



JANUARY / FEBRUARY, VOL. 30, NO. 1



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CARFAC SASK Newsletter

The CARFAC SASK Newsletter is published six times per year:

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Cover: Drawing by incoming Newsletter Editor Jeff Morton
See introduction, page 11

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Article

Has the Artist Been Heard?

By Grant McConnell

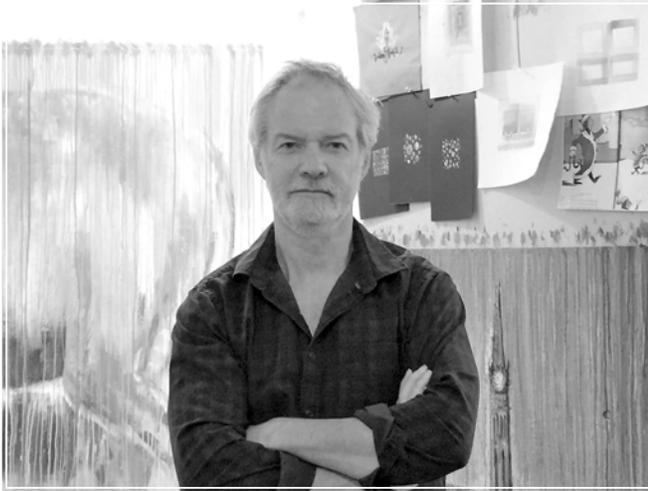


Photo credit: Afsohneh Amirzadeh

It's an odd place to occupy: that spot between supporter and critic. The razor's edge, to be sure, in more ways than one. In this instance, wanting to credit the efforts of the civic voices, taxpayers, and various contributors (Ellen Rемаi of particular note), in building the fine gallery that the Rемаi Modern clearly is. It would be unseemly not to acknowledge a great good, seen especially in the bold commitment to ambitious public enterprise. It's necessary though, to identify the failings that have alienated a large portion of Saskatoon's vibrant art community and may well prevent a gallery, confident in its mandated purpose as well as its worldly aspirations, from taking shape. And given my professional predilection as a working artist, expect here a few loosely conveyed remedies to ensuing problems that center on the artist as an animator of those solutions.

Following the official opening of the Rемаi Modern in Saskatoon this past October, many artists and community members have expressed their displeasure with the content of the opening exhibition and the lack of transparency in collecting and exhibiting policies at the gallery. Add to these the glaring omission of indigenous hires into positions

of influence at the gallery, (in a city and region that has one of the highest per capita population of First Nations and Metis in the country), and the picture the Rемаi paints on first blush is not pretty. And in case you think I'm referring to Saskatoon and Saskatchewan solely, I'm not. Galleries across the country are hotly contested sites, with many of the issues referred to here, representation and responsiveness to resident concerns, clearly in evidence.

About the opening events of the new Rемаi Modern, some that I spoke with on one of the three opening nights were entranced by the spectacle, wide-eyed at the inauguration of our sophisticated, world-class art venue. Some commented that it appeared a try-hard, self-consciously international look that the organizers were after. Others, artists mostly, ran a verbal inventory of who was included in the initial exhibition, and equally, the many glaring omissions. The representation of art from here was underwhelming to say the least. Great to see the work of some of our acclaimed artists, (Eli Bornstein, Bob Christie, Bill Perehudoff and Ruth Cuthand, to name a few), but the context of their inclusion was decidedly secondary. As a working artist, I know the importance of having work included in notable exhibitions, which is to say those artists' presence was vital to the launch of the Rемаi. But where was everyone else? Dorothy Knowles and Doug Bentham strangely, sadly 'relegated'. And there are a great many mid-career and aboriginal artists from these parts, too many to name, who should have been considered and exhibited, as they have of late been garnering considerable national and international attention. As visitors know from the many entry point signs that 'Saskatoon Shines', this was our most opportune time to shine as a cultural community. A lost opportunity. For the many art professionals who travelled here from afar for the big event, the paucity of Saskatoon and Saskatchewan art would have seemed curious, if not negligent.



Rемаi Modern, prior to opening (2016)
Photo credit: Trevor Pritchard (CC BY-NC-SA 2.0)

Of course, there was also a gallery devoted to historical Canadian and Western Canadian art, not dissimilar to an installation that might have been found in the ‘Mendel Salon’ of years past. But this too seemed an afterthought. No artist wants to see their work mounted in an exhibition as simply ‘old chestnuts’. A fraction of the time and resources directed to the installation of the Picasso linocuts would have provided a thoughtful and comprehensive critical package for this work. Some of this function will undoubtedly have been served by the excellent educators and docents at the Rемаi.

If there is a problem to be solved, it’s reasonable to start at the top. I would ask, what is the evolving mandate and ‘new management style’ of the Rемаi? Hard to tell. While the board of directors has been preoccupied with getting the door open, understandably, there have been flare-ups in the news, (the John Gormley affair case in point), and a general lack of response to concerned artists attempting to determine what our new gallery would look like in terms of future programming. These concerns remain. Artist delegations have approached the director and BOD but have been

largely stonewalled. Now is definitely the time for the Rемаi to be more responsive to community needs at all levels. Trust is an important commodity which requires at least a modicum of transparency in the management of an institution. Top-down management is so, well, modern. Last century modern. This could have been avoided if there had been institutional knowledge carried forward from the Mendel. But if the past wasn’t entirely jettisoned, it certainly was undervalued.

The current executive director and CEO of the Rемаi Modern has been serving in his role coming up five years now. Gregory Burke’s energy and efforts have been dedicated in large part to the new gallery entity after closing down the Mendel about two and a half years ago. A reputation for micro-managing followed him here from Toronto, and would likely be echoed by many in a position to speak freely about the management style at the Rемаi. This director has a ‘vision’ for what the new gallery should be. Bias alert here, but artists are notoriously dismissive of the vision thing, as it produces winners and losers, it fragments historical continuity, and it usually undermines the productive ‘anarchy’ that artists

themselves bring to the cultural realm by way of their own critical practice. Through their work, it is the artists who should contribute vision to publicly supported exhibition and consumption. ('Vision' is not the same thing as a clearly stated and justified critical direction, by the way. That we need).

And about curatorial direction? Curatorial control? I found it enlightening a couple of years ago when a current-read-soon-to-be-released curator approached me to ask my opinion about setting up a CARFAC-like organization for curators, as there was/is clearly a need. Respecting professional integrity and maintaining a healthy workplace environment were recurring themes in our conversation. I understand this. And as curators are the most immediate professional collaborators and allies the artist has in the institution, these concerns have to be addressed. The wealth of knowledge and ability available to be put to work, with current curatorial staff and with appropriate hiring, has to be seen borne out in programming. What we've witnessed so far, and what has been indicated for the near future, leaves much to be desired.

