

Jenine Marsh

How to Fulfill a Wish

May 27 - July 1, 2023

COOPER COLE is pleased to present *How to Fulfill a Wish* a solo exhibition by Jenine Marsh. This marks Marsh's forth solo exhibition at the gallery.

Utopia is the critical horizon of a world that “works,” and a contentious terrain for radical imagination.

As a fanciful concept of something that has never truly existed, utopianism is particularly opportune for a literary genre, where it has primarily played out. Its “ontology coincides with its representation.”¹ It is a tempting, completely elusive paradox in a global society of untold abundance, but whose foremost output seems to be misery. Utopia occupies an ineffable form of a problem where no solution is historically available.

Machiavelli wrote *The Prince* around the same time Thomas More wrote *Utopia*. These two diametrically opposing texts—the former fantasizing about power, force, and acquisition; the latter about communal living and relinquishment—have both endured throughout the past 500 years in literary teaching. Each ultimately formulates emblems that differentiate utopian ideals on the left and on the right. On the whole it would seem as though Machiavelli's vision has triumphed, so far.

Like Plato, More ruminated on the abolition of private property in a perfect world.

But even More's Utopia is a closed society with a trench dug between the mainland and the island, which is what would seemingly allow it to maintain Utopia in the first place. Such an antinomy is less antagonistic than it seems, instead probing a deeper impulse to think through the problem than run-of-the-mill cynicism would allow.

As the foremost contemporary thinker on the concept of utopia, Fredric Jameson insists that it has always been a political issue. It also emphasizes the power of fantasy as a measure of the human capacity to process reality and desire, and to actualize a vision beyond the two. As such, utopia is one part wish-fulfillment and one part construction; a project that can only flourish simultaneously in theory and practice.

Jameson has also always emphasized the didactic function of art for renewing insight.

In *How to Fulfill a Wish*, Jenine Marsh gives us an exercise in these powers of wish-fulfillment and construction, continuing her thinking through themes of exchange, social engineering, public space and sculptural intervention, centre here around the fountain. As a historically public gathering place, the fountain is a device that converges on a society's penchant for intertwined beauty and function. With its roots in basic social nourishment, and

considering the immense changes to public space over centuries, it is a particularly generative symbol for a utopian poetic.

In previous projects, Jenine has mixed and poured her own concrete, as in the dismantled/dysfunctional/under-construction fountain, *Utopia* (2023). This time, she reached out to professional prop makers to create three identical forms. Jenine tells me the workers who made them halted work on May 1st alongside the ongoing script writers strike. As such, they were constructed differently than if they'd had more time, bearing evidence of time restraints and improvised construction. Now, contained within their structure is a two-fold rupture of historically determined capitalism: the cut-corners of prefabrication, but in service of exercising the worker's right to strike, on a socialist holiday no less.

"May Day" culminates in a long history, from celebrations of Flora in the Roman Republic, the Gaelic Beltane festival, Germanic celebrations of St. Walpurga, various pagan festivals for the arrival of spring, and the Catholic feast day of St. Joseph the Worker (specifically chosen in 1955 to counter communist celebrations of International Workers' Day). The Marxist International Socialist Congress established IWD in 1889 as an international demonstration to support demands for the eight-hour workday. May 1st was selected by the American Federation of Labor to observe the start of the US general strike in 1886.

The eight-hour workday movement began in 1817 following the Industrial Revolution with the slogan, "Eight hours' labour, Eight hours' recreation, Eight hours' rest." Workers in Britain only won a 10-hour workday in 1847. As a point of contrast, Philip II of Spain established the eight-hour workday for all through a royal edict in the late 16th century.

My, how far we've come.

—

By and large, Jenine's career as an artist has taken the form of building upon each previous project with new perspectives, inquiries, material interests, and references, but which integrate what came before. She consistently poses a new set of open-ended questions about the world we live in versus the one we might prefer to inhabit. A long view of her work reveals a cohesive feminist and anti-capitalist vision where value, agency, and mortality are evaluated through a poetic sculptural process that incorporates physical contact, research, and personal persistence with equal consideration to determinations of the past and possibilities for the future.

Her trademarks of pressed coins, preserved flowers, concrete, moulds of hands and feet are all the more compatible within the social function of collective world-making. Building direct allusions to what is defunct or fruitless, alongside what is worthwhile and prolific, Jenine's affinity for the dialectic of building and destroying is the only real tell of optimism.

