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JANUARY | FEBRUARY 2024

مادر افغانستان (قصیدہ) آیت اللہ شمیم  
پروفیسر صاحبزادہ مرصیہ  
پروفیسر صاحبزادہ مرصیہ  
پروفیسر صاحبزادہ مرصیہ



# PUBLIC ART



## CONSULTATION

CARFAC is pleased to announce that we will begin a consultation process to establish new payment standards and contract terms for public art projects.

Through this process, we will review current best practice standards already in place in Canada and abroad. We will also create new resources, including the development of sample requests for proposals and contract templates, as well as a new set of minimum recommended artist fees for tasks such as jury participation, proposal development, coordinating mural projects, etc.

To ensure all interested parties may participate in the process, we also welcome interested parties to participate in our survey (**deadline January 19**):

**Artists:** <https://bit.ly/public-art-survey-artists>

**Commissioners:** <https://bit.ly/public-art-survey-commissioners>

When the new payment guidelines and templates are ready next spring, we will present them for community discussion, and they will be voted on at our next Annual General Meeting.



## FEATURES

06

THE “HER STORIES”  
RIBBON SKIRT-MAKING  
PROJECT

27-

PRAIRIE TYPOGRAPHY  
Final Newsletter Dispatch

28

14

PHOTOGRAPHY FEATURE  
Cary Ellis

### On the Cover

*Dancing with My Sisters*  
The Her Stories Project,  
Saskatoon, 2023

See story on pg. 6



20 | NEWS & NOTICES

24 | CONTACT

25 | MEMBERSHIP

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 2024 Issue Deadline:** Feb 20

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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.

# Taking Art Outside: The Politics of Cities



**Wednesday Webinar with  
Lonigan Gilbert and Geanna Dunbar**  
**January 17th, 6:30-8pm MDT, 7:30 – 9pm CST**

**Register on Eventbrite**



**CARFAC**  
ALBERTA



**CARFAC**  
SASKATCHEWAN



## EDITOR'S NOTE

Happy new year to everyone, and a big thanks from CARFAC SASK to all of our new and renewing members. 2024 marks an important milestone, as we look ahead and build on more than 40 years of advocating for and supporting the arts and artists in Saskatchewan!

In this first issue of the year, we have a special feature on an incredible project. The "Her Stories" Ribbon Skirt-Making Project engaged multiple artists and organizations (including CARFAC SASK) in a unique and meaningful process combining art making, storytelling, and community support. Led by artist Muveddet Al-Katib, with newcomer artists Elham Zafaremili and Yasam Tarighatmanesh, over 40 community participants joined to make ribbon skirts and to mount an exhibition in Saskatoon. You can read more about this story, including reflections and interviews with the artists, on page 6.

Thanks to Leah Garven, Curator/Manager at the Allen Sapp Gallery and Chapel Gallery in North Battleford, for recommending Cary Ellis, a photographer working in that part of the province. In this issue and the next, we'll explore some of Cary's practice in photography and text from the artist (page 14).

This issue also marks the close of our recent ongoing feature on Prairie Typography, the collaborative collection of rare and notable typography, fonts, and signage on the praries (see page 27 and back cover). Curator Edie Skeard will continue to produce Prairie Typography on Instagram (@prairietype), and you'll see other contributions from them in future issues of the newsletter.

CARFAC SASK Members, please make note of the upcoming webinar presented in partnership with CARFAC Alberta. Taking place on January 17, the webinar discusses outdoor artworks such as murals, which often reference the history of a place and engage in future place-making, be it for the short-term or long-term. More info, and link, on page 4.

Attention artists: your help is needed with a Public Art Consultation being undertaken by CARFAC National. With the goal of establishing new payment standards and contract terms for public art projects, your input will be a vital resource to ensure CARFAC's work is informed and valuable for as many people as possible. Info and link on page 2.

In News and Notices, the Saskatchewan Craft Council is running a Sales and Marketing Masterclass starting in February (deadline to apply: January 18); the MacKenzie Art Gallery is presenting a felting workshop with artist Melanie Monique Rose; and the Remai Modern is producing a red willow basket weaving workshop with Lyndon J. Linklater. More starting on page 20.

Thanks for picking up this issue of the CARFAC SASK Newsletter. Best wishes to all for a year ahead full of wonder, success, and new experiences!

