creative practitioners demonstrating a serious commitment to their practice and a desire to work independently within an international community are welcome to apply. There are no expectations towards the artists. We DO NOT require a talk, exhibition, or workshop. Please note that there is a no overnight guest policy and no children or pets may visit the Foundation.

(This policy includes spouses/partners and it means that accepted Fellows CANNOT BRING THEIR SPOUSE OR THEIR PARTNER WITH THEM ON THE RESIDENCY). We expect that the artist will follow and respect the overnight policy and fellows should be aware that violations or attempted violations of the overnight guest policy will result in their immediate dismissal from the program.

Application information
2017 RESIDENCY DATES
July 24 - August 21, 2017
APPLICATION DEADLINE:
February 28, 2017

APPLICATION ELIGIBILITY

**BAU Institute welcomes international applicants.** The residency supports the development of work in the Visual Arts (including photography, video and new media), Creative Writing, Dramatic Writing, Performance and Musical Composition. The residency may accommodate up to 15 people at a time. Fellowship selections are determined by a rotating panel of discipline specific professionals. No applications will be accepted from current full time students (except for advanced PhD candidates). Non-traditional and part-time students may also be considered on a case by case basis.

**JOINT APPLICATIONS POLICY:**
Each applicant must apply individually and be accepted individually. Please discuss the proposed collaboration in your letter of intent. This means that each individual collaborator must submit their own individual application with their own work samples, CV, letter of intent, references, etc. and pay the full application fee. (Note- you may submit examples of past collaborations as your work samples. It is also ok if you and your collaborator have the same work samples or references. What is required is that you and your collaborator(s) each submit your own SEPARATE Individual applications- we are aware that this may result in some duplications of materials that is OK.) Applicants who do not follow this policy will have their application(s) disqualified and their application fee(s) will not be returned.

**COLLECTIVES POLICY**
Artist collectives must follow the joint applications policy outlined above. You MAY NOT submit one application on behalf of your collective. Each member who wishes to attend the residency must apply (and be accepted) separately. Applicants who do not follow this policy will have their application disqualified and their application fee will not be returned.

**MULTIPLE APPLICATIONS POLICY**
You may apply for multiple categories (for example- visual arts and writing, musical composition and visual arts, etc...) as long as you submit a separate application and pay a separate application fee for each individual category. This may result in some duplications of materials- i.e. you may upload the same CV or use the same references in two different applications that are submitted in two different categories- that is OK.

**Please be aware** that there is no application fee discount for applying in multiple categories and that you must pay the full application fee for each application category submission. (This means that, for example, if you applied in Literary Arts and applied in Visual Arts your application fee would be $86.00. You would pay $43.00 to submit a Literary Arts application and you would pay $43.00 to submit a visual arts application. You would also have to complete the online application procedure twice as you would be uploading two different applications in two different online categories.) Applicants who attempt to apply in multiple categories without following this policy will have their application(s) disqualified and their application fee(s) will not be returned.

******If you wish to inform the selection committee of your work in additional media(s) without submitting multiple applications please include information about your other
fields of interest/work with additional types of media in your application Letter of Intent and provide a link to online sources (where this additional work can be viewed) which the selection committee may choose to view at their own discretion.

APPLICATION PROCESS/APPLICATION PROCEDURE All applications must be submitted online through Submittable, our online application website. The link for submittable, our online application website, is: https://bauinstitute.submittable.com/submit
In order to use Submittable applicants must first create a free online Submittable account (this can be done by scrolling to the application categories on the Submittable webpage, above, and double clicking the pink "submit" button next to the appropriate category). Once applicants have created a free online submittable account they must then log into Submittable (using their newly created account username and password) in order to submit their application materials.

APPLICATION GUIDELINES
Please upload your submission following instructions these instructions. Find the application form at: https://bauinstitute.submittable.com/submit
Incomplete applications cannot be processed.
Please email questions to: info@bauinstitute.org
Have the following 5 items ready before starting your submission:
CV or resume in PDF.
A letter of intent: Describe the work you plan to undertake while in residence, and how the specific nature of this residency will benefit your work.
Documentation of your work: You may submit either images, text-based files, video, or audio, depending on your discipline.
SPECIFY THE FOLLOWING:
VISUAL ARTS
Title, year, size, medium and optional brief synopsis for each of 7 JPEGs.
PERFORMANCE
Choreographer, performer(s), length of original piece, year and brief synopsis.
FILM
Screenwriter, director, actor(s), length of original piece, year and brief synopsis.
WRITING
Title, length of original piece, year and brief synopsis. If needed, a brief (2-3 sentences) description can be included for each piece submitted.
Professional References: Name, Title (if applicable), and email address of 2 professional references who may be contacted. Do not send letters unless requested.
Application Fee: $43.00
(paid online, via Submittable. Please follow the online payment prompts from Submittable that will appear on the Submittable webpage after you have completed your online application.)
SUBMIT IN ONLY ONE OF THE FOLLOWING DISCIPLINES:
VISUAL ARTS
If your medium is painting, sculpture, installation, site-specific, digital media, photography, or drawing, please submit JPEG images.
1. Seven (7) JPEG images, at 72 DPI resolution, maximum file size for each image submitted, 1MB. Images must be numbered as in the WORK SAMPLE LIST.
  We can only accept JPEGs. Please do NOT submit Powerpoint presentations,
PDF, TIFF, Gif or PSD files.

VIDEO
1. Links to three video excerpts. Please make sure to mark which 3-minutes of each piece you would like the jury to review. The jury will be required to watch 3 minutes for each; it is at their discretion whether they will watch more. We ONLY review video or audio documentation for candidates whose work is time-based, interactive, web-based, kinetic, film, video, theatre, sound, music, spoken word, and performance.

WRITING
Please Submit one of the following:
  a. six to ten poems
  b. two short stories, essays or articles
  c. fifteen pages of a fiction manuscript or dramatic/film script

MUSICAL COMPOSITION
1. Two score PDFs (2 different pieces at least one written in the past five years).
2. A link to recordings of each piece from Soundcloud.

GERMANY:

82 RESIDENCY: SOMOS ART HOUSE BERLIN – ARTIST-IN-RESIDENCE PROGRAM

Accepting Applications for Berlin Artist Residency and Exhibition Program
Rolling Applications Open Now

SOMOS AIR
SomoS' Artist-in-Residence Program offers cultivated, supportive and stimulating surroundings to international visiting artists wishing to realize an artistic project in Berlin. The minimum 3 month residency is focused on production, experience, critical discourse, networking, and local participation. The SomoS residency program is designed for artists working in disciplines such as drawing, collage, photography, media-art, performance, and film/video. Staying at SomoS, participants will become a part of a thriving artistic community with an active exhibition and event program and will easily and swiftly become well-acquainted with the creative, networked city that is Berlin.

FACILITIES
Residents will be provided with accommodation in furnished studios suitable for various disciplines and purposes. These studios are furnished with a working table, chairs, workbench, bed, and a professional LED lighting system. Shared areas of SomoS such as the exhibition spaces, a shared kitchen, office facilities, and a big social living space and salon (suitable for screenings or meetings) with a collection of art books are available to use.

ACTIVITIES
During their time at SomoS, residents may undertake their own activities like workshops, talks etc., which can be hosted in the on-site exhibition space or workshop rooms. AIR participants have free access to all general workshops, artist-talks, screenings, exhibitions and other regular events taking place at SomoS art house. Residents will meet regularly with SomoS curators to discuss and review their progress towards completing their project.

OBJECTIVES
At the end of the residency, SomoS organizes a presentation of residents' recent work in a suitable public format. These can include lectures, discussions, screenings,
readings, or exhibitions. During this process artists receive support on the various aspects of the presentation (including PR, artist's talks, interviews, exhibition texts, invitations, and public reception). This presentation will take place in SomoS exhibition hall and will be part of the official exhibition program.

**AVAILABILITY**
Up to six live/work studios are available for artists-in-residence at SomoS Art House. Residents stay for three months each on a rolling monthly basis so that they can benefit from overlapping with other artists and to have the chance for more individual feedback.

**APPLY**
All applicants are requested to provide the following materials:
- a description of the specific project proposal for the period of their residency, maximum 500 words.
- proposed dates of the residency
- a link to their website
- an up-to-date CV
- an artist statement
- a portfolio in pdf format (no larger than 7mb)

contact somos@somos-arts.org or visit our website for more information and to apply: [http://www.somos-arts.org/artist-in-residence/](http://www.somos-arts.org/artist-in-residence/)

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**83 RESIDENCY: PICTURE BERLIN SUMMER SESSION 2017 CALL FOR APPLICATIONS**
Deadline: 02/01/2017
A dynamic hybrid residency/art academy dedicated to developing a cross-media dialog in Berlin, DE.

**Description of residency program**
PICTURE BERLIN, heading into it's eighth year, is a residency program which takes place in the city of Berlin, Germany. Every year PICTURE BERLIN seeks to bring a diverse group of artists together from various mediums and countries to concentrate and focus on the development of their work through a series of stimulating and engaging programming. Since 2015, PICTURE BERLIN offers both a summer session (seven weeks) and a fall session (ten days).

**Duration of residency**
Summer session (seven weeks: 30 June - 13 August 2017) and a Fall session (ten days: 27 October - 5 November 2017)

**Disciplines, work equipment and assistance**
The seven week Summer Session is designed for emerging artists who are searching for a supportive atmosphere to both push their work further and gain professional development skills while doing so. A rigorous studio practice forms the heart of the program and working in community with an international, multigenerational group of resident artists is its soul. The dynamic programming offers over fifteen lectures by Berlin based artists, one-on-one discussions with up to ten international artists and curators, exhibitions, work reviews, studio visits, a curatorial marathon, choreographed artist walks and group meals. All the while, this programming promotes and encourages artist community engagement to our resident artists. Berlin clearly shapes the program and is the springboard naturally
flowing into the greater European art scene. The Summer session encourages each resident artist to explore their own creative potential and take creative risks with their work within a supportive atmosphere.

The Fall Session takes the Summer session highlights and compresses them into a ten day professional development program, which intensively explores the art scene through a multitude of artist studio visits, guided gallery and project space tours, a coaching session, artist walks and portfolio reviews with Berlin based curators. The Fall session seeks to support resident artists as they explore what it means to professionalize their practice within a European context.

Founded in 2009 by artists for artists, PICTURE BERLIN continues to be run by artists as a hybrid program merging the concentrated studio practice of an artist residency with the support of an art academy-like structure. PICTURE BERLIN becomes a network designed in part by each session's artists. There is no separation between studio practice, a one-on-one critique, or a shared meal. Every experience informs the next. PICTURE BERLIN is a dynamic way to actively engage in the energetic art scene that is Berlin.

The extended PICTURE BERLIN community is dedicated to being open and collaborative whilst committed to offering connections within the cultural fabric that is Berlin through it's diverse and dynamic programming. For that reason, amongst others, it is not uncommon for alumni residents to express that PICTURE BERLIN was a life changing experience for them.

Accommodation
The Summer and Fall Sessions do not include housing.

Studio/ workspace
A shared studio space in one large common room will be made available to the residents.

Fees and support
The Summer Session Fee: €3,295
The Fall Session Fee: €1,759
There is a €15 application fee made payable by Paypal before submitting the application, which is subtracted from the total Session fee if the artist is accepted into the program.
If the applicant would like to seek funding support they would need to contact us on an individual basis.

