

v. 31
N. 04

JULY | AUGUST NEWSLETTER



A Real Piece of...



Art

A Real Piece of...Art! is a program that promotes and explains local contemporary art. Hosted by artist and art writer Sandee Moore, **A Real Piece of... Art!** aims to address visual art in an evocative and intriguing manner for listeners, one that will encourage people to visit exhibitions and makes the challenging subject of contemporary art approachable. Co-hosted by a child robot with a desire to understand art, the program presents a series of questions that anyone can use to observe, analyze, and interpret works of art. Each episode also features an interview with someone who works in the visual arts, shedding light on some of the lesser-known aspects of how art institutions operate. Broadcasting Thursdays at 11:30am CJTR 91.3 FM Community Radio

Download from the CJTR website podcasts page, or listen on the free CJTR app
Listen on SoundCloud: soundcloud.com/realpieceofart
Listen on iTunes: Search for "A Real Piece of... Art"
www.facebook.com/RealPieceOfArt/
www.instagram.com/realpieceofart2019/
email: realpieceofart@gmail.com

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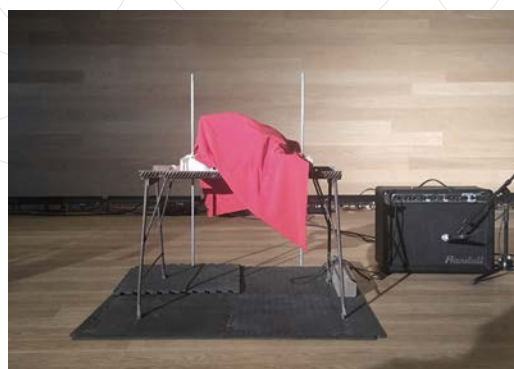
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MOLDMAKING WORKSHOP WITH HEATHER BENNING

On the Cover

Performance installation/instrument
Michel Boutin
at Northern Landscape Style (Saskatoon)

(see photos pg. 12)



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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. **September/October deadline:** August 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.



Vera Saltzman: O Human Child

Godfrey Dean Art Gallery
49 Smith Street East, Yorkton

July 2 to August 23

Curated by Donald Stein
Toured through OSAC Arts on the Move

O Human Child features 18 black and white portraits of Saskatchewan children photographed in their own environments: in small towns and rural communities, on ranches, First Nations Territory, and farms.

“The title of O Human Child is a line borrowed from the W.B. Yeats poem The Stolen Child, which is about the fairy tales we tell children to protect and shelter them from the tragedies of the world. The impetus for this series of photographs came from a desire to better understand the place where I currently find myself, rural Saskatchewan. I turned to the writings of W.O. Mitchell in hopes that his words would help me gain a sense of the Saskatchewan identity. In Who Has Seen the Wind Mitchell depicts life as a child in rural Saskatchewan in the 1930s. Through stories of everyday events of a young boy trying to make sense of life, death, and God, he addresses universal themes in his iconic Canadian prairie voice. My goal in creating O Human Child is to take a contemporary look at children growing up in rural Saskatchewan and consider how the tensions and complexities of childhood today both contrast and mirror those of Mitchell’s time.” (Vera Saltzman)



EDITOR'S NOTE

In this Summer 2019 issue of the CARFAC SASK Newsletter, you will find a number of interesting submissions.

Barbara Meneley shares a report (pg. 6) on the CARFAC SASK Critical Writing Research Study. The report describes the goals, research methodologies, survey questions, trends, and conclusions that came through over the six month study period, September 2018 through February 2019.

Paddy Lamb sends in a story (pg. 14) recounting his participation in Melbourne, Australia, as a panelist for a workshop entitled "In These Critical Times". From the author's perspective, the piece reflects on the activities, discussions, and ideas there.

And has everyone already been listening to Sandee Moore, Thursdays at 11:30am on CJTR 91.3 FM Community Radio? If you haven't heard, Sandee hosts a radio program and podcast promoting and explaining local contemporary art. It's called **A Real Piece of... Art!**, and you can find it on the airwaves, the CJTR app, soundcloud, and iTunes. More info, inside front cover.

News and Opportunities (pg. 20) includes available studio space in Saskatoon, and the Saskatoon Plein Air Club has announced their summer schedule. CARFAC members have special rates at simpli dental, and also at ASSURart artwork insurance coverage. The CARFAC SASK 2018-29 Mentorship Program exhibition, "The Bigger Picture" will show July 29 - Aug 2, at the Gordon Snelgrove Gallery (closing reception - August 1, 7-10pm), and Heather Benning is presenting a four-day moldmaking workshop in Muenster, July 25-29 (those details on pg. 26).

