



Newsletter

SEPTEMBER/OCTOBER, VOL. 29, NO. 5



Saskatchewan Landscapes Barn with Windmill Oil on Canvas 30" by 30" 2016 Gabrielle de Glatigny

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

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COVER ARTIST PROFILE

Gabrielle de Glatigny

Mentee 2016/17

An Ode to the Prairies

As I observe my immediate landscape, I find my feet within it.

Using elements of cubism, wallpaper patterning, natural materials and bold colours, my work explores a sense of place, nostalgia and belonging. Constantly moving from area to area (Wales, Cornwall, Yorkshire, Anglesey, the Prairies of SK and now Quebec) lends an immediacy to my environment and how I relate within it. I ask: What am I looking at? What am I really seeing? As I break up the picture plane, the familiar becomes geometric form and abstract design, inviting the viewer to question their own surroundings.

My initial years in the Prairies were ones of culture shock, constant comparisons, yearning for nature and adaptation. I feel lucky that I had enough time and perseverance to get through those limitations and see beyond them to the beauty and abundance of prairie life. By photographing typical landmarks and observing the animals that lived in harmony around me I was able to settle into the way of this land. Coexistence of man and other species is a challenge in all parts of the world, and I saw it acutely in this local area. The native prairie grasslands are one of the most endangered ecosystems on this planet, with only 20% left intact in Saskatchewan compared to 80% left of the tropical rainforest. My aim during my time here was to envisage a future where nature coexists side by side with the necessities of our modern world. This became the focus of my work.



*As Seen
With My
Own Eyes
Jumping Fox
Pen and
Ink on
Comic Board
13" by 15"
2016*



Photo by Gildas Hélye www.gildashelye-photo.com

Being a part of the artistic community of Moose Jaw, Regina and Saskatoon reminded me of the amazing resourcefulness, creativity, openness and richness of the human experience. I was constantly being stimulated by the local galleries and their varied exhibitions. I found the community extremely supportive and feel that this was the perfect environment for me to emerge as a visual artist. The mentorship program organized by CARFAC Sask enabled me to work along-side an impassioned and professional artist, Gabriela Garcia-Luna, where I was launched onto a huge learning curve which has strengthened my art practise beyond words.

I aim to continue with my artistic practise once settled in Quebec but will always look back on my time in Saskatchewan as my formative years as an emerging artist.

Gabrielle de Glatigny studied Photography in the Arts at Swansea University and Art History with the Open University, UK. She developed her skills in commissioned portraits for four years before moving to Saskatchewan in 2011. At this point she decided to develop herself as an independent artist. Since, she has been involved in site-specific projects, collaborative exhibitions and public interaction based work. She also taught at the MJMAG.

COVER IMAGE:

*Saskatchewan Landscapes Barn with Windmill
Oil on Canvas 30" by 30" 2016*



Arctic Residency Inspires Sense of Wonder for Artist

by Gregory Beatty

*pure joy aboard a zodiac
photo by Rachel Dease*

Over the summer solstice period University of Regina associate visual art professor Risa Horowitz participated in a three-week residency called The Arctic Circle Project with 28 fellow artists, educators and scientists in coastal and international waters off Norway. When I visited her in her studio on Aug. 1, she was in the early stages of preparing for an Art Gallery of Regina exhibition in mid-October. She hadn't settled on the photographs, video and other work she would be presenting in the show, but she had no shortage of memories to share about her trip.

How did you end up going on the residency?

I'd seen the call for proposals in previous years. It's an art/science residency with an interest in environmental issues. There's one expedition in June, and one in October. The organization that operates it is a not-for-profit out of New York State. I'd seen posts from artists I know such as Jennifer Willet and Will Gill who'd gone before, and knowing my sabbatical was coming up I actually applied last year and let them know I could go in 2017, and that's how it worked out.

The blend of art and science is right up your alley?

What appealed to me about the June expedition is it took place during the Midnight Sun. The Sun was quite high in the sky for the entire journey. There was no dusk, it was just bright daylight. I'd just finished a project where I'd been taking video of the Sun using a hydrogen alpha filter which allows you to see sunspots and prominences. So I'd become really fascinated with the Sun in addition to other astronomical objects I'd been focussing on such as Saturn and globular clusters, so I knew the residency would be a fabulous opportunity. It turned out, though, that the Sun barely shone. It was fog season and generally overcast, so all my ideas about tracking the Sun over 24 hours in each of the four compass directions were foiled.

The gathering point for the residency was Longyearbyen?

It's the northernmost continuously inhabited town on the planet. It has a population of around 2000, and is in the International Norwegian Territory of Svalbard. That was where the group of us, including our amazing four guides, three of whom are artists themselves, along with a marine biologist, met. We had a couple of days to finish our preparations, including some last minute shopping for people who needed arctic gear. Then we got on a bus, and got on a boat, and sailed out.



recently calved iceberg bits, photo by Risa Horowitz,

What was the breakdown of the participants? Did it skew more to art than science?

Yeah, it did. The marine biologist's specialty was marine mammals. There was another biologist from Simon Fraser, Lynne Quarmby, who works in the Department of Molecular Biology & Biochemistry and is also an environmental activist. She was hoping to find green algae on the snow. There was another marine biologist, Natalie Arnoldi specializes in Earth Systems and Ocean Science, who makes a living as a painter in L.A., and a theoretical physicist, specializing in Nanoscience and Physics, Jessamyn Fairfield, who is teaching in Ireland who wanted to make a particle detector in a thermos using glacier ice as one of the biggest particle detectors in the world is made up of the Arctic ice sheet.

Each scientist had either an art practice, or a great interest in making creative work. And many of the artists had an engagement with science, especially related to the environment. There was a large number of photographers and cinematographers, along with some painters, fiction and non-fiction writers, a sculptor, and some performance artists who did amazing work.

There were people from Australia, all around Europe, South and North America, although there was a certain affluent Western internationalism as there was no one from Africa or Asia. But the cost of the residency is high. I was able to secure some Saskatchewan Arts Board and Canada Council funding, which is an incredible privilege I have as a Canadian artist.

What was the voyage like? Did you hit any rough seas?

Most of the sailing was along the coastline and in fjords, so we didn't face any rough waters, and there was no major sea sickness. Really, it was incredibly pleasant. It snowed once, and probably hit minus one when we reached 79.56 degrees [north latitude]. The sea ice prevented us from going any further, so we didn't quite make 80 degrees which is something everyone wants to hit. We actually anchored to an ice floe, the captain nestled us in and we used wooden anchors. We had two jaunts on the floe, and over the course of 12 to 18 hours it took us in a three mile circle around the ocean. But it was between one and six degrees on average, and our warmest day was plus nine.

That's something that's in the news these days, how the polar regions are already being impacted by climate change.

When we arrived, the Global Seed Vault [in Svalbard] had been barricaded because there'd been such tremendous run-off that water had entered the vault which is ironic because the vault was built as a fail-safe in the event of that kind of catastrophe. So that was being repaired.

Along with other people on the boat, I was conscious of two things. Humanity's impact on the environment, and how to create work which represents how mind-blowingly beautiful the planet is. Some people came with really great intentions to find ways of communicating how we can better live on the planet, but they



photo by Risa Horowitz, anchored to an ice floe at 79.56 degrees latitude



*healthy
young
male polar
bear that
caused us
to evacuate
our morn-
ing landing
at Fridtjof-
hamna*

*photo by
Risa Horowitz*

suffered depression on the trip because the reality of eco-tourism hit them. We all created a pretty substantial carbon footprint flying there, and while we did put up sails one day we were mostly dieseling around the Arctic. So our own complicity became apparent.

Were there formal events, or how did you learn what other residents were doing?

We each gave ten minute presentations on our practices. That took the entire trip, so the only introduction we had to each other was an artist statement and an on-line forum that was set up a few weeks before we left. Then after every meal, our lead guide would make an announcement about where we were going — although they couldn't plan that far ahead as the ice, wind and marine traffic dictated for the captain where we would go.

Every morning and afternoon we'd climb onto zodiacs with our gear and find ourselves on a rocky beach or muddy moraine, or hiking up a snowy embankment or glacier. It was an amazing physical challenge.

