

V. 34
N. 02

MARCH | APRIL NEWSLETTER





Are you ready for the River and Rail ArtVenture 2022? Building on the resounding success of its inaugural year, plans are underway for an even more exciting ArtVenture on June 25th and 26th.

In 2021, an estimated 3,600 visitors arrived from 46 communities across Saskatchewan, with 10 from out-of-province, to enjoy the rich variety offered at 26 different venues in the region. It was a unique opportunity to explore behind the scenes into the creative lives of over 50 local Makers, who shared their painting, pottery, jewelry, fabric art, sculpture, music, writing, bee keeping and agribusiness.

You, sponsors and partners all helped to achieve our goals to promote and support local Makers and to make the public aware of all our West Central communities have to offer.

ArtVenture 2022 awaits! Mark the calendar and book your accommodations to take in the 2-day event. Review the 2021 tour on our website: www.riverandrailartventure then stay tuned for this year's line-up.



River and Rail Art Venture
Box 1677, Outlook, Sask S0L 2N0
www.riverandrailartventure.ca
Email: Janet Akre bjakre@hotmail.com

FEATURES

06

VANESSA DION FLETCHER
Interview by Wendy Peart, DAG

13

ON EXHIBITIONS
jake moore, College Art Galleries

23

**INTERNATIONAL SOCIETY
OF EXPERIMENTAL
ARTISTS**
Call for Artists

26

BUNKHOUSE PROJECT
Call for Artists

On the Cover

Charlene Vickers, *Big Blue Smudge*
(detail, 2021), installation image,
College Art Gallery 1, 2022.
Photograph by Carey Shaw



*Article on pg. 13

18 | EXHIBITIONS

20 | NEWS & OPPORTUNITIES

24 | CONTACT

25 | MEMBERSHIP

CARFAC Saskatchewan publishes six newsletters per year:

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

Deadline for copy is the 20th day of the month before publication. **May/June Issue Deadline:** April 20

Send to: newsletter.sask@carfac.ca

© **CARFAC** Saskatchewan 2022

Individual authors also hold copyright to their work.
Written permission is required to reprint.

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

Regina: director.sask@carfac.ca

306 522 9788

Saskatoon: membership.sask@carfac.ca

306 933 3206



PLEASE NOTE:
OUR OFFICE LOCATIONS CONTINUE TO REQUIRE MASK USE WITHIN THE BUILDINGS.

COMING SOON!

New workshops/webinars this April and May.

Watch for info in our ebulletin and on our website!

carfac.sk.ca



Webinar Wednesdays

Presented by CARFAC SK & CARFAC AB



EDITOR'S NOTE

Dear Reader,

Thank you for picking up this latest issue of the CARFAC SASK Newsletter.

In this issue we have an interview with artist Vanessa Dion Fletcher, from curator Wendy Peart at the Dunlop Art Gallery. Vanessa's upcoming exhibition opens in April, with a performance by the artist in June. More details can be found in the interview, starting on page 6.

We are also featuring a short text from Jake Moore, Director at University Art Galleries and Collections at the University of Saskatchewan (page 13). Writing about two new exhibitions from artists Charlene Vickers and Quill Violet Christie-Peters, Jake provides context and insight on the artworks. If you are able to visit the galleries on campus, don't miss your chance to see this fascinating and beautiful work in person.

Please note: the CARFAC SASK offices remain open by appointment only, and we are always happy to hear from you. Stay tuned for upcoming webinars presented in partnership with CARFAC Alberta. More details coming soon on our social media.

In news and opportunities, we are thrilled to share that the River and Rail Artventure will take place again this year. June 25-26 will be a unique opportunity to tour around a corner of the province and encounter artists and artisans in their homes and studios. Similarly, the celebrated Spirit of Manitou Studio Trail will take place again this year, July 9-10, offering a window into the practices of artists in and around Watrous and Meacham.

Congratulations to the Chapel Gallery and the Allan Sapp Gallery, now open again to the public after a prolonged closure due to the pandemic. Their upcoming exhibition schedule is full of exciting offerings. More information on page 27.

Artists take note, The Bunkhouse Project is accepting applications until April 4 in its call for artists (details on page 26), and the International Society of Experimental Artists (ISEA) is hosting INNOVATIONS 2022, its 31st annual, international, open, juried exhibition in Canada. The call is open through the month of March—more details on page 23.

Get in touch to share your stories, the next CARFAC SASK Newsletter will be out in May, deadline for submission April 20.

VANESSA DION FLETCHER IN CONVERSATION

INTERVIEW BY WENDY PEART, DUNLOP ART GALLERY



Vanessa Dion Fletcher, *Finding Language A Word Scavenger Hunt*, 2019

Photo: Michelle Peek Photography courtesy of Bodies in Translation: Activist Art, Technology & Access to Life, Re•Vision: The Centre for Art & Social Justice at the University of Guelph.