Recent works began incorporating text by cutting out and collaging words and phrases from issues of the socialist newspaper *People's Voice*, piecing together a flawed and incomplete list of things that make up a world by present-day standards.

busts and boom
trust and sincerity
fuel and rent
relatives and friends
government and capital
loans and salaries
thoughts and feelings

I have always had an affection for Jenine's proclivity to refer to "the shared experience of end-stage capitalism," as it consolidates and reproduces itself in our collective consciousness. Through her continued appetite for zones of exclusion, symbols of value, solidarity, and material transformations, her work is a necessary programmatic for the era of end-stage capitalism. Jenine, like Jameson, consistently renews the wellspring of hope and possibility even within certain motifs of disappointment, because that is what leftist utopians do.

¹ Fredric Jameson, "The Politics of Utopia," *New Left Review* 25 (Jan/Feb 2004), p. 35.

- Angell Callander

Jenine Marsh (b. 1984, Calgary, Alberta, Canada) is an artist who uses sculpture and installation to explore themes of agency, mortality and value. Coins as well as other paraphernalia of exchange and contact, such as casts of hands, purses and flowers, are manipulated through serialized processes of destruction and transformation to cultivate illicit and intimate responses to the shared conditions of end-stage capitalism.

Marsh received her BFA from the Alberta University of the Arts and her MFA from the University of Guelph. Marsh's work has been exhibited in Canadian galleries such as Cooper Cole, Toronto; Franz Kaka, Toronto; Centre Clark, Montreal; Griffin Art Projects, Vancouver; and Vie d'ange, Montreal. She has also exhibited in international museums and galleries including Night Gallery, Los Angeles; Essex Flowers, New York; Palais de Tokyo, Paris; Gianni Manhattan, Vienna, OSL Contemporary, Oslo; Entrée Gallery, and Lulu, Mexico City. She has served as artist in residence at the Banff Centre for the Arts, at AiR Bergen at USF Verftet, Bergen; La Datcha, Berlin; SOMA, Mexico City; Rupert, Vilnius; and Vermont Studio Center, Johnson. Marsh lives and works in Toronto, Ontario, Canada



Jenine Marsh

How to Fulfill a Wish (silver), 2023

Cast bronze, coins, newspaper clippings, epoxy clay, powdered pigment, nails, acrylic varnish,
polyethylene tarp, polymer based mortar, rigid foam

68 x 68 x 14 in (172.7 x 172.7 x 35.6 cm)

J.M0187



Jenine Marsh

How to Fulfill a Wish (gold), 2023

Cast bronze, coins, newspaper clippings, epoxy clay, powdered pigment, nails, acrylic varnish,
polyethylene tarp, polymer based mortar, rigid foam

68 x 68 x 14 in (172.7 x 172.7 x 35.6 cm)

J.M0188



Jenine Marsh

How to Fulfill a Wish (bronze), 2023

Cast bronze, coins, newspaper clippings, epoxy clay, powdered pigment, nails, acrylic varnish,
polyethylene tarp, polymer based mortar, rigid foam

68 x 68 x 14 in (172.7 x 172.7 x 35.6 cm)

J.M0189



Jenine Marsh
Optimism, 2023
Cellophane, pressed flowers, drop ceiling, lighting
J.M0190



Jenine Marsh
Untitled (coins and nails), 2023
Pennies, powdered pigment, acrylic varnish, nails
J.M0191

