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# Waterland



MARCH | APRIL 2024



SK



# INDIGENOUS artsy

## **FACT**

artsy

## **FICTION**

## **2024**

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**Listen to the stories** *spanning thousands of years of Indigenous art practice across North*

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*artsy**FICTION?***

**Thursday, March 21, 2024**

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Regina Campus

Light reception food will be served

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Indigenous Communication & Fine Arts

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CARFAC Saskatchewan publishes six newsletters per year:

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

Deadline for copy is the 20th day of the month before  
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Send to: [newsletter.sask@carfac.ca](mailto:newsletter.sask@carfac.ca)

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Saskatchewan Newsletter reflects the view of the author  
and not necessarily the view of CARFAC Saskatchewan.

CARFAC SASK is pleased to present the following  
free public workshop:



# A Taxing Time for Artists

with **RANDY CLAY**



**Cliff Wright Library**

**Meeting Room**

1635 McKercher Drive

Saskatoon, SK



*\*New Date:*

**Saturday**

**March 9, 2024**

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## EDITOR'S NOTE

Wonderful! You've found the latest copy of the CARFAC SASK Newsletter! Thanks for picking it up and checking in on some of the new stories, announcements, and opportunities we want to share with you.

In this issue, Jess Richter tells us about her experience at a unique artist workshop in Berlin last year (pg. 6). Jess writes from a personal perspective with thoughtful reflections on process, experimentation, and being an empowered artist inside a competitive capitalist system.

A few pages later, you can read the first op-ed in a new series we are presenting in partnership with the Saskatchewan Arts Alliance (SAA), where we hear from artists working in rural parts of the province. The SAA's Rural Artist Working Group is getting on its feet, and in this issue we hear from Barbara Meneley, reprinting the Val Marie-based artist's op-ed from last summer (pg. 18). As new artist-writers are engaged through the Rural Artist Working Group, we will be reprinting their op-eds and helping get their words out. Stay tuned!

Also in this issue, we are happy to share the second part of a photography feature by Cary Ellis (pg. 13). The photos Cary selected this time are from live events like music performances or softball and hockey games. Some of Cary's reflections on his professional career are included, demonstrating his strong drive and attention to how his work connects with people.

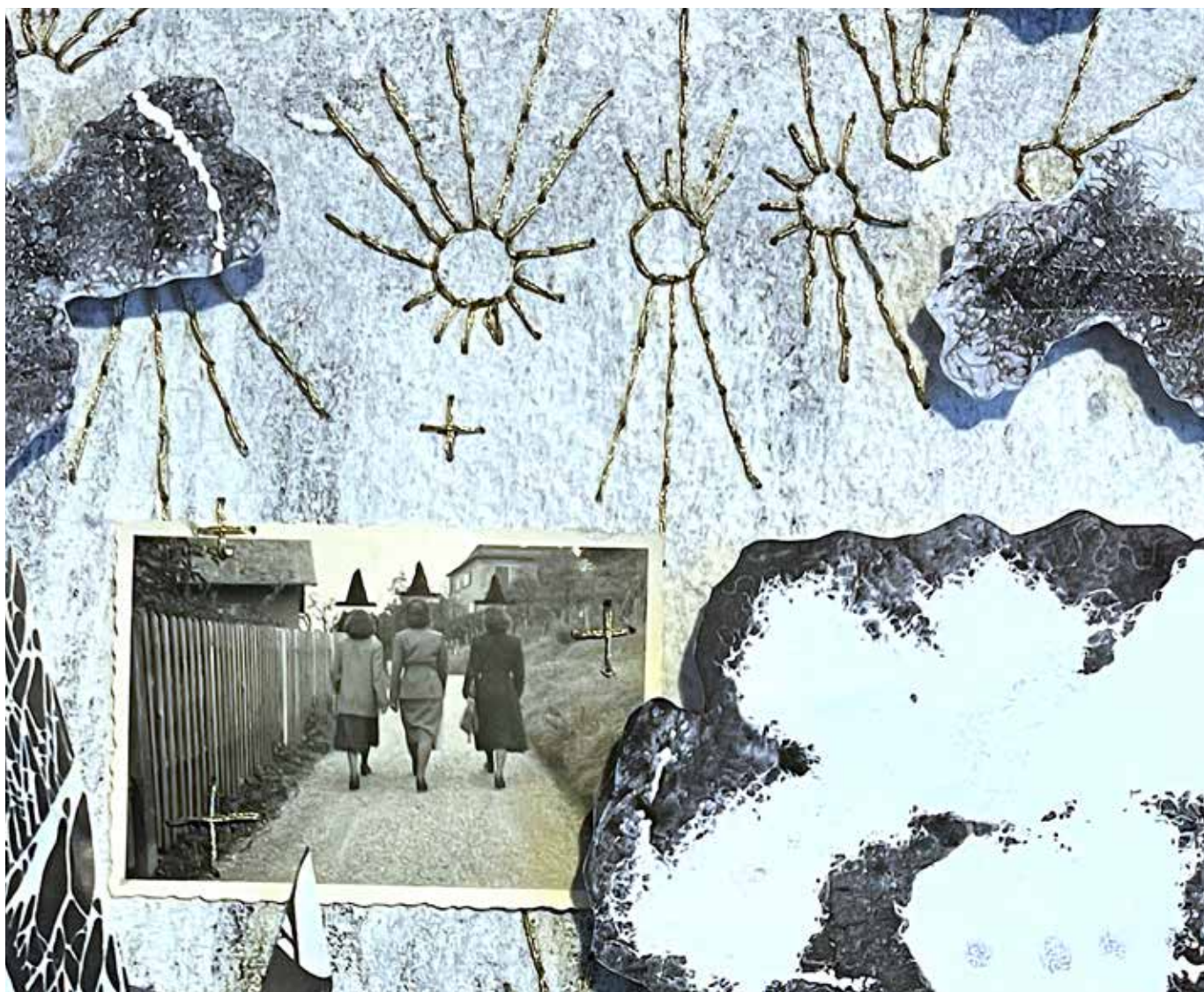
Artist, musician, and composer Edie Skeard has penned some thoughts on contemporary music, graphic notation, and visual culture, an interesting crossroads between fields of practice that presents an opportunity to explore new kinds of collaboration and expression. The timing is a coincidence, but some of these same concepts are part of a new exhibition at Remai Modern. *Other Arrangements: Poetics of the Performance Score* opens March 1 and includes a selection of event scores by leading figures from the mid-20th century, in addition to performance programming to bring the scores to life.