And finally, a correction from last issue: we included on the back cover a photograph of Joe Fafard, but neglected to include the photo credit. That photo was generously shared with CARFAC SASK by photographer Gary Robins.

RESEARCH STUDY ON CRITICAL ART WRITING IN SASKATCHEWAN

BY BARBARA MENELEY



Left to right: Barbara Meneley, Simon Fuh, Danielle Corson (on tablet) and Paige Adrian. Photo by Terri Fidelak.

Supported through a Saskatchewan Arts Board Artists in Communities grant, the CARFAC SASK Critical Art Writing Research Study was designed and developed to research, evaluate, and foster the ways that critical art writing can positively impact Saskatchewan's creative communities. With a focus on visual arts, the study is a sampling of knowledge and informed opinions developed in collaboration with the generous contributions of a range of participants and conducted over a period of six months.

The goals of the study were

- > to identify means of fostering critical art writing in the province
- > to research the creative community's interest in, and potential benefits from, an educational, supportive, and engaging platform for the expansion of critical art writing in Saskatchewan, and
- > to assess the potential for CARFAC SASK to develop a Critical Arts Writing Mentorship Program.

Conducted from September 2018 to February 2019 the study was developed in four ways; through analysis of CARFAC SASK 2018 Pilot Critical Art Writing Mentorship reports, by carrying out one-on-one interviews and consultations, by conducting an online survey and by researching contemporary critical arts writing.

Together with many artists and arts organizations in Saskatchewan over a number of years, CARFAC SASK has identified a need for increased critical discourse in the arts. While there are many excellent critical art writers in Saskatchewan, their numbers do not always meet the demand; those who actively contribute to critical discourse in the arts are stretched thin. The goals of increased critical dialogue are to critically engage the work of artists in the province, to promote career advancement and to amplify their work beyond provincial borders.

The research was based on questions identified at the beginning of the study:

What are strategies for expanding the reach of the Critical Art Writing Program?

Would an online platform be useful?

How can implementation of digital technologies support the program?

Who are potential future mentors and mentees?

Who are potential program partners?

Are there partners who could offer publication to mentees?

What are strategies for effectively engaging Indigenous and newcomer voices in the program?

It is useful to develop a curriculum or reading list to enhance the experience of participants?

If so, what should be included?

How does art critique activate communities?

How are creative ecologies supported through critical art writing?

What are ways that critical art writing is being considered across the country and beyond?

CARFAC SASK 2018 Pilot Critical Art Writing Mentorship Program Evaluations

Program evaluations from the CARFAC SASK 2018 Pilot Critical Art Writing Mentorship were canvassed from mentor and mentee participants.

Respondents were invited to comment on mentorship meeting scheduling, main goals developed and achieved, general experiences in the program, working relationships between mentors and mentees, assessments of program workshops, effect of the program on professional practice, and any suggestions for future mentorship programs.

All respondents identified a growing demand for more critical art writing and mentorships in arts communities across Canada. They expressed unanimous, strong and positive feedback on the pilot program and strong support for CARFAC SASK developing ongoing programs and studies on critical art writing. Mentees noted the importance of opportunities within the Critical Art Writing Mentorship to build knowledge on audiences, the business and practice of professional writing, publishing platforms and pitches, as well as developing goal-setting and research practices. Mentor respondents acknowledged the value of working with the support of the mentorship program and program structures that facilitate mentor / mentee pairing and goal-setting.

All program respondents expressed support for mentorship as an invaluable tool for building ongoing collegial relationships.

One-on-one interviews and consultations

In a series of one-on-one interviews and consultations with writers and arts professionals throughout and beyond the province, discussions were developed on the research questions and then conducted based on the expertise and availability of the respondents and within the resources and timeline of the study.

In all of the interviews and consultations, respondents noted the importance of developing critical art writing based on specialized knowledge, research, and connection to wider critical contexts.

They noted the value in understanding distinctions between art reviews and critical art writing, and how writers must be sincere in their engagement with the work of others.

Respondents emphasized that while it may not be possible to be truly subjective in any writing, the writer is responsible for being respectful to the artist and their work, critical art writing can and should always be shaped with both kindness and criticality.