This piece was intended as a critique of the current direction taken by the Remai Modern which is viewed by many as inadequate to the needs and aspirations of a local and regional art community. As deconstruction without putting the pieces back together is a lazy person's pursuit, I'll try to flesh the bones of a few artist-centric considerations.

Artists don't simply function as discretely detached cultural producers. They are also stewards of the life and wellbeing of their closely associated art institutions. They recognize the 'genuine article' better than most, (i.e. above average bullshit filters), and have something to contribute where originality and emerging developments are concerned. They know what 'public access' really means, and where it fails. This they know through family, friends and extended community that they do, or don't, see coming through the door of the gallery.

Artists most often know who is under-rated and under-represented, and have a visceral reaction to the neglected, as it could be they themselves at another time in their working life. If a civic art



Grand staircase at Remai Modern (2017)
Photo credit: Jeff Morton

gallery is about the people it serves, it's the artist that occupies the place most central to those people.

I'll suggest that achieving a truly democratic and representative cultural institution can only be achieved with the artist's voice and stewardship found somewhere at its core. The artist, who generally operates in an income class closer to Saskatoon's population; the artist, as a voter, small business, and consumer, and the artist who comprehends instinctively the limits and allowances of public taste.

And this role might be facilitated through moderate means. As a start, in relation to recognizing the primary role that the living artist serves in validating their associated institutions, provide free and enthusiastic admission to professional artists (liberally defined) entering the gallery. Charging the artist going into an exhibition is a little like charging

a writer to go into a library. Say no more. This is gallery 'best practice' as it used to be recognized by many institutions across Canada but has over the years fallen out of popularity.

In the end, I would ask, what would a *people's* gallery look like, underpinned by closely associated and respected working artists? It would be a gallery built on broadly-based community involvement, rendered against an intensely critical/accessible artistic production rooted in large part in a strong sense of place. It would by definition be free to enter and accessible to all. School programs and corporate sponsored 'free' nights aside, no argument can be made that charging an entry fee encourages access. And if a gallery engaging its community means going beyond 'all are welcome', but instead authorizes the collective ownership of their gallery, I'm not seeing it. The disenfranchised and dispossessed have as much right to come to view and come to love the art we support with public funding as the well-heeled. 'Treaty 6 land and the Metis nation' should be seen in evidence, not just words. It certainly hasn't been realized in hiring at the gallery, with the exception of a few tertiary positions.

The reputation that the Mendel once had, built on both the high expectations of a serious and engaged local/regional art community and the national and international acclaim garnered by some of those artists, is, ironically, now at risk. I'm not motivated by nostalgia in saying this. The Mendel had its blind spots as well. But with artists situated closer to the heart of the institutional 'sweet spot', somewhere between genuine artistic ambition and a popular accessibility and legitimacy, we'll make a gallery for a larger life and for a better city.

These hopes are still to be realized.

With thanks to the 'Has the Artist Been Paid?' campaign that CARFAC and RAAV have been promoting, to our collective benefit, for many years.

Grant McConnell was born in 1958 in York County, Ontario. He studied in the Bachelor of Fine Arts program at Mount Allison University in Sackville, New Brunswick (1978-1980) before moving to Saskatoon, Saskatchewan and receiving his degree from the University of Saskatchewan in 1983. He later completed a Master of Fine Arts degree at the same institution (1994).

McConnell has worked as a curator both independently and for the University of Saskatchewan, and has also taught there and at St. Peter's College in Muenster, Saskatchewan. He has been involved with Canadian Artists Representation (CARFAC) Saskatchewan and with the Saskatchewan Arts Board as a director.

McConnell is best known for his acrylic paintings on wood, though he also paints on canvas. His work explores themes of Canadian history and cultural identity. He takes a critical perspective when considering dominant narratives about history, and uses imagery of animals and urban and rural landscapes to provoke thought about "official" versions of history. McConnell also creates mixed-media and three-dimension pieces.

McConnell's work has been exhibited across Canada and in Hong Kong. His first solo exhibition was held at Saskatoon's AKA Gallery in 1985. His work is represented in several collections, including the Saskatchewan Arts Board, Mendel Art Gallery (Saskatoon), MacKenzie Art Gallery (Regina), Regina Public Library, and SaskTel.

Grant McConnell lives in Saskatoon. In 2011, he was appointed President and National Spokesperson for CARFAC.

who dis?

an ongoing feature of our current mentorship pairs answering queries from the proust questionnaire and beyond



WENDY SHARPE

MENTEE

wendysharp.carbonmade.com

What is your idea of perfect happiness? Painting.

If you could change one thing about yourself, what would it be? The need to sleep.

Define your art practice using only emoji. It should probably involve a lot more coffee emoji, but you get the idea...



MARIE LANNOO

MENTOR

marielannoo.com

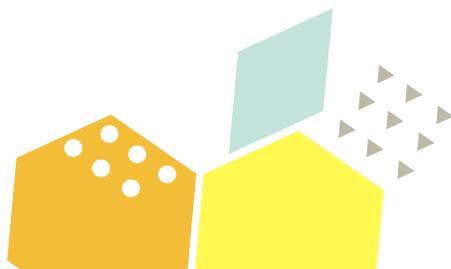
What are you currently reading? The Torso by Helene Tursten

If you had to choose only one tool to work with, what couldn't you live without? A trowel.

Which famous artist would you like to spend time with? Björk, Robert Irwin, Olafur Eliasson.

What advice would you give about being a professional artist? Work every day, no matter what.

*Marie is photographed above with Takashi Murakami.



