

v. 32  
n. 04

J U L Y | A U G U S T N E W S L E T T E R



MORE INFO AT  
WWW.FESTIVALOFWORDS.COM

JULY 13-19, 2020



# VIRTUAL FESTIVAL

## Confirmed Presenters.

D.M. Ditson  
Marina Endicott  
Ferah Heron  
Jay Ingram  
Amanda Leduc  
Steven Price  
Bruce Rice  
Naben Ruthnum  
Kristine Scarrow  
Paul Seesequasis  
Joan Thomas  
Bernadette Wagner  
Joshua Whitehead  
Lindsay Wong

## Donations.

Although we are hosting the Festival online this year, there are still many costs associated with producing any event including paying all of our authors and presenters. If you are able, please consider donating the cost of a ticket (\$10) or a pass (\$125 - \$200). Any donation over \$20 will be eligible for a charitable tax receipt. Thank you for considering donating.

## Book Sales.

We are still working with McNally Robinson to host book sales this year. If you purchase through them online, please self-identify at checkout as a Festival Patron and we will receive a portion of the proceeds.

We are also working with Post Horizon Booksellers in Moose Jaw to sell books locally. Stay tuned for details.



McNALLY  
ROBINSON





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Water based Screen Print, 1994  
Image courtesy Nik Semenoff



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CARFAC Saskatchewan publishes six newsletters per year:

January/February  
March/April  
May/June  
July/August  
September/October  
November/December

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Send to: [newsletter.sask@carfac.ca](mailto:newsletter.sask@carfac.ca)

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Note: Due to time and space restrictions all submissions cannot be thoroughly checked or all information printed. Use contact listed. Material published in the CARFAC Saskatchewan Newsletter reflects the view of the author and not necessarily the view of CARFAC Saskatchewan.

# **CARFAC SASK**

## **Artists Emergency Relief Fund**

**Accepting Round 2  
Submissions between  
July 1st and July 15th**

**This is an emergency relief fund, providing up to \$500 for individual visual, performance, and media artists living in Saskatchewan.**

**This fund is intended to provide immediate short-term financial aid to help artists in dire financial need.**

**More Info:**

**[carfac.sk.ca/emergency-relief-fund](http://carfac.sk.ca/emergency-relief-fund)**



## EDITOR'S NOTE

Summer is here and people across the province are emerging from isolation as museums, galleries, restaurants, and other businesses reopen following the coronavirus shutdown. It has been a difficult time, to say the least, and the arts sector will take years to recover from the financial loss and other impacts. Through our advocacy work on behalf of artists, CARFAC SASK will play a role in this recovery, and at this time we are accepting submissions to the second round of our Artists Emergency Relief Fund (pg. 4). You can find more information on our website. Submissions for round two are being accepted between July 1-15.

In this issue, Paul Constable has contributed an article on printmaker Nik Semenoff and some of the printmaking techniques he pioneered (pg. 6). Curious readers are encouraged to look for the PDF copy of this issue on our website, to see all of the images in full colour. You can also see Nik's exhibition at the Saskatchewan Craft Council Gallery, on now until July 24.

Also in this issue, to mark the unusual moment as we reopen the province, artist and gallery preparator Corey Bryson has contributed a photography series (pg. 18) from behind-the-scenes at the MacKenzie Art Gallery, where their team is preparing to once again welcome the public.

For our ongoing feature getting to know CARFAC SASK Board Members, in this issue we are pleased to celebrate Justine Stilborn and the incredible work she does for our organization (pg. 26). Thanks for sharing a little about yourself and your art practice, Justine!

As usual, we have listed some news and opportunities, including two surveys to which you may wish to contribute. One is a survey for art lovers and audiences (see pg. 23), the other for artists who have lost work (below). These kinds of surveys will inform how we advocate for and assist in the art sector's recovery. Take a moment and contribute if you can.

Thanks for checking out the CARFAC SASK Newsletter. Please be in touch if you have stories or news to share with our membership!



## HAVE YOU LOST WORK?

Cancellations and postponements due to COVID-19 are having unprecedented impacts on artists and other freelance workers in Canada

Share your story

**ILOSTMYGIG.CA**

#ilostmygigca @ilostmygigca



# NEW DIRECTIONS IN PRINTMAKING

BY PAUL CONSTABLE, CURATOR



Nik Semenoff: "Medal for Zachary", waterless lithograph, 26 x 20" 1998 – Image courtesy Nik Semenoff

Meet a true renaissance man, Master Printmaker, Nik Semenoff.

He has been a graphic artist, fine artist, painter, model builder, sculptor, immaculate draughtsman, jeweler, but is best known as a printmaker, educator and inventor. This article is to acquaint you with the numerous processes Nik Semenoff developed. (Please also see his websites for specific details on the formulas and methods when producing your own art prints. Nik openly shares all his technologies.)



Paul Constable and Nik Semenoff selecting images for Retrospective ALCHEMY 2020  
iPhone photo courtesy Paul Constable, taken by Marygrace Semenoff

## Early 1980's – Deconstructing Printmaking

As a long-time friend and fellow artist, I have been privy to many of Nik Semenoff's early printmaking discoveries and developments. I feel privileged and fortunate to have been present at pivotal moments during his discoveries over extended lunches, though he did most of the idea-chasing and I listened, while we had soup and a sandwich. I will now retrace those conversations and explain in layman's terms how he almost single handily brought the Printmaking World 'kicking and screaming' into the 21st century.

As a printmaking instructor at the U of S for over 30 years, Nik had noticed two major factors that needed addressing in printmaking. The rising cost of printmaking materials for his students and the toxicity of the chemicals being used and disposed in the environment. So in the early 1980's, he started researching into developing an economical water-based ink using commercial suppliers and by 1985 he had modified an existing pigment base from Daniel Smith for his needs.



