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JANUARY | FEBRUARY NEWSLETTER



New Year! New Fee Schedule!

CARFAC-RAAV Minimum Recommended Fee Schedule



ENGLISH

FRANÇAIS

Home Introduction 2022 2023

2023



[Section 1 - 2023 Exhibition and Screening Royalty Schedule](#)



[Section 2 - 2023 Reproduction Royalty Schedule - Non-commercial, Non-advertising](#)



[Section 3 - 2023 Reproduction Royalty Schedule - Commercial and Advertising](#)



[Section 4 - 2023 Artist Professional Services Fee Schedule](#)

The CARFAC-RAAV *Minimum Recommended Fee Schedule* provides guidelines on what visual and media artists should be paid for their copyright and other professional services. Canadian Copyright laws provide artists with the right to be paid for exhibitions and reproductions, and most public funders require that museums and public galleries pay royalties and fees according to our guidelines.

The *Fee Schedule* is updated regularly through negotiation and usage, with annual increases reflecting changes in the cost of living. All rates shown in the *Fee Schedule* are in Canadian dollars and PST/GST/HST (if applicable) is not included.



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Ceramic artworks in process
by artist Rebecca La Marre,
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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. **Mar/Apr Issue Deadline:** Feb 20

Send to: newsletter.sask@carfac.ca

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and not necessarily the view of CARFAC Saskatchewan.

CARFAC SASK IS

HIRING

a Programming and Outreach Director

Application Deadline: January 31st, 2023 (11:59 PM CST)

Tentative Start Date: Monday, March 6th, 2023

CARFAC SASK is seeking a Programming and Outreach Director for a 35 hr/week permanent full-time position. The successful candidate would be based out of Treaty 4 Territory in Regina or Treaty 6 Territory in Saskatoon for a flexible combination of remote and in-office work.

This is a dynamic position that demands strong interpersonal, communication, group facilitation, and administration skills. The Programming and Outreach Director manages CARFAC's various mentorship programs, as well as supplementary programming like workshops, panels, symposia, and other special offerings as required. The Programming and Outreach Director is also responsible for visioning and implementing innovative new programming that will support diverse Saskatchewan artists while upholding the organization's mandate and strategic plan.

The ideal Programming & Outreach Director will possess demonstrated knowledge of the arts and arts practice in Saskatchewan and an understanding of broader art contexts, both nationally and internationally; expertise in program planning including building partnerships, budget management, grant writing, and communications; strong administrative skills; and the capacity to work as an independent leader within a team environment.

Application Deadline: January 31st, 2023 (11:59 PM CST)

Tentative Start Date: Monday, March 6th, 2023

Full information can be found on our website at:





EDITOR'S NOTE

Hello and thanks for picking up the latest issue of the CARFAC SASK Newsletter. This year marks our 40th anniversary, and in addition to our regular content, sharing stories from artists and writers across the province, we're happy to say we will also be commemorating the year with a special publication coming soon. Stay tuned for details.

In this first issue of 2023, we hear from artist Rebecca La Marre about her time at the EMMA Collaboration last summer. (pg. 6)

Miriam Körner shares about her process and lived inspiration behind a new children's illustration book project. (pg. 18)

We also hear from Traveling Mentor Sandee Moore about her experience connecting with people through informal conversations across the province last year. (pg. 16)

Our ongoing black and white photography feature showcases a new imaginative project by Gerald Saul and William Bessai-Saul (pg. 12-15), and our ongoing Prairie Typography feature shares new photos from this popular social media account. (pg. 27)

We're hiring! Check out our Programming and Outreach Director posting (previous page). Are you or is someone you know a perfect candidate for this job? Find out more on our website or contact us with your questions.

Attention all CARFAC Members and professional artists, groups, and organizations: the CARFAC-RAAV Minimum Recommended Fee Schedule has been updated for 2023. Be sure to update your payment and budget planning accordingly.

