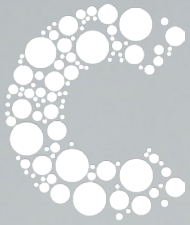


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MAY | JUNE NEWSLETTER





*MORE INFO
ON PAGE 4

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

moldmaking workshop WITH HEATHER BENNING



Funding
provided by
Saskatchewan
Lotteries



cultivating
the arts

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The land at Wanuskewin
Photo taken at Listen, Witness, Transmit
June 13, 2018

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CARFAC Saskatchewan publishes six newsletters per year:

January/February
March/April
May/June
July/August
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.



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

PRESENTED BY CARFAC SASK

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

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

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

This workshop is FREE, including all materials and tools!

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

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





EDITOR'S NOTE

Well, Spring is here, and Summer is not far away. This issue of the CARFAC SASK Newsletter covers the May-June period and features a number of new articles and postings for your interest.

In this issue, a report from the Listen, Witness, Transmit gathering last year at Wanuskewin, produced by the National Indigenous Media Arts Coalition and the Independent Media Arts Alliance. I attended on behalf of CARFAC SASK so as to share some of the words, voices, and ideas that were presented there.

Also in this issue, an article by Vivian Orr, Saskatchewan Craft Council Communications and Publications Coordinator. Vivian tells the story of a recent collaborative project between artists Paula Cooley and Louisa Ferguson, following their work together in the CARFAC Mentorship program back in 2015-16.

There are a number of announcements for upcoming CARFAC SASK programs, including a Moldmaking Workshop with Heather Benning at St. Peter's College in Muenster, a call for artists in the CARFAC SASK Mentorship Program 2019-20, and an announcement of the 2019 CARFAC SASK Visiting Mentor. There is a lot going on!

You will find news and event notices as usual, such as the writing workshop with Amy Fung at Neutral Ground Artist Run Centre in May, and another writing workshop at Red Deer College later in the summer. More details inside.

I hope this issue provides both interesting reading and useful information. If you have anything you would like to share in the Newsletter, please do not hesitate to reach out to us.

REPORT FROM LISTEN, WITNESS, TRANSMIT

FROM JEFF MORTON, NEWSLETTER EDITOR



Wednesday, June 13, 2018. Photo of the land at Wanuskewin (J.Morton)

In June 2018, I attended the National Indigenous Media Arts Coalition gathering in Saskatoon entitled Listen, Witness, Transmit. The gathering was presented in partnership with the Independent Media Arts Alliance, and primarily took place at Wanuskewin Heritage Park, with satellite programming at AKA Artist-Run, La Troupe du Jour, and PAVED Arts.

The National Indigenous Media Arts Coalition (NIMAC) is a permanent region within the structure of the Independent Media Arts Alliance (IMAA). The IMAA is a non-profit national organization working to advance the media arts community in Canada. NIMAC acts as the Indigenous arm of the IMAA, promoting and advocating for Indigenous media artists and arts organizations within the context of Canadian media arts practices.

More information on the Listen, Witness, Transmit gathering and on NIMAC and IMAA can be found at the following websites:

www.listenwitnesstransmit.org

www.nationalimac.org

www.imaa.ca

In this report, I want to share with you some of what I heard at Listen, Witness, Transmit. I imagine some readers will be familiar with many or all of the artists mentioned here. The purpose of this report is to amplify and to 'transmit' some of the names, voices, and ideas I encountered there. As someone with settler ancestry, I appreciate the opportunity to do this.

Listen, Witness, Transmit was a three-day event including many artistic presentations, discussions, panels, and a keynote address, all of which were fascinating. Below is a short review of activities on the first day.

It started with NIMAC Director Niki Little introducing the gathering and providing a framework for the activities to come. Elder Mary Lee shared an opening prayer, and the first session of the day was a keynote address from Marjorie Beaucage. The keynote was a fun and illuminating presentation. Marjorie Beaucage has an incredible track record as an artist and activist. I was amazed as I learned about past projects and interventions, including a history of work at Banff and decades promoting Indigenous filmmaking. You get a sense of Marjorie's strength and political conviction from the statement, "Culture is a collective agreement." Likewise, Marjorie's sense of humour was there as soon as the talk began, "This is my first keynote. I usually don't have keys, I bust down doors."