Nik Semenoff: "Prairie", Water based Screen Print, 1994 – Image courtesy Nik Semenoff

## **Silk Screen Printing (Serigraphy)**

Most artists have had some experience with silk screening from their high school days. I remember the 'deer in the headlight' look on many of my fellow classmates trying to comprehend the process of how to get an image on the screen, burning a screen, making positives, blocking, paper registration, and oil-based ink mixing and screening.

No one wanted to clean a screen, so invariably they were left in poor condition for the next user, plus ink and chemicals were carelessly washed down the drain. You still need to know the process, but the chemistry is a lot safer.

### **Water-Soluble Ink for Screen Printing Using a Starch-Based Paste**

For centuries Japanese artists have used water-based pigments to produce vibrant and permanent wood block prints. Inspired by this, Nik refined a concept for silk screen prints using a simple starch-based ink – Dynamic Heavy Duty Wallpaper paste #212 and pigments that produced fine detail on paper (as well as being safer and cheaper).





Screen Print using toner on mylar positives



Waterless litho using toner, mylar on metal plate

Screen print and Lithograph comparison 1994 – Image courtesy Nik Semenoff

For the setup, he acquired a used paint carousel from a paint store and added the intense house paint tinting colours to mix with the commercial wallpaper paste. If the ink should be allowed to dry in the screen, a thick flood coat left to sit on the image for a minute or two is enough to soften the paste. A couple of proofs on newsprint leaves a clear image.

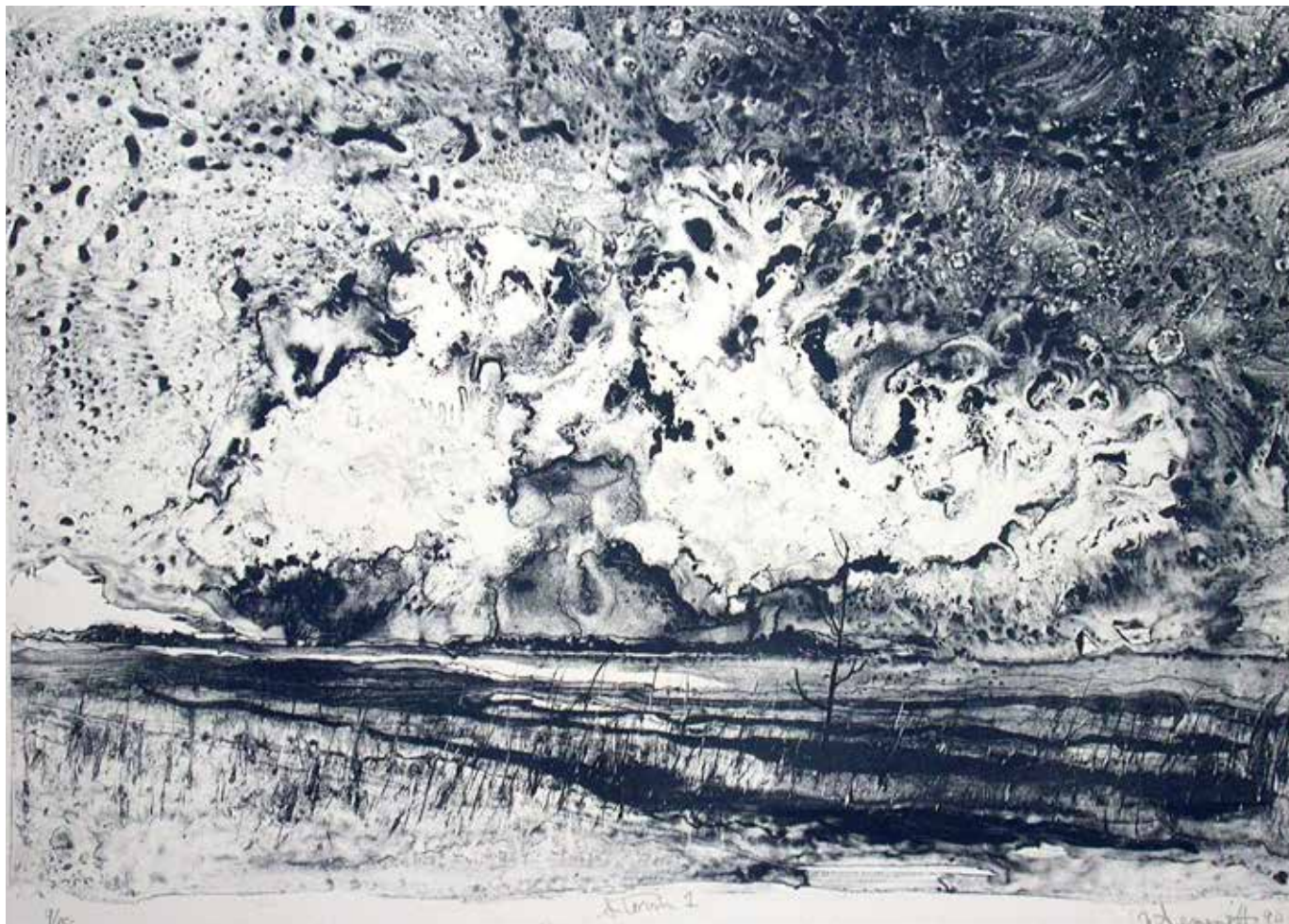
### **A Waterproof Ink Base**

Dynamic paste mixed with acrylic gloss medium produces a good water proof printing ink. If too much acrylic polymer is added to the cellulose, the screen can be hard to reclaim because of the water resistance of the acrylic film, so should be cleaned soon after proofing.

### **Printing the Edition**

A vacuum table and good urethane squeegees produce the best possible prints and for accurate registration, pins and a paper punch are a must. With a good tight screen and modified Dynamic paste, editions that rival lithographs for delicacy of tints are possible.