Did you hear? CARFAC SASK's workshop A Taxing Time for Artists has a new date! Don't miss your chance to learn more about your taxes with accountant Randy Clay. In news and notices, you'll also find a link to some tax tips for artists from CARFAC National, in addition to an Invitation to Exhibit in Val Marie, and a number of other timely artist announcements.

Thanks, as always, to our members and supporters, including everyone who picks up a copy of our newsletter. It's wonderful to share many stories, perspectives, and opinions from artists across the province. If you have anything you would like to share, please get in touch. Wishing everyone a safe and secure end of Winter—we'll be back again soon in the May-June issue.

# DRAWING DOWN THE MOON

JESS RICHTER



Jess Richter, *Three of Cups* [detail], papercutting, collage, bibliomancy, parsemage, gelatine print, embroidery, 2023.

**“Where am I, between east and west? A lost soul indeed.”**

-British Surrealist Ithell Colquhoun

I am in East Berlin. That's what it was called, once, when Germany was carved up and parceled out as a sort of Cold War canary in a coal mine. I read once in graduate school that Berlin was a palimpsest, and that you could see the layers of history written and re-written in it through the buildings and architecture—it is a place where everything exists, all at once. Here I exist, in past and present, but not the future. Once I was an option for its future, part of the myriad of pathways that exist outside of this timeline, but war and diaspora splintered and fragmented that future.

I have been led here by a Facebook advertisement from the Berlin Arts Institute for a workshop called “Drawing Down the Moon” led by Emily Hunt. Promising esoteric knowledge, Emily offers me an initiation into the arcane arts and a long-reaching coven of artists who consider their work as magical objects or communications between themselves and the spirit world.

In a rare moment of daring, I apply, am accepted, and buy tickets to get to my Vaterland in August of 2023.

Emily, through the workshop, introduces us to techniques used by both herself and a medley of Surreal, Occult, and esoteric artists past, present, and future. Sensitive to the current of the universe (however that may look for anyone), many of the practices encourage automatic art making and allowing for open communication between the artist and their spirits (again, however that may look for anyone).

Transcending the trendiness of witches and witchcraft (good!) and its associated consumer culture (less good, i.e. the sale of sacred white sage), these practices prioritize time, deep thought, the chance, the found, and the weird.

It is rainy and watery on the day we learn the technique of parsemage, an automatic art-making technique associated with British Surrealist Ithell Colquhoun. Sprinkling finely ground charcoal across the surface of water, a sheet of paper is then slid under the surface and pulled up: the charcoal falls across the surface in abstracted patterns that are said to be messages from the beyond, from spirits. What was once a mere sheet of paper and burned wood has become an otherworldly conversation between myself and something else, messages conveyed with water and wood and surface tension.