In news and opportunities, are you an artist working in or around Saskatoon? The Bunkhouse Project has a new Gallery Pop-Up Program, with space available for local emerging and established artists for public exhibits on Saturdays and Sundays. Applications are accepted on an on-going basis. Also, if you have the funds (get a grant if you can), the Banff Centre is currently offering a new professional development program. (pg. 22-23)

Happy new year to everyone. On behalf of CARFAC SASK, let's use our labour and our opportunities to help make 2023 a positive and rewarding year for all arts workers everywhere.

THE EMMA COLLABORATION

REBECCA LA MARRE



Artist Rebecca La Marre at the EMMA Collaboration, Summer 2022.

The EMMA Collaboration’s website says:

“Every two years, one hundred artists from across the globe come together in the boreal forest of Saskatchewan to share in an experience of raw creation and open possibility. Artists at various stages of their careers are challenged to step outside their usual art practice, to explore medium, technique, and subject matter through hands-on collaboration and exciting creative exchange.”

That’s true enough. It falls short, the way words do.



Artist gathering at the EMMA Collaboration, Summer 2022.

I barely read now; my attention span didn't survive the pandemic. But I did read at EMMA. I was reading and sleeping. I slept almost 12 hours every night. Others stayed up to party until 2 am. I went to bed early. I worked until I went to bed. I would get up at 10 am and work until 10 pm. It didn't feel like work. It just felt like being at home, the kind of home I would have wanted as a teenager. The kind of summer camp experience I would have wanted, a camp with the kind of people I would want to spend my time with.

I can't tell you what EMMA is like; I don't know you. I don't know what you would do there. Do you know what you would do there? Could you say for certain? Part of the magic is that the event is structured to give permission for wandering. Each participant decides, in each moment, what direction they want to take.

The general idea, that I pieced together in retrospect, is that everyone contributes something that another person can add to. There is a pile of materials and unfinished work from previous years' activity. Some people brought their own materials; others arrived with very little.

Everyone worked hard, but very few people claimed to know what they were doing. Participants who had come for years still arrived saying they didn't know what to expect. There was to be an auction at the end of our time together and work would be sold, we did know that. We didn't know if the auction would be held; it might be canceled.

When I received the invitation, I assumed it was because of my work with clay. Two weeks before the start of the collaboration, after I paid my deposit, I found out that there wouldn't be a kiln. I considered asking for my deposit back. Why would I pay so much money to go somewhere I wouldn't have studio time with the medium I usually work with?

I decided to go anyway and see what happened. I spoke with my teacher Ken Wilkinson, and he suggested I try a barrel firing without bisquing the green-ware. Typically, I will make pieces out of clay, let them dry, and then fire them in an electric kiln to cone 06, which is a way of saying ~1855F or ~1012C. This is called "bisquing." Once this has been completed, I take the pieces and place them in a metal barrel, layered between sawdust, newspaper and organic materials that can mark the surface of the pots when set on fire. Ken suggested, "potters all around the world do this kind of process without bisquing first, you could try just putting the greenware directly into the barrel." The pieces would be more fragile, more breakage would occur, but there still might be results.

I planned to take a shared bus that would shuttle participants arriving from other cities. It occurred to me that the other people in the bus would be getting off a plane and would have likely been exposed to COVID-19, so I decided to drive instead. This would be my first trip away from home since the lock-down. This would be my first time surrounded by people outside of my "bubble." This would be my first experience spending time indoors with a group of people larger than four.

The opening celebration was terrifying and thrilling. I was late after getting lost several times on the way. It was exhausting to be in a room with so many strangers. I was grateful for the familiar faces I saw in the crowd. Many people commented that they were not used to socializing in groups and "forgot how to do it." The following days felt like a return to a world I had forgotten could exist. A tense knot in the centre of my being started to loosen. As I began to relax, I could feel how tired I was.