The condition of the squeegee becomes extremely important. Squeegees that have just been sharpened can have small particles of urethane partly torn away from the edge and these can produce a streak. Nik suggests to polish the edge of a newly sharpened blade with a rag dipped in lacquer thinner.



Nik Semenoff: "Summer Storm", Waterless lithograph/toner wash of Fugi positive Plate, 20 x26", 1994 - Image courtesy Nik Semenoff

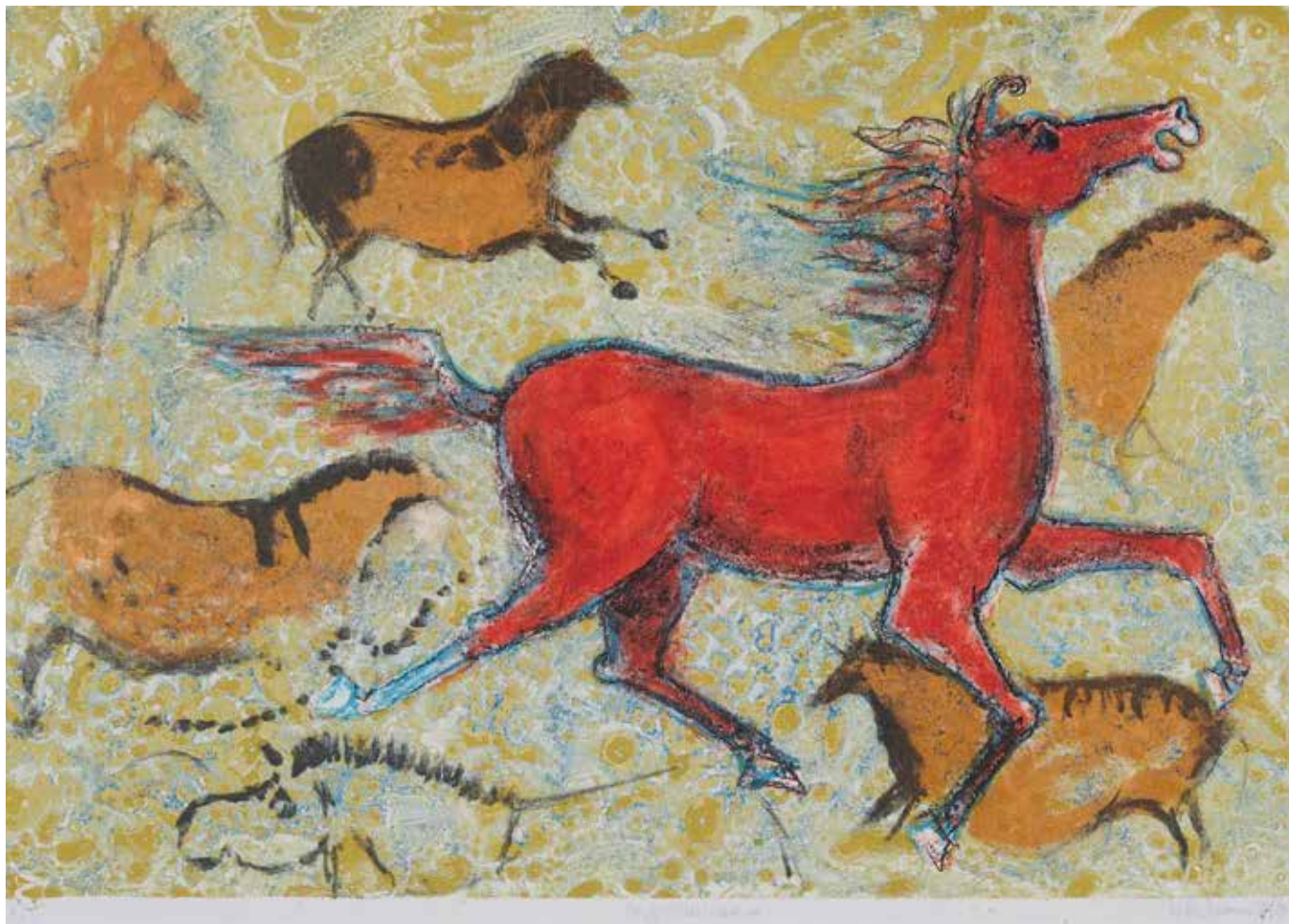
## Dry Copier Toner

Think of Dry Photocopier Toner used in laser copiers as a new medium for use in all printmaking media like silk screen, lithography, monoprints and drawing.

### Drawing with Toner

This unique drawing material was reimagined and developed by Nik Semenoff in 1985. Dry copy toner when liquified can be applied directly to plates by brush, pen, and even compressed as a chalk or used for imaging on lithographic photo plates, photo intaglio, photopolymer plates and positive screen exposures because of its opaqueness. You will notice that it seems gritty on the surface.