Respondents expressed support for programming structures that open to a large group for general interest and then recruit or invite interested folks from that group for mentorship.

They expressed strong support for critical art writing mentorships and programming designed and led by BIPOC and LGBTTIQQ2S participants.

The interviews and consultations also included wide-ranging discussion on various questions:

What are useful forms of critical art writing?

What are useful forums for critical art writing?

Rather than defaulting to traditional forms of critical art writing, what are ways that we can develop proposals for moving into experimental forms of critical writing in response to art?

What, if any, are the differing expectations for critical writing in rural and urban communities?

What, if any, are the differing expectations for critical writing in Indigenous and non-Indigenous communities?

What are the ways that engaged conversations with and around critical writing can be supported in all communities?

Online Survey

Conducted over a period of five weeks in early 2019, the online survey invited participation from all CARFAC SASK members, as well as from community members and other arts professionals. It was designed based on the research questions of the study to canvas responses province-wide.

The survey showed strong support for the contributions of critical art writing in creative communities. Respondents highlighted the importance of critical art writing in broadening understanding and awareness of content and context, stimulating practices to develop and hone relevance, as well as depth and breadth in art making, expanding viewer engagement, and building dialogues that extend beyond exhibitions.

Many respondents noted the direct benefit to artists from critical art writing in contributing to professional capital. Others discussed the importance of critical art writing in contributing to cultural histories. Throughout the survey, participants stressed the importance of supporting critical art writing that is informed, responsive, thoughtful, and respectful.

The few survey responses that were not in support of critical art writing focused primarily on concerns regarding maintaining respectful engagement.

Contemporary Critical Arts Writing

This study has identified general trends, programs and mentorships in critical art writing, contemporary lines of discourse, and resources for further study. Most notable are references to the opportunities and challenges of expanding digital engagement, and the effects on access, audience, context, and content.

It is also important to note that the responses gathered throughout this study are reflected in critical art writing contexts regionally, nationally and internationally, in general trends, programs, and discourse.

This underlines the importance of critical art writing in extending knowledge, engagement and awareness for arts professionals and viewers, to facilitate participation in cultural dialogues.

Conclusion

The consistent takeaways from this study are

- > the overwhelming interest in and support for critical art writing and the development of critical art writing mentorships
- > the propositions for extending and developing forms of critical art writing beyond traditional formats, and
- > the growing engagement with programming and mentorship to support both established and emerging critical art writers.

Among artists, curators, programmers, presenters, and writers there is articulated acknowledgement and strong awareness of the connections between art practice and critical art writing and expressed conviction that the operation and co-operation of these two forms is greater than the sum of its parts.

As noted, a few of the folks who responded to the online survey were less than enthusiastic about critical art writing and mentorships.

However, nearly all of the concerns expressed included questions and concerns about the processes and procedures of critical art writing. Answering those questions and addressing those concerns for artists in the province should and must be a part of future critical art writing planning and programming.

The study also indicates that at this stage of contemporary discourse terms are not always fixed. Art writing, critical art writing, review, and critique can sometimes be undifferentiated. These designations can be seen as interchangeable, but they are not.

And while critical art writers are certainly able to define their ground, there can be gaps in knowledge between writers and others in creative communities. These gaps are almost certainly tied into not uncommon perceptions of “critique” being necessarily negative.

As one of the interview respondents in this study states, critical art writing should be agonistic, not antagonistic. That is, critical art writing should never be hostile. To be productive, critical art writing must be knowledgeable, respectful, open, and engaged, as well as honest and strongly critical.

Kindness and criticality.

Recommendations:

Continue to develop programming that supports, promotes, and advances critical art writing.

Continue to develop programming that supports and advances critical art writing mentorship.

Build partnerships to extend critical art writing and mentorship programming and resources development with organizations that have expressed interest through consultation for this study.

Develop partnerships with arts organizations across the province to facilitate mentee recruitment for future mentorship programs. / Develop extended strategies for mentee recruitment, i.e. by working with partners to facilitate mentee participation.

Develop partnerships with arts organizations and writers groups to explore potential for developing resources.

Explore opportunities for partnerships with organizations outside of Saskatchewan that are developing critical art writing opportunities and mentorships, i.e., Ace Art Inc. (Winnipeg), MAWA (Winnipeg).

Explore options for promoting awareness about the definition, substance and function of critical art writing, i.e. workshops, CARFAC SASK newsletter articles.

