

V. **33**

N. **02**

MARCH | APRIL NEWSLETTER



SK

The background of the poster is a faded, semi-transparent version of the painting 'Tow-ee-ka-wet, a Cree Woman' by George Catlin. The painting depicts a woman with long, dark hair, wearing a white garment with a blue sash and a necklace of beads. She is looking slightly to the right of the viewer.

Lines of Identity & Place

Indigenous Tattoo Traditions

Panel & Conversation

March 24, 2021

9:30 – 11:30 am

hosted by the

INAH 491AA Class

at First Nations University of Canada

for more information contact:

adreaver@firstnationsuniversity.ca

Tow-ee-ka-wet, a Cree Woman, 1832, George Catlin, Oil on canvas
<https://americanart.si.edu/artwork/tow-ee-ka-wet-cree-woman-4418>

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CARFAC ALBERTA + CARFAC SASK WEBINAR

March 17

On the Cover

Marsha Kennedy
Nostos Algos, 1994 [detail, 1 of 7]
leaded glass, granite, found objects, acrylic sheeting, letraset; 152.4 x 15.2 x 15.2 cm
SK Arts Permanent Collection



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CARFAC Saskatchewan publishes six newsletters per year:

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

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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.

WE ARE MOVING



04.01.2021 THE CARFAC SASK SASKATOON OFFICE

WILL BE MOVING TO

Norplex Business Centre
#219- 2366 Avenue C North,
Saskatoon SK S7L 5X5

contact Grant at
membership.sask@carfac.ca





EDITOR'S NOTE

In this issue of the CARFAC SASK Newsletter, we are happy to share excerpts from an interview between artist Marsha Kennedy and writer and artist Jack Anderson regarding Marsha's practice and her retrospective exhibition *Embodied Ecologies* (pg. 6). The exhibition was curated by Jennifer McRorie at the Moose Jaw Museum and Art Gallery. It closed in Moose Jaw on January 10, and will be on display in Swift Current March 6 to April 24 before moving on to Medicine Hat, AB, and Vernon, BC.

Also in this issue, artist Michael Gaudet shares some reflections on a new public art project at Manitou Lake (pg. 13). Michael tells part of his story as an artist and the way the ambitious outdoor sculpture came to be. I had a chance to visit the artwork last December, and the effect in person made an impression. The official unveiling was planned for this summer, but that event appears to be on hold and has been cancelled as of the time of this publication. Hopefully it will be rescheduled, and of course you can stop by the location yourself to see the artwork anytime.

CARFAC SASK is pleased to welcome two new board members, Patricia Leguen and Jess Richter. You can learn a bit more about the two and their art practices in this issue (pg. 18). On March 17th, CARFAC Alberta and CARFAC SASK are presenting another webinar in our ongoing series (pg. 27). In this one, Audrey Dreaver (Regina) and Toyin Oladele (Calgary) will lead a conversation on education, mentorship, and ways of strengthening our communities through the arts. Free to CARFAC SASK members.

Looking for studio space? A spot is available in Regina in a bright and clean basement, suitable for one to three artists. Located at 1734 Dewdney Avenue. Regina, SK, \$1000 + GST per month. Also, Regina's Downtown BID has a call for proposals for the 2021 Urban Canvas Downtown Regina public art program, and the deadline is fast approaching. Find out more in news and opportunities (pg. 22).

As always please reach out if you have a story to tell or information to share. The next newsletter will come out in May/June.

INTERVIEW: *EMBODIED ECOLOGIES*

MARSHA KENNEDY AND JACK ANDERSON

The following are excerpts from a written interview between arts writer and artist, Jack Anderson, and artist, Marsha Kennedy, as research for his essay on Kennedy's work for her touring retrospective exhibition and publication, *Embodied Ecologies*. Curated by Jennifer McRorie for the Moose Jaw Museum & Art Gallery, the exhibition is touring western Canada throughout 2021. It opens at the Art Gallery of Swift Current on March 6th and runs until April 24th.

Jack Anderson: How would you sum up your practice over the years? This is, after all, a retrospective.

Marsha Kennedy: My methods and approaches vary but there is a consistent theme that goes back to my earliest work. Social and environmental concerns dominate my overall art practice. Feminist perspectives began early. Sometimes my work has a more personal tone...more so lately. My art practice is a direct reflection of the activities and interests in my life...wildlife rehab, social activism, being a mother, etc. My work is informed more by these activities and interests than the art community and art readings. I was never an academic.