Participants who had been at EMMA previous years seemed to know what they wanted to do. They strode from station to station with a sense of purpose that I envied. They chatted with each other and made plans, carrying metal poles, twigs, sheets of copper, bits of string. Machines started to hum and clang. I decided to wander to each station and see what was going on.

Everyone ate together, outside, sitting at wooden picnic tables under a large shelter. I had packed a giant cooler of food, thinking that my food allergies would not be provided for, but I was wrong. The caterers had thought of everything. It was the first time in two years that I didn't have to cook for myself. I had spent so long avoiding restaurants and had been so isolated that I had forgotten what it was like to eat food prepared by someone else.

I felt cared for in a way that was so complete I cried with the relief of someone who has been carrying a heavy load beyond their capacity and has just been offered a place to set it down.

Three days in, just when I was starting to forget about isolation, restrictions, and pervasive fear, the first positive COVID case appeared despite the organizers' hard work to follow all safety protocols. There was an announcement at lunch; one of the international participants tested positive and was isolating. I had sat next to her the previous day, learning to weave willow branches into a sphere. I feared contamination. I grieved the opportunity to learn more from her. I wanted to create clay objects to fire in the barrel that she could add a woven component to. Many people imagined her disappointment, to travel so far and end up in quarantine. Participants with compromised immune systems, or partners with compromised immune systems, quietly withdrew from the group to their cabins.

More announcements about positive cases. Garbage bins were filling up with masks and test-kits. By now everyone had decided on a course of action, a large project they wanted to complete in time for the auction. I taught anyone who would come into the large hall, the site of original contamination, how to make a pinch-pot using clay that Breanne Bandur had brought. She didn't know why she brought it. We decided serendipity was the reason. Most people avoided the hall. I figured I was already contaminated and wore a mask when I remembered to, feeling guilty when I didn't.

Before the event, several people spoke to me about wanting to participate but not being able to because they had new babies to take care of, and EMMA is explicit that the campsite is not safe for children.

Several participants, while drunk, grumbled that they don't want children around, "this is supposed to be play time for adults."

I asked the question, "do you think there is a difference between art and craft? Why do you think English has two separate words and other languages don't? Are you mad at me for suggested there might be a difference?" Several people were mad.

One person said, "I lost a job for my answer to that question." Her answer was that there is no difference. Another person looked thoughtful for a moment and then quipped, "art is when I'm having fun and trying something new. Production is when I'm repeating something I already know."

I don't know if they were equating craft and production. I thought about how in French they specify les arts plastiques to refer to visual arts practices like sculpture, architecture, and ceramics, but use arts appliqués or arts décoratifs for work that is considered part of pop-culture, amateur, or intended for commercial applications. English suffers from a poverty of vocabulary to explore this question. Many makers believe the answer to the question reflects on the value of what they make.

I wandered over to the blacksmith station. Franz Lotz showed me how to stoke a forge. We picked through a pile of rusted metal and chose a piece to turn into a tool I could use to burnish the pinch pots. He showed me how rusty, brittle metal becomes new and elastic in the fire. He said, "Look at that truck over there. It almost looks like it's been there for hundreds of years and could be there for hundreds more. The thing is, if you heat it up enough, it will turn into a puddle right before your eyes." I thought about how when you heat clay up to the same temperature, it can last centuries; fire only makes it stronger.



Franz asked me how he should change the shape of the burnishing tool to be a better fit for my hand. I stared at him stupidly. He asked me again. My inability to respond came from the fact that I couldn't imagine the metal changing shape. The form seemed so permanent.

"The metal can change shape, Rebecca, I just have to heat it up first." I couldn't believe him.

Franz stuck the metal rod back in the fire, and as it turned from mute iron to molten red, he pulled it out and pounded it. I watched the metal change shape under blows of the hammer. As the glow of heat faded from the rod, the living thing became fixed again, like it had always been that way, petrified. Franz hammered the shape until it fell off the rod. I took it back to the hall and burnished the pinch pots. If you hammer a clay pot after it is fired, it shatters.