The following article is based on a conversation between artist Vanessa Dion Fletcher and Wendy Peart, Curator of Education and Community Outreach at Dunlop Art Gallery on January 6, 2022.

Dion Fletcher's work Inside Voices, Own Your Cervix, and (How to) Own Your Cervix is included in the exhibition In My Skin on display at Dunlop Art Gallery, Central Gallery, April 1-June 24, 2022.

Wendy Peart: Tell me about your art practice. How did you get started on your artistic path?

Vanessa Dion Fletcher: I have always loved art, making it and looking at it; anything creative where I got to use my hands attracted me.

In school it was my favourite subject. It brought me joy and I was good at it. I struggled with all the other subjects, and art was a time when I felt capable. The atmosphere of an art class or art studio is so special to me, whether I am working by myself or with others. It is one way that I found community.

I observed in school that in math class everybody has to focus on their own page, and you're not allowed to look at anybody else's work because it's copying or cheating. But in art classes, you're allowed to get up and move around; you can help each other, you're encouraged to look at other people's work and talk about it. One can work collaboratively.

It was obvious that art would be a good path for me. I've pursued training and mentorship within Indigenous and disabled communities as well as academically.

WP: You describe yourself as a Lenape and Potawatomi neurodiverse artist. How do those factors enter the ways in which you approach artmaking?

VDF: That's a big question; they are interrelated. My Indigenous identity and my neurodiversity are both linked in terms of language and cultural expectations around language and learning. I think about how I got started on those paths and how they interrelate.

I experienced a lack of access to my Lenape language and culture as a small child and that is similar to how I experienced learning as a neurodiverse student. I recognized that there were gaps in my learning and understanding and I am trying to fill those gaps through various means. For example, I have learned and incorporated quill work in my practice and have started taking Lenape language classes. These have been important influences in my artwork.

WP: How has language learning impacted you, and can you tell me more about the significance of language in your work?

VDF: Learning to read and write English was a big challenge for me. None of this learning comes naturally. I saw and understood the English language as an invented or constructed system rather than a natural way of being. I questioned everything because none of it made any sense to me. Why are whole and hole pronounced the same but spelled differently and row and row are spelled the same but can mean different things. With a detailed study of etymology, linguistics, and phenology, the reasons for these idiosyncrasies could become more obvious, but when learning how to read and write as a child, you're expected to know, what to me seems like a bizarre and clumsy way of communicating.

People would talk to me about Indigenous languages being oral and I imagined a world where there was no writing or reading. That sounded like an ideal world, but it just didn't exist for me. Peers in my class would speak other languages at home, but none of us were speaking Indigenous languages.

I participate in language learning so that it's a part of my everyday life. It has been very different than how I had learned language in school, which was focused on proficiency.

Finding Language:
A Word Scavenger Hunt

A word that makes you feel good

GIRLS

A word that makes you remember

RAVEN

A noun you identify with

HERESIES

A word to whisper

HONEY

A word Just for you

TIME



**Finding Language:
A Word Scavenger Hunt**

A word that makes you feel good

(free) hedgehog

A word that makes you remember

parallel

A noun you identify with

public microfiche

A word to whisper

MICHIF? plumbers (elevator)

A word Just for you

(imagine) mezzanine



When learning language as an adult, I'm focused on participating and whatever growth and proficiency comes along. It influences how I am in the world, and it also emphasizes community and reciprocal relationships. So, it has provided a point of gathering.

I have been able to gain some wonderful insight into Lenape words. I did a performance piece about the colour purple, which translates from Lenape as the name of the wild grapes, [laaweewii-wiisakiimaa-pamukwsuw] which grow in Lenapehoking. I get so much joy and happiness in learning those words and rebuilding those connections.

WP: Your work takes many forms - sculpture, installation, performance, and video. Can you tell me more about how you use materials to speak to socio-political issues of concern?

VDF: This tendency, I think, comes from how I think about play as a child. I am pretty open to creativity and play in lots of different ways and think of that as a foundation. Having observed so many other incredible artists and the way they integrate different media to express many ideas, understanding, and viewpoints about themselves and their world, I don't want to feel limited or as though I have to focus on one thing or one way to work. The connection to, as you put it, "socio-political issues of concern" comes from wanting to express my view, understanding, or questions.

When I was first making art, I did not entirely realize how strongly galleries and curators like to organize art by identity or politics. I strived to make work that was interesting and that I felt a sense of agency about.

WP: You have described your work with porcupine quills in an essay by Stephanie Springgay, "Stitching Language: Sounding Voice in the Art Practice of Vanessa Dion Fletcher" (Studies in Social Justice, 2021).