I use my art practice as a way of learning - trying to understand and learn about the world and myself in relation to the world. Personal experiences, thoughts and interests are investigated through reading, discussion (less so), and investigative related tangents. When an area of interest stirs me...I delve into it with great focus and depth. I always felt

that this period of incubation was like taking all of the ingredients from the investigative beginnings and stirring it into a big cauldron. No...I am not and was not into witchcraft or anything supernatural. It just seemed to be a good metaphor. Nothing gels at this point...I often don't even know what I am really looking for at this point other than key interests that lead the research and the research taking me into new realizations/ideas.. But, then the great cauldron is stirred a few times and what finally floats to the top is what begins to take my attention. Though I do a lot of research, in the end...I work from my gut which gauges my movement forward in the studio. Most often, I begin a project without really knowing where it is going. Sometimes I am well into a project before the work really begins to clarify itself to me. Once I feel clearer about what I am doing and heading...I continue to develop and complete the project. My studio processes and materials, etc...change and evolve through play/experimentation and accidents that bring a-ha moments. I have always been interested in new materials and approaches.

I believe that my background in printmaking has given me an interest and confidence in processes. Leaving printmaking and not having a good background in painting...I ventured out into unfamiliar materials and techniques that I hadn't seen being used before...Sometimes I had to communicate with art conservators regarding new processes and new materials. I have always been interested in new ways of working whether traditional or discovered in my own studio. Things that I discovered or found interesting, I would have students play with.

JA: Why painting? I know you have done some other sculptural work, but, in large part I think of you as a painter...

MK: My main interest was painting when I started undergraduate school ...I eventually went into printmaking because it was too difficult to work outside of the trends of abstraction or pop art in painting and Ted Godwin and Art MacKay were very problematic for female students. Years later, I met many female artists of my generation who went into printmaking for the same reason. Print studios tolerated representational imagery and the kind of work many women wanted to explore wasn't supported in the painting studios of the '70s. During my undergrad, I also had a strong interest in three dimensional and, later, installation work - you can see that interest in some of my work [in the exhibition].

I left printmaking behind because it required expensive studio materials and equipment. There was Open Studio in TO but I was 'done' with community studio. I was also done with working my images in reverse. My prints started to be more individually manipulated with added objects and materials, and why go through such contortions to make editions unless there is a market for them. Further, I found the printmaking community stifling... more about technique and 'making prints' than stimulating ideas and questions. And...

there was a fast fading interest in prints in the art galleries. I did work as an edition printer, after grad school, for Presswerk Editions and did do a series of very small lithographs through a gallery in TO ...but moved on in my own practice.

Though I have worked in many mediums... it really boiled down to keeping it simple. I often had temporary studio spaces to accommodate larger works, or work that was too messy or toxic inside my home. Painting was more easily accommodated at home. I had a studio garage built for the Mapping the Land and Body series...then moved. Tried the U of R studio...didn't like many things about working there. My final studio is in my home... took out a wall between two small bedrooms. Working at home suited me...my many animals and garden...and it also influenced my work which became smaller...for the most part. I had moved a lot...often had very little space to set up studio. I have mostly been on my own and raised my son on my own. I had to accept the kitchen table as my work space at times.

JA: Why Realism?

MK: I started to paint from real bodies of dead birds for the series, Stilled Lives. I was more interested in carefully depicting the specific bird and species than using an expressive style. The illustrations in field guides for identifying plants, birds and animals were very familiar to me and I wanted people to see how each bird/species really looked. Most of my friends and acquaintances would call me up saying they had a bird specimen for me. When I asked what kind of bird it was they most often answered...a house sparrow...they never were. I wasn't interested in an expressive style...or painterly brushstroke. Long before I started painting I became very interested in Northern Renaissance paintings through art history courses.