My body enacts this parsemage through the week—damp skin and hair collecting invisible particles of Berlin as I walk its streets. The particles of who-knows-what recognize me and pattern themselves onto my skin, marking me as a missing and now found daughter of Berlin. An initiation has begun.

We create alchemy with fire and earth, in contrast to our watery parsemage. With metal clay, the transformation inherent within ceramics is more sparkly and magical—a dull brown clay turns gold within the fires of the kiln as we create magical objects. Emily's practice includes creating rings that also serve as talismans, as magical objects that she imbues with spells and often makes in relationship to the tattooed symbols on her fingers. I am entranced with the fact that my work (which I often am quite mean to) could also be a magic object, simply with my intention and say-so.

Emily has generously created slideshow after slideshow of artists within the long tradition of Surrealism, the occult, the esoteric and the witch-like, ranging from work produced thousands of years ago to this year. Women, men, non-binary, European, African, Asian, queer, cis—all make an appearance in this tapestry of belonging and trust.



**Above:** Participants of Drawing Down the Moon working on tarot collage pieces.

**Next page:** Jess Richter, *Two of Cups*, papercutting, collage, bibliomancy, parsemage, 2023.

We all know the canon of art is limited and flawed, but I am washed away with a feeling of loss for all of the artists that we should know but don't. I am washed away with the artists I wish I'd had the curiosity to discover years ago, but didn't. Using a red pen (in Welsh folk tradition, writing in red ink is a part of a spell, and I use it to manifest and commit things to my terrible memory), I note names that have passed by my periphery and names I have never heard: Hilma Auf Klimt, Leonora Carington, Faith Ringgold, Ingo Swann, Betye Saar, Lezley Saar, Susan Korda, Sun Ra, Margaret Watts Hughes, Pedro Friedberg. There are dozens more scrawled in my notebook, a community I have kept myself out of for reasons I'm still unsure of.

The idea of art as a magical object is not new: I know this. But it feels new to me that my work could somehow be a magical object as well. In the fog of applications, administration, and Instagram self-promotion the essence and magic of making can be forgotten—the idea of your work as a unique and magical object, lost in the quotidian stress of working as a practicing artist.

