

V. **34**
N. **01**

JANUARY | FEBRUARY NEWSLETTER





Hybrida AiR is an art residency program in Älvsbacka, in the west of Sweden, which will take place from 9th May until 26th June 2022.

We offer seven artists a chance to work on new individual projects, alongside each other, during six weeks on location in Sweden. The outcomes are presented in a two-week-long exhibition at the end of the residency.

[Apply]

This year's curatorial theme is [capture].

The residency covers flights, public transport, food, housing, and it includes a production budget. On completion of the program, each resident will receive a participation/exhibition fee of € 2500.

To check the previous year's residency, please visit www.capture.hybrida.space



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SAA Executive Director

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Zachari Logan

Turf 1-4 (after Durer) (detail), 2021
hand-built ceramic



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CARFAC Saskatchewan publishes six newsletters per year:

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

Deadline for copy is the 20th day of the month before publication. **March/April Deadline:** February 20

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 SASK

is seeking a casual part-time

Program Assistant.

Apply by January 24th 2022

***MORE INFO ON PAGE 22-23**



EDITOR'S NOTE

Dear reader,

Welcome to a new year and the 34th volume of our membership publication, the CARFAC SASK Newsletter. The winter season here can mean slowing down and sheltering, and at the same time we are still living through a global pandemic with so much disruption. It is perhaps not surprising that even in these unusual circumstances, artists and arts workers continue to find ways to produce and connect people.

For the first issue of the newsletter in 2022, we are showcasing a visit to Ghost Meadows, a major solo exhibition by artist Zachary Logan at the Remai Modern (pg. 6). The mix of 2-dimensional and sculptural works was beautiful to see in person, and if you are reading this in time and are in Saskatoon, you can visit yourself (for free) until January 9.

Toward the end of last year, the Saskatchewan Arts Alliance saw the departure of their longstanding Executive Director, Marnie Gladwell. Now taking over the role, Em Ironstar brings her own experience as an artist and arts professional. We wanted to learn more, so we asked Em for an interview. (pg. 12).

Are you an arts worker looking for a great team to join? CARFAC SASK is hiring a Program Assistant, full details later in this issue (pg. 22-23).

The MacKenzie Art Gallery and the Museums Association of Saskatchewan are also hiring, and other upcoming residency and grant deadlines may be of interest to our members. I know I've emphasized this in the past, but the value and unique opportunity that the Canada Council's Arts Professional profile represents is significant. If you are an arts professional, a worker, self-employed or employed by an organization, you may be eligible for professional development support to grow your skills and capacity to work in the arts—upcoming deadlines may be of interest to you (pg. 21).

Thanks for checking out the CARFAC SASK Newsletter. I hope you find some ideas, news, and resources here that are helpful. As always, please be in touch with us if you have news or opportunities to share with our membership, or if you have an idea for a story, interview, or article. Here's wishing everyone a healthy and sustaining year ahead.

DANCE IN THE GHOST MEADOWS

VISITING AN EXHIBITION AT REMAI MODERN



Zachari Logan, *Talisman* (detail), 2021, hand-built ceramic and rose gold leaf

As CARFAC SASK Newsletter Editor, I'm always looking to share your stories and to shine light in corners and places on and off the beaten path, to celebrate the diversity of artists working across the province of Saskatchewan. Recently, while in Saskatoon, I took time to visit the Remai Modern and see new work by Zachary Logan in a major solo exhibition in the Connect Gallery space.

All of the artworks in the exhibition were breathtaking, and the exquisite presentation and installation contributed to the effect and impact of the individual artworks and their relationships to one another in the space.

Near the entrance, the artist drew directly on the wall, while other works were displayed on plinths, in a vitrine, suspended, or framed, showcasing the range of materials and strategies.



Installation view, Zachary Logan, *Ghost Meadows*, Remai Modern, Saskatoon, 2021
Photo: Blaine Campbell

Fragile ceramic objects on a central display could be viewed from all angles, with lush drawings (pastel, graphite, watercolour, and coloured pencil on paper) alternating in the background. A single temporary wall extended from the North side of the room as a large glowing lightbox framing four suspended blue pencil drawings on Mylar.