As I moved the unyielding metal across the fragile, unfired surface, I thought about how Franz said something like, "When metal is worked too hard, pushed past its physical limits, it becomes brittle, rigid, unresponsive. Its cellular structure becomes disorganized. You can take the metal and put it in the forge. The heat will re-organize the cellular structure of the metal; it can sing again and take a new shape."

When I finished burnishing, the pinch pots looked metallic. I wandered over the wood-working station to see what was happening. Two participants were speaking in low voices with the seriousness of surgeons. They were discussing how to attach feet made of iron to a wooden chicken.

I stopped at each station and gathered waste materials to burn in the barrel. I gathered copper filing and wire, which would mark the pots with a blue-green haze. I gathered sawdust and shavings from the woodworkers. I gathered coffee grounds and cinnamon from the kitchen. I gathered horse-hair and willow from the weavers.

Levi Nicholat painted strips of paper that we wrapped around some pinch pots to see if the pigment in the paint would mark the clay. I went to the cabin where all the participants with COVID were quarantining together. They had left me pinch-pots to include in the firing on a picnic table. They waved from behind the window of the cabin.

Several of us layered the pinch pots between sawdust, paper, and the items I had collected. Greg Wilbur brought a blowtorch from the copper-raising area, and we lit the barrel on fire.

* * *

Rebecca La Marre is a queer, Canadian artist who stages experiments to research how words impact bodies. She uses clay and text to give form to questions, like what it means to be a person in the world and how ideological structures, language, and ritual shape experience.

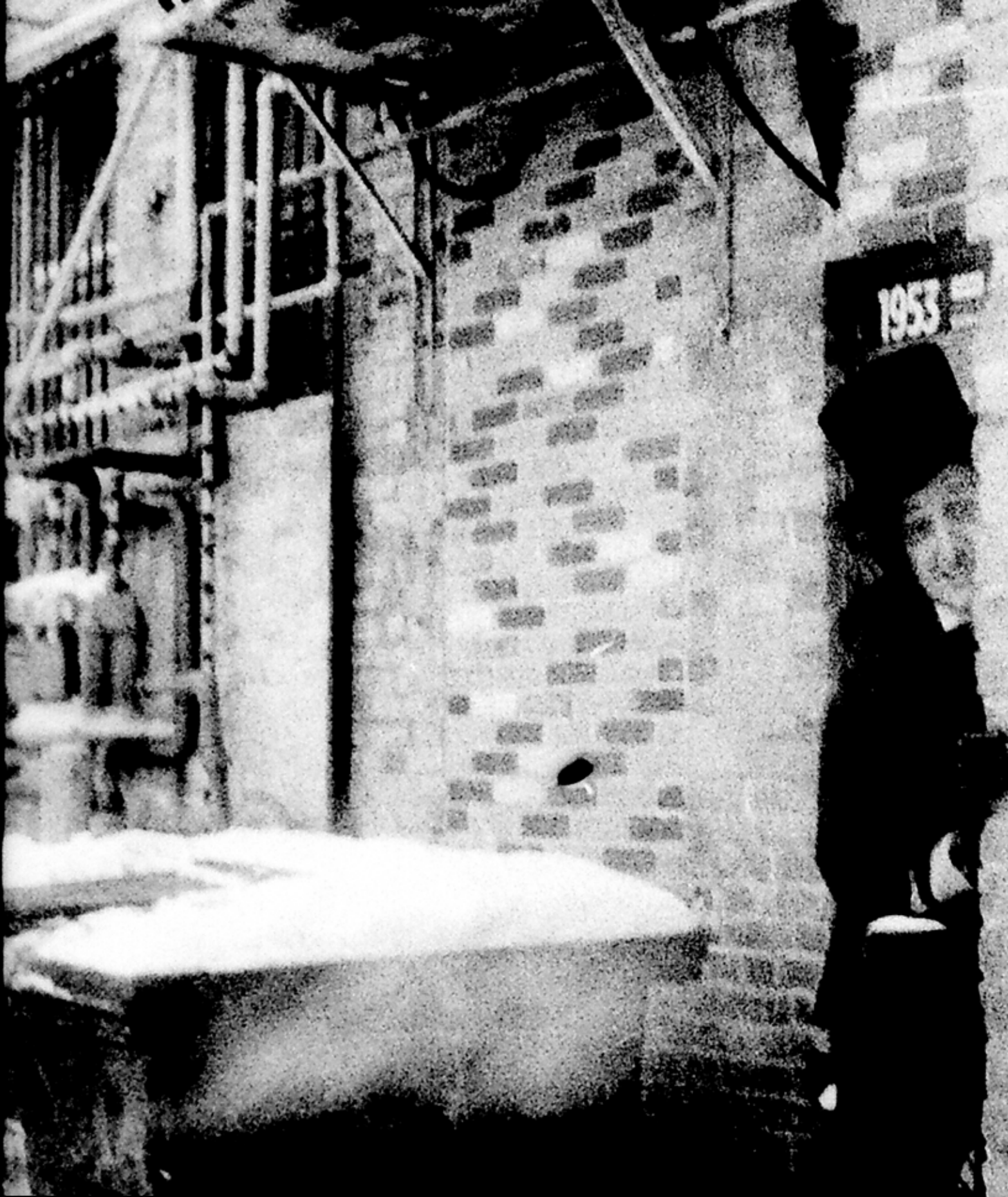
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“Using a WWII 35mm movie camera, filmmakers/photographers William Bessai-Saul and Gerald Saul seek to construct a ‘lost’ film noir epic, then rediscover and reconstruct it from damaged fragments shot in downtown Regina. This exploration of the fragility of cinema also critiques our unnatural obsession with preservation and our refusal to let things go.” - William and Gerald, December 2022



