



JANUARY | FEBRUARY NEWSLETTER



SK

**FROM THE SAB PERMANENT
COLLECTION**

(SEE ARTICLE PG. 6)



Victor Cicansky, Armchair Garden #4, 1984
clay, glaze
Photo: Sask Arts Board

FEATURES

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70 YEARS OF ART

Article from the Sask Arts Board
by Sabrina Cataldo

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REALMS II IN VANCOUVER 2018

Report from artist and curator Jon Vaughn

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70 Years of Art
SAB Permanent Collection
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David Thauberger,
Twelve Rabbits, 1974
oil on canvas
Photo: Sask Arts Board



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EDITOR'S NOTE

Happy New Year from CARFAC Sask! Our first newsletter of 2019 is simple and to the point.

There is a special article from the Saskatchewan Arts Board, by Sabrina Cataldo (SAB Communications Strategist), celebrating the organization's 70th anniversary year and their incredible permanent collection. (pg. 6)

Also, Saskatchewan-based artist and curator Jon Vaughn shares a report and photographs from an exhibition in Vancouver in 2018 entitled Realms II. (pg.15)

With these stories, we've included as many photographs as could fit, and we hope you will find many things of interest and of practical use throughout this issue, as usual.



THANK YOU

Special thanks to the CARFAC Sask Board: "We would like to thank our continuing board members: C. Alejandro Romero, Paul Constable, Justine Stilborn, Lindsay Arnold, Vincent Houghtaling and Pierre Lh eritier. We are happy to welcome three new board members; Muveddet Al-Katib, Gabriela Garcia-Luna and Sarah Timewell. And we would like to say thank you to Louisa Ferguson for sharing her time and expertise with the CARFAC SASK Board, and wish her all the best in 2019."

CELEBRATING 70 YEARS OF ART

AN ARTICLE FROM THE SASK ARTS BOARD BY SABRINA CATALDO



Marcia Chickeness, Rose Cradle Board, 2001
beads, moose hide, fabric, interface fabric, thread, paper
Photo: Don Hall

In 2018, the Saskatchewan Arts Board marked its 70th anniversary. The Arts Board is the oldest public arts funder in North America and second oldest in the world after the Arts Council of Great Britain. Shortly after its establishment, the agency started purchasing art and craft works that represent the contemporary art practices of Saskatchewan artists for its Permanent Collection. The collection both supports artists' careers and makes their work accessible to the people of the province. Its first purchase was in 1950: an oil painting, *By the Radio*, by Prince Albert artist McGregor Hone.

Today, the collection has grown to approximately 3,000 works of 750 artists and includes paintings, drawings, textiles, prints, photographs, sculptures and video. This wide variety of styles and media demonstrates the diversity and talent of Saskatchewan artists. Artwork is frequently included in exhibitions throughout the province and country, is loaned to organizations and is also rented to workplaces through the Art Rental program. The Arts Board dedicates one per cent of its operating budget each year toward expanding the collection, which also grows through the generous donations of collectors and artists.

Shaping the Collection

Lea Collins was visual arts consultant at the Saskatchewan Arts Board from 1964 to 1977. She travelled across the province to local exhibitions to buy art for the collection. She would often purchase work from an artist's first show, alongside pieces by established artists such as Joe Fafard and Arthur McKay. She was honoured with a Lifetime Achievement Award from the Arts Board in 1989 for providing "a firm foundation for the Permanent Collection that exists today."

Collins had a personal impact on David Thauberger, a visual artist who worked with her to catalogue the collection in the late 1970s. "Lea took it upon herself to educate me on the history of Saskatchewan art and art-making. We didn't learn about that in school. Professors never talked about that art," he says. This experience, along with meeting the many folk artists Collins purchased from, had an undeniable influence on Thauberger's art practice.

Jane Turnbull Evans, a visual artist whose work is also represented in the collection, worked at the Arts Board from 1986 until her death in 1998, first as visual arts consultant and then as keeper of collections. In her roles, she looked at the Permanent Collection holistically, identifying gaps and looking to fill them with new acquisitions. She focussed, in particular, on purchasing work by women and Indigenous artists. Turnbull Evans also created policies and procedures based on the best practices of other art museums, formalizing purchasing approvals and professionalizing the vault and the handling of the work.

Doug Townsend, visual and media arts consultant at the Arts Board from 1992 to 2014, says, "The collection wouldn't be what it is today without her influence. It continues to operate under many of the policies and procedures that she developed."