I found the layout of the exhibition and the quality of the installation both thoughtful and effective. I appreciated reading the exhibition credit alongside the curatorial statement, and seeing the full acknowledgement of everyone who helped mount the exhibition.

This absorbing and beautiful exhibition was made possible with the help of many people, including the artist Zachary Logan and Curator Sandra Fraser, with assistance from Chad Redi, Exhibitions and Collections Supervisor, Emily Dunsleth, Registrar (Exhibitions); and preparatory team Jason Hosaluk, Cameron McKay, Darren McQuay, Caleb Duek, Ian Rawlinson, Ian Forbes, and Paul Atkins.

Thank you to all of these people and to the Remai Modern for bringing this exhibition to life. I look forward to my next visit to the gallery.





Installation view, Zachari Logan, *Ghost Meadows*, Remai Modern, Saskatoon, 2021
Photo: Blaine Campbell

From the curatorial statement:

A delicate interdependence is at the heart of our relationship with others, a fact that the pandemic has made clearer than ever. Our routines of work and leisure, our habitual interactions and favourite haunts, and even time itself, have been upended. We feel some things too much while others evade our touch. Zachary Logan's recent work inhabits this chaos, as flowers and plant debris swirl against the backdrop of the sky.

In his first major solo exhibition in his hometown of Saskatoon, Logan continues his dialogue between art historical references and encounters with unkempt flora that persist in ditches and sidewalk cracks. In lovingly detailed drawings and hand-built ceramics, the new work builds on earlier depictions of the artist's body in states of metamorphosis with various plants and animals. Embracing the discomforting and strange, those works implore: what are you? Are you a man, a bird, a branch? In his most recent works the metamorphosis is complete, and the body is evoked only through gesture and implied movement.



Zachari Logan, *Turf 1-4 (after Durer)* (detail), 2021, hand-built ceramic



Zachari Logan, *Rococo Sky (guardai in alto e vidi le sue spalle)*, 2021
pastel, graphite, watercolour and coloured pencil on paper

[Curatorial statement continued]

Logan refuses to differentiate between the wild and the cultivated, immersing us in a field of beauty and desire. At the heart of his practice is the idea that our bodies exceed social norms and do not exist outside of nature. They are enmeshed with the world around us—distinct but not separate. More importantly in the context of the queer body, Logan proposed there are no unnatural bodies, no unnatural relations.

A longing for intimacy is expressed in works that seem so fragile that they could collapse in a cloud of dust or decompose back into the earth. Logan calls us into the space, inviting us to grieve and to dance in the ghost meadows.

CHECKING IN WITH EM IRONSTAR, SAA EXECUTIVE DIRECTOR



Em Ironstar (front), and Articulate Ink team, Caitlin Mullan, Karli Jessup, and Amber Hanover

Near the end of the year in 2021, the Saskatchewan Arts Alliance said a heartfelt and enthusiastic thank you to their outgoing Executive Director Marnie Gladwell. After 23 years of service in the role, Marnie has made an enormous impact on the arts ecology in Saskatchewan (and beyond). Her departure is an important moment for the Saskatchewan Arts Alliance. To learn more we checked in with their new Executive Director Em Ironstar. The following interview was our chance to get to know more about Em, about her art practice and work as an arts professional, and about her vision for the organization.