REPORTS FROM THE CARFAC SASK TRAVELING MENTOR

SANDEE MOORE



Traveling mentor Sandee Moore speaks to a crowd at the Godfrey Dean Art Gallery, Yorkton, following individual and group conversations, June 25, 2022.

I met with local artists in a wide range of disciplines and with a wide range of experiences as artists. Because a studio visit with a curator can seem intimidating, I was happy that CARFAC SASK framed these meetings as “**Conversations About Your Art.**”

* * *

I often started conversations with artists across the province by asking why or how they became artists. Occasionally, I met with someone who told me that they are not comfortable calling themselves an artist — yet. This reluctance to claim the title of “artist” reveals our culture’s many understandings of art and definitions of success. **There are many types of artists who belong to many different art worlds.** Some make art for their own pleasure or healing; some wish to bring joy to others; some want to reveal what is unseen: beauty or social ills.

* * *

Common among all artists is the imperative to create; **they must make art**. Most artists I met with recognized that almost no one makes art as a way of making money. Although much of the Canadian art world operates on a nonprofit model — exhibitions are free to the public, and galleries pay artists set fees to show their work — it's vital to value sales as a metric of success. A sale is a vote of confidence for any artist; it confirms that their vision has resonated with someone who values it with their attention and cash.

* * *

Artists living in smaller centres sometimes lament the lack of resources — classes, teachers, mentors and peers — to support their artistic growth. I encourage these artists to **get involved with galleries, arts councils, and artist's guilds** in their area. Guilds are collegial groups that may collectively organize exhibitions and develop skills through peer-based learning. Galleries and arts councils may desire the input and direction of artists in their community when inviting visiting instructors. Volunteers guide galleries, arts councils and guilds all gain momentum from and on their boards and other leadership roles, so get involved!

* * *

You've made a self-portrait. Who wants to buy it? Your mom. If you draw a Zorro mask on it, now your mom and Zorro fans will want to buy it. Basically, **"why should anyone care?"** And, it's a great question. I don't think that I'm so fascinating that anyone wants a portrait of me or wants to hear me talk about my tears, but I know that if I represent myself and tell stories about my tears, other people will be able to see their tears reflected in mine.