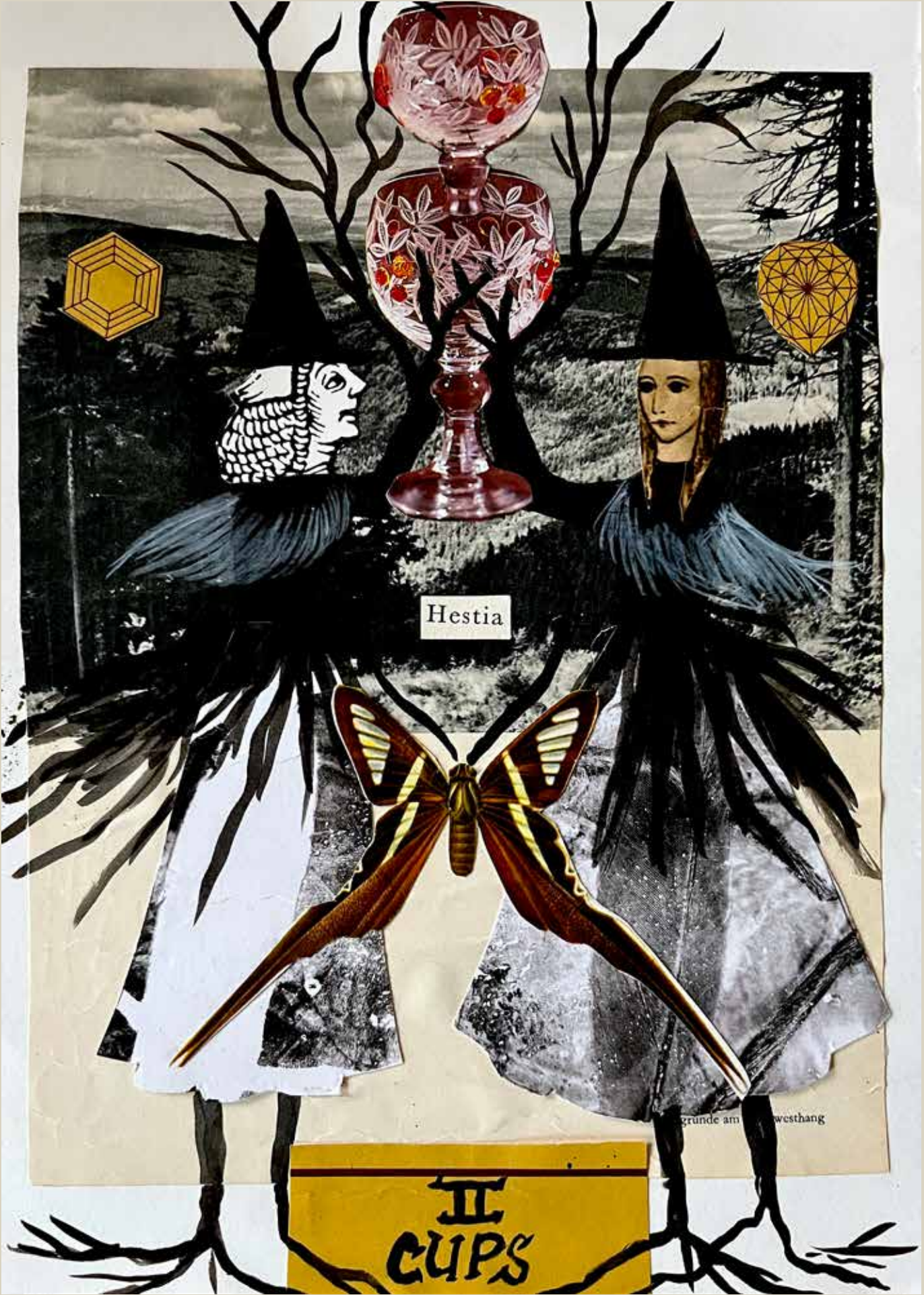




Vater  
land

**This page:** Participants of Drawing Down the Moon, in Berlin, 2023  
**Next page:** Jess Richter, Two of Cups tarot collage created in Berlin





Hestia

II  
CUPS

gründe am westhang

Drawing Down the Moon is about reconciling the transcendent and the earthbound: a meeting of two binaries. I think of the binaries of productive and not productive that exist within a world where profit and the bottom line are of the utmost value. I am a daughter of these thought processes, a daughter of practicality and capitalism and competition. How do I bind this transcendent place I've found myself with the labour necessary to exist and be relevant as an artist within Canada, where fiscal scarcity within the arts means diminishing returns for our work and constant spectre of competition?

How can magical objects subvert and challenge the systems we are all trying to do our best in? This conversation occurs frequently amongst all of the students, as we consider what we are learning and how on earth it comes back with us to our lives back home. We compare the funding of our countries and our regions, discuss applications and being discovered, and making work that may never be seen.

We have long conversations about Hilda Af Klimt, who very much was not appreciated in her time but whose transcendent work later went on to be one of the most popular exhibitions at the Guggenheim. We talk about what it truly means to be an artist, and the challenges of being one on only your own terms and in your own eyes. We also consider the middle-class luxury we all have in being able to have this conversation in Berlin, in the first place, as there is yet another armed conflict occurring a relatively short distance away. There is a feeling of being torn between this otherworldly place we are now, and what we must do when we return home and how to reconcile these bits and pieces.

On our last day, we create tarot cards from collage and cut up pieces of the work that we've made this week.

I draw the two of cups, my least favourite suit with my preference leaning towards the more practical and grounded pentacles. As we discuss the significance of our pulled cards with one another, the others laugh as I complain about the bullshit of cups. As we work, though, these strange experiences of opposites alchemize for me within the two of cups—the east and the west, the German and the Canadian, the spiritual and the practical, scarcity and abundance, the past and the present, the Christian and the occult, the good and the bad.

In this collage, I unite two witches as they hold a single amber cup with an image of Germany cut out from an old book.

These glued together pieces work in contrast with my carefully sliced up images, once divided and now living in contrast and tension.

Together, we combine our tarot cards to make a deck that consists of our individual experiences, lives, and histories that meld together through the common materials that we've learned to use together this week and through the fluid system of the tarot deck. The tarot holds us like it has held so many others, and holds space for the nuances and complexities that are inherent to the human experience.

I leave Berlin after the workshop, fully initiated, incantated, and invoked: die Hexe. The stack of work I've made crosses back over the ocean with me, magic objects snuck onto the plane as carry on, magic objects that serve as my talismans to direct me to look East and North when I seek to combine the otherworldly and quotidian. I come back with spirit guides as hangers on, with Lenora Carrington and her cats, with Sun Ra and his majestic costumes, Betye Saar and her beautiful constructions. They were open to the messages of the universe—now I am too.

# PHOTOGRAPHY FEATURE PT. 2

CARY ELLIS

Upon completing my education at the Vancouver Institute of Media Arts, I returned to my hometown of North Battleford, Saskatchewan, with a clear vision: to turn my passion for photography into a thriving business by the age of 30.