You use quills "to reveal the complexities of what defines a body physically and culturally." Can you expand on this?

VDF: I think one of the works that really resonates with that question is my video "Testing." where I use quills to pierce the tip of my finger and produce a little bit of blood. Then I put the quills in my mouth. I've thought a lot about that performance and the connection I was making with the animal.

Around the time I was making this work, attending the Art Institute of Chicago in 2014, a lot of people there did not know what a porcupine quill was. So, during a performance, I handed out porcupine quills and the people didn't recognize what they were holding. It was a moment where I realized that I had particular knowledge about this material and that it was cultural knowledge from quills' traditional use in clothing and baskets.

That was an understanding that not everybody had, which made me think about the porcupine body and its connection to my body. We both produce blood to move oxygen around our bodies. We both have hair. Porcupines have three types of hair: fluffy, long guard hairs, and quills. Their hair or quills protect them physically and my hair protects me emotionally.

Using quills as a culturally significant material allows me to think about how my body is defined by others and by myself. Porcupine quills often come to me through the violent death of that animal, typically being hit by cars. I think about how our bodies are defined and move through the world in life and death.

Finally, I consider the metaphors that are attached to blood. For example, people talk about “blood memory” in the sense that histories are physically connected to our bodies, as well as the phrase “blood quantum,” which connects biological identities to our communities.

WP: Your work addresses the body in very unique and culturally relevant ways, through the perspective of “an Indigenous feminist body with a neurodiverse mind.” Can you explain what this means to you?

VDF: I am naming the influences and ways that I connect to different communities and disconnect from other communities.

I have a body; I use it to make art and as my material for art. That body is defined by others and myself as female and it aligns politically with feminism and neurodiversity as identities, politics or disabilities that are typically unseen. These have an impact on my body and my physicality. For example, if you make a mistake in school and then you have to sit in a certain area in the classroom, these definitions manifest in our physical space and body. This is one small example of how disabled and gendered bodies are disciplined; they are often more violent and severe.

WP: The work presented in Dunlop Art Gallery’s exhibition *In My Skin (Inside Voices, Own Your Cervix, and (How to) Own Your Cervix)* emphasizes knowing about and caring for our own bodies. In this case, you invite people to connect personally and physically with their internal and external genitalia and/ or reproductive organs. Why is this important to you and what do you hope to achieve through this engagement?

VDF: I wanted to provide an invitation to observe and make connections to one’s body. The observation of self is important to emphasize here. I’m not interested in viewing others or others viewing me.

Thinking from a performance art background, I think about the wonderful examples of one-on-one performances. The intimacy is created between two people and the limited number of people who are able to participate.

In this work, the performance is done alone. I, or anyone who chooses to participate, become the performer and the audience.

I am interested in the ways that our bodies are understood and accepted by society through sex and gender and the impact that this has on us and on me. The way in which we physically present in the world is not always accurate to these definitions.

I wanted to go through a process to first observe and then understand myself. I wanted to describe myself. And, by providing a space and some materials to do that; I invited others to undergo a similar process, so they can have their own description of themselves.

WP: I know for many of us, when at the doctor’s office, an internal scan of your reproductive organs can come with a sense of fear, or a sense of repulsion or discomfort. It can be invasive. I wonder if your work endeavors to flip this around and make it a more positive experience for women?

VDF: There is certainly a strong relationship to that medical experience. It’s very important that all the language used around this work not be gendered.

The invitation of a self-exam and the other pieces naming the cervix make it associated with “woman,” but people with any anatomy and gender(s) are invited to take part. There is no expectation that any one body will or will not participate in any particular way. You could come with a cervix but not want to look at it, or you might come without a cervix but use all the materials in ways that help reveal unseen parts of yourself.

The language I use is “self-examine” and the materials provided are light, mirror, hand sanitizer, lubricant, and speculum. These connect to a doctor’s exam but there is also a disconnect from the medical experience.

You are the expert observing yourself. People who come to the installation might connect to an experience in a doctor’s office, or a romantic/sexual experience might be more of a touch point. It is not limited to one experience or understanding.

Indigenous people, Black people, people with disabilities, and women have had their realities and histories defined by doctors, government, and anthropologists in abusive ways to exert power and control. By providing an opportunity to use medical tools, I offer a space to get a different view of one’s own body.

* * *

Vanessa Dion Fletcher is a Lenape and Potawatomi neurodiverse Artist. Her family is from Eelūnaapèewii Lahkèewiitt (displaced from Lenapehoking) and European settlers. She employs porcupine quills, Wampum belts, and menstrual blood reveals the complexities of what defines a body physically and culturally.