Make resources on critical art writing available to folks not directly involved in workshops and mentorships.

Develop programming that offers support to BIPOC writers in developing BIPOC critical art writing mentorships.

Develop programming that offers support to LGBTTIQQ2S writers in developing LGBTTIQQ2S critical art writing mentorships.

Develop programming structures that open to a large group for general interest, then recruit or invite interested folks from that group for mentorship.

Expand research and engagement with developing critical art writing across creative disciplines in Saskatchewan.

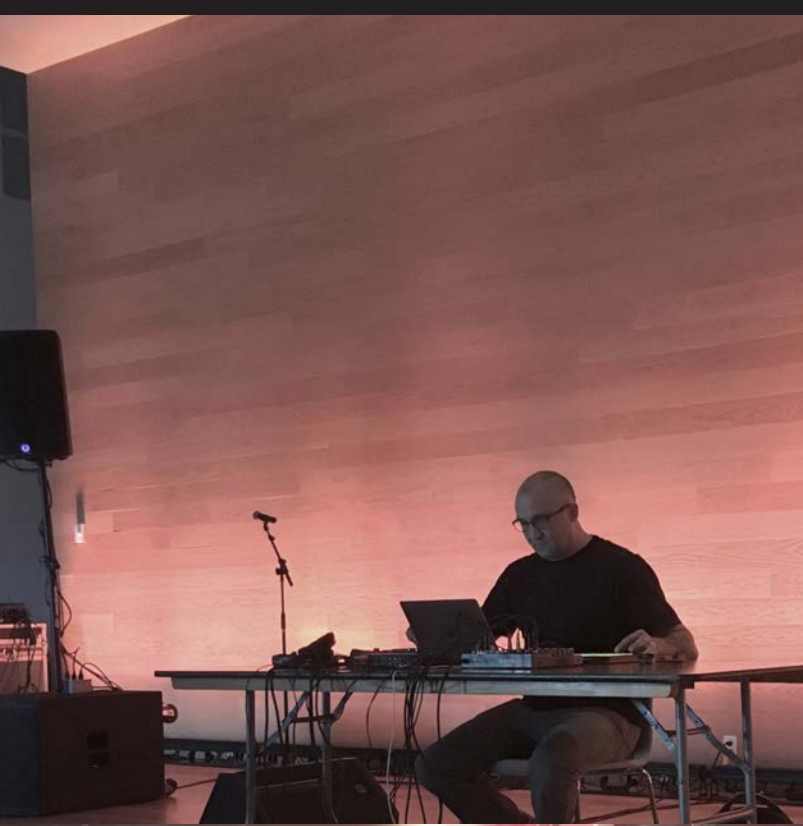


**NORTHERN
LANDSCAPE
STYLE**



Northern Landscape Style was a touring sound performance showcase presented in June 2019 in Saskatoon, Prince Albert, and Regina. The project was curated by Michel Boutin, and produced by the Indigenous Peoples Artist Collective and Holophon Audio Arts. It featured sound artist Tod Emel, spoken word artist Janelle Pewapsonias, fiddler Tristan Durocher, and multi-disciplinary artist Michel Boutin.

Top Left: Northern Landscape Style at Mann Art Gallery, June 21
 Top Right: Tristan Durocher at Remai Modern, June 7
 Bottom Pair: Michel Boutin in performance at Remai Modern, June 7



“Collectively utilizing sound and story, music and action to navigate the history, present and future of place. This showcase brings together a diverse group of artists whose work has been affected by the landscape of Northern Saskatchewan.”

- Michel Boutin, curator

Top Pair: Tod Emel and Janelle Pewapsonias at Remai Modern, June 7

Bottom Pair: Michel Boutin in performance at Silt Studio, Regina, June 28

IN THESE CRITICAL TIMES

BY PADDY LAMB



Esther Anatolitis leading the discussion. Photo: Paddy Lamb

In September 2018 I met Esther Anatolitis, the executive director of Australia's National Association for the Visual Arts, at the CARFAC National Conference in Ottawa. I enjoyed her presentation on Best Practices with Patrick Close and we were involved in many lively conversations over the course of the weekend. Knowing that I might be in Australia in the months ahead we swapped contacts and went our separate ways.



Group discussion at MPavilion. Photo: Daniel Gardeazabal

Five months later on a temperate summer day I walked through the beautiful Queen Victoria Gardens in downtown Melbourne to an open-air pavilion following an invitation from Esther. As luck would have it, even though Esther is based in Sydney, and I was only in Australia for a week, our schedules overlapped! Amazed and happy to reconnect I spent the day as a participant and panelist in a workshop called “In These Critical Times”.