The summer of 2022 marked the beginning of an exhilarating journey. The U13 District Softball Showcase, hosted by Rivers West in Battleford, presented an opportunity to immerse myself in the community and showcase my talent. Over three spirited days, I captured every dynamic moment of the tournament, culminating in the home team's triumphant victory on Sunday afternoon.

Transitioning seamlessly from softball to hockey, I was commissioned to photograph a U13 hockey tournament in North Battleford. The challenge of capturing the speed and intensity of the game ignited a newfound passion for event photography. Each click of the shutter revealed a story, and the rush of adrenaline I experienced when capturing the perfect shot was incomparable.

My love for photography extends beyond sports to the pulsating rhythm of live music. Growing up in a household where music was a constant presence, I eagerly embraced the opportunity to photograph live performances at the Rustic 9 par three golf course in North Battleford. Partnering with Side Door Access, a company dedicated to connecting musicians and venues across Canada and the US, I captured the raw emotion and energy of three unforgettable performances, including the mesmerizing Eric Kane.

Driven by a desire to expand my portfolio, I eagerly accepted the opportunity to capture the glamour and creativity of the Saskatchewan Fashion Association's annual Runway Showcase and Wearable Art Gala.

With the generous support of Melissa Squire and Mandy Pravda, I was appointed as the head photographer for Saskatchewan Fashion Weekend. Over the course of the weekend, I meticulously documented every facet of the event, from the avant-garde designs showcased at the Wearable Art Gala to the electrifying runway presentations.

The feedback I received from Mandy Pravda, President of the Saskatchewan Fashion Association INC., was both gratifying and humbling. Her words reaffirmed my commitment to delivering top-quality content and further fueled my passion for event photography.

Her quote, 'Cary Ellis Photography excelled expectations throughout our project. I would recommend his services as a photographer for any type of event. As a volunteer towards the community event Saskatchewan Fashion Week, Cary Ellis ensured clear communications and expectations, and went above and beyond in professionalism and delivery of product. Dedicating much time towards ensuring every aspect of the 4 day event was covered, Cary Ellis produced top quality content to showcase each presentation throughout our event,' encapsulates the essence of my approach to photography and serves as a testament to the dedication and passion I bring to every project.

Capturing events is more than just a job; it's a thrilling journey that demands focus, skill, and an innate understanding of the craft. Each event presents a unique opportunity to tell a story through the lens, and I am grateful for every moment spent behind the camera.

@caryellisphotographyinfo@  
caryellisphotography.com













## A VILLAGE ARTIST

BARBARA MENELEY  
RURAL ARTIST WORKING GROUP  
SASKATCHEWAN ARTS ALLIANCE

The setting sun backlights the prairie. A faint sound of a car passing on the highway is drowned out by the meadowlarks and robins. A puddle on the gravel road out front reflects the gently darkening blue sky. A hunting bird glides by. It's a summer evening in Val Marie, Saskatchewan.

I moved to this prairie village in the southwest corner of Treaty 4 a little over a year ago. I bought a house, painted it and the fence, am learning how to grow food in the garden and have viewed - and followed with varying success - countless home maintenance videos. I regularly walk on the prairie, enjoy community events at the hall and outdoor summer movies projected on the town elevator. I've joined the board of a local cultural organization and have made new and truly wonderful friends.

This is a heady life for a working artist in a single-income household. I had long assumed that a stable and comfortable home in a supportive community would always be far beyond my reach. In fact, that was a choice I consciously made for myself when I committed to being an artist. But surprise! Here I am.

So with all these good things of course I have no regrets. But as a working artist who moved from a big city - Vancouver - to a smaller city - Regina - to the Village of Val Marie, I do notice differences.

I am far away from goods and services. Val Marie is 310km southeast of Medicine Hat, 360 km southwest from Regina, 120km straight south of Swift Current and 30km north of the US border. I live over 300km from the nearest airport. There is no public transportation and everyone living here needs to own a vehicle and to be able to drive.

There are times during the winter when some of us, especially we artists with small city cars, prefer not to leave town, as weather and highway conditions can be unpredictable and too hazardous to chance anything but essential or emergency travel. This spring our highway washed out, adding a 20-minute detour on slick grid roads.

Since moving to Val Marie, I have become aware that these travel distances and the sometimes insurmountable travel challenges can be difficult for urban artist colleagues and arts organizations to fully appreciate. While it's clear that provincial and national arts organizations support, promote and encourage participation from rural and remote artists, especially on policy levels, there can be disconnects in practical application. Low mileage rates, insufficient funding for accommodation and per diems, as well as requirements for in-person attendance at meetings, are real barriers to rural artists.