Reflecting on an Indigenous and gendered body with a neurodiverse mind Dion Fletcher creates art using composite media, primarily working in performance, textiles, video.

In My Skin is an exhibition about living in one’s own body. Bodies are complex entities, both built and viewed from many scientific, social, and personal networks.

In My Skin brings together artists who dare to self-determine what it means to live in their own bodies. Through diverse feminist perspectives, they resist dominant definitions of how one’s body “should” look, feel, move, and act. Consequently, they embrace the intricacies of what our bodies are and can be. These are acts of resistance and self-reclamation that are actionable calls to respect more fully, love more completely, and care more intentionally for the bodies we inhabit and, by extension, those of others.

Featured artists are Ella Cooper, Dayna Danger, Vanessa Dion Fletcher, Riisa Gundesen, Jaye Kovach, Shantel Miller, and Zoë Schneider.

**Opening Reception and Artist Talk
with Riisa Gundesen**

April 1, 7:00 PM
Dunlop Art Gallery
Central Library, Regina

Dion Fletcher’s participatory performance *Own Your Cervix*, will take place on June 11. If you are interested in participating, email:

wpeart@reginalibrary.ca



ON EXHIBITIONS

CHARLENE VICKERS, *BIG BLUE SMUDGE* +
QUILL CHRISTIE VIOLET PETERS, *SPILLING OUT, SPILLING OVER*
COLLEGE GALLERIES I AND II AT THE UNIVERSITY OF SASKATCHEWAN



Charlene Vickers, *Quillwork 1&2* (2016), installation image, College Art Gallery 1, 2022.
Photograph by Carey Shaw.

It is very late February, a short month that has lasted forever. COVID time is real, and at this point to even bring it up seems cliché. No one feels quite right or entirely at ease as we enter the endemic phase of this virus. The beginning of the pandemic suggested our species might find a new humanity in this shared threat—that we might reconsider the hyperproduction of contemporary late-stage capitalist life, its displacement of bodies, and muting of the land, and that we might finally acknowledge borders are ineffective at best, as they cannot really keep anything out if the death threat exists in the air we require to live.

There were early aspirations in that overt fragility that are now overshadowed in the White Western world by supply chain worries and a doubling down on ‘the economy’ as our only collective criteria for wellness. This feels much darker and more threatening than the virus did, as the depth of how our colonial foundations are fully entwined with the capitalist drive is laid bare and transparent. This leaves our bodies unable to fully sense what is surrounding us, what holds us up or down, and its spectral presence untethers our connections and even our capacities to receive one another.

At the University of Saskatchewan Galleries and Collection, we had imagined we would be inviting people back in to see the work we have continued to do through the pandemic in order to maintain connections, vitality of our programming plan and - to be honest - cashflow for artists. We also imagined we could actually have the artists we had invited to exhibit present in the flesh and in conversation. Instead, one more ‘pivot’ was required, another term rendered cliché, or at least overused, as the constant shift in levels of threat, regulations, and restrictions of access combine to multiply the labour of doing anything tenfold and while we keep changing direction, one feels that few advances are made.

While neither of the artists currently exhibiting in the College Galleries since mid-January will be in Saskatoon in the flesh, both Quill Violet Christie-Peters and Charlene Vickers conjure the body in their practices, its vitality, its capacity for care, as well as their Indigenous women’s bodies existence being itself evidence of care and intellectual capacity.

In the collaging of texts developed by Leah Taylor, the curator of both exhibitions, interspersed with my own observations, I will attempt to bring the urgent viscosity,

commonalities, and distinctions of these two exhibitions to you. This braiding together is not intending to conflate them but to suggest that their simultaneous programming is intended to provide a kind of resonance that moves through our building, from ground to open door. The way the exhibitions oscillate together makes evident a kind of energy or life force. To some they will be medicine. To others confrontation as the overt presence of the female form, not as a nude but as a topography of power and pleasure in Christie-Peters’ work, is surprising to art viewers expecting images of Indigenous women’s bodies to be presented as trade goods in support of locating them within the colonial gaze and its objectifying and victimizing force. She further complicates aesthetic regimes in her work through its use of the hard-lined Woodlands style. The Woodlands School is perhaps best known through the work of Norval Morrisseau, currently well presented at the McKenzie Art Gallery in Regina in an exhibition deftly curated by Felicia Gay, *Miskwaabik Animiiki Power Lines: The Work of Norval Morrisseau*. Their online promotion of the exhibition articulates the friction of these works, both Morrisseau’s and unwittingly, Christie Peters’, when they describe several works “that represent the ways in which we connect to lines of power—in particular, our relationality to all beings, and the ways in which it has been disrupted through colonialism.”