Expectations towards the artist
The artist is expected to be an active member of the extended PICTURE BERLIN community while in Berlin and participate in all of the organized events during the Session they are part of. PICTURE BERLIN expects the resident artist to be professional and serious about their practice. The artist is encouraged to participate in the final show for the Summer Session although it is not required.

Application information
The downloadable application is open to emerging artists everywhere and the deadline for applying is January 2, 2017. For further insight into the program and a detailed explanation of program fees please visit our website or contact us directly.

Download:
logo-black_small.jpg
Size: 61 KB
83 PERFORMERS: THE FREEZER SEEKS CREATIVE PARTNERS FOR THE SUMMER OF 2017
The Freezer Hostel / Culture Centre / Theatre / Residency seeks dancers, musicians and performers.
Deadline: 01/03/2017
Residency starts: 01/06/2017 Residency ends: 31/08/2017
More information: http://www.thefreezerhostel.com
Description of residency program
The Freezer seeks performers, musicians and dancers for the upcoming culture season of 2017.
Duration of residency The Residency is for three months. Starting on the first of June and ending on the 31st of August.
Disciplines, work equipment and assistance
This residency is aimed at independent artists who want to develop and showcase their work in our residency during the summer months (June, July and August) of 2017. We are looking to create a diverse team of artists that want to work in Iceland and have exciting and interesting projects that may fit in with our aims here at The Freezer.
Accommodation Artists stay in shared accommodation with other artists involved in the residency. The accommodation is at a private house in Hellissandur, 3km away from the freezer.
Studio/ workspace We have two studio spaces which are both reconstructed fish factory spaces. one was the reception for the fish, the other was an actual freezer. now they are black boxes. 220m2 and 100m2 in size. Artists share the spaces during the residency.
Fees and support
The Freezer will cover travel expenses, accommodation and living expenses for the artists. We will also provide studio spaces for working, all sound and lighting equipment and professional collaboration.
Expectations towards the artist
The artists are expected to help out at the premises with cleaning, greeting guests and performing whilst staying. This work is minimal and should be around two hours per day.
Application information To apply please send us a CV and project proposal us through info@thefreezerhostel.com,

INDIA:
84RESIDENCY: D.I.S.C. THE ART RESIDENCY TEXTILE PROGRAM 2017 "LINK. THE NEVER ENDING THREAD"
Experience the fabric of Life in Odisha state, India! Discover the amazing world of Textiles there!
Deadline: 01/05/2017
Residency starts: 01/10/2017 Residency ends: 29/11/2017

Description of residency program
D.I.S.C the Art Residency, in Odisha state of India offers a unique opportunity to gain access to traditional Indian textile art. To work with traditional techniques, and
express ideas through these with materials and concepts.
The idea of this program is about connection, the contemplation of how the thread connects tradition with innovation, old with new, east with west, artist with artist, individual to social. Collaborate, live and meet the heart of India’s art and beauty and discover what we can do creatively with the Inspiration of the thread.

**Disciplines, work equipment and assistance** Calling all Fiber Artists, Visual Artists and Designers!
From Sacred Khadi to Double Ikat weaving, and authentic adivasi (indigenous) textiles. Transform and express the collected knowledge through the language of contemporary art. The Program includes a journey to begin the process, where the artists will travel from place to place in rural Odisha to meet the backbone of traditional Odian Art. Here we will experience meeting the masters, sharing the life they lead, and learning techniques, staying for 3 to 5 days each to enjoy the simple living, where art is a ritual and a return to source. To gain greater understanding of the textile process, as it is woven into the life as a whole. The Artists will then have the opportunity to develop their work in studio at base camp finally culminating in an exhibition at the end of the program.

**Accommodation** During the traveling period, when the participants of the program will be having an introducing to the traditinal Textile journey, artists will be staying in a different places. Remember we are traveling very rural places and tribal areas, then sometimes we will be staying in local people's houses with a family, in a simple conditions as people do. At some places artists will stay at the hotels and hostels. At the base camp of the residency artists will have a private rooms to feel comfortable for working peacefully.

**Studio/ workspace** Studio/working space is offered a big studio to share. The weather conditions at the Textile program period are very nice and pleasant in Odisha, so it is confortable to work outside. Base camp of the residency located isn a silent peaceful place.

**Fees and support** Residency tarriff is 55 USD per day plus service taxe applicable 15%.
Grand total for 60 days residency Textile program 3795 USD

**Expectations towards the artist**
Exhibition at the end of the program; two presentations about their art practise and experience; we do not insist but we will be glad if artists would donate one work each.

**Application information** To apply please visit our website http://disctheart.com/how-to-apply/
Apply for a program and have a time and experience of Your life! Join the thread!

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**IRELAND:**

**85 FESTIVAL: THE BELFAST PHOTO FESTIVAL**

*Deadline: March 6, 2017*

*Application fee: £19*

The Belfast Photo Festival is the island of Ireland’s major international photographic biennial and one of the leading photography festivals in the UK, celebrating the finest national and international contemporary photography, launching 1st June 2017.

The Festival is offering artist's/photographer's the opportunity to exhibit their work in
the main Festival gallery alongside some of the biggest names in the field and as one of the highlights of the Festival, with the additional opportunity of widespread publication. Winners will be eligible for a number of awards, including a cash prize of £1,000.

The theme has been left open to remove any restrictions; submissions must be photographic or lens-based but can include incorporations of other art forms with the photographic medium (i.e. performance, painting, sculpture, music, literature, film etc). Being keen to support all disciplines of photographic practice, entries are encouraged from professionals, students and amateurs both national and internationally.

The advised entry guide is 2-6 images per single series/body of photographs.

**Selection will be conducted by our distinguished jury of professionals, which includes:**
Lucy Gallun – Museum of Modern Art, New York
James Estrin – The New York Times
Elisa Medde – foam Magazine
Michael Mack – MACK Books
Emily Graham – Magnum Photo’s
Tom Seymour – British Journal of Photography
Kevin WY Lee – Invisible Photographer Asia
Ciara Hickey – Belfast Exposed Photography Gallery

Photographers selected will benefit from:
• awards and cash prizes
• exhibition exposure at the Festival's main city centre gallery
• opportunities to be exhibited and published internationally
• inclusion in the special Festival issue of Abridged Magazine
• long term Festival representation and promotion
• an opportunity to participate in an Instagram Residency
• exhibition alongside some of the biggest photographic names as part of the major photographic event
• publication and inclusion in the Festival programme
• inclusion in the Festivals marketing & PR campaign, which has an estimated read of 20+ million
• international press exposure
• being seen by a substantial number of visual arts professionals and the media
• dedicated feature on the Festival website and online gallery

Visit the festival website for full details on how to submit: www.belfastphotofestival.com

**ITALY:**

**86 FAIR: OPEN CALL FOR THE INTERNATIONAL FAIR OF CONTEMPORARY ART - PARATISSIMA SKOPE**
**Deadline: Monday, 10 April 2017**

Paratissima Skopje is an international contemporary art fair open to literally all
forms of art and creativity! If you are a visual artist, performer, designer, architect, photographer, fashion designer, filmmaker, musician…or practice any other form of art making, Paratissima Skopje invites you to show and share your work with new audiences.

Everyone from everywhere can participate at Paratissima Skopje and showcase their work. With this open call we welcome all artists and creative workers and encourage them to experiment, transform and trespass the conventional boundaries in expressing themselves and their work. The event will take place from 15-17 June, 2017 at the Youth Cultural Center in Skopje.

The call is open until Monday, April 10 2017. You can access additional information about the event at the following links and e-mail contact:

Official website: www.paratissimaskopje.mk
Facebook: https://www.facebook.com/paratissimaskopje/
Youtube: https://www.youtube.com/channel/UCs7WQZ3rixqabQZ9A_B3L7w
Instagram: https://www.instagram.com/paratissima_skopje/

E-mail: contact@paratissimaskopje.mk

87 RESIDENCY: OPEN CALL FOR TRAUMA & REVIVAL
Deadline: February 9, 2017

Open call for Trauma & Revival: Contemporary Encounters residency programs conceived by: kim? Contemporary Art Centre (Riga, Latvia) and Cittadellarte - Fondazione Pistoletto (Biella, Italy) under the umbrella of UNIDEE – University of Ideas.

The two residencies are developed under the framework of Trauma & Revival. Cultural relations between Eastern and Western Europe, a project co-funded by the Creative Europe Programme of the European Union (2015-2018).

Workshop in Moscow (Russia)
4 days during the week of 15-22 May 2017. Including a visit of the exhibition Facing the Future: Art in Europe 1945 – 1968 at Pushkin State Museum of Fine Arts and of other key Russian cultural actors

Residency - kim? Contemporary Art Centre (Latvia)
Number of participants: 12

Residency - Cittadellarte - Fondazione Pistoletto (Italy)
Cittadellarte - Fondazione Pistoletto (Biella, Italy), September 11 – 30, 2017.
Number of participants: 10

Workshop in Krakow (Poland)
During 2nd week of October 2017.
Programme to be confirmed.
ABOUT THE RESIDENCY

The two-week residency by kim? Contemporary Art Centre, taking place at its venue in Riga, Latvia will pay attention to the historical complexities, common memories and imagined futures that have been significant in the East – West dichotomy relationship, particularly in the infrastructure of the Baltic countries, which has been a frontier between Russia and Europe. The programme, curated and designed by professionals coming from various fields will question the notions of frontiers and borders, disconnection, separation and union, a common realm, joint memories and futures, among other important topics.

The three-week residency at Cittadellarte - Fondazione Pistoletto is developed within the framework of UNIDEE – University of Ideas, which is an educational programme investigating the relationship between art and the public sphere and combines theory with practice. UNIDEE will offer a programme based on lectures, seminars, collective discussions and a final open studio event. The participants will be guided throughout the residency programme by a tutor and a group of acknowledged international experts. The 2017 UNIDEE programme is shaped around three macro-topics: Revolution, Desire, Mediation. These will also be guidelines for residency participants to suggest critical and new inputs, and to propose geo-political links between the time-lapse (1945-1968) and the historical, social and economic issues expressed in the general frame of Trauma & Revival project. Independent curator Aria Spinelli will tutor the three-week residency.

Both residencies will focus on the series of discussions, talks, lectures and presentations directed towards the development of a unique body of work – artistic interventions that will be further considered and potentially included in a contemporary art exhibition that will be erected at kim? Contemporary Art Centre, Riga, Bunkier Sztuki, Krakow and Center for Fine Arts (Bozar), Brussels in 2018.

The grant covers:
• Travel reimbursement to and from the residency venues and VISA costs. The travel costs should be economy class tickets only.
• Accommodation at kim? or/and at Cittadellarte.
• Artists’ fee – payable according to international and local laws.
• Additionally travel and accommodation costs will be covered for the trips to Moscow and Krakow in 2017.

A budget for production will be available to the participants only in Cittadellarte’s residency.

You are eligible to apply if you are (all conditions below must be met):
• A visual artist or creative professional, active in art and culture or related fields, coming from Russia or any European country (those who are native of other parts of the world but living and resident in Europe are also eligible to apply);
• Born after 1982;
• Fluent in English.