If you are not already familiar with the work that Marjorie Beaucage has done and continues to do, I strongly recommend getting to know more. Plenty of information exists across the internet and in publication. For an introduction to Marjorie's work as a filmmaker, you can look here:

vimeo.com/marjoriebeaucage

Following the keynote, we shared smaller group conversations with people sitting with us at our tables. Then we were invited to take a self-guided tour of the land at Wanuskewin. The experience of going outside and through that environment was grounding and provided context to the themes of land and history that returned throughout the gathering. It was a hot June day with a few small clouds, and the sound of birds and grass moving in the wind.

After lunch, and back in the main conference room, the afternoon included a roundtable discussion entitled (Dis)organisational Structures, about 'unsettling the status quo while centering Indigenous land-based, and urban presence' [Listen, Witness, Transmit programme]. Speakers Lori Blondeau, Erin Sutherland, and Tania Willard traced stories from their past work, and critical reflections on structural racism in the arts sector. In their stories, I was struck by the many practical and effective ways these artists have found to create space for their work outside of the 'white cube' gallery context. Many gallery spaces present problems and discriminate in different ways against Indigenous artists and Indigenous work. One example of this that was shared in the roundtable discussion was around artistic work involving the preparation and sharing of food. In one circumstance, an Indigenous artist was not permitted to do their performance because of a general 'No Food or Drink in the Gallery' rule. In another case, a conference imposed on an Indigenous artist the restriction that they could only share food with people who had registered and paid for the conference. What business was this of theirs? In whose interests are these rules being applied?

The afternoon roundtable discussion was challenging and informative. At the end, the question was put directly to everyone: What is your true sense of ally-ship with Indigenous peoples, Indigenous artists and collectives? What are you doing to make that ally-ship happen? Reflect on that.

So, that's an overview of the first day I spent at Listen, Witness, Transmit, to give you a sense of what it was like to be there .

Going back through my notes for this report, I was struck by the opening remarks on the first day. I transcribed those remarks and wanted to share them here to note the clarity, care, and inclusivity in the words and in the work that NIMAC does. The opening remarks give a good sense for how the Listen, Witness, Transmit gathering fits in this context.

Listen, Witness, Transmit

Opening remarks from NIMAC Director, Niki Little

So, Listen.

I want to start off by acknowledging your presence, your labour, and your voice. We gather here as guests in this place Wanuskewin that holds its own story, its own personal narrative.

As we gather here from the Indigenous media arts communities, we locate Indigenous knowledge in relationship to land as a foundation and starting point.

At the center we hold nourishment and subsistence for the communities involved, and for the value of the preservation of all cultural insights. A subsequent result of this gathering is the development of an extended network, linked together by associations, contributions, and responsibilities we hold for one another. Creating space and holding it for each other.

We aim here to create a safe space to grow, join, research, and engage in practices, to include more gatherings centered on relationships and responsibility toward resiliency and mutual understanding.

As my colleague Jennifer Lee Smith says, "Indigenous curation should be disruptive".

**GATHERING IS A
LOCALLY RELEVANT,
ENGAGED,
AND CROSS-
DISCIPLINARY
PROJECT FOR
EMPOWERMENT
AND EFFECTING
CHANGE**

I carry this forward daily and try to walk in a way that is continually challenging, especially within structures that do not flow with us.

This shift means acknowledging and supporting an everyday presence, influence, and constant conversation with territorial based practices.

This is an intimate type of awareness and it can have power in revolutionary ways that challenge institutional processes to be cognizant to these simple daily acts to potentially create new strategies for resistance and sovereignty.

I would like to acknowledge the partners here who have made this possible. AKA, PAVED, Wanuskewin, Le Troupe de jour, the IMAA, the Canada Council, Heritage, V-Tape, Video Pool, the Aboriginal Curatorial Collective, and #callresponse.

Collectively we are working as part of a whole. Inherent to our structure and capacity, our strength at NIMAC is anchored in our practice of working collectively and through a knowledge structure based on Indigenous methodologies.