International Reach

The collection has loaned works over the years to exhibitions that have brought Saskatchewan artwork to the world. In 1983, Arts Board visual arts consultant Patrick Close organized the Five from Saskatchewan exhibition, which brought work from Eli Bornstein, Joe Fafard, Dorothy Knowles, Ernest Lindner and Otto Rogers to England, Belgium, France and Germany. "We wanted to feature some artists from the collection who were prominent in Saskatchewan history and represent their work over a period of time," he says.

Another major exhibition was showcased at the 2010 Winter Olympics in Vancouver. Clearing a Path: New Ways of Seeing Traditional Indigenous Arts, curated by Sherry Farrell Racette and Carmen Robertson, was commissioned by the Arts Board as part

of the province's centennial celebrations. Carol Greyeyes, Indigenous arts consultant at the time, recalls, "Imagine unwrapping packages containing exquisite pieces of traditional Indigenous artwork – experiencing the smoky aroma of tanned moose hide, the shimmer of beads on velvet, vibrant porcupine quills against soft white deer hide, birchbark baskets with their subtle red willow and spruce root decoration, and a dream-like spirit figure carved in elk bone. I will never forget the thrill of seeing those pieces for the first time – feeling the love and spirit they contained."

The Permanent Collection also lent 18 works to the Moose Jaw Museum & Art Gallery for its Hansen-Ross Pottery: Pioneering Fine Craft on the Canadian Prairies exhibition, which toured provincially before showing in Japan in 2012. The exhibition featured more than 60 ceramic pieces made by Folmer Hansen and David Ross and marked the first time these works were exhibited outside Canada.



Hansen-Ross Pottery, Sgraffito Platter, 1972
stoneware, glaze
Photo: Gabriela Garcia-Luna

A Family Affair

The Permanent Collection contains 44 works of art from members of the Knowles/Perehudoff/Fowler family: Dorothy Knowles (22), Bill Perehudoff (7), Catherine Perehudoff (7), Rebecca Perehudoff (5), Graham Fowler (2) and Carol Perehudoff (1).

Catherine says, “Having our family’s art in the collection makes sense to me because, even though we have our own unique art practices, we are a very supportive family. In a way, we have our own ongoing workshop. Over the years, we have looked at each other’s art, discussed and critiqued it. We are pleased our family is recognized as part of Saskatchewan’s artistic community and this very important collection.”

Unique Artwork

It’s a gory scene: the centrepiece features a decapitated woman and a hanged man. Heather Benning created *The Altar* to bring to light the true story of a young couple in rural Saskatchewan who came to tragic ends. The mixed-media sculpture, created with the support of a Saskatchewan Arts Board grant, is inspired by Gothic medieval altarpieces. When closed, it is in the shape of a grain elevator. Benning was thrilled when the Arts Board acquired *The Altar* for its Permanent Collection in 2017. “I never thought I would sell it, and I was convinced that the only buyer ever would be the Saskatchewan Arts Board. It’s not something people would want in their living room. To me, by being purchased by the Arts Board, it’s found its home.”



Heather Benning, *The Altar*, 2013
mixed media
Photo courtesy of the artist

A Touring Star

Wally Dion's Star Blanket has put on a lot of kilometres since it was purchased in 2006. The First Nations star blanket fashioned from computer circuit boards has been loaned to numerous galleries. It toured nationally in 2010, with the exhibition *Cherished Things: Situating Saskatchewan's Aboriginal Prairie Aesthetic*, appearing in Regina, Saskatoon, Toronto and Vancouver. It has since been displayed at the Ottawa Art Gallery, Mendel Art Gallery, Wanuskewin Heritage Park and Kamloops Art Gallery, as well as at the Saskatchewan Legislative Building and the Saskatoon Provincial Court Office. A smaller piece of Dion's, *Ghost Dancer*, is being loaned to the Heard Museum in Phoenix, Arizona, for a show running from February to September 2019.

"I feel really good about Star Blanket being with the Saskatchewan Arts Board. I am pleased that it is being viewed, that people are interacting with it and seeing it, and that it's not locked in a vault somewhere," says Dion.



Wally Dion, *Starblanket*, 2006
printed circuit boards, brass wire and acrylic paint with copper tubing
Photo: Gary Robins, Available Light Photographics

Art at Work

At any given time 40 per cent of the collection is out of the vault and in the public eye through the loan and Art Rental programs. Loan partners include the City of Saskatoon, Conexus Art Centre, the Swift Current Branch of the Chinook Regional Library and the Saskatchewan Legislative Building. The latter is the largest loan client, with more than 100 works gracing its halls and public spaces.

For Belinda Harrow, one of the best parts of her job as consultant for the Permanent Collection is watching people interact with the art through the rental program, which brings the work into publicly accessible areas of corporate, government and not-for-profit offices. Rental fees are a percentage of the value of the work, and clients have the art in their spaces for up to three years.