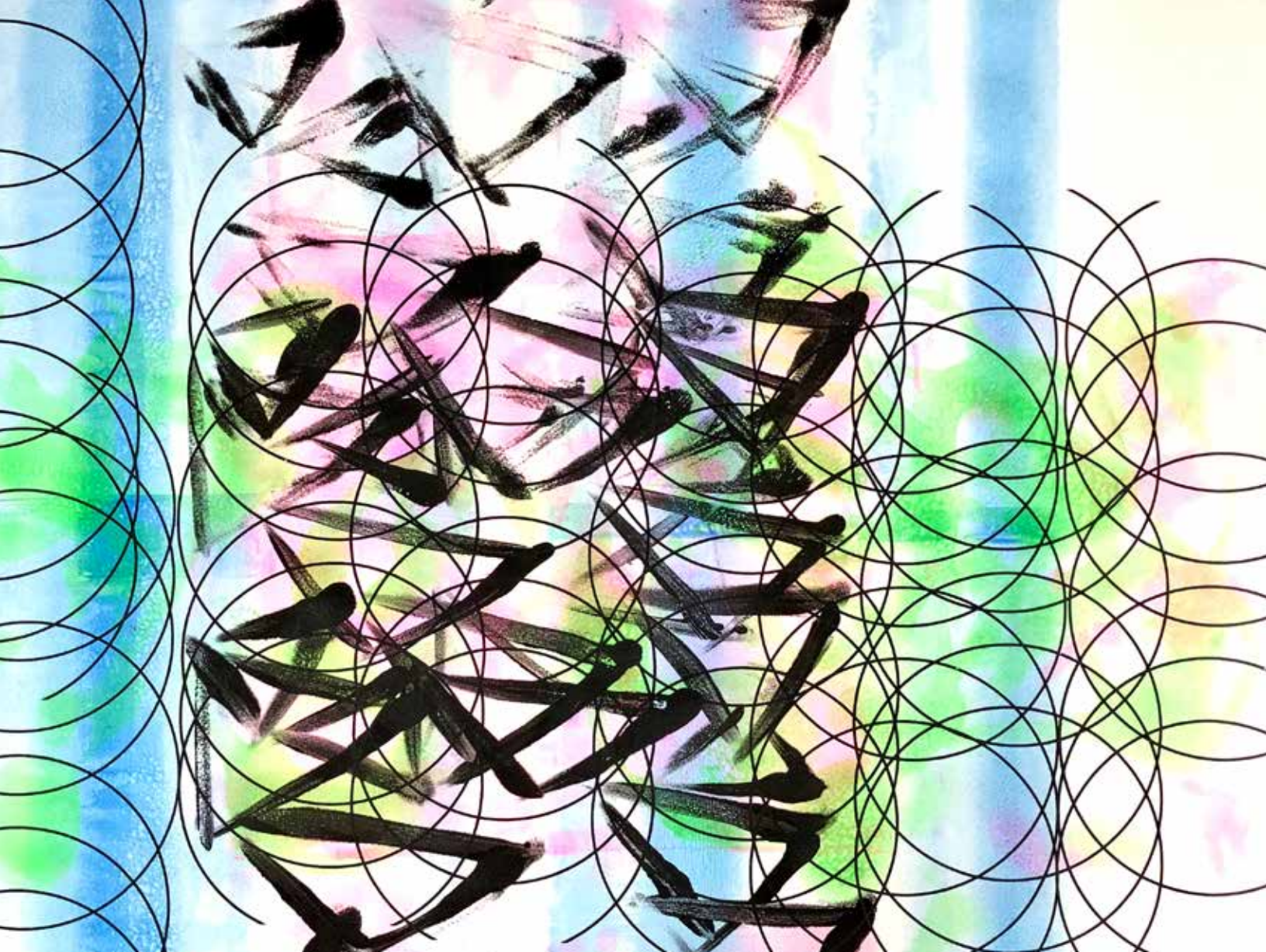


Em Ironstar, *Flo Mingo*, 2021. Polaroid

Hi Em and thank you for taking time for an interview. This past October you took on your role as Executive Director of the Saskatchewan Arts Alliance. For anyone who isn't already familiar with your past work as an artist and arts professional, can you tell us a bit about your background?

Em Ironstar: First off, it is such a pleasure to introduce myself to the CARFAC SASK Newsletter readers, so thank you for the opportunity; I appreciate it. I grew up in Treaty 4 Territory in Weyburn, SK, where my love for art was cultivated and encouraged by my family—mainly my grandmother and a few fantastic art teachers.

After high school, I came to the U of R, where I studied art. I got my Bachelor of Fine Art, majoring in Printmaking, in 2010. After University, I co-founded Articulate Ink, an artist-run printmaking studio with my friends and colleagues Karli Jessup, Amber Hanover, and Caitlin Mullan.



Em Ironstar, *Study with Circles*, 2019 (detail),
Monoprint and Screenprint with Glow in the Dark Ink

Articulate Ink is still operating today, over ten years later, out of the Creative City Centre in downtown Regina. Over the years, I have done my best to maintain an active artistic practice while co-running Articulate Ink and working full-time—which has been a challenge!