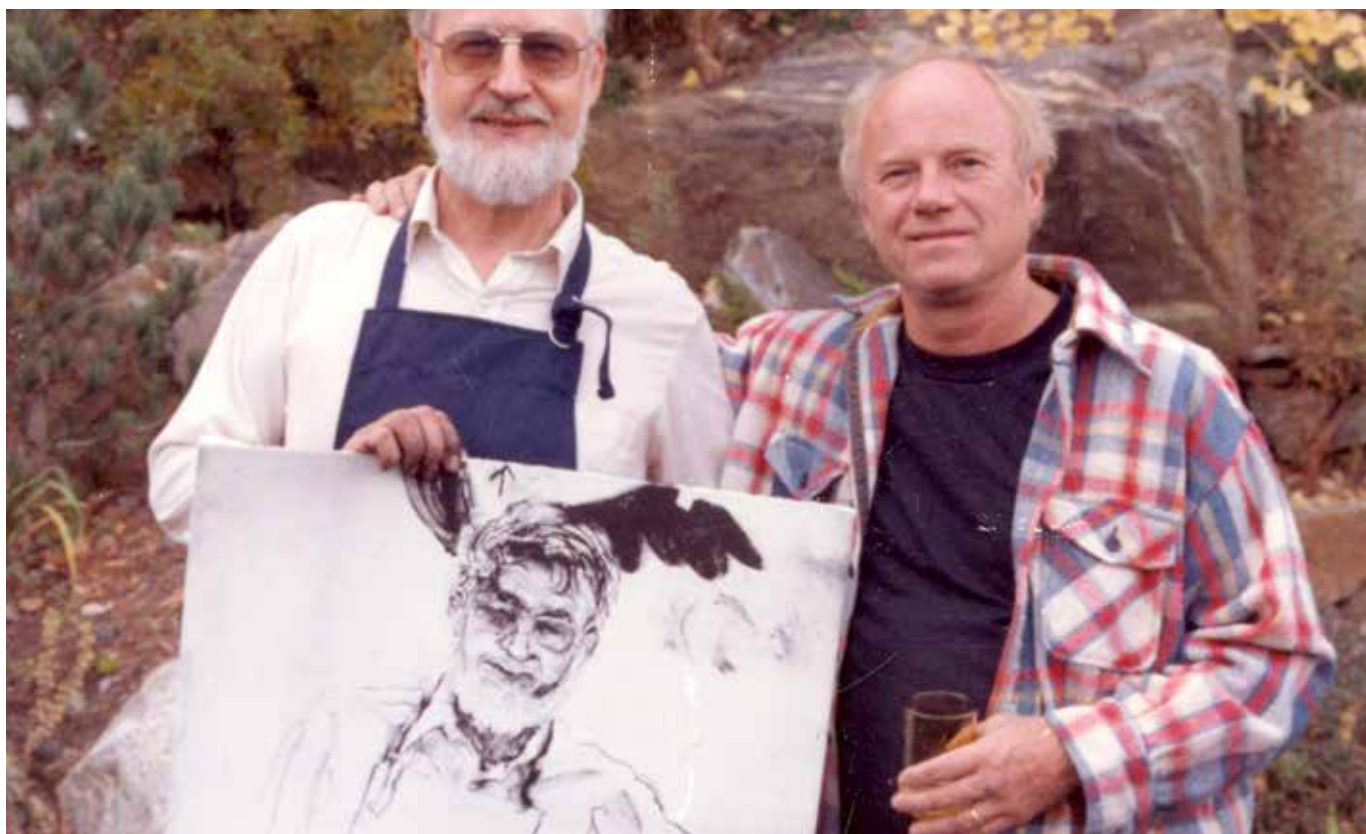
Nik Semenoff: "My Guinness", 21.5 x 14" Toner Chalk Transfer and washes, Japan workshop 2003 – Image courtesy Nik Semenoff

By mixing it with more water, a reticulated wash is easy to achieve. By using a thicker mixture with a coarser brush, detailed brush strokes can be retained and manipulated to one's liking.

Create textures using wetting agents; the least expensive being the rinse agents used in automatic dishwashers. Some inexpensive household detergents are capable of producing interesting foam textures on the plate. Avoid too much wetting agent as it can attack aluminium plates because of their alkaline nature and will also prevent the toner from bonding to the surface.

All toners are microencapsulated in plastics to make them heat sensitive for bonding to paper (like in laser printers) and this same property is used to bond it to metal plates and mylar. Toner is usually available for free from laser printer recycling operations where it is removed from the cassettes.





James Rosenquist toner chalk portrait of Nik Semenoff, 1/3 proofs. Tyler Graphics NYC 1986  
Property of the U of S Archives 2019 – Photographer unknown, Photo courtesy Nik Semenoff.

### **Setting the Toner Image**

1. The simplest and most effective method of setting the toner image is to use heat for metal plates. I recommend the use of an ordinary household paint stripping heat gun. Go over the entire surface very slowly, so that each toner particle has a chance to adhere to the surface.
2. The other method is to use a weak solvent such as white gas (camp fuel) that just softens the toner particles and allows them to bond to the surface. To prevent splashing which could disturb the toner powder, use a container with a 90-degree swivel tip and place a piece of string in the hole (like a wick), which is secured to a weight at the end. Tilt the plate and go back and forth across the top to direct the flow of solvent over the entire surface. After all of the image is wet, tip the plate to pour off any remaining fluid onto a piece of paper, which can be disposed in a hazardous waste container.

### **Toner Chalks Produce Charcoal-Like Images**

Toner powder can be compressed to produce a soft chalk to draw directly on the plate. To compress the toner into chalk form takes a great amount of pressure which requires a strong hydraulic press.



Nik Semenoff: "A Flower for Sydney", Waterless Lithograph 22 x 30" 1/12, 1998  
Image courtesy Nik Semenoff

To make toner chinks Nik constructed a complicated hydraulic press and added a weak binder (shellac), much like making pastels. These soft charcoal-like chinks are just as easily removed and manipulated as a wash drawing giving the artist greater drawing freedom. The artist can draw directly on grained plates or on frosted Mylar and transfer the image to plates by passing both through a press. Such drawings done on newsprint or other textured papers can be transferred as well, giving the artist greater possibilities with this material. Using the smooth back of recycled plates ensures all the delicate detail is retained.

### **Creating Solid Areas**

Solids are harder to achieve because of the nature of toners. The toner does not lie down as smoothly on the plate due to its grittiness and can produce streaks. One can use some of the household floor polishes made from a clear polymer emulsion. Future Acrylic Floor Polish is just about perfect for this job. By adding some black Sumi or India ink to the polish, a dark waterproof ink is obtained, if changes are required the dry ink is easily removed with solutions containing ammonia.