# A SOCIAL NECESSITY: THE “HER STORIES” RIBBON SKIRT-MAKING PROJECT

MUVEDDET AL-KATIB, LEAD ARTIST

YASAMAN TARIGHATMANESH AND ELHAM ZAFAREMILLI, NEWCOMER ARTISTS

INDIGENOUS ARTIST HONEY CONSTANT-INGLIS

ELDER MARY LEE



Her Stories Ribbon Skirt-Making Project: participants celebrating at Kiwanis Memorial Park, Saskatoon.

Over ten months, the amazing socially-engaged art project “Her Stories” combined storytelling and art from Afghan women exploring community and cross-culture engagement with Indigenous Culture.

The project was coordinated and led by lead artist Muveddet Al-Katib with support from CARFAC SASK Director Wendy Nelson. The project team also included newcomer artists Elham Zafaremili and Yasam Tarighatmanesh, as well as Nicole Hedley and Maryam Wajahat from Saskatoon Open Door Society and interpreter Homa Zahedi.

Working as a large team with over 40 community participants, the group's activities were undertaken in three phases.

The first focus was to provide Afghan newcomer and refugee women an opportunity to gather and connect in a safe and welcoming environment. Beginning with the art form of handwork, participants shared traditional and new stitching, learned other art techniques, and collaborated with Saskatoon artists through workshops to create collaborative and individual artworks.

Making connections to new community and developing a sense of belonging, the project is an incredible example of cross-cultural sharing and cultural bridging.

The second focus of the project was to provide a platform for newcomer artists to engage with new art communities and benefit from mentoring to build their art careers in Saskatoon. Newcomer artists Elham Zafaremilli and Yasaman Tarighatmanesh led activities with participants at AKA Artist Run, which provided workshop and studio space and facilitated engagement with the art community.

During the winter months, the Saskatoon Open Door Society hosted activities, which had a unique benefit of being next to the bus station and provided easy access to transit. A comfortable transportation option to the Saturday workshops was essential; for many participants this was their first experience of winter here. The downtown location also provided opportunities for participants to experience the Remai Modern Art Gallery, another first experience for many of them.

The third focus was cross-culture bridging with Indigenous Culture. Through Ribbon Skirt-making, newcomers were encouraged to unlearn and relearn the living history of Indigenous peoples in our community and share their cultures through hands-on

experience and stories guided by Elder Mary Lee and Indigenous artist Honey Constant-Inglis, with Muveddet, Elham, and Yasaman.

The "Her Stories" Ribbon Skirt-Making Project identifies things we have in common rather than differences. The work of this incredible team connected Afghan newcomer and refugee women to the Land and Indigenous Culture through direct experience.

Ribbon Skirts symbolize resilience, survival and identity, but their meaning changes with each person who wears one and shares their stories and histories. "Her Stories" participants are resilient, coming from environments of survival and risks to safety. They want to connect and make their new community home.

The Ribbon Skirt represents the Land and a new home. Symbols on the skirts represent the newcomers' culture and language, and the use of mirrors stems from traditional Eastern beliefs: mirrors trap or blind the evil eye, reflecting bad luck, thoughts and spirits away from the person. Mirrors also function figuratively, allowing people in a new society to see that their view of other cultures reflects their own thoughts.

"Her Stories" was made possible through a partnership between CARFAC SASK and Saskatoon Open Door Society (SODS), with generous support of SaskLotteries.

The project was filmed and will be featured in May 2024 at the Threads: Cultural Conversations Virtual International Conference, as well as on CBC Radio.

A well-attended closing celebration and showcase of the "Her Stories" Project was held on October 25th, 2023, at Bridges Art Movement (BAM) in Saskatoon.



*Being A Women*, on display at BAM, Saskatoon, October 2023, part of the Her Stories Project.





Weaving the frame for *Garden of Sorrow*, Lead Artist Muveddet Al-Katib with participants.



“SOHBET”, on display at BAM, Saskatoon, October 2023, part of the Her Stories Project.

The “Sohbet” session was critical to the project, where ideas and thoughts on art, integration into society, stories, and how to share them with others were discussed.

The idea of “Sohbet” is shared in all Eastern cultures. The etymology of the word from Modern Turkish (sohbet), from Ottoman Turkish **صحبت** (sohbet), from Dari Persian **صحبت .... صُخْبَت .... صَحَبَت (Sohbat, “conversation”)**, from Arabic **صحبة** (ṣuḥba, “accompaniment, friendship”), verbal noun of **صحح** (ṣaḥḥa, “to accompany, to be one’s companion”) is shared.