Top: Marsha Kennedy, *Frog Song*, The Return Series, 1989-91; oil, gouache on panel, 71.1 x 81.3 cm

Bottom: Marsha Kennedy, *Colaptes Auratus* (detail), Stilled Lives Series, 1999; oil on panel; 62.2 x 71.6 cm

My first opportunity to carefully examine some of these paintings was in the '70s at the Metropolitan Museum in NY. I believe that my keen interest in small northern renaissance paintings has influenced my work. My interest in oils is in the layering and subtleties of colour and light. I don't want visible and active brush strokes to interrupt a quieter contemplative space or the forms to be fractured by rapid expressive brush strokes. I mostly try to have the paint disappear. I am not interested in the paint, but the illusion.

JA: Why birds?

MK: [The series], Afterlight came from the question I asked myself...why birds? I knew that birds meant more to me than the animal/species, more than my rescue and care of them, and my concern for birds that extended into environmental concerns. I searched back to try and recall my first memories of birds. Memories took me back to a darkened bedroom in my grandmother's home in Regina during afternoon nap time. I must have been around three years old. I was lying awake and listening to the chirping of birds outside the bedroom window. The other earliest memory associated with birds was similar. I was older, around nine, and I was resting on the bed in a bedroom of my grandparents' cottage at Echo Lake. Both of these memories had surfaced before, so they were moments/memories I had carried over a lifetime. I can only remember the moments of listening to bird sounds and songs...but I don't know why such insignificant moments were remembered. I now believe the birds in my work are associated with a sort of melancholy, loss, loneliness. Missing my mother and own home during long stays at my grandmother's and the memory at the cottage is from around the time my grandmother died. Perhaps the birds' songs themselves took my thoughts outdoors into the sunshine and I remember the songs but not the surrounding circumstances of those moments. The song

of the veery still triggers a connection to my childhood at the cottage at Echo Lake.

As early as grade school, friends brought sick, injured, orphaned or abandoned birds, and other smaller creatures to me [to rehabilitate]. When I moved from my parent's home... this activity continued but I took orphaned young birds and ducklings to my father, who was very much into it in the same way that I was. He was very successful at raising and releasing many birds that I took home, including a couple of ducklings.

I had a special attachment to a male canary, our family's first pet. After leaving home, I gifted my father a male and female canary and my father turned my sister's and my old bedroom into the 'bird room'. The birds had several successful broods and the room filled with canaries, free flying birds. My father soon started having health issues that presented in such a way that it was at first thought to be an allergy to the birds...later diagnosed in TO as a rare and fatal disease. The bird image came into my work just after my father's death.

Each spring when the robins return with their songs...it is very special for me. They are time markers and I wonder how many more springs I will be able to enjoy their song. Robin songs, like the veery song...triggers emotional memories and feelings...the busy chatter and squabbles of the house sparrows can trigger those feelings as well. Though I know of these more personal connections...it is more often the other environment issues that I address.

JA: Jen mentioned positioning you relative to women artists/feminism in Canada. What are your thoughts relative to this? And what about eco-feminism?

MK: Before leaving for TO in 1979, my work was more specifically feminist...but I hadn't known that then.

[In my undergrad,] I used images of antique dolls that represented self/women...later and after graduating, the image of high heels replaced the doll image. I took some hard hits for this work but also had a lot of encouragement. The summer I headed to TO for grad school, I found a pivotal book while traveling in the U.S...Lucy Lippard's book, *From the Centre*. That book and two weeks at the Banff School of Art that summer (with some key interesting female students present)...opened the doors and made me feel connected to something outside of my own thoughts and work. In grad school at York University...I continued for a while with the feminist work and distinctly recall I was not going to stay with that direction. Why? I felt that I didn't want to make images and work that held negative images of women... I saw the rise of feminist art in TO...I also saw a lot of negative and angry work which I understood conceptually but didn't want to go there/be there/stay there any longer. I shifted...navel gazed for a while. Read. I had likely read Judy Chicago's book, *The Dinner Party*, by then...but started to move toward more existential writings. I recall reading *Being and Nothingness* by Sartre...during that time.

My work returned to issues that I, personally, felt were feminist even though there was little support from my feminist art community because it was not specific to feminism. A friend from grad school opened a gallery on Queen St., east of Young, for feminist art. There was a feminist art festival of sorts ... called, *Fem/Fest 1985*. I was one of the artists shown in the Queen St. gallery show. There were whispers and criticisms that my work may be perhaps...pro-life...anti-abortion. The images I was working with at the time used images of fetuses or babies within a natural environment...the land/body of water, etc. The work addressed environmental issues with our bodies/our lives with the land and other species...This kind of work wasn't a 'thing' back then. Some works from this series

[is] in the retrospective ...the series is titled, *The Return*.