Jenine Marsh

Born 1984, Calgary, Alberta, Canada

Lives and works in Toronto, Ontario, Canada

Education

2013 MFA, University of Guelph, Guelph, Canada

2007 BFA, Alberta College of Art and Design, Calgary, Canada

Solo and Two-Person Exhibitions

- 2023 Neutral Ground, Regina, Canada (*forthcoming*)
Nuit Blache, curated by Kari Cwynar, Toronto, Canada
(*forthcoming*)
Cooper Cole, Toronto, Canada
no order, with Malcolm McCormick, Joe Project, Montreal, Canada
- 2022 *This City*, with Alex Turgeon, Cooper Cole, Toronto, Canada
- 2019 *the dirt under my nails*, Centre D'art et de diffusion CLARK,
Montreal, Canada
Every empire has an end, with Jennifer Carvalho, Franz Kaka,
Toronto, Canada
- 2018 *A room at the center of the world surrounded by the noise of men*,
Interface, Oakland, USA
Vivisections, La Datcha, Berlin, Germany 2017 *always with*, Stride
Gallery, Calgary, Canada
GUTTERSNIPEs with Nadia Belerique, Vie d'Ange, Montreal,
Canada
"Can't you hear my voices?", with James Lewis, Rupert, Vilnius,
Lithuania
Dear Stranger, with Lindsay Lawson, Entrée, Bergen, Norway 2016
The Feeling's mutual, 2016/17 Members Edition, Mercer Union,
Toronto, Canada
In a world of weeds, all roses are wild, curated by Simon Cole,
Beautiful, Chicago, USA
mind mouth, with Kim Neudorf, Forest City Gallery, London,
Canada
The Extrovert, COOPER COLE, Toronto, Canada

- 2015 *Feminine Marvelous and Tough*, Lulu, Mexico City, Mexico
Anagrams for Ovid, HPI Window, Toronto, Canada
Feral Tongue, Chapter 61, Brooklyn, USA
The cut flower still blooms, 811, Toronto, Canada 2014 *The Florist*,
 Jr. Projects, Toronto, Canada
- 2014 *The Florist*, Jr. Projects, Toronto, Canada
- 2013 *Roomies*, Xspace, Toronto, Canada
Follow Me, Boarding House Gallery, Guelph, Canada
Stranger to Stranger, COOPER COLE, Toronto, Canada
Vis-à-Vis, G Gallery, Toronto, Canada
Room and Board, Evans Contemporary, Peterborough, Canada
When I Move you Move, collaboration with Aryen Hoekstra as
 Friends, Boarding House Gallery, Guelph, Canada
- 2012 *Cloud*, Zavitz Gallery, University of Guelph, Guelph, Canada
- 2010 *Grotto*, Truck Gallery +15, Calgary, Canada
Suspension, Struts Gallery, Sackville, Canada
Ugly Portraits of YOU, with Kim Neudorf, Untitled Art Society,
 Calgary, Canada
- 2009 *False Fronts*, The Other Gallery, Banff Centre, Banff, Canada
The Other Gallery, Banff Centre, Banff, Canada
- 2008 *Topiarium*, Stride Gallery, Calgary, Canada
- 2007 *Sprawl and Cluster*, Marion Nicoll Gallery, Alberta College of Art
 and Design, Calgary, Canada

Selected Group Exhibits

- 2023 *My edges are sharpening*, Gianni Manhattan, Vienna, Austria
Worried Earth, curated by Erica Mendritzki, NSCADU, Halifax,
 Canada
Alone Time, Union Pacific, London, UK
- 2022 *Held open*, curated by Marie-Charlotte Carrier, Focus Exhibition at
 Art Toronto
Chthonic Spoil, Project Gallery, Banff Centre for Arts and Creativity,
 Banff, Canada
Worried Earth: Eco-Anxiety and Entangled Grief, Gallery 1C03,
 University of Winnipeg, Winnipeg, Canada
The Size of a Credit Card, The Plumb, Toronto, Canada

- 2021 *Shrubs*, Night Gallery, Los Angeles, USA
QUARANTA, collaborative project with Dread Scott, Soho House, Rome, Italy
You sit in a garden, curated by Chris Andrews, Critical Distance, Toronto, Canada
Drawings, Gianni Manhattan, Vienna, Austria
- 2020 *Cito, Longe, Tarde*, Haynes, Chicago, USA
Earth Body, curated by Karen Azoulay, Essex Flowers, New York, USA
Dig Your Own Hole, Franz Kaka, 291 Ten Eyck, Brooklyn, USA
The Struggle for Change, Murmurs, Los Angeles, USA
- 2019 *Prince.ss.es des Villes*, Lulu Retrospective, Palais de Tokyo, Paris, France
As Above, So Below, Murmurs, Los Angeles, USA
Asphodel Meadows, organized by Caleb Dunham, Mother Culture, Toronto, Canada
UTTRAN II, curated by Tora Schultz Larsen, Emelie Palmelund, Christian
Ovesen and Maiken Buus Andersen, Uttran Lake, SE
The Future Stands Still But We Move in Infinite Space, curated by Randi Grov Berger, OSL Contemporary, Oslo, Norway
- 2018 *Orientering*, exhibition organized with Entrée, Bergen Norway
The Shape of the Middle, exhibition curated by Daniella Sanader, Open Studio, Toronto, Canada
Flower Petal Tongues, curated by Corrie Jackson, Griffin Art Projects, Vancouver, Canada
Entangled Tales, curated by Justė Jonutytė and Yates Norton, Rupert, Vilnius
SM, invited by Gianni Manhattan, curated by Margaux Barthelemy and sans titre (2016), Marseille, France
Ode to Trouble, curated by Hello Dust, HKS Guesthouse, Bergen, Norway
- 2017 *Occupations of uninhabited space* with Zsofia Keresztes and Zoe Paul, Gianni Manhattan, Vienna, Austria
How Deep Is Your Love?, Cooper Cole, Toronto, Canada
Dark-Intense-Apricot-Liquerous-Tobacco-Developed-Cherry, Maison de la Mer, Malmö, Sweden