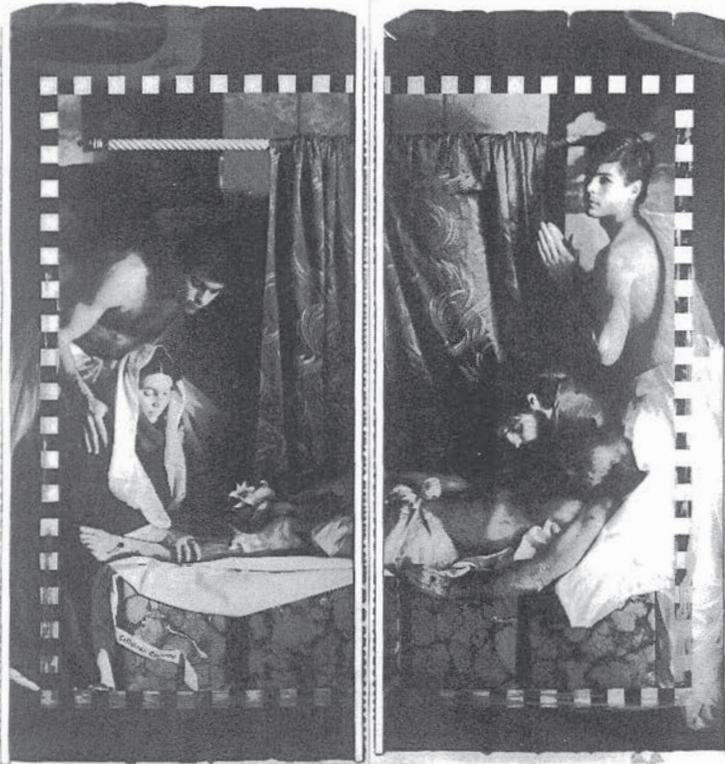
Celebrating 35 years

CARFAC WAY BACK

CARFAC SASK *newsletter*

1

1990



The Deposition from the Cross, 1885, Polaroid diptych, Evergon, collection of Canadian Museum of Contemporary Photography. The Evergon show at the Mendel Art Gallery in Saskatoon drew a mixed reaction from city council.

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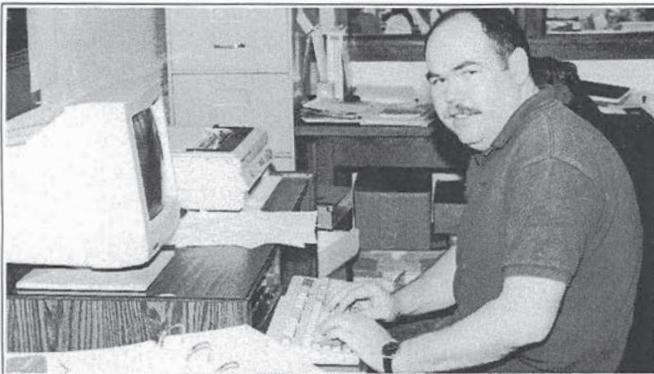
The Evergon Saga ...controversy winds down

Article by Jim Graham

Although the approval of the Mendel Art Gallery's budget without damaging cuts (except for \$50,000) seems to indicate a resolution of the conflict between the Mendel and a couple of

Saskatoon city councillors, there are some loose ends.

One issue is the atmosphere of self censorship that follows the kind of public scrutiny of the gallery's shows, and excessive worrying about who might be offended by what.



Patrick Close at CARFAC Sask.'s new computer

New executive director named

Patrick Close of Regina has accepted the position of executive director of the Canadian Artists Representation/Le Front des artistes Canadiens, Saskatchewan (CARFAC, Sask.), effective April 17. CARFAC Sask. represents visual artists in the province and Close has recently served on the board of directors and on a number of committees. He is currently Saskatchewan's elected representative to the Canadian Conference of the Arts.

He is a practising photographer and his work experience includes: education co-ordinator of the Saskatchewan Museums Association; visual arts consultant with Saskatchewan Arts Board; director/curator of the Photographers Gallery.

The other loose end is the city's attitude towards the arts in general. Although a Group of Concerned Artists was formed to support the Mendel's stance against some city councillors, it also became involved in the larger question of the city's meagre and grudging support of the arts and the lack of a civic arts policy.

The beginning of the conflict, which is covered in greater detail in the CARFAC Sask. Newsletter, No. 1, 1990, started at the end of 1989 when youth councillor Terrance Goudy wrote a letter to the city asking them to prevent children from viewing a show called the Evergon Collection at the Mendel. Although his letter was tabled, the issue came up at later council meetings and councillors lined up pro and con over the issue of 'offensive' exhibitions and warning signs.

During the controversy Coun. Mark Thompson, who is the city's representative on the gallery's board of trustees, resigned, later explaining he disagreed with the board on

The CARFAC Sask. Newsletter is published four times a year by CARFAC Saskatchewan, and is available to all CARFAC Saskatchewan members. Jim Graham is the newsletter editor. Letters about the contents of any issue are invited. Send to Newsletter editor, c/o CARFAC Saskatchewan, P.O. Box 7246, Saskatoon, Sask., S7K 4J7. Patrick Close is the executive director and Marlene Zora is office administrator. The following people are the members of the CARFAC Saskatchewan board: Karen Schoonover, Provincial Representative; Catherine Macaulay, Past Provincial Representative; Shauna Beharry, Secretary; Clint Hunker, Treasurer; Antoinette Hérivel, Vice Representative; Members at large, David Johnson and Eveline Bourdreau. The newsletter is published with the assistance of:



Introducing: Jeff Morton Newsletter Editor



Jeff Morton (2017)
Photo credit: Juliet Palmer

It is wonderful to be joining the CARFAC SASK team! What a great opportunity for me to learn more about the arts ecology across Saskatchewan, and to contribute to the work of an important organization in the milieu. I want to say a big thank you to Wendy and the entire team, and to take this opportunity to introduce myself and tell you a little about this first newsletter issue of 2018.

As an artist, I have a professional track record in music composition, performance, and media art. I've presented work in galleries and artist-run centres, at festivals, and on stages in Saskatchewan, across Canada, and internationally. My multidisciplinary art practice at times includes visual art in the form of drawings, videos, and media installations. On the cover of this issue, for example, there is a reproduction of a drawing I made in 2010; part of a series that accompanied *Catchment*, an album of contemporary and experimental music compositions for trumpet, performed and recorded by musician Amy Horvey. (see: amyhorvey.com/catchment)

I studied Music Theory and Composition at the University of Saskatchewan, and I completed a Master's Degree in Music Composition at the University of Victoria in 2008. Last year was busy for me, and included two small tours where I performed my own electroacoustic and acousmatic music in Victoria, Vancouver, Saskatoon, Regina, Brandon, Ottawa, and Montreal. In June, Saskatoon's Strata New Music Festival presented a new chamber music composition I wrote for piano and speaking performer, which was premiered by Luciane Cardassi. On Canada Day, the Art Gallery of Southwestern Manitoba featured my sound installation *All the Horses* at Brandon's Riverbank celebrations. (for more information, see: jeffreymorton.ca)

My artistic practice has provided opportunities to learn, to experiment, to travel, and to work in different interdisciplinary collaborations. Along the way I have also been fortunate to work as an arts professional,

as a technician, preparator, project coordinator, and administrator for arts organizations. I like to say I got my start working for galleries in 2007, when Helen Marzolf hired me at Open Space in Victoria. In Regina, I have worked for the MacKenzie Art Gallery, the Dunlop Art Gallery, and the Art Gallery of Regina, and I am currently Managing Director of Holophon Audio Arts. Between 2012-2017 I was a Program Officer in the Music Section at the Canada Council for the Arts, where I managed the Commissioning program, the New Music program, and the Jules Léger Prize for New Chamber Music. I've served on peer assessment committees and juries for the Canada Council and the Saskatchewan Arts Board, and I've written articles and essays for magazines and gallery exhibitions. Through all of these experiences, I have learned a lot about how artists work and what conditions they encounter in their professional careers. I look forward to bringing all of my creative and professional skills to this new role as Newsletter Editor.