Since becoming a rural artist, I have been aware of my own changes in understanding these barriers, that even when there is sufficient travel funding and flexibility with remote participation, there is lack of appreciation of the effort and anxiety expended anticipating then undertaking often perilous travel, or the drawbacks to attending a group in-person meeting via a laptop on a table. All of that significant time, effort, worry and struggle to connect is the hidden, necessary and generally unacknowledged work required of rural artists.

When making the decision to move from Regina to a smaller community I considered the barriers to living and working as an artist outside an urban centre, barriers that have recently been well-enumerated by my colleague and rural neighbour, Marsha Schuld in her excellent April, 2023 SAA Op-ed (<https://www.saskartsalliance.ca/news/making-art-in-the-middle-of-nowhere-challenges-of-being-a-rural-artist/>) and include physical and digital isolation and issues with access to collegial communities and opportunities for networking. Navigating these barriers was a big part of my consideration when choosing a rural community.

I am fortunate that Val Marie, with a 2021 population of 120 people, has several resident working artists. Val Marie also has a grocery store, library, card lock gas station and good, reliable internet. The Grasslands National Park office is here in town, and there are close to 20,000 visitors coming through Val Marie each year. There is a gallery in town, Prairie Wind and Silver Sage (<https://pwss.org/>).

Grasslands Gallery Online, Saskatchewan's only fully online professional commercial art gallery (<https://grasslandsgallery.com/>) is operated from Val Marie. I am also fortunate to have had an established community of professional and organizational colleagues when I moved to Val Marie, provincial, national and international connections that I am honoured to carry with me.

However even with my resources, planning, and the distinct advantages of Val Marie, like many of my rural artist colleagues I thirst for better access to participation in arts communities, to attend exhibitions, to those opportunities for conversation and connection at openings and the world-expanding and practice-building experiences that are available in the physical presence of good artworks.

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Like my colleague Marsha Schuld, I do not have solutions to the issues for rural artists. However I can point to programs that contribute to equity for rural artists. In Winnipeg, MAWA (Mentoring Artists for Women's Art) offers a Rural Artist Urban Retreat to woman-identifying visual artists living in rural Manitoba, Saskatchewan or Northwestern Ontario, providing up to two weeks free accommodation in downtown Winnipeg (<https://mawa.ca/residency/rural-artist-urban-retreat>). Currently in development, the SAA Rural Artists Working Group (RAWG) promises to be a valuable and productive group that will support rural artists in the province to consult, identify particular issues, build community and perhaps participate in developing wider solutions.

It is important to consult with rural artists throughout Saskatchewan. In addition to being widely-situated, the practices and professional priorities of rural artists are various and wide-ranging. And the issues I experience as a rural artist in Val Marie and that Marsha Schuld experiences on their farm certainly pale in comparison to artists working more remotely in Indigenous communities or in the North. In conversations and consultations, it's vital to participate with as many various rural artists as possible. And perhaps even more.

While many of us view these issues through the lens of working as rural artists in Saskatchewan, identifying, discussing and potentially offering solutions to isolation and lack of access to community are concerns that resonate more broadly. In these conversations and beyond, rural artists have a lot to offer.

*Barbara Meneley is a prairie-based intermedia artist living  
and working in the southwest corner of Treaty 4.*

**[www.barbarameneley.com](http://www.barbarameneley.com)**



The SAA, along with rural artists, are working on the creation of a Rural Artists Working Group (RAWG). This group will tackle issues around isolation, professional development, and connecting provincial artists and arts communities of all disciplines. If you are interested in participating, please contact: [info@saskartsalliance.ca](mailto:info@saskartsalliance.ca)

# NEWS & NOTICES



*Artist's Workshop*  
**2024**  
Art Show & Sale  
Creative Synergy

April 26 5-9 Grace-Westminster Church  
April 27 10-5 505 10th Street East  
April 28 11-4 Saskatoon, Sk.

## Exploring Intimate Landscapes: An Interview with Artist Jane Evans Canadian Art Today #367

Did you know? CARFAC SASK member Jane A. Evans was recently interviewed by Paul Constable, part of the series “Canadian Art Today” presented by Artists in Canada. Check it out on YouTube (QR link below).



artists in Canada  
CANADIAN ART TODAY

Paul Constable  
Artists in Canada

Jane A. Evans

An Interview with Artist Jane Evans \_ Canadian Art Today #367

Monoprint

# A JOURNEY THROUGH MAPPING COLOR:

Research to Canadian plants that gift their image through botanical printing

Artist  
Bonny Macnab

Feb 17-March 14

Reception:  
March 14  
6-8pm

## The Gallery

Frances Morrison  
Central Library



## Tax tips for artists:

In 2020, CRA revised its income tax bulletins for visual artists, writers, and performing artists, and replaced it with [\*\*\*Income Tax Folio S4-F14-C1, Artists and Writers\*\*\*](#). It provides invaluable information to help you plan your taxes.