Traditional “Sohbet” meetings are social practices that provide a forum for community members to keep alive their oral traditions, transmit their history and share their cultural values, providing them with a sense of identity and continuity; this was one of the goals of the Her Stories Project, where the artists and newcomer participants could share and explore their stories and how to connect their cultural experience with artistic experience, to combine the voices of all into their stories.

**Yasaman  
Tarighatmanesh**

“

I remember the day I found out the Taliban had taken control of Afghanistan; it was heart-wrenching. Before that, I had heard about the achievements of Afghan women in various social activities, and it made me immensely proud. But then, everything crumbled. Countless people were fleeing, and I couldn't help but think about the girls and women. Their situation was horrifying, and I wondered how to make a difference. Sadly, at that moment, there was nothing I could do. Time passed, and life took me to a new place - Canada, Saskatoon.

When I was offered the opportunity to be part of a project centred around Afghan women, I didn't hesitate to accept. I had hoped that I might be able to contribute in some way. For over ten months, we met with these Afghan women every week, and during this time, I learned invaluable lessons.

First, I discovered that art is a powerful means to unite people from diverse cultures. It shows how closely connected we are and how many commonalities we share. The second lesson came from Muveddet Al-Katib, our project leader. She taught me that not all art projects need to result in visual creations. Sometimes, the moments and the atmosphere we share can be just as fulfilling, even if visitors can't see it.

We experienced many such moments in the Her Stories project, moments that brought tears and laughter, moments when we comforted each other and whispered that everything would be okay. We held each other's hands, reminding ourselves that humans have endured pain for millennia, and we are no different.

It's important to note that Afghan women are renowned for their resilience and patience. Despite the tragic histories they've endured, they still strive to achieve dreams that have been suppressed by male dominance in Afghanistan. 'Her Stories' was not about forcing these women to showcase all their artistic techniques and skills. Instead, it aimed to provide a platform for them to express themselves.

In the end, I hope projects like 'Her Stories' continue in the future, not only for Afghan women but for all refugees and immigrants. Art has the power to heal wounds, and it can be a source of solace for those who have endured so much.”



Wendy Nelson, Muveddet Al-Katib, Elham Zafaremili, Yasam Tarighatmanesh, Honey Constant-Inglis, Nicole Hedley, Maryam Wajahat and participants (newcomer Afghan women of all ages).

“

**Elham  
Zafaremili**

The “Her Stories” project provided the space and initial materials allowing me to define my role as an artist. The project received positive feedback, with the number of participants growing daily across various age groups. In the first part, at my suggestion, the women crafted faces of their loved ones they had to part with, using torn pieces. Choosing this topic led them to share numerous stories of sorrow, longing, and concern. During the process, we shed tears or shared laughter as we revisited their memories.

Initially, some women expressed feelings of depression and an inability to work, but the supportive class environment and the positive relationships we built encouraged them to start. I was pleasantly surprised by the results. The second part gained added excitement with the involvement of Muveddet and Yasman, with support from CARFAC SASK. Their financial support provided us with additional materials and facilities, enabling us to develop the project further and involve the talented Indigenous artist, Honey. Exploring Indigenous culture was a significant accomplishment of this project, reaching its pinnacle with the presence of Elder Mary Lee.”



Process on the *Garden of Sorrow* art work, part of the Her Stories Project.

“

**Radio  
Interview  
Excerpt**

**Muveddet  
Al-Katib  
speaking  
with Leisha  
Grebinski, Host  
of Blue Sky on  
CBC Radio One**

I strongly believe that art is not an object, it is a social necessity. I feel art is in the most beautiful things, like breaking bread together, to share your stories and share your moments with each other. In this project, we used art as a tool to connect with people. We wanted to connect people's own cultures and language with this land. We were working with 45 Afghan women of all age groups who had been in Canada for only a few months when our project began. We wanted to create something for them to connect and feel good about themselves, to make a new home for people who had to leave their home and family.

When you come to a new place, you want to be connected. If you don't understand this land and the stories connected to Indigenous people here, then you feel fully connected. At the same time, I want them to be connected with their own language, their own cultures, because without those, they are not the same people.”