In my professional life, I have worked for the Organization of Saskatchewan Arts Councils, SaskCulture, and most recently, at the Museums Association of Saskatchewan, where I was the Community Engagement Coordinator for over four years. I have also provided communications consultative services to many arts and cultural organizations across Saskatchewan, including the Saskatchewan Library Association, Heritage Saskatchewan, Saskatchewan Filmpool Cooperative, Saskatchewan Choral Federation, and Sâkêwêwak First Nations Artist Collective.

The SAA has been active for decades supporting professional artists and arts groups. What are some of the key supports you see that the SAA has developed and delivered and which you are most excited to build on?

Em Ironstar: In my first few weeks at the SAA, I did a ton of reading about the organization's history to understand why we exist and why we do what we do currently.

Some folks might not realize this, but the SAA emerged from a significant funding crisis faced by the Saskatchewan arts community in the early 1980s. It was fascinating to read through the old correspondence and learn about the major challenges that the SAA helped the arts community navigate. [You can see an example on the next page of an interesting SAA document from 1982. It is the draft copy of a newspaper ad that was taken out (at least I think it was run). It's not much to look at, but I think it is interesting and provides some good context.]

Understanding the critical role that the SAA holds in being a collective voice for the arts community has underlined the importance of the advocacy work of the SAA for me. Advocating for sustainable funding for the arts, the importance of arts education, universal basic income for artists and the arts as a benefit to society remains a strong priority for the SAA.

The research that the SAA conducts is also a strong pillar of our work that I look forward to building on. I hope that the SAA will be able to increase our staff complement to hire a full-time, permanent Research Officer in the next year. I believe the addition of a permanent Research Officer position would allow us to focus on research initiatives driven by community needs and priorities and the development of a comprehensive strategy for sound, relevant and accessible research.

What are you focused on in the year ahead?

Em Ironstar: It is an exciting time to be coming on as ED at the SAA. Just before my arrival here, the staff and board completed a mandate review and a new strategic plan that will guide us in our work through 2024.

The next 18 months at the SAA will focus on regeneration and development. One of the things that I am most excited about right now is the creation of a networking and membership engagement plan. One element of resounding feedback that came back to us through the mandate review consultations is the need for a network or hub for Saskatchewan artists and arts organizations.

I believe that the SAA is in an excellent position to initiate that for our community. It could start small and be very grassroots in nature initially, but I also think it could grow to be more and offer more formal opportunities as it evolves. If you are reading this and think this sounds like an exciting idea, I would love to talk; please give me a shout.

Another critical element of our new strategic plan is working with the arts community to better understand decolonization of the arts as a step towards reconciliation.

When I was reading and working through the new strategic plan, I read that outcome; I had to ask myself, "what does decolonization of the arts even mean?" and I don't think that is a question that one person or organization has the answer to. I look forward to exploring that together as a community to see what we can learn and put into action. I see a space for the SAA to work with the arts community to offer educational opportunities that will support the sector in becoming more inclusive and diverse such as anti-racism, anti-oppression training or perhaps even something like ASL training for our sector.

DRAFT - Newspaper Ad

The year 1984 will be celebrated as the YEAR OF THE ARTIST in Canada.

As early as June 1982 the following programs may cease to exist in Saskatchewan:

List attached

Up to now these programs have been primarily funded by lottery revenue. Diminishing funds and decreasing purchasing power have not been able to keep pace with the development and growth of cultural programs in this province.

THERE IS NO GUARANTEE FOR THE FUTURE!

These programs need a secure funding base.

If you care about the quality of life in your community, ask your candidates where they stand on the issue of secure funding for the arts and culture. You've got nothing to lose but the quality of your life.

Give 1984 something to celebrate!

List of signing organizations: -all Priority II's

-Priority I's who have agreed.

Clip to the Premier

I care about the quality of life in this Province and I urge the Government to provide a cultural policy and a secure funding base to the arts and cultural groups in Saskatchewan.

We are going to focus on developing a new communications strategy. I want to have a solid plan to reach our members and the community, but also to reach beyond our usual audiences and talk to the public about the value of the arts in our lives.

The development of a research framework, an advocacy strategy, a networking and membership engagement plan as well as a communications strategy will all be part of a layered and intertwined operational plan that we will use to move forward the new strategic goals of the SAA. It is a huge undertaking but I am so excited about this important work that will be occurring in the near future and all of the opportunities and learnings that will emerge.