[www.carfac.ca/tools/artist-taxation/](http://www.carfac.ca/tools/artist-taxation/)





# INVITATION TO EXHIBIT: SMALL WORKS FROM A BIG LAND 2024

*Prairie Wind & Silver Sage in Val Marie, SK invites Saskatchewan artists to exhibit in a themed exhibition SMALL WORKS FROM A BIG LAND, June to September, 2024.*



Prairie Wind & Silver Sage - Friends of Grasslands Inc. is an ecomuseum, gift shop/bookstore, and art gallery, with registered charity status, that promotes the conservation of native prairie landscapes while inviting the exploration and appreciation of prairie culture and natural history.

This is an open, unjuried exhibition with no entry fee. All interpretations of the theme are welcome. Two dimensional artworks only, with a maximum number of two pieces and a maximum size of 16" x 20" framed. Framing not required but works must be ready to hang. Artworks must be available for sale; a 35% commission will be retained on all sales. At least one work by each artist will be hung at the start of the exhibition; others will be retained for possible later inclusion.

For information on delivery and collection of artworks, and about the exhibition's festive reception, please visit [pwss.org/small-works](http://pwss.org/small-works)

## Prairie Wind & Silver Sage

FRIENDS OF GRASSLANDS

100 Centre St, Val Marie, SK • 306-298-4910 • [PWSS.org](http://PWSS.org)

# 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.

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Fri by appointment  
Please note: Regina's CARFAC office is located up two flights of stairs with no available elevator access.

### CARFAC OFFICE | SASKATOON

Phone: (306) 933-3206  
Fax: (306) 933-2053  
219, 2366 Avenue C North  
Saskatoon, SK S7L 5X5

Office Hours:  
Mon-Thurs, by appointment  
Saskatoon's CARFAC office is located up two flights of stairs, accessibility lift on site.

[www.carfac.sk.ca](http://www.carfac.sk.ca)



# MEMBERSHIP

CARFAC SASK MARCH | APRIL 2024

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## NEW MEMBERS

Ibukun-Oluwa Fasunhan

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Molly Clark

Sarah Cummings Truszkowski

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Prairie Artists Guild

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## ARTIST DISTRESS FUND DONATIONS

David Sanscarter

## DONATIONS TO CARFAC SASK WORK

Anne Brochu Lambert

David Sanscarter



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

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

# VISUAL MUSIC: AN OPPORTUNITY FOR INTERDISCIPLINARY COLLABORATION

EDIE SKEARD

Within the western classical music tradition, graphic scores emerged in the 1950s to notate improvisatory sound – pulling from socio-visual cues such as our relationships to colour, line, and shape. Graphic notation aims to subvert the traditional parameters of music by having the composer and musician collaborate on the outcome. In experimental music and sound art, there’s a lot of emphasis placed on the ephemeral—graphic scores support this by giving an interpretable and ever-changing framework to a performance.

Well-known artistic movements such as Dadaism and Fluxus have explored the intersection of visual and sound art. Artists such as John Cage, Morton Feldman, Toru Takemitsu, and Brian Eno have all tackled the semiotic challenge of graphic notation as a way of translating the otherwise difficult-to-define, tactile, and spontaneous nature of experimental sound.

Graphic scores are often differentiated from regular two-dimensional work through intent. They often contain a sense of movement—they are intended to be interpreted, whether they are painting, drawing, or dance. In music, movement in graphic scores can be interpreted as pitch, dynamic, extended techniques, tempo, and tone. From dancers’ bodies to simple drawings, these all serve as rich text for musicians to experiment from.

There is a spectrum of possible sound and of sound areas. Working together is a reciprocal experience for both visual and aural artists, blurring the lines of sound and canvas.