2018 marks the 35th anniversary of CARFAC SASK. Over the coming year, this publication will playfully recall snapshots of that history, reprinting pages from the newsletter archive in a feature entitled CARFAC Way Back. In this issue, for example, the feature recalls a time in 1990 when Saskatoon City Council battled over the artistic expression of homosexual identity in gallery exhibitions. Meanwhile, the CARFAC SASK office got a new Executive Director and a new computer. Now, as then, progress moves slowly and it does not happen on its own. I am impressed with how a small team of dedicated individuals worked to tell that story and to name the problem at the heart of the controversy. That team included Patrick Close, pictured sitting at the computer, showing off his homerow. And it included Jim Graham, who wrote a powerful article on the Evergon controversy in Saskatoon, and who quoted Linda Milrod, then Gallery Director at the Mendel Art Gallery, who asserted that warning signs for art exhibitions would be a "manifestation of censorship because they determine the ideas from which a community needs protection." That's good stuff! In this issue, Grant McConnell's article *Has the Artist Been Heard?* is a critical and personal response to the new Remai Modern in Saskatoon. The newsletter has always been a place for this kind of political and progressive discourse.

As in the past, we continue to print news items and lists of exhibitions, events, workshops, residencies, and other opportunities. I believe this publication can be informative and fun. It is a forum for storytelling, criticism, education, promotion, and celebration, and as such, your participation is critical. Please take time to forward any exhibition or event announcements, to notify us of relevant residency, education, or work opportunities, and to send photos, videos, and social media posts that we can share. We want to tell as much of the story as we can, with your help.

Contact the Newsletter Editor:
newsletter@carfac.sk.ca



UPCOMING WORKSHOPS

COPYRIGHT FOR ARTISTS

Instructor: Grant McConnell

Saturday January 27th, 1:00 – 3:30 pm

at Hues Art Supply, Saskatoon

Copyright for visual artists is complex and can seem confusing. This workshop outlines the fundamentals of copyright and best practices for its management in relation to your creative output. This workshop is FREE to all.

COPYRIGHT FOR ARTISTS

Instructor: Grant McConnell

Saturday March 10th, 1:00 – 3:30 pm

at the Mann Art Gallery, Prince Albert

Copyright for visual artists is complex and can seem confusing. This workshop outlines the fundamentals of copyright and best practices for its management in relation to your creative output. This workshop is FREE to all.

THE BUSINESS OF ART

Instructor: Michel Boutin

Saturday March 24th, 1:00 – 3:30 pm

Mistasinihk Place, 1328 La Ronge Ave, La Ronge

Artists need to know about the business side of art to establish themselves as professionals in the art community. This workshop will give you guidelines on how to approach public and commercial art galleries, and other exhibition venues. The workshop covers preparing a portfolio and resume/artist's CV, contracts, and how to pack and ship artwork. This workshop is FREE to all.

THE ART OF FRAMING ART I & II

Instructor: Heather Cline

Saturday April 14th, 10:00 am – 4:00 pm

at Hues Art Supply, Saskatoon

AND

Sunday April 15th, 10:00 am - 4:00 pm

at ARC Creative Studios, North Battleford

This workshop will start with a brief historical tour of framing styles and methods, with a spotlight on some contemporary framing strategies. We will then get down to some practical considerations, including: framing aesthetics, archival concerns, weighing economy and expertise, and finally some simple how-to. The session will include a demonstration of simple methods for framing small scale works on paper, panel, and canvas.

Participants will have lots of opportunity to ask questions regarding their own framing dilemmas. This full day workshop will include a one hour lunch break, so bring your meal or visit a local restaurant. **This workshop is FREE to CARFAC members and \$40 to non-members.**

SOCIAL MEDIA FOR ARTISTS

Instructor: Carole Epp

Saturday May 26th, 1:00 – 3:30 pm

at Moose Jaw Museum & Art Gallery, Moose Jaw

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. This workshop is FREE to all.

**PLEASE REGISTER IN ADVANCE OF ALL WORKSHOPS.
FOR MORE INFORMATION VISIT WWW.CARFAC.SK.CA
CALL 306-522-9788 OR EMAIL PROGRAMS@CARFAC.SK.CA**

INTRODUCING CARFAC SASK'S RENT A MENTOR PROGRAM!

WHO

Our pilot mentors are:

HEATHER BENNING (HUMBOLDT)

MICHEL BOUTIN (PRINCE ALBERT)

GABRIELA GARCIA-LUNA (MOOSE JAW)

MARSHA KENNEDY (REGINA)

WHAT

Rent a Mentor offers short-term, responsive, and affordable support for professional and creative challenges. Mentor artists on our roster are available for hire at a minimum hourly rate of \$50 - \$75 (negotiable with each mentor). For now mentors are available for studio visits in their local area only. If the support you need can be accomplished via email, phone, or internet, feel free to contact any mentor you'd prefer! Call **306-522-9788** if you have any questions.

HOW

STEP 1: Go to carfac.sk.ca/programs/mentor-programs and click on the Rent a Mentor tab.

STEP 2: Contact the mentor of your choice by email to arrange a meeting time, the length and focus of the visit, and payment. (Full payment must be made in advance to the mentor via cash or e-transfer.)

STEP 3: Grow your practice through mentorship today!





ONE FOR YOU AND ONE FOR A FRIEND!



Rent
a
Mentor

ONE FREE HOUR

FOR CARFAC
MEMBERS ONLY!

One free hour

OF MENTORSHIP WITH ONE OF
OUR FANTASTIC MENTORS:

- HEATHER BENNING
- MICHEL BOUTIN
- GABRIELA GARCIA-LUNA
- MARSHA KENNEDY

Get started today!

OFFER EXPIRES JUNE 30, 2018
(COUPON NOT REQUIRED)



Rent
a
Mentor

ONE FREE HOUR

FOR CARFAC
MEMBERS ONLY!

One free hour

OF MENTORSHIP WITH ONE OF
OUR FANTASTIC MENTORS:

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- GABRIELA GARCIA-LUNA
- MARSHA KENNEDY

Get started today!