- weird woman*, Jarvis Hall Gallery, Calgary, Canada
True Lies, Night Gallery, Los Angeles, USA
- 2016 *Everyday War*, curated by Keith J. Varadi, ASHES/ASHES, Los Angeles, USA
wandering womb, curated by Kelsey Stasiak, Athens, USA
In the Shadow of the Millennium, curated by Darryn Doull, Judith & Norman Alix Gallery, Sarnia, Canada
A Change of Heart, curated by Chris Sharp, Hannah Hoffman Gallery, Los Angeles, USA
Jenine Marsh, Lina Viste Gronil, Adam Gordon, Raising Cattle, Montreal, Canada
Baker's Dozen, curated by CK2, New York, USA
Bend Towards the Sun, Bring the Sky Beneath Your Feet, The Bakery, Vancouver, Canada
sotto, Modern Fuel Gallery, Kingston, Canada
- 2015 *Mrs. Benway*, Fourteen30, Portland, USA
What she is not, what she is, what she can be, Garden Avenue, Toronto, Canada
Road to Ruin, COOPER COLE, Toronto, Canada
There is no There, curated by Stefan Hancherow, Hamilton Artists Inc., Hamilton, Canada
The Lulennial: A Slight Gestuary, Lulu, Mexico City, Mexico
- 2014 *Some New Fires*, curated by Hannah Myall, Art Metropole, Toronto, Canada
balloon / portal / starres / fiends, curated by Kim Neudorf, DNA Artspace, London, Canada
As A Body, curated by Kari Cwynar, COOPER COLE, Toronto, Canada
- 2013 *Endless Vacation*, COOPER COLE, Toronto, Canada
The Coffin Factory, 97 Niagara, Toronto, Canada
In the Outfield, Olga Korper Gallery, Toronto, Canada
Garage Montage, with The Drawing Party, The Art Gallery of Calgary, Calgary, Canada
Garden Show, Cooper Cole, Toronto, CA
Hold Them Up in Good Light, Access Gallery, Vancouver, Canada
SHOW13, curated by Iga Janik, Cambridge Galleries, Cambridge, Canada

- 2012 *JUNGLE*, Zavitz Gallery, University of Guelph, Guelph, Canada
LEAN, Ed Video Media Arts Centre, Guelph, Canada
- 2011 *Broth*, Zavitz Gallery, University of Guelph, Guelph, Canada
Sweetest Little Thing, Struts Gallery, Sackville, Canada
- 2010 *For Louise*, Untitled Art Society, Calgary, Canada
Pith Biennale of Conschmemporary Art, Pith Gallery, Calgary, Canada
- 2009 *Field Notes*, The Wanderer collaborative exhibition, The Other Gallery, Banff Centre, Banff, Canada
Ski-do, 809 Exhibition Space, Calgary, Canada
- 2007 *Holler*, 809 Exhibition Space, Calgary, Canada

Art Fairs

- 2022 Art Toronto, Cooper Cole, Toronto, Canada
- 2019 Frieze London, Cooper Cole, London, United Kingdom
- 2018 Vienna Contemporary, Gianni Manhattan, Vienna, Austria
- 2017 NADA Miami, Cooper Cole, Miami, USA
Art Vilinius, Rupert, Vilinius, Lithuania
- 2016 Art Basel Miami Beach, with Patrick Cruz, Katie Bethune Leaman and Erica Prince, Art Metropole, Miami, USA
Texas Contemporary Art Fair, Lulu, Houston, USA
NADA NY, with Jesse Harris and Davida Nemeroff, COOPER COLE, New York, USA
- 2014 Material Art Fair, with Lauren Luloff, Mexico City, Mexico

