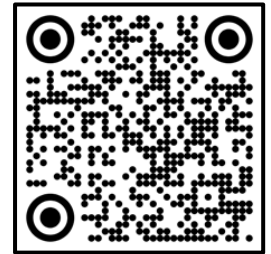


PUBLIC ART MENTORSHIP PROGRAM

APPLY HERE!



This new pilot initiative developed by the City of Saskatoon's Public Art Advisory Committee (PAAC) is designed to raise awareness of the value and potential of public art in Saskatoon by engaging local communities, supporting emerging artists, and advocating for increased municipal sponsorship of diverse public art practices.

Guiding questions...

When we say, 'public art,' who are we imagining as the public?

Who is included, and who might be left out?

The program includes

- 1) public panel discussion → October 21st
- 2) a short pitch → due November 7th
- 3) 6-8 mentee will be chosen and paired with mentors → mid-November
- 4) paid mentorship (\$300) to develop hypothetical proposal → November/December
- 5) culminates in a presentation of these proposals with feedback → mid-January

Throughout the program, our aim is to provide artists with practical skills and encouragement during the proposal process.

The Pitch

We invite you to submit a 250-word "pitch" for permanent, temporary, pop-up, or publicly-engaged artwork. Pitch format is open. Just include a short-written description of concept and/or statement of interest in the pilot program.

6 – 8 mentees will be chosen. Due Date: November 7th

The Mentorship

Once chosen, mentees will be introduced to their mentor over email. Each mentor will be paired with 2 mentees. Together, you will develop a schedule to meet and discuss the mentees' proposal during the months of November and December leading up to the public presentation in mid-January. We ask the groups to meet twice for about 1 hour, either in person or online.

Mentors

- Troy Gronsdahl, Curator, Remai Modern
- Xiao Han, Artist & Curator, Nuit Blanche
- Cheryl L'Hirondelle, Multidisciplinary Artist
- Laura St. Pierre, Multidisciplinary Artist

Mentor Bios

Troy Gronsdaahl is an artist and curator from Saskatoon. He studied at the University of Saskatchewan and holds a master's degree from Emily Carr University of Art and Design. Working across diverse media including text, photography, video, and performance, Troy executes his projects with an eloquent use of material and a poetic restraint. He brings together the aesthetics and procedural methods of conceptual art with fugitive materials, failed logic or a kind of beauty.

Over the past two decades, Troy has emerged as a respected curator and effective arts administrator with significant experience in education, public engagement, and program development. He currently works at Remai Modern as Curator, Performance and Public Practice, a vibrant interdisciplinary program situated at the intersection of performance and movement-based practice, experimental music and sound art, and moving image and digital works.

Xiao Han is an artist and curator born and raised in Wuhan, China. Han's creative practice focuses on photography, lens-based performance, and visualizing emotion in community-based context. Han's research explores diaspora identity, relationship between immigrant and the indigenous land, and contemporary gender issues with decolonial lens. Han has produced numerous projects on Chinese Canadian immigrants' identity, and the aesthetic of community relationships.

Cheryl L'Hirondelle (Cree/Halfbreed; German/Polish) is an interdisciplinary artist, singer/songwriter and critical thinker whose family roots are from Papaschase First Nation / amiskwaciy wāskahikan (Edmonton) and Kikino Metis Settlement, AB. Her work investigates and articulates a dynamism of nēhiyawin (Cree worldview) in contemporary time-place to create immersive environments towards radical inclusion and decolonisation. As a songwriter, L'Hirondelle focuses on sharing nēhiyawēwin (Cree language) and Indigenous and contemporary hybrid song forms and Indigenous language sound shapes and personal narrative songwriting as methodologies toward survivance. Cheryl has performed, presented and exhibited nationally and internationally. L'Hirondelle was awarded two imagineNATIVE New Media Awards (2005 & 2006) and two Canadian Aboriginal Music Awards (2006 & 2007). Cheryl also received the 2021 Governor General's Award in Visual and Media Art and in 2025 was bestowed an Honorary Doctorate from Queen's University. www.cheryllhirondelle.com

Laura St. Pierre works primarily in photo, video and installation, and her current research explores sustainable approaches to image making. She lives and works on Treaty 6 Territory, where her studio incorporates a native plant and food garden, as well as a refuge for insects, birds and other wild creatures. She studied psychology at UBC and visual art at the U of A and earned an MFA from Concordia University in Montreal. She has recently mounted solo exhibitions at the MacKenzie Art Gallery, the Galerie d'art Louise et Ruben Cohen, and the Kenderdine/College Art Galleries, and been featured in BlackFlash Magazine and the Malahat Review. She is an adjunct instructor at the University of Saskatchewan and a member of the DevPlot Cooperative.