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(COUPON NOT REQUIRED)

Exhibitions & Events

MacKenzie Art Gallery

3475 Albert St, Regina

Shary Boyle: *Scarecrow*
On view until May 6, 2018

Brett Graham: *Pioneer*
September 2, 2017 to February 4, 2018

Jeff Funnell: *Notes from the Inquest*
September 30, 2017 to February 4, 2018

Re: Celebrating the Body
January 27 to June 3, 2018
Opening Celebration: Friday, January 26, 2018

Art Gallery of Regina

2420 Elphinstone St, Regina

Accidental Utopia, Sylvia Zieman
Dec 9, 2017 - February 23, 2018

Dunlop Art Gallery

2311 12 Ave, Regina

Heather Cline: *Quiet Stories*
January 13 - March 21
Dunlop Sherwood Location

Anna Anthropy: *Herding Cats*
January 18-April 4
Dunlop Central Mediatheque

Bev Pike: *Grottesque*
January 19 - April 1
Dunlop Central Location

Mann Art Gallery

142-12th Street West, Prince Albert

42nd Annual Winter Festival Art Show & Sale
Guest curated by Carole Epp
February 9th – March 24th, 2018
Opening Reception and Awards Presentation:
February 9th at 7:00 PM
Curatorial Talk & Exhibition Walkthrough:
February 10th, 10:00 AM – 1:00 PM

Humboldt and District Gallery

601 Main Street, Humbolt

Continuous, by Monique Martin
January 2 – March 3, 2018
Opening: January 10, 7:00 pm

SCYAP Gallery

253 3rd Ave. South Saskatoon

Body Parts
featuring the art of Chris Hodge
January 13 to February 1, 2018
Reception Saturday January 20 1pm to 6pm

PAVED Arts

424 20th St W, Saskatoon

Liz Knox: *Law and Order*
January 19 – February 24, 2018
Opening Reception: Friday, January 19, 8 pm

In this exhibition, Liz Knox will present a three-channel installation of video works, drawing upon three seasons of the original Law & Order television show: Season 1 (1991), Season 10 (2000), and Season 20 (2010).

St. Thomas More Gallery

U of S, Saskatoon

Displaced, Karen Pask-Thompson
University of Saskatchewan Galleries
Jan. 22- Mar. 23, opening Feb. 2, 7pm

AKA Artist Run

424 20th St W, Saskatoon

She is spitting a mouthful of stars
Amy Malbeuf, Annie MacDonell, Goth Shakira,
Gregory Scofield, Adrian Stimson

January 20, 2017 to February 24, 2018
Opening: January 20, 8pm, with
150 Blows performance by Adrian Stimson, 9pm

REALMS II

100 ARTISTS CURATED BY JON VAUGHN

JAN 3 – JAN 12 2018

BOOK LAUNCH AND RECEPTION JAN 12

7PM-10PM, SNELGROVE GALLERY

SPECIAL PERFORMANCE BY RESPECTFULCHILD



UNIVERSITY OF SASKATCHEWAN

College of
Arts and Science

DEPARTMENT OF ART AND ART HISTORY
ARTSANDSCIENCE.USASK.CA



Cate Francis:
Paper Wildlife Conservancy

Melfort
January 1, 2018 to January 23, 2018
Sherven-Smith Art Gallery

Tisdale
February 1, 2018 to February 23, 2018
Tisdale Middle & Secondary School

Chaos, Flow, Meander

Hilary Johnstone, Greg Allen, and Vanessa Hyggen; curated by Zoë Schneider

Shaunavon
January 1, 2018 to February 23, 2018
Grand Coteau Heritage and Cultural Centre

Futures

Simon Fuh, Todd Gronsahl, Andie Palynchuk, Gerry Poti, Colby Richardson, Yonina Rollack, David Stonhouse, and Kyle Zurevinski; curated by Derek Sandbeck

Prince Albert
January 1, 2018 to January 23, 2018
Location: John V. Hicks Gallery at the Prince Albert Arts Centre

Last Mountain Lake
February 1, 2018 to March 23, 2018
Last Mountain Lake Cultural Centre

Boom

Valerie Zink and Rick Pelletier, curated by Amber Andersen

Rosthern
January 1, 2018 to February 23, 2018
Location: Station Arts Centre, Rosthern

Gabriela Garcia-Luna: *Kathgodam Express*

Yorkton
December 1, 2017 to January 23, 2018
Godfrey Dean Art Gallery

Joe Fafard: *In Print / Imprimer*

Leader & District
January 1, 2018 to January 23, 2018
Council Chambers, Leader Town Office

Yorkton
February 1, 2018 to March 23, 2018
Godfrey Dean Art Gallery

Leah Marie Dorion:
Being One with the Earth

Melville
January 1, 2018 to January 23, 2018
Gallery Works and The Third Dimension

Last Mountain Lake
February 1, 2018 to March 23, 2018
Last Mountain Lake Cultural Centre

Monique Martin: *365 days of coffee*

Biggar & District
January 1, 2018 to January 23, 2018
Biggar Museum and Gallery

Otherworld

Todd Rennebohm, Denise Epp, and Greg Allen; curated by Zoë Schneider

Yorkton
December 1, 2017 to January 23, 2018
Community pARTners Gallery

North Battleford
February 1, 2018 to March 23, 2018
Chapel Gallery

There's an Artist in the Garden

Lorne Beug, Donna Kriekle, Russel Yuristy, Richard Holden, Stan Day, Jefferson Little, Phyllis Godwin, George Glenn, June Jacobs, Agnes Galus, and Brenda Francis Pelkey, curated by Zoë Schneider

Lloydminster
February 1, 2018 to February 23, 2018
Lloydminster Cultural & Science Centre

NEWS

Saskatchewan Arts Alliance Releases Study on Arts Education

You can now access the discussion paper *When Artists Go to School: Effective Teach-Artist Partnerships in K-12 Schools* on the SAA website. The focus of this paper, commissioned by the SAA and written by Diane Warren, is on co-designed teacher-artist projects that take place primarily in classrooms. The working relationship between teachers and artists has been identified as a key factor in achieving long-term impact, but questions remain about what an effective partnership entails, and what can be built into such programs to encourage effective partnerships. This paper includes recommendations for arts, culture, and educational partners.

artsalliance.sk.ca



PAVED Arts welcomes new Executive Director, Travis Cole

As an active member of Saskatoon's art community, Travis brings to PAVED over 20 years of experience in photography, media art, sound-based work, and film. Since moving back to Saskatoon in 2013, he has been the Managing Editor of BlackFlash Magazine, a national contemporary visual arts magazine with a focus on photography and new media; co-curator of Saskatoon's annual Sounds Like: An Audio Festival; and co-founder of the Unheard Sound Collective. Prior to moving to Saskatoon, Travis lived in Winnipeg where he co-founded the micro-cinema collective Open City Cinema (OCC) and helped launch the annual Winnipeg Underground Film Festival (WUFF) in 2013. He has also worked for WNDX Festival of Moving Image, Border Crossings Magazine, and Video Pool Media Arts Centre. Travis has degrees in photography and film studies from Concordia University in Montreal.