# PHOTOGRAPHY FEATURE

CARY ELLIS

In 2015, as the busy streets of London, England, became my temporary home, I found myself captivated by the notion of freezing moments in time through the lens of a camera. It was during this period that I took the plunge into photography, buying my first camera. Little did I know that this seemingly simple decision would set the course for an enriching and transformative journey.

The dream was simple yet profound: to grow old, wander through the corridors of my home, and be greeted by the visual stories captured in the photographs I would create. However, the challenge lay in deciphering the path that would lead me from an aspiring enthusiast to a seasoned professional.

Years of practice, countless hours spent watching tutorials on platforms like YouTube, and an unwavering commitment to my craft became the foundation of my self-guided education in photography.

As the complexity of composition, lighting, and storytelling unfolded before me, I made a promise to myself: *By the time I'm 30, I'll be a professional photographer.*

This commitment fueled my decision to further my education, leading me to the Vancouver Institute of Media Arts in 2021. The intensive program not only honed my technical skills but also provided a structured framework for understanding the art and business of photography. A year later, armed with an honours certificate, I found myself back in the familiarity of my hometown, North Battleford, ready to embark on the next chapter of my life.

The initial stages of my career were marked by a steady influx of clients drawn to my unique perspective on capturing moments. To showcase my work and engage with the local community, I participated in a school's Christmas Family Night, where I set up a display of my photography. As an added incentive, I organized a draw for a free portrait session, the winners of which turned out to be a delightful family of four. Eager to add creativity into the shoot, we embarked on a 90's-themed session that not only produced captivating images but also exemplified the joy and connection that photography could excite.

Turning 30 became a pivotal milestone, and in the spirit of gratitude and community, I decided to give back. Offering free 15-minute portrait sessions to anyone interested, I envisioned a series that would not only showcase diversity but also capture the essence of individuality. Thus, "The Stool" series was born. Participants of all ages took center stage, each expressing their uniqueness by interacting with a simple stool in numerous ways, resulting in a collection that celebrated diversity and individual expression.

The creative process became an exploration of both the subject and the art form itself. The genuine interactions during these sessions enriched my understanding of the stories that exist within each individual, waiting to be told through the medium of photography. As I navigated through this artistic journey, I felt a growing sense of purpose and fulfillment.

The trajectory of my career took an exciting turn when my sister, Cayla Ellis, the Owner and Artistic Director of Annette’s School of Dance, approached me with a unique opportunity. She was involved in organizing a “Swinging with the Stars” event, a collaborative fundraiser with the Battlefords Union Hospital Foundation. My role was to capture portraits of each contestant, providing a chance to showcase my skills to a wider audience and contribute to a meaningful cause.

In another turn of events, a fellow photographer reached out to me, presenting an opportunity to collaborate on another project for the Battlefords Union Hospital Foundation. The assignment involved creating three images with a thematic element, which would then be printed and auctioned off at the BUHF Festival of Trees. The theme I chose, “Motion through the Years,” aimed to depict the elegance and grace of motion as portrayed by three dancers of different ages. This attempt was a combination of artistic expression and technical expertise, resulting in images that transcended the boundaries of conventional photography and emerged as pieces of art with a profound narrative.

The realization that my work could contribute to meaningful causes and resonate with diverse audiences further ignited my passion for photography. With each project, I dive deeper into the complexity of lighting techniques, storytelling, and the power of visual narratives.

As I reflect on my journey thus far, I am reminded that education is not confined to the walls of a classroom. It is a continuous process of learning, experimenting, and evolving. Each photoshoot, whether planned or spontaneous, becomes an opportunity to refine my skills, connect with people, and uncover the unique stories that unfold in front of the lens.

Today, my portfolio spans a spectrum of genres, including family portraits, event coverage, sports photography, and corporate headshots. I am a proud graduate of the Vancouver Institute of Media Arts, equipped with technical proficiency and a deep appreciation for the art of visual storytelling.

The heart of my artistic philosophy lies in the belief that every photograph has the potential to tell a compelling story. Whether freezing the exuberance of a family moment, capturing the spirit of a sports event, or creating polished corporate headshots, I approach each project with the intent to weave a tale through stunning, expressive imagery.