Charlene Vickers exhibition starts here. Taylor points to how “Vickers’ conceptual concerns include meditations on power, protection, reclamation and kinship. Her sculptural works point to current social and cultural conditions through a varied material repertoire: from hair scrunchies and yoga mats, to an oversized carved cedar bone bead. The range of her material and conceptual engagements activate considerations across time and tradition.

Next page: Charlene Vickers, *Big Blue Smudge* (detail, 2021), installation image, College Art Gallery 1, 2022. Photograph by Carey Shaw.





Quill Violet Christie-Peters, *making my homelands shake and feel good too* (2018), installation image, College Art Gallery 2, 2022. Photograph by Carey Shaw.

The paintings in *Big Blue Smudge* employ vivid colours to convey a sense of strength, urgency and action, while also asserting an Indigenous presence. Vickers posits, “In my painting there is beauty within my gesture, it comes from my body and my body’s history as Anishinabe Kwe/ Ojibway woman.”

In Christie-Peters’ contemporization of the tradition of Woodlands style painting, often depicting her own body in states of self-pleasure to represent loving acts of reclamation, agency, sovereignty, and spiritual connection. She writes, “It is an image of what my ancestors want for me. They know that my body, so many of our bodies, are withered by this settler colonial weather and so they give us gifts that teach us how to fall in love with our bodies again.”

In her luminous colorations and deeply formal canvases, Christie-Peters interrogates settler colonialism, holding accountable the capitalist structures that are created on, and occupy, stolen Indigenous land. Her work centres on Anishinaabe futurisms by looking at how ancestral relationships will inform and shape the trajectories to decolonial futures, particularly in the context of displacement and urban Indigenous realities.

These futurisms or time slippages are central to both practices as generational and traditional knowledges conflate in the works. For Christie-Peters the presence of familial line is overt.

Influenced by her father, artist Ron Peters, spilling out, spilling over includes several of Peters' key works, presenting the two artists in-conversation with one another. In situ, the impact of intergenerational knowledge, storytelling, resistance, and survival is illustrated, deepening the contextualization of Christie-Peters' ancestral relations within her work.

In Vickers' works we see the shifting of representation in the quill paintings from traditional material processes prior to contact that brought glass beads into usage, into stretched canvas paintings in oil, a medium associated directly with mercantile practices of Europe that created a narrative of its discovery in the 15th century. This narrative often speaks over the use of oils in many eastern cultures in the 7th century, while a quick glance at Wikipedia tells us that, "The oldest known oil paintings are Buddhist murals created circa 650 AD. The works are located in cave-like rooms carved from the cliffs of Afghanistan's Bamiyan Valley.¹

¹ "Oldest Oil Paintings Found in Afghanistan" Archived June 3, 2011, at the Wayback Machine, Rosella Lorenzi, Discovery News. Feb. 19, 2008.

Wikipedia also reminds us of modernist painter Willem De Kooning's famous phrase, "Flesh is the reason oil paint was invented." That Vickers uses the medium to depict pattern and colour that speak as evidence of people, not their corporeality, is a deft detournement of the medium, and an assertion of the intellectual breadth and strength in media often dismissed as 'decorative' when not understood as the story they are.

In Taylor's words again, Christie-Peters' work conceptualizes "spilling over boundaries" through Anishinaabekwe practices, moving beyond the material plane to a spiritual form of art-making.

Charlene Vickers responds to the Coast Salish land she has resided on for the last 30 years, while simultaneously acknowledging her deep connection to Wauzhushk Onigum in Northwestern Ontario, the place where she is from. For Vickers, territory is a place of existence rather than one of ownership. These two Anishinaabekwe artists' powerful work provide necessary respite from so many institutionalised practices that feast on the trauma of Indigenous people in a false action of reconciliation. Charlene Vickers and Quill Violet Christie-Peters assert their own lines of power through their bodies, their multivalent practices, and their ways of being.

March is coming in like a lion, the turbulence it is providing seems necessary to keep us unsettled. I ache for this unease to create new spaces for reception and the reawakening of our species capacity for change in relation to the conditions of the world as opposed to the fear filled cementation of the structures that continue to scaffold such cruel unevenness. Charlene Vickers and Quill Violet Christie-Peters offer actions taken towards this kind of futurism—the kind of narratives required for a justice to come.