For us, gathering is a locally relevant, engaged, and cross-disciplinary project for empowerment and effecting change to position creative Indigenous innovation as activist engagement centered on relationships and responsibility toward resiliency and flourishing.

I just wanted to make note quickly about a project that launched last night that we are super stoked about.

It's the Media Art Matriarchs. This is a project that speaks to the larger engagement that has happened here while we put this idea out.

We approached PAVED and AKA to host workshops and to highlight the types of collaborations that happen in smaller spaces or smaller communities. And AKA and PAVED graciously gave over the billboard to us, including artist fee, including creative freedom.

Because Wanuskewin also has #callresponse at this site in addition to AKA, it embedded the links that were happening. Seeing the opportunity to have this billboard, we talked to #callresponse and wanted to know if they wanted to collaborate on a project. We thought, why don't we do a name project, something to acknowledge a lot of the matriarchs that have been paving the way for us to be here, where we stand now, and all the work that we are doing.

It is a wonderful project that we came up collectively with the co-organizers of #callresponse and the Listen, Witness, Transmit team. Meagan Currie the designer of the publication who is based in Regina is also the one who designed the billboard.

So we would really love for you to check it out.

I was curious to learn more about #callresponse and the Media Art Matriarchs billboard that became part of the exhibition in Saskatoon.

To start, #callresponse is co-organized by Tarah Hogue, Maria Hupfield and Tania Willard. Briefly about these individuals, from their websites:

Tarah Hogue is a curator, writer and uninvited guest on xʷməθkʷəy̓əm (Musqueam), Skwxwu7mesh (Squamish), and səliilwətaʔt (Tsleil-Waututh) territories/Vancouver, B.C. where she has lived since 2008. Of Métis and Dutch descent, Hogue was raised in Red Deer, AB on the border between Treaty 6 and 7 territories. She holds a master's degree in Critical and Curatorial Studies from the University of British Columbia. Hogue is the inaugural Senior Curatorial Fellow, Indigenous Art at the Vancouver Art Gallery.

Maria Hupfield is a maker, a mover, a connector, an Anishinaabe-kwe of Wasauksing First Nation. Like the artist herself, Hupfield's work is never static. Her performances, sculptures and installations reference different spans and scales of times. The projects specifically reflect her resistance to the Western tendency to essentialize Native artists and treat them as interchangeable producers of exotic cultural experiences. She values expansive exchange over isolation, and inclusion over hierarchy. [Vanessa Dion Fletcher, *Art in America*, October 2017]

Tania Willard, Secwepemc Nation, works within the shifting ideas of contemporary and traditional as it relates to cultural arts and production. Often working with bodies of knowledge and skills that are conceptually linked to her interest in intersections between Aboriginal and other cultures. Willard has worked as a curator in residence with grunt gallery and Kamloops Art Gallery. Willard's curatorial work includes *Beat Nation: Art Hip Hop and Aboriginal Culture*, a national touring exhibition first presented at Vancouver Art Gallery in 2011. As assistant professor in Creative Studies at UBCO (Kelowna BC) currently her research focuses on Secwepemc aesthetics/language/land and interrelated Indigenous art practices. Willard's projects include BUSH gallery, a conceptual space for land based art and action led by Indigenous artists.

As a touring exhibition, #callresponse opened at Vancouver's grunt gallery in 2016. In 2018 the exhibition came to AKA and Wanuskewin Galleries between June 1 - July 13, and last month #callresponse had its final showing in Calgary. On this occasion, Stride Gallery and TRUCK Contemporary Art have launched a publication by Alyssa Duck Chief entitled "It's Never A Good Idea / Mohkinstsis Kikskanisto'p", which "encircles narratives connected to the Treaty Seven signing of 1877. These narratives are extracted from both historical sources as well as the artist's direct experiences. The pages of the publication are comprised of personal and archival images of the artist's family, paired with found text to inscribe the

stories of the peoples most affected by the colonial imperative of the Canadian government.” [from website: TRUCK Contemporary Art]

#callresponse supports the work of Indigenous women and is an effort to catalyze dialogue about reconciliation. From the curatorial statement, we see how the two concepts in the title function:

CALL - To support the work of Indigenous North American women and artists through local art commissions that incite dialogue and catalyze action between individuals, communities, territories and institutions. To stand together across sovereign territories as accomplices in awakened solidarity with all our relations both human and non.