Bibliography

- 2023 Group catalogue, published by Gianni Manhattan, Vienna
- 2012 Neudorf, Kim. "Jenine Marsh: Room and Board." Catalogue published by Evans Contemporary, Peterborough, Canada
- 2015 "The Lulennial: A Slight Gestuary" Lulu, Mexico City, published by Mousse
- 2007 Marion Nicoll Gallery Catalogue, Alberta College of Art and Design

Press

- 2020 “Jenine Marsh: Artist Spotlight,” Art Gallery of Ontario, June 2020, online.
Sharpe, Emma. “Jenine Marsh, Centre d’art et de diffusion, CLARK, Montreal.” Canadian Art Magazine, Spring 2020.
- 2019 Berk, Oivind Storm. “Kritikersamtaler: Oivind Storm Bjerke om “Orientering”. VISP, online.
Helsvig, Simen Joachim. “Kunst ute, kunst inne.” Kunstkritikk, online. June.
Callander, Angel. “Inhabiting zones of estrangement” Public Parking, online.
Regazzi, Lucas. “Towards a contemporary caprice: Every empire has an end at Franz Kaka” Peripheral Review.
- 2018 Bowron, Alex. “How deep is your love?” esse arts + opinions. Issue 92
Berk, Oivind Storm. “Kritikersamtaler: Oivind Storm Bjerke om “Orientering” VISP, Online
Drew, Emma. “Jenine Marsh’s Train-Pressed Coins Define the Value of the Small Gestures” KQED Arts, Online
Helsvig, Simen Joachim. “Kunst ute, kunst inne” Kunstkritikk, Online
- 2017 Holt, Cecilie Tyri. “UTSTILLINGEN: Featuring Lindsay Lawson and Jenine Marsh at Entrée”. Kunsthåndverk. Issue 37, No. 143.
- 2015 Sanchez, Sandra. “Jenine Marsh abrió la muestra ‘Feminine marvelous and tough’ en Lulu” Excelsior, December
Interview, Art Metropole Blog.
Garza-Usabiaga, Daniel. “The Lulennial”. Frieze Magazine. Issue 173, September.
Smart, Penelope. Magenta Magazine.
Jáuregui, Gabriela. “Mexico City’s Lulennial: A Slight Gestuary”. Art Review, May.
Jáuregui, Gabriela. “Un paseo por la historia del arte en nueve metros cuadrados.” La ciudad de Frente.
De Llano, Pablo. “México DF, arte en combustión” El País.
- 2014 Brown, Kyla. “New London, Ontario Gallery Intrigues and Excites.” Canadian Art Online, November.
Jager, David. “Body Issues.” Now Toronto.

- 2013 Dick, Terrence. Akimblog.
Neudorf, Kim. "Stranger to Stranger" Cooper Cole Gallery
exhibition text.
- 2012 Maher, Nadine. "Cloud" The Ontarion, October
- 2009 Willard, Chris. "Where Greenhouse Meets Darkroom" Canadian Art
Online
- 2008 McConnell, Ally. "Fictional Utopia" Where Magazine, September
Landry, Mike. "Topiariu," Things of Desire, Issue. 3, Online

Writing

- 2022 "halflife" C Magazine, issue 151
- 2019 "The Estrangement of Liz Magor", presented at the Renaissance
Society, Chicago, USA
HaeAhn Paul Kwon Kajander Review, at Franz Kaka, Canadian Art
Exhibition text, Jesse Harris at Cooper Cole
- 2018 Review of Laurie Kang's exhibition *A Body Knots*, Peripheral
Review 2018 publication
"The Mastication of Alina Szapocznikow", Blank Cheque Press
Review of Brie Ruais' exhibition *Attempting to Hold the
Landscape*. C Magazine, Issue 138
"coins and tokens", text commissioned by Entreeé for the exhibition
Orientering
- 2017 Exhibition text for *How deep is your love?* at Cooper Cole
"Aiko Hachisuka; Pro Weight", text contributed to exhibition *All the
Names* at Scrap Metal
- 2016 Exhibition text, Kate Newby at Cooper Cole
- 2015 Exhibition text, Anders Oinonen at Cooper Cole
- 2014 Exhibition text, Kim Neudorf at Evans Contemporary
- 2013 "The Terrorist and the Rhetorician" (w. Aryen Hoekstra), interview
with Hadley+Maxwell, Towards Magazine (online)