Because of polar bears, the guides were armed and would set up a perimeter when we landed. So everyone would split within that area and focus on their own work. I remember looking up at a giant mountainside and seeing Lucy Humphrey, an architect from Australia, setting up a 30-foot mylar blanket. Because of less snow and ice from global warming, the ground is absorbing more sunlight, so she created a blanket to reflect some of that light back into the atmosphere. So we'd turn around and see each other doing these amazing things. Then we'd go back to the boat and look at our pictures and share them with each other.

Did you see much wildlife?

We saw so many amazing birds including the Arctic tern. They nest anywhere, and are very protective, so we'd hear them squawk and we'd walk with our hands above our heads because they'd swoop down on us. We saw bearded and spotted seals, some walrus, Arctic fox, some Minke and Blue whales. And we saw polar bears. One was on an ice floe. It slept for 12 hours, and when it woke it was standing with its head drooped. It looked like a very old starving bear so we suspect he was standing over a seal hole hoping for a meal. Then once during an outing to a glacier, our group was climbing, and not long after we started the captain radioed and told us there was a polar bear approaching our landing site. So we got evacuated down a very steep embankment. The bear wasn't aggressive, it was just curious, and they can move fast. He looked like a very healthy young male.

We did have rules, and were very careful about where we stepped. We were encouraged not to follow in each other's footsteps because that could cause further damage to the slow growing lichen and moss. The flowers, too, were so small. They would pop out of rocks, so there was this fabulous spring bloom going on.

Now comes the challenge of putting the exhibition together?

I look at my pictures now, and I say "I was there!" I can't believe I got to see such an amazing part of the planet. This show comes so quick after the experience, so I think the work will be very immediate and responsive. I don't make didactic work. But my thinking is every little thing adds up [to help protect the environment]. That goes back to my complicity, and I would go back in a heartbeat. It was so amazing.

For info on The Arctic Circle Project <http://thearticcircle.org/#>

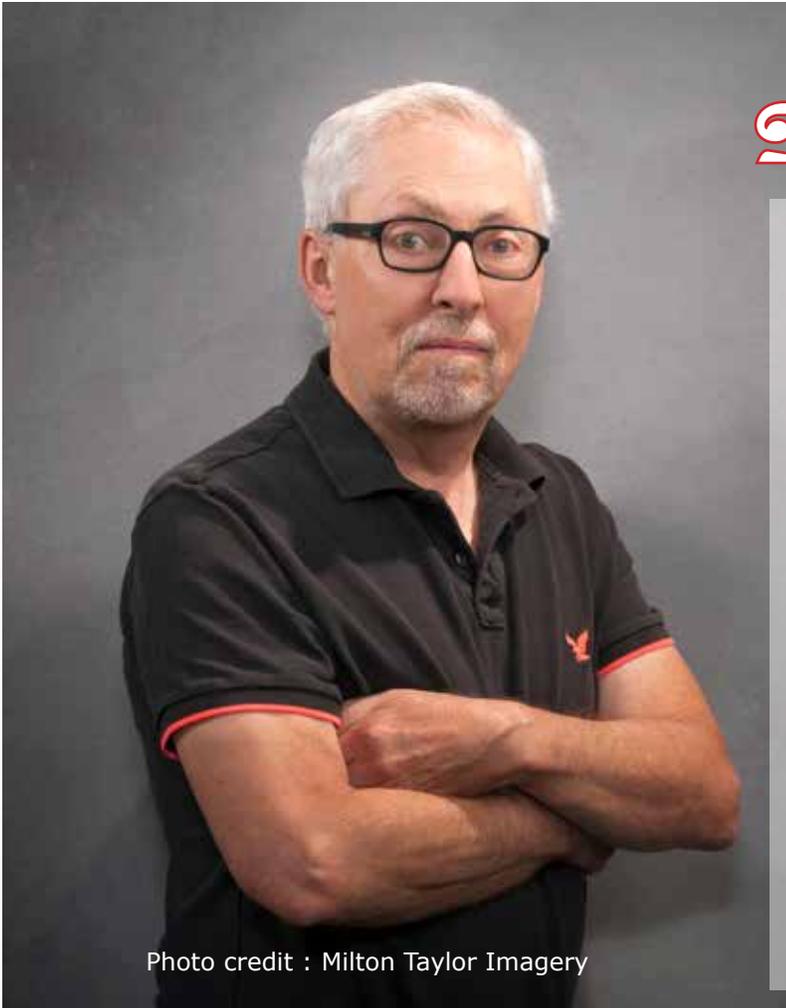


Photo credit : Milton Taylor Imagery

Thanks Jim!

Jim Graham our intrepid newsletter editor has decided to step away from the CARFAC SASK newsletter to concentrate full time on his studio practice.

Jim has been a CARFAC SASK member since the early days of the organization. He began contributing to and volunteer for the newsletter when it was a hand typed and photocopied mail out, consisting of 4 issues per year. He was the first paid editor of the newsletter in 1987, and has been the only newsletter editor since 1990. Jim's experience on the Saskatoon Star Phoenix and his BA in English from the University of Saskatchewan made him the perfect person to guide the newsletter to become the voice of CARFAC SASK. In 1998, the newsletter was the expanded and combined with the monthly bulletin into one publication with 10 issues per year.

Jim has guided the newsletter through several changes over the years and grown it into the service most prized by our membership. He had his finger on the pulse of the Saskatchewan art community and brought us news, information and articles from across the province.

The job of an editor is not any easy one. He organized writers, photographers, calls for exhibitions and info on grant deadlines and written stories of interest to/on the art community in Saskatchewan. And kept us up to date on events provincially, nationally and internationally that affect artists and their practices. All on a strict publication deadline.

As well as our editor, Jim is a professional artist in his own right. He is a self-taught painter specializing in photo-realistic urban landscapes. He was a member of the Shoestring Art Gallery in

the 1980s, has had many solo and group shows in Saskatchewan and Alberta. Jim has received numerous Saskatchewan Arts Board grants. His work is found in major collections, such as Canada Council Art Bank, Saskatchewan Arts Board, Government of Saskatchewan, Mendel Art Gallery, University of Saskatchewan, and many private & commercial collections.

Jim is represented by the Darrel Bell Gallery in Saskatoon.

www.darrellbellgallery.com/artist.asp?id=119

The CARFAC SASK board and staff would like to thank Jim for his decades of service and dedication to CARFAC and our flagship publication. We wish him all the best in his future endeavours.

Thank you Jim!

Land and the Imagination

by Sheri Benning

An Upcoming Conference at University of Regina, Nov 17–18, 2017

When we were girls, as the school bus pulled away from our yard, my sister Heather and I would run to the house, throw aside our school outfits for our worn out “work clothes,” and head to the back forty of our farm where there was an old wooden granary. We spent hours cleaning that granary, though no amount of scrubbing rid the musk of decaying wood, barley chaff, and barn swallow mud. Together, but isolated – both of us immersed in our own imagined worlds – Heather and I staged and restaged the granary with rain-bloated furniture, torn books and nick-knacks that we found scattered in the rock-pile behind the dugout, or in the attic of the barn. If we got hungry, we’d raid the garden for food, dodging made-up wild animals.

Cultural geographer Yi-Fu Tuan writes that place acquires deep meaning through the steady accretion of sentiment over the years (33). Tuan goes on to say that this deep attachment wells up via the familiarity and ease of the seemingly quotidian – the unspoken assurance of nurture and security in sounds and smells of communal activities (159). When the sun set behind the aspen scrub that lined the back of our home acre, Heather and I would race back to the house, Mom calling us in, “Girls, time for supper.” The glow of the porch light like that of a hearth, the shouts of our brother playing with our German Shepherd in the front yard, Mom brushing grain dust from our hair, the root-cellar smell of bay leaves and ham-bones from the borsht warming on the stove, the drone of the evening news. Place can become a living archive of tender moments. Born of their dailiness, these moments lend place a feeling of permanence; sewn together with such intimacies, the reassuring permanency of place becomes our shelter from the world’s ceaseless flux (38).