RESPONSE - To ground art in responsible action, value lived experience, and demonstrate ongoing commitment to accountability and community building. To respond to re/conciliation as a present-day negotiation and reconstruction of communities in the aftermath of colonial trauma.

Through my searching and discovering about #callresponse, I found one other project from the collective that I wanted to share here. It is a podcast series from 2016 produced in partnership with Broken Boxes. Hosted by Indian & Cowboy, an independent Indigenous media platform, the nine podcasts begin with an introduction to #callresponse with Artist/Curators Tania Willard, Maria Hupfield, and Tarah Hogue, followed by episodes featuring individual interviews with Ursula A. Johnson, Cheryl L’Hirondelle,

Laakkuluk Williamson Bathory, Tanya Tagaq, Maria Hupfield, Esther Neff & IV Castellanos, Tania Willard, and Marcia Crosby.

Being an artist myself, whose practice is based in music and sound, I eagerly jumped into the episode featuring Inuk throat singer and experimental vocalist Tanya Tagaq. Likewise, the interview with Cheryl L’Hirondelle is fascinating for how it explores topics of music, sound, and the idea of “singing land’.

All of the podcast episodes are worth checking out. You can find them hosted on the Indian & Cowboy website:

www.indianandcowboy.com/callresponse

Over the three years that #callresponse was touring, the project evolved and engaged through unique ways in different locations. In Saskatoon, this unique engagement included the Media Art Matriarchs billboard at AKA Artist-Run. Niki Little mentioned this in her opening remarks at the Listen, Witness, Transmit gathering, and to conclude this report, I wanted to share an image of the Media Art Matriarchs billboard and to repeat the names of these foundational artists. I would encourage any of you to do your own research and continue to learn more.



Street level view of Media Art Matriarchs billboard. (Photo: Derek Sandbeck)

Media Art Matriarchs

Billboard organized by Niki Little, Becca Taylor and #callresponse

Co-presented by AKA, PAVED Arts and Wanuskewin

June 13 to July 31, 2018

Media Art Matriarchs is a collective naming and feminist citation of Indigenous women-identified artists and trailblazers within film, video, audio, and new media. This billboard is a gesture of respect to honor a generation of women who led by example and whose work we are indebted to. On the occasion of the Saskatoon presentation of #callresponse, a touring exhibition with responsive programming, and the Listen, Witness, Transmit gathering (SK) organized by the National Indigenous Media Arts Coalition (NIMAC).

Susan Avingaq (Inuk) is a writer, actor, musician, seamstress/artist in the Baffin region.

Marjorie Beaucage is a proud Métis Two-Spirited Filmmaker, cultural worker, and community-based video activist.

Lori Blondeau (Cree/Saulteaux/Métis) is an interdisciplinary artist working primarily in performance/photography.

Tracey Kim Bonneau is a documentary director, writer, and producer from the Syilx Nation/Okanagan, born and raised on the Penticton Indian reserve in British Columbia.

Shirley Cheechoo is a Cree actress, writer, producer, director, and visual artist.

Dana Claxton is a Hunkpapa Lakota (Sioux) multidisciplinary artist working in film, video, and photography.

Madeline Ivalu is an Inuk filmmaker, actor, storyteller, musician, writer.

Cheryl L'Hirondelle is a mixed-blood (Cree/Métis; German/Polish) interdisciplinary and new media artist, singer/songwriter and curator.

Shelley Niro is a Mohawk filmmaker and multidisciplinary artist specializing in photography, painting, sculpting, bead work, multimedia, and independent film.

Gail Maurice is a Métis actor and independent filmmaker.

Alanis Obomsawin is an Abenaki filmmaker, singer, artist, and activist.

Janet Rogers is a Mohawk/Tuscarora artist from the Six Nations band in Ontario working in poetry, spoken-word performance, video poetry, recorded poetry with music, and script writing.

Buffy Sainte-Marie is a Cree singer-songwriter, multidisciplinary artist, teacher, and activist.

