

v 32
N 02

MARCH | APRIL NEWSLETTER





FUTURE SHOWS

IN OTHER WORDS

NIKKI JACQUIN DEREK OLSON MARK SEXTON
LES SNEESBY GUEST ARTIST: CARMEN BEATON

March 17th - April 17th
Reception - March 30th
5:30 pm to 7:30 pm

LOVE AT FIRST SIGHT

DAVE GEJDOS DELEE GRANT MADHU KUMAR
JEFFREY TAYLOR SHELLEY MCGILLIVRAY

April 19th - May 30th
Reception - May 7th
5:30 pm to 7:30 pm

ALLEE AND AYL: APPROACHES TO PORTRAITS



1077 Angus St. Regina
Mon - Thurs 12:00 - 8:00
Friday 12:00 - 4:00



March 2nd - March 13th
Reception - March 5th
5:30 pm to 7:30 pm



FINE ART COURSE: "THE BRONZE AGE"

Explore Lost Wax Bronze Casting at Art Galley of Swift Current

This Class will Focus on:

- Oil Clay modeling
- Silicone mold-making with acrylic hard-shell mother mold
- Lost-wax casting using ceramic shell
- Wax casting
- Bronze pouring
- Patinas
- Resin casting
- Original ceramic sculptures
- Presentations on the use of bronze casting in contemporary and historic art practices

Saturdays March 7th – May 9th
10:00am - 3:00pm

INSTRUCTORS:

HEATHER BENNING, BFA, MFA. Benning's work has appeared in numerous solo and group exhibitions throughout Canada and abroad. She worked at Powderhall Bronze, Edinburgh Scotland in 2009-2010.

PHILLIP TREMBLAY, of Julienne Atelier Foundry
Founded in 1985 by Joe Fafard, Julienne Atelier Foundry is one of Canada's premier foundries, casting bronze sculptures for artists such as Joe Fafard, Victor Cicansky, Dempsey Bob, Michael Hosaluk and Peter Von Tiesenhausen.

Class price will range from \$1360 to \$2800 depending on size of bronze sculpture.
All Materials and tools will be provided.

Contact the Art Gallery of Swift Current
for more information.

h.benning@swiftcurrent.ca

phone: (306) 778-2736



cultivating the arts



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ART AND ACTIVISM: CHRISTI BELCOURT

In Conversation

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CARFAC-RAAV FEE SCHEDULE UPDATE

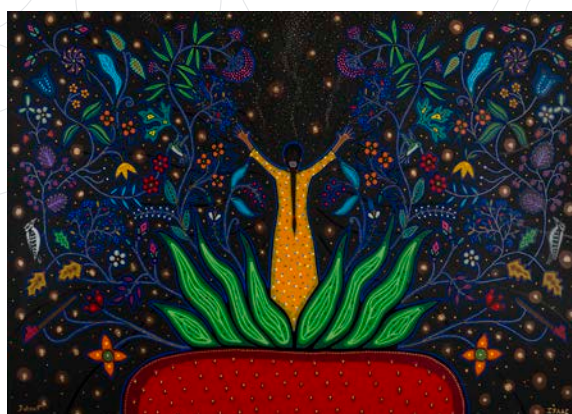
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CARFAC MENTORSHIP PROGRAM 2020-21

Call for Artists

On the Cover

Detail: "New Beginnings"
Christi Belcourt and Isaac Murdoch,
"New Beginnings", 2014. Acrylic on Canvas,
122 x 183 cm. On loan from the Wabano
Centre for Aboriginal Health, Ottawa, ON



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CARFAC SASK 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. **May/June deadline:** April 20

Send to: newsletter.sask@carfac.ca

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

CARFAC SASK
presents

UPCOMING WORKSHOPS

PRICING YOUR ARTWORK

with Ward Schell

SAT MAR 14

1-4 PM in Melfort

PHOTOGRAPHING YOUR ART

with Gabriela Garçia-Luna

SAT APR 18

1-4 PM in Prince Albert

PHOTOGRAPHING YOUR ART

with Gabriela Garçia-Luna

SAT MAY 30

1:30-4:30 PM in Moose Jaw

contact:
12thcityartist
collective
@gmail.com
to register

contact:
educator
@mannart
gallery.ca
to register

contact:
educator.mjmag
@sasktel.net
to register

CARFAC ALBERTA ONLINE ALL-ACCESS | UPCOMING WEBINARS

We are presenting the first two webinars of 2020 in association with CARFAC SASK. Both are free for CARFAC SASK members, and \$25.00 to all others.

April 8: Art as a Vehicle to Connect Communities – How art can enrich our lives and promote positive social change within communities. With Mark Vazquez-Mackay and Risa Payant.

April 22: How to Fund That Project – Find out how project grants work and how to begin writing a grant that juries want to read. With Kari McQueen and Noreen Neu.

Two more webinars will follow in May. Watch for more details!

For info contact CARFAC Alberta:

780.421.1731, or toll-free 1-866-421-1731
general@carfacalberta.com



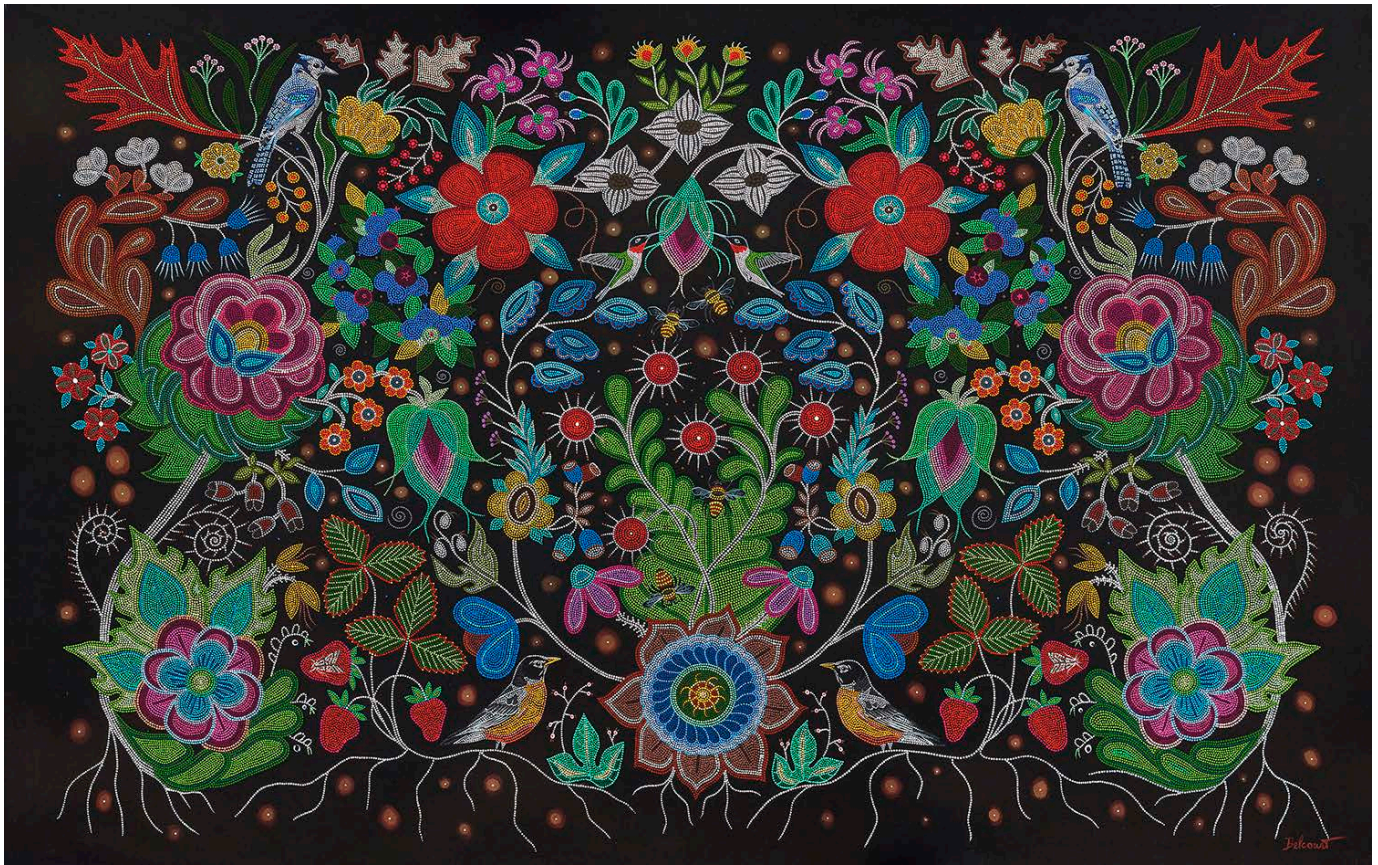
EDITOR'S NOTE

Thanks for picking up the latest issue of the CARFAC SASK Newsletter. As I make one last review before sending the final copy to the printer, I'm sitting in my studio out in the countryside. I can see cattle in the field next door. I'm thinking about the land. I'm reflecting on the conversation I had yesterday with artist Christi Belcourt. You can find that conversation in this issue (pg. 6). News is breaking today that an agreement was reached between governments, represented by Canadian government ministers and Wet'suwet'en Hereditary Chiefs. Much of the media is calling it a sign of hope. No details have been released, but we already know that it doesn't address the Coastal GasLink pipeline at the heart of the ongoing raids on Indigenous land. It would be nice to have hope, but it isn't easy to be optimistic having seen so much racism and hatred arise over the conflict. My own settler-descended family has split sharply after a call for help to stop racist behaviour was met with anger and defensiveness. All over, people are divided, and they are being further divided by misinformation. I hope when you read Christi's words you will feel as reinvigorated as I did. It gives me hope to hear that kind of clarity, strength, and compassion. Maybe you will learn something you didn't know already, or maybe you will be motivated take another look at Christi's exhibition currently at the MacKenzie Art Gallery. Some folks may find it easier to see the artwork on the front cover than the protest banner on the back cover. The same artist made both, and they come from the same place. What does mixing art and activism mean for you?

I'm thinking also about CARFAC, the decades of hard work to win rights for all artists, and the solidarity and protest actions along the way. The Minimum Fee Schedule is part of this work, and after recent and significant updates to the schedule, we wanted to remind everyone of some of the ways you can use it. There's too much to summarize in the four-page spread (pg. 10), so be sure to follow the link and explore for yourself. The new design makes it easier to locate the right section corresponding to the kind of work you are doing.

Also in this issue we get to know Board member C. Alejandro Romero (pg. 16), and CARFAC SASK continues the Call for Artists in our 2020-21 Mentorship Program (pg. 22) - the deadline for applying is June 15, so you have time, just don't let it sneak by. A number of CARFAC SASK workshops are happening over the next few months (pg. 4), including webinar sessions in partnership with CARFAC Alberta. For this issue, we received quite a few postings from members, and you can find those in News & Opportunities (pg. 20) as well as on some of the other pages dedicated to member announcements, workshops, or exhibition notices. As always, don't hesitate to be in touch about what you are doing; the next Newsletter comes out in May. We hope you enjoy reading this issue. We'll catch up again in the Spring.

ART AND ACTIVISM: CHRISTI BELCOURT IN CONVERSATION



This Painting is a Mirror: Christi Belcourt, “This Painting is a Mirror”, 2012. Acrylic on Canvas, 198 x 274 cm. Collection of Crown-Indigenous Relations and Northern Affairs Canada. Photo Credit: Lawrence Cook.

INTRODUCTION FROM THE CARFAC SASK NEWSLETTER EDITOR

On March 1, 2020, I had a chance to speak with Christi Belcourt, an artist whose work you can see on display until later this month (March 22) at the MacKenzie Art Gallery in Regina. The exhibition entitled UPRISING: THE POWER OF MOTHER EARTH, mixes art and activism, and I asked the artist about their work, the ongoing raids on Wet’suwet’en Territory, and the protests happening across the country in support of Indigenous rights, honouring treaties, and preserving the land and water. The following are Christi’s words, transcribed from our conversation.