What generates a sense of place are profoundly significant intimacies which are almost indiscernible. However, art bears the capacity to illumine these “inconspicuous fields of human care” (162). Tuan writes that art and architecture create a culture’s image; both express the “characteristic rhythmic functional patterns which constitute a culture” (164). If pressed now to explain what Heather and I were up to in that granary, I’d suggest we were deeply engaged in the art of place-making. We were playing at rendering visible the intimacy that creates place – we rescued furnishings and nick-knacks to

give sensible form to the moods and rhythms, the subtle flavours of home. The comfort we derived from our place-making was made all the more palpable by the menaces that existed beyond the granary’s confines – the imagined wild animals, but also the real threat of farm debt and drought.

In 1998 my parents were forced to make a choice that was no choice at all. To weather sinking commodity prices and rising input costs, we either had to sell or drastically increase the size of our operation, thereby risking massive debt. Go big or get out. We were not alone in facing such bleak options. According to *The Farm Crisis and Corporate Profits*, a report by Canada’s National Farmers Union (2005), in the late 1990s, average net farm incomes dipped below those endured throughout the Great Depression.

In the years that followed, my family was constantly on the move – between regions, cities, jobs, houses. We felt like we had “no place to go,” never lingering anywhere long enough to render a place meaningful. The Greek word for strange, *atopos*, literally means “no place.” During this time, my parents mostly lived in Saskatoon yet the city remained devoid of significance for them. Alien in their new environment and estranged from the only home they’d ever known, in the evenings my parents aimlessly drove the rural roads surrounding Saskatoon. After driving for a while they’d pull over to walk in some farmer’s pasture. Just for the smell of dirt and sage, the sound of spring run-off in the ditches.

Prior to selling the farm, every day before breakfast and then again in the late afternoon, they did chores – fed and watered the animals, gathered the eggs, the milk – the feel of dusk air, the smell of cut clover – a memory formed in the day-to-day, without thought. American philosopher Edward Casey writes that in residing in a particular place, our bodies develop “habit memories,” that is memories formed by slow sedimentation and realized by the re-enactment of our bodily motions. I think of my parents in Saskatoon, *atopos*, placeless, intuitively following their bodies’ drift beyond the city’s limits to where they could rest in the familiar: fallow fields, evening light in spear grass.



photo: Heather Benning "The Fall: South East Saskatchewan" 2006, digital C-Print

So much of my artist practice recalls that time with Heather, when we were girls playing in the granary, and my family's subsequent sense of dislocation. For the most part, my writing is guided by the aim to make manifest our dynamic bonds with place to show how we are not somehow separate from the environments in which we reside. Indeed, land is more than a commodity. Land and the marks we leave upon it are repositories of intergenerational, community memory (Roger Epp 28).

In 2015, I embarked on a post-doc at the University of Regina. While at the U of R, I knew I wanted to reckon with the question of place in a fuller way, to take into account the complexities of my home, rural Saskatchewan – the violence of its colonialist legacy, the environmental damage wrought by industry and agribiz. Thankfully I had the good fortune to get to know professor-artist, David Garneau who generously listened and challenged. Land and the Imagination, is an attempt to open the conversation further.

Land and the Imagination will bring together leading Indigenous and non-Indigenous writers and visual artists whose work is focused by their engagement with place, specifically Western Canadian rural environments. Open to students and the public, LI's will aim to initiate a discussion on what might constitute socially and environmentally sustainable ways to inhabit rural Saskatchewan. Participants will include Sherry Farrell Racette, Neal McLeod, Tim Lilburn, Jan Zwicky, Louise Halfe, Cheryl L'Hirondelle, Heather Benning and Terri Fidelak.

Prospectus:

"Vast and worthless," "an ocean with no past," "extended beyond credulity" are a few descriptions of the prairies by early European explorers. This inability of newcomers to "see" the prairies engendered efforts to "improve" the land, to redirect its vitality into the production of commodities (Savage 17). One such effort, farming, took phenomenal hold. By 1913 a million people had settled the prairies, reined in by Ottawa's grid system of land division

that not only disregarded harmonizing with the natural terrain but also displaced both First Nations and Métis peoples from their traditional homelands, trade routes and land uses.

Currently, rural Saskatchewan is undergoing a crisis of place: farming has given way to agribusiness and as the average farm size increases, landscape and community suffers. A drive beyond Saskatchewan's cities will take you past abandoned farmyards even as the most unsuitable prairie terrain is pressed into cultivation. Former president of the National Farmers Union Nettie Wiebe believes that the bottom-line ideology of agribusiness initiatives creates "a crippling of the imagination," an incapacity to "see" real alternatives. Nevertheless, the importance of doing so remains: land can be worked beyond its ability to rejuvenate and those who remain in the ruins of rural Saskatchewan must live with the specter of financial insolvency, leading to feelings of powerlessness and despair.

Land and community health are inextricably intertwined. This became disturbingly apparent during last year's harvest when, in the aftermath of Colton Boushie's murder, a Facebook page entitled "Saskatchewan Farmers" gained national attention for its racist comments. Brenda MacDougall, chair in Métis research at the University of Ottawa, draws a link between Saskatchewan's shifting farming terrain and this racist outburst. She writes, "as the possibilities of operating a family farm, or being landowners... grows less likely than for earlier generations...some white people come to see themselves as losing rights in a system that once invested in them." In response to the intolerance, premier Brad Wall called upon his citizenry to recall its co-operative roots. As Saskatchewan continues to be increasingly farmed by the corporate few (and precarious contract labor), Wall's pleas ring hollow.

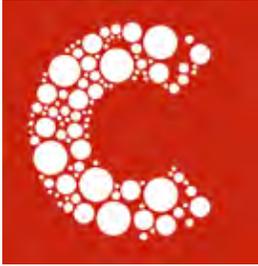
Focusing on poetry and performance, Land and the Imagination takes as its premise that art is an agential force, capable of yielding personal and social change. In *Chaos, Territory, Art*, critic Elizabeth Grosz writes that what visual art and literature communicate are not representations – perceptions and images that are recognizable and immediately interpretable such as doxa or cliché. Rather, they generate and transmit what has never before been perceived or experienced; that is, they give sensible form to the previously imperceptible, creating sensation and engendering the possibility for becoming-other, enlarging the universe by "enabling its potential to be otherwise" (21-24).

In keeping with Grosz, Saskatchewan poet and philosopher, Tim Lilburn, suggests that through appealing to the sensorial, poetry gives voice to new, previously inchoate, affective states. Similarly, in a discussion on performance art, Métis artist and critic David Garneau writes that when motivated by an "extra-rational aesthetics," an aesthetics that "goes for the gut," art provokes change in other bodies. Thus, via "visceral and intuitive means," art bears the capacity to "alter moods, attitudes, dispositions and sensibilities...in the hope that arguments, reason judgement and minds will follow." The artist, according to Garneau is a "provocateur" who creates "startling...needful disruptions," that might allow for "hybrid possibilities" which resist "containment by colonial design" (15).

By disrupting and expanding how we "see" the world, art makes possible new modes of understanding. If the exploitation of the prairies – the land and its people – is, in part, due to a failure of the imagination, to escape the devastating legacy of colonialist, Euro-perceptions we need to also look to prairie artists for guidance on how to (re)imagine ways of being here.

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Employment Opportunity: Newsletter Editor with CARFAC SASK

CARFAC Saskatchewan is seeking a contract Newsletter Editor for a renewable one year term. Our organization plays a vital role in the province's contemporary arts community. Our newsletter will reflect our interest in connecting artists across the province, with a focus on inclusivity and creativity.

Under supervision of the Executive Director, the Newsletter Editor will work outside CARFAC offices, with flexible hours, to produce six newsletters per year and a monthly e-bulletin. Working collaboratively with other staff, particularly the Visual Communications Coordinator (who is responsible for the design and branding of the newsletter), the Newsletter Editor will coordinate all aspects of newsletter production, including content, layout, and printing.