Skawennati is a media artist producing machinima, still image, sculpture, and new media. Born in Kahnawà:ke Mohawk Territory, Skawennati is Kanien'kehá:ka of the turtle clan.

Loreta Todd is a Métis/Cree film director, producer, activist, storyteller, and writer.

Cease Wyss (Skwxwu7mesh, Sto:lo, Hawaiian and Swiss) is a media artist and an ethno-botanist, traditionally trained by Indigenous Elders.

MENTORSHIP: UP CLOSE AND PERSONAL

It can result in expanded artistic practices, mutual trust and ongoing collaboration

ARTICLE BY VIVIAN ORR, SCC COMMUNICATIONS & PUBLICATIONS COORDINATOR



Lucent [detail], Paula Cooley, 2014. Porcelain and fabricated metal panels and stands. Photos by Grant Kernan. Technical support from Dragonfly Artistic Metals, Lucent is now part of the Permanent Collection of the Saskatchewan Arts Board

In 2014, ceramic artist Paula Cooley had an exhibition, MIX, of mixed media sculptures (works in ceramic, glass and metal) at the Saskatchewan Craft Council (SCC) Gallery. Glass artist Louisa Ferguson loved the exhibition and felt a resonance with her own personal desire to do more mixed media work. She was inspired to contact Paula and discussed submitting an application for the CARFAC Mentorship Program. Louisa's application was accepted and for 10 months, in 2015-2016, Paula (mentor) and Louisa (mentee) participated in the CARFAC Foundational Mentorship Program.



Lucent, Paula Cooley, 2014. Installation view at MIX, solo exhibition by Paula Cooley in 2014 at the Saskatchewan Craft Council Gallery.

Almost immediately they discovered each artist was a repository of information and techniques in a medium the other artist was interested in; this established them on very equal footings from the beginning. Louisa, who describes her art practice as a back-and-forth conversation with her works, was very open to “conversations” with Paula.

Paula had participated in two previous mentorships where her relationship with her mentors (Alicia Poppoff and Anita

Rocamora) developed into reciprocal learning experiences. She found working closely with other artists invigorating.

The two artists discovered they meshed well, finding commonality in the concepts of imperfection, decay, and their interest in light, shadow and negative space. They met weekly, spending time brainstorming ideas – with no initial censorship – being open to what the other brought to the table and willing to see where the work went.



Styx, Paula Cooley and Louisa Ferguson, 2018. Ceramic, metal and cast glass. Photos by Ron Cooley. Technical support from M. Craig Campbell.

From **Passages**, a 2018 exhibition of sculptural works by Paula Cooley and Louisa Ferguson at the Saskatchewan Craft Council Gallery.

They built a relationship on trust, openness and mutual appreciation for each other's expertise, creativity ... and problem solving skills, because the collaborative process can be difficult - even when you respect each other and no one is fighting for artistic domination!

Both artists felt the 10 month program was an incredibly valuable gift of time for an artist to do Research & Development, to explore, learn hands-on, and play in the sandbox! By meeting regularly, they discovered they could work with

each other in really interesting ways. Half way through they were secure enough in their relationship and confident in their process to take in stride Louisa declaring the original project had gone off the boards and she wanted to change directions.

Because they knew how to share ideas and give feedback to each other, changing direction mid-stream was feasible. They could brainstorm about a new project quickly and effectively move forward. This sowed the seed that started them down a new path.

When their mentorship program ended both Paula and Louisa knew they wanted to continue this artistic relationship. They submitted a proposal to the SCC Gallery. Two years later, in 2018, they presented *Passages*, an exhibition of collaborative and individual sculptural works. This quote from their artist statement nicely encapsulates their ongoing relationship and work process.

“Our process as artists is complementary. We both view the creative practice as dialogue between the artist and the emerging work. We work intuitively, reacting to ideas and forms and then modifying our work accordingly. For *Passages*, ideas and forms evolved as we handed off segments of sculptures to each other to respond to and build upon. The collaborative process can be difficult. There is always the push and pull of individual purpose, personal artistic vision and subjective meaning, but we both found that there was always an invigorating energy propelling us forward to see what work would ultimately emerge. As an experience, the creation of the show you see before you was a constructive interchange between two artists exploring a form, a symbol, a narrative.”