Christi Belcourt:

I am not speaking on behalf of the Wet'suwet'en or on behalf of the Tyendinaga Mohawks. I am a supporter and one of many thousands of voices that are saying in unison that there has been an injustice here.

My people, the Métis people, have always been connected to the land and the waters, and our ancestry, the blood that runs in our veins, goes back thousands of years on these lands. All of our languages, our way of life, our culture, all goes back to the land. It's like that as well for First Nations. Our ways of being and knowing can't be separated from the land and the water. We are naturally going to try to preserve those for future generations.

In our teachings, we are taught to think ahead at least seven generations. So, we are always conscious and thinking about what kind of world will the baby bears be born into in two hundred years? What kind of world will the baby birds be born into in five hundred years? What kind of world will humans be born into? The babies coming into this world from the spirit world, what kind of world will they be born into?

Now whether you believe in Indigenous spirituality or you have your own spirituality and your own religion, one thing we all share in common is the fact that we love our children, we love our families, and we want what is best for them and for the future. I think we can all agree that money runs out, but a river will continue to flow for time immemorial. It's from this perspective that people who others might see on the streets or in protests, it's from this perspective that they are coming. It's from a love for this earth and a love for the future generations

of all species that we will never have the privilege of meeting. It's out of love and concern for them that we stand up for the lands and the waters.

So in that sense in my art practice, although it may look different when you see a protest poster compared to the floral pieces that are more decorative or more aesthetically pleasing maybe, they are all coming from the same place. It's that we are all interconnected with every living thing on this planet. We require a clean planet, and we require every other species in order for us to survive as a human species. So, we are beholden to them for our very life.

What we see all around us is a clash between corporate greed and people who are willing to do with a little bit less in order to preserve something for the future. Resource extraction corporations are using the pre-existing misunderstanding and lack of education that exists within Canadian society to create and to further wedge divisions between people. It's the corporations that we all need to start to set our sights on in the sense that we have to be able to look way ahead and understand that they don't really care about anybody. They don't care about rural farmers, they don't care about Indigenous people, they don't care about the people in the cities. What they care about is their profits. People who are living in poverty or just struggling to make ends meet, which is the majority of all of us, if we understood that we were being taken advantage of, then we would be able to unite, but we have a lack of understanding of one another that stems back several hundred years. It's an easy wedge to widen between us when the corporations and governments use it against both sides.



UPRISING: THE POWER OF MOTHER EARTH — Christi Belcourt — A Retrospective with Isaac Murdoch. Installation view, MacKenzie Art Gallery, 2019.
Photo by Don Hall

My experience at the MacKenzie Art Gallery was amazing. The people there were very supportive. They were looking to give space for diverse voices, and to allow people to speak to the general population in a way that created space for these voices to be heard. I really appreciated that and what they have done there. It's not necessarily risky for them to have an exhibit entitled Uprising, but it is what art galleries should be doing, which is challenging the status quo and allowing for broader voices to be heard.

What I would want people to know is that most of the issues that people are protesting against, for example in the Wet'suwet'en Territory, are about land title. People, speak about the rule of law quite a bit, but what's happening is the Canadian government is cherry-picking which rules of law they are following and which they are not.

The Canadian constitution is based upon The Royal Proclamation, which said that there had to be a treaty or an agreement made with the Indigenous people in order to be able to live on their territories. This didn't mean take over their territories or own their territories, this meant live on or live with.

What has happened is in Wet'suwet'en Territory, there is no treaty or agreement that was ever signed. Canada simply does not have title to their land, and that's only the first law they are breaking.

Then there is Section 35 of the Constitution Act on the rights of Indigenous people, and there is the Supreme Court of Canada and the very important Delgamuukw decision (1997) which affirmed that Hereditary chiefs have the right to their land and that the land is held communally for the people. We could also mention UNDRIP, the United Nations Declaration on the Rights of Indigenous Peoples. So, there are many many laws that are being broken here on the Canadian side. If Canada had respected their own laws from the very beginning, this never would have happened.

People are very quick to point fingers at Indigenous people as if they are the ones to blame just for standing up for their rights which are recognized under Canadian law. This is where I believe that the Liberals and the Conservatives both are using the media and using Canadians, to rile them up, to put the blame on Indigenous people when really in fact it is their own failure to respect and follow their own laws and to let corporations move too quickly into territories without doing due diligence with the Indigenous people there. Some people will say, well twenty bands signed on. The issue is that

the band councils that signed on do not speak for the people who are the title holders. In the Delgamuukw decision of 1997, the Supreme Court clearly stated that the title holders for the land are the people as recognized by the Hereditary Leadership. It seems very tragic to me that the Canadian government would promote hatred between native and non-native people, and rile the right-wing hate groups up by suggesting or signaling to the public that Indigenous people have broken the rule of law, at the same time without acknowledging to the public that the Canadian government itself played a part in it.

In addition, Coastal GasLink recently had their work permit suspended for thirty days through a stop work order, because they failed their own environmental assessment, but today as we speak CGL is still working. So, the RCMP are there to enforce an injunction for a company that received a 30-day stop work order. They are enforcing the company's ability to continue to work even though they failed their environmental assessment. This is bad news for all Canadians, not just for Indigenous people. If the government can so blatantly disrespect the law and push through these pipelines, well just because they are doing this to Indigenous communities today doesn't mean they are not going to do it to non-native communities tomorrow.

One thing was said in the recent meeting with Indigenous Services Minister Marc Miller. The Mohawk people told him, you spent 150 years trying to erase the memories of who we are within the minds of our own children, but you also spent 150 years trying to erase the nature of our agreements within the minds of your own children.



Various banners made by Christi Belcourt or Isaac Murdoch, MacKenzie Art Gallery, 2019.
Photo by Don Hall

That's the heart of the matter. Canadians are not being informed about what the laws are, what their responsibilities are in terms of the agreements that were reached with Indigenous people that gave them their rights to be here. The treaties that were made here are what give Canadians their rights to live on the land with Indigenous people. Treaties were not a surrender; they were not a sale. There was no war that was won over these lands. These were agreements that are recognized under international law, and Canada is responsible for upholding its own end of the bargain.