Saskatchewan Fashion Week

May 10-12, 2018
The Soundstage, Regina SK
Tickets launch online February 1, 2018

The reinvented Saskatchewan Fashion Week showcases a combination of artists, fashion design, film and music. SFW is loud, colourful, unexpected and all about the artists.

saskfashionweek.com



Sask Arts Board

Recent changes to program consultants' responsibilities, as follows:

INDEPENDENT ARTISTS

Dance, Multidisciplinary, Music and Theatre:
Philip Adams, Joanne Gerber
Media: Alex Rogalski
Visual: Noreen Neu

PROFESSIONAL ARTS ORGANIZATIONS PROGRAM

Dance, Media and Music: Alex Rogalski
Literary: Joanne Gerber
Multidisciplinary and Visual: Noreen Neu
Theatre: Philip Adams

SASKFESTIVALS

Noreen Neu, Alex Rogalski

saskartsboard.ca

CALLS & OPPORTUNITIES



Regina Artist Trading Cards

Call for 2018: *Art is Our Mirror, Regina ATC 15 Years*

Deadline: March 29, 2018

"Regina ATC is proud to celebrate our 15th anniversary year as an artistic collective! Send six ATC size cards for display and trade that express who you are as an artist. Your ATCs will be displayed in the MacKenzie Art Gallery BMO Learning Centre for Spring/Summer 2018, and then we will send you 6 ATCs in exchange for your work."

Opening reception Saturday, April 28th at 2:00pm

Check out our Facebook page, or email:
artisttradingcards@hotmail.com

The Basic Rules:

1. Size: Artist Trading Cards should be no larger than 2.5 by 3.5 inches (64 by 89 mm). They should fit into the plastic sheets designed for sport trading cards.
2. ATCs are for trade only, never bought nor sold.

Creative guidelines:

1. Medium: Cards can be made out of any material imaginable.
2. Quantity: Cards can be single originals, editions (sets of identical cards), or series (more than one on a theme).
3. Identity: sign the back. It is nice to include date, edition number, your location and title of the work.
4. Integrity: Make and trade your own.



HAMILTON ARTISTS INC.

Call for Submissions, Art Gallery of Hamilton & Hamilton Artists Inc.

Photophobia - Contemporary Moving Image Festival, Hamilton, ON

Deadline Date: Saturday, June 30, 2018

Photophobia is the 12th annual festival of short-format contemporary media, film, video and moving image hosted in partnership between the Art Gallery of Hamilton and Hamilton Artists Inc. Established in 1999, Photophobia was Hamilton. Not confined by restrictions or themes, Photophobia is a free festival series presented under the cover of night in the Irving Zucker Sculpture Garden at the Art Gallery of Hamilton and the ArcelorMittal Dofasco Courtyard at Hamilton Artists Inc.

artgalleryofhamilton.com

theinc.ca

Call for Entries

A searchable online guide divided into art and photography sections to help artists and photographers find art calls and art opportunities.

callforentries.com

KNOW ABOUT UPCOMING
SHOWS, CALLS, OR
OPPORTUNITIES?

SEND NOTICES TO THE
NEWSLETTER EDITOR

NEWSLETTER
@
CARFAC.SK.CA

Education & Workshops

Arts Entrepreneurship and Business Development Course

E-Learning Term 2

Application closing date: January 12, 2018

Eight modules available:

January 22, 29; February 5, 12, 26;

March 5, 12, 19

Weekly online discussions: Wednesdays, 7 p.m.

Personalized coaching: four half-hour sessions to be scheduled January to March 2018.

Classroom: Regina and Saskatoon

Application closing date: January 5, 2018

Three weekend workshops:

January 13-14; February 10-11;

March 10-11 (2018)

Personalized coaching: three half-hour sessions to be scheduled between the first two workshops and after the third.

Contact: (306) 787-4056 (Regina) or 1-800-667-7526

aebdc@saskartsboard.ca

saskartsboard.ca



Professional Practices for Artists

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

Preparing a Gallery Submission

Tuesdays, May 2 to 16, 2018, 6:30 – 9:30 pm

Void Gallery, 312 Ave B South, Saskatoon

Leader: Michael Peterson (Void Gallery)

Tickets: \$75 general / \$60 SCC members and students + service fees

For more information contact:

michael@voidgallery.ca

or

scc.director@sasktel.net

PAVED Arts Workshops

Shooting Manual:

Understanding Your Digital SLR

Wednesday, January 10, 7-10pm

Workshop w/ Carey Shaw

This hands-on workshop, geared towards beginners, will better help you understand how to use your camera and give you more creative control. You will be guided through the various settings of your camera and show you ways to utilize manual settings, creative techniques, lenses, and accessories. Understand what it all means: aperture, shutter speeds, ISO and white balance.

Intro to the Darkroom Part 1:

Making Negatives (Digital vs Analogue)

w/ Barb Reimer

Thursday, February 8, 7-10pm

Intro to the Darkroom Part 2:

Making Prints w/ Barb Reimer

Thursday, February 15, 7-10pm

Register: technical@pavedarts.ca

or call 306-652-5502 ext. 3

Prince Albert Arts Centre

Independent Art Workshop with George Glenn

Monday to Friday, July 23 to 27, 2018

9:00 am – 7:00 pm daily

Fee is \$455.00 (5 days)

Prince Albert Arts Centre, 1010 Central Ave.

This workshop will provide common studio workspace for a maximum of seven artists working with two-dimensional media. The structure will be open with a broad goal of creating a supportive environment in which to make art, discuss concepts and have regular feedback and critiques. Participants should have completed fundamental training (or equivalent experience) and maintain an independent art practice.