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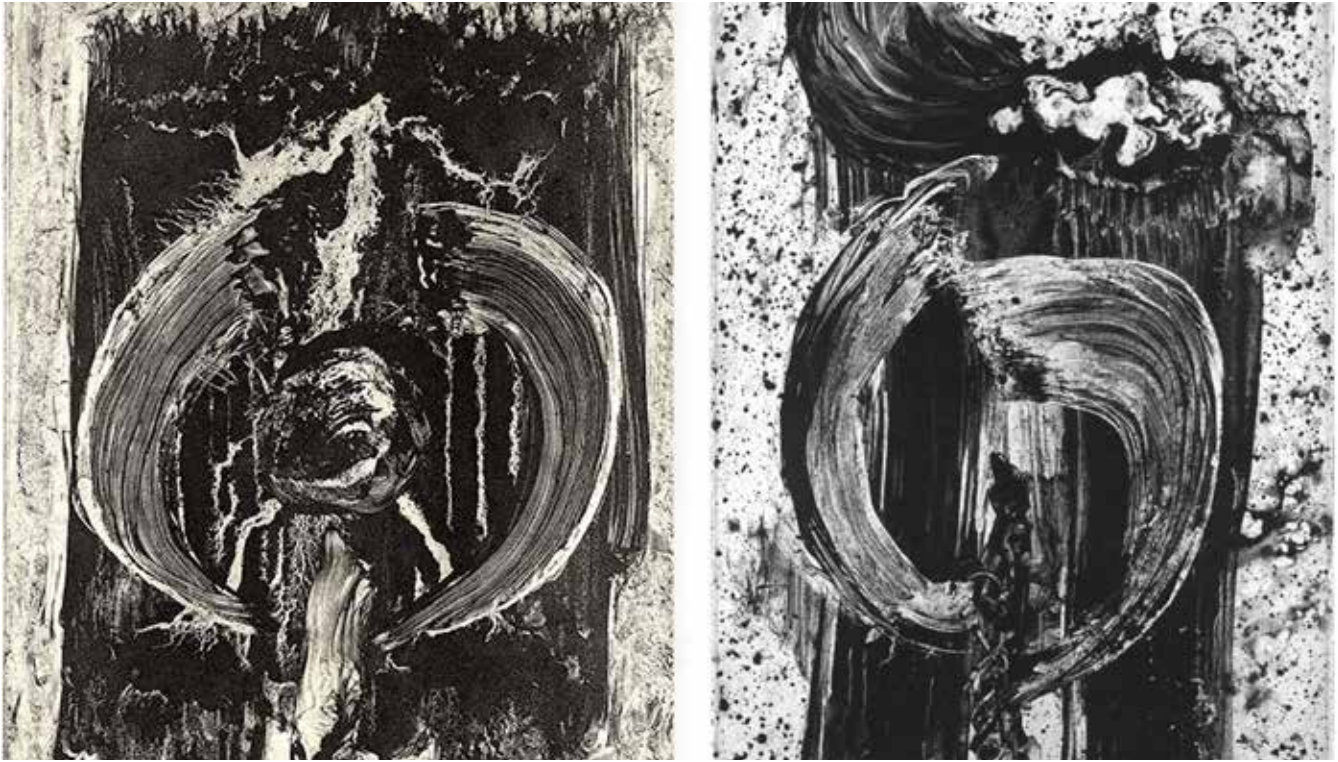
Paul Constable: "Gina" [detail], Omnichrom water based pencil, 28 x 20"  
life drawing U of S, 2008 - Image courtesy Paul Constable

## Waterless lithography

### Using Clear Silicone Caulking as the Ink Rejection Surface

Once your image is adhered to the plate using the toner technique, mix a 15% solution of clear silicone with camp fuel in a small jar. With a damp sponge or lint free cloth evenly wipe over the entire plate. You will notice it only adheres to the plate and is resisted by the black toner image. Let dry and with solvent (camp fuel) remove the plastic-based toner image using a cloth. The bare plate is left ready to receive the ink where the image was. The ink doesn't stick to the silicone area.





Untitled Test, Salt Etch, Solar Plate – Image courtesy Nik Semenoff

### **Drawing with Water-Based Pencil Crayon**

Water-soluble pencils, the black Omnichrom #108-9 made by Staedtler, goes on like a grease crayon. The simplicity comes when making image changes and in developing (washing out) the drawing after applying the diluted silicone solution and it is cured. A wet sponge (water) is required to remove the image-producing substance revealing the bare metal plate to which the printing ink will bond.

## **Salt Etch for metal plates**

### **Intaglio Mordant Using Copper Sulfate**

As with any new idea, instructors and experienced printmakers of the day were skeptical and reluctant to change. In 1992 Nik developed a salt etch for zinc and aluminum plates and in 2007 for copper. It wasn't till he was published in LEONARDO in 1998 that many artists and educators took notice. By then Nik was a guest artist giving workshops around the world; from across Canada to New York, Albuquerque NM, and Ireland to China and Japan where he was held in high esteem and demand. Less expensive, healthier, and more environmental ways of doing printmaking were what the new generation of ateliers and universities wanted – without sacrificing quality.

Intaglio images are now safer to produce using the electro-chemical action of copper sulphate on zinc and aluminium. No longer is dangerous nitric acid needed in the studio. With the addition of oxygen (hydrogen peroxide), the mordant will etch copper plates and can be replenished and reused. The metals settle out and can be disposed of as solids. See Nik's salt etch formula on his website.