If Canadians were teaching their children this from a very young age, and at the same time also the beauty of the views from Indigenous people of nature and of this universe we live in, if they were teaching that to their own children, we wouldn't be in this mess.

I want to find a way to speak about this that doesn't alienate people or cause further division, rather in a way that tends to bring people together. I think art can do that. I think art can be a way to share a window into other people's world views.

I think all Canadians need to feel as close and protective of the lands and waters as Indigenous people do, and I think there are many who do, because there are many who are joining in environmental movements, particularly young people.

Whenever I go into schools, I hear young people say they have no hope for the future. We should be collectively concerned that young people all across these lands feel like they have no hope for the future, and it isn't because of a lack of money. It's because of the destruction of the earth and the environment. This is why they are feeling like they have no hope. Young people should feel like their whole life is ahead of them and they have all the hope in the world to achieve what they want to achieve. It's heartbreaking.

There are some deep-seated stereotypes and beliefs that need to be broken. It's got to be parents who take the time to educate their own children, and families who are divided over this need to find a way that they can speak together, to talk about why it is that they believe what they believe, and then be open minded enough to hear what those answers are.



I think that art and artists have a way of expressing things in a way that can open minds. Art touches people's hearts, and if we have a way to find the commonality between us all, then that's the path forward. We have to see what we have in common, and we have to appreciate each other for the good things that we have within us. Instead of always looking for and trying to find the negative.

There is always a path toward peace. I believe that art can lead the way there when we learn from each other about the beautiful expressions of our cultures and of our people, and when we learn to appreciate each other more.

Christi Belcourt is a Michif (Métis) visual artist with a deep respect for Mother Earth, the traditions and the knowledge of her people. In addition to her paintings she is also known as a community based artist, environmentalist and advocate for the lands, waters and Indigenous peoples. She is currently a lead organizer for the Onaman Collective which focuses on resurgence of language and land based practices. She is also the lead coordinator for Walking With Our Sisters, a community-driven project that honours murdered or missing Indigenous women. Her work Giniigaaniimenaaning (Looking Ahead) commemorates residential school survivors, their families and communities to mark the Prime Minister's historic Apology in 2008 and is installed at Centre Block on Parliament Hill commissioned by the Government of Canada. She was named the Aboriginal Arts Laureate by the Ontario Arts Council in 2015. In 2016 she won a Governor General's Innovation Award and was named the winner of the 2016 Premier's Awards in the Arts. Author of Medicines To Help Us (Gabriel Dumont Institute, 2007) and Beadwork (Ningwakwe Learning Press, 2010). Christi's work is found within the permanent collections of the National Gallery of Canada, the Art Gallery of Ontario, Gabriel Dumont Institute, the Indian and Inuit Art Collection, Parliament Hill, the Thunder Bay Art Gallery and Canadian Museum of Civilization, First People's Hall.

christibelcourt.com

Have you seen the updated
Minimum Recommended
Fee Schedule?

Check it out!

carfac-raav.ca

All royalties and fees are available
for the years 2020 to 2023.

Be sure to refer to royalties and fees
in the correct year!

The new design makes searching for
specific sections easier.

If someone wants to use your work
and you're not sure if you're being
paid fairly, check the Fee Schedule.

There's likely to be a line for the kind
of exhibition, presentation, or other
artistic activity you are doing.

If you're still not sure -
get in touch!

CARFAC

Minimum Recommended

Fee Schedule

Home

Introduction

2019

2020 Fee

The CARFAC-RAAV *Minimum Recommended Fee Schedule* is the national standard for remuneration of visual artists. The payments include royalties for the exhibition of their work, as well as various professional services fees.

The *Fee Schedule* is updated regularly through biennial reviews. The latest changes reflecting changes in the cost of living and inflation may be subject to GST/PST/HST, which is outlined in the schedule.

The *Fee Schedule* was previously located at www.carfac.ca. Copyright Visual Arts (CARCC). Copyright Visual Arts (CARCC) sets the guidelines for royalties, and they negotiate the schedule with their affiliated members. Now that we have a new design, please adjust your bookmarks and weblinks.

A proposal with various changes was presented at our AGM on Saturday, September 28, 2019. The changes will take effect on January 1, 2020 for a period of four years.

If you have any questions about these developments, please contact:

April Britski, CARFAC National Executive Director

C-RAAV

commended chedule

2020 2021 2022 2023

Schedule

Fee Schedule is widely recognized
and media artists in Canada. The
and reproduction of an artist's v
h negotiation and usage, with an
ing. Copyright royalties and prof
s not included in the listed fees.

www.carcc.ca, the former website of
Visual Arts has a [new website](#) and its own
them directly with presenters on behalf of
found a new home for our *Fee Schedule*,
accordingly.

ted to the members of CARFAC for a vot
The changes were approved and they wil
our years, with a 2% annual increase in e

opments, please contact:

rector

We are constantly reviewing all the sections of the Fee Schedule. This is the first major overhaul since 2007.

It includes major changes to royalties and changes to language related to performance and media arts. Some reproduction rates have been simplified.

We also have rates for film festivals, web use, reproductions, artist talks, lectures, and more.

We have rates for jury participation and writing. Artists across disciplines use the Fee Schedule.

People may tell you that you get good exposure when they use your work for free, but your work has value and donating use of your work or time is rarely worth it.

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 artist fees according to our guidelines.

C.5.0 • Preparation fees

Preparation is the work associated with producing an exhibition that is done by an artist outside the exhibitor's premises. Preparation might include correspondence, telephone calls, preparing support materials, proof-reading, framing, making necessary modifications to an existing work to permit physical display, overseeing packing and shipping arrangements, or other mutually agreed upon preparation work.

Per half day, under 4 hours	\$200
Per day, over 4 hours	\$350

[Section 1 – 2020 Exhibition and](#)

[Section 2 – 2020 Reproduction P](#)

B.8.2 Internet – Fixed Images

If the image used appears on a banner page, the rate given below is doubled. 'Number of works' generally refers to the number of images included in a reproduction license. If a license includes works by several artists, 'number of works' would refer to the number of images contributed by each artist, for the purposes of calculating the royalties. If an image is used more than once on the same website, the royalty for each additional use is 20% of the applicable rate.