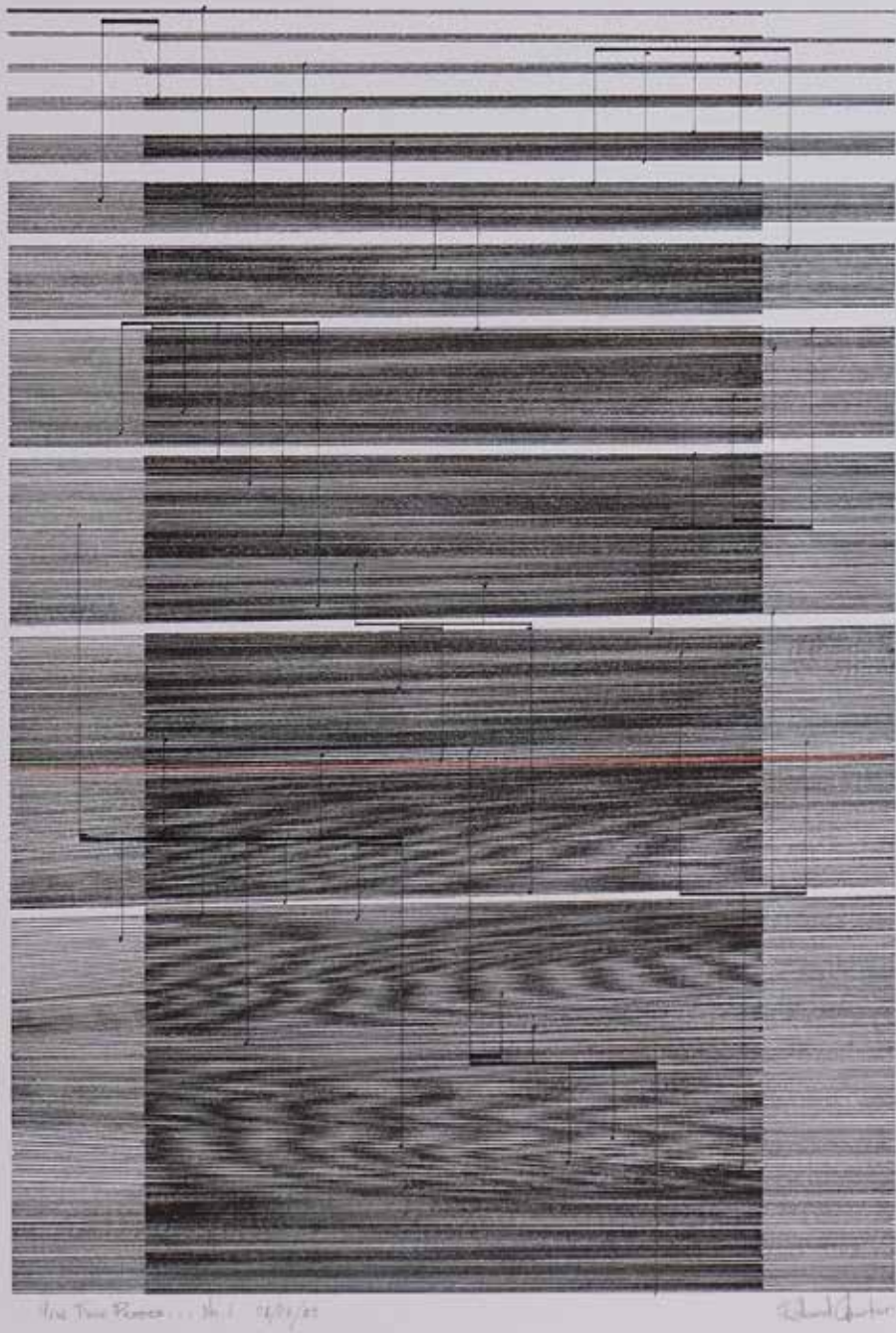
Graphic notation is a space that offers endless possibilities: sound and kinesis, sound and paint, score as landscape, and so on. Over time, what can be used as a score has become open for interpretation.

The open-endedness of contemporary graphic notation means that almost anything can serve as a score for sound artists and musicians. This space is one of the rich bridges between the fine arts disciplines. Experimental sound spaces are fertile and flexible for creative collaborations between visual and sound-based artists, where any visual material can ultimately serve as a score for those willing to read it.

**Writer’s Endnote:** I am pleased to report that there is an exhibition at the Remail running until September that will focus on this topic. “Other Arrangements: Poetics of the Performance Score” will be a series of performances and responses to event scores by artists such as George Brecht and Rodney Graham. If you can make it to Saskatoon, I would encourage popping into the gallery.

*Edie Skeard (they/them) is a multimedia artist and flutist working with sound, video, installation, sculpture, and drawing within Treaty 6. Edie is a member of the Saskatoon Experimental Music Ensemble, which focuses on composition, collaboration, and improvisation in performance.*





*How Time Passes... No. 1* 2023

Richard Charter

Richard Charter, *'How Time Passes...'* No. 1, Victoria, BC, 2023  
See article on pg. 26



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