* * *

What's she saying, "pollution is bad?" Tell me something I don't already know. While art is a method of communication, visual art in particular communicates that which we cannot express in words. If it is didactic, propaganda, or can be explained away, it lacks the power to truly affect us. My favourite experiences with art are unexpected revelations. When I've discovered something I didn't already know. Art can ask us: "If you have never experienced this, imagine it." The opposite is true: If you can imagine it, you are experiencing it. **Identification and empathy are the transformative powers of art.**

CREATING ART WITH FOX AND BEAR AS NEIGHBOURS

MIRIAM KÖRNER



Miriam Körner in her studio space with a view on her first cabin and the dog yard.
Photo: Quincy Miller

My pursuit to become an artist started in an 8'x10' log cabin—the product of my first chainsaw lessons shortly after emigrating to Canada from Germany two decades ago. The cabin had room for a bed, two puppies, a woodstove, and a shelf for the necessities of life: food, dishes, clothes, toothbrush. I made a bit of extra room for pen and paper and drew cartoons of my new life in the bush with our growing number of dogs howling at the moon outside (or in case of the puppies, chewing up my drawings inside.) But I was doing art (sort of) and I loved it.

Fast forward a few years and the pups were grown up, I lived in a bigger cabin with running water and light that turned on with the flick of a switch. I painted what I loved: the northern wilderness (big), preferably with a dog team or canoe in it (very small). Through my art I explored my relation to this vast land and my place within it. I dreamed of becoming a professional artist. The problem was I lived 400 km away from the nearest city that offered university art classes or any sort of connection to the world of professional artists.

Then one day about seven years ago, I met renowned artist Rigmor Clarke at a dog sled race, and next summer we were painting together plein-air in my 14' boat on a remote lake in northern Saskatchewan, the place that Rigmor came to in search of the “elusive soul-landscape” she remembered from her childhood growing up in Sweden.

And this—believe it or not—was the beginning of my career as a professional artist. Rigmor became my mentor through the CARFAC SASK Mentorship Program. The mentorship taught me invaluable lessons like to be an artist, you have to do art. I understood what it meant to create a body of work, and I learned that if you're in it for the long haul, it's inevitable that you'll get there.

Most importantly, I learned to follow my heart. And my heart was tied to my life in the North, to the people I met, to the way they changed my understanding of the natural world and our place within. I wanted to share this understanding, not in the world of art galleries, but with children, because that's what I would have wished for the little me: that my education about the natural world had started when I was a child.

I collaborated with Woodland Cree Elders in my community who brought together the teachings I received from the land and the teachings from the people on whose land I live, work, and play. Together with Bernice Johnson-Laxdal, late Ida Tremblay, and Myles Charles (forthcoming) I created illustrated children's books in English with Cree words and phrases. The illustrations for the first book *When the Trees Crackle with Cold: pisīmwasinahikan* (YNWP, 2016) toured through the OSAC Arts On The Move program, an unexpected gift and a homage to the saying “Follow your heart, and everything else will fall into place.”

The more I came to love the land and understand about our reciprocal relationship, the more I was pained to see it being destroyed. Vast areas of boreal forest fell victim to clearcutting, and every day logging trucks made their way out of the North to the saw and pulp mills. With the trees, the habitat for the woodland caribou disappears, their chances of survival becoming smaller day by day.

“Take only what you need” is one of the teachings of my elders. Do we take only what we need? Who is doing the taking? And at what cost?

To explore the questions, a new idea of a children's book was born. This time, I was looking at the damaging relation between the land and an extractivist culture (a culture where I had come from). Over the course of two years, I created a modern fable, illustrated through diorama created out of reused materials from the local recycling depot. Looking back, neither the reason to create nor the inspiration has changed. It's coming from a love for the land, respect for the people who make it their home, and grief seeing the land exploited. Had I not been far from urban centers, I would have not found my voice as an artist. Living in that tiny log cabin was the biggest education I received.