Marnie Badham, Paddy Lamb and Esther Anatolitis. Photo: Paddy Lamb

The event was sponsored by MPavilion, a major Australian architectural commission and cultural laboratory that programs four months of cultural events, talks, performances every year in Melbourne. This workshop featured a day of critical reflection about our work as artists, asking: how do you set the most productive constraints for your work? Are you happy with the scope of your experimentations? Where is the risk in your practice? What risks are you still taking?

When I look back at my notes I'm impressed by how broad-ranging the discussion was. It considered practical topics such as daily, weekly, and monthly routines. We talked about constructive disruption as a tactic to overcome roadblocks. Participants were asked to share an example of a project that has reached an impasse and we also discussed specific examples of different commitments to practice.

The first person I was introduced to by Esther that morning was of course, another Canadian. Marnie Badham from Saskatchewan now lives in Melbourne where she is an artist, researcher and teacher at the Royal Melbourne Institute of Technology. Her part in the workshop involved a discussion of the role of critical thinking and the important differences between face value descriptions and questioning the significance of our responses.

Flying to Melbourne before the workshop I made some hasty notes about my own practice and ideas. I was happy to see that most of what I had written came up as part of other people's concerns.

Not surprisingly creative practice is a global language and the problems we face are not geographically unique. Nor are they unique to visual artists.

One of the striking features of the workshop was that it included architectural students, designers, engineers, and writers. Too often we work in a self-imposed silo and the organizers are to be congratulated for having the foresight to invite the broadest range of disciplines.

My thanks to everyone involved, especially Esther for inviting me, and to NAVA and CARFAC for forging an important relationship. How wonderful to be able to travel across the world and immediately feel welcome. The setting wasn't bad either.

Paddy Lamb is a working artist in Edmonton. He is a former vice-president of CARFAC National and is co-chair of Copyright Visual Arts: Droit d'auteur Arts visuel.

EXHIBITIONS

AKA ARTIST RUN

NARHÎ WASAGABIICH
BILLBOARD PROJECT BY CATHERINE BLACKBURN
June 3 2019 to May 24 2020

NEW BALANCE
BILLBOARD PROJECT BY MEGHAN PRICE
AKA/PAVED BILLBOARD SPACE
CO-PRESENTED BY AKA, HAMILTON ARTISTS INC.,
AND PAVED ARTS
July-August

ART GALLERY OF REGINA

CAITLIN THOMPSON: DANDY LINES
August 7 to September 18

ART PLACEMENT

MARTIN BENNETT: WHEN I CAN NO LONGER PLAY
FOR TIME: SHIFT/TURN/SHUFFLE/1992-2019
June 29 to August 8

CHAPEL GALLERY

AS LONG AS THE RIVER FLOWS
June 1 to July 21
MEMBERS EXHIBITION: ART DROP OFF
July 8-12 (Reception August 8)

DUNLOP ART GALLERY

THE ART OF PRIDE: QUEEN CITY PRIDE ART EXHIBIT
June 10 to July 30
OFF-CENTRE: QUEER CONTEMPORARY ART IN THE
PRAIRIES
June 22 to September 8

EYE GALLERY

RYAN MARTIN: FALLEN NUMBERS
July-August

GODFREY DEAN ART GALLERY

VERA SALTZMAN: O HUMAN CHILD
July 2 to August 23

HUES ART SUPPLY GALLERY

JULY - COMMUNITY ARTS PROGRAM OPEN STUDIO
AUGUST - PLEIN AIR GROUP

HUMBOLDT AND DISTRICT GALLERY

HUMBOLDT BRONCOS MEMORIAL EXHIBIT
April 3 to September 14
JAMES M. CLOW & BONNIE CONLY: RAW MATERIALS
May 31 to August 24

MACKENZIE ART GALLERY

MOREHSHIN ALLAHYARI: SHE WHO SEES THE
UNKNOWN
May 24 to August 25
MELISSA GENERAL: KEHYÁ:RA'S AND 'CAUSE I WORK
SO HARD TO MAKE IT EVERY DAY
May 24 to October 23
VICTOR Cicansky: THE GARDENER'S UNIVERSE
June 8 to October 27
THE PERMANENT COLLECTION: WALKING WITH
SASKATCHEWAN
June 8 to April 19