Duties & Responsibilities:

- Prepare and produce engaging, 28-page newsletters, to be released once every two months
- Consult with CARFAC SASK's Executive Director to ensure the approval of all content
- Collaborate with the Visual Communications Coordinator to ensure visually appealing and effective presentation
- Manage newsletter administration, including hiring writers, editing articles, preparing contracts, collecting invoices, seeking fresh sources of content, etc
- Communicate with members, artists, businesses, and community organizations who wish to promote their activities through the newsletter
- On occasion, write feature articles for inclusion in the newsletter (subject to an additional fee paid above and beyond the Editor's remuneration)
- Prepare and distribute CARFAC SASK's monthly e-bulletin

Qualifications & Skills:

- Effective communications skills, both verbal and written
- Experience working as a writer and/or editor
- Knowledge of Adobe Creative Suite, particularly InDesign and Photoshop
- Strong organizational and time-management skills
- Administrative skills
- Ability to work to deadlines; self-motivated
- General awareness of the issues and concerns affecting the arts community
- Ability to work collaboratively

Details:

\$15,000.00/annual

1 year contract, with possibility for renewal

Applications should be made to director@carfac.sk.ca and should include a CV and a cover letter. Only those selected for interview will be contacted.

Application deadline is September 22nd, 2017.



It Takes Two to Meet (Blanket and Sash) By Katherine Boyer

Almost every description of the Forks, in Winnipeg, Manitoba, marks it as a meeting place. Many Indigenous groups, including the Métis, have met at this site, for trade, fishing, settlement and more. The joining of the Assiniboine and Red Rivers has enabled this area to be a significant and multifunctional place. Similarly, from a personal cultural perspective, the essence of métissage is characterized as an experience of plurality or hybridity, rejecting the notion of pure singular origins (Rivard 2). It is this infrastructure of entwinement that is borrowed by the process, and final product, of *It Takes Two to Meet (Blanket and Sash)*, a site-specific work installed at the Forks and begun on a train to Churchill, Manitoba.

As part of the larger nationwide exhibition, featuring 12 main artists and numerous emerging artists, LandMarks2017/Repères2017 provided the opportunity to consider the term "Landmark". The framework allows for many interpretations, including the impression of deep time, which considers longer archeological cycles of glacial shifts and the lifespan of the arctic watershed, as expressed by artist

Michael Belmore in his project *Coalescence*. Belmore established a studio in Churchill, MB (approximately 1,004 km from Winnipeg) where he began his process of carving away select areas of large stones. Once complete the family of stones is dispersed across four national parks: Cape Merry, Prince of Wales Fort National Historic Site (MB), Riding Mountain National Park (MB), Grasslands National Park (SK) and The Forks National Historic Site (MB). As part of the larger group of "emerging artists" I was provided the opportunity to participate alongside Belmore, by visiting him in his studio in Churchill, developing my own response to the "Landmarks" concept and ultimately creating a work for public display at the Forks.

Beginning with two blankets, one white and one blue, the work began and progressed through the act of deconstruction, by unraveling the two blankets and gathering the component materials. The event of deconstruction occurred on the train to and from Churchill. This beginning point could be considered from a variety of perspectives: in many ways the

blanket can be considered a colonial device, introduced to Indigenous groups through events of the fur trade. Meanwhile, the train itself was a method for monopolizing trade and establishing industries that ultimately hurt Indigenous hunters and traders (amongst other societal/economic ramifications). By unraveling, efforts are being made to decolonize, while simultaneously providing the time to consider historical cultural origins of every day objects. The apparent transformation acknowledges previous ways of nomadic homemaking, and the fluid mobile existence that my Métis kin would have known. These are important conceptual forces to recognize ways of life that were systemically altered for the Métis and other Indigenous groups, the impacts of which continue to be felt today.

As a middle stage, the unwoven materials are in limbo. This could be considered yet another meeting place, where blanket meets sash – its final incarnation. There is a rich moment of suspension and vulnerability before function can be restored. There exists parallel moments of exposure standing on the frozen ice of the Hudson Bay, the threat of Polar Bears around every corner, the harsh bracing wind pressing against the last vestige of warmth against my body. The humble clothes that are woven from cottons and polyesters carry unmeasured significance in such an abrading and stark environment as Churchill, Manitoba.

In the third stage of the work, the blanket is rewoven into a Métis sash using a finger weaving technique. This



All Photographs by
Katherine Boyer

Left: Process 1

Right:

*It Takes Two to Meet Blanket meet Sash
(installation)*

Next Page:

TOP: ProcessW2

BOTTOM:

Churchill, Manitoba

is the original way of sash making which creates a looser weave than machine-made sashes today. The two colours of the sash, white and blue, are notably the colours of the Métis flag, but also visually are markers of the rivers joining. As a physical feature at the Forks, It Takes Two to Meet (Blanket and Sash) marks a place as well as more ephemeral concepts. As a navigational device, the work directs viewers back in time to acknowledge the complex entangled colonial history of Canada.

The entirety of the process expresses the complex experience of a cultural identity founded on colonial settler history and the heritage of our Indigenous mothers – one that is not mutually exclusive of the other. At the core of my experiences as a Métis artist, the events surrounding the making of this work, enable the essential efforts of conciliation and decolonization. The sash continues to pursue these objectives related to cultural transmission by undertaking the essential work of preserving and passing on traditional methods of making. It Takes Two to Meet (Blanket and Sash) continues to labour through the middle grounds of cultural identity politics and presentation, facilitated by the seemingly innocuous nature of a blanket and a sash.

Work Cited

Rivard, Etienne. *Prairie and Quebec Metis Territoriality: Interstices Territorialities and the Cartography of In-Between Identity*. UMI Dissertation Services, 2004.



CARFAC SASK CULTURE DAYS OPEN HOUSE EVENT Featuring a Metis fingerweaving Workshop with artist Katherine Boyer The day will also showcase an exhibition of artwork created by participants of our 2016-17 Mentorship Program. The workshop is suitable for ages 14 and up. All materials will be provided. Workshop Start Times: 1:00 pm and 4:00 pm Friday Sept 29th 2017.

Light refreshments will be served. Come out to view the exhibit and create a piece of art!

**MÉTIS
FINGERWEAVING**
WITH KATHERINE BOYER

SEPTEMBER 29
WORKSHOP
START TIMES
1:00 PM & 4:00 PM

CARFAC SASK
REGINA OFFICE
1734A DEWDNEY
2ND FLOOR
CARFAC.SK.CA

Sask Culture | Supporting the Cultural Sector



FALL workshops

Social Media for Artists

FREE to all

Instructor: Carole Epp

**Saturday September 9th, 1:30 – 4:00 pm
at the Art Gallery of Regina, Regina**

This workshop presents practical ways that artists can use social media to advance and promote their work. Artist Carole Epp will illustrate her journey in building a successful online business. During this workshop, she will share the why's and how's, do's and don'ts, and challenges and successes in developing a prominent social media presence using online platforms such as Instagram, Twitter, Pinterest and Facebook.

From Proposal to Exhibition

FREE to all

Instructor: Grant McConnell

**Thursday September 21st, 7:00 pm at
Humboldt & District Art Gallery, Humboldt**

This workshop will help artists strengthen the skills necessary to prepare and present their work for various types of exhibition venues. It will highlight all aspects from writing a proposal to installing your work for exhibition. Emphasis is placed on how to promote your work throughout the process.

Photography Skills for Artists

FREE to all

Instructor: Gabriela Garcia Luna

**Saturday October 7th, 1:00 – 4:00 pm at
Signal Hill Arts Centre, Weyburn**

When documenting artwork, colour and form must be accurately represented. This workshop will offer some photography fundamentals for

documenting both 2D and 3D work. Using practical examples, some of the topics to be addressed in this workshop include: how the camera works; basic equipment; working space; light sources; handling artwork; camera settings; capturing the work; and reviewing and processing images.

Pricing Your Artwork

FREE to all

Instructor: Ward Schell

**Saturday October 14th, 1:00 pm at Hues Art
Supply, Saskatoon**

This session will highlight some tips and strategies for pricing artwork. The workshop will help you to determine fair market value for your work, taking into consideration aspects such as size, reputation, dealer's commission, and local context. If you'd like, bring a small piece of your own work to practice value assessment with the group.

Pricing Your Artwork

FREE to all

Instructor: Ward Schell

**Sunday October 15th, 1:00 pm at Mann Art
Gallery, Prince Albert**

This session will highlight some tips and strategies for pricing artwork. The workshop will help you to determine fair market value for your work, taking into consideration aspects such as size, reputation, dealer's commission, and local context. If you'd like, bring a small piece of your own work to practice value assessment with the group.