My second frustration with feminism in my art community came during that same festival where there were many exhibitions and talks throughout the city. I attended some of the public talks. I found the presentations academic, sterile and I felt they were not speaking to me nor women in the community. In retrospect...I realized they were defining the academic discourse of feminism. That wasn't my journey. I am and was interested in many ideas that are not specific to feminism.

Around that same time...I moved to Leslieville...we called it Leadsville. The top foot or more of soil was contaminated with lead from the battery industry near the foot of our street. I met a group of women/mothers in the neighbourhood who worked together as environmental activists...fighting for changes to stop the industries who were polluting our neighbourhood. They were involved with the pressures that lead to cleaning up the soil. I had worked as a fundraiser for Pollution Probe's educational and activist project concerning the clean-up of Lake Ontario...so my head and art were ready for further learning in this area of interest.

During my time with this group I had picked up another pivotal book ... titled, *Staying Alive* by Vandana Shiva. Like the previous pivotal book by Lucy Lippard, I understood my own work within a broader context and it gave me grounding, confidence and... defense. Eco-feminism began to emerge in the art world and my work was more easily understood. So...yes...I am a feminist...and my work comes from a feminist perspective. My identification with feminism has not been academic but through my interests outside of the art and academic community.



Exhibition documentation from *Marsha Kennedy: Embodied Ecologies/Écologies incarnées* at the Moose Jaw Museum and Art Gallery, Oct 9, 2020 to January 10, 2021

JA: Can you explicate the spiritual nature of your work? Is your spirituality 'faith' based? Based in any 'organized' religious principles?

MK: Ahhh...spiritual. I had begun to seek out spiritual interests as early as Toronto. It was these experiences in TO that became my base line and more influential to my art practice. I went through an extended period... reading, going to lectures, connecting with groups and individuals. I began going to gatherings/discussions sponsored by a well-organized group. I can't remember but they may have been a part of the Goethe Institute in Toronto. Through these gatherings, I became interested in the Waldorf School and had begun the long process to be accepted into teacher training within Waldorf schools. I was still focused on this just before deciding to return to Regina for financial reasons and to raise my son in a community that provided more support systems. Key influences relating more directly to my art practice were the writings and ideas of Rudolf Steiner and his ideas about art.

Later, in Regina, I found that the ideas of anthroposophy/theosophy had influenced many artists, including many major artists. I had read, *The Spiritual In Art: Abstract Painting 1890-1985*, that was published to accompany a large exhibition that opened in Chicago in 1986, and *Science and the Meaning of Evolution: The Cosmology of Jacob Boehme* by Basarab Nicolescu, and found that he was also mentioned in the above catalogue. The latter book provided ideas that influenced the series *Phantom Limbs*. And of course...I read and was influenced by the writings of Joseph Campbell.

I can't say exactly when those interests began to wane in my life and art. I am now accepting the unknown or the mystery as a replacement for the spiritual.

I do know and appreciate notions of the connectedness of all life. I am still trying to understand a lot of things regarding 'the spiritual' but it remains a solitary journey. I have some artist friends who are quietly involved with eastern spiritual practices and others who hold and practice a mix of beliefs. I have no interest in that. Our cultures and histories are very entwined with religious beliefs. Some can be helpful, enriching, others far from it. I believe that my exhibition, *Phantom Limbs*, was representative of that time in my life when I was actively learning and searching for spiritual growth.

JA: Oh...and what about Romanticism? What about the numinous, etc.?

MK: I would have to closely examine Romanticism vs Realism. The old photos of *Afterlight* can be first viewed as nostalgic and even sentimental. But the dead bird disturbs that comfort and forces a deeper consideration. Rather than pleasing the viewer with beautiful birds...I attempt to alert, bring awareness to the need to change the beliefs/values that we have carried through from our familial and cultural history.

Unlike Romanticism, I looked at ordinary lives and living and not to monumental or grandiose events or mythologies. Rather, *Afterlight*, was a search into and presentation of the small and seemingly insignificant moments in the daily lives of our early families and peoples who came here. I wanted to show that within those ordinary moments and lives...the values and beliefs held...were destructive and dangerous. I do encourage emotions and compassion toward my subject...that is more Romantic. I do attend to detail to move my subject away from generalities and fantasy...knowing the real...the specific is more in tune with Realism. I am not at all interested in the notion of 'art for art sake' within my practice.