MANN ART GALLERY

RIGMOR CLARKE: A RETROSPECTIVE

June 11 to July 27

JUDY MCNAUGHTON: "BEING AMONG"

June 11 to August 24

MARKET MALL GALLERY ON THE GREENS

SELFIES: SASKTERRA

July-August

MOOSE JAW MUSEUM AND ART GALLERY

A PRAIRIE VERNACULAR

May 31 to September 1

NEUTRAL GROUND ARTIST RUN CENTRE

CATHERINE BLACKBURN: NEW AGE WARRIORS

June 15 to August 3

PAVED ARTS

NATIONAL BILLBOARD EXCHANGE:

BILLBOARD PROJECT BY MEGHAN PRICE

June-August

REMAI MODERN

IF I HAVE A BODY

May 31 to September 2

DOROTHY IANNONE: LIBERTIES

June 7 to September 8

BEAU DICK: DEVoured BY CONSUMERISM

June 21 to September 2

DISPLAY TACTICS

February 15 to November 10

SASKATCHEWAN CRAFT COUNCIL GALLERY

OTHER ARTIFACTS

SUSAN FURNEAUX, MICHAEL FLAHERTY, AND

PHILIPPA JONES

July 13 to September 7

SCYAP GALLERY

NEVER THE SAME: EMILY ZDUNICH, BRANDON

PANASIUK, NGUYEN TRAN AND LAUREN

WARRINGTON

July 2-17

SLATE FINE ART GALLERY

VICTOR Cicansky - SEXING THE GARDEN

June 8 to July 13

STATION ARTS CENTRE

CAMERON FORBES & CRYSTAL BUECKERT: EMMA

LAKE ARCHIVE

July-August

ART GALLERY OF SWIFT CURRENT

SUMMER SALON - FEATURING ARTISTS OF

SOUTHWEST SASKATCHEWAN

July 13 to September 1

WANUSKEWIN HERITAGE PARK

LA RÁBIDA

July-October

NEWS & OPPORTUNITIES

Manitou Spirit Studio Trail

The 19 artists of the of Manitou Spirit Studio Trail invite you to visit their open studios

Saturday, July 6, 10-7

Sunday July 7, noon to 6

An amazing selection of pottery, soapstone, clay pots and sculptures, ivory and burl carving, photography, paintings, willow furniture, and fibre art, hangings, and quilting await you.

Jump on the trail anywhere you wish, follow the map to find the next artisan or artist. Take a day or both days to explore the area around Manitou Beach/Watrous and the area of Meacham.

spiritofmanitou.ca



CARFAC has partnered with simpli dental to provide dental services to our members

simpli dental's fees are 10-50% less than those recommended by the College of Dental Surgeons of Saskatchewan in the 2019 suggested fee guide. To learn more about simpli dental and our partnership, please contact them directly:

reception@simpli.dental

or (306) 520-4473



Job: Program Consultant

The Saskatchewan Arts Board is seeking a highly motivated, results-oriented individual to join its multifaceted and dynamic team to fill the position of Program Consultant.

The work is undertaken both in an office and in the field, and in a unionized environment. Travel is required. The Consultant works independently to manage their portfolio and time within the monthly allocation of hours. The successful candidate shall be subject to a Criminal Record Check as a condition of employment.

Employment Type:
Full-time, Field, In-Scope

Application deadline:
Friday, July 12, 2019, at 4:30 p.m.

Applications must include:

Current resumé and cover letter. The cover letter will include details that demonstrate how you meet the essential competencies and qualifications.

E-mail applications to:

careers@saskartsboard.ca

Attention: G. Paul Armstrong
Director of Administration
Sask Arts Board

The Bigger Picture

Works by participants in CARFAC SASK's
2018-19 Mentorship Program

July 29 - Aug 2, Gordon Snelgrove Gallery

Closing Reception - August 1, 7-10pm

2018-19 Mentorship Program:

Mark Budd with Jay Kimball

Heike Fink with Laura Hale

Jasmin Fookes with Jacob Semko

Faith Logan with Barbara Meneley

Paige Mortensen with Paula Cooley

Karen Pask-Thompson with Betsy

Rosenwald

Jessica Richter with Heather Benning

Julius Saccucci with Gary Greer



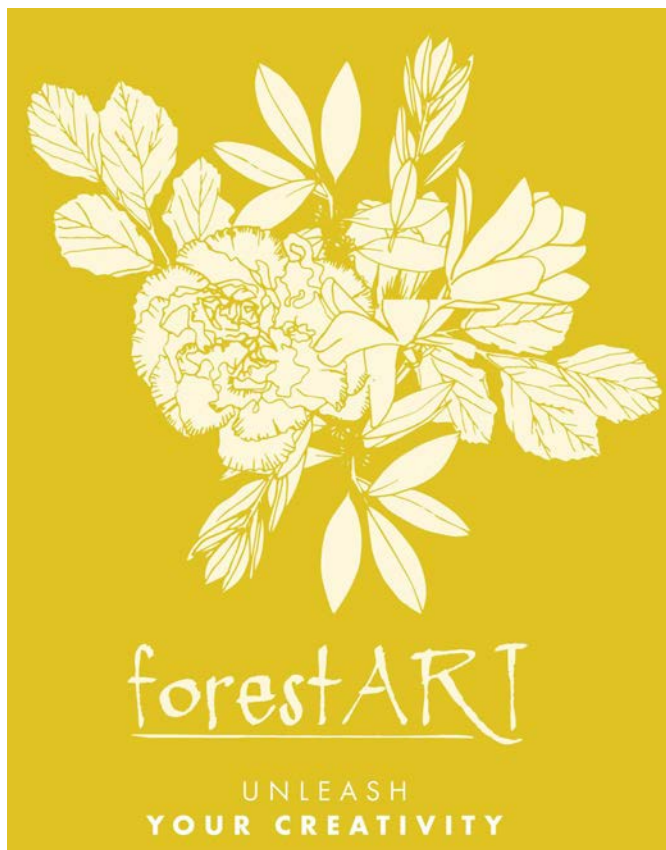
Retraite des écrivains francsaskois 2019

“ De la sensation à l’expression “

du 22 au 25 août à l’Abbaye St Peters
(Muenster, SK)

Le Conseil culturel francsaskois (CCF)
invite les artistes à déposer leur
candidature pour assister à la retraite
des écrivains francsaskois 2019, jusqu’au 11
juillet.

Pour tout renseignement complémentaire,
merci de contacter Aurélie Labrière par
courriel à : artistique@culturel.ca ou au
306-565-8010



forestART

Come let the brilliance of Saskatchewan’s
boreal forest inspire your artistic side.
Step out of your day-to-day to find a
community of like-minded artists of all
skill levels at Ness Creek.

Registration (after June 1st) - \$495

Unleash your creativity this Summer over
4 days in the forest with 14 Renowned
Masters.

Head to discovernesscreek.com/forestart
for all the info!

Studio Space (Saskatoon)

Studio space will be available July 1

330 Avenue G South in Saskatoon. It is 1200 square foot space in the basement of the building. Highlights include:

Opening windows

Two entrances and exits

Open concept space

Access to a kitchen

Storage space

Access to a back yard, garden and outdoor sculpture pads

Community of artists in the building

Contact Marie

306 370 4423 or
marie@marielannoo.com

Saskatoon Plein Air Club

Hello fellow plein air painters!

Here is a tentative plan for this summer's meeting times.

July 6th
Gabriel Dumont Park
(meet in parking lot)

July 13th
Marr House Garden Painting
(11th St. off Victoria)

July 27th
Diefenbaker Centre - Statue Garden
(meet in parking lot beside Dief. Bldg.)

August 10th
Former Mendel Art Gallery Site
(riverside - meet by Prairie Lily launch)

August 23
Rotary Park (west end of parking lot)

Meet at Hues Art Supply
1818 Lorne Ave, Saskatoon

Meet up at 10:00-10:15 if you need anything from the store and to arrange carpooling.

Hours are roughly 10:30 to 1:30

N.B.
Call Hues Art Supply between 9:30 and 10 if weather conditions seem questionable to see if the session has been cancelled. Of course, you are always welcome to go anyway! Phone: (306) 653-1900

Market Mall Children's Playland Art Gallery

Butterflies Galore (July - August)

The Butterfly paintings were created to be used on a shade cloth for a new Butterfly House attraction at Saskatoon Forestry Farm Park and Zoo. It was created by students under the direction of artist Monique Martin.

The gallery is at 2325 Preston Avenue in Market Mall. Hours are 9:30 a.m. to 6:00 p.m. Monday, Tuesday and Saturday, 9:30 a.m. to 9:00 p.m. Wednesday, Thursday, Friday, 11:00 a.m. to 5 p.m. Sunday.