“We spend a lot more time at work than we do at home sometimes. Bringing in original artwork can really change the feeling of a workplace. People go to work everyday and build a relationship with the art. It’s different than going to an exhibition, where you see the work once and leave,” she says. “A lot of people end up buying pieces by the artists for their homes.”

The collection also has a long history of partnering with the Organization of Saskatchewan Arts Councils (OSAC) to tour works to all corners of the province. The current exhibition, *The Darkened Sky* curated by Sarah Timewell, brings 20 pieces of art to Hudson Bay, La Ronge, Shaunavon, Melville, Lloydminster, Yorkton, Tisdale, Warman, North Battleford, Melfort, Watrous, Weyburn, Prince Albert and Rosthern between April 2018 and February 2021.

Supporting Artists

Knowles recently read an article in *The Economist* about early recognition as a predictor of artists’ success. “The Arts Board gave me that early validation, a public audience and encouragement, and I feel that had an impact on my career and the career of my husband [Bill Perehudoff].”

Sculptor Vic Cicansky agrees: “The first time the Arts Board bought a piece from me, it was a huge recognition and support that the work was valued and encouraged. To have your work bought by a major institution is an important item on your CV.”

Thauberger recalls, “When I returned from graduate school, I had an exhibition at the Dunlop Art Gallery, and the Arts Board bought two paintings – Hungarian Partridges and Twelve Bunnies. I remember turning to my wife and saying, ‘Gee. Maybe it is a possibility to make a living as an artist in Saskatchewan.’ The Saskatchewan Arts Board collection was a good first step for me, a real support from the start.”

Emerging artist Muveddet Al-Katib’s work was added to the collection in 2018. “The selection of my piece gives me great support and visibility as an immigrant artist and shows what I can achieve while remaining true to myself and my art,” she says.

Historical Significance

The Arts Board’s Permanent Collection is the largest collection of Saskatchewan artwork in the world, spanning seven decades of art-making. “It’s important to have a record of the artistic work that has been going on throughout the years in the province,” says Pat Adams, the first chair of the Arts Board who was a practicing artist (1981-82). He also worked with Susan Whitney on the valuation of the craft component of the collection in the mid-80s.

Adams says that, in the early years, the Permanent Collection emphasized craft more than other gallery collections. “That was partly due to the influence of people such as Lea Collins, who had an attitude that art wasn’t just painting and sculpture. In the whole area of craft – whether it’s pottery, weaving, stained glass, woodwork, and on and on – makers are involved in an artistic expression in creating those items. The collection brought a greater recognition of artistic expression in the province,” he says.

The Arts Board often collects work throughout an artist’s career to show the evolution of their art practice. The collection is home to eight pieces of Adams’ work, spanning the period from 1978 to 1995. “The collection has at least a couple of items that I consider to be the best that I ever produced. It’s an honour to be one of the people that the Arts Board’s collection was keeping an eye on throughout your career,” he says.

Although it may be almost 70 years old, the Saskatchewan Arts Board’s Permanent Collection is nowhere near retirement. It continues to purchase a variety of Saskatchewan artwork from throughout the province, with two submission deadlines per year that are open to professional artists and galleries.

For more, visit saskartsboard.ca/collection



DETAIL:

McGregor Hone

By the Radio, 1950

oil on panel

Photo: Saskatchewan
Arts Board

diana
chabros

Nature in Me

Art Retreat

**Find the
artist in
you.**

Have you always wanted to paint but didn't know how to begin? Are you an artist experiencing a blockage? Does an inner voice prompt you to tap the mystery of your creative flow, your life force, the Source? Awaken your creative spirit through process painting! Nature in Me© allows one to authentically feel, explore core archetypes and express personal imagery helpful for powerful transformation. With the use of simple materials and unique techniques within a supportive environment, participants embark upon a rich and life changing personal journey of self-discovery. Based on Aviva Gold's work (paintingfromthesource.com), this process will benefit both non-artists and artists who wish to peer inward with courage and curiosity to creatively express for intuitive clarity. Participants come away with deep insights and a humble yet profound, creative approach to self-inquiry.

April 26-28, 2019

Friday 6:30pm - Sunday 4pm

Whispering Wind Studio & Retreat Centre, Grandora, SK

\$265 - includes all materials

10 spots available. 18+ years of age.