For anyone who would like to learn more or contribute, how can they get involved?

Em Ironstar: I understand that after almost two years of pandemic-induced stress and fatigue that serving on a board of directors might not be a realistic choice for everyone, especially those who are already working in the arts. However, we are actively recruiting new board members and I, along with the current board members, would love to see some new people and faces from various disciplines, backgrounds and geographies at our virtual boardroom table. If you are interested in being on our board, please get in touch and I can connect you with our nominations committee.

I am also interested in talking with as many people as I can right now and in the future. Chatting with folks to see where they are at and what they are doing and how we can serve them has been one of the most rewarding parts of my job over the last couple of months.

The SAA is keen on developing partnerships both within and outside of the arts sector, and I believe it is through building authentic

relationships that we are going to be able to make those partnerships meaningful, lasting, and impactful. Again, if you are interested in talking with me, I want to talk with you. Let's get in touch!

I think right now, another way that you can get involved with the SAA is by participating in one of our committees or advisory groups. We currently have a Research Committee and Advocacy Committee. I am also interested in tapping into a diverse pool of people keen to provide feedback to the SAA more generally about various ideas and initiatives as we move forward.

We are in the process of creating a membership engagement plan and a re-envisioning of what it means to be a member of the SAA and what those tangible benefits are. In the past, one of the main benefits has been discounted rates to attend our in-person events such as the Arts Congress. However, as we move towards a more digital-forward world that is still highly affected by a pandemic, that benefit is not as relevant. Right now, the main advantage of being an SAA member is being able to add your voice to a collective voice for the arts in our province. The SAA is a connector between many moving pieces in the arts community - we frequently communicate with SK Arts, SaskCulture, Creative Saskatchewan, and many of the arts organizations in the province. We keep our finger on the pulse of what is happening provincially, nationally, and internationally in terms of arts advocacy, research, and current affairs. We are a hub to connect all the different levels and aspects of the arts community of Saskatchewan, and your membership lends diversity and strength to our voice and work moving forward.

Contact Em Ironstar, Saskatchewan Arts Alliance
Cell: 306-550-3463 // Office: 306-780-9824
director@artsalliance.sk.ca

EXHIBITIONS

ART GALLERY OF REGINA

KATHERINE BOYER: HOW THE SKY CARRIES THE SUN
January 13 to March 13

ART GALLERY OF SWIFT CURRENT

PETER TUCKER: DISPOSITION
January 15 to March 15

ART PLACEMENT

REBECCA PEREHUDOFF: VIVID STROKES
Closing January 13

DUNLOP ART GALLERY

SHELLEY NIRO: A GOOD, LONG LOOK
January 15 to April 3 (Sherwood)
January 22 to March 25 (Central Library)

ESTEVAN ART GALLERY

KEITH MOULDING: CROWD CONTROL
Closing January 21

BELINDA HARROW: UNSETTLED
February 4 to March 25

MELANIE MONIQUE ROSE: THE FLOWER PEOPLE
February 4 to March 25

GODFREY DEAN ART GALLERY

THE FLOWER MAY NOT LOOK LIKE THE ROOTS:
SARAH FOUGERE, BONNIE GILMOUR, BARBARA
MENELEY, VERA SALTZMAN, CAROL SCHMOLD,
CRYSTAL THORBURN, AND SARAH TIMEWELL;
CURATED BY JERA MACPHERSON
January 5 to February 23