Marsha Kennedy
Underwater Approach,
Water Saving &
Life Safety Series, 1988
oil on panel; 23.0 x 25.0 cm

My work is not meant for pure visual pleasure...or decoration...it carries a message...hopefully, brings awareness and shift perspectives. I guess both Romanticism and Realism do that ... I would have to look into that more. Ancient myths and the past have turned up in work because I feel they are useful to re-look at and consider things that have been left behind that are important...Not to embellish and live in the past in a romanticized way.

[In terms of numinous, etc.,] currently, I am not entirely comfortable associating myself with being spiritual...but I still have the door open. I am more comfortable with thinking that the source of life and earth's living systems, all things, are sacred...Is there a god or divinity?...I don't embrace the notion of a god....doors are still open for other possibilities.

What is important to me are some of the basics principles of unity and interconnectedness, within some of the eastern religions, as they relate to all living systems and lives/things. Most religions practice or encourage compassion but it is more specifically focused on human suffering. Most organized religions focus on human-centered concerns whereas suffering is universal to all life. Science is also important to me for my own deeper understanding and growth.

I could be called a seeker and I have looked through the lens of spiritual and religious narrative to navigate myself through this world. Not long ago, I thought that there needed to be a spiritual underpinning to move us all toward a more sustainable world. Science and reason don't seem to be enough...It is all so complex and I know this is likely more idealism.

REFLECTIONS

FROM MICHAEL GAUDET



The artist with his artwork, *Recovery 1*, designed and painted at age 21.

Michael Gaudet:

When I was 21, in 1979, living and working in Toronto, I was diagnosed with End Stage Renal Failure. If that sounds ominous, it's because it is. The doctors at Sunnybrook Hospital told me that I could not possibly have survived even a few more hours with the lethal levels of toxicity in my bloodstream as a result of kidney failure. They initiated emergency dialysis that plucked me back from the abyss.

Once I was feeling a bit better after several months on life-sustaining dialysis therapy, I began to plot for a measure of immortality by creating a mural called *Recovery 1* that I donated to the hospital to express my appreciation for their life-saving intervention. It was my visual incantation for improved health. The experience taught me a valuable lesson: one must never take this mortal life for granted, as it can be a fragile, temporal thing.

A mere seven months after my admission to Sunnybrook (though it felt like an eternity), my brother Steven stepped up to donate one of his kidneys to me. His gift sustained me in excellent health for 34+ years. I carried on with my ambition to design and paint large murals.



Michael Gaudet, *Reflections 2*, 2020; oil painting of part of the Manitou Lake shoreline

Fast forward to 2014. My kidney function was slowly deteriorating. My only viable option was to return to thrice-weekly dialysis therapy. The rationale was that the treatment might sustain me while I awaited a second kidney transplant.

I say 'might' because there are certainly no guarantees of success. Once again, I was staring down my own mortality on a daily basis.

After five years of this trial, word came of a possible public art installation funded through Heritage Canada. This was an opportunity on a significant scale. The call for submissions was open to interpretation. The only requirement set out was that the project commemorate the 2019 Centennial of the Resort Village of Manitou Beach.

I called on two local friends to collaborate on a proposal. They were housing contractor and visual artist Darrell Baschak along with fabrication master, Robert Thibault.



In the midst of installing the project. You can see the flanges and heavy, threaded steel rods above the cement pylons.

One of our first agreements was to base the design on the idea of 'reflections'. I had designed many paintings over the years that captured the iconic reflective images of the north side of Manitou Lake. On a clear, still day, the lake takes on a silvery, mirror-like luster that faithfully reflects every detail of the landscape.

We brainstormed and concluded the installation would be 100% stainless steel. We could polish the steel to a mirror-like finish, thus enhancing the concept of 'reflection'. My design was set as a template over its eventual permanent resting place. The cut-out voids represent the positive space of the distant bush, pasture and ravines. The intact steel shapes reinforce the visual fingerprint. The lake below is sketched in with playful wave shapes, while the sky shows clouds scudding across. The design is intimately embedded into its locality.