***For more information or to register email
programs@carfac.sk.ca or T: 306-522-9788***

Events

FLAT Flatgrafika
/graf'ika/ printmaking
symposium
in Regina, SK from
Sept 15 -17th.

It will be taking place in several locations across the city. **REGISTRATION DEADLINE IS SEPT 10.** The symposium registration fee (\$25) includes: - Demonstrations & workshop by renowned Canadian printmaker Otis Tamasauskas at the University of Regina - Printmaking focused vault tour led by Head Curator Timothy Long at the MacKenzie Art Gallery - Free admission to the Official Flatgrafika After party - Opportunity to participate in the PRINTLYMPICS Printmaking Relay Races - Delegate bag & swag including: bag, lanyard, PRINTLYMPICS sweat band, Flatgrafika t-shirt, button, stickers

For tickets, info & event schedule see www.flatgrafika.ca/



In conjunction with Flatgrafika printmaking symposium, The Art Gallery of Regina is hosting the

International Print Exhibition Japan & Canada, and Panel Discussion

This exhibition includes over 100 print media artists from across Japan and Canada. On Exhibit September 1 - October 5

Opening Reception & Panel Discussion

September 15, 7:30 pm.

A panel of print media artists, including Sean Caulfield, April Dean, Jewel Shaw and Robert Truskowski, will discuss topics related to contemporary practices

Art Gallery of Regina, 2420 Elphinstone St, Regina.
www.artgalleryofregina.ca/upcoming-exhibition



NOW SHOWING: EXHIBITION RECEPTION & FILM SCREENING at HAGUE GALLERY, Regina. SEPT 16TH 6PM – 9PM

www.filmpool.ca/now-showing-exhibition-reception-film-screening/

2ND ANNUAL
ART NOW
SASKATCHEWAN FINE ART FAIR

WWW.ARTNOW.CA



Art Now, the Saskatchewan Fine Art is in its second year as a high quality art exhibition and sale, and its first in Regina. This fine art fair provides opportunities for residents to view and purchase high quality original artwork produced by Saskatchewan and Canadian based artists. As part of this cultural event, interesting and informational presentations and sessions will be held to help visitors understand the contribution of the arts to the vibrancy of Saskatchewan. This is a free event that will be open to a wide demographic including students, fine art followers and the general public.

September 15th to 17th, 2017 at the Saskatchewan Production Studios (The Sound Stage) in Regina.
www.saskgalleries.ca/saskartfair/

rRemai mModern
Remai Modern Grand Opening
October 21 & 22, 2017

Remai Modern is very pleased to announce free admission to all exhibitions from 10 AM to 6 PM for its opening weekend, October 21 and 22. Free admission has been made possible through the support of KPMG and Rawlco Radio.

Saturday, Oct 21 at 9 AM: Civic Ceremony and official opening.

Saturday, Oct 21 and Sunday, October 22 at 10 AM: Inaugural exhibition, Field Guide, on view throughout the building. Special programming will include performances, film screenings and artmaking activities for all ages.

Saturday, October 21 at 8 PM: Opening Night Party A ticketed event offering afterhours access to exhibitions, live programs, food, drink and socializing. A gathering not to be missed!

<https://remainmodern.org/home>

Members' News

Memorial Award at U of S in honour of artist Annemarie Buchmann-Gerber (Sept 21, 1947 - Dec 23, 2015)

A Memorial Award in memory of the Swiss-born Saskatchewan artist known for her work in mixed media and textile/fibre has been established at the University of Saskatchewan to support visual art students in the purchase of art supplies.

Annemarie Buchmann-Gerber, a graduate of the University of Saskatchewan in Fine Arts, was the 2013 recipient of the Premier's Prize in Saskatchewan for her tapestry, "Homo Sapiens On Stitches", and received Honourable Mention at the 2013 Cheongju International Craft Biennale in South Korea. Her work reflected personal and contemporary issues and appeared in many solo and group exhibitions.

Active involvement in the artistic community was an important part of Annemarie's life. She was a founding member of the Saskatchewan Craft Council; she was a board member of the Mendel Art Gallery, Saskatoon; she collaborated with other artists, and encouraged textile/fibre art through her voluntary teaching.



Photograph by Heinz Buchmann

Donations in support of the Memorial Award are welcome and can be made to:

The UNIVERSITY OF SASKATCHEWAN, THE ANNEMARIE BUCHMANN-GERBER AWARD

ONLINE at <https://donate.usask.ca/> **note** that donation is for the Annemarie Buchmann-Gerber Award

CHEQUES made out to University of Saskatchewan ATTN: ERIN WALKEY re Buchmann-Gerber Award

CREDIT CARD -phone Erin Walkey at her office (contact below) and mention the donation is for THE ANNEMARIE BUCHMANN-GERBER AWARD

The university will send out a charitable tax receipt to each individual donor within two weeks of the university receiving the donation.

CONTACT INFORMATION:

Erin Walkey,

Director of Advancement, College of Arts & Science

University of Saskatchewan, Arts 513 Arts Building 9 Campus Drive, Saskatoon SK S7N 5A5 Canada

Phone: 306-966-3225 cell: 306-229-9912 Email: erin.walkey@usask.ca

Exhibitions

Assiniboia

Shurniak Gallery, 122, 3rd Avenue West, **Assiniboia My Children and Other Wildlife**, Sarah Lightfoot Wagner. August 27 to September 30 2017.

Estevan

Estevan Art Gallery and Museum, 118 4th St, Estevan
Hospital Hallway – Sarah Ann Johnson
Nature And Other Terrible Things – Robyn Anderson

Hudson Bay

Brooks Hall, **Monique Martin: 365 days of coffee**
October 1, 2017 to October 23, 2017

Humboldt

Humboldt and District Gallery: **PowerHouse: Grant McConnell**, on until September 23, 2017
2017 Members' Show and Sale, October 3 to November 4, 2017. Meet the Members Reception October 14, 2017 from 2-4 p.m.

Humboldt Museum, 601 Main St. **Boom** October 1, 2017 to October 23, 2017

La Ronge

Mistasinik Place, **Chaos, Flow Meander: Hilary Johnstone, Greg Allen, and Vanessa Hyggen**, Sept. 1 to 23, 2017.

Joe Fafard: In Print/Imprimer Oct 1 to 23, 2017

Last Mountain Lake

Last Mountain Lake Cultural Centre, **Catherine Blackburn and Katherine Boyer: My History, My Tradition**, Sept. 1 to Oct. 23, 2017.

Meacham

Handwave Gallery, **Animalia: Heike Fink and Mary Romanuck**, Aug. 11 to Sept, 21.

Melfort

Sherven-Smith Art Gallery, 206 Bemister Ave. East, **Gabriela Garcia-Luna: Kathgodam Express**, Sept. 1 to 23, 2017.
Kent Tate and Sharon Olson: Uncommon Landscapes, Nov. 1 to 23.

Melville

Gallery Works and the Third Dimension, **Futures**, Sept 12 to Sept 23, 2017

Moose Jaw

Moose Jaw Museum and Art Gallery, 461 Langdon Cres, **Zane Wilcox: Perceptual Playground A Rightful Place**

Organized by Common Weal Community Arts
History in the Making

From the Permanent Collection of the MJM&AG
All 3 run September 21 - December 31 , 2017

Opening: Thursday, September 21 @ 7:30pm

Nipawin

Central Park Library Arts Centre, **There's an Artist in the Garden**, Oct 1 to 23, 2017.

North Battleford

Chapel Gallery, 891 - 99th Street,
Bob Pitzel and Bryce Erickson: A Sense of Place, Sept. 1 to Oct. 23 2017.

Prince Albert

Mann Art Gallery, 142 - 12th Street West.