* * *

Miriam Körner is a writer for children and young adults, illustrator and visual artist. Her newest book Fox and Bear (Red Deer Press, 2022) asks existential questions for readers of all ages.

For more info:



Next Page: assembling a cardboard chainsaw for use in her diorama (photo: Quincy Miller). **Insert:** finished art work for *Fox and Bear* as it appears in the book (copyright: Miriam Körner)



EXHIBITIONS ON NOW

JANUARY-FEBRUARY 2023

ART GALLERY OF REGINA

BETWEEN US
Chantel Schultz, Denise Flaman, George Glenn,
Hanna Yokozawa Farquharson, Jeff Meldrum, Judy
McNaughton, Kelly Litzenberger, Last Birds, Melanie
Monique Rose, Sylvia Thompson, Tim Moore, Nicole
Charlebois-Rinas. Curator: Sandee Moore

ART GALLERY OF SWIFT CURRENT

GLADYS WOZNY SIEMENS: THE ARCHIVAL SHORE

ART PLACEMENT

LAURA ST.PIERRE: WHERE THE LIGHT GETS IN

DUNLOP ART GALLERY

EKOW NIMAKO: BUILDING BLACK CIVILIZATIONS:
JOURNEY OF 2,000 SHIPS

MARISA MORÁN JAHN: BIBLIOBANDIDO

ESTEVAN ART GALLERY

8 ROOMS
Shirley Brown, Barb Flemington, Seema Goel, Heather
Komus, Anita Lebeau, Suzie Smith, Reva Stone and
Diana Thorneycroft

THE GALLERY AT FRANCIS MORRISON LIBRARY

AARIN RINAS: LIVING WITH GHOSTS

GODFREY DEAN ART GALLERY

GABRIELLE FOURSTAR: THE BLOB 100 SERIES

KENDERDINE AND COLLEGE ART GALLERIES

LOVE ETHIC
Joi Arcand, Amalie Atkins, Catherine Blackburn, Ruth
Cuthand, Curtis Santiago

MACKENZIE ART GALLERY

ANTHONY THORN: A PORTRAIT, 1927-2014

TEN ARTISTS OF SASKATCHEWAN: 1955 REVISITED

THE ART OF FAYE HEAVYSHIELD

CHYRONS FOR THE FUTURE
CURATED BY CRYSTAL MOWRY

THE PERMANENT COLLECTION:
WHAT THE BAT KNOWS

MOOSE JAW MUSEUM AND ART GALLERY

JONATHAN FORREST:
ONE THING LEADS TO ANOTHER

CAROL WYLIE: THEY DIDN'T KNOW WE WERE SEEDS

NEUTRAL GROUND ARTIST RUN CENTRE

MANUEL AXEL STRAIN: THRESHOLD

PAVED ARTS

SAVAGE GROWTH: INTO THE LUMINOUS GROVE
Xiao Han, Negar Tajgardan, and Qiming Sun

REMAI MODERN

STORIED OBJECTS: MÉTIS ART IN RELATION

LESLEY FLANIGAN: RESONANCES

CHRISTINE SUN KIM: OH ME OH MY!

FUNCTIONAL PICASSO

IN THE MIDDLE OF EVERYWHERE:
ARTISTS ON THE GREAT PLAINS

DAWNA ROSE AND BETSY ROSENWALD:
JOURNAL OF THE PLAGUE YEAR(S)

STAN DOUGLAS: 2011 ≠ 1848

SASKATCHEWAN CRAFT COUNCIL GALLERY

PAUL LAPOINTE: TRIANGLE, CIRCLE, SQUARE

WANUSKEWIN HERITAGE PARK

JAMES BRADY: ENCLOSING SOME SNAPSHOTS

Listings are identified at the time of publication, and reflect many but not all of the exhibitions on display in the current 2-month publication period.

Send notices to: newsletter.sask@carfac.ca

NEWS & NOTICES



Looking for a spacious, quiet artists' nest to generate a project or complete some work?