You can READ MORE ABOUT THE CALL AND DOWNLOAD THE APPLICATION FORM for kim? residency click here:
http://www.kim.lv/raksts/961/kim%3F_Announces_Open_call_for_%22Trauma_%26_Revival%22_residency_programs and for Cittadellarte residency click here:
http://www.cittadellarte.it/unidee/opencallpartners.html.

If you have enquiries, please contact us at opencall@kim.lv (for kim? residency) and unidee@cittadellarte.it (for Cittadellarte residency).

We look forward to your application!

88 RESIDENCY: DEFAULT 17: INVESTIGATION ON THE EXTREME LAND
Gagliano del Capo (LE, Italy), 19-25 June
Deadline to apply: 26th February
Application Fee: 15 Euros

RAMDOM ASSOCIATION is calling for research-based artists to take part in a 7-day group investigation aimed at ideas related to extreme lands and remote areas. Situated at the southern tip of east Italy on the Mediterranean, Gagliano del Capo poses as an ideal location for participants of the DEFAULT 17 Residency to contribute to an investigation of the extreme land. The project will investigate geographic dislocation as a socio-anthropological characteristic embedded in extreme territories. It confronts challenges, particularly relating to climate and environmental conditions, as a means to explore diverse interpretations of human and natural landscapes.

During working days participants will develop their research approach in intensive workshops and seminar sessions. They will expand their network and exchange know-how with the support of the programme curators, external guests and lecturers.

Ramdom will work with each participant for the potential development and realization of further proposals and projects. Particular attention will be given to applicants who intend to locate the discourse on the extreme land within a broader context across disciplines and practices.

More info: www.ramdom.net

89 RESIDENCY: CALL FOR PROJECTS: NAHR RESIDENCY - AN ECO-LABORATORY OF MULTIDISCIPLINARY PRACTICE
Develop your creative project in the picturesque setting of the Northern Italian Alps.
Deadline: 05/02/2017
Residency starts: 2017 Residency ends: 01/06/2017
More information http://NAHR.it

Description of residency program Rock and Stone: Material Culture and Cultures of Making - Now Accepting Applications
NAHR’s multidisciplinary laboratory propels innovative and creative thinking. Annually dedicating research toward a specific natural element so as to examine the resiliency of the ecological systems located in Taleggio Valley, NAHR is pleased to launch the 2017 summer residency, entitled Rock and Stone: Material Culture and
Cultures of Making.
Rock represents the substrate of life, and gives shapes to the natural landscape, conferring character to vernacular built environments. Rock has been used for human tools, and the tradition of shaping and sculpting rocks continues today. Rock is also used to create concrete, that most common of construction materials, and it is at the basis of silicon that gives substance to the hi-tech world, a paradigm shift to mark the onset of the current Anthropocene geological age. Revealing connections between the natural and artificial, rock is both a repository of the geological past as well as a material that shapes our future.

**Duration of residency**
The residency is for a one month period, June 1-26, 2017.

**Disciplines, work equipment and assistance**
NAHR’s 2017 theme invites you to explore the material that also constitutes the foundations of the Taleggio Valley. Omnipresent at different scales – from the monumental mountains to the sedimented minerals, from the historical traditional architecture to structural details and small handmade objects – the presence of rock can initiate material and poetical explorations to inspire and encourage creative design actions.
Visits to quarries, walks to the mountain peaks, dedicated lectures by specialists will guide the observation and analysis of the rock surrounding NAHR, and this summer’s residency program expects to explore interactions and relationships within the valley’s ecosystem by offering site-specific investigations and opening up the possibility of a range of inter- and cross-disciplinary research opportunities.

**Accommodation**
Accommodation is provided by Soggiorno Mazzoleni: a single occupancy studio or one bedroom apartment will be offered to each NAHR fellow.

**Studio/ workspace**
Shared working studio areas and open-air studio spaces will be provided upon request. Fellows are expected to consider the studio as the base of their research on site and to spend most of their time outdoors. Indoor large spaces and/or tools studios for painting, working, choreography are limited.

**Fees and support**
Accommodation is provided by Soggiorno Mazzoleni free of charge. Participation in first week of workshops at the residency are also free of charge. All other expenses (transport, food, etc.) are the responsibility of the resident. There are no fees.

**Expectations towards the artist**
Residents are expected to be at the Residency for the majority of the time to fulfill one relevant objective of their NAHR residency: namely, the residency expects to bring participants into active engagement with each other in addition to the natural environment. Daily collegial interaction with other residents is an essential dimension of the NAHR experience, and residents are expected to discuss their projects, receive, and provide feedback. Artists are expected to take advantage of the residency by spending their time in the Valley, experiencing the Alpine environment, visiting sites, contacting local people, working with traditional and innovative materials, experimentiing old and new technologies, sharing reflections and contents in workshop sessions, promoting their works in public happenings, as well as producing the final documentation for the open studio weekend and for NAHR archive.
Artists in the NAHR residency are expected to engage proactively with the immersive environment of Taleggio Valley within its nature - mountains, woods, streams and rivers, meadows – as well as the built environment - villages, barns, trails, mountain huts, and so forth – in order to get the most out of their time. This may extend to the following:
Periodic engagement and sharing of work with the other residents, local people and institutions (language constraints must be taken into consideration)- Participating to introductory workshops and field trips- Presentation of final work- Submittal of the project documentation for NAHR archive and donation of one piece for NAHR future exhibitions and/or auctions.- Acknowledgment of NAHR in future works that result directly or indirectly from the participation to the Residency.

**Fellows sought qualities:** self-motivation, self-reliance, sharing of ideas and concepts, making, desire to be in direct contact with nature via long immersive walks.

**Copyrights** of the work, including images, belong to the artist, however, it is expected that all the images (photos + film) shot during the residency will be made available to NAHR free of charge for PR. Please see Expectations for details regarding work produced at the Residency.

**Resources:** Facilities may vary depending on the project needs. Local artisans might support the production needs while local mountaineers may guide the residents during their excursions in nature. Public Library and Ecomuseum Support available upon appointment.

**Wi-Fi zone:** There is no wifi in the individual units. NAHR vision is to have people spending most of their time outdoors. Wi-Fi zone is provided as mean of minimum necessary communication outside the community. Please note: There is no capacity for long skype connections or movie streaming.

**Working languages:** English, Italian
The village community speaks Italian -- any project that seeks to engage with the community has to consider the language. Basic knowledge of Italian is a requirement for these type of projects.

**Available activities in the Valley:** Workshops, Exhibitions, Excursions in nature (free trail and guided tours, overnight in huts), Bike tours, Fishing, Open air local festivals and activities.

**Disclaimer:** Outdoors activities such as walks, hikes, and weather conditions, while part of the residency, could imply a certain degree of risk. NAHR organizers may not be held responsible for injuries or losses that may occur during these activities. Health insurance (in addition to any other insurance individuals might select) is required in order to be admitted to NAHR and are at Fellows’ responsibility.

**Number of residents admitted:** 7
Companions are allowed, considered on a case by case basis, with additional expenses to be covered individually by the applicant.

**Expenses** to be covered by NAHR Fellows: Flight, Travel, Supplies, Food, Extra. No funding for the above expenses is available at this time. Upon request, NAHR is pleased to provide individuals with a letter of support for independent funding purposes.

**Application information**
To apply to NAHR June or Alternative Residency July complete the following information compiled into one, multi-page PDF file (max 5mb):

1. **Contact** and biographical information, including web page links (100 words)
2. **Current CV** (max. 3 pages) outlining relevant experience
3. **Three References** name and contact information
4. **Portfolio** of selected relevant projects published, performed, exhibited, or otherwise publicly presented during the last five years. (max 10 pages)
5. **Letter** of personal motivation (300 words)
6. **Project Proposal:** A one-page description (500 words) of the project that the applicant would pursue during her/his stay at NAHR. The proposal must clearly describe the research project and its outcome: an artifact (painting, sculpture, installation), an image, a research paper, a food recipe, a structure, a process, a thematic path. The candidate will be held accountable for the delivery of the proposed outcome.

Priority of selection will be given to proposals that demonstrate direct engagement with the surrounding nature and human habitat, through both objectives and methods, and to those that reveal the ability to leave a mark on the Taleggio Valley's territory. No NAHR funding are available at this time. Upon request, NAHR is pleased to provide individuals with letter of support for independent funding purposes.

If external funding is available to applicant please indicate it at the end of the project proposal page.

7. **EMAIL**

Application: 1 PDF file [Lastname_NAHR17_month(june or july).pdf]
To: info@nahr.it
Subject line: ATTN Founding Committee

8. **Notification of acceptance** Successful applicants will be notified by March 15th
Applicants must notify acceptance by March 30th

Download:

nahr_call_2017.pdf
Size: 190 KB

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**MACEDONIA:**

**90 RESIDENCY: BRASHNAR CREATIVE PROJECT: ARTIST-IN-RESIDENCE SUMMER 2017**

Invites artists/writers for cultural exchange, community interaction and self-sustainable living.

**Deadline: 10/03/2017**

**Residency starts:** 01/05/2017 **Residency ends:** 30/09/2017

**More information:** http://www.brashnarcreativeproject.org

**Description of residency program**

Brashnar Artist-in-Residence (BAiR) is an artist owned and operated urban artist residency program in Skopje, Republic of Macedonia. The residency is open to emerging and mid-career visual artists and writers that strongly encourage work utilizing innovative and traditional forms of art making along with collaborations, artist-led projects and socially engaged practices. As an artist led project Brashnar advocates for resident artists to embrace the local and explore the potentials of their practice while living in an open, self-sustainable family style environment. This is a self-directed, process-based residency with no obligation or expectation to complete a body of work, but artists are expected to participate in open studio events organized by Brashnar that take place at the end of each month.

Brashnar Artist-in-Residence provides work and living space for up to 5 artists/writers and 2-3 staff artists for stays of four or eight weeks. BAiR will be open for residents from May 1st through September 30th. While residing at BAiR, artists are invited to engage with the surrounding community.
during open studio events, community gatherings, and workshops. Artists are encouraged to take part in group and community projects while immersing themselves in the potentials of contemporary artistic production. The exchanging of ideas between artists and the host community through dialogue and critical discourse is a great opportunity to develop professional and personal relationships.

**Duration of residency**
May 1st - September 30th, 2017 (4 or 8 weeks long stays)

**Disciplines**
Applicants in the following fields are eligible to apply: drawing, painting, mixed media, digital photography, sculpture/installation, performance/video art, interdisciplinary arts, writers, socially engaged practice and cultural research. Open to All emerging (must have completed undergraduate degree) and mid-career artists/writers. Applicants can be writers, individual artists and collaborative teams with a maximum of 2 members.

Applicants must have a working knowledge of English. Knowledge of Serbian, Croatian, or Macedonian is a plus, but not required.

**Accommodation**
The living area for staff and resident artists has six private bedrooms with two and half bath, two fully equipped kitchens, two community rooms, and washing machines offer on-site laundry for resident use. Wireless Internet is available throughout the building. Residents are provided with a bed, linens, pillows, blankets and towels. The kitchen will be stocked with basic staples, but each resident is responsible for purchasing and preparing meals during their stay. Seasonal vegetables, fruit and fresh herbs will be available to the residents from our gardens.