Number of works (paid per work)	Not-for profit organization		For-profit organization	
	1 month	Year	1 month	Year
Up to 10 works	\$58	\$231	\$117	\$464
11-50 works	\$47	\$195	\$99	\$395
51-100 works	\$44	\$177	\$90	\$359
101-500 works	\$36	\$144	\$73	\$288
501-1,000 works	\$27.59	\$105	\$53	\$214
Over 1,000 works	\$24.41	\$91	\$45	\$181

[-advertising](#)

[Section 3 – 2020 Reproduction P](#)

[advertising](#)

[Section 4 – 2020 Artist Professio](#)

A.1.6 • Exhibitions in Other Public Places

Rates are applicable only to exhibitions in a location (i.e. public business or institution, hotel, restaurant, etc.) where the mandate or activity of the business or organization does not include the exhibition of visual or media art, and where the work is not available for sale.

For other related royalties and fees payable to visual and media artists, see the relevant category of the Reproduction Royalty schedule and Professional Services Fees schedule.

Each exhibition may be up to three months in duration. For each additional month or portion thereof, add 10%.

	Per artist, per exhibition
Solo	\$479
2 artists	\$240
3 artists	\$158
4 artists or more	\$152

C.6.0 • Installation fees

Installation means overseeing or participation in the installation or de-installation of works for an exhibition on the presenter's premises. Activities associated with installation may include unpacking or packing of works, placing works in an exhibition space, ordering, hanging, calibration of equipment and software, adjustment of equipment, and so on. Where the participation of the artist and/or their specialized technician(s) is essential to the installation of an exhibition, each person will be compensated for their services separately.

Per half day, under 4 hours	\$225
Per day, over 4 hours	\$450

WHO'S ON BOARD?



C. ALEJANDRO ROMERO

“CARFAC has been an important part of my life since I arrived to Canada in 2002. I started as an Artist Voting Member and participated in one of the earliest mentorship programs. For the last seven years I had various positions on the board of directors. My experience as president of the Board allowed me to connect with other artists, learn about advocacy, to influence the decisions of the organization through policy revision, to travel nationally, and to participate in many AGMs with fantastic people from across Canada. As an artist, these experiences are important. They provide opportunities to grow, to collaborate, to learn about art and politics, and to nurture different viewpoints from the ones acquired in a quiet studio.”



“I am an interrupter, a social activist, a post-modernist, a disruptor, and at times, a shape-shifter. My current interests are works that generally examine different forms of arts adapted to conceptual performance that question the battle between counterculture and mass manipulated perceptions. I adopt personas to challenge the oppressors and question normative standards. My body and characters become the main vessel to bring together anonymous interventions, human installations, social activism, cultural resistance, photography, painting, and poetry. The projects navigate concepts of identity, post-colonialism, prophecy, construction of paradigms, anti-prophecy, and the perceptions of different realities. I want my work to be participatory, site specific, and at times anonymous, to challenge the idea of ownership and preservation. Some of the work only exists in the memory of those who participate and/or witness it. I choose to not document my work as a reaction to the establishment and for self-preservation.”

iamalejandro.com

EXHIBITIONS

AKA ARTIST RUN

ERDEM TAŞDELEN
THE CHARACTERS: ACT II
February 13 to March 21

ART GALLERY OF REGINA

MEMBERS' SHOW & SALE
March 4 to April 9
Reception: March 14

ART PLACEMENT

JANE HARINGTON - BELONGING
March 7 to April 16
LESLIE POTTER
RETOUVER: FUTURE LANDSCAPES & ARTEFACTS
April 18 to May 28 5

CHAPEL GALLERY

CHAOS, FLOW, MEANDER: HILARY JOHNSTONE, GREG ALLEN, VANESSA HYGGEN
February 19 to April 12
CAROL WYLIE: THEY DIDN'T KNOW WE WERE SEEDS
February 22 to April 12

COLLECTOR'S CHOICE ART GALLERY

ROLAND DAUM: THE SPACE IN BETWEEN
March 3 to 28
POP-UP EXHIBITION BY MICHAEL J. MARTIN
March 14, 2-4pm
MALAIKA CHARBONNEAU: PER ASTERA
April 1 to 25
POP-UP EXHIBITION BY JAMES M. CLOW
April 11, 14 2-4pm

DUNLOP ART GALLERY

LEAH MARIE DORION: THIRTEEN MOONS
February 5 to March 27
THE ART HAPPENS HERE:
NET ART'S ARCHIVAL POETICS
March 20 to April 24

EYE GALLERY

ANDREW MARESCHAL
March/April

GODFREY DEAN ART GALLERY

SIGNPOSTS: BONNIE CONLY, WILLIAM PHILPOT,
CRYSTAL RASSO
February 1 to March 23
WINTER LIGHT
On now through April and May

GORDON SNELGROVE GALLERY

CAROLINE MONNET: CREATURA DADA // MOBOLIZE
January 17 to April 17
KENOJUAK ASHEVAK: LIFE AND LEGACY
January 17 to April 17
CATHERINE BLACKBURN:
WITH THESE HANDS FROM THIS LAND
January 7 to April 18

HUES ART SUPPLY

MARCH - VERN LINDBERG
Reception, Sat. March 14, 2-4pm
APRIL - KATHLEEN SLAVIN

HUMBOLDT AND DISTRICT GALLERY

ST. PETER'S COLLEGE
FINE ARTS DEPARTMENT EXHIBIT
March 3 to 28

MACKENZIE ART GALLERY

ERIN GEE: TO THE SOOE
January 24 to April 19
DIVYA MEHRA: FROM INDIA TO CANADA AND BACK
TO INDIA
March 19 to May 18
PARADISE (TO ALL THOSE WHO DID AND DID NOT
MAKE IT ACROSS)
February 1 to May 26
CHRISTI BELCOURT & ISAAC MURDOCH - UPRISING:
THE POWER OF MOTHER EARTH
November 16 to March 22

MARKET MALL GALLERY ON THE GREENS

JENNY DILLER

March/April

MANN ART GALLERY

44TH ANNUAL WINTER FESTIVAL ART SHOW & SALE,
GUEST CURATED BY TIM MOORE

On display until March 21

MOOSE JAW MUSEUM AND ART GALLERY

ROB FROESE: MEASURED COMPOSITION [2020]