Love Stories: Listening and Seeing as Gestures Towards Reconciliation, An exhibition by Sandra Semchuk Curated by Michel Boutin (Artistic Director of the Indigenous Peoples Artist Collective) **Sept 5th – Oct 26th, 2017 Opening Reception: Friday Sept 8th, 7:00 PM**

Regina

Art Gallery Of Regina

International Print Exhibition Japan and Canada
Sept. 1 – Oct. 5 2017

Reception: September 15, 7 - 9 pm

Panel Discussion Sept 15th at 7:30 pm

Risa Horowitz: Light/Forming/Image
Oct. 13 to Nov. 26

Reception: October 25 , 7 - 9 pm

Dunlop Art Gallery, Central, 2311 - 12th Avenue,

Transmundane runs from July 6 to Sept. 27, at Central Mediatheque, from July 7 to Sept. 17 at Central Gallery and from June 24 to Sept. 6 at Sherwood Gallery

Mackenzie Art Gallery, T.C. Douglas Building, 3475, Albert St, Regina

Alex Janvier

Exhibition closes Sunday, September 10, 2017

Jacqueline Hoàng Nguyễn: Space Fiction & the Archives, On view until October 1, 2017

Dana Claxton: The Sioux Project--Tatanka Oyate,

September 30, 2017 to January 7, 2018

Symposium: Saturday, September 30, 2017

Brett Graham: Pioneer

September 2, 2017 to January 28, 2018

Slate Fine Art Gallery, 2078 Halifax St., **Joe Fard: 'Til the Cows Come Home** Sept 1 - Oct 14,

Opening Reception: Sept 7th, 5-8 PM

Rosthern

Station Arts Centre, 701 Railway Avenue, Sept.: **Against the Grain: creative woodwork by area artists.**

Oct.: **Up Close and Personal: Photography by Michelle Martens and Ted Janzen.**

Saskatoon

AKA Artist-Run, 424 20th Street West
akaartistrun.com/

The Gallery/art placement, 228 - 3rd Avenue South,

Cameron Forbes & Sandra Ledingham -

Shifting Glance, September 7 to October 5,

Reception: Thursday, Sept 7, 7pm

Allyson Glenn - Bliss and the Dreadful Sublime

Reception: Saturday, October 7, 2:00pm

October 7 to November 2

The Gallery at the Francis Morrison Public Library, 311 23rd Street East,

Handmade House, 710 Broadway Ave. **REDIRECT: New Glass Work by Jacqueline Berting**

July 31 - September 30, 2017

Hues Art Supply, 1818 Lorne Avenue, Upcoming Shows:

Kenderdine Art Gallery, Agriculture Building, U of S Campus, **Zhang Guang Hui (Thus Have I Heard)** Oct 19 - Dec 15, 2017 Opening Reception: Thursday, October 19 At 7:30 pm

PAVED Arts, 424 20 St West, **Waiting for Bárðarbunga,** Sept. 15 to Oct. 21. François Quévillon
Waiting for Bárðarbunga.

SCC Gallery, 813 Broadway Ave. **Jack Sures 82**

August 5 - Sept 9 2017 #JACKSURES82

Prairie Woven - From Utilitarian Roots to Contemporary Art

September 16 - October 28, 2017

Reception: Friday, September 22, 7 - 9 pm

Presentation by Mary Underwood: Saturday, September 23, 2 pm

Wanuskewin Gallery, RR #4 Penner Road, Saskatoon, Axenet'i Tth'al (pronounced Aah-hen-neh tithul): An Immersive, Culturally Engaging Exhibition July - October 2017

Shaunavon

Grand Coteau Heritage and Cultural Centre, **Monique Martin: 365 days of coffee,** Sept. 1 to 23.

Cate Francis: Paper Wildlife Conservancy, Oct. 1 to 23, 2017.

Shellbrook

Wapati Library, **Chaos, Flow Meander: Hilary Johnstone, Greg Allen, and Vanessa Hyggen,** Oct 1 to Nov. 23, 2017

Yorkton

Godfrey Dean Art Gallery, 49 Smith Street East, **HALEY POLINSKI: MOROCCO!** Sept 11 to Nov 17 2017

KELLY PATTERSON: SURFACE AND SEDUCTION, Sept 11 to Nov 17 2017

Val Marie

Prairie Wind & Sage Gallery, **Meditations on the Grasslands** runs from May 16 to Sept. 30, 2017

Watrous

Watrous Art and Cultural Centre, **Leah Marie Dorion: Being One with the Earth,** Sept. 1 to 23.

Weyburn

Allie Griffin Art Gallery, 45 Bison Ave. South, **Bart Pragnell: Inspired Movement,** Sept. 1 to Oct. 23, 2017.

Calls for Entry



CALL FOR SUBMISSIONS: Saskatchewan Arts Board is currently accepting submissions to the Permanent

Collection for donation or purchase.

The Arts Board acquires work by Saskatchewan artists through purchases, donations, gifts or bequests and, on occasion, commissions to develop a provincial collection of the highest quality which will inform, enlighten and enhance the lives of present and future generations.

Anyone is able to suggest work to become part of Permanent Collection either through purchase or donation/bequest.

The upcoming submission deadline is Sept 15, 2017.

For submission forms and more information, visit :

<http://saskartsboard.ca/menu/art-collection/permanent-collection-submissions.html>

Opportunities

Joyne

Joyne, A New business is launching in Saskatoon.

Joyne marketplace rents retail space to create small businesses.

- Joyne is renting 3 x 2 ft. retail spaces for \$250.00 a month
- Contributors set up their display space, provide inventory and set their own pricing
- Joyne staff run the store and process all sales
- Contributors are paid out for 100% of their sales twice a month
- Joyne will be open regular hours
- Space is rented on a monthly basis, with two weeks notice required if it's not for you

Contact email: hello@joyne.ca

Joyne.ca

Education + Workshops

The Landscape Abstracted

Mixed media artist Bobbi Clackson-Walker is leading a mixed media workshop, The Landscape Abstracted. This visually energizing workshop takes you through an exploration of capturing visual information from landscape photographs and guides you in creating an uniquely personal abstracted compositions from the visual information. The workshop runs from Sept. 16 to 17, 2017, 9 a.m. to 4 p.m. at the Creative Commons above the Void Gallery in Saskatoon. All skill levels welcome; the workshop fee is \$175. Contact Bobbi at bclacksonwalker@gmail.com for information and to register.

Life Drawing Sessions

at the Mann Art Gallery with Emma Anderson. Participants are to bring their own drawing supplies. Pre-registration is not required. Open to all skill levels. Experimentation is encouraged. Rates: \$10/session.

September 16, October 14, November 25, and December 9, 2017

Arts Entrepreneurship and Business Development Course

The Sask Arts Grant Arts Entrepreneurship and Business Development Course assists Saskatchewan artists and arts entrepreneurs to develop sustainable careers or business ventures in the province.

E-Learning Term 1 - Application closing date: September 22, 2017

E-Learning Term 2 - Application closing date: January 12, 2018

Classroom: Regina and Saskatoon - Application closing date: January 5, 2018

Contact: (306) 787-4056 (Regina) or 1-800-667-7526 aebdc@saskartsboard.ca

Professional Practices for Artists

The Saskatchewan Craft Council and Void are offering a series of seminars titled Professional Practices for Artists

Grant Writing

Saskatoon - Tuesday evenings, September 5 to 26, 6:30 – 9:30 pm

Regina -Tuesday evenings, Sept 5 to 26, 6:30 – 9:30 pm

Pricing Your Work (Markets)

Regina - Sunday, September 10, 10 am – 4 pm

Building Your Online Presence

Saskatoon - Thursdays, October 19 to November 9, 6:30 – 9:30 pm

Writing Your Artist Documents

Saskatoon - Wednesdays, November 22 to December 13, 6:30 – 9:30 pm

Registration fees vary, see website for more details <https://saskcraftcouncil.org/professional-practices-for-artists/>

For more information contact:

Michael Peterson (Professional Practices Coordinator)
michael@voidgallery.ca

OR

Carmen Milenkovic (SCC Executive Director)
scc.director@sasktel.net

Drawing Basics

Instructor: JEAN DUDLEY

September 26 – November 21 (Tuesdays)

6:30-8:30 pm

Figure Drawing

Instructor: CAROL WYLIE

September 28 – November 30 (Thursdays)

6:30-9:00 pm

Introduction to Watercolour Painting

Instructor: ALISON R MONTGOMERY

September 30th – December 2nd (Saturdays)

10:00am-12:30pm

Mixed-Media Workshop-Off the Grid

Instructor: MIRANDA JONES

September 30 /October 1 (Saturday/Sunday)