EXHIBITIONS

ALLAN SAPP GALLERY

ENCLOSING SOME SNAPSHOTS:
PHOTOGRAPHY OF METIS ACTIVIST JAMES BRADY

ART GALLERY OF REGINA

NIKKI MIDDLEMISS & PETER TUCKER:
ELEVATE & HOLON
March 18 to May 1

ART GALLERY OF SWIFT CURRENT

EDWARD POITRAS: REVOLUTION IN THE ROCK
GARDEN
March 26 to May 24

BIGGAR MUSEUM

THE FLOWER MAY NOT LOOK LIKE THE ROOTS
March 4-23

CHAPEL GALLERY

THE HOLE IN THE FOREST
RECENT WORKS KAREN PASK-THOMPSON
March 19 to April 24
Reception April 2, 2:00pm

DUNLOP ART GALLERY

SHELLEY NIRO: A GOOD, LONG LOOK
January 15 to April 3

IN MY SKIN
CURATED BY WENDY PEART
April 1 to June 24

JOHANNA HOUSEHOLDER & JUDITH PRICE -
DIPTYCHS UTC -7/UTC -4
January 22 to April 17

ESTEVAN ART GALLERY

MELANIE MONIQUE ROSE: THE FLOWER PEOPLE
February 4 to March 25

GODFREY DEAN ART GALLERY

JEFF MELDRUM: ART FOR ANIMALS
March 5 to May 28

HANDWAVE GALLERY

QUILL VIOLET CHRISTIE-PETERS: SPILLING OUT,
SPILLING OVER
January 14 to April 22

KENDERDINE AND COLLEGE ART GALLERIES

QUILL VIOLET CHRISTIE-PETERS:
SPILLING OUT, SPILLING OVER
January 14 to April 22

CHARLENE VICKERS: BIG BLUE SMUDGE
January 21 to April 22

MATERIAL + TIME
January 24 to April 15

LOBBY GALLERY

NIKKI JACQUIN AND DEREK OLSON
March 23 to May 20

MACKENZIE ART GALLERY

MISKWAABIK ANIMIIKI POWER LINES: THE WORK OF
NORVAL MORRISSEAU
Ongoing to April 3

CHYRONS FOR THE FUTURE
Ongoing to May 1

THE PERMANENT COLLECTION: COMMUNITY WATCH
Ongoing to May 8

PIÑA, WHY IS THE SKY BLUE? STEPHANIE COMILANG
AND SIMON SPEISER
March 10 to July 7

KARA UZELMAN: FINITE DIMENSIONS
March 10 to July 7

MANN ART GALLERY

46TH WINTER FESTIVAL ART SHOW & SALE
CURATED BY ALLYSON GLENN
February 11 to March 26

MOOSE JAW MUSEUM AND ART GALLERY

SUSAN SHANTZ: CONFLUENCE
February 4 to May 1

GABRIELA GARCIA LUNA: NEW TERRITORIES
February 8 to May 1

NEUTRAL GROUND ARTIST RUN CENTRE

JEAN BORBRIDGE: APPARATUS SUPERCENTER
January 29 to March 12

MICHELLE SOUND & PHYLLIS POITRAS-JARRETT:
NIMAMA IS A TOUGH COOKIE & LOOKING BEYOND
OURSELVES
January 29 to March 12

JAYE KOVACH: YOU ONLY WANT ME FOR MY BODY
March 25 to May 21

NIC WILSON: SPRAY
March 25 to April 2

PAVED ARTS

BILLBOARD: MAGIC EYES / CHRIS MORIN
February-March

REMAI MODERN

CANOE
January 29 to May 8

KEN LUM: DEATH AND FURNITURE
February 12 to May 15

JOHN AKOMFRAH: VERTIGO SEA
March 2 to June 19

CÉLINE CONDORELLI:
CONVERSATION PIECE (SPINNING)
March 9

ADRIAN STIMSON: MAANIPOKAA'IINI
April 2 to September 5

REGARDING DESIRE
April 15

SASKATCHEWAN CRAFT COUNCIL GALLERY

ROOTED: 50 YEARS OF SASKATCHEWAN CRAFT
March 25 to May 14

SLATE FINE ART

BELINDA HARROW: NEW WORKS
March 3 to April 2

MARSHA KENNEDY: RATTLE THE TEAPOT
March 3 to April 2

WANUSKEWIN HERITAGE PARK

DEPTH OF FIELD
January-April

Exhibition notices are collected at the time of publication. To make sure your schedule is represented here, please send exhibition notices to: newsletter.sask@carfac.ca

NEWS & OPPORTUNITIES



Banff Centre is excited to announce the upcoming Visual Arts Thematic residencies. Whilst we are still in challenging times globally we are proud to once again be gathering on Treaty 7 territory to create, share, and explore through art. We are currently accepting applications for the below:

Material Transformations
June 13 - July 15
Application Deadline: March 9

Ecologies of Precarious Abundance:
Queer Life and Natures
August 2 - September 2
Application Deadline: March 23

Contact: arts_info@banffcentre.ca

Art Workshop with John Chin

July 17 - 20

Thickwood Hills Adventures
(approx. 100km north of Saskatoon)

Cost: \$295

All art materials provided. Accommodation and food also provided.