Public Presentation

Following the mentorship, mentees will be invited to share a proposal for a hypothetical art project that engages the public (performance, sculpture, relational event, etc...). This event will occur back in the Kenderdine Gallery's Rounding Space in mid-January 2026.

While there are many components within a successful public-art proposal, you may want to consider these 5 key questions:

1. **WHAT** (what is the pitch/concept/idea of project)
2. **HOW** (how will the project be developed: materials & methodology)
3. **WHY** (why is the project important/interesting)
4. **WHERE** (where is the project situated)
5. **WHEN** (when will the project unfold? meaning, the project's development time-frame)

Generally, you are advised to respond to these key sections, but feel free to adapt it as you see fit, depending on the nature of your project...

Narrative: What is the project is about? (~300 words)

Contextual Description: Short description (200-300 words) of the site/community demonstrating that you have thought carefully about the location or community's function and, if applicable, its landscape-features, and social-cultural-environmental histories

Vision for Project: Include short written description, 2 - 3 illustrations of your proposal with site plan, 2 - 3 inspiration images of comparable works, images of material samples/examples, 3D model (optional)

Budget: Do your research and get this as realistic as possible. It's your chance to instill the confidence that you can probably succeed at building something never built before. It's also your chance to make sure you make money on the project.

Schedule: How long will the project take? Break the schedule into constituent parts: Community consultation, Contract negotiation, Design, Engineering, Material acquisition, Fabrication, Site preparation, Site construction, Shipping (?), Installation, Photography

Public Art Resources

<https://indigenouspublicart.com/>

<https://monumentlab.com/>

<https://www.torontosculpturegarden.ca/>

<https://www.thehighline.org/art/commissions/>

<https://www.evergreen.ca/evergreen-brick-works/explore/public-art-at-evergreen/>

<https://www.saskatoon.ca/community-culture-heritage/arts-grants/public-art>

<https://www.skulptur-projekte-archiv.de/>

<https://www.nuitblanchesaskatoon.ca/>

Questions or Inquiries? Email: Ella Dawn McGeough, e.d.m@usask.ca or Müveddet Al-Katib: muveddet.alkatib@usask.ca

Public Art Assessment

Category	Excellent (4)	Good (3)	Fair (2)	Poor (1)
Concept & Creativity	Concept is original, thought-provoking, and deeply engages with the intended theme or site. Shows strong innovation.	Concept is clear and engaging, with some originality and connection to the theme or site.	Concept is somewhat developed but lacks originality or a strong connection to the site.	Concept is unclear, lacks depth, or does not connect to the theme or site in a meaningful way
Aesthetic & Visual Impact	Artwork is visually striking, well-balanced, and effectively uses form, texture, and materials. Creates a strong emotional or intellectual impact	Artwork is visually engaging with good use of form, texture, and materials, though some elements could be stronger.	Artwork has some effective elements but may lack balance, cohesion, or strong impact.	Artwork is visually unappealing or lacks thoughtful composition and design
Material Suitability, Craftsmanship & Durability	Artwork demonstrates exceptional craftsmanship, using highly durable and weather-resistant materials suitable for long-term outdoor installation	Craftsmanship is strong, with mostly durable materials and only minor flaws that do not detract significantly from the piece.	Artwork has noticeable technical flaws, inconsistent craftsmanship, or materials that may not be ideal for outdoor installation	Artwork lacks technical refinement, is structurally unsound, or uses materials unsuitable for public display
Site Integration & Context	Artwork harmonizes with its surroundings, enhancing the space and engaging viewers effectively.	Artwork generally integrates well with the site but may not maximize its potential impact.	Artwork shows some consideration of the site but could be more thoughtfully integrated	Artwork does not fit well with the site or ignores contextual considerations
Community & Cultural Relevance	Artwork strongly resonates with the community, reflecting cultural, historical, or social significance	Artwork connects with the community and has some cultural or social relevance	Artwork has limited community relevance or lacks meaningful engagement.	Artwork does not reflect or consider community and cultural significance.
Environmental Considerations	Project uses sustainable materials, minimizes waste, and considers environmental impact effectively	Project includes some sustainable practices but has areas for improvement	Project shows minimal environmental consideration	Project lacks environmental awareness and uses unsustainable materials or processes.