**- Cary Ellis**

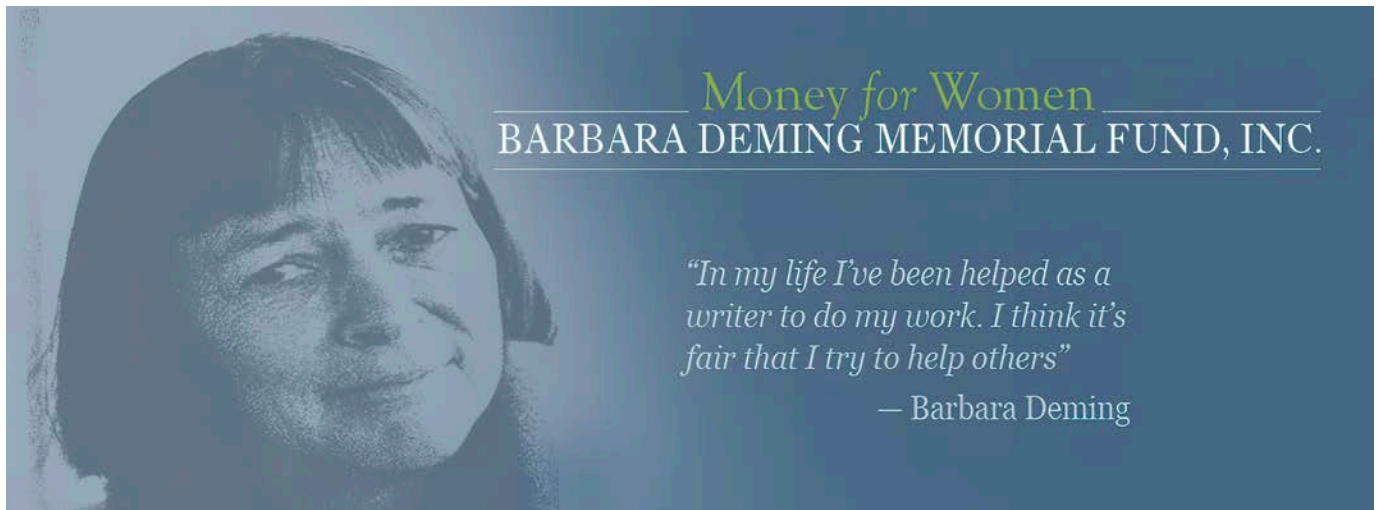
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# NEWS & NOTICES



Founded in 1975 by writer and social justice activist Barbara Deming, Money for Women is the oldest ongoing feminist granting agency. Grants from the foundation give monetary support and encouragement to feminist writers and visual artists who are women (cis or transgender) or nonbinary. The Fund relies on a volunteer Board of Directors and carefully chosen judges who collaborate in making awards. While other grant sources have come and gone, Money for Women is now in its fifth decade, still feminist and still willing to take risks.

Support grants (\$500 - \$2000) to individual feminist women in the arts with primary residence in the US and Canada.

## WE ARE INTERESTED IN

Projects that are well underway and for which you have substantial work to show. Translation projects are eligible. Please take time to carefully read the guidelines and application form on Submittable.

### DEADLINES (*you may apply in only one genre*)

**January 1 - January 31, 2024, for Visual Art and Fiction.** All applications accepted via Submittable. Please click the link below to submit to our online application. These applications have a \$25 fee, payable by credit card. A limited number of fee waivers are available. To request a waiver, contact the grants administrator at [demingfund@gmail.com](mailto:demingfund@gmail.com) on January 1, 2024.



# Cinema at the Museum: Barbenheimer



Barbie, Greta Gerwig &  
Oppenheimer,  
Christopher Nolan

When

January 13, 2024 at 11:00AM

Where

SaskTel Theatre

**rRemai  
mModern**

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SASKATCHEWAN CRAFT COUNCIL *PRESENTS*

# Sales & Marketing Masterclass for Makers

Application Deadline: January 18, 2024

POWERED BY **BOOST**  
STRATEGIC COACHING

SUPPORTED BY



CREATIVE  
SASKATCHEWAN

Attention all professional artists who are ready to focus on building their business and marketing strategies! This five month online course will run from February – June 2024 and is facilitated by Daria Malin of Boost Strategic Coaching. Available to SCC members in good standing, there is a limit of 12 participants. Not a member? **Join today.**





**rRemai  
mModern**

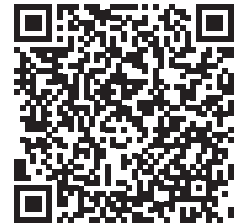
## Red Willow Weaving: Baskets

Thursday, January 25, 6-9 PM (Part 1)

Friday, January 26, 6-9 PM (Part 2)

Cameco Learning Studio

Learn how to create your own red willow basket through this workshop hosted by Lyndon J. Linklater. Linklater was taught this skill by an Elder from the Whitecap Dakota First Nation. Red willow baskets serve practical uses as well as being a unique form of art.