**Studio/workspace**
Studio area consists of four private studios designated for visual artists where as writers are provided with a private live/work space. The studios are outfitted with Wifi, worktables, chairs, easels, storage areas and clamp lights. Hand tools, storage shelves and drawing boards are available where as power tools are available upon request. The studio area has a bathroom, storage and small kitchen, indoor and outdoor common area for coffee/tea.

**Fees and support**
The current cost for attending the residency is **270 euro** per month. Expenses for artists related to the residency include materials for studio practice, travel expenses to Skopje, food/meals not from our gardens, any possible accommodations during group/personal travel.

**Support**
The residency award includes studio and living space, opportunities for community projects and engagement, all transportation for day trips, transportation to and from airport/bus terminal, organization for open studio events, guided tours of Skopje and surrounding community, the chance to learn how to live a sustainable lifestyle, fresh fruits and vegetables from our gardens, and great opportunities for cultural exchange. Once or twice a week staff members will prepare a home cooked traditional Macedonian meal for resident artists.

**Expectations towards the artist**
Expectations for resident artists will include but are not limited to: short slide presentation of work, any community based projects, 4-8 hrs per week of garden related work, group projects and participation in open studio events at the end of each month.

**Application information**
For application forms and guidelines visit our website [www.brashnarcreativeproject.org](http://www.brashnarcreativeproject.org)

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**MEXICO:**

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Description of the residency program Curated by: UNAI MIQUELAJAUREGUI (MEXICO)
The following curatorial program aims to provide artists with tools to assist in an experiential process related to urban detoxification and environmental reintegration. Artists whose practices seek to be reinserted in the natural environment or developed further within a creative context of training and discussion will be convened. The proposal is designed as an exchange and reflection process through a dialogue platform where artists can learn and share fundamentals and practices related to permacultural designs and sustainable agriculture systems that can be replicated in urban areas, ecological construction techniques, as well as notions of biological, social and political nature about food and nutrition from local and global perspectives.

During the sessions of the residency, participants will gain knowledge and share their views on sustainable practices, which will serve as support for the development of the artistic work. The proposal is accompanied by a program of documentaries and discussions on issues of sustainability with the participation of the community near Anima. Artists will participate in a panel discussion addressing the whole process of the residence.

Duration of residency
Two weeks

Disciplines, work equipment and assistance
We are open to all visual artists, writers, photographers, videomakers and clay artists. We have a traditional Mexican kiln. We do not have videomaking equipment. While we can assist artists in sourcing their materials we cannot fund it.

Accommodation
Tatewari. God of Fire. Dios del Fuego
Shared bedroom for 4 people
TatewariMetzeri. The Moon. La Luna
Shared bedroom for 6 people
Metzeri

Studio/ workspace
There is a shared studio space for artists. There are plenty of open air spaces where artists can read, write, and reflect. We also have a natural swimming pool where artists are welcome relax after and before their work sessions.

Swimming Pool

Fees and support
At moment we do not offer any financial assistance. There is a $50 fee for pick-up and drop off from the Guadalajara Airport.

Expectations towards the artist
Artists are not obligated to present their work, however they are invited to donate a piece of their work to the ANIMA archive.

Application information
For application instructions go to: http://animacasarural.com/applications/.

92 RESIDENCY: ARQUETOPIA 3 RESIDENCY OPPORTUNITIES

OUR ARTIST-IN-RESIDENCE PROGRAMS Our Artist-in-Residence Programs offer competitive professional opportunities for emerging and mid-career, national...
and international artists, designers, curators, art historians, art educators, journalists, writers, and cultural researchers age 25 and over. Our programs are based on a non-exploitative model promoting social consciousness. Residents are strongly encouraged to explore various ways of cultural exchange as part of their artistic and/or research goals and to actively engage in critical discussions as part of their residency experience. Understanding Mexico’s context, and specifically Puebla and Oaxaca’s cultural complexity, is key for a successful cultural exchange. We welcome applicants from diverse backgrounds and disciplines who are interested in creating work or inspired by art, elements, techniques or processes specific to Mexico and/or unique to Puebla or Oaxaca.

Arquetopia is distinguished worldwide for its array of unique residency programs with substantial content. In contrast to various property rental schemes, tourist resorts, B&B’s, and sublets elsewhere, our residency spaces function exclusively for productive art professionals, writers, and researchers and include structured, informative programs; a network of collaborative workspaces, institutions, and studios; and individualized project support.

RESIDENCY GUIDELINES

• Selection decisions are based on artistic work and proposed project. Candidates at all stages of their careers (emerging and established) must demonstrate a clear sense of potential.

• Our pool of applicants and residents is diverse in all aspects.

• Our residency programs are competitive opportunities for artists and researchers to pursue their own work, free of pressure (especially work that in their particular circumstances would normally be difficult to produce).

• Selection priority is given to projects that explore a responsible connection between the applicant’s artistic practice and the cultural context of Mexico, of Puebla, or of Oaxaca. The connection can be as broad as an artistic technique or as specific as a local theme.

• The creation of community with fellow residents and staff during the residency period is important.

ARQUETOPIA Founded in 2009, Arquetopia is an international award-winning, Mexican official nonprofit foundation for visual arts, music, literature, and research. Run entirely by artists, Arquetopia’s programs promote development and social transformation through contemporary art with a nontraditional, culturally diverse and multidisciplinary approach. Arquetopia’s resident artist and staff backgrounds are diverse in all aspects.

ARQUETOPIA OAXACA In contributing to more focused environmental consciousness and Renewing our commitment to sustainability and nature, we honor Oaxaca’s traditions by incorporating into our residency a deeper comprehension of how art and the surrounding ecosystem coexist harmonically. Arquetopia’s residency spaces continue to be open for dialogue, exchanges, and encounters while emphasizing our commitment to reducing our carbon footprint, reusing materials, and recycling waste. Our alpine-style villa hosts up to four artists at a time, with sweeping mountain and city views from the artist rooms.

In this countryside space, the intersection of art and nature set the tone for reflection, research and production. We welcome writers who are interested in seeking a deeper connection with the community, nature, and the environment. Artists are also encouraged to participate in diverse activities such as field trips, cycling, and hiking.
Our residents enjoy a safe and peaceful environment surrounded by the mountains of San Pablo, a nature reserve of 7,500 acres with rich biodiversity. The residency center is located in the countryside village of San Pablo Etla, only 20 minutes away from the center of the city of Oaxaca on the south side; and to the north, it is only 20 minutes away from the Centro de las Artes San Agustín, an early 20th-century textile mill transformed into a spectacular arts center. Though cheap, everyday public transportation is also available from the residency vicinity into the city, Arquetopia provides scheduled transportation into downtown Oaxaca twice per week by van.

OAXACA, SOUTHERN MEXICO The colonial city of Oaxaca is nestled in a valley in the Sierra Madre mountain range of southern Mexico. Oaxaca is located 450 km (280 mi) southeast of Mexico City and is reachable via three international airports: Oaxaca (OAX), Puebla (PBC), and Mexico City (MEX). With a population of 265,000, Oaxaca boasts magnificent colonial architecture, the most outstanding example being Santo Domingo church and its former convent, now home to an impressive anthropology museum. The city and its surrounding areas also feature a high concentration of native Zapotec and Mixtec cultures and archaeological sites. Oaxaca was designated a UNESCO World Heritage Site in 1987 for its central historic district and the archaeological site of Monte Alban. Getting around Oaxaca is easy and enjoyable; museums, studios, libraries and landmarks are all in walking distance. At an elevation of 1,555 m (5,100 ft), Oaxaca features a subtropical climate, resulting in mild-to-warm temperatures year-round.

Rich in history and culture, Oaxaca is a fascinating destination where you can appreciate ancient civilizations, colonial art and architecture, and vibrant cultural traditions. Oaxaca is one of the safest Mexican tourist destinations you could choose.

WHAT THIS RESIDENCY INCLUDES

Technique Instruction:
• 27 hours master instruction (9 hours per week)

Staff Support:
• Each resident meets weekly with our staff for individualized research assistance/resources, project guidance, and critiques
• Our residencies are process-based; residents are not expected to give talks, exhibitions, or workshops

Accommodation, Meals, and Local Transportation:
Furnished, private bedroom
Meals and 24-hour access to the kitchen and dining room
Wireless Internet
Private bathrooms with modern fixtures and showers
Housekeeping

Though cheap, everyday public transportation is also available from the residency vicinity into the city, Arquetopia provides scheduled transportation into downtown Oaxaca twice per week by van.

Studio Workspace and Materials:
• Individual live/work space with natural light provided with table or desk
• 24-hour access to larger, shared studio with generous natural light
• Personal workspace with large table
• Materials and supplies for the instructional course provided
• Materials and supplies for additional project production not included but available for purchase locally
RESIDENCY FEE, DATES, AND TERMS

**Term Length:** 3 weeks during Winter/Spring 2017, with option to extend for 1 to 9 more weeks as a self-directed Art Production Residency. Applicants nominate their own range of dates.

**Fee:** USD $730 per week.

**Optional Art Production Residency extension USD $595 per week.**

**Payment Deadlines:**

**Option 1:** Deposit of 20% of Residency Fee due within 2 weeks of selection. Balance of Residency Fee due by 60 days prior to residency start date. **Option 2:** Deposit of 10% of Residency Fee due within 2 weeks of selection. Balance of Residency Fee due by 90 days prior to residency start date.

**HOW TO APPLY**

Visit the Arquetopia website at [www.arquetopia.org](http://www.arquetopia.org) Complete and submit the Arquetopia Artist-in-Residence Online Application Form, following the instructions on the web page.

Following selection, applicants are notified immediately via e-mail.

Arquetopia is committed to providing an inclusive and welcoming environment for all members of our diverse local and international community. Arquetopia’s resident artist and staff backgrounds vary in all aspects. As part of Arquetopia’s mission is to promote diversity, Arquetopia actively fights discrimination by offering access to its programs and activities without regard to race, color, gender or gender expression, national origin, age, religion, creed, or sexual orientation.

**Download:**
pgmt2017ws.pdf
Size: 612 KB

**MEXICAN TEXTILES INSTRUCTIONAL RESIDENCY: WEAVING, EMBROIDERY, OR TAPESTRY - WINTER/SPRING SESSIONS 2017** - Oaxaca, Mexico

With master instruction, learn to create traditional Mexican Textiles in Oaxaca, Mexico.

For a limited time, we are now welcoming applications for Winter/Spring (January through April) 2017. With master instruction, learn to create traditional Mexican Textiles (back-strap weaving, embroidery, or tapestry) in the countryside of Oaxaca, southern Mexico. Extendable 3-week sessions.

Apply Now through Wednesday, November 30, 2016. Spaces are limited. Our committee processes all residency applications when they are received vs. after the deadline has passed.

http://www.arquetopia.org/our-artist-residencies/2014-10-12-17-29-20/mexican-textiles-residency

**MEXICAN TEXTILES INSTRUCTIONAL ARTIST RESIDENCY:**
**WEAVING, EMBROIDERY, OR TAPESTRY**

Mexican textiles are the expression of Mexico’s diversity and complex sociocultural systems; through their narratives, iconographies, and techniques, they reflect a multiplicity of artistic traditions and identities. Clothing in Mexico signals wealth and power, they incorporate elements of class and gender differentiation in the process of performing and negotiating identities. Therefore the intricate language of textiles reflects a history of contention and resistance as a result of the amalgamation and negotiation of Mesoamerican and European civilizations.