1:00-5:00 pm

Registration fees vary call 306-653-1900 to REGISTER or for Information

**ARTS GRANT WRITING 101
Saskatchewan Arts Board**

The Saskatchewan Arts Board’s program team will explain key elements of a strong application and walk you through our many grant programs. Our workshop will be held at the Regina Public Library (2311 - 12th Avenue) on Friday, September 11, 2017, from 7-9 p.m.

www.saskartsboard.ca

Neil Balkwill Civic Arts Centre

Art classes - register through the Fall 2017 Leisure Guide at www.regina.ca/residents/recreation/leisure-guide/

**ART GALLERY OF REGINA
WORKSHOPS**

AGR Culture Days workshop:

Silkscreening the DIY Way - September 30 1 to 4 pm, Free, drop-in

Colour and Light: Learning to Layer Acrylics

October 14, 3:00 – 7:00 pm

Instructor: Debbie Wozniak-Bonk

Fee: \$75 members/\$110 nonmembers

The Language of Reflective Surfaces (acrylic)

November 4, 10:00 am – 4:00 pm

Instructor: Brendan Schick

Fee: \$95 members/\$130 nonmembers

**PAINTING TOURS
with Nikki Jacquin**

Paint Plein Air In The Tradition Of The Canadian Group
Of 7 Sep 15 - Sep 22 · Cypress Hills, Sask

Vietnam & Cambodia Nov. 2017 Painting Excursion
with Nikki Jacquin

Nov 3 - Nov 17 ·2017

Paint France Like An Impressionist

Sep 4, 2018 - Sep 18, 2018 · France

**Mid-Winter Cuban Salsa Dance and Paint
Pre-Trip Social 1**

Fri Sept 8th . RSVP by Sept 6th

**Mid-Winter Cuban Salsa Dance and Paint Group
Excursion** is scheduled for Feb. 2018.

Call 1-306-775-0925 for details

Contact Nikki Jacquin at email:

artist@nikkisportraits.com

1-877-335-7655 (Toll free)

<http://www.nikkisportraits.com/>

HUES ART SUPPLY

1818 Lorne Avenue • Saskatoon

Advanced Painting

Instructor: DEGEN LINDNER

September 25 – November 20

Residencies

Winter Islands Artists-in-Residence

has programs for artists on the Toronto Islands, Current Residency: Stories My Body Told Me Residency Program. Facilitators: Snjezana Pruginic, Iberina Raquel Vilhena, Program Dates: November 6 - 13, 2017

Deadline for Applications: September 29, 2017

For more information contact

Andrew Lochhead, Artscape Gibraltar Point Programming and Residency Co-ordinator: 416-392-7837 or alochhead@artscape.ca <http://artscapegibraltarpoint.ca/>

The Sam and Adele Golden Foundation for the Arts

Application Deadline: September 12, 2017

The Golden Residency Program is based on the exploration of innovative uses in waterborne materials and oil paint technology. Residents will discover materials that will challenge the way they think about paint.

Offering six Residency sessions in 2018. Each session lasts 4 weeks, with up to 3 artists per session.

goldenfoundation.org

237 Bell Road, New Berlin, NY 13411

contact@goldenfoundation.org

607-431-8765

Brucebo Fine Art Scholarship Foundation of Gotland, Sweden

has offered a fine art residency/scholarship to a talented emerging professional Canadian artist providing an inspiring study/work stay in northern Europe on the island of Gotland, located in the Baltic Sea.

The Brucebo funds a three months' working residency – starting June 1 – at the Brucebo studio cottage in the Själsö fishing village, 7 km north of the Hanseatic and Medieval City of Visby. The scholarship includes the use of the studio cottage, and a stipend of 50 000 SEK (approx. \$7,500 CAD) that covers travel expenses from Canada – Gotland (return). The scholar now also has the opportunity to extend their stay until October 1. Upon leaving the island, the artist is requested to donate an artwork made during their summer residency with the Canadian Collection at the Brucebo museum.

Deadline for applications: January 31st of each

year. The scholarships are administered by Concordia University's Faculty of Fine Art, Associate Dean's Office, Montreal and the Chair of the Brucebo Fine Art Evaluation Committee, Corri-Lynn Tetz.

You may contact Corri-Lynn Tetz with questions at: brucebosubmission@gmail.com. www.bruceboscholarships.ca

The **2 Rooms Artist Residency** is a non-profit artist residency designed to assist artists, writers and the community of Duntara on the east coast of Newfoundland.

To learn more follow the link: **www.2roomscontemporaryartprojects.com/artist-residency**

The Artist Residency is located in the village of Duntara, Bonavista Bay, Newfoundland. Each residency runs for three to four weeks providing living accommodation and studio space for two artists or writers at one time. A traditional fisherman's saltbox house and adjacent outbuilding have been generously donated for this purpose. Artists and writers connect with the local community, neighbours and residents, simply by living in Duntara, and with the larger art community in the surrounding area through events, workshops, studio visits and recreation. The 2 Rooms Artist Residency is an opportunity for meaningful and multi-layered cultural exchange.

The **Wallace Stegner House** in Eastend, Saskatchewan offers residencies for artists and writers in a landscape of peace and solitude. Available year-round for stays of varying lengths. Applications requesting a stay of three weeks or more which are received before September 30 of any given year will be given first consideration.

Email: admin@stegnerhouse.ca

www.stegnerhouse.ca

Resident Artist Program, the Living Arts Centre

The **deadline is ongoing** for submissions to the **Resident Artist Program, the Living Arts Centre**, Mississauga, Ontario. The Resident Artist Program has been created to provide opportunities for a blend of recent graduates of arts and design institutions, as well as mid-career artists, to create, explore,

learn and exchange ideas and insights, within a multi-disciplinary environment. Short- and long-term residencies are available. For more information about the selection criteria and the application form, contact:

Coordinator, Exhibitions & Residency Programs
 905.306.6161
 residency.residency@livingarts.on.ca
www.livingartscentre.ca
 The Living Arts Centre
 4141 Living Arts Drive
 Mississauga, ON L5B 4B8

The **Banff Centre for the Arts** is dedicated to lifelong learning and professional career development in the arts. The year-round continuing education facility serves as a site and catalyst for creative activity and experience. The Banff Centre offers a variety of media and visual arts creative residencies, including **thematic residencies** and **self-directed residencies** where the artist is free to experiment and explore new directions in the production of their work and **Banff Artist in Residence (BAIR)** programs.

For more information visit: www.banffcentre.ca/visual-and-digital-arts/about-program-types

or contact:

The Banff Centre for the Arts
 Office of the Registrar
 Box 1020, Station 28
 107 Tunnel Mountain Drive, Banff, AB T1L 1H5
 Phone: 403-762-6180 or 1-800-565-9989
arts_info@banffcentre.ca
www.banffcentre.ca

Online Galleries

Artists are reminded that some due diligence is necessary when dealing with an online gallery. Artists should check for a contact address or phone number that can be used if problems arise.

Online gallery, Bestkind Gallery is looking for artists. The deadline is ongoing. They are looking for work in any media (including digital work) to sell in an on-line space. Submit high-resolution images of your work with information about yourself, your work and your pricing. The buyer will pay for shipping. Submit your images to thatsbestkind@gmail.com.

The **Artailer** is an **online gallery** dedicated to showcasing and selling the work of new and emerging Canadian artists. To submit, go to www.artailer.ca, sign up and complete the short application. The application should include an artist bio, artist statement, contact information including a phone number, and Web site/blog (if applicable) and up to 20 images of your different art pieces. For more information go to: www.artailer.ca info@artailer.ca or 416-900-4112

Grants + Foundations

The Saskatchewan Foundation for the Arts Artists Awards Program

provides financial assistance to Saskatchewan artists to create or develop new work or work in progress. Information about the foundation is available at www.saskartsfoundation.com.

The Artists Awards Program is funded by the Saskatchewan Foundation for the Arts and administered by the Saskatchewan Arts Board.

Maximum funding: \$6,000.

Eligible: Professional, emerging and established Saskatchewan artists.

