

V. **33**
N. **01**



JANUARY | FEBRUARY NEWSLETTER





Shurniak
Art Gallery

presents

Botanicals : Disrupted

Created by

Crystal Thorburn

November 3, 2020 to February 26, 2021



Explosion of Color - Triptych 36"x48" Acrylic on Canvas

"Inspired by light, line and color, I create close up images taken from the environment around me. Glorified color and larger than life subjects are my way of bringing attention to ordinary plants, giving them significance to the world we live in.

In contrast, the encaustic images bring a balance of reality and opposition to the exhibition with some thought provoking elements. The altering of nature and its inherent properties are issues to be considered for the future health of our planet and our existence.

"Both forms of expression create a disruption to common plants and our connections to them."

~ Crystal Thorburn
www.crystalthorburn.com



Sound of Silence - Encaustic 8"x8"



Shurniak Art Gallery

122 - 3rd Avenue West,
Assiniboia, Saskatchewan

Tuesday - Friday: 10:00 am to 4:30 pm
shurniakgallery@sasktel.net
www.shurniakartgallery.com

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low temperature clay, beeswax, wood
Photo: Carey Shaw



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CARFAC Saskatchewan publishes six newsletters per year:

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

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Send to: newsletter.sask@carfac.ca

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



CARFAC
ALBERTA

SATURDAY ZOOM ENGAGEMENT

Online All Access | Saturday Zoom Engagement — January 9

Our informal Saturday Engagement Sessions on Zoom resume in the new year. Anyone across the province can 'drop in' and say hi, ask questions, or just listen if you like.

The next engagement session by Zoom will take place on January 9, from 1–2:30pm (MST).

Join host Chris W. Carson along with CARFAC Alberta Board members Danielle Siemens (vice president) and Sydney Lancaster (CARFAC National Representative) as well as Sharon Moore-Foster (CARFAC Alberta Program Coordinator) and ask questions about what CARFAC and CARFAC Alberta are working on for 2021.

RSVP by 11am on Saturday January 9 to sharon@carfacalberta.com to join in. You will receive the password to join the discussion that begins at 1pm.

Bring your questions and concerns... Hope to see you there!

Watch CARFAC Alberta and CARFAC SASK's websites and social media for new webinars coming soon in 2021!



EDITOR'S NOTE

To our membership and everyone reading this latest issue of our newsletter, welcome to 2021!

The past year has brought many challenges, changes, and insights to how we work as artists and arts professionals. It is now commonplace to see art online, participate in video conferences, and attend virtual talks and webinars. In the year ahead we imagine a transition back to a sense of normalcy. Let's make a point of remembering how our communities are built by so many workers who persist through inequitable systems and situations. Let's not simply go "back to normal" and forget what we learned in 2020.

This is the first of six issues in Volume 33 of the CARFAC SASK Newsletter. In this issue, Gabriela García-Luna shares an interview with artist Rebecca La Marre (pg. 6), about an intriguing exhibition and the artist's experience in a mentorship process. The photos give a view into the materiality and detail of Rebecca's work. Also in this issue, writer Jaclyn Morken sends a report on Milan Gerza's exhibition at the Art Gallery of Swift Current (pg. 16), and we see some of the artwork and the unique installation in the space.

We also share a summary of the 2020 CARFAC SASK Annual General Meeting (pg 13), conducted via video conference. At the meeting we welcomed new board members Jessica Richter of Regina and Patricia Leguen of Saskatoon, and we thanked outgoing board member Sarah Timewell following her two-year term and invaluable contribution to our work.

In News and Opportunities (pg. 22) we pass on a notice of items for sale from a member, and a few other items that may be of interest. We are also pleased to announce CARFAC SASK's 2021 Travelling Mentor Clint Neufeld (pg. 26).

As always, don't hesitate to get in touch if you have a story to tell about an exhibition or project, or if you would like to share information with our membership. Happy new year!

REBECCA LA MARRE INTERVIEW

GABRIELA GARCÍA-LUNA



Rebecca La Marre's exhibition *Please bring your ennobling presence to the hut of this dustlike person sometime*. Installation view. August, 2020. Photo: Teris Wetter

In August, I visited a pop-up exhibition at Rebecca La Marre's residence in Saskatoon. The work on display was developed during the CARFAC Mentorship Program, where Rebecca was paired with artist Rob Froese as her mentor, from September 2019 to June 2020.