February 7 to May 3

PETER TUCKER: : PREDISPOSITION

February 7 to May 3

NEUTRAL GROUND ARTIST RUN CENTRE

PLAZA PLAYS PLACE: HANNAH DOUCET, JOHN
PATTERSON, RACHAEL THORLEIFSON

February 1 to March 21

REMAI MODERN

NEXT YEAR'S COUNTRY

February 1 to October 12

BRIDGET MOSER:

MY CROPS ARE DYING BUT MY BODY PERSISTS

March 17 to June 7

NEXT YEAR'S COUNTRY

February 1 to October 12

PABLO PICASSO: ANATOMY OF A STILL LIFE

Closing April 17

SASKATCHEWAN CRAFT COUNCIL GALLERY

ALCHEMY: CURATED BY STEPHANIE CANNING, PAUL
CONSTABLE, AND MAIA STARK

March 21 to May 2

THE FLOWER PEOPLE: MELANIE MONIQUE ROSE

January 11 to March 14

SLATE FINE ART GALLERY

WARD SCHELL: FOREST SOJOURN

March 5 to April 11

Reception March 5, 5:00-8:00pm

BEAD SPEAK 2.0

JUDY ANDERSON, KATHERINE BOYER, RUTH
CUTHAND, AUDIO MURRAY, SHERRY FARRELL
RACETTE

Reception April 16, 5:00-8:00pm

STATION ARTS CENTRE

YOUNG ARTIST PROGRAM EXHIBIT

March

A RIGHTFUL PLACE: COMMONWHEEL & OSAC

April-May

ART GALLERY OF SWIFT CURRENT

CATHERINE BLACKBURN: NEW AGE WARRIORS

March 7 to May 3

WANUSKEWIN HERITAGE PARK

WRAPPED IN CULTURE:

BARRY ACE (ANISHINAABE [ODAWA])

ROSALIE FAVELL (MÉTIS)

MERYL MCMASTER (CREE)

ADRIAN STIMSON (SIKSIKA [BLACKFOOT])

KERRI CLARKE (BOON WURRUNG)

MAREE CLARKE

(MUTTI MUTTI, YORTA YORTA, BOON WURRUNG)

MITCH MAHONEY (BOON WURRUNG, BARKINDJI)

MOLLY MAHONEY (BOON WURRUNG, BARKINDJI)

WADE MAHONEY (BARKINDJI)

VICKI WEST (TRAWLWOOLWAY)

January - April

Something missing from this list of exhibitions?

Send notices to: newsletter.sask@carfac.ca

NEWS & OPPORTUNITIES

The Big Sky Artists Annual Art Show and Sale

Grace Westminster Church Auditorium
505-10th Street East.

Friday, March 20 - 5-9 p.m.
Saturday, March 21 - 10 a.m. - 5 p.m.
Sunday, March 22 - 12 p.m. - 4 p.m.

Participating artists include: Jan Buttinger, Donna Delaine, Lorna Lamothe, Norma Rempel, June Ricklefs, Charlotte Sanford, Laurel Schenstead-Smith, Carol Trumbley, Ann Waugh, Cynthia Wright-Fulton, Sheryn Johnson, Bette Lemke and Jeanne Marcotte.

Free Admission and Refreshments.
Everyone is welcome.

Artists' Workshop is delighted to present

'The Inside Story'

A collaborative art show & sale featuring new work from artists: Val Miles, Molly Clark, Jean Dudley, Patricia Katz, Cindy Wright, Marilyn Weiss, Monika Kinner, Celeste Delahey, Paige Mortensen, Lorraine McGrath, Leslie Stadnichuk, and Sharron Schoenfeld. A special feature of this year's event will be a series of presentations by the artists providing a behind-the-scenes Peek At The Process.

Grace Westminster Church, 505 10th Street East
(Off Broadway) in Saskatoon, Sk.

Fri. May 1 7pm - 9pm
Sat. May 2 10am - 5pm
Sun. May 3 12pm - 4pm

Sculptor, Sandy Christensen, invites everyone to her show at the Shurniak Art Gallery, Assiniboia.

March 1 to May 31

The show, "My People, My Province, My Strength" features Sandy's unique clay statues of the people she lives with and knows as friends.

Prairie River Artists Annual Show and Sale

April 17th to 19th
Albert Community Centre
610 Clarence Ave S.

Free, refreshments and wheelchair accessible.

Friday 6:30 to 9pm.
Saturday 10am till 5:30pm
Sunday 11am till 4:30pm

Regina Federation of Artists Spring Show

Friday, May 1 - 1pm to 9pm (meet the artist 7pm)
Saturday, May 2 - 10am - 5pm
Sunday, May 3 - 12pm - 4pm

Wascana Centre, 2900 Wascana Drive, Regina

Free Admission, Free Parking,
Silent Auction, and Door Prizes.

Mentors in Saskatchewan Honoring Artists (MISHA) Residency Pilot Program

May 20 - May 24, 2020
Hannin Creek Education Centre

During the week long residency, the artists will have an inside look and first time ever access to interact with the unseen remarkable original artworks, sketchbooks, and etchings from the Darling collection.

Application Deadline: March 22

Contact:
Alejandro Romero
cesar.alejandro.romero@gmail.com

Sam Koltinsky
samuelkoltinsky@gmail.com

Randy Clay, Chartered Professional Accountant

Proud to have served artists with their tax preparation and planning needs for over 22 years.

306.227.4214 / randy.clay@sasktel.net



THE 14TH NATIONAL CCF/FCMA CONFERENCE

TEN DIGIT TECHNOLOGY

UNDERSTANDING VIRTUAL & MATERIAL REALITIES

Canadian
Crafts
Federation

Fédération
canadienne des
métiers d'art

SAVE THE DATE

MARCH 4TH - 8TH, 2020

Saskatoon, Saskatchewan

Mother of Pearl Studio of the Arts Woodmore, Manitoba

Upcoming workshops:

Direct Painting the Portrait from a Live Model

Juan Martinez

A THREE DAY WORKSHOP

Date: June 5, 6 and 7th, 2020

Price: \$400 (plus GST)

www.juanmartinez.com



APRIL 24 - 26, 2020
GRANDORA, SK

Using humble materials within a supportive environment, begin your personal journey of discovery. Achieve emotional clarity, profound personal insights, and foster a deep sense of personal healing!