Professional Activities & Special Projects

- 2020-22 Sessional Instructor; University of Toronto
- 2020 Art Gallery of Ontario Artist Spotlight – online q&a
- 2019 Commissioned artwork, Royal Bank of Canada

- Talk on Liz Magor's exhibition, BLOWOUT, The Renaissance Society, Chicago USA
- 2018 Visiting Artist, SOMA, Mexico City
- 2017 How deep is your love? organized group exhibition and text, Cooper Cole, Toronto
- Not All There: Intimate Readings, curated by Rosemary Flutur, The Table, Toronto
- 2016 In-Studio event with Mercer Union, Toronto
- Mercer Union Member Card Edition 2016/17, artist-designer, Toronto
- 2015-16 G Gallery board member, Toronto
- 2015 The Wifi is the Body, special project with 8-11 at Toronto International Art Fair
- Art City guest instructor, Winnipeg CA
- 2014 Tectonic Breaks, group exhibition curated with Aryen Hoekstra, Xpace Cultural Centre, Toronto
- 2012 Teaching Assistantship, University of Guelph, Guelph CA
- 2011 Arts Mentor for Alberta's Future Leaders, Fishing Lake Alberta CA
- 2008-9 Art and English volunteer instructor, Project WHY, New Delhi
- 2007-9 Board member and founder, 809 Art Space, Calgary CA
- 2007 The Drawing Party, CAMPER Patch Project, TRUCK Gallery, Calgary CA

Residencies

- 2022 Artist in residence: Material Transformations, with faculty Candice Lin, Banff Centre for the Arts, Banff, Canada
- 2019 Artist in residence, Murmurs, Los Angeles, USA
- 2018 Artist in residence, La Datcha, Berlin, Germany
- Artist in residence, AiR Bergen USF Verftet, Bergen, Norway
- Artist in residence, SOMA, Mexico City, Mexico
- 2017 Artist in residence, Rupert, Vilnius, Lithuania
- 2011 Artist in residence and Arts Mentor, for Alberta Foundation for the Arts and Alberta's Future Leaders, Fishing Lake, Canada
- Artist in residence, Vermont Studio Centre, Johnson, Vermont, USA
- 2010 Theatre of Erosion, with faculty Geoffrey Farmer, Banff Centre, Canada

2009 Artist in residence, Struts Gallery, Sackville, Canada
The Wanderer, with faculty Oliver Lutz, Banff Centre, Canada

Awards

2022 Visual Artist Grant, Toronto Arts Council
2021 Research and Creation Grant, Canada Council for the Arts
Visual Artist Grant, Toronto Arts Council
2020 Art Gallery of Ontario Artist Support Initiative
Mid-Career Visual Artist Grant, Ontario Arts Council
2019 Arts across Canada Travel Grant, Canada Council for the Arts
Visual Artist Grant, Toronto Arts Council
2018 Chalmers Arts Fellowship
Research and Creation Grant, Canada Council for the Arts
Visual Artists Project Grant, Ontario Arts Council
2017 Arts Abroad Grant, Canada Council for the Arts
Exhibition Assistance Grant, Ontario Arts Council
2016 Visual Artist Grant, Toronto Arts Council
Exhibition Assistance Grant, Ontario Arts Council
2015 Exhibition Assistance Grant, Ontario Arts Council
2014 Exhibition Assistance Grant, Ontario Arts Council
Visual Artist Grant, Toronto Arts Council
2013 Visual Artist Grant, Ontario Arts Council
2012 University of Guelph School of the Arts Research and Travel
Bursary
2011 University of Guelph Board of Graduate Research Scholarship
Vermont Studio Center Artist Grant
University of Guelph School of the Arts Research and Travel
Bursary
2010 Canada Council Travel Grants to Professional Artists
2009 Royal Bank of Canada Youth Excellence Scholarship
2008 Alberta Foundation for the Arts; Individual Project Grant
2006 Jason Lang Scholarship