Darrell, Michael and Robert stand at the top of the steel prior to its installation.

My design calls for a uniformly curved surface on the horizontal axis, to create a wrap-around, immersive vision. The curve would also generate a lot of extra structural strength. Cut-out birds would escape the rectangular format to enhance the feeling of infinite space. They lead the eye to the interior of the artwork.

Once the structure was lifted and loaded onto the awaiting flat-bed, we made our way the short distance to its permanent home, about 7 blocks west. Darrell decided to install timbers at the base to stabilize the steel until the cement pylons were cured to structural strength. Robert calculated the grip strength of our heavy threaded steel rods that would be lowered into the cement at 10,000 pounds strength per rod. With 12 rods in total, the additional grip strength into the ground is 120,000 pounds.

This factor, combined with the very robust strength of the stainless steel posts and steel surface is engineered to withstand sustained gale-force winds.

Our feeling is that this public art installation has been engineered to be 'over-built'. We anticipate that the finished piece will stand proud for generations to come. The stainless steel is expected to be a zero-maintenance material that will last indefinitely.

Just after my design was finished and officially endorsed by the planning committee, I got a surprise phone call from my nephrologist at Saint Paul's Hospital that he had a donated kidney for me. Remember, up until that moment, I was juggling thrice-weekly trips into the city for dialysis with my art practice.

So, right in the thick of things (the steel panels had arrived and were being laser cut by a CNC plasma cutter at the time) I was hung up in hospital in recuperation mode.

*EDITOR'S NOTE: If you are interested in the official unveiling of this public artwork, plans were in place for a launch event on July 1, but are now on hold. Follow the Resort Village of Manitou Beach to stay informed.

WELCOMING BOARD MEMBERS

PATRICIA LEGUEN AND JESS RICHTER



Left: Patricia Leguen, International Snow Sculpture Competition, Valloire, France, 2015
Right: *Spirit of the Forest*, Fairbanks, Alaska, February 20, 2020

PATRICIA LEGUEN

Patricia Leguen was born in Saint-Nazaire, France and has been residing in Saskatoon since 1983. She has been representing Canada at national and international snow, ice, sand, and fire sculpting competitions and festivals since 1991 and has competed at over 120 events in the last 30 years, winning awards and trophies all over the world — including several times in Canada, China, Russia, Alaska, France, Belgium, etc.

Since all international sculpting events were all cancelled since March 2020, she decided to spend her free time painting landscapes throughout the seasons with acrylics, carving alabaster in her studio, and creating large-scale snow sculptures on her own in Saskatoon and around the province. When she does not carve, paint, or travel for work, she stays active rowing, cycling, hiking, riding her Harley, and cooking.

www.artistsincanada.com/leguen



Ostara, ink, goldleaf & gouache on paper. 2020

JESS RICHTER

Jess Richter is an artist, curator, and arts administrator based in Regina, Saskatchewan (Treaty 4 Territory). Her practice includes installation, site-specific work, printmaking, and drawing. She holds an MFA from the University of Regina.

Influenced by British, German, and Eastern-European folk ritual and tradition, she recontextualizes these practices within contemporary Saskatchewan to explore disconnect experienced by settlers as a result of imperialism and colonialism. Rejecting traditional binary narratives around Canada's process of creating national identity, she uses empathy and personal mythology to investigate disconnect between ritual and place experienced by immigrants from Europe to Saskatchewan. Her work is strongly influenced by her agrarian upbringing and traditional folklore around farming practices in Europe.

www.jessrichterprints.com

EXHIBITIONS

ART GALLERY OF REGINA

RUTH CHAMBERS: TEND
February 5 to April 11

ART GALLERY OF SWIFT CURRENT

MARSHA KENNEDY: EMBODIED ECOLOGIES
March 6 to April 24

ART PLACEMENT

PHOTOGRAPHY:
THELMA PEPPER
JENNIFER CRANE
LAURA ST. PIERRE
February 13 to March 25

ROBERT CHRISTIE - THE RED STUDIO
March 27 to May 6

ASSINIBOIA GALLERY

TREE: NICKI AULT, RICK BOND, GREG HARGARTEN,
SHEILA KERNAN, DAVID LANGEVIN, KERRY LANGOIS,
CARL SCHLADEMAN, DEBBIE WOZNIAK-BONK
March 5 to March 23