GORDON SNELGROVE GALLERY

QUILL VIOLET CHRISTIE-PETERS: SPILLING OUT,
SPILLING OVER
January 14 to April 22

CHARLENE VICKERS: BIG BLUE SMUDGE
January 21 to April 22

MATERIAL + TIME
January 24 to April 15

MACKENZIE ART GALLERY

DAWIT L. PETROS: SPAZIO DISPONIBILE
Ongoing to April 3

MISKWAABIK ANIMIKI POWER LINES: THE WORK OF
NORVAL MORRISSEAU
Ongoing to April 3

BEYOND THE STONE ANGEL: ARTISTS REFLECT ON
THE DEATHS OF THEIR PARENTS
Closing February 13

THE PERMANENT COLLECTION: COMMUNITY WATCH
Closing to March 8

MANN ART GALLERY

GREGORY HARDY RCA: LA RONGE DRAWINGS
Closing January 15

KEN VAN REES: CARBON CAPTURE
Closing January 15

MOOSE JAW MUSEUM AND ART GALLERY

SUSAN SHANTZ: CONFLUENCE
February 4 to May 1

NEUTRAL GROUND ARTIST RUN CENTRE

ARTIST TALK: MICHELLE SOUND
January 30, 1:00pm

MICHELLE SOUND & PHYLLIS POITRAS-JARRETT:
NIMAMA IS A TOUGH COOKIE & LOOKING BEYOND
OURSELVES
January 29 to March 12

PAVED ARTS

DEAR WWW
PRESENTED BY PAVED ARTS & GLÓR (IRELAND)
MARTINA HYNAN & MONIQUE BLOM, LINDA DUVALL
& AVI RATNAYAKE, & MARTINA CLEARY & JANELLE
PEWAPSCONIAS
Closing January 21

REMAI MODERN

NIC WILSON: RBC EMERGING ARTIST SERIES
Ongoing to March 6

ATAUTCHIKUN | WÂHKÔTAMOWIN
Ongoing to March 13

ZACHARI LOGAN: GHOST MEADOWS
Closing January 9

POSTCOMMODITY: TIME HOLDS ALL THE ANSWERS
Closing January 23

CANOE
January 29 to May 8

KEN LUM: DEATH AND FURNITURE
February 12 to May 15

SASKATCHEWAN CRAFT COUNCIL GALLERY

ROOTED: 50 YEARS OF SASKATCHEWAN CRAFT
January 15 to March 12

STATION ARTS CENTRE

I DO NOT HAVE MY WORDS:
JOI ARCAND, CATHERINE BLACKBURN,
AUDREY DREAYER
January 15 to February 23

WANUSKEWIN HERITAGE PARK

LEAH MARIE DORION: THIRTEEN MOONS
Ongoing through February

Exhibition notices are collected at the time of publication. To make sure your shedule is represented here, please send exhibition notices to: newsletter.sask@carfac.ca

NEWS & OPPORTUNITIES

JOB OPPORTUNITY



Executive Director - The Museums Association of Saskatchewan (MAS)

Closes January 30th, 2022

Qualifications Required:

Non-profit experience with a minimum of 8 years experience most recently in a managerial role; working knowledge of the Policy Governance Model essential; working knowledge of the museum sector an asset; relevant undergraduate degree, such as in business/ non-profit management; in-depth knowledge and understanding of the Saskatchewan cultural (non-profit / charitable) sector; government relations experience is a must; public relations and speaking experience required; a visionary who understands how to set a plan, how to lead, and to articulate its execution in a clear and concise manner; strong people-leadership and team skills; outstanding communication and interpersonal skills; excellent relationship building with external stakeholders; demonstrated ability to work successfully with a Board of Directors.

The range of salary for this position is \$75,000 to \$89,554, plus a comprehensive benefits package. This role works primarily in the MAS office, which is located in Regina on Treaty 4 territory. MAS requires that all staff be fully COVID-19 vaccinated as a condition of employment. Travel throughout the province is sometimes required, as well as attending national events.

Send your resume and cover letter to

**ex.director@
saskmuseums.org**

Apply by 5:00 pm,
January 30th, 2022

We thank you for your interest. Only those candidates selected for an interview will be contacted.

Randy Clay CPA, CA

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Canada Council **Conseil des arts**
for the Arts **du Canada**

Professional Development – Grant Deadlines

Explore and Create: Professional Development for Artists
Deadline: February 2, 2022

Grants fund activities that contribute to the professional advancement of Canadian artists working in all artistic disciplines. Support for professional development activities and career advancement, including but not limited to: mentorships, internships, apprenticeships, specialized training, workshops.

Supporting Artistic Practice: Professional Development for Arts Professionals
Deadline: January 29, 2022

Grants support the career growth of Canadian arts professionals by encouraging knowledge-sharing and participation in a wide range of development opportunities. Professional development activities or sharing expertise with other Canadian arts professionals, including but not limited to: mentorships, internships, specialized training, taking or giving workshops, research, participation in conferences, seminars or other significant events.