To see the exhibition in person, *Passages* will be at the Godfrey Dean Art Gallery in Yorkton, in 2020.

Will there be future collaborations between Louisa and Paula? Yes, expect something within 5 to 10 years.

Casten, Paula Cooley and
Louisa Ferguson, 2018.
Ceramic, metal and cast glass.
Photos by Ron Cooley.
Technical support from
M. Craig Campbell

Tips from the artists:

Choosing your mentor can be helpful when applying for a CARFAC Mentorship.

Put in the work. Put in the hours.

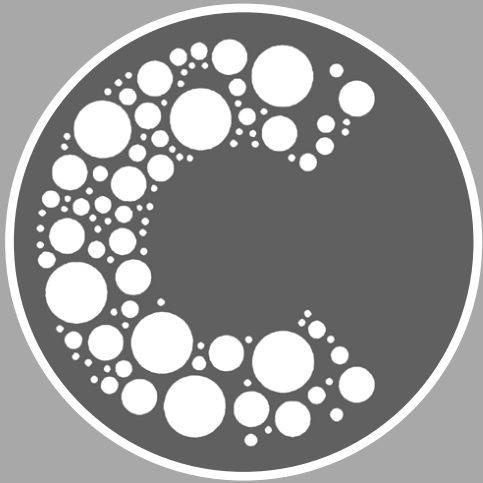
Don't feel tied down to an end product. It is a gift to be able to explore and learn.

Meet regularly. Meet frequently. It will help deepen your relationship.



CALL FOR ARTISTS

MENTORSHIP PROGRAM 2019-2020



ABOUT THE PROGRAM

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

FREQUENTLY ASKED QUESTIONS

WHAT IS THE PROGRAM TIMELINE?

- The program begins on September 1, 2019 and ends on June 30, 2020.

ARE THERE FEES TO PARTICIPATE?

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

WHAT'S THE TIME COMMITMENT?

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



HOW TO APPLY



DEADLINE

JUNE 15, 2019

Please upload all application materials to a single folder in Dropbox and email to carfac2@sasktel.net
Only digital submissions will be accepted.

MENTEE ARTISTS

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

AND

- a link to your website

OR

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

MENTOR ARTISTS

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

AND

- a link to your website

OR

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

ELIGIBILITY

Participants must be Saskatchewan residents and should not be students.

EXHIBITIONS

AKA ARTIST RUN

THROW OUT YOUR MASTERS: RISOGRAPH PRINTING
ACROSS NORTH AMERICA

May 16 to June 24

ART GALLERY OF REGINA

GABRIELA GARCIA-LUNA: EDGE

May 14 to July 3

ART PLACEMENT

HEATHER CLINE & EDIE MARSHALL: TOURIST/
TURISTA, 7 DAYS/7MOMENTS

April 6 to May 23

JONATHAN FORREST: MATERIAL RESONANCE

May 25 to June 27

CHAPEL GALLERY

LEAH MARIE DORION: BEING ONE WITH THE EARTH

May 1 to June 23

COLLEGE ART GALLERIES

TAU LEWIS: WHEN LAST YOU FOUND ME HERE

May 24 to August 17

JOI T. ARCAND: SHE USED TO WANT TO BE A
BALLERINA

May 24 to August 17

DUNLOP ART GALLERY

KEITH BIRD: SPIRITUAL VETERANS

May 4 to June 16

GODFREY DEAN GALLERY

CAROL WYLIE: THEY DIDN'T KNOW WE WERE SEEDS

April 7 to May 17

HUES ART SUPPLY GALLERY

MAY - HIGH SCHOOL STUDENTS

JUNE - CAM PATTERSEN

HUMBOLDT AND DISTRICT GALLERY

JOE FAFARD: IN PRINT / IMPRIMER

April 18 to May 23

MACKENZIE ART GALLERY

SUPERSCREEN: THE MAKING OF AN ARTIST-RUN
COUNTERCULTURE AND THE GRAND WESTERN
CANADIAN SCREEN SHOP

March 9 to May 20

SAKKIJAJUK: ART AND CRAFT FROM NUNATSIAVUT
CURATED BY HEATHER IGLOLIORTE

February 16 to May 20

VICTOR Cicansky: THE GARDENER'S UNIVERSE

June 8 to October 27

THE PERMANENT COLLECTION: WALKING WITH
SASKATCHEWAN

June 8 to April 19

MANN ART GALLERY

AUDREY DREAVER: "NO. I DO NOT SPEAK CREE"