Your Guide

Diana Chabros

BFA, M.Ed

Professional Artist

Arts & Yoga Educator



REALMS II IN VANCOUVER 2018

REPORT FROM ARTIST AND CURATOR JON VAUGHN



Tara Booth at Toronto Comic Arts Fest,
Cover Artist for Realms II anthology, May 11 2018
Photo by Jon Vaughn

This text is an account of the formation of the third exhibition to support Realms II, my curated self-published anthology, at Dynamo Arts Association in Vancouver, BC. Realms II launched in January 2018 and is the sequel to the first edition from the summer of 2013. The 314 page book is released by my independent small run publishing house Ecstasy Editions. The book and exhibition features 100 artists from Canada, USA, Europe, Asia, South America, and Mexico. Similar to the first incarnation, the artists I selected for the second were given the theme of representing their personal, and/or imaginative worlds or realms.

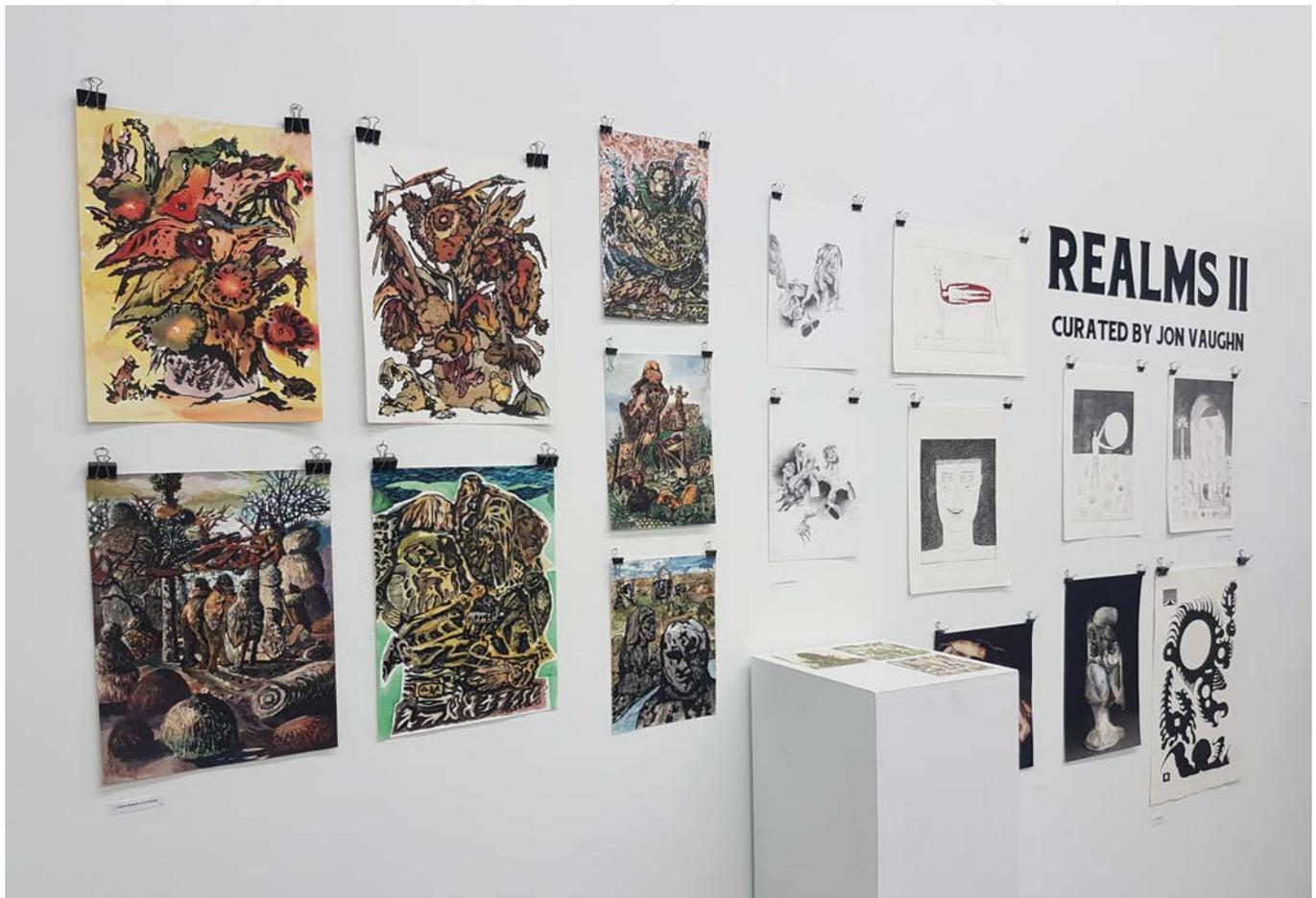


Yusuke Nagaoka (Taipai, Taiwan), Jon Vaughn (Regina, SK), and Chou Yi (Taipai, Taiwan) at Realms II Exhibition, October 2018. Photo by Sean Christensen.