Entering through a wide-open garage door, I encountered a simple but elegant space framed by one wall and two cotton curtains suspended on wire cables. The effect transformed her living space into a miniature white-cube style gallery. The concrete flooring, table, and three white plinths erased any possible mental connection to a domestic space, giving me room for pleasant, close observation of the small and intriguing sculptural objects.



Rebecca La Marre's exhibition *Please brings your ennobling presence to the hut of this dustlike person sometime*. Installation view. August, 2020. Photo: Teris Wetter

Gabriela García-Luna: How did you begin the interesting work I saw at your place in August? Does it have a title? Is it entirely new work produced during the CARFAC Mentorship Program, or something you have been working on for some time?

Rebecca La Marre: Thank you again for coming to see it, especially under such strange circumstances. The show was titled *Please bring your ennobling presence to the hut of this dustlike person sometime*, which is a translation of the respectful way to invite someone to your house in Urdu. The phrase is a self-negation; the grammar makes a speaker seem small in order to create the possibility of making a request without causing offense. This title came from research into debates about prescriptive versus descriptive styles of editing a writer's text. In *The Social Significance of How We Use Language*, Jila Ghomeshi discusses the political implications of English grammar—when the rules are strictly enforced and when they are overlooked. Who must follow the rules and who is exempt, and what is the impact? In the essay, Ghomeshi shows how grammar is used to signal polite address or class-standing in society.

The objects in the exhibition are an entirely new way of working. They came out of combining my existing interests with technical assignments that Rob Froese, my CARFAC mentor, would give me to try.



Rebecca La Marre, *Untitled*. Raku fired clay, beeswax, wood strips, 2020.
Photo: Rebecca La Marre

GGL: Can you tell me more about how you relate your writing practice with your visual work?

RLM: I started working with clay in 2016. What initially attracted me to it was how much fun I had in the studio. The more I learned about the materials, the more I have come to understand my work with clay as a continuation of my writing and performance practice. I just happen to be writing with dirt instead of words. I have started using clay in performances. Conversations with Rob gave me the confidence to push this approach. Whatever I would throw at him, he would show total support and enthusiasm.

The overlaps I see between working with clay and working with words are related to philosophical ideas about inscription, or language's capacity to impact physical bodies.

GGL: Speaking of physical bodies, I find your choice of materials very interesting: mainly clay, wax and wood. How did you decide to work with them?

RLM: In my Master of Fine Arts in Art Writing, I became fascinated by the first tools used for writing. They were found in places like Mesopotamia, China, Finland, Russia, and Rome. In *Debt: The First 5000 Years*, David Graeber, who sadly passed this last year, talks about how these tools were first used by people to record and participate in credit systems. The first clay and wax tablets are essentially credit cards. Notches were made on clay sticks or tablets, called a “tally,” to indicate when a person was in debt to someone else. They were tools used to provide proof in a lawsuit. Later, wooden frames filled with soft clay or wax would be pressed with a stylus—a term we now use for digital technologies—and a person would use these to carry messages or memorize texts.

One of the oldest recorded messages is held at the British Museum in London. It was pressed into wax, which stained the wooden frame that held the material. The wax is long gone, but the trace of the message exists as a shadow, saying something like, “...that damn woman owes me money and I am going to make her pay seven times over.” It is a record of misogyny, debt, and a curse, all in one!

This started my interest in clay and wax as materials. Then I learned a ceramics technique called “barrel firing” at the Women’s Studio Workshop residency in New York in 2017. The resulting pieces can be finished with a kind of encaustic process. This gave me the excuse I needed to start working with beeswax.

Over the course of the CARFAC mentorship, the materials have taken on a life and direction of their own, which I credit to Rob’s unwavering support and enthusiasm.

GGL: I understand that you had never met Rob Froese before the start of the CARFAC Mentorship, yet it seems you both built a rich and fruitful mentor-mentee relationship. Can you talk about how that came about?