Enjoy a hike in the Grasslands, access to a sound buffered studio, and retire for cozy evenings with a Hutterite feather tick and unique selection of reading materials. Special artist package rate, length of stay negotiable.

Visit skystory.ca for details.



Bunkhouse Pop-Up Gallery Program

Artists in Place: The Bunkhouse Project has expanded to include a Gallery Pop-Up Program. Gallery space is available to local emerging and established Saskatoon artists for public art exhibits on Saturdays and Sundays. This new pilot program takes place in the historic Bunkhouse at the Saskatoon Forestry Farm Park and Zoo (SFFPZ) between July 2, 2022 and March 26, 2023.

Applications are accepted on an on-going basis. Artists may book one weekend per month to a maximum of four weekends per year.



Randy Clay CPA, CA Chartered Professional Accountant

Personal income tax preparation and related services; Financial statement preparation; Corporate income tax returns; Compliance filings (GST, PST, T4, T5); Personal and corporate tax planning.

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For more information or to register

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CONTACT



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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*CARFAC SASK Regina and Saskatoon offices are open by appointment only. Email or call for assistance or to book an appointment.

MEMBERSHIP

CARFAC SASK JANUARY | FEBRUARY 2023

NEW MEMBERS

Jillian Bernard
Yasaman Tarighatmanesh
Larissa Tiggelers
Vanessa Wraithier
Elham Zafareмили

RENEWAL

Toni Ambrose
Terry Billings
Heather Bishop
Eveline Boudreau
Rachel Broussard
Rigmor Clarke
Holly Fay
Louisa Ferguson
Joe Fitzgerald
Monica Fraske Bornyk
Robert Goettler

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Call for Artists – Artists in Place: The Bunkhouse Project

Deadline: 4:30 pm, Monday, January 23, 2023

CALL FOR ARTISTS

The City of Saskatoon invites emerging and established artists in all disciplines (including writers, composers, visual artists, musicians, theatre artist, video, multi-disciplinary, social practice, and performance artists) to apply for a residency in the historic Bunkhouse at the Saskatoon Forestry Farm Park and Zoo (SFFPZ).

Artists in Place: The Bunkhouse Project is a residency program to revitalize the historic Bunkhouse at the SFFPZ through the development and implementation of an artist studio program.

PROJECT GOALS:

- to provide opportunities for artistic expression in a civic facility
- to provide opportunities for artists to connect and learn from each other
- to inspire artists through the nature, animals, and people at the SFFPZ and connect the SFFPZ to a larger community

The City of Saskatoon encourages freedom to express, feel, innovate, share, and take creative risks.

The Bunkhouse studios will be available to six artists or artist teams who wish to create work inspired by the SFFPZ. A minimum of two studio spaces will be dedicated to emerging artists.

The Project will take place from April 10, 2023 to September 1, 2023. The Bunkhouse will be available from 9 am to 4 pm each day with extended hours in the summer months. The Bunkhouse will be undergoing construction in the fall of 2023, the residency may be extended or shortened as a result. Two weeks notice will be provided if the project is shortened.

Artists will be provided with:

- Access to Zoo and Bunkhouse Studio space from 9 am to 4 pm each day
- Wi-Fi, security, heat, power, water, and overall maintenance of the facility
- \$500 per artist or artist team to assist with their project
- In-kind marketing and mentorship support as needed
- Instructions on following COVID-19 protocols when working in the Bunkhouse





PRAIRIE TYPOGRAPHY

@prairietype

“Dustin is a film-based photographer living in Regina, Saskatchewan, in Treaty 4 territory. A frequent prairie typographer submitter, he has a keen eye for composition, which is supplemented greatly by his materials.”

@faultyflipflap

dustinveitch.com

@saskfilmshooters



Fox characters out of reused cardboard, soft pastels and sealer. Photo: Miriam Körner. (See story on pg. 18)



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