Application Closing Date: TBA

Saskatchewan Arts Board Grants

The Independent Artists program has new application guidelines! These will help you complete your Independent Artists application. Information found at: <http://saskartsboard.com/menu/what-s-new/in-the-media/616-independent-artists-update.html>

Your most important resource is the Arts Board staff. If you have any questions, please contact the Program Consultant for your discipline

Upcoming Deadlines

October 1: Independent Artists
 October 15: Indigenous Pathways Initiative
 October 15: SaskFestivals
 November 1: Artists in Schools - Projects
 November 1: Access Copyright
 Foundation - Events

for more information on each grant see the website www.saskartsboard.ca

or contact the offices at:

Regina Office
 1355 Broad St.
 Phone: (306) 787-4056

Saskatoon Office
 201 Avenue B South
 Phone: (306) 964-1155

Toll-Free: 1-800-667-7526

Email: info@saskartsboard.ca

Creative Saskatchewan

Announces Two New Grants For Emerging Filmmakers:

MICRO BUDGET FEATURE FILM GRANT
 Application deadline Nov. 30, 2017

WEB SERIES PRODUCTION GRANT

Other Grants for Visual Artists:

Creative Industries Production Grant

Market Travel Grant

Market & Export Development Grant

Business Capacity Grant

Research Grant

See website for information and deadlines
www.creativesask.ca/grants

SaskCulture Grants

Upcoming Grant Deadlines:

Aboriginal Arts and Culture Leadership Grant, deadline is **Oct. 17, 2017 and April 17, 2018**

This Grant supports partnerships between qualified Aboriginal arts and culture leaders and cultural organizations in the delivery of programs that engage individuals, groups and communities. If you have any questions, contact:

Damon Badger Heit

306-780-9251, or call toll-free 1-866-476-6830
d.badgerheit@saskculture.sk.ca

Multicultural Initiatives Fund - Project

Deadlines: October 2 & March 31

The Multicultural Initiatives Fund (MIF) aims to advance multiculturalism in Saskatchewan by supporting projects encouraging people in Saskatchewan to share, learn, appreciate, respect and accept cultural diversity.

Métis Cultural Development Fund (MCDF)

The deadlines are **Oct. 31, 2017** and **April 30, 2018**. This grant supports activities that preserve, strengthen and transmit Métis culture and traditions in Saskatchewan. For more information contact: TDomínga Robinson at 305-780-9285
drobinson@saskculture.ca

Other SaskCulture Grants:

Community Cultural Engagement and Planning Grant Deadline: February 15

Culture Days Funding Assistance,
 Deadline: April 17

Multicultural Initiatives Fund - Annual
 Deadline: January 31

For applications and guidelines:

www.saskculture.sk.ca

The **Elizabeth Greenshields Foundation** gives awards to artists in the early stages of their careers who work in a representational style. Awards are normally \$12,500 and the deadline for submissions is ongoing. For more information contact:
 Elizabeth Greenshields Foundation
 1814 Sherbrooke West, Suite 1
 Montreal, QC H3H 1E4
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Canada Council for the Arts

Canada Council grants are now organized into six programs.

Explore and Create - Explore and Create funds Canadian artists, artistic groups and organizations committed to the creation and dissemination of innovative, vibrant and diverse art.

Engage and Sustain - Engage and Sustain fosters a vibrant foundation for the arts in Canada by supporting arts organizations at the heart of Canada's creative communities

Creating, Knowing and Sharing: The Arts and Cultures of First Nations, Inuit and Métis Peoples - This program supports Indigenous individuals, groups, Indigenous-led arts organizations and arts/cultural sector development organizations that foster a vital and resilient Indigenous arts ecosystem.

Supporting Artistic Practice - Supporting Artistic Practice encourages a dynamic support system for the arts in Canada by funding Canadian arts professionals, groups, and arts organizations who champion the Canadian arts sector, boost the capacity for artists to realize work and advance the conditions of creation.

Arts Across Canada - Arts Across Canada fosters meaningful relationships and exchanges between artists and the Canadian public. Artists, arts professionals, groups and arts organizations can apply to present and share artistic work with diverse communities across the country, engage more deeply with the public and develop a stronger national profile

Arts Abroad - Arts Abroad celebrates the creativity, innovation and excellence of Canadian artists by helping to bring Canadian works to the world.

The Canada Council has created **Composite Grants:** a new approach to project funding' these grants provide support for several projects taking place over 1 to 3 years. Instead of submitting a number of separate project applications, individuals, groups and organizations can combine their activities into a composite proposal. Applicants will need to have a history of receiving project grants from the Canada Council before they are eligible to apply for a composite grant.

The Canada Council for the Arts has set up a **portal system** for applying for grants. Apply online - Create an account and submit one or more profile(s) for validation at least 30 days before you want to apply.

For more information:
 Call: 1-800 263-5588 Website: canadacouncil.ca
 Portal technical support: assistance@canadacouncil.ca
 TTY machine: 1-866-585-5559 toll free

Membership

New Members

Heather Benning
 Carol Epp
 Celine Giguire
 Alexa Hainsworth
 Vincent Houghtaling
 Angelina Kardynal
 Doris Kolonrat
 Tim Moore
 Caitlin Mullan

Renewal

Eve Barbeau
 Kathy Bradshaw
 Margaret Bremner
 Megan Broner
 Paulette Caron
 Mary Anne Cherney
 Gail F. Chin
 Celeste Delahey
 Dianne Gilbert
 George Glenn
 Greg Hardy
 Greg Hargarten
 Grace Rose Holyer
 Lynne Howes
 J. Craig Hubbard
 Humboldt & District Gallery
 Brenda Kennedy
 Lorraine Khachatourians
 Sandi Ledingham
 Kathleen D Loewen
 Dee Lowe
 Bonny Macnab
 Monique Martin
 Lynn McKenzie-Barteski
 Barbara Meneley
 Alice Neufeld
 Neutral Ground Inc.
 Gerda Osteneck
 Linda Picot

Prince Albert Arts Centre
 Catherine Ritchie
 Mary Romanuck
 Louise Roy
 Vera Saltzman
 Saskatoon Community Youth Arts Programming
 Charles Brendan Schick
 Kathleen Slavin
 Elyse St. George
 The Godfrey Dean Art Gallery
 Leesa Streifler
 Diane Thomson
 Ken Van Rees
 Brenda Watt
 Joan Weber
 Paul Trottier

Donations to Artist Distress Fund

Kathy Bradshaw
 Celeste Delahey
 Kathleen D Loewen
 Mary Romanuck
 Vera Saltzman
 Leesa Streifler

Donations to CARFAC SASK Work

J. Craig Hubbard
 Lorraine Khachatourians
 Kathleen D Loewen
 Elyse St. George
 Leesa Streifler



CARFAC SASK Staff

Wendy Nelson: Executive Director
E-mail: director@carfac.sk.ca

Grant Dutnall: Membership Co-ordinator
Services, Saskatoon Office,
E-mail: membership@carfac.sk.ca

Terri Fidelak: Program and Outreach Director,
Regina Office,
E-mail: programs@carfac.sk.ca

To contact the CARFAC office in Regina:

Phone: (306) 522-9788;
Fax: (306) 522-9783
1734 - A Dewdney Avenue,
Regina, S4R 1G6

To contact the CARFAC office in Saskatoon:

Phone: (306) 933-3206;
Fax: (306) 933-2053
#203, 416-21st Street East,
Saskatoon S7K 0C2

CARFAC SASK website
www.carfac.sk.ca

CARFAC SASK Membership Application Form

Name: _____

Address: _____

City/town: _____ Postal Code: _____

Phone: _____ Media: _____

Regular Voting:

Introductory Membership
\$35.00 (one year) \$ _____
New members only, introductory rate
for first two years only.

Professional Artist:

\$50.00 (one year) \$ _____

\$90.00 (two year) \$ _____

Professional Artist Couple

\$70.00 (one year) \$ _____

\$130.00 (two year) \$ _____

Sustaining Member

\$265.00 (one year) \$ _____

Associate, Non-voting:

Individual \$50.00 (one year) \$ _____

Institutional \$80.00 (one year) \$ _____

Student \$25.00 (one year) \$ _____

Out-of province \$50.00 (one year) \$ _____

I wish to make a donation to:
CARFAC SASK work \$ _____
The Artist Distress Fund \$ _____

Total amount enclosed \$ _____

Mail with cheque to:

CARFAC SASK
#203, 416-21st St. East,
Saskatoon S7K 0C2

CARFAC SASK
#203, 416-21st Street East,
Saskatoon S7K 0C2
Phone: 306-933-3206

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