RLM: I am grateful to Terri Fidelak’s intuition and the selection committee for seeing similarities in my approach with Rob’s, even though we start from very different positions. Over the course of the mentorship we discovered we have many theoretical interests in common, and a love of playing the piano.

Rob’s approach is experimental and playful, which is exactly how I like to spend my time in the studio. His technical rigour was the element I hoping to learn the most from and add to the mix.

It was a transformative experience to be paired with a more experienced artist who could provide guidance and insight into my process. It is rare to have opportunities to receive support and feedback about something that is normally private and difficult to share with others.

For me, the greatest value of the mentorship was feeling like I could throw whatever weird idea I was testing at the time to Rob and have him respond,

“I see what you’re trying to do, push that further.”

It was an incredible year of feeling seen and validated by another person who had already mapped out similar territory to what I was just discovering.



Public viewing of Rebecca La Marre's exhibition *Please brings your ennobling presence to the hut of this dustlike person sometime*. August, 2020. Photo: Teris Wetter

GGL: Tell me more about the role music played in your conversations with Rob and the body of work you produced.

RLM: The working approach Rob and I eventually settled in to was a series of technical exercises that he would assign me, paired with things to read that we would recommend to each other. Inevitably, I would fail to achieve the result I was hoping for. He would find a way to tie in what we had been reading and convince me not to throw out the result. I started keeping the scraps and fragments, eventually realizing I could create a new whole using the beeswax. Throughout the process we likened working on wheel and acquiring technique to practicing scales. Once your fingers feel confident on the keys, then you can start making music and improvising. Working with Rob in this way helped me start to enjoy what can be a very frustrating and steep technical learning curve.

GGL: I know in the Mentorship Program you had the opportunity to work or interact with other artists, mentors, and mentees. Can you tell me about your experience with it?

RLM: At the beginning of the program there was an intro session with all mentors and mentees where we got to meet each other. We got to see what others were working on and to discuss our work with the rest.

The whole mentor-mentee group became a great resource, a network, a pool of people knowing of the specific situations we are individually experiencing. It is really great to be able to discuss your work among other people that live in the world in the similar way that I get to be.



Rebecca La Marre, 2020. Photo: Carey Shaw

Rebecca La Marre is a Canadian artist with a writing, research, and performance practice. Her research investigates how ritual, desire, and technologies like language can shape bodies, and what that contributes to an experience of being a person. Her performances are driven by what she reads, and make use of materials that include the human voice, text, and clay.

Her work is exhibited and published internationally. Venues include the Serpentine Gallery, MOMA PS1, and the Darling Foundry. Her writing has been published in journals and periodicals including *Organism for Poetic Research*, *Poetry is Dead*, and *Through Europe*. She is an emeritus commissioning editor for *E.R.O.S. Journal*.

She holds a Masters in Art Writing from Goldsmiths, University of London, and has been the recipient of funding from The British Arts Council, The Québec Council for the Arts, and the Federal Government of Canada.



Rob Froese at Kazuma Nakano Studio, 2015. Photo: Yu Kobayashi © Rob Froese

Rob Froese is a contemporary ceramic artist and educator making objects of use and contemplation ranging from cups and plates to vase forms, wall works, and site-sensitive installations. His work in clay is informed by his musical studies and performance and the ways skill relates to improvisation.

Froese has worked and travelled in Canada, Mexico, Europe, and Asia, studied at the University of Saskatchewan (BA), the University of Regina (BFA), and the Alberta University of the Arts (formerly ACAD) (MFA in Craft Media) and held over 25 solo exhibitions in Japan and Canada since 1998.

Froese's work involves instructing and mentoring, attending residencies, and working in different studio locations, using a range of clay bodies, forming techniques, and firing methods.

His work is represented by Slate Fine Art Gallery in Regina, SK.

CARFAC SK

Artists
Working
for Artists
in
Saskatchewan



Muveddet Al-Katib, *LAL*, Mixed Media

ANNUAL GENERAL MEETING SUMMARY

Pictured starting top left:

Terri Fidelak - Program & Outreach Director, Wendy Nelson - Executive Director, Gabriela Garcia-Luna, Justine Stilborn - President, Jessica Richter, Muveddet Al-Katib, Vincent Houghtaling - Vice President, Lindsay Arnold, Alejandro Romero - Past President, Sarah Timewell, Jessica Riess - Communications Coordinator, and Grant Dutnall - Membership Coordinator, not pictured: Jeff Morton - Newsletter Editor.