Reflections of Nature Art Show & Sale 2019

Prairieland Park, Hall C
503 Ruth St. W, Saskatoon

October 26 - 27

**Art Competitions
Workshops
Auctions**

GALA OPENING

Saturday, Oct 26
See more below

OPEN TO PUBLIC

Saturday, Oct 26
from Noon - 5pm

Sunday, Oct 27
from 9am - 4 pm

Admission \$5.00
(under 12 free)

**MINIATURES AUCTION
AWARDS CEREMONY**

Sunday Afternoon
Starting at 1pm

**Ongoing events
and workshops**

**Member's Slideshow
Artist Trading Cards**

Carving by
Reuben Unger

CALL TO ARTISTS

Register your artwork
Friday, Oct 25:
Noon - 8 pm
Prairieland Park
Hall C

Art Celebrating Nature:
Landscape - Floral
Wildlife & Domestic Animals
Realistic, Non-realistic, Fantasy
All with a focus on Nature

**Competitive & Non-competitive
Art Show & Sale with Cash Awards**

Carving Sculpture Photography Painting & Drawing

Junior, Novice, Intermediate and Open Levels

GALA OPENING

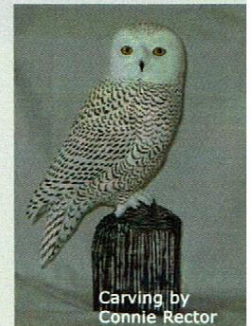
Saturday, Oct 26
Doors open: 7:00
Live & Silent Auctions
Wine & Cheese

Feature Artists: Garry & Connie Rector

\$25 by Advance Tickets Only
Available online at
www.ReflectionsArt.ca



Carving by Garry Rector



Carving by
Connie Rector

Gala Tickets available:

Online & at Registration
J&S Picture Frame Warehouse
Razertip Industries
Hues Art Supply

www.ReflectionsArt.ca

Reflections Chair: Beth Campbell
Phone/Text 306-260-3408
Co-chair: Harvey Rebalkir
Email: swaa1986@gmail.com



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

C. Alejandro Romero
President

Pierre Lh eritier
Past President

Justine Stilborn
Vice President

Paul Constable
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CARFAC SK JULY | AUGUST 2019

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Neutral Ground
Gary Robins
Gheorghita Adams
Ruth Cuthand
Marcy Friesen

OTHER THINGS: SCAVENGING, SCULPTING, MOLD-MAKING, & CASTING

PRESENTED BY CARFAC SASK

Part of our 2019 Travelling Mentor series, this workshop is intended to support artists living and working in rural Saskatchewan who have limited access to professional development opportunities. Rural artists will be given preference, especially those who've been consulting with Heather through the program. Artists living in urban centres are welcome to express their interest in participating and will be added to a waitlist. Spots are limited and will be offered on a first come, first served basis. If spots remain after the registration deadline of May 31st, the program will open to urban artists on the waitlist.

This workshop is an excellent opportunity to learn silicone mold making with an acrylic mother mold. Completed molds will be cast in resin or hydrostone, or a combination of both to accommodate the sculpture you plan to create. Casting materials and tools will be supplied free of charge. No previous experience necessary.

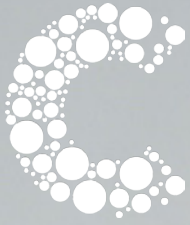
The five-day session is designed to help you think critically and creatively, while learning the physical foundations of sculpture and the exciting process of mold making. We will concentrate on: concept, form, shape, mass, volume, positive and negative space, texture and surface.

This workshop is FREE, including all materials and tools!

Participants are responsible for their own travel and accommodation expenses. Rooms are available at St. Peter's College for all 4 nights of the workshop (July 25, 26, 27, 28) at a total of \$105.50/night, including 3 meals/day. Meals are not vegetarian/vegan. No outside food is allowed but people with special dietary needs can bring their own food (be advised that kitchenettes have only a fridge and a microwave). Restaurants are accessible in nearby Muenster. Accommodations must be confirmed and paid for by May 31st. After that date, no refunds are possible.

For more information or to register, email: programs.sask@carfac.ca.





JULY 25-29, 2019
ST. PETER'S COLLEGE
MUENSTER

moldmaking workshop WITH HEATHER BENNING



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Publication Mail Agreement #40063014
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