Textiles are also sources of information for the cultural patrimony of each community.
Both weaving and embroidery are techniques used to develop complex narratives, and are important ideologically in structuring roles and identity patterns. In Oaxaca, the diversity of textiles is as rich as the natural environment. Each weave and embroidery has had a destiny, and with the complex process of assimilation and negotiation, some have disappeared or have suffered gradual or radical transformation; other have become more sophisticated in their narratives, techniques and/or coloring.

This a production residency that includes master instruction (Weaving or Embroidery: 27 hours total, 9 hours per week; Tapestry: 36 hours total, 9 hours per week) in Mexican textiles techniques. Residents learn how to use the traditional back-strap loom, including how to assemble it, and basic weaving techniques; or they learn Mexican embroidery techniques for which we offer instruction in the following: cross-stitching, chain-stitching, shading, and pepenado hilván; or they learn tapestry techniques, using the large floor loom. Each technique is offered separately. Residents wishing to do multiple techniques may apply for consecutive residencies.

With three separate programs to choose from, Mexican Traditional Weaving, Oaxacan Embroidery, or Tapestry, artists join an integral program in which they learn the technique, approach iconography and traditional textile production systems with more resources, and get a better understanding of Mexican culture.

WHAT THIS RESIDENCY INCLUDES

Technique Instruction:
• Weaving or Embroidery: 27 hours master instruction (9 hours per week)
• Tapestry: 36 hours master instruction (9 hours per week)

Staff Support:
• Each resident meets weekly with our staff for individualized research assistance/resources, project guidance, and critiques
• Our residencies are process-based; residents are not expected to give talks, exhibitions, or workshops

Accommodation, Meals, and Local Transportation:
Furnished, private bedroom
Meals and 24-hour access to the kitchen and dining room
Wireless Internet
Private bathrooms with modern fixtures and showers
Housekeeping
Though cheap, everyday public transportation is also available from the residency vicinity into the city, Arquetopia provides scheduled transportation into downtown Oaxaca twice per week by van

Studio Workspace and Materials:
• Individual live/work space with natural light provided with table or desk
• 24-hour access to larger, shared studio with generous natural light
• Personal workspace with large table
• Materials and supplies for the instructional course provided
• Materials and supplies for additional project production not included but available for purchase locally

RESIDENCY FEE, DATES, AND TERM
Term Length – Weaving or Embroidery: 3 weeks. Tapestry: 4 weeks.
Dates: Winter/Spring 2017, with option to extend for 1 to 9 more weeks as a self-directed Art Production Residency. Applicants nominate their own range of dates.
**Fee:** USD $730 per week. **Optional** Art Production Residency extension USD $595 per week.

**Payment Deadlines:** **Option 1:** Deposit of 20% of Residency Fee due within 2 weeks of selection. Balance of Residency Fee due by 60 days prior to residency start date. **Option 2:** Deposit of 10% of Residency Fee due within 2 weeks of selection. Balance of Residency Fee due by 90 days prior to residency start date.

**HOW TO APPLY** Visit the Arquetopia website at [www.arquetopia.org](http://www.arquetopia.org)

Complete and submit the Arquetopia Artist-in-Residence Online Application Form, following the instructions on the web page.

Following selection, applicants are notified immediately via e-mail.

**Download:**
textall2017ws.pdf
Size: 783 KB

**MOROCCO:**

93 RESIDENCY: **MOROCCO ART RESIDENCY -- SUMMER RESIDENCIES AT GREEN OLIVE ARTS**

Call for applications for summer art residencies in Tetouan, Morocco.

**Deadline:** 01/03/2017

**Residency starts:** 01/05/2017 **Residency ends:** 31/07/2017


**Description of residency program**

Green Olive Arts is an international art studio and urban art residency in Tetouan, Morocco, specializing in connecting the creatives of the world with the culture, beauty and creatives of Morocco.

**Duration of residency**

Applications for residency periods are accepted on a rolling basis. Residency periods may vary from 2 weeks to 4 months.

**Disciplines, work equipment and assistance**

Green Olive Arts provides high quality production spaces and professional services for artists, writers, film-makers and creative researchers for extended seasons of production, inspiration and collaboration. These spaces will be available to both Moroccan and visiting creatives for art residency, based on a competitive application process.

**Services offered:** local and country-wide tours, trustworthy guides for plein air outings, translators, web-based promotion, crating services, connection to galleries, local language learning, home stays and meals with local families, computer access, WIFI, introduction to local artists and art students, a local craftsman network for production needs, portable easels and pochade boxes for outings, and many more.

**Accommodation**

**Housing:** We are happy to arrange your housing from among a wide range of options to suit your unique preferences and goals. See our housing options page. Almost all of the housing options are within a short walk of the studios in either the ‘new’ or old city. And all of them must pass our strict evaluation before being endorsed by us as a place for our guests to sleep.

**Studio/ workspace** We have four sunny studio spaces available for shared or private use. Additionally we have a kitchen/dining area, laundry machine, sitting room, resource and workspace rooms available to all residents.
**Typical furniture:** work table, lockable storage, easels, canvas and paper storage, basic supplies and vessels.

**Fees and support** a furnished sunny studio space, shared with one other creative, costs 240 USD per week and private studio space is available for 360 USD per week for international artists. The Green Olive Arts art residency program provides a broad range of concierge services to assist our guests in research, production, translation and networking … all covered in the studio fees.

**Expectations towards the artist** Our primary aim is to facilitate the Artist in Residence's goals for their residency time. We do encourage artists to consider offering a workshop or other community oriented opportunity for the local population, as those can be enriching for both the artist and the community. However that is in no way a requirement, and we are willing to work with our residents in regards to what best fits their own creative goals for their residency.

**Application information**

Applicants are to submit the following items:

- **Application form** - completed by applicant and submitted along with …
- **A resumé** featuring selected projects, exhibitions, grants, past residencies, education and contact information. (attached in an email to arthouse@greenolivearts.com)
- **A portfolio** containing a selection of works (max. 10), in .pdf format, including data on dimensions, materials & production year. (attached in an email to arthouse@greenolivearts.com)

A non-refundable $20 (USD) application fee is due upon application, and can be payable on our website.

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**NORWAY:**

**94 RESIDENCY: ARCTIC ISLAND RESIDENCY. SÁPMI, NORTHERN NORWAY**

A vast arctic wilderness in the Norwegian heartland of Sami people and traditional Nordic culture.

**Deadline: 28/02/2017**

**Residency starts:** 28/02/2017  **Residency ends:** 08/09/2017

**More information:** [http://www.lawayakacurrent.com](http://www.lawayakacurrent.com)

This Artist led project seeks to explore both Contemporary and Traditional Culture that exists in the Arctic Nature working with themes of Anthropology and Ecology.

The base for this project will be situated in a sparsely populated island off Finnmark's wild Northern coast. Sitting on a latitude of around N 70 degrees and only a few hours from Northcape the most northern point on mainland Europe. Our Artist Led Organisation will create a place in Arctic for research, discovery, collaboration, experimentation whilst focussing on the crucial and pressing issues of our time. The aim is for artists to join the first year of our project beginning in February 2017 and create diverse works based around these themes that will later be exhibited and shown through an online platform. This is a new project, after spending one year working on Tropic in the politically autonomous region of Guna Yala with communities of native people Gunas that we will continue to make simultaneously. This vast, spacious and extreme Arctic environment provides a spectacular and otherworldly setting for an artist to explore and develop projects. Here artists can connect to themselves and strive for different ways of thinking and creating. We will
have a programme that will introduce artists to the environment and how people living here today in such extreme environments.

One of the focal points of this project will be the Sami, Europe’s indigenous group. For centuries Sami life was based around hunting and fishing, then around the 16th century the Sami began the nomadic tradition of herding reindeer. These days there are a handful of Sami families that continue to practice this truly nomadic lifestyle, living in close proximity to nature.

Other Sami traditional elements include their own singing (the yoik, a rhythmic poem way of singing or chanting that evokes a place in nature or person.), their own language, the use of folk medicine, artistic pursuits, clothes making, woodcarving, silversmithing and striving for ecological harmony. There is also a rich history of mythologies, religion and shamanism that is still practiced today. We will also explore socio-political aspects connected to Sami culture.

Colonisation and pillaging of resources, followed by suppression of indigenous peoples, has been taking place all over the world. Here too. There are many that wish to take advantage of all the economic possibilities in the Arctic. This would destroy all that Sami cherish – nature, climate, communities. We believe there is a lot to learn from the Sami, they have the traditional ecological knowledge in particular about the weather conditions, about the plants, the diet, the resources. Many Sami people have an ethical relationship with nature; a respect for nature that also has a spiritual side. We need to preserve and transfer this ancient indigenous knowledge to future generations.

Residency Location

After searching far and wide where broad horizons share the land with dense forest, across the desert-like abyss of the plateaus of Inner Finnmark’s tundra spanning all the way to Russia, following the reindeer migration patterns and abundance of fish finally led us to the base in which we will be working for this project.

This is a vast and mysterious wilderness of land that has been inhabited for around 12,000 years first by the Komsa and then Sami Reindeer pastoralists who settled here around the coast and inner land. There are historical sites around to visit including ancient petroglyphs, settlements and burial sites.

The base for this project will be an old farm on a sparsely populated island in the jarring fjords of the north. Here cultures mix and exist simultaneously in a remote and extreme arctic environment. Artists will be living and working in a traditional Scandinavian style farm house with old barn, and old saw mill space for artists to use as studio and exhibition space. The artist home sits on kilometres of white sand beach, between spectacular mountains and rock formations and minutes walk away from fresh water lakes and vast views of the fjord. Home to eagles, several species of whales, seals and a neighbouring Sami family’s herd of reindeers all year round.

We will be making the project in two parts - In winter one can experience the magical blue light in the day and northern lights on an isolated island in a barren Arctic Environment. In late summer you will be able to explore more by foot the orange, green and red colourful fauna of the island, pick wild berries, mushrooms and see how people stock up on food supplies for winter. The island sits on the magnetic belt of activity and is one of the best places to see the northern lights at both periods we will be running the residency. In this area the aurora borealis has been, and still is, a fertile source for art, mythology, legends and a unique example of how beautiful science can be.
The part of the island we will inhabit has a population of around 80 people living in an extreme location, a small but diverse community. The coastal area we will be based is home to the Sea sami and Sami reindeer herders in the summer time.

We will host visitors and make visits in order to create a dialogue and exchange between artists and Sami traditional and contemporary culture, lifestyle, knowledge and art forms.

**Programme**

We will be making research trips and expeditions to introduce artists to the Arctic nature and lifestyle of people who live here. Part of our programme will be in collaboration with Sami artists.

This will include talks, workshops and research trips to expand and promote Sami culture and Sami artists.

**Duration of residency**

**Winter Residency:**
- Residency Group 1 (21 days)
  - February 24 - March 17, 2017 (winter snow)
- Residency Group 2 (21 days)
  - March 17 - April 7, 2017 (end of winter snow - into spring)

**Late Summer Residency:**
- Residency Group 3 (21 days)
  - July 28 - August 18, 2017 (end of summer)
- Residency Group 4 (21 days)
  - August 18 - September 8, 2017 (autumn into winter snow)

(possibility to come for 6 weeks spanning 2 groups with request)

The weather here is never predictable and things are changing rapidly as well as a result of climate change here too. Due to this there are no certainties when it comes to weather and these are approximations based on usual behaviour the local inhabitants of the island have experienced. Proper snow clothing and equipment available for residents to use during winter. Weather can be extreme here demonstrating the power and force of nature. All our activities can be postponed or changed due to weather conditions in the interest of everyone's safety and comfort.