The CARFAC SASK Annual General Meeting took place on November 19th, at 6:30 pm.

Thirty Board, staff, and members came together from across the province to take part in our first ever virtual AGM via Zoom. President Justine Stilborn chaired the meeting. Executive Director Wendy Nelson gave a summary of the year's programs, services, and membership, and Vice President Vincent Houghtaling reported on the Audited Financial Statements.

There were two nominations to the board of directors, one in advance and one from the floor. We welcomed Jessica Richter of Regina and Patricia Leguen of Saskatoon to the board. Board Member Sarah Timewell stepped off the board at the end of her two-year term. Thank you, Sarah, for the time and talent you have shared with us, we will miss your ideas and energy.

Summary of 2019 2020 fiscal year:

Our Foundation Mentorship Critical Arts Writing Mentorship and fall workshops all started as usual. Four workshops were completed in the fall session. One workshop was completed in the winter-spring session. We began a new partnership with the Art Gallery of Regina to form a newcomer artist advisory circle and to pilot a newcomer artist initiative.

March brought lockdowns and the staff moved to working remotely. All programs and services were assessed and moved online where possible. Our spring workshops were canceled as was the Visiting Mentorship Program. Other programs, like the Newcomer Artists project and workshop development, were postponed. The planned newcomer mentorship pilot has been reimagined and went forward, starting in August and continuing into the next fiscal year as the Special Project with Kris Alvarez.

The Newcomer advisory circle and the development of a workshop specifically designed for artists new to the arts community in Saskatchewan, will continue in the next fiscal year.

CARFAC SASK partnered with CARFAC Alberta to develop and present six successful webinars for artists in Alberta and Saskatchewan between May and August. Our foundation and CAW mentorships transitioned to virtual meetings and were successfully completed.

The cancelation of the Visiting Mentor Program allowed us to provide modest financial assistance to Saskatchewan artists by using program and reserve funds to create the Artists Emergency Relief Fund which launched in May.

CARFAC SASK continued as one of several partners with CARFAC National in the development of the Indigenous Intellectual Property Tool Kit. Final community consultations will take place this winter and the Tool Kit will be available spring 2021. CARFAC National worked on several important initiatives to support visual artists across Canada. They released Paying Artists, which includes new recommended practices for paying artists during the COVID-19 crisis, Blockchain, and a free webinar series. They have also been engaging in important advocacy work with CERB and Universal Guaranteed Basic Income. For more info on these initiatives visit carfac.ca

CARFAC SASK Membership was 379 as of August 26, 2020. In March, CARFAC National and CARFAC Affiliates, agreed to increase the grace period for Membership Expiry Dates by an extra two months. Membership renewals were down slightly through 2020.

Summary of Financial Position:

Auditors Dudley & Company prepared the audited financial statement for the year ending August 31, 2020.

Total Revenues for 2019/20 are \$429,010, this includes funding from the Saskatchewan Lotteries Trust for the global operations and a Canada Council for the Arts Project Grant for the CAW Mentorship as well as self-generated revenue from memberships, interest, and sales. We have a surplus for the 2019/20 year of \$31,720.

The Statement of Financial Position on p.3 of the Audited Financial Statement shows our net assets of \$154,333. This includes our internally restricted funds, our unrestricted assets from the previous year and this year's surplus of \$31,720.

Our Liabilities and Net Assets are \$199,110. Please note that this includes: a grant return payable (note 4) in the amount of \$1,220. This is the unspent portion of the Lotteries Trust funding that we are returning to the trust. This section also includes the first Lotteries Trust payment for 2020/21 fiscal year. Our total assets are \$353,443

You can find the full reports and Audited Financial Statements on the CARFAC SASK website at:

carfac.sk.ca/annual-reports

MILAN GERZA: ANTI-UNIVERSE AND RETROSPECTIVE

REPORT FROM JACLYN MORKEN

**Biographical details have been supplied from exhibition curator Heather Benning, while quotations are taken from an interview with the artist on December 16, 2020, as well as a video interview included with the exhibition at the AGSC.*



Anti-Universe and retrospective, 2020. Photo: Tim Moore, AGSC

“Without the meaning,” says artist Milan Gerza, “my art would become perhaps only a nicely shaped piece of material—a body without soul.” Any visitor to his *Anti-Universe and retrospective* exhibit at the Art Gallery of Swift Current (AGSC) can plainly see the soul in this work.