For more information please call

306-953-4811 or fkarakochuk@citypa.com



Saskatoon Community Youth Arts Programming INC

Art Lessons at SCYAP Winter 2018

253 3 Ave S, Saskatoon

Beginner water colour, ages 9-14

Tuesday 5:00-6:30

Drawing and Painting for 9-12

Wednesday 4:30-5:30

Beginner water colours, ages 15+

Wednesday 6:30-8:00

Altered Book Art Journals, ages 15+

Wednesday 6:30-8:00

Zen Doodling, ages 15+

Thursday 6:30-8:00

Drawing for teens

Friday 6:00-7:30

Acrylic painting for adults

Sunday 2:00-4:00

Classes start the week of January 22 and run six weeks (Wednesday drawing and painting runs eight weeks). Fees are \$180 and \$200 for adult painting and includes all supplies.

For information and to register:

306-652-7760

projects@scyapinc.com

Neil Balkwill Civic Arts Centre Art Classes

Register through the Fall 2017 Leisure Guide

regina.ca/residents/recreation/leisure-guide

Residencies

Red Lodge Clay Center

Red Lodge, MT, USA

Deadline: February 1st

September 1 – July 31

Residencies are awarded on an initial one-year commitment with the option for a second year renewal. Individuals searching for the time, space, and resources needed to explore new ideas and create work will enjoy our friendly community and the rural mountainous setting. We accept applications from emerging, post-bacc, post-graduate, and artists with equivalent educations.

residencies@redlodgeclaycenter.com

Artscape Gibraltar Point

Toronto

Luminous Bodies

The Human Body in Artistic Practice

A two-week intensive artist residency, July 3-16

Deadline: February 2

Awakening: Earth-based Spirituality & Art

A ten-day intensive artist residency, July 16-27.

Deadline: January 16

artscapegibraltarpoint.ca

Alchemy Artist Residency

Hillier, Prince Edward County

An artist-led residency exploring the synergy between artistic practice and the growing, cooking and sharing of locally cultivated food in a community setting.

Deadline: February 15

makealchemy.com

La Bande Vidéo

Call for proposals / programming 2018-2019

La Bande Vidéo is inviting artists working in media arts (or artists seeking to experiment with the videographic medium) to submit proposals for production residencies or exhibitions residencies

Deadline: January 15

labandevideo.com

Atelier Circulaire

Montreal, QC

Print Artist Residencies in the Mile-End

Deadline: ongoing

ateliercirculaire.org

Grants & Awards



Saskatchewan Arts Board

Independent Artists Program:

Deadline: March 15

Funds the creation of new work and the continuation of work in progress; the production, presentation and exhibition of new and existing works; specialized study in a formal or informal setting; and independent research in any artistic genre or form.

Creation

Creation grants support the independent creation of new artistic works or the ongoing development of works-in-progress. If you want time to write, choreograph, compose, paint, sketch, storyboard or imagine, apply for a Creation grant.

Production and Presentation

Production and Presentation grants support the independent production, presentation, exhibition and touring of new or existing artistic works. If you are developing an artistic work that you intend to present to the public apply for a Production and Presentation grant. You can apply your grant toward artist and technician fees, materials, promotion, rehearsal space, venue and equipment rental, travel and accommodation – and most of the other costs for an independent professional production, performance or presentation at home or on the road.

Professional Development / Research

Professional Development / Research grants support the development of a specific work or of an artist's craft or career through research or any form of professional development. When you want to hone your craft, learn new skills, spend inspirational time creating work at an artist re-

search room, treat or dig deeper into a topic around which you are creating a new work, apply for a Professional Development / Research grant. The funding can be used to cover registration, admission and program fees, travel, accommodation, per diems, documentation and other costs related to research.

Marian Hebb Research Grants

Deadline: February 1

Funds projects that facilitate the creation of a publishable work, an innovative program, strategic initiative, study paper or report.

The Access Copyright Foundation Research Grants support inquiry and exploration relevant to Canadian publishing, writing and visual arts.

Research projects will be designed to facilitate the creation of a publishable work, an innovative program, strategic initiative, study paper or report. A clearly articulated Inquiry Question should guide the research approach and project activities. Areas of inquiry may include but are not limited to:

Creators

Content, ideas, themes or techniques essential to the creation of a publishable work-in-progress

Organizations and Publishers

Emerging trends, issues and challenges; digital technology: its creative, economic or cultural impact; innovative approaches to program design and delivery; strategic responses to changes in the economic and creative environment.

CONTACT:

saskartsboard.ca

Toll-Free: 1-800-667-7526

Email: info@saskartsboard.ca

Regina Office, 1355 Broad St.

Phone: (306) 787-4056

Saskatoon Office, 201 Avenue B South

Phone: (306) 964-1155



Multicultural Initiatives Fund - Annual

Deadline: January 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.

Registered, Saskatchewan, non-profit organizations, First Nations bands, or municipalities, with cultural mandates are eligible to apply. The MIF program objectives are to support ethno-cultural, multicultural, First Nations and Métis initiatives, projects and activities.

Community Cultural Engagement and Planning Grant

Deadline: February 15

The Community Cultural Engagement and Planning Grant (CCEP) aims to support Saskatchewan municipalities and First Nations Bands wanting to explore and plan for the creative and cultural potential of their community through cultural engagement and planning initiatives.

For applications and guidelines:
saskculture.sk.ca



Grants for Visual Artists:

Creative Industries Production Grant
 Deadline: Jan 15

Market Travel Grant

Market & Export Development Grant
 Deadline: Jan 15

Business Capacity Grant
 Deadline: Jan 15

Research Grant
 Deadline: Jan 15

See website for information and deadlines
creativesask.ca/grants



Jean A. Chalmers Fund for the Crafts

Deadline for Applications: March 1 annually

The Jean A. Chalmers Fund for the Crafts assists non-profit visual arts and fine craft organizations and fine crafts professionals in undertaking projects that contribute to an understanding of the fine crafts in Canada

Further Information: Andrea Della Valle
andrea.dellavalle@canadacouncil.ca

Toll free: 1-800-263-5588, ext. 5265

canadacouncil.ca/funding/prizes/jean-a-chalmers-fund-for-the-crafts



Canada Council
for the Arts

Conseil des arts
du Canada

Wondering where to get the latest information about grant deadlines and results? Looking for guidance on the grant process? Consult the FAQ for assistance and answers to the most common questions.

canadacouncil.ca/funding/grants/deadlines-and-faq

Upcoming Deadlines:

Creating, Knowing and Sharing: The Arts and Cultures of First Nations, Inuit and Métis Peoples

Travel, apply before start of project (ABSP)
Short-Term Projects, March 21

Arts Across Canada

Travel, ABSP
Representation and Promotion, ABSP
Circulation and Touring, January 25
Foreign Artist Tours, January 25

Arts Abroad

Travel, ABSP
Representation and Promotion, ABSP
Circulation and Touring, February 20
Residencies, ABSP

Supporting Artistic Practice

Professional Development for Arts Professionals,
ABSP

Access Support Fund, ABSP

Market Access Strategy for Official Language Minority Communities (OLMC) Fund,
ABSP

2018 Annual Public Meeting

Tuesday, January 23 at 4 PM - 5:15 PM EST

"You're invited to our Annual Public Meeting! Learn about Canada Council's work in the last year, and what lies ahead. Our APM is open to the public and will also be live-streamed on the web. If you can't attend in person, we invite you to send questions to apm@canadacouncil.ca. We will publish responses on our site shortly after the APM. We will be live tweeting the event, too, using the hashtag #Council18."