In the process of planning out the tour of the Realms II exhibition, I was contacted by one of the artists in the project named Chou Yi from Taiwan, Taipai about a potential opportunity. Chou and I split 80 printed pages in a book we made together with our drawings entitled “Nexus”, that I published on Ecstasy Editions the year after the first Realms in 2014. She was excited to tell me that she and her partner had been selected to table at the Vancouver Art Book Fair mid-October this year, and wanted to know if I was interested in meeting them at the fair and applying for a table myself. Vancouver Art Book Fair had been on my bucket list for Canadian book fairs for some years, so I jumped at the opportunity both to participate in the fair and meet my long distance friends and peers. Immediately upon putting the wheels in motion, I started dreaming of a Realms II exhibition in Vancouver to coincide with the book fair itself. Realizing there were only three months to prepare for this with a limited personal budget, I knew I had to look to an independent or community gallery. Luckily, I remembered my artist friend Nathan Jones was chair of the board of directors at Dynamo Arts Association, and I contacted him right away about the possibility of an exhibition during the week of the book fair. Amazingly, he had a gap to fill right during that time and within a day the space was booked and I had reported the good news to my Taiwanese friends. Another artist in the Realms project, Sean Christensen of Portland, Oregon expressed interest in the fair and he became my official table partner. After a successful application to the book fair, the organization expressed interest in featuring Sean and I as invited artists and waved our table fees, as well as offering to co-present the exhibition at Dynamo. Five local artists; Juli Majer, Christian Hernandez, Aaron Charles Read, Tylor MacMillon and Julie Eckert who were also in the Realms II project agreed to participate in the exhibition with new works.



Jack Sachs (UK/Germany/China), For Realms II, 2018.



Realms II Installation View Left-Right:
Ludovic Boulard Le Fur, Jeremy Boulard Le Fur (France), Gwedonline
Desnoyers (France), Joseba Eskubi (Spain), Jon Vaughn (Canada)
Photo by Jon Vaughn

After arriving in Vancouver the weekend before the reception, I spent Saturday and Sunday installing the exhibition and receiving new works from the artists. Meeting Chou Yi and Yusuke Nagaoka on Saturday was a nervous but thrilling and emotional encounter. With so many emails and messages, and many years of deep mutual appreciation, the meeting of kindred spirits separated by large geographical distances is a profound experience that can be difficult to represent or put into words. The best way to appreciate this meeting is to view our photos together, and the marriage of our works in the exhibition space itself. Meeting Sean Christensen in the following days, first when he delivered his works to the exhibition space, was like meeting a long lost childhood friend from a parallel life timeline, with so many psychic connections discovered through our collaboration and discussion of art philosophies. Once Sean's work was hung the exhibition was finally complete, and I proceeded to advertise and give guided tours of the exhibition to friends and interested parties. The quality of experience of the exhibition was enhanced by engaging with its curator on site as a guide, and I hope to be able to provide this experience for future exhibitions. It was highly valuable for the critical discussion of the project and increasing awareness and participation from local communities.



Realms II Installation View at Dynamo Arts Association, October 2018
Photo by Jon Vaughn

During the four days of the Vancouver Art Book Fair, handbills were distributed from tables run by the organization itself, and from my own. Since the book fair was generous enough to print so many handbills for it, and through the excitement built through online promotion, attendance at the reception for the Realms II exhibition was very high, reaching capacity multiple times as different waves of public ebbed and flowed in and out of the space. Many artists from the book fair supported the event, and the local art community was visibly enthralled with the international selection of artists and works. Among the many positive and affirming comments I received that night, I was especially delighted to hear from a long time member of the collective that it was one of the best and most international of exhibitions ever installed at Dynamo since their inception in 1996. Perhaps the most rewarding, even more than the exhibitions phenomenal reception, was the drawing jam I hosted in the space after the last day of the book fair, with participating artists Chou Yi, Yusuke Nagaoka, Sean Christensen, Juli Majer and special guest Hayley Dawn Muir also from Vancouver. It offered the group a chance to discuss the experience of the book fair and the public reception, as well as reflect on our connections as artists and friends over time, and to make a record of our meeting, our intersection, or nexus.