## **FELTING WORKSHOP WITH MELANIE MONIQUE ROSE**

Using a variety of colors of unspun wool we will create our own needle felted “blanket stories.” Artist Melanie Monique Rose will share her process and provide a tutorial on how she creates her work.

**SUNDAY, 21 JANUARY**

from 1:00pm – 3:00pm

Free



# 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 SK BOARD

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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 2024

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## NEW MEMBERS

Honey Constant-Inglis  
Girlynnne Gascon  
Anita Gawluk  
Linda Tholl

## RENEWAL

Toni Ambrose  
Cheryl Andrist  
Marjorie Beaucage  
Terry Billings  
Heather Bishop  
Pat Bliss  
Kathy Bradshaw  
Louise Cook  
Linda Duvall  
Jane A. Evans  
Holly Fay  
Heike Fink

Monica Fraske Bornyk  
Nadine Hoffman  
Vincent Houghtaling  
Diane Larouche Ellard  
Edie Marshall  
ADF Donations  
Jane A. Evans  
Edie Marshall  
Wendy Nelson  
Gary Robins  
C. Alejandro Romero-Pineiro  
Irene Stroshein  
Marvin Swartz  
Swift Current Art Gallery  
JingLu Zhao

## ARTIST DISTRESS FUND DONATIONS

Linda Duvall  
Jane A. Evans  
Marvin Swartz  
JingLu Zhao

## DONATIONS TO CARFAC SASK WORK

Jane A. Evans  
Wendy Nelson



JOIN US / RENEW YOUR  
MEMBERSHIP



[membership.sask@carfac.ca](mailto:membership.sask@carfac.ca)

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

## Building Arts Equity: BPOC Program

The **Building Arts Equity: BPOC Program** seeks to increase accessibility and connections to arts and cultural resources by people of colour, specifically African, Black, Asian, Latin American, Caribbean, and Middle Eastern descent (BPOC), by:

- supporting BPOC artists to create and develop new work within traditional, contemporary, and non-traditional art forms;
- providing opportunities for Saskatchewan BPOC artists to connect with their own and broader communities;
- supporting sharing of BPOC artistic knowledge and cultural practices within traditional, contemporary, and non-traditional art forms across generations; and
- supporting the priorities of equity, diversity, inclusion, and accessibility held by SK Arts and our program partners, SaskCulture and the Multicultural Council of Saskatchewan.

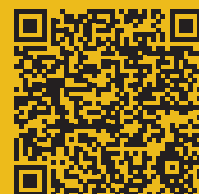
*Building Arts Equity* provides support for BPOC artists, collectives and groups to connect to the arts and cultures of origin and share through:

- **Create and Develop New Artwork:** opportunities for first-time and underserved BPOC artists to create and develop new work
- **Mentorships:** opportunities to learn and work with an experienced BPOC artist or cultural leader
- **Performance, Exhibition and Presentation Development:** initial support to bring BPOC art to the public
- **Partnerships:** initial support for BPOC artists to develop and lead arts activities in partnership with other BPOC and non-BPOC communities or organizations.

The **Building Arts Equity: BPOC Program** is a SK Arts program supported by funding from Sask Lotteries through the partnership between SK Arts and SaskCulture Inc.

### DEADLINES

- February 1 and July 1





Howdy Prairie Typers!

This last feature of Prairie Typography is one of my favourite streams of typography – the neon sign. Prairie neon lights up the long, dark nights that define so much of the Western Canadian experience. In my opinion, the perfect time to take a photo of a neon sign is a foggy night when the streets are empty – perfect silence, perfect glow.

This Roxy theatre image was taken by Treaty 6 dwelling, 35mm film photographer Denise Lazarenko (she/they). Denise has been a long-time submitter and supporter of Prairie Typography. They love to see the beauty in the tarnished, favouring abandoned spaces, neon lights, and prairie architecture. If you're interested, you can find their photos on Instagram and in person at Alt Haus in Saskatoon.

- Edie Skeard, curator, @prairietype



Prairie Typography feature; photo by Edie Skeard, curator.  
More info on inside back cover.



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SASKATCHEWAN  
VISUAL ARTISTS

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