## Tools – Rollers and Burnishers

### A Three-Part Roller for Traditional and Waterless Lithography

Designed for hand-printing waterless lithographic plates using the concept of 2 small diameter rollers stacked on top of a large supply roller. This roller system actually holds more ink than one ordinary rubber roller in the print shop. The many surfaces in the roller tend to even out overlaps and produce a better image. When used with a proper silicone sub-plate, the inking area can be kept clean with less likelihood of getting unwanted ink on your prints.



Three-Part Roller and Palm Press – Photo courtesy Nik Semenov

## Palm Press – Printing Waterless Lithographs and Monoprints

This simple variation on a Japanese baren can be used to print waterless lithographs and monoprints without the need for a large mechanical press. It will produce sufficient pressure to transfer ink onto smooth or soft papers but is not intended to replace a large lithographic press.

To make a “print”, use a sheet of Mylar that is bigger than the plate and paper. Attach one end of the Mylar to a flat hard surface with wide masking tape (fold back), then place the inked plate (face up) and paper on top of the inked plate, return the mylar over the back of the paper. By restricting the other end of the Mylar to avoid shifting, roll the palm press over the entire plastic surface with fairly heavy pressure. Periodically lift a corner to check the proof.

If you are encouraged to try printmaking using Nik’s processes, all the instructions and samples are available on his website:

**[www.ndiprintmaking.ca](http://www.ndiprintmaking.ca)** and **<http://homepage.usask.ca/~nis715/>**

Nik Semenoff’s Retrospective ‘ALCHEMY’ continues through to July 24, 2020 at the Saskatchewan Craft Council in Saskatoon. Due to Covid-19 it is best to book a viewing for a group to ensure admittance. Walk-ins are limited as per government regulations during this period.

## New Directions in Printmaking DVD

CARFACS SASK is giving away two copies of this DVD. To enter your name in the draw, email **[newsletter.sask@carfac.ca](mailto:newsletter.sask@carfac.ca)**. One entry per person. Deadline: August 15.

A limited number of DVD’s are also available through the SCC Online Store at **[www.saskcraftcouncil.org](http://www.saskcraftcouncil.org)**

Nik Semenoff holds the position of Artist-in-residence with the Department of Art and Art History, U of S. In 2006, He was given an Honorary Doctor of Letter Degree for his work in innovative printmaking. Along the way he was picked for the University of Toronto’s, Canadian Who’s Who; and given the Saskatchewan Arts Board Lifetime Award for Excellence in the Arts in 1999. His work is part of the permanent collections of the University of Saskatchewan, the Mackenzie Art Gallery, and the Saskatchewan Arts Board.

Full bio on his website: **[www.ndiprintmaking.ca](http://www.ndiprintmaking.ca)**







## GALLERY VIEWS FROM THE SHUTDOWN

PHOTOGRAPHY BY COREY BRYSON

Note from Newsletter Editor:

As this copy of the CARFAC SASK newsletter goes to print, the Government of Saskatchewan is unrolling Phase 4.2 of the province's reopening plan following the coronavirus shutdown. As of June 29, libraries, museums, and galleries can begin once again to welcome the public.

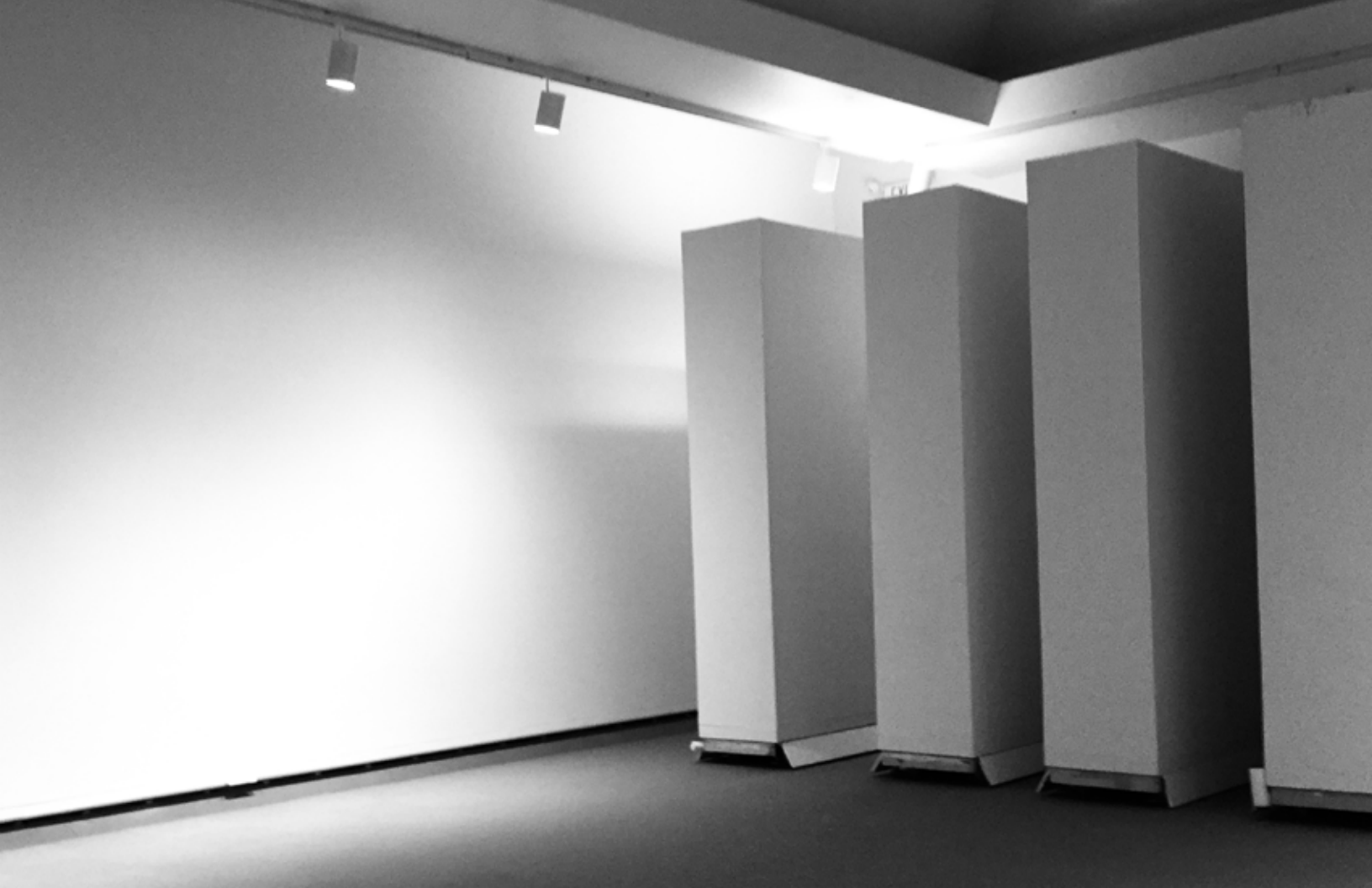
A lot can be said about how Covid-19 has affected artists, many of whom live in poverty or are part of marginalized groups more negatively impacted by the virus and the shutdown. The arts sector has made an astonishing effort to adapt as best as possible to remote and online programming, but for the most part gallery spaces went dark.