Anti-Universe and retrospective is Gerza’s first solo exhibit, a celebration of fifteen years as a sculptor. Before then, he worked a career in electro-technology that took him from his birthplace in Prague to places around the world, through Russia, North Africa, and Cyprus, until he decided to follow his daughter to Saskatchewan and retire in Kyle. In his youth, Gerza studied dance, philosophy, and art history. I wrote to Gerza about his practice, and though he says his dance abilities are now limited, his art has flourished during his retirement.

“The interest in art is still inside me,” Gerza writes. “When retired I could not imagine to do nothing, especially in long Canadian winters.”



Canto Amore (Love Song), 2015. From series: "Marine Life". Wood on Brass, 5 x 8.5 x 9.5
Photo: Tim Moore, AGSC

The result? A collection of finely crafted wood sculptures that convey remarkable expression and individuality—or “soul,” as Gerza has said. There is a vibrant animation to his works, achieved through incredible attention to the detail and story of each piece. He has a unique approach to his practice: rather than an image, he always begins with a single concept — a word, even — before crafting his sculptures, and he conceived *Anti-Universe* the same way.

“First I have the message,” Gerza explained to me, “then I asked, how it should look like? And in my mind, I created *Anti-Universe and retrospective* piece by piece.”

In the split exhibit, viewers can witness Gerza’s development over the past fifteen years. The ‘retrospective’ sections showcase his previous, smaller works; each piece is infused with individuality, from the smooth whorls of *Scherzo for Two Violins* to the petulant fury of *Tantrum*.



Anti- Universe and retrospective, 2020. Photo: Barb Parchman, AGSC

Anti- Universe is in its own room, a suddenly immersive and dynamic space separating the rest of the exhibit. Viewers are transported into outer space, replete with fluorescent creatures and planets composed of geometric shapes, with moving star-like lights that bring the installation alive. Just as the theoretical anti-universe is theorized to behave directly opposite to ours, so too does Gerza utilize noticeable inversion in the empty, almost skeletal celestial bodies orbiting the central body — the “brain” that controls the rest of the anti-universe in a “dictatorship,” according to Gerza. Not only does the exhibit move, then, but it is sentient, operating with unknown purpose. It is both alike and unlike our own universe, recognizable in its construction and yet startlingly, fascinatingly different in the life it has produced.

When AGSC Curator Heather Benning first met Milan Gerza, she was struck by Gerza’s craftsmanship and dedication to his practice. *Anti- Universe*, she says, demonstrates his growth as an artist and his willingness to take on new challenges.



Psyche, 2012. From series: "Portraits". Wood, 7" x 10.5" x 13". Photo: Tim Moore, AGSC

"I appreciate that when he finally got the space to create a large-scale work of art and was no longer confined to creating smaller works within a theme, he went for it," Benning says. "I also appreciate how it interacts with the rest of his body of work, which has shifted more to the abstract and surreal."

Gerza and Benning first met in 2017, when Benning worked with CARFAC Saskatchewan as a Travelling Mentor, a program designed to connect isolated rural artists with professional artistic mentors and provide opportunities for feedback and development.

From his rural location, Gerza's practice has thrived in the past decade and a half, and *Anti-Universe and retrospective* is a testament to that. As any viewer can see, Gerza's sculptures speak. They have personality; they burst with life.