Employment Opportunity — Program Assistant (CARFAC SASK 2022)

CARFAC Saskatchewan is seeking a casual part-time Program Assistant. This individual will work closely with the Executive Director and the Program and Outreach Director, and in collaboration with other staff, to effectively support the goals and objectives of the organization.

This is a part time, term position. The Program Assistant will work flexible hours primarily remotely. Starting in February, this is a 12-month contract with the possibility of extension.

The rate of pay is \$22/hour for 15 hours/week.

A training and mentorship plan will be tailored to the successful candidate.

Duties & Responsibilities:

1. Key Responsibilities of Program Assistant

Working with the Executive Director and/or the Program and Outreach Director, the Program Assistant will manage the Foundational Mentorship and will learn and assist with other mentorship programs (including the Visiting Mentor, Travelling Mentor, and Critical Art Writing Mentorship as needed)

Assist with the organization, scheduling, and promotion of our Foundation Workshops (these will be presented virtually for now)

Assist with managing related budgets and files, including preparing contracts, and communicating the schedule of events with participants, contractors, partners, the public, and the Board

Assist with coordinating artist talks, and other outreach, including communications with artists, instructors, partners, and the public, and delivering programs on time and within budget

Assist with promotions and communications, including online and print (website, Twitter, Facebook, Instagram, Constant Contact, paid advertisements as budgeted, invitations, brochures, pamphlets)

Prepare reports, analysis and summaries as required

Maintaining regular communications with the membership and public to ensure positive

outreach and engagement

Answering routine inquiries to CARFAC SASK by email or phone

Fostering meaningful engagement with communities



2. Financial and Operations

In collaboration with the Executive Director, prepare reports to funders

Preparing and adhering to program budgets in consultation with the Executive Director

3. Competencies Qualifications & Skills:

Strong ability to work independently and collaboratively with fellow Staff, Volunteers

Programming, management, and administration skills, including oral and written communication

Experience working or volunteering with non-profit organizations, artist-run-centres, galleries, and/or other arts related programming

Degree in fine arts, art history, arts administration, or equivalent experience

Knowledge and respect for diverse points of view and the ability to facilitate productive exchange

Office skills including MS Office products, Adobe Creative Suite, and web tools for group emailing, social media, and website updating

Display good organizational and time-management skills; marketing knowledge or experience is an asset

CARFAC SASK is an inclusive workplace that values diversity. We strive to promote fairness and equitable employment opportunities. We strongly encourage Indigenous peoples, newcomers, racialized peoples, queer, trans and non-binary persons, and people living with disabilities to apply. Preference will be given to qualified equity group members who self-declare in this application.

To apply, please send a resume, letter of interest and contact information by email by January 24th to Wendy at carfac.sask@carfac.ca

We thank all candidates for your interest. All applicants will be given consideration though only those shortlisted will be contacted for further consideration

CONTACT



CARFAC

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

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

CARFAC SK BOARD

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President

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Past President

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Patricia Leguen

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Jessica Riess
**Workshop and
Communications Coordinator**

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219, 2366 Avenue C North
Saskatoon, SK S7L 5X5

www.carfac.sk.ca

*Our CARFAC SASK Saskatoon office has moved. Our new location is at 219, 2366 Avenue C North, in the Norplex Business Complex. The office is open by appointment only and follows current COVID protocols.

MEMBERSHIP

CARFAC SASK JANUARY | FEBRUARY 2022

NEW MEMBERS

Allison Brant Malinski
Barbara Frazer
Savannah Holt
Jeff Meldrum
Marcel Petit
Jing Lu Zhao

Anahit Falihi
Holly Fay
Terri Fidelak
Jasmin Fookes
Rob Froese
Gabrieila Garcia Luna
Tammy Gebhardt
Daisy Grant
DeLee Grant
Donald R. Hefner
Karen Hoiness
Grace Rose Holyer
Vincent Houghtaling
Jay Kimball
Artin Lahiji
Donna Langhome
Regan Lanning
Diane Larouche Ellard
Mary Longman
Mai Ly
Jenelle McArthur
Debbie McCrea
Mariana Melchiorre
Claude Morin
Paige Mortensen
Joseph Naytowhow