**Disciplines, work equipment and assistance**

All disciplines are welcome to apply. We want to create a diverse mix of people, with different knowledge and interests. In the past we have worked with artists, performers, journalists, sculptors, painters, film makers, poets, writers, designers and other creatives.

The project will offer full creative, technical and logistic support for all artists, catered to a range of different projects. We will have at least 4 people on site assisting artists with a variety of skill sets with specialist knowledge of the area, environment and community.

We will arrange weekly meetings and have a directed programme.

Materials readily available include washed up objects, found objects, natural materials - stones, wood. It is also possible to transport materials by boat to the island. Plenty of things around are free for artists to use driftwood, abandoned farm equipment, reindeer antlers that they shed once a year, natural materials, rocks stones including slate, grass, sand. Local & traditional materials such as wool, animal skins, bones can be used. There is also plenty of space for large-scale outdoor or indoor sculpture and installation, film sets etc. Tools are also available. If you have any doubt about materials and equipment feel free to ask and we will advise.

**Accommodation**

For the duration of the residency artists will be sharing a beautiful
farm house that sits on a white sand beach made of crushed sea shells and overlooks a shallow turquoise lagoon, in this arctic paradise. The land is over 7000 square meters isolated, tranquil and free from distractions of the modern world. Each artist will have either a private room or shared between 2 room with heater and there is space for a group of up to 10 artists. There is large open communal living area with log fire, dining table and kitchen space for the residents. There are 2 bathrooms with showers and a sauna.

The farm has been here for over 100 years and was rebuilt for the third time during the 40s after being burnt down during the war, now the house maintains a traditional style and feel with furniture from 1960`s Scandinavia. Artists will have everything they need to feel comfortable and safe including being close to their own workspace which will either be in the same house in the basement or loft spaces or other neighbouring studio spaces in the large barn and old saw mill buildings. Food and drink will also be included as part of the projects collaborative arctic culinary experience for artists. We will be working with local chefs and there will be opportunities to learn about traditional ways of finding and preparing food in these parts of the world with specialist knowledge from the area. This includes wild ocean salmon, large freshwater fish from the lakes, fresh shrimp, reindeer, lamb and homemade alcoholic drinks from arctic berries and rhubarb. Vegetarians also welcome.

**Studio/Workspace**

At the location artists will have will have ample workspace with large buildings and space to share working collaboratively or have privacy and isolation. Workspaces include several large loft and basement spaces with light, heat and electricity. In total there are six very large indoor workspaces, floors. Aside from indoor workspace there are huge stretches of private land including white beach, lagoon, farm and mountain where artist can work outdoors in nature or build site specific installations.

The island itself is free to roam, explore, camp or pick the fruits of nature wildflowers, berries and mushrooms. This is because of a traditional Norwegian right from ancient times, but since 1957 it’s been set out in the legislation governing the right to roam for everybody recreationally.

**Fees and support**

Artists who are accepted on to the programmes will pay a subsidised fee of $1900 USD for the programme of 21 days. Currently we do not provide artists further support financially. We offer advice and letter of support for artists to seek their own sources of funding.

The fees will cover the following things:

- Food and Drink
- Accommodation (private or shared room)
- Workspace
- Workshops
- Talks
- Visibility on online platform
- Artist Research Trips and Expeditions
- Local Guides
- Full guidance and support in case of any emergency
- Full Creative and Technical support
- Materials, Tools, Equipment
- Translation from Sami or Norwegian - English
- 1-1 meetings about projects weekly with a directors of project
- Support in organising the trip via email (transport, advice etc.)
- Professional documentation of artists working process and finished work
- After support in finishing projects after residency via email communication
- Opportunity to exhibit in future upcoming exhibitions

**Expectations towards the Artist**

We will be exhibiting the overall project, work made at the residency alongside creating an online platform to promote and support artists, their work and the cultural exchange aspect of the programme.
Artists may be expected to talk about their work at some time during the residency in front of other residents, local community or organisations we are working with.

**Application information** Artists can apply easily with no application fee via our website through an online application form https://lawayakacurrent.com/online-application-form/

We are currently accepting applications for all of our Arctic 2017 residencies. We will review images of artists’ work via their online platform - blog or website. If the artist does not have an online platform they may send up to 5 images to our email contact@lawayakacurrent.com

**Selection Process** Applications will be reviewed by La Wayaka Current’s organisation.

Proposals will be judged on artistic quality, originality, relevance to the location and connection to the projects’ themes and aims.

We aim to reply to applicants within 30 days with our response.

We are currently taking applications for 2017.

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**PANAMA:**

**RESIDENCY: CREATIVE CURRENTS ARTIST COLLABORATIVE - THE 2017 SUMMER ARTIST RESIDENCY: EXPLORING THE BLACK FANTASTIC**

July 1st - July 16th

Portobelo, Panama

Deadline: May 29, 2017

Application fee: $100

Continuing our year long focus on Black Speculative Art, the Creative Currents Artist Collaborative Summer Artist Residency allows literary, visual, performance, dance and music artists 2 weeks in conversation with their creative muse and each other as we explore the Black Speculative Arts amongst the backdrop of historic Portobelo, Panama - a place full of the magical realism that is our shared Afro-Diasporic history.

The 2017 Creative Currents Summer Artist Residency is open to emerging and professional Visual, Literary & Performance Artists in all mediums and genres and Scholars and Researchers of all disciplines – both creative and academic – to submit project proposals for work to be developed during the 2 week residency.

**2017 Featured Residency Workshop:**

*Imagined Futures: A Transformative Writing Workshop*
presented by Michele Tracy Berger

Drawing on Afro-futurist inspirations, this four day optional workshop invites participants to time travel through their writing lives. We will spend time exploring our past, present and future writing selves. This workshop will help participants deepen a connection to their inner writing self, discover new tools for their writing practice, allow time for new writing to emerge and includes a one hour personal coaching session. Writers at all levels welcomed!

For more info, or to apply: [www.creativecurrents.org](http://www.creativecurrents.org)

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**SPAIN:**
96 RESIDENCY: **VEGETAL PRINTS WORKSHOP - WILD MAPPING HERBARIUM**
An artistic approach about looking and using the plants around us for printing on textile.

**Deadline:** 15/02/2017  
**Residency starts:** 14/04/2017  
**Residency ends:** 16/04/2017  

**More information**  
http://artprintresidence.com/guest-teacher-sandrine-de-borman/

**Description of residency program**  
We will walk in the nature, looking at the plants around us and let us be touched by some. We will glean some, remembering the names of the plants and discovering special characteristics of some plants we will use for printing. Tataki-zomé is an japanese word, meaning to dye (zomé) by hammering (tataki).

We invite you to join our next printing workshop!

**Duration of residency** 3 days workshop  
14, 15, 16th April 2017  
**Days:** Friday, Saturday and Sunday  
**Workshop time:** 10am - 5pm

**Disciplines, work equipment and assistance**  
Discipline: Iter and map-herbarium, Tataki-Zomé, Stamp and relief pattern.  
Work equipment and assistance: Sandrine De Borman, teacher, and the Art Print Residence Team.

**Accommodation**  
Students: 6-8  
Lodging possibilities in the residence.

**Studio/ workspace**  
A professional studio totally equipped and natural environment.

**Fees and support**  
Course fee: 450 €  
materials included

**Expectations towards the artist**  
The artists could participate in an international printmaking workshop and learn a new technique.

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97 RETREAT: **LORCA'S GRANADA: WRITERS' RETREAT & COLLOQUIA**
http://www.gerryshikatani.com/#

**Lorca’s Writers’ retreat & colloquia** set in Granada, Spain has been established since 2012 to welcome published writers for a rich two week experience in the city and province that inspired Federico Garcia Lorca, one of the world’s greatest writers of the 20th Century. While the retreat has been geared by and large to literary artists, it has gradually shifted from this to invite a broad spectrum of creators, in keeping with the multidisciplinary creative output that distinguished Lorca’s genius (his impact on among others, Rauschenberg, Merce Cunningham, Ellington Orchestra’s legendary composer Billy Strayhorn).

This year, the Retreat is actively inviting artists of other disciplines, prose writers and scholarly writers to apply. For the creative artists and thinkers who will gather in the monumental city, it will be an unforgettable working holiday that unique and without equal in the world. I am proud that the from the beginning, it has gained the friendship of Laura Garcia-Lorca, niece of Federico and president of the Fundacion Federico Garcia Lorca.
PLEASE NOTE:
- for those for whom retreat dates conflict with academic duties, a 10-day alternative from May 5 is available.
- for any group of three or more friends/colleagues, discounts are offered.

Custom Sessions:
- If a group of colleagues would like to book a private session this spring at another time period, please contact me to discuss availability

http://www.gerryshikatani.com/#/gala-dinner/4593518168  The Gala Dinner!
http://www.gerryshikatani.com/#/duende-in-april/4585443614

Please feel free to contact me for further information.
Thank you

Gerry Shikatani
Director, Lorca's Granada: writers' retreat & colloquia
acsgerry@gmail.com  btweenartists@gmail.com

UNITED KINGDOM:

98 RESIDENCY: THE LONDON SUMMER INTENSIVE 2017
An artists’ residency programme led by Camden Arts Centre & the Slade School of Fine Art, UCL.
Deadline: 01/03/2017
Residency starts: 31/07/2017  Residency ends: 27/08/2017
More information: http://londonintensive.org/

Description of residency program
The London Summer Intensive is a four-week residency for artists offered by the Slade School of Fine Art, UCL and Camden Arts Centre. The Slade is a vibrant, world-renowned international art school and Camden Arts Centre is an influential space for contemporary art exhibitions and education.
The residency will run throughout August 2017 and focus on independent studio practice, supported by artist facilitator Jefford Horrigan and visiting artists. It will reflect the dynamic, rigorous and open-ended approaches to art-making championed by both institutions and provide a stimulating and flexible environment for 21 artists from all over the world to experiment and make new work.
Previous London Summer Intensives have brought together artists from over 20 different countries providing diverse and exciting working environments. Visiting artists and curators from the past programmes have included Faisal Abdu’Allah, Caroline Achaintre, Sacha Craddock, Simon Faithful, Mark Godfrey, Dryden Goodwin, Anne Hardy, Chantal Joffe, Paul Johnson, Sally O’Reilly, Harold Offeh, Florian Roithmayr and Phoebe Unwin. The previous programmes have also included gallery visits and introductions to spaces such as Carroll / Fletcher, South London Gallery, Gasworks, Focal Point Gallery (Southend-on-Sea) and Wysing Arts Centre (Cambridge).
The 2017 London Summer Intensive coincides with many European art events including documenta 14 in Athens and Kassel, Venice Biennale, Istanbul Biennale and Lyon Biennale. Participants may wish to explore these events before/after spending the summer in London.