"À vos agendas! Vous êtes invités à en apprendre davantage sur les réalisations du Conseil au cours de la dernière année et sur ses plans d'avenir. Notre APA est ouverte au public et sera diffusée en direct sur le web. Si vous ne pouvez pas y assister, nous vous invitons à envoyer vos questions à apa@conseildesarts.ca. Nous publierons les réponses sur notre site peu de temps après l'APA. Nous allons également gazouiller en direct sur Twitter en utilisant le mot-clic #Conseil18."

canadacouncil.ca/about/governance/annual-public-meeting

conseildesarts.ca/a-propos/gouvernance/assemblee-publique-annuelle

Membership

**CARFAC SASK
JAN/FEB 2018**

Renewal

Leona Adams
Toni Ambrose
Chris Banman
Heather Bishop
Pat Bliss
Michel Boutin
Diana Chabros
Rigmor Clarke
Gustavo Antonio Corelli
Allan Dotson
Bryce Erickson
Jane A. Evans
Joe Fafard
Monica Fraske Bornyk
Caron Giesbrecht
DeLee Grant
Betty Grudniski
Alice Hanlin
Diana Hume
Ray Keighley
Allyson Kew
Jana Kutarna
Sharron Labatt
Diane Larouche Ellard
Laureen Marchand
Aralia Maxwell
Bonnie McBride
Grant McConnell
Judy McNaughton
Christine Moleski
Joseph Naytowhow
Michael Sainsbury
Jennifer Schell McRorie
Ward Schell
Bev Schutzman
Marvin Swartz
Crystal Thorburn
Brenda Fredrick
(U of Fraser Valley)

New Members

Gordon Blackmore
Valerie Drummond
Ljubica Fa-Hardi
Jerry Kaiser
Garry Wasyliw

Donations to Artist Distress Fund

Joe Fafard
Marvin Swartz

Donations to CARFAC SASK Work

Allyson Kew
Jane A. Evans

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

OR sign up online at www.carfac.sk.ca



C A R F A C
SASKATCHEWAN

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 SASK Board

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#203, 416-21st Street East
Saskatoon S7K 0C2

www.carfac.sk.ca

In Remembrance



Portal, by Ursulina Stepan
Art Gallery of Regina (2007)

Ursulina Stepan died on November 7, 2017, at the age of 82. Ursy became an artist relatively late in life. She graduated from the University of Regina in 1980 at the age of 46 after raising four children and abandoning a previous career as a nurse. Despite her late start, she was remarkably prolific, producing 20 solo exhibitions in the next 20 years all across the country. She taught printmaking and served as artist-in-residence at the Neil Balkwill Civic Arts Centre for a number of years.

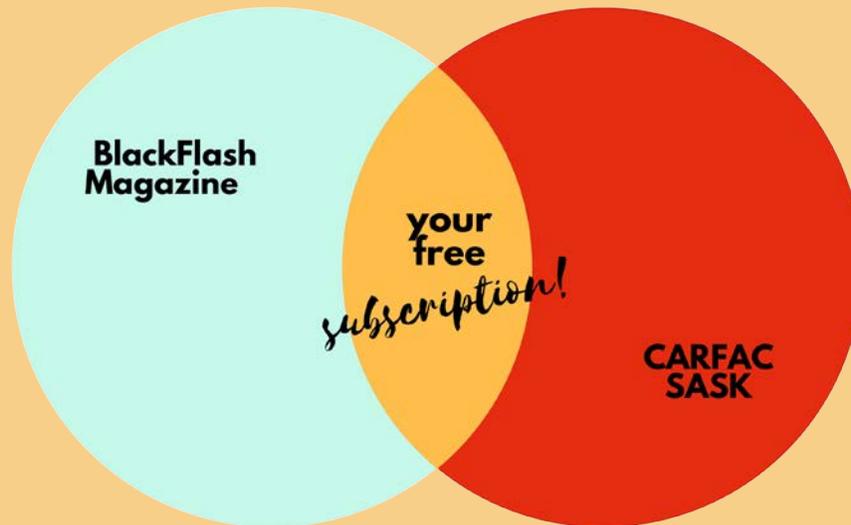
Ursy Stepan was among the first wave of artists in the 1980s to produce site-specific installations - a format that grew out of her interest in the unique qualities of handmade paper. She began her career as a traditional printmaker doing copperplate etching of plants and insects. A geology class at university sparked an interest in fossils that became a signature motif in her work. Stepan's move into handmade paper was initially an aesthetic decision in her search for the ideal print surface for her trilobite etchings. In the 1980s this foray into papermaking was seen as a sidestep into the realm of craft, and papermaking was a relatively new art medium. As a consequence, she gleaned all she could from knowledgeable sources and went on to pioneer a number of new techniques to adapt the medium to her sculptural work. Scale was always an important issue in Stepan's work. Over the years her installations have included enormous walls and columns of membrane-thin paper, as well as huge freestanding sculptural pieces.

Health problems plagued the artist throughout her career, so each exhibition involved tremendous dedication and struggle. Her last solo installation, at the Art Gallery of Regina in 2007, was probably her most contemplative project. Entitled "Portal", the show tackled big issues like the passage of time, mortality, and the ephemeral nature of life. This final project represented the culmination of almost 30 years of work.

Karen Schoonover, 2017

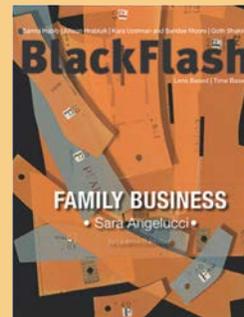
Welcome to 2018!

Thanks to the generosity
of **BlackFlash Magazine**, all
current **CARFAC SASK** members will
receive a complimentary **1-year subscription!**



Beginning in January 2018, you'll receive 3 free issues throughout the year. When your subscription expires, you can renew at blackflash.ca/subscribe using the code **BlackFlash35** to receive a special 50% discount! This offer is valid for CARFAC SASK members only.

If you'd prefer not to receive the magazine, you can email editor@blackflash.ca to opt out.



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