DUNLOP ART GALLERY

STATES OF COLLAPSE,
CURATED BY AMBER CHRISTENSEN, STACEY FAYANT,
TOMAS JONSSON, AND WENDY PEART
January 30 to April 9

MULTI:PLAY
April 1 - 30

ESTEVAN ART GALLERY

OTHERWORLDLY ABUNDANCE: ZOË SCHNEIDER
January 29 to April 4

WOUND CARE: CINDY STELMACKOWICH
January 29 to April 4

GODFREY DEAN ART GALLERY

GEOFF PHILLIPS: PLANTSCAPES OF THE PRAIRIES
March 1 to April 24

GORDON SNELGROVE GALLERY

BEADS IN THE BLOOD: RUTH CUTHAND, A SURVEY
January 22 to April 10

MACKENZIE ART GALLERY

ITHIN-EH-WUK—WE PLACE OURSELVES AT THE
CENTER: JAMES NICHOLAS AND SANDRA SEMCHUK
January 28 to May 16

MULTIPLE LIVES OF DRAWINGS: EUROPEAN GRAPHIC
ART 1500 -1800
December 5 to April 5

TRAVELLING MEMORY
December 5 to April 5

CHRISTINA BATTLE: CONNECTING THRU GRASSES
December 5 to May 30

HUMAN CAPITAL
December 17 to April 18

MIGRANT DREAMS
December 17 to April 18

MANN ART GALLERY

A45TH ANNUAL WINTER FESTIVAL ART SHOW & SALE, CURATED BY HEATHER BENNING
February 12 to March 27

MARKET MALL GALLERY ON THE GREENS

SASK WOODWORKERS GUILD
March - April

MOOSE JAW MUSEUM AND ART GALLERY

FIRE IN THE BELLY: SK WOMEN IN ART
February 12 to May 2

NEUTRAL GROUND ARTIST RUN CENTRE

AUDIE MURRAY: WEAVING THE THREADS
February 6 to March 27

MILES RUFELDS: THIRTY CENTS, FIFTY CENTS...
March 12 to April 17

REMAI MODERN

THELMA PEPPER: ORDINARY WOMEN
February 13 to August 15

SARA CWYNAR: SOURCE
January 30 to May 24

AN APOLOGY, A PILL, A RITUAL, A RESISTANCE
March 13 to May 24

FIRESIDE WITH LYNDON ONLINE: TARA HOGUE
March 9, 7PM

PABLO PICASSO: DRAWING IN COLOUR
October 10 2020 to June 6 2021

SASKATCHEWAN CRAFT COUNCIL GALLERY

MAGALI THIBAUT GOBEIL:
FLAVORLICIOUS WORLD
March 13 to May 8

SLATE FINE ART

FRANS LOTZ | FRANK ALLEY
March 11 to April 17

STATION ARTS CENTRE

SIGN POSTS:
BONNIE CONLY
WILLIAM PHILPOTT
CRYSTAL RASSI
March 1 to May 23

WANUSKEWIN HERITAGE PARK

CURTIS PEETEETUCE: PAYĒKWAC
January - April

WATROUS GALLERY ON 3RD

MADHU KUMAR: STORIES OF IMMIGRANT WOMEN
March 4 - 20

Send notices to:
newsletter.sask@carfac.ca

NEWS & OPPORTUNITIES

The Federal Government has released the details of the Highly Affected Sectors Credit Availability Program (HASCAP), which was previously announced in the Fall Economic Update. The program will be providing further financial support for the creative industry. The HASCAP application process will remain open until June 30th, 2021.

www.bdc.ca/en/special-support/hascap

CALL FOR ARTISTS

Regina Downtown BID is currently looking for diverse original artwork, reflective of Downtown Regina's culturally vibrant and sustainable neighbourhood, for the 2021 Urban Canvas Downtown Regina public art program.

Deadline: March 12, 2021

Artist submissions must be in digital format and submitted online at:

www.reginadowntown.ca/callforartists

Studio Space Available in Regina

Bright and clean basement space suitable for one to three artists.

Located at 1734 Dewdney Avenue. Regina, SK

\$1000 + GST per month

For more info contact Sharon at

sharon@yourbudgetblinds.ca

The International Society of Experimental Artists (ISEA) announces the call for entries for their 30th Annual Open Exhibition, titled INNOVATIONS.