For more information see: www.jonvaughn.me/realms/

EXHIBITIONS

AKA ARTIST RUN

ENTERTAINING EVERY SECOND
LIFE OF A CRAPHEAD
January 17 to February 16

ART GALLERY OF REGINA

LINDSAY ARNOLD: TEDIUM
December 11 to February 22

ART PLACEMENT

SHADES OF GREY
January 12 to February 21

CHAPEL GALLERY

NIK SEMENOFF
October 27 to January 27

COLLEGE ART GALLERIES

THE WRITING ON THE WALL: THE WORK OF JOANE
CARDINAL-SCHUBERT
February 1 to April 27

DUNLOP ART GALLERY

ARE YOU MY MOTHER?
January 18 to March 24

DIANNE BOS: THE SLEEPING GREEN
January 5 to March 3

HUES ART SUPPLY GALLERY

FEBRUARY - BIG SKY ARTISTS
MARCH - VAL WIEBE

JOHN V. HICKS GALLERY

CATE FRANCIS: PAPER WILDLIFE CONSERVANCY
January 1 - 23

HUMBOLDT AND DISTRICT GALLERY

SHONA J. DIETZ: ORDINARY JOURNEY WITH 4
January 8 to February 22

MACKENZIE ART GALLERY

AGNES MARTIN: THE MIND KNOWS WHAT THE EYE
HAS NOT SEEN
January 26 to April 28
PUNK ORIENTALISM
November 10 to February 17

MANN ART GALLERY

PAINTINGS BY MAC HONE & FRIENDS
November 16 to January 12
KIM ENNIS: AT THE THRESHOLD
November 16 to January 12

MARKET MALL GALLERY ON THE GREENS

FUN AND FUNCTIONAL FELT, HEIKE FINK
January 2 to March 31
BRANDON WOELFEL EFFECT
January 2 to February 28
SNOW MAGIC
January 2 to February 28

MOOSE JAW MUSEUM AND ART GALLERY

CATHERINE BLACKBURN - NEW AGE WARRIORS
February 1 to May 5

NEUTRAL GROUND ARTIST RUN CENTRE

JASON BAERG: SĒSĒSIW YELLOW LEGS
September 29 to November 17

BARBARA MENELEY AND KRISTIN NELSON:
CONTACT / DRINK
December 1 to January 12

PAVED ARTS

JULIE OH / YOUR HOG HAS ARRIVED
January 17 to February 16

REMAI MODERN

ROSA BARBA: SEND ME SKY
October 20 to March 3

REBECCA BELMORE: FACING THE MONUMENTAL
February 1 to May 5

RIRKRIT TIRAVANIJA: TOMORROW IS THE QUESTION
January 19 to March 24

DISPLAY TACTICS
February 15 to November 10

SASKATCHEWAN CRAFT COUNCIL GALLERY

CONNECTIONS
January 12 to March 2

SHURNIAK ART GALLERY

MADHU KUMAR:
THE STORIES OF IMMIGRANT WOMEN
December 5 to February 28

SLATE FINE ART GALLERY

SATURNALIA VI
December 6 to January 19

STATION ARTS CENTRE

JOE FAFARD: IN PRINT/IMPRINTER
January 1 to February 23

YOUNG ARTISTS PROGRAM
February 26 to March 30

SWIFT CURRENT ART GALLERY

PERCEPTUAL PLAYGROUND BY ZANE WILCOX
January 7 to March 2

WANUSKEWIN HERITAGE PARK

POWER LINES: THE WORK OF NORVAL MORRISSEAU
October 2018 to January 2019

THE WRITING ON THE WALL: THE WORKS OF JOANE
CARDINAL SCHUBERT
February 2019 to March 2019

NEWS & OPPORTUNITIES

ART GALLERY OF REGINA

SUBMISSIONS AND CALLS

Main Gallery: Curated Exhibitions

The Art Gallery of Regina invites exhibition proposals from professional artists and independent curators. Priority is given to Saskatchewan artists, although all Canadian artists will be considered.

Main Gallery Submission Guidelines

Do not send submission through the mail we are accepting digital submissions only.

Submissions should include: artist or curatorial statement of intent, up to 20 digital JPG images, detailed image list, C.V., installation and equipment requirements, and available dates.

Documents in Word or PDF format

Submission deadlines:
January 15, September 15

Send to:
submissionsAGR@Outlook.com

Please note: this email is not monitored for email correspondence . It is checked only at submission deadlines.