For more information or to book your northern adventure, contact Doreen Kemp at 306-549-0028 or 306-222-6387 (cell).

See you there!

In Memorium

ANNE PENNYLEGION

It is with profound sadness that we announce the death of Anne Pennylegion on October 8, 2021. Born in Montreal and raised in Toronto, Anne moved to Saskatchewan where she lived in Regina, Markinch, and most recently in Earl Grey.

Anne had a strong sense of what was important in life - the simplicity of nature, the beauty of art, the enlightenment of cultures, the value of a strong work ethic and the satisfaction of accomplishment. Thoughtful, with a quick wit Anne was recognized by all who were privileged to know her as independent, hard-working, fair and honest, dependable and trustworthy, considerate and kind.

A talented artist, Anne was a member of the Last Mountain Artists group practicing hand spinning, dying fibres and encaustic painting. Anne wrote "A fascination with colour and a deep respect for traditional materials - beeswax, paper, wood and raw fibre - and an appreciation for the beauty of everyday objects, simple forms and shapes, informs both my hand spinning and painting. I am drawn to the rhythmic movement in spinning and the sweet, sweet scent of beeswax, and the meditative qualities of both."

At her request there is no funeral service. Anne will be sadly missed by family, friends and colleagues.

--

CARFAC SASK
Membership & Membership Services

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 25 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



Feeling stuck? Take a fresh look at your Life Force
small group • large space • strict health protocols

Moose Jaw, SK, April 22 - 24, 2022
Val Marie/Grasslands, SK, May 7, 2022

• no painting experience necessary •

skystory.ca • skystory@sasktel.net • 306-550-5377

Spirit of Manitou Studio Trail

COME JOIN THE SPIRIT!

2022

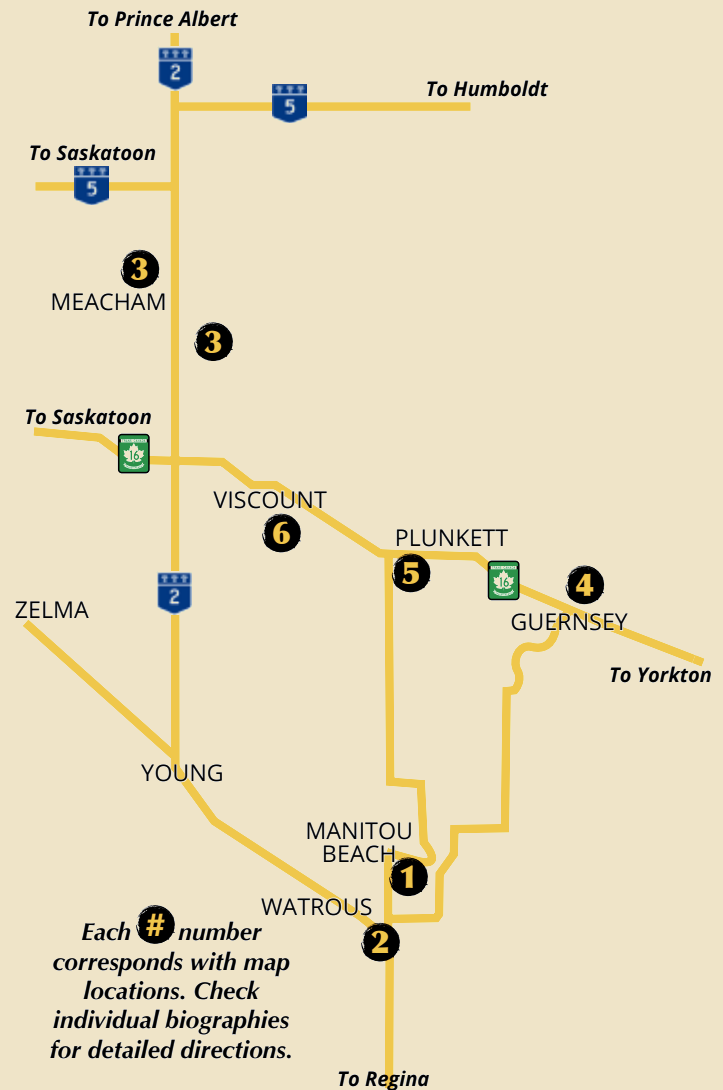
Saturday, July 9th

10AM - 7PM

Sunday, July 10th

Noon - 6PM

Follow the  signs for a self-guided tour of artists and artisans in their unique studios within East Central Saskatchewan: Guernsey, Meacham, Plunkett, Viscount, Watrous and Manitou Beach.



www.spiritofmanitou.ca

#spiritofmanitoustudiotrail



The International Society of Experimental Artists (ISEA) is hosting INNOVATIONS 2022, its 31st annual, international, open, juried exhibition in Canada for the first time. Artists in all visual media are invited to submit work that is experimental or innovative, and that has creatively pushed their ideas or processes.