EXHIBITIONS

ART GALLERY OF REGINA

PAVILION OF SHADOWS:
NIC WILSON CURATED BY WAYNE BAERWALDT
November 13 to January 28

RUTH CHAMBERS: TEND
February 5 to April 11

DUNLOP ART GALLERY

HAZEL MEYER: MUSCLE PANIC
October 23 to January 24

STATES OF COLLAPSE,
CURATED BY AMBER CHRISTENSEN, STACEY FAYANT,
TOMAS JONSSON, AND WENDY PEART
January 30 to April 9

ESTEVAN ART GALLERY

TBA: ZOE SCHNEIDER
January 29 to April 2

WOUND CARE: CINDY STELMACKOWICH
January 29 to April 2

GODFREY DEAN ART GALLERY

FIBRE ART NETWORK: THREADS OF HOPE
January 5 to february 24

GORDON SNELGROVE GALLERY

BEADS IN THE BLOOD: RUTH CUTHAND, A SURVEY
January 22 to April 10

HUMBOLDT & DISTRICT MUSEUM & GALLERY

CLINT HUNKER AND LORENZO DUPUIS
January 12 to February 19

MACKENZIE ART GALLERY

CHRISTINA BATTLE: CONNECTING THRU GRASSES
December 5 to February 20

MULTIPLE LIVES OF DRAWINGS: EUROPEAN GRAPHIC
ART 1500 -1800
December 5 to February 20

TRAVELLING MEMORY
December 5 to February 20

HUMAN CAPITAL
December 17 to April 18

MIGRANT DREAMS
December 17 to April 18

ITHIN-EH-WUK—WE PLACE OURSELVES AT THE
CENTER: JAMES NICHOLAS AND SANDRA SEMCHUK
January 28 to May 16

MANN ART GALLERY

AS LONG AS THE RIVER FLOWS: RESPONSES TO THE
OIL CATASTROPHE — NORTH SASKATCHEWAN RIVER
November 24 to January 16

POPESCU AND FORSYTH: LIVING IN COLOUR
November 24 to January 16

LEAH MARIE DORION: GIVING THANKS & A METIS
NEW YEAR
November 24 to January 16

MARKET MALL GALLERY ON THE GREENS

MATINA MORTON
January - February

MOOSE JAW MUSEUM AND ART GALLERY

FIRE IN THE BELLY: SK WOMEN IN ART
February - May

NEUTRAL GROUND ARTIST RUN CENTRE

ART'S BIRTHDAY BUFFET
January 16

REMAI MODERN

ZADIE XA: MOON POETICS 4 COURAGEOUS EARTH
CRITTERS AND DANGEROUS DAY DREAMERS
October 28 to February 21

BORDERLINE:
2020 BIENNIAL OF CONTEMPORARY ART
September 26 to February 14

NEXT YEAR'S COUNTRY
February 1 2020 to January 24 2021

PABLO PICASSO: DRAWING IN COLOUR
October 10 2020 to June 6 2021

RESPECTFULCHILD: RBC EMERGING ARTIST SERIES
October 10 2020 to January 10 2021

SASKATCHEWAN CRAFT COUNCIL GALLERY

CATHRYN MILLER: SQUARE DANCE
January 16 to March 6

SLATE FINE ART

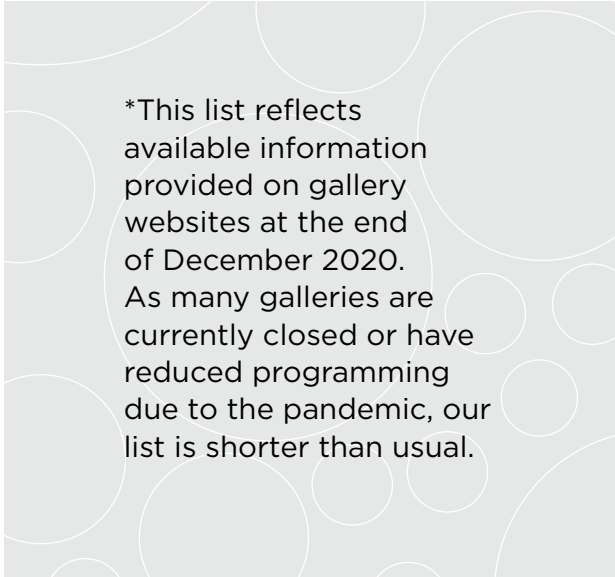
SATURNALIA VIII
December 17 to January 30

ART GALLERY OF SWIFT CURRENT

ROBERT CHRISTIE: THE RED STUDIO
January 9 to February 27

WANUSKEWIN HERITAGE PARK

KARLIE KING: A THIRTY DAY STITCH
January - February



*This list reflects available information provided on gallery websites at the end of December 2020. As many galleries are currently closed or have reduced programming due to the pandemic, our list is shorter than usual.