Duration of residency
4 weeks

**Disciplines, work equipment and assistance**
The programme will include artist talks, evening lectures, studio discussion – in groups and one to one – social events and curatorial and professional development. Central to the programme is a focus on working as an artist in London, a city which offers opportunities to investigate multidisciplinary practice and to visit public arts institutions, commercial galleries and artist-run spaces. Each participating artist will shape their own experience, striking a personal balance between independent studio time and the programme.

**Accommodation** A list of nearby hotels and other accommodation can be provided, or you may wish to stay in one of the UCL student halls of residences, many of which are within walking distance. For more information on the UCL student halls please see: [www.ucl.ac.uk/residences](http://www.ucl.ac.uk/residences)

**Studio/workspace**
Artists will work in studios and workshop spaces at the Slade Research Centre, Woburn Square in Bloomsbury, close to the British Museum and the galleries of Soho and the West End.

**Fees** £2,500 / artist

**Expectations towards the artist**
The London Summer Intensive concludes with an Open Studio at the Slade Research Centre and a showcase of ideas and work in progress at Camden Arts Centre’s Artists' Studio. Participating artists will work with each other and curators at Camden Arts Centre to inhabit the shared space.

**Application information**
*To apply please upload the following documentation via SlideRoom here.*
1. Full artist CV
2. Brief proposal for the residency period. This should be in the region of 500 words and give the panel an idea on how you might shape your residency. Please include any specific media / studio requirements.
3. Portfolio of up to 10 media files (images, video/showreel and audio)
4. List of art works. This should contain the title of the art work, date it was made, size and materials.

Maximum size for the media files:
- Images (up to 5MB each)
- Video (up to 250MB each)
- Audio (up to 30MB each)

Alternatively portfolios can be sent as a zipped folder via email or Dropbox to enquiries@londonintensive.org

**Application deadline:** 1 March 2017

Download:
20161115_london_summer_intensive_information.pdf
Size: 332 KB

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**99 RESIDENCY: THE AUXILIARY: OPEN CALL FOR ARTIST-IN-RESIDENCE PROGRAMME**

**Deadline:** Ongoing

The Auxiliary is a multi-disciplinary artist-led space with a focus on contemporary art practices that are bold, experimental and challenging. Located in the Tees Valley in
the Northeast of England, The Auxiliary includes studios, a gallery, a sound lab and residential space for our A.I.R. programme. We provide the time and space for artists to challenge, develop and expand their creative ideas. Artists engaging in trans and multi-disciplinary methodologies, or who have a strong DIY aesthetic, are most welcome to apply.

Studio and accommodation is provided with single or double rooms available, shared kitchen and bathroom facilities. Wi-fi and library on site. The Auxiliary provides both dry and wet studio spaces and a sound lab with recording facilities. The residency provides a selection of audio and visual equipment, including microphones, PA system, handheld recorders, camera and lenses, printer and audio monitors with multi channel capabilities. Check the website for full list and spec.

**We Offer**
- Studio & Accommodation
- General assistance with the project (not production costs)
- Connections with local, regional, national and international organisations
- Exhibition/performance space
- Curatorial advice
- 24hour Studio Access
- 24hour equipment access

**£350 per month**

For our 2016/17 programme, applications where projects and practices are grounded within the sonic world will be favoured.

**Please submit all information in a single PDF.**
- Name
- Email and Website
- Project description/Practice description
- C.V.
- Biography
- Images of previous work
- Links to audio/video works
- Preferred dates

Email submissions only to: info@theauxiliary.co.uk
More details to be found at [www.theauxiliary.co.uk](http://www.theauxiliary.co.uk)

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**UNITED STATES OF AMERICA**

**100 COMPETITION: LACDA INTERNATIONAL JURIED COMPETITION 2017**

**Deadline for Entries:** February 20, 2017

**Winners Announced:** February 27, 2017

**Exhibit Dates:** March 9-April 1, 2017

**LACDA Artists’ Reception:** Saturday, March 11, 6-9pm

**Artwalk preview:** Thursday, March 9, 7-9pm

**Registration fee is $35US.**


Curating Jurors:
- **Max Presneill**, Director and Curator – Torrance Art Museum
Kathryn Poindexter, Curator – California Museum of Photography

Enter our juried competition for digital art and photography. Entrants submit three JPEG files of original work. All styles of artwork and photography where digital processes of any kind were integral to the creation of the images are acceptable. The competition is international, open to all geographical locations. The selected winner receives 10 prints up to 44x60 inches on canvas or museum quality paper to be shown in a solo exhibition in our main gallery. The exhibit will be widely promoted and will include a reception for the artist.

Second place prizes: Ten second place winners will receive one print of their work up to 24x36 inches to be included in the winners’ exhibits.

Works of individual artists remain the intellectual property and are copyrighted by their respective authors. No unauthorized reproduction, all rights reserved. Online registration only.

For questions email us at lacda@lacda.com

No phone calls please.

LACDA 104 East Fourth Street, Los Angeles, CA 90013

101 EXHIBITION: BLACK & WHITE 2017 | PHOTOGRAPHIC CALL FOR ENTRY
Deadline: February 28, 2017
Application fee: C4FAP members $29, non members $34

BLACK & WHITE
All Black & White images are eligible for submission. All genres, subjects, capture types and photographic processes both historic and modern are eligible for selection by the juror.

SELECTED ARTIST IMMERSION WEEKEND
Artists selected for exhibition by our Juror are invited to attend the Artist Immersion Weekend. The Immersion Weekends include a Lively Public Reception followed by a dinner on the town, a Private Portfolio Review with the Executive Director, Artist Group Lunch and a Portfolio Share with Professional Development Discussion. All selected artists are included in the Main Gallery Exhibition and Online Gallery seen by an international audience.

JUROR’S AWARD: $400.00
DIRECTOR’S AWARD: $200.00
Honorable Mention Awards: 1 year membership and a 3 image submission to a Call for Entry at C4FAP.

In addition artists’ selected for the exhibition will also receive:
Promotion on The Center's large social media platforms.
Professional installation images for your use.
In-gallery and online exhibition with links to artists' websites
Press releases are sent to artists' choice of media outlets.

ABOUT THE CENTER FOR FINE ART PHOTOGRAPHY
Founded in 2004 by photographers, The Center for Fine Art Photography is a nonprofit 501(C)(3) photography organization. We provide support to photographic artists through exhibition, promotion, portfolio reviews, publication, education and connection to a large community of other artists, curators, gallery owners and
photographic professionals. Open Tues-Sat, Free.

**IMPORTANT DATES**

Entries Due | February 28, 2017
Notice Of Acceptance | March 15, 2017
Exhibition Dates | July 7-August 19, 2017
Public + Artists’ Reception | August 18, 2017

**SUBMISSION I ENTRY FEE**
MEMBERS | $29 for the three images
NON-MEMBERS | $34 for the first three images
ADDITIONAL IMAGES may be submitted for $9 each for members and $10 each for non-members. There is no limit to the number of images that may be submitted.

**Image Upload Guidelines**
All images are securely submitted online on our website. To submit images visit our home page, create a free account or Login to your existing account to begin. Further instructions are available in the Calls for Entry Section of our website.

**Eligibility:** Our calls for entry are open to all photographers world wide, both amateur and professional. The Center invites photographers working in all mediums, styles and schools of thought to participate.

**Exhibit Prints:** In order to be included in the online gallery or to receive an award, you must provide a professionally printed and presented image for gallery exhibition. The Center recognizes that some work is non-traditional and the presentation type is integral to the work. To encourage participation by photographers from around the world, the Center offers optional, professional, printing and framing services. Additional details will be provided upon request.

**Acceptance Notice:** Everyone who submits will receive an email notification of which images were accepted. Accepted images will be posted on the Center’s website.

**USE RIGHTS:** Each artist retains all copyrights to their own images. Artist’s recognition is provided with any use. By submission for jurying, artists whose submissions are chosen for the exhibition grant The Center for Fine Art Photography the right to use their images for the purpose of promoting the artist, promoting the Center’s programs, promoting exhibitions and subsequent display on the Center’s website of current and past exhibitions. Promotions and images may also be placed on social networks for The Center for Fine Art Photography with artist credit.

Questions?
Visit: http://www.c4fap.org  |  Email: coordinator@c4fap.org 970.224.1010 | Closed Sunday and Monday
http://www.c4fap.org/exhibitions/black-white-2017/

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**102 FELLOWSHIP: VERMONT STUDIO CENTER FELLOWSHIPS 2017**

**Deadline:** February 15, 2017

VSC’s February 15th, 2017 fellowship application is now open! ALL artists & writers are automatically considered for a VSC Fellowship. Every VSC residency includes private room, private studio space and all meals.

Apply: https://vsc.slideroom.com/
For a complete list of our special awards (many include stipends) & eligibility
The Vermont Studio Center is a vibrant, diverse community of artists situated in Vermont's northern Green Mountains. Each month we welcome more than 50 writers and visual artists from across the country and around the globe to our historic campus along the Gihon River in the town of Johnson, Vermont.

Residencies range from 2 to 12 weeks and offer residents unrestricted time for creative work, along with daily opportunities to engage with fellow artists. Our monthly program includes slide nights, readings, open studios, gallery openings, and optional studio visits and conferences with our Visiting Artists and Writers.

Admission is competitive and based on review of portfolio or manuscript.

**103 RESIDENCY: KALA ARTIST-IN-RESIDENCE PROGRAM**

Artists may apply for 1-, 2-, or 3-month residencies.

**Deadline:** 15/03/2017

**Residency starts and ends in** 2017

**More information:** [http://www.kala.org/](http://www.kala.org/)

**Description of residency program**

Kala’s Artist-In-Residence program is designed for artists in need of space and equipment for work in printmaking, photography, or digital media. The program provides 24-hour access to exceptional equipment while also facilitating a sense of creative community. Resident artists receive communal studio access, individual storage space, possible exposure on Kala’s website and in other exhibitions at Kala or outside exhibition spaces, and participation in a vital, international artistic community. Artists also receive a 20% discount on classes and private tutoring offered by Kala. Through this combination, artists are equipped with the resources to focus, take risks, and make connections in their work.

**Kala Facilities**

- **The Print Studio (8,000 sq. ft.)** includes equipment to facilitate a variety of traditional and new print processes including Intaglio, Monotype, Woodblock, Lithography, Screenprint, Letterpress, and Black and White Photography. The studio also includes a communal kitchen and reading materials.
- **The Electronic Media Center (EMC) (450 sq. ft.)** houses digital media-based equipment to facilitate digital photography, design, large format printing and digital video editing. New equipment in the EMC includes Mac computer stations, Imacon Flextight Precision III scanner, Final Cut Pro 7 software, and two Epson 9900 wide format archival inkjet printers (54” and 44” wide). In the EMC, artists are encouraged to integrate new digital technology with traditional printmaking techniques.

**Application Deadlines**

Applications are reviewed three times per year: **March 15, July 15, & October 15**. Artists may apply for 1-, 2-, or 3-month residencies. 6-month residencies are available to continuing and returning Artists-in-Residence.

**Housing**

Kala does not provide housing for AIRs, but we do provide contacts for sub-letters in the area and can point artists in the right direction.

**Residency Costs**

The AIR program is a fee-based residency that provides subsidized studio access to selected artists. Residency rates range from $210-$425 per month.
104 RESIDENCY: EQUAL JUSTICE SPONSORED THEMATIC RESIDENCY

The Santa Fe Art Institute 2017-2018 Equal Justice residency program is now open for application.