To reflect on this moment, artist and gallery preparator Corey Bryson took a series of photos from inside the MacKenzie Art Gallery where he works. Basically shots of large empty rooms, the photos will speak differently to different people. For me, Corey's striking black and white images are beautiful, sombre, but not sad. There is something poetic, even cliché, about a darkened stage or a shuttered gallery, something that suggests resilience, patience, and potential. These are spaces where artists and artworks will again speak truth and demand justice in this moment of reopening and going forward into the new normal. Special thanks to Corey Bryson for his contribution and for this peak behind the scenes at a most unusual time.







# EXHIBITIONS\*

\*Despite June 29 being the Province's official date when galleries can reopen, most are moving slowly and with caution. As such, this issue's list of exhibitions largely highlights online activities. It is advisable to contact and confirm with any galleries you wish to visit in person.

## ART GALLERY OF REGINA

IMAGINARY EXHIBITION: GREEN & GOLD  
[www.artgalleryofregina.ca/online-gallery](http://www.artgalleryofregina.ca/online-gallery)

## ART PLACEMENT

LESLIE POTTER - RETROUVER: FUTURE LANDSCAPES  
& ARTEFACTS  
July 15 to August 29

## DUNLOP ART GALLERY & NEUTRAL GROUND

BUNDON PFEIFER HENDERSON: UNTITLED PETER  
TRIPP PROJECT  
Performances July 10-18, artist talk July 17  
<http://untitledpetertrippproject.com/>

## ESTEVAN ART GALLERY

EAGM PERMANENT COLLECTION SHOWCASE  
July 20 to August 21

INSIDE / OUT  
CURATED BY AMBER ANDERSEN, FIND ART IN THE  
WILD AT WOODLAWN REGIONAL PARK  
July 20 to August 21

## HUMBOLDT AND DISTRICT GALLERY

POWERHOUSE: GRANT MCCONNELL  
July 11 to September 23

## MACKENZIE ART GALLERY

JON SASAKI: HANG IN THERE  
June 15 to August 9

## NEUTRAL GROUND ARTIST RUN CENTRE

CRITICAL READING GROUP: SUMMER 2020  
Saturday July 4, 2 - 4pm  
Saturday July 25, 2 - 4pm  
Saturday August 15, 2 - 4pm

## MARKET MALL GALLERY ON THE GREENS

FORM AND FUNCTION: SASK TERRA  
June - September

## PAVED ARTS

CYPHER CONNECT\*  
ZOOM ID: 955 1487 6010  
OPEN TO YOUTH AGES 13-25  
REGISTRATION IS FREE

Break out of isolation with rap, freestyle and spoken  
word! Join us every Monday for beats, bars, free eats  
and dope vibes. Capacity of 10 youth per session.

Want free food sent to your door? Register here in  
advance or drop in via the zoom ID: 955 1487 6010

Every Monday Night, 7-9pm, June and July

## SASK CRAFT COUNCIL

ALCHEMY: NIK SEMENOFF  
March 21 - July 24

## THE EYE GALLERY

A NICE DRIVE IN SK: MARCEL PETIT  
July - August

## REMAI MODERN

ONLINE ART CAMPS  
JULY 21 & 22, 10 AM-12 PM (AGES 6-9 YEARS)  
JULY 28 & 29, 10 AM-12 PM (AGES 8-12 YEARS)  
AUGUST 4 & 5, 10 AM-12 PM (AGES 6-9 YEARS)  
AUGUST 11 & 12, 10 AM-12 PM (AGES 8-12 YEARS)  
[remainmodern.org](http://remainmodern.org)

## WANUSKEWIN HERITAGE PARK

SNAX & FACTS - FACEBOOK LIVE THURSDAYS  
July 2 - September 3, 2020 12:00PM-12:45PM  
<https://1l.ink/3F8HTP7>



# NEWS & OPPORTUNITIES

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## Canada-wide survey asks art lovers 'what's changed' during COVID19

Victoria, BC – A national survey launched this week seeks to understand how art enthusiasts have been interacting with visual art and artists during COVID19.

Developed by a group of Vancouver Island arts councils, the survey will help analyze how new, isolation-inspired habits might influence future art audiences and marketplaces. The findings will be made publicly available in support of the visual arts community's rebuilding efforts.

"We already know a lot about the financial impact of COVID19 on artists," says team lead Jenny Farkas. "Now we're asking art lovers to tell us what's changed for them and help us imagine what a post-Coronavirus art world might look like."

