

Monique Blom

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CARFAC Saskatchewan Mentorship Committee

Dear CARFAC Saskatchewan Mentorship Committee,

I am writing to apply as a senior artist mentor in the Foundational Mentorship Program. With over 25 years of sustained interdisciplinary practice—spanning performance, installation, painting, and socially engaged art—I have arrived at a place in my career where sharing what I have learned feels both necessary and generative. Mentorship, for me, is not separate from practice. It is part of how I understand art's capacity to foster relation, care, and transformation.

My work has always moved across disciplines and contexts—from international performance stages to hospice rooms, from university classrooms to domestic and land-based spaces. What connects these contexts is a sustained inquiry into the relationships between women, domesticity, spirituality, care, and the natural environment. Over the course of my practice I have developed an understanding that rigorous artistic inquiry does not require a separation from lived experience—from teaching, from caregiving, from community. It can, and I believe must, grow alongside these responsibilities.

I am drawn to mentoring Athanasia Perdikaris because I recognize in her application something I have spent many years trying to articulate in my own work: that care is not a theme but a structure. Her framing of care as “carrying”—as both action and form, as what holds us and what is passed between generations—resonates deeply with questions that have shaped my own practice. Her hybrid visual language, rooted in Greek folk imagery, vessels, and mythology, and her willingness to bring domestic and everyday materials into an emerging body of work, reflects an artistic seriousness I respect.

I am also moved by her honesty about where she is in her development. She does not present finished conclusions but exploratory material—works made in domestic spaces, objects created with and for her young son, images that are “plans for work yet to be made.” This kind of openness, this willingness to work through rather than present from, is something I value enormously. It is also, in my experience, where the most important artistic growth happens.

As a mentor, I would offer Athanasia sustained critical engagement with her developing visual language and material practice. Drawing on my experience across performance, installation, and painting—as well as my work in education and palliative care—I could support her in building a cohesive body of work that does not require her to separate her artistic inquiry from her life as a mother, educator, and caregiver. I have lived these negotiations myself, and I believe I can offer her both practical tools and a broader framework for holding them together.

I would be honoured to accompany Athanasia at this stage of her practice, and I believe this mentorship would be a genuine exchange—one that asks something meaningful of us both.

Thank you for your consideration.

Sincerely,

Monique Blom

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