**Deadline:** 12/02/2017  
**Residency starts:** 09/2017  
**Residency ends:** 07/2018  
**More information:** [http://sfai.org/equaljustice](http://sfai.org/equaljustice)

**Description of residency program**

Santa Fe Art Institute (SFAI) is excited to announce significant shifts in our annual thematic residency program that reflect our deep commitment to galvanizing the arts to promote greater equity, sustainability, and interconnectedness.

Beginning with “Equal Justice” in Fall of 2017, we will award up to 60 sponsored residencies to artists of all disciplines as well as content experts across other fields of creative inquiry. This initiative to sponsor residency fees is a direct response to a global rise in intolerance and division, and the increasingly critical role for institutions like SFAI to foster social equity.

We seek to broaden accessibility to the residency experience and increase collective knowledge about each annual theme by bringing together artists with other innovators in disciplines such as architecture, planning, policy, education, science, health, law, and activism.

We strategically integrate artistic experimentation, scholarship, and community engagement through collaborative research and works that transcend the limits of traditional disciplines and create new forms, narratives, and approaches to address the central issues of our time. Together, we can cultivate creative leadership and invest in community, culture, and place to re-imagine a more equitable world.

Through the sponsored thematic residency, SFAI offers living and working space for one to three months in our beautiful, Ricardo Legorreta-designed building within Santa Fe. Each residency includes a fully furnished, private apartment and bath, communal kitchen, dining, and living room areas, laundry facilities, gallery / installation / event space, access to outdoor spaces and interior courtyards, a contemporary art library, basic foodstuffs, and bicycle access. SFAI subsidizes all the above at no cost to residents in our commitment to supporting individuals dedicated to positive social change through creativity.

For more information about applying for a residency, or about how your organization can collaborate with this programming, visit SFAI.ORG.

**Duration of residency**

From September 2017 through July 2018

**Disciplines, work equipment and assistance**

We accept visual artists of all disciplines, writers, playwrights, architects, designers, dancers, and other creative practitioners over the age of 25. Collaborators are encouraged to apply. Opportunities are available for exhibitions, performances, lectures, collaborative projects and community partnerships, and are facilitated on a case-by-case basis.

**Accommodation**

Residents are provided private apartments with full baths and a shared kitchen, lounge, and laundry facilities.

**Studio/ workspace**

We offer private studios adjoining common workspace as well as a wet room, tool room, gallery/temporary installation space, library, and wifi connection.
Fees and support
$1000 per month fee covers private apartment and studio. Basic food items, coffee, and tea are provided. Various fellowships and scholarships are available for financial support.

Expectations towards the artist
There are no formal expectations for the outcome of the residency other than energetic and innovative engagement with the annual residency theme.

Application information
Applications available October 10, 2016 at sfai.org/equaljustice
Application deadline January 6, 2017
For more information about applying for a residency, or about how your organization can engage with this programming as a community partner, visit SFAI.ORG or email the Residency Program Manager, Toni Gentilli, at residency@sfai.org

105 RESIDENCY: RESIDENCY 108 CALL FOR APPLICATIONS
Deadline: March 1 Application fee: none

Residency 108 invites emerging and established artists, writers and thinkers of all disciplines to immerse themselves in their creative practice. We particularly welcome those who work with nature, ecology and the installation of temporary outdoor land-art works. The residency is free apart from the cost of travel and material expenses which must be assumed by the individual.

Two four week-long residencies are offered each year, one during the month of October and one in May. The program accommodates three artists at a time. Each resident is provided with a room, working facilities and a weekly stipend for food, participants are responsible for cooking their own meals. Each resident will be asked to present their work during the residency and weekly critiques are held as a group, sometimes with a visiting critic.

The program takes place on 108 acres of pastoral land which was used as a horse farm in the last century. The property features rolling hills, mowed paths, meadows, densely wooded forests, wetlands with a few ponds of varying size and a seasonal stream. In addition to these ecosystems a variety of native plant species host habitats for birds, reptiles and amphibians. Frequent visitors include coyotes, deer and wild turkeys. The barn is home to chickens, sheep, horses, goats, cats, a cow and a pig. There is also a private residence on the property, which is not available for use by residents.

The residency is located in a remote area; the closest village is a 7-minute drive or 25-minute bike ride. There is no public transportation in the area, and we do not have a vehicle available for resident use apart from a bike. We do however provide weekly trips to shop for supplies and food. Our program is ideal for artists who wish to engage with the landscape and prefer isolation to interaction. If you require constant contact with “civilization” this may not be the program for you.

Please see our website for more information, www.residency108.org
Our spring session will take place May 6th - June 4th, 2017.
The deadline for applications is March 1. Applicants will be notified by or before March 6th.
Below are listed our required application materials, please send to director@residency108.org.

Artists of any age from any country may apply. We accept solo artists as well as collaborating teams of up to three people. We are particularly interested in applicants whose practice involves a defined engagement with landscape, ecology, and or projects that employ historical or first-hand research of the 108 site. Please have your statement reflect this intention.

Please include the following:
- Copy of resume
- Statement of intent

WRITERS: Two work samples – up to 20 pages each.
VISUAL ARTISTS: 10 images with title, date, dimensions, and medium. Video work up to 15 minutes may be submitted in any online viewing format.

106 RESIDENCY: MUNSON-WILLIAMS-PROCTOR ARTS INSTITUTE ARTISTS-IN-RESIDENCE PROGRAM 2017/18

Applications for the 2017/18 Artist-in-Residence program are now being accepted in PRINTMAKING and PAINTING/DRAWING.
Applications may be submitted now through March 1, 2017, Midnight EST.

The Munson-Williams-Proctor Arts Institute School of Art Artists-in-Residence (AIR) Program consists of two emerging artists from different disciplines recruited via open call to live and work on the MWPAI/PrattMWP campus in Utica, NY for one academic year.

The AIR program is designed for emerging artists or recent MFA graduates in the visual arts. AIR’s interact with the creative community surrounding the art institute while developing a self-directed studio practice. This interaction includes lectures with PrattMWP undergraduate students and teaching experience within the School of Art’s non-credit program. AIR’s receive support for these endeavors by being provided with housing, studio, meals, exhibition and professional opportunities, and financial support.

Residency artists are an energizing and crucial component of creative life on campus. Disciplines rotate each academic year. An AIR could be accepted in two of the following media in future calls: Painting/Drawing, Ceramics, Jewelry/Metals, Photography, Printmaking, Sculpture, Communications Design, and Video. Please check back each year.

MWPAI calls for two artists that would benefit from focused, self-directed studio time and an interest in teaching in the following areas, PRINTMAKING and PAINTING/DRAWING

THE RESIDENCY:
- Residency is nine months.
- Two artists working in different media are in residence simultaneously.
- Call for artists rotates through disciplines each academic year.
- Artists receive two stipend payments of $1,250 in September and in January for a total of $2,500
- Fall and Winter session non-credit teaching opportunities in the Community Arts
Education program; paid compensation as an Community Arts Education Instructor and subject to enrollment guidelines.

- Second floor studio space in the Tracy Street Studio building.
- Joint fall artists talk, winter open studio, spring exhibition, and promotion for these events.
- Furnished two-bedroom apartment with shared living and kitchen in the heart of the MWPAI campus.
- Cafeteria meal plan. (19 meals per week while college program is in session)
- Access to school facilities in your discipline.


Questions? Contact ataylor@mwpai.edu

**ARTIST RESPONSIBILITIES:**

- Develop own artwork and self-directed studio practice in the provided studio space.
- Work with the Community Arts Ed Coordinator and department prior to arriving to develop non-credit classes and workshops to teach in your field.
- Present a lecture of current work, open studio, and joint exhibition of new work during residency.
- Three hours a week of community arts involvement at the institute or off campus.
- Up to eight hours of weekly involvement with full-time PrattMWP faculty in your discipline.
- Artists must provide own materials or specialized equipment for own studio practice.
- Transportation to and during residency.
- Artists must cover any additional costs of living.

The MWPAI Artist-in-Residence program is generously supported by Francis and Ruth Pugliese.

**MORE INFORMATION and APPLICATION:**

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**107 RESIDENCY: INTERACTIVE ART + DANCE RESIDENCY**

Working in interactive art and looking to work with dance and dancers? Come out to Laboratory!

**Deadline: 03/02/2017**

**Residency starts:** 01/06/2017 **Residency ends:** 31/08/2017


We're currently accepting applications for our summer session (June-August 2017) which will be focused on the intersection of interactive art and dance. If you'd love to come out and spend 1-3 months here from June 1st through the end of August working with dancers on exploring frontiers in movement and interaction, we're currently accepting applications, and we'd love to get yours.

Our focus this summer is on the intersection of dance and interactive art. This could mean a lot of things - maybe you want to build an installation that dancers perform in (like this). Or you want to develop wearable electronics that explore augmenting body movement (like this). Or maybe you're a dancer wanting to create a dance project that involves an audience as active participants. Basically, we're looking for interactive projects that incorporate bodily movement as a core element, with or
without technology. Importantly, we want this to be a collaborative process – we’ve connected with several dance resources here in Spokane, including the Vyta Movement Dance Company and Gonzaga University’s Theater and Dance department, and we want to bring you together with them to work on making a truly collaboration work, where creative input flows both ways. So, while you should definitely have some ideas for what you’re wanting to do, you should also be excited about the work evolve and change shape during your time here.

Laboratory’s mission is to provide practicing interactive artists with the time, space, and freedom to make awesome stuff. So we want to offer you space to live, space to work, tools, mentorship, and connections to make that happen. Plus, a $200 a month stipend if you have the right to work in the USA, so that's cool.

Description of residency program

We’re a residency program for practicing interactive artists to come and work on their projects. This summer, we'll be working closely with dancers to explore how that relates to the body and movement.

Duration of residency

1-3 months

Disciplines, work equipment and assistance

We're a residency focused on interactive art. That often, but not necessarily, means technology, and to that end, we've got a bunch of tech stuff, like Kinects, Arduinos, and so many projectors. We also offer mentorship along those lines, although you should have at least a basic understanding of the technology you plan to use when coming here.

We’re also focused this summer on dance, so your work should involve movement of the body as a core element. To that end, we’ve partnered with several local dance organizations to help our residents collaborate with the local dance community.

Living and working spaces

You will have a private bedroom in a 2 bedroom apartment. You'll also have access to studio space on the floor below, that winds up being a mix of shared and private space, depending on how you and your cohort-mates work.

Fees and support

If you have work authorization in the US, you'll get a $200/month living stipend. Hooray!

Expectations towards the artist

You will be expected to complete your proposal and show it publicly. There are usually opportunities to give talks at local universities as well (unpaid, unfortunately)

Application information

Instructions for application are on our website, but you'll basically be putting together 1 page about yourself, a 1 page proposal for what you'd do here, and send that to us.

BRITANNIA ART GALLERY:

108 ACKNOWLEDGEMENT: THE GALLERY ON ABORIGINAL UNCEDED TERRITORY

Britannia Art Gallery is located on the unceded territory of the Squamish, Musqueam and Tsleuwatueth 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.

109 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

110 VOLUNTEER RECOGNITION
The curator and Britannia Art Gallery deeply appreciates the volunteers who Participate in helping the gallery maintain its programs. We thank the following people for their help:

Darrell Antonichuk

111 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