April 8 to May 25

MOOSE JAW MUSEUM AND ART GALLERY

A PRAIRIE VERNACULAR
May 31 to September 1

MOOSE JAW PRIDE
May 31 to June 16

NEUTRAL GROUND ARTIST RUN CENTRE

KATHERINE BOYER: LABOUR IS THE BODY; TIME IS
THE BRIDGE
February 2 to March 23

PAVED ARTS

JESSICA MORGUN / WL ALTMAN: LINES OF FLIGHT:
SUBTERRANEAN
May 16 to June 22

REMAI MODERN

REBECCA BELMORE: FACING THE MONUMENTAL
February 1 to May 12

BEAU DICK: DEVoured BY CONSUMERISM
June 21 to September 2

DISPLAY TACTICS
February 15 to November 10

SASKATCHEWAN CRAFT COUNCIL GALLERY

DIMENSIONS EXHIBITION
May 4 to July 6

SCYAP GALLERY

DANIELLE GREYEYES: UNDER GLASS
April 27 to May 16

SLATE FINE ART GALLERY

VICTOR Cicansky - SEXING THE GARDEN
June 8 to July 13

STATION ARTS CENTRE

PAPER WILDLIFE CONSERVANCY - CATE FRANCIS
April 1 to May 23

ART GALLERY OF SWIFT CURRENT

SAMSKĀRA BY DIANA CHABROS
March 9 to May 5

C3 ADVENTURE - THE CANADIAN WEST COAST BY
GEOFF PHILLIPS
April 5 to May 26

PASKWĀW NĪPĪY BY AMANDA STRONG
May 13 to June 29

WANUSKEWIN HERITAGE PARK

SACRED SPRING: KEVIN LEE BURTON
April to July

NEWS & OPPORTUNITIES

A group of enthusiastic volunteers has come together to present Saskatoon's first ever **Contemplative Arts Festival, from May 23rd to 26th, 2019**, hosted by Grosvenor Park United Church. We're working with this definition: The contemplative arts invite us to open body, mind, and spirit to a centering experience through creative expression.

Some of us feel the need to think deeply and connect more intentionally with one another, and with the spirit and creator within ourselves. Our festival is a kind of healing exercise for our times. It's also for those who simply enjoy the process of creative expression and contemplation.

We're honoured to be hosting reprise of "All Beings Confluence" – a fabulous installation of fabric banners, each created by individual artists or groups and representing a "being" of our natural world. Organized by fibre artist Martha Cole, this exhibit will be displayed in several areas of the church, where numerous other activities will take place. Some featured artists include Judith Gay, Lyndon Linklater, Khodi Dill, Chris Lindgren, Shelly Tannis-Manley, Joseph Naytowhow, Katherine Lawrence, and Brenda Baker.

At Grosvenor, we're excited to provide an encounter with the contemplative arts, in all its variety and meaning. Join us for this series of exceptional events that, through the talents and wisdom of artists, will bring an extra-large dose of love, beauty and healing to our world.

Please visit GPUC.ca for more details or visit us on Facebook under Contemplative Arts Festival of Saskatoon.

<https://cfsatgpuc.wordpress.com>



Mix Artist Collective and writers David Carpenter, Sylvia Legris and Glen Sorestad Art Show and Readings.

Our Trees June 17-28 at the Snelgrove Art Gallery U of S.

Come join us for an evening of visual art and reading on Trees at our reception Friday, June 21, 7:00-10:00 p.m.

Readings will be 8:00-8:30 p.m.

Mix Artist Collective: Ann Donald, Paul Denham, Roxanne Enns, Brenda Kennedy, Brent McGovern, Lynn McKenzie-Barteski, Bob Miller, Elisabeth Miller Elizabeth Yonza.