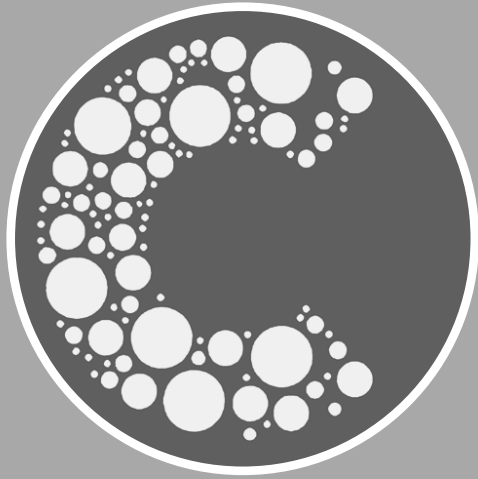
*Grandora is 10 minutes from Saskatoon.
Both artists and nonartists welcome.
All materials supplied. \$365.*

*diana
chabros*

306.550.5377
skystory@sasktel.net
skystory.ca

CALL FOR ARTISTS

MENTORSHIP PROGRAM 2020-2021



ABOUT THE PROGRAM

This program supports visual artists working together in an informal, peer-learning framework, with experienced artists mentoring evolving artists. Mentors are seasoned professionals who provide personalized support, training, advice, encouragement, and feedback on a regular basis. Mentees gain professional development, technical skills, and increased confidence. All participants experience revitalized art practices and enhanced community. Visual artists at many career stages can benefit from working with a mentor.

FREQUENTLY ASKED QUESTIONS

WHAT IS THE PROGRAM TIMELINE?

- The program begins on September 1, 2020 and ends on June 30, 2021

ARE THERE FEES TO PARTICIPATE?

- The program is absolutely free.
- Mentors receive \$3125 for each mentee they support (max 2).
- Mentees receive a \$500 materials subsidy.
- Participants may be eligible for travel subsidy.

WHAT'S THE TIME COMMITMENT?

- Mentorship pairs are required to spend a minimum of 7 hours/month working together.
- Attendance at 3 group meetings is mandatory.



HOW TO APPLY



DEADLINE JUNE 15, 2020

Please visit carfac.sk.ca/mentorship for more information and details on how to make your submission. Only digital submissions will be accepted.

MENTEE ARTISTS

- a letter of application - What are your goals as an artist? How would your current work benefit from support of the program? How will you devote adequate time to the development of your work while balancing other commitments? (max 2 pages)

AND

- a link to your website

OR

- a resume/cv (max 2 pages) **PLUS** 10 jpeg images or a short video (max 5 minutes) with accompanying image list (including title, date, media, dimensions). Include links and/or passwords to any online documentation in your submissions email.

MENTOR ARTISTS

- a letter of application - Why are you interested in mentoring? How will you support your mentee? (max 2 pages)

AND

- a link to your website

OR

- a resume/cv (max 2 pages) **PLUS** 10 jpeg images or a short video with accompanying image list (including title, date, media, dimensions). Include links and/or passwords to any online documentation in your submissions email.

ELIGIBILITY

Participants must be Saskatchewan residents and should not be students.

CONTACT



CARFAC

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

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

CARFAC SASK BOARD

Justine Stilborn
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C. Alejandro Romero
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Vincent Houghtaling
Vice President

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Lindsay Arnold

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Regina S4R 1G6

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Fax: (306) 933-2053

#203, 416-21st Street East
Saskatoon S7K 0C2

www.carfac.sk.ca

MEMBERSHIP

CARFAC SASK MARCH | APRIL 2020

RENEWAL

A.K.A. Gallery
Peter Beszterda
Sue Bland
Margaret Britton
Anne Brochu Lambert
Molly Clark
Gustavo Antonio Corelli
Sarah Cumming Truskowski
Rosemary Dzus
Estevan Art Gallery & Museum
Sylvie Francoeur
Joseph Frey
John Graham
Handmade House
Merle Harrison
Al Hartley
Clint Hunker
David Katz
Patricia Katz
Diane Lara
Marcelle LeBlanc
Carri J. McKinnon

Becky Nielsen
Tedi Page
Danahe Palacios
Prairie Artists Guild
Tannis Pratt
Cheryl Ring
Patricia Simonson
Rita St. Amant
Sandra Staples Jetko
Louise Tessier
Crystal Thorburn
Betty Tomasunos Sellers.
Roger Trottier
Robert Truskowski
Sean Whalley
Richard Widdifield
James Windley

NEW MEMBERS

Atelier Ailiako
Leslie Blacklock
Belinda Bratvold
Rachelle Brockman
Sandra Christensen
Martha M Giesbrecht
Erin Haight

ARTIST DISTRESS FUND DONATIONS

Margaret Britton
Anne Brochu Lambert
Carri J. McKinnon
Sean Whalley
James Windley