The Call is open March 1-31, 2022

Over US\$14,000 in prizes will be awarded. ISEA's partner, the Art Gallery of St. Albert, will co-host and curate the exhibition, which runs on-site from Aug 18-Oct 21.

www.symposium.iseartexhibit.org/inspire/

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.

CARFAC SK BOARD

Justine Stilborn
President

C. Alejandro Romero
Past President

Vincent Houghtaling
Vice President

Lindsay Arnold
Secretary / Treasurer

Muveddet Al-Katib

Charley Farrero

Holly Fay

Gabriela García-Luna

Patricia Leguen

Jessica Richter

CARFAC SK STAFF

Wendy Nelson
Executive Director
director.sask@carfac.ca

Grant Dutnall
**Membership Co-ordinator
Services (Saskatoon)**
membership.sask@carfac.ca

Terri Fidelak
**Program and Outreach
Director (Regina)**
programs.sask@carfac.ca

Jeff Morton
Newsletter Editor
newsletter.sask@carfac.ca

Jessica Riess
**Workshop and
Communications Coordinator**

GET IN TOUCH

CARFAC OFFICE | REGINA

Phone: (306) 522-9788

Fax: (306) 522-9783

1734 - A Dewdney Avenue
Regina, SK S4R 1G6

CARFAC OFFICE | SASKATOON

Phone: (306) 933-3206

Fax: (306) 933-2053

219, 2366 Avenue C North
Saskatoon, SK S7L 5X5

www.carfac.sk.ca

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

MEMBERSHIP

CARFAC SASK MARCH | APRIL 2022

NEW MEMBERS

Shannon Erickson
Marie Lumbala
Aarin Rinas
David Sanscarter

Adam Slusar

RENEWAL

Heather Beauchesne
Peter Beszterda
Pat Bliss
Anne Brochu Lambert
Sandra Christensen
Bonnie Conly
Sarah Cummings Truszkowski
Estevan Art Gallery & Museum
Stacey Fayant
Sylvie Francoeur
Clinton Hunker

Rod Goertzen
Blanche Johnston
David Katz
Patricia Katz
Sharron Labatt
Diane Lara
Greg Lobb
Richard Luczka
Patty Oderkirk
Danahe Palacios
Prairie Artists Guild of Regina
Cheryl Ring
Janice Seline
Gerri Ann Siwek
Station Arts Centre Co-operative
Louise Tesier
Crystal Thorburn
Robert Truszkowski
Sean Whalley

ARTIST DISTRESS FUND DONATIONS

Heather Beauchesne
Anne Brochu Lambert

DONATIONS TO CARFAC SASK WORK

Anne Brochu Lambert
Shannon Erickson
Cheryl Ring
Janice Seline
Adam Slusar

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.



JOIN US / RENEW YOUR
MEMBERSHIP

membership.sask@carfac.ca



Call for Artists – Artists in Place: The Bunkhouse Project

Deadline: 4:30 pm, April 4, 2022

CALL FOR ARTISTS

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

SUBMISSION REQUIREMENTS

- Contact information for artist or artist team
- Information on why the artist(s) want to work at the Bunkhouse, what you want to create, and how you will share your work through social media (maximum two pages).
- Schedule of work (timelines for the project as well as proposed hours at the Bunkhouse)
- Artist(s) Biography
- Link to website or samples of work

Email submissions by 4:30 pm, April 4, 2022 to:
kathy.allen@saskatoon.ca



THE CHAPEL GALLERY

The Hole in the Forest
Recent works Karen Pask-Thompson
March 19 - April 24th
Exhibition Reception April 2 2:00pm-4:00pm

Rigmor Clarke
Black Spruce, Muskegs, Pines, and Rocky Shore
May 21 - July 3

A Certain Detour
Charley Farrero
Toured by the Swift Current Art Gallery
July 24th - September 4th

Drift - Bruce Anderson
September 17 - November 6



ALLEN SAPP GALLERY

Enclosing Some Snapshots:
The Photography of Metis Activist James Brady

Curated by Paul Seesequasis
Video by Marcel Petite





Vanessa Dion Fletcher, *Own Your Cervix: Exam Room*, Installation, 2016
Photo Credit: Kristina McMullin. *See interview on pg. 6.



CARFAC
SASKATCHEWAN
VISUAL ARTISTS

#203 | 416-21ST STREET EAST
SASKATOON, SK | S7K 0C2
1734 - A DEWDNEY AVENUE
REGINA, SK | S4R 1G6

Publication Mail Agreement #40063014
Postage Paid in Regina
Please return unclaimed copies
membership.sask@carfac.ca