**NEUTRAL
GROUND**
CONTEMPORARY ART FORUM

Neutral Ground, Regina

Creative + Critical Writing Workshop

with Amy Fung

May 26, 2019

A workshop on writing through and alongside the things that move us (forward) and hold us (back).

Amy Fung is a critical thinker and writer who has been writing and publishing on art and other things since 2002. **Before I was a critic I was a human being** (Bookhug and Artspeak) is her first book.

www.neutralground.sk.ca

RED DEER COLLEGE SERIES
JULY 29, 2019 - AUGUST 02, 2019



Writing Through Doubt

Doubt rides shotgun on the creative journey. Doubt is a gift but you have to know how to unwrap it. This all-level, cross-discipline workshop will include readings, exercises, and discussion to help you uncover the good news about your doubt. Whether you are a beginner or a more established writer or artist this workshop will help you advance your practice while the cross-discipline aspect will enrich your understanding of creative process. Writing as a tool of discovery will help you to make your most authentic work. You will leave with new strategies and a plan for your future practice.

To register, phone: 403.356.4900

or email: continuingeducation@rdc.ab.ca

Bio: Susan Andrews Grace is a poet and visual artist and is therefore cross-discipline under the skin. Hypatia's Wake, her sixth book of poetry, will be released by Inanna Publications (York University, Toronto) autumn 2020. Domestic Fetishes, solo exhibition, will open at Kootenay Gallery of Art (Castlegar, BC), also in autumn 2020. Andrews Grace has lived in Nelson since 2001 but was a long-time resident of Saskatoon, SK, where she worked for CARFAC SK as Membership and Communications person.

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 20 years

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Email: Randy.clay@sasktel.net

Phone: 306-227-4214

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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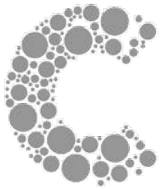
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2019 VISITING MENTOR

ABOUT THE PROGRAM

This program is an advanced mentorship opportunity for emerging to established artists. Each participant receives a private studio visit (up to 2 hours in length) to support and strengthen their practice. If the number of applicants exceeds available spaces, participants will be juried by the Visiting Mentor. Visits are FREE for CARFAC members and \$45 for non-members.

HOW TO APPLY

PLEASE UPLOAD THE FOLLOWING TO A SINGLE FOLDER IN DROPBOX AND EMAIL TO PROGRAMS.SASK@CARFAC.CA

- A letter of interest: Why do you want to participate in the program? How will the experience benefit your professional practice? State your top 3 preferred dates and times for a studio visit. (max 1 page)

AND

- A link to your website

OR

- A resume (max 3 pages) and 5 images of your work (JPG) or a short video (max 5 minute segment) labelled with artist name and title of work. Include an image list with title, date, media, and dimensions. Include links and/or password to any online multimedia documentation in your submissions email.

MORE INFO

CONTACT TERRI AT
PROGRAMS.SASK@CARFAC.CA
306-522-9788



Funding
provided by
Saskatchewan
Lotteries

APPLY BY
MAY 31!

REGINA
JUNE 27-30
SASKATOON
JULY 3-7

INTRODUCING
CARFAC SASK'S
2019 VISITING MENTOR

SARAH CIURYSEK



Sarah Ciurysek is a visual artist exploring the relationships we have with the ground. Soil figures prominently in works that reference graves, voids, and death, as well as the life-giving components of the earth. The heart of Sarah's practice is photographic, which she combines with installation, video, and audio, and most recently, textiles. Sarah was raised on a farm in northern Alberta and she continues to work with the land there, while studying relationships to place during residencies and exhibitions (most recently at Textilsetur, Iceland and Schleifmühlgasse 12-14, Vienna). Sarah lives in Winnipeg, where she is an Assistant Professor at the School of Art.



Photograph by Gary Robins, Available Light Photographics and Design

CARFAC SASK is saddened by the passing of artist, long time member, generous supporter of the arts, and champion of artists, Joe Fafard. September 2, 1942 - March 16, 2019



CARFAC
SASKATCHEWAN
VISUAL ARTISTS

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