DONATIONS TO CARFAC SASK WORK

Anne Brochu Lambert
Roger Trottier

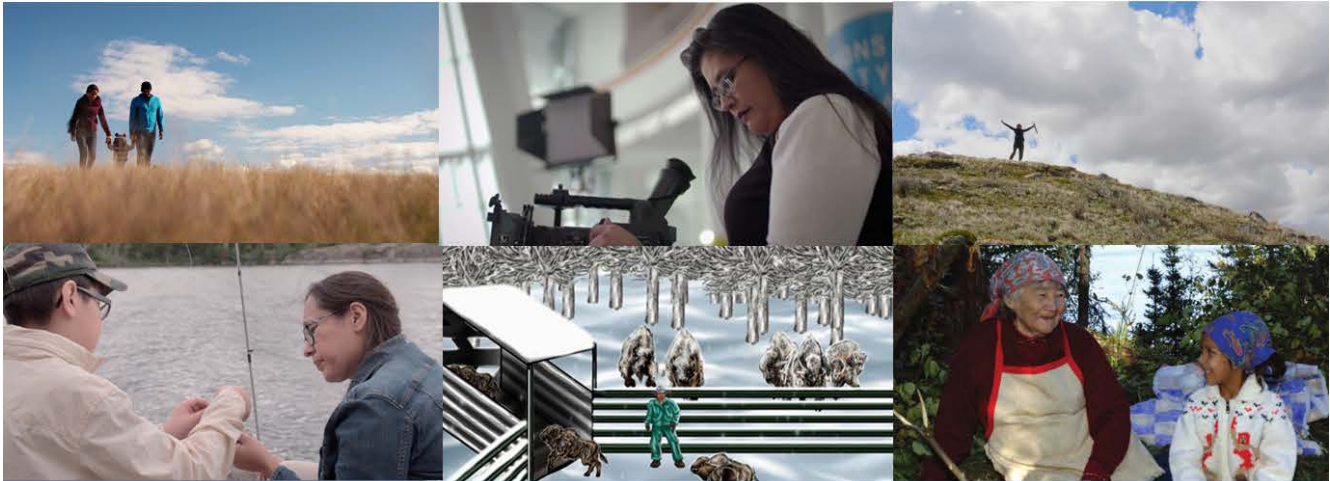


The Saskatchewan Filmpool Cooperative, the MacKenzie Art Gallery, the NFB and the University of Regina Department of Film present

Saskatchewan Women Filmmakers

REMEMBERING THE PAST LOOKING TO THE FUTURE

Curated by Sandra Staples-Jetko **IN MEMORY OF TRUDY STEWART**



THURSDAY MARCH 12TH, 7 PM

SHUMIATCHER THEATRE, MACKENZIE ART GALLERY

Doors open at 6:30 pm

Food and drink available at Craft Services Cafe

**INCLUDING FILMS BY TRUDY STEWART, AMALIE ATKINS, TASHA HUBBARD,
CANDY FOX, DIANNE OUELLETTE, TESSA COOK, JANINE WINDOLPH, ELAINE PAIN**

PANEL DISCUSSION TO FOLLOW



SASKATCHEWAN
FILMPOOL
COOPERATIVE



DEPT OF
FILM
REGINA



Canada Council
for the Arts



MACKENZIE
ART
GALLERY

Conseil des Arts
du Canada



Sask
Culture



cultivating
the arts



Colour & Brushwork and the Peace of the Prairies

Painting
workshop
retreat

Painting in Paradise
www.laureenmarchand.com

April 25 - 26, 2020

Painting Workshop Retreat in Saskatchewan's beautiful southwest Grasslands with Laureen Marchand

Welcome to two days of Painting in Paradise in Val Marie, Saskatchewan, near Grasslands National Park, connecting with the magic of colour and the strength you can create with it.

The building blocks of any painting are the colours we use and the way we apply them. This workshop will emphasize those key elements. Artists of any level, from beginners to experienced, will find inspiration and learn new skills. Oils and acrylics recommended.

More information and to register:

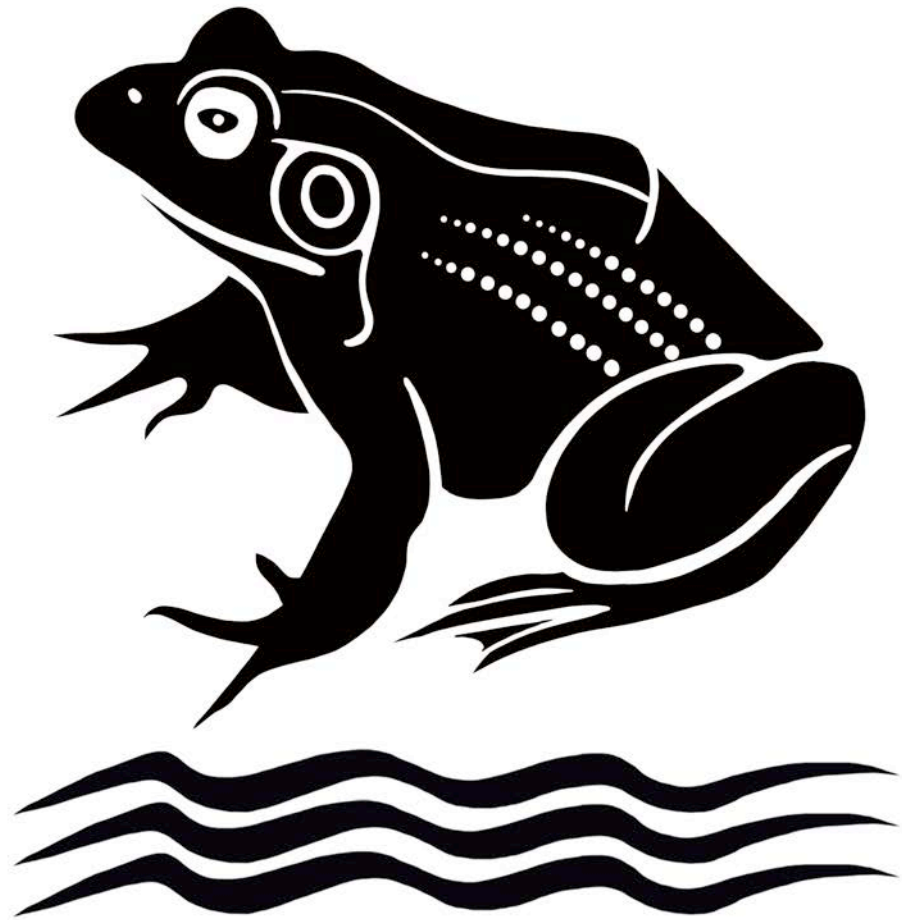
www.laureenmarchand.com

Painting in Paradise

laureenartist@gmail.com

Limited registration; please book early

UNIST'OT'EN



NO PIPELINES

CHRISTI BELCOURT
Frog (Unistoten No Pipelines), Banner Print, 2020



CARFAC
SASKATCHEWAN
VISUAL ARTISTS

#203 | 416-21ST STREET EAST
SASKATOON, SK | S7K 0C2
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