This international exhibition will be hosted in September by the Mission Point Resort on Mackinac Island, in Michigan. ISEA will be providing over US\$10,000 in prizes. The jurors for the event are Elizabeth Ahrens, Neil Ahrens and Brian Schorn.

Deadline: March 31, 2021

www.iseaartexhibit.org

Studio Space wanted!

Preferred wish list:

- main level or elevator
- some windows
- no carpets
- 220 v outlet (or we can install)
- 500 to 1500 sq ft.
- parking for 1 or 2 vehicles
- utilities included (will pay extra for kiln usage)
- access to water/sink and washroom
- Downtown, Riversdale, City Park, Nutana
- did we mention inexpensive to rent?

We are:

- 2 to 5 artists ... dependng (potters/painters) mature and professional who are losing our current space at the end of May 2021... but could move sooner and for long term-ish.

IF you have some extra commercial, warehouse, or residential space kicking around for extra \$\$... even a sunny and heated garage might suit ...please take a photo of this and get in touch!

306-961-8289 OR 306-380-8692

SASKATOON

Context is Everything

1000s of paper dandelions will be popping up in Downtown Saskatoon in the near future.

Artist Monique Martin brings her paper dandelion installation *Context is Everything* to locations in downtown Saskatoon in collaboration with DTNYXE.

March 1 - April 15, 2021



Randy Clay CPA, CA

Chartered Professional Accountant

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

Proud to have served artists with their tax preparation and planning needs for over 23 years

Services are provided by:
Randall Clay CPA, CA Professional Corporation

306-227-4214
207 Beechwood Crescent
Saskatoon, Sask
S7V 1K6
email: Randy.clay@sasktel.net

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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#203, 416-21st Street East
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www.carfac.sk.ca

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CARFAC SASK MARCH | APRIL 2021

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Kathleen D Loewen
OSAC
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Patricia Simonson
Maia Stark

DONATIONS TO CARFAC SASK WORK

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



MEMBERSHIP SERVICES + BENEFITS

membership.sask@carfac.ca

FEBRUARY 13–AUGUST 15, 2021

THELMA PEPPER
ORDINARY WOMEN



Thelma Pepper, *Evangeline's Mother*, 1993, gelatin silver print, 38.5 x 38.5 cm. The Mendel Art Gallery Collection at Remai Modern. Gift of the artist, 2001.

rRemai mModern

CARFAC ALBERTA / CARFAC SASK WEBINAR

March 17 | Online All Access Webinar

Strengthening Artists' Practices Through Connection and Support

with **Audrey Dreaver** + **Toyin Oladele**

ARTIST, CURATOR, LECTURER, ART CONSULTANT,
AND ADVISOR, REGINA

PERFORMING ARTIST, CURATOR, ARTS ADMINISTRATOR,
AND FOUNDER OF IMMIGRANT COUNCIL FOR ARTS
INNOVATION, CALGARY

Register through Eventbrite
by 11am on Saturday March 6. → bit.ly/2NI56t1

Presented by



CARFAC
ALBERTA



CARFAC
SASKATCHEWAN
VISUAL ARTISTS

Wednesday, March 17, 6:30 - 8:00pm

with:

Audrey Dreaver, artist, curator, lecturer, art consultant, and advisor, Regina

Toyin Oladele, performing artist, curator, arts administrator, and founder of Immigrant Council for Arts Innovation, Calgary

Our visual arts ecology is changing. New artists and diverse communities are being empowered through education and mentorship. Audrey Dreaver and Toyin Oladele are two artists that use the arts to strengthen our communities.

Join us for this important discussion on March 17th. The two 30-minute presentations will be followed by a 30-minute discussion based on your comments and questions.

Free to members of CARFAC Alberta, CARFAC SASK and all CARFAC affiliates. Non-members pay \$25 per ticket by following the "Buy Ticket" Eventbrite.

Register by March 6

Contact: general@carfacalberta.com



Manitou Reflections, sculpture by Darrell Baschak, Michael Gaudet, and Robert Thibault.
Photo: Guy Anderson, 2019



CARFAC
SASKATCHEWAN
VISUAL ARTISTS

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