Art enthusiasts can access the survey at [www.artfinds.me](http://www.artfinds.me), and enter a prize draw to win 1 of 5 cash prizes of \$100.

<https://artfinds.me>

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**Notice:** "The Spirit of Manitou Studio Trail has been cancelled for 2020 due to the Covid-19 virus. We fully anticipate going forward with the event in July 2021."



**CANADIAN BUSINESS  
RESILIENCE NETWORK**  
*Prepare. Persevere. Prosper.*

Business Resilience Service allows you to connect with experienced business advisors from across Canada for free guidance on COVID-19 financial support program options and eligibility, direction on accessing the most appropriate support organizations, help to make decisions to support recovery plans, and real time insights and feedback to policymakers.

[www.canadianbusinessresiliencenetwork.ca](http://www.canadianbusinessresiliencenetwork.ca)

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## CBC Benefit Guide

A hub of benefits the federal government, provinces and territories are offering to people financially affected by the coronavirus.

<https://newsinteractives.cbc.ca/coronavirusbenefits/>



## Career Opportunity: Director and Curator

Application deadline  
July 15, 2020 at 5pm

[www.deangallery.ca](http://www.deangallery.ca)

# CONTACT



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.

## CARFAC SK BOARD

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C. Alejandro Romero  
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Vincent Houghtaling  
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Muveddet Al-Katib

Lindsay Arnold

Gabriela Garcia-Luna

Sarah Timewell

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Jessica Riess  
**Workshop and  
Communications Coordinator**

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Regina S4R 1G6

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Saskatoon S7K 0C2

[www.carfac.sk.ca](http://www.carfac.sk.ca)



# MEMBERSHIP

CARFAC SASK JULY | AUGUST 2020

## NEW MEMBERS

Kathleen Arndt  
Breanne Bandur  
Gavin Baird  
Louise BigEagle  
Marjorie Beaucage  
Matthew Caudill  
Troy Denet  
Danielle Dumelie  
Jolanta Kedra  
Olivia Maney  
Linonel Peyachew  
Kevin Wesaquate

## RENEWAL

Muveddet Al-Katib  
Greg Allen  
Phyllis Baker  
Jordan Baraniecki  
Nancy Bertrand-Garez  
Annie Berube  
Mel Bolen  
Marsha Cannon  
Diana Chabros  
Mary-Ann Dube  
Grant Dutnall

Pepito Escanlar  
Charley Farrero  
Zoe Fortier  
Charlene Gaudet  
Dianne Gilbert  
Bonnie Gilmour  
Barbara Goretzky  
Pat Grayston  
Iris Hauser  
Zach Hauser  
Karen Holden  
Honor Kever  
Sharron Labatt  
Kimberly Laprairie  
Sandi Ledingham  
Joanne Lyons  
Monique Martin  
U.P. Morelli  
Paige Mortensen  
Joseph Naytowhow  
Marilyn Nelson  
Norm Pantel  
Linda Picot  
Deborah Potter  
Susan Robertson  
Frances Robson  
Garry Ruecker

Vera Saltzman  
Wendy Siemens  
Dave Stonhouse  
Nancy-Jean Taylor  
Sarah Timewell  
Holly Yuzipapi  
Zanj Art

## ARTIST DISTRESS FUND DONATIONS

Mel Bolen  
Matthew Caudill  
Charley Farrero  
Bonnie Gilmour  
Joanne Lyons  
Marilyn Nelson  
Vera Saltzman  
Nancy-Jean Taylor

## DONATIONS TO CARFAC SASK WORK

Marilyn Nelson  
Nancy-Jean Taylor  
Holly Yuzipapi



JOIN US / RENEW YOUR MEMBERSHIP

[membership.sask@carfac.ca](mailto:membership.sask@carfac.ca)

# WHO'S ON BOARD?



Justine "Tini" Stilborn & Lucy

**Facing page, top:**

"Cellophie w a Scanner"

Justine "Tini" Stilborn

Photo with scanner & cellophane

**Facing page, bottom:**

Justine "Tini" Stilborn at Art X

2014 U of R Fine Arts Graduating Exhibition

## JUSTINE STILBORN

Hey, I'm Justine but you can call me Tini, since that's how I sign all my art. I joined CARFAC upon completing my Bachelor's of Fine Arts at the University of Regina in 2014. At the time of graduating, they were looking for student representation on the board so I applied but graduated shortly after joining and instead contributed as an Artist Voting Member. Through my participation with CARFAC on their Board of Members, I have found my voice, and everyone who I've met through CARFAC has been so supporting and uplifting I have gained confidence as an artist and advocate of the arts. I greatly enjoy the connections I have made, all that I've learned about non-profit arts organizations, and the opportunity to influence our local arts community. Since joining CARFAC, I've come to admire past and present members who have shared their voices.

I am currently President on the board, and I am a full-time working mother. I am a practicing artist, although the time for my practice is very limited. My work focuses on drawing and painting, I would consider my work to be illustrative in nature, but I don't consider myself to be an illustrator. I have had a solo exhibition, participated in a few other group exhibitions, some juried. I have also had my work published in a few books, and have developed education packages for a few galleries and museums. I prefer digital mediums due to my lack of time available and also the accessibility of the medium. I prefer my work to be playful, commercially appealing, and illustrative. I also like to add layers of meaning and to challenge identity, consumerism, always with a nod to popular culture.

[justinistilborn.tumblr.com/](http://justinistilborn.tumblr.com/)

[www.facebook.com/JusTiniStilborn/](https://www.facebook.com/JusTiniStilborn/)

[www.instagram.com/justiniart/](https://www.instagram.com/justiniart/)









Corey Bryson handwashing. See his photography submission pg. 18-21



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