Missing something?

Send notices to: newsletter.sask@carfac.ca

NEWS & OPPORTUNITIES

FOR SALE FROM ARTIST:

> GOLDEN BRAND LIGHT MOLDING PASTE

For Acrylic Art Work, one bucket, 128 fl oz. Unopened, like new. Top quality brand. \$90

> OIL PASTELS AND BOOKS

For beginner or more advanced artist.

Items, for sale as one package: Two excellent foundation books: "Oil Pastel for the Serious Beginner" by John Elliot, and "Oil Pastel, Materials and Techniques for Today's Artist" by Kenneth Leslie.

Oil Pastel sticks: HOLBEIN, full virtually new boxed set of 36; PENTEL, one unopened box and one slightly used set of 16 each (32 total); FABER CASTELL, slightly used or new, 9 sticks; SENNELIER, used, 2 sticks.

Water soluble wax pastels, REEVES, barely used, boxed set of 24 sticks. One stump for blending.

At less than half of its new cost, the whole package is only \$75.

> SOFT PASTELS AND BOOKS

Top quality artist's soft (chalk) pastels. Three books included; soft pastels - 39 sticks, SCHMINCKE; 3 sticks REMBRANDT; books, good to near new condition: "Painting with Pastels," L. De Mille; "An Introduction to Drawing and Painting with Pastels," Diana Constance; "On Location, Plein Air Painting in Pastel," Richard McDaniel. Whole package priced at only \$225.

*All items can be delivered in Saskatoon; no shipping available.

Contact:

jane@janeevans.ca or 306-668-4548



Do you know an artist, organization, leader or educator who deserves recognition?

Nominations for the 2021 Saskatchewan Arts Awards are now open! All you need is a worthy candidate, a nomination statement and 2-5 letters of support.

Deadline is January 15

sk-arts.ca



CARFAC

CERB Repayment Update - Dec 18 2020

CARFAC's Position: Demanding that some of Canada's most vulnerable low income workers return emergency relief funds is unconscionable, especially when the arts sector is amongst the hardest hit by the pandemic

CARFAC National has requested clarity and a change of policy regarding CERB eligibility expressed in the Eligibility Letter. While the meeting did not result in a commitment from the government to change policy or a clarifying public statement, there were several clarifications that the government was able to provide during the meeting. Find the list at the link below.

www.carfac.ca/news/2020/12/18/cerb-repayment-update/



Wallace Stegner House, one of Canada's first writer/artist residencies needs your help!

Stegner House is launching a GoFundMe campaign to raise funds to subsidize residency fees for artists and writers, cover operational and administrative costs, continue programming for the community, and maintain and repair this Municipal Heritage Property.

Find more info and donate today at:

charity.gofundme.com/o/en/campaign/stegnerhousefundraiser/wallacestegnerhouse

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C A R F A C

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

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

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membership.sask@carfac.ca

CLINT NEUFELD

makes ethereally beautiful car engines, transmissions, and other mechanical components out of cast ceramic that is decorated and displayed like fine china. In his work, he aims to investigate notions of labour and beauty as they intersect in memory and the contemporary imagination.

Neufeld lives on an acreage outside the town of Osler SK, where he also keeps his studio.



[MORE INFO: CARFAC.SK.CA/MENTORSHIP#TRAVELLING](http://CARFAC.SK.CA/MENTORSHIP#TRAVELLING)



CLINT NEUFELD

IS CARFAC SASK'S 2020-21 TRAVELLING MENTOR!





Milan Gerza: *Anti-Universe*, 2020 (detail), showing piece *Zeneide*, 2019, wood; and *Tarana Windbag*, 2019. Wood. Photo: Tim Moore, AGSC



CARFAC
SASKATCHEWAN
VISUAL ARTISTS

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