If you have questions please send them to **AGR@sasktel.net**

WORKSHOP AT THE AGR

Journey to Abstraction II with Anne Brochu Lambert

January 26 & 27

10:00 am – 4:00 pm both days

\$150 member/\$185 non-members

Take the plunge into the realm of abstraction with this TWO-DAY workshop, designed for beginner visual artists who are new to it all, as well as for seasoned artists wishing to expand their horizons. For those who took Journey To Abstraction I, it will be a chance to revisit a few warm-ups and go further with the series of new exercises. Projects will be presented in a build-up sequence and done in two-dimensional mediums to encourage experimentation. Emphasis onto mark-making, drawing, monotype, painting (W/C, acrylic, inks) as well as collages in mixed-media techniques will be used to unlock ways of creating abstract works. The two-day format will allow more opportunities to tackle notions of expressiveness, structure and intentions. At the end of each day, the participants will have the opportunity to discuss progresses and discoveries made along the way. To register, please call (306) 522-5940.



CALL TO VISUAL ARTISTS AND FINE CRAFTSPEOPLE

Award Design

The Saskatchewan Arts Board invites all emerging and established visual artists and craftspeople who are residents of Saskatchewan to submit proposals for the award design for the Saskatchewan Arts Awards. The successful applicant will be asked to design and make approximately seven awards per year over the next five years.

Deadline for Submissions: February 4, 2019

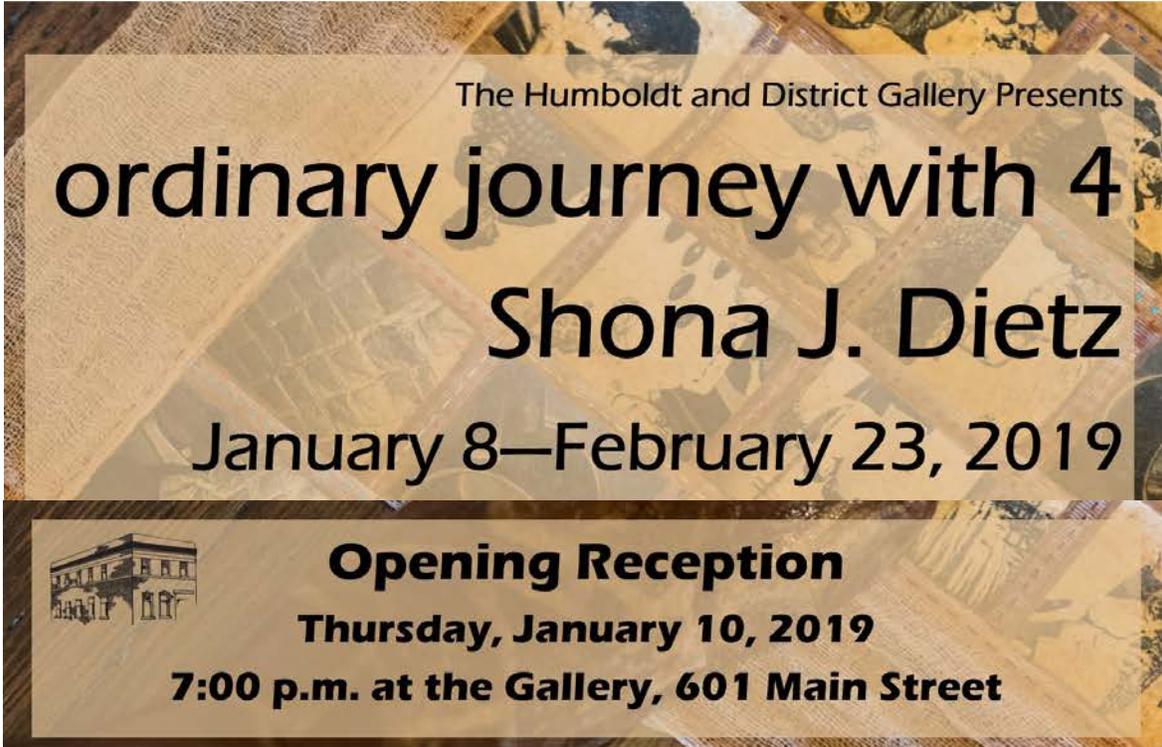
The specifications of the award are: a two- or three-dimensional artwork in any medium, including wood, glass, copper, ceramic, framed drawings or paintings, and more. It will be an appropriate size to present at the awards ceremony and able to be customized with the award category and recipient's name (as part of the artwork or as a plaque affixed to the piece). It should be inspirational, celebratory and representative of the Saskatchewan arts community's vitality and creativity. While the individual awards do not need to be identical (although they may be), the design should be consistent enough to appear cohesive. Preference will be given to designs that are more like artworks than traditional-style awards.

Questions?

Email scataldo@saskartsboard.ca

Award Design 2016-18:
Jody Greenman-Barber





The Humboldt and District Gallery Presents

ordinary journey with 4

Shona J. Dietz

January 8—February 23, 2019



Opening Reception
Thursday, January 10, 2019
7:00 p.m. at the Gallery, 601 Main Street

No watercolour skills required.