Alison Norlen
Wilf Perreault
Jessica Richter
Tamara E. Rusnak
Karen Schoonover
Irene Stroshein
Marvin Swartz
Nic Wilson

RENEWAL

Toni Ambrose
Cheryl Andrist
Marie Balthazar
Carol Beauregard
Terry Billings
Heather Bishop
Kathy Bradshaw
Lee Brady
Diana Chabros
Gail F. Chin
Rigmor Clarke
Martha Cole
Louise Cook
Toby Cote
David Dreher
Carson Dubnick
Jane A. Evans

ARTIST DISTRESS FUND DONATIONS

Terry Billings
Gail F. Chin
Karen Hoiness
Irene Stroshein

DONATIONS TO CARFAC SASK WORK

Terry Billings
Martha Cole
Jane A. Evans
Elaine Julian
Wilf Perreault
Marvin Swartz

As a member of CARFAC SASK, you and your art career can benefit from programs, services, and more, including member discounts, advocacy, advisory services, newsletters, e-bulletins, resource centres, tech support, equipment rental, and toll-free telephone contact to our offices.



JOIN US / RENEW YOUR
MEMBERSHIP

membership.sask@carfac.ca



**Call for Applications: Access
Copyright Foundation Marian
Hebb Research Grants.
Deadline: February 15, 2022**

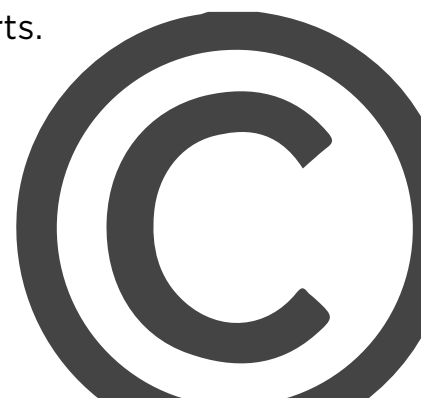
Access Copyright Foundation is accepting applications for Marian Hebb Research Grants, which support members of Canada's creative community to undertake important research and inquiry work that is invaluable to creating new works or initiatives.

Creators have two options when applying for a research grant. The first is to apply for a grant for research that involves travel. The second is to apply for a grant for either research conducted at home to cover expenses such as costs for local transportation, video conferencing and other online services or to hire a researcher with local access to material not available online.

Publishers and organizations representing Canada's creative and publishing communities can also apply for a grant for a research project, no matter if the project is conducted virtually, in-person or a combination of both.

We encourage all Canadian creators, publishers and the organizations looking to collect information and/or data to bring depth, resonance and authenticity to a publishable work, an innovative program, strategic initiative, study paper or report to apply for a grant.

Applications will be accepted through SK Arts' application portal until February 15, 2022 at 11:59 p.m. CST. The Foundation's grants program is administered by SK Arts.





JOBS & OPPORTUNITIES

CURRENT OPPORTUNITIES

HUMAN RESOURCES AND EQUITY MANAGER - ONE YEAR TERM

The Human Resources and Equity Manager is responsible for the strategic implementation of the various human resource, equity, and accessibility functions at the MacKenzie Art Gallery as a member of, and in collaboration with, the senior leadership team. This position acts as part of the leadership team, supporting management in all human resources functions including employee engagement, employee and labour relations, collective bargaining, staffing, talent management, and leadership development. The incumbent guides and promotes the diversity and inclusion strategy, and proactively develops and operationalizes multi-year and impactful museum-wide plans related to inclusion, diversity, equity, and accessibility.

This posting will remain open until the position is filled. Only those candidates to be interviewed will be contacted. The MacKenzie thanks all applicants for their interest.

The MacKenzie Art Gallery is a not-for-profit, dynamic community resource with outstanding exhibitions and compelling programs. The MacKenzie Art Gallery engages people through outstanding, transformative experiences in the visual arts.

As stated in our strategic plan, MacKenzie Art Gallery exhibitions and programs provide space for the entire community to engage with diverse cultural viewpoints and perspectives, including First Nations, Métis and Inuit, and newcomers to Canada.





Em Ironstar, *Van*, 2021. Polaroid



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