

Upcoming Calls for Artists:

...Want Not

June 12– August 16, 2027

How can artists engage locally with themes of waste and sustainability? This exhibition will be hosted throughout Casa and will be open to all artists who want to participate.

call launching spring 2026

Always Has Been: Conceptualizing Landscape

Sept. 4 – Oct. 22, 2027

What does the tradition of landscape painting have left to say to us?

“Landscape” has signified different things, and been represented in diverse ways, throughout the history of painting. From the medieval period to the twenty-first century, it gradually rose from a supporting backdrop to a major artistic subject. In medieval and renaissance painting, it was infrequently an independent subject, but rather a backdrop for allegories or portraiture. By the Baroque and eighteenth century, landscape had become an established genre, ranging from idealized classical vistas to naturalistic scenes shaped by the picturesque and sublime. In the nineteenth century it became central to artistic innovation, with artists treating landscape as a primary arena for studying light, atmosphere, and direct observation. Through the late twentieth century, painters and photographers challenged the notion of nature as idyllic, engaging instead with environmental, social, and political concerns. Contemporary art often treats landscape as contested and deeply cultural, exploring climate change, displacement, and post-colonial perspectives.

Landscape remains a powerful way to explore memory, belonging, and our relationship to the environment. What can landscape painting say to us now? What new conversations can painting, drawing, printmaking, or photography have with the idea of landscape today?

call launching summer 2026

Good Mourning: Antique Themes for Uncertain Times

Nov. 6, 2027 – Jan. 7, 2028

How can art historic themes of death and mortality be used as a lens to examine our contemporary experience? Artists will be asked to re-purpose, re-contextualize, or resonate with motifs from 5 major movements.

“Memento Mori “(Remember You Must Die) was a theme from Medieval & Renaissance Europe that used symbols of skulls, hourglasses, wilting flowers to reflect on the transience of life. The “Danse Macabre” (Dance of Death) from Late Medieval Europe used imagery of skeletons leading humans of all social classes in a dance which personified Death as the great equalizer. “The Triumph of Death” was a style of painting showing armies of skeletons wreaking destruction as a comment on Death as unstoppable, universal force. “Death and the Maiden” from late 15th–16th century Europe displayed images of young women confronted, embraced or threatened by Death as a symbol of mortality, and the fleeting nature of youth.

“Vanitas”, a type of memento mori, was a style of still life from 16th–17th century Netherlands that used skulls, extinguished candles, rotting fruit, and luxury objects to focus on the futility of earthly pleasures and the inevitability of death.

call launching fall 2026

Invisible Topographies: Lethbridge Psychogeography

Jan. 22 – March 17, 2028

Psychogeography is an interdisciplinary field that combines elements of geography, psychology, cartography, activism, politics and folklore to explore how physical environments impact human emotions and behavior. Conceived in the 1950s by Guy Debord and inspired by the concept of the flâneur, an urban wanderer, it emphasizes the *dérive*: spontaneous, drifting explorations of urban space that uncover hidden layers and connections. Psychogeography maps subjective experience, such as where a city feels hostile, joyful, or dreamlike, allowing the emotional landscape to overlap with the physical one and generate alternative geographies.

Psychogeography can have multiple facets. It can add a political dimension to contested spaces, speak to marginalized narratives, or disrupt systems of order and control. It may also take the form of ghost walks, invented folklore, or explorations of liminal sites. As a method, it resists the erasure of memory by capitalism and urban planning, revealing stories of workers, migrants, and displaced communities. It can also inject real or imagined folklore into the landscape through legend-tripping, visiting haunted houses, mysterious places, or sacred sites. In this way, psychogeography becomes mythopoetic cartography, hidden geography, deep topography, or simply urban exploration. Ultimately, it is subjective, idiosyncratic, and unique to each individual.

call launching winter 2026