Enroll Now!

learn.paigemortensen.ca



**Discover
Watercolour
Batik**

an online video class with
Paige Mortensen

Learn to create
your own richly textured
watercolour batiks.



Call for Artists - Apply Now!

Apply to be a part of the 58th
Toronto Outdoor Art Fair

July 12-14, 2019

Deadline: March 6, 2019

torontooutdoor.art



CARFAC

CANADIAN ARTISTS REPRESENTATION
LE FRONT DES ARTISTES CANADIENS

Our mandate is to promote the well-being of practicing visual artists resident in Saskatchewan, to enhance the development of the visual arts as a profession, to represent artists for the advancement of their common interests, and to assist artists in their negotiations with individuals and institutions.

CARFAC SASK is strongly committed to the development of the visual arts, artists and artistic practice in Saskatchewan. We provide professional and personal development opportunities for visual artists, and stimulate and encourage the production and understanding of artists' work through programs, projects and services. CARFAC is founded on the principles of fair compensation to artists, respect for artists, and effective and responsive advocacy.

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CARFAC SK JANUARY | FEBRUARY 2019

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Sandra Staples Jetko
Irene Stroshein
Qiming Sun
Crystal Thorburn
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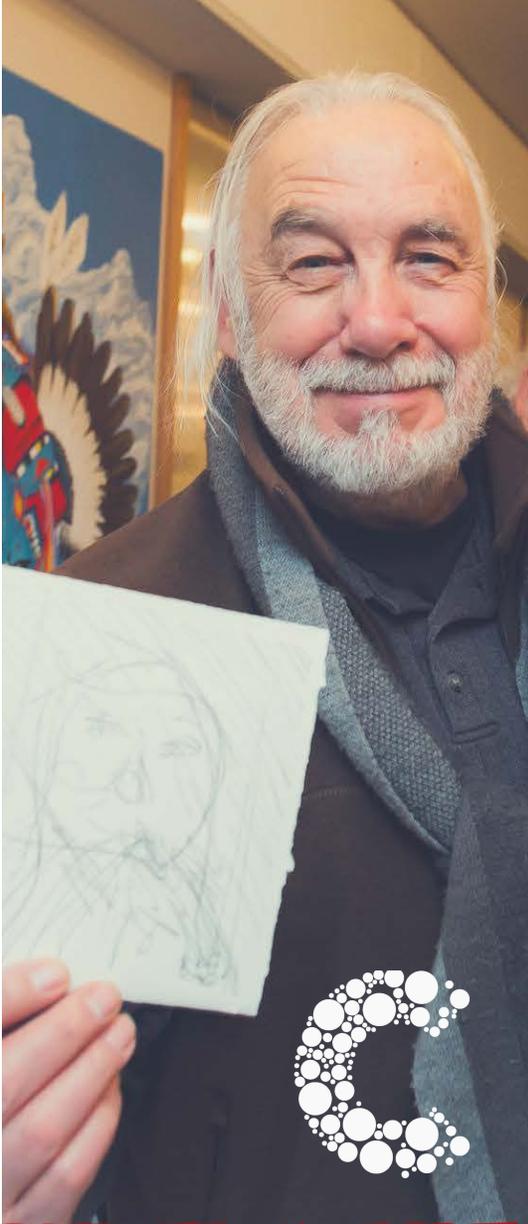
Dean Fey

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M. Craig Campbell
Joe Fafard
Stefanie Pilon
Carol Wylie

DONATIONS TO CARFAC SASK WORK

M. Craig Campbell
Jane A. Evans
Carol Wylie



THANK YOU

We'd like to express our gratitude to all who joined us at our AGM and 35th Anniversary Party in Saskatoon on November 17th, 2018. It was a delightful evening, full of great art, food, music and fun! Special thanks to: the Storefront, Jay Kimball, Malinche, Tim Weisgarber, Catherine Blackburn and her splendid team, Michel Boutin, June Jacobs, Art Placement, Remai Modern, Carey Shaw, and all the artists who shared their work with us. Your contributions made the evening extraordinary.

An extra special thanks to all of you who have supported, been involved with, or championed CARFAC SASK throughout our 35 years! We would be nothing without each one of our members, community partners, affiliate organizations, our funders SaskCulture and the Saskatchewan Arts Board, and of course, ALL of the fabulous artists of Saskatchewan. Here's to many more years of supporting and celebrating artists!



DETAIL: Vince McKelvie (Los Angeles, CA), For Realms II, 2018 (article pg. 15)



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