

V. **33**
N. **03**

MAY | JUNE NEWSLETTER





5G or Not to Bee oil on canvas 88 x 58" 2020



Shurniak Art Gallery

presents

samskāra Stories

Paintings by

Diana Chabros

March 2 to May 28, 2021



Shurniak Art Gallery

122 - 3rd Avenue West,
Assiniboia, Saskatchewan

Tuesday - Friday: 10:00 am to 4:30 pm
shurniakgallery@sasktel.net
www.shurniakartgallery.com

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CARFAC Saskatchewan publishes six newsletters per year:

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

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Send to: newsletter.sask@carfac.ca

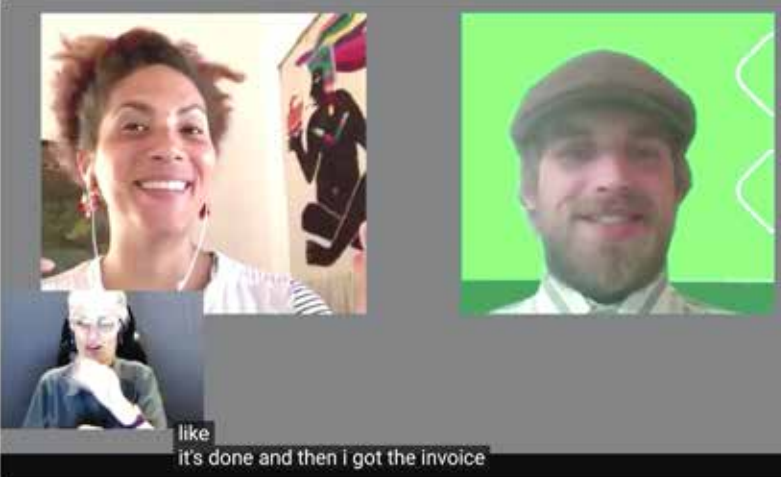
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CARFAC



Grants, subsidies, and rebates

When a taxpayer receives financial assistance in the course of operating a business, the amount must be included in the calculation of their business income.

Benefit and credit payments

Don't miss out on the benefits and credits you may be eligible for!

- You and your spouse or common-law partner have to do your taxes every year to receive your benefit and credit payments, **even if you had no income in the year.**

Tax Tips for Artists

We are pleased to present a pre-recorded question-and-answer session about the 2021 filing season with the CRA, which includes such information as: how to report CERB income, benefits you may be eligible for, expenses that artists may claim, methods for bookkeeping, the free Liaison Officer advice service for owners of small businesses, and more! ASL interpretation is provided in the video; additional accessible materials upon request.

www.carfac.ca/news/2021/03/11/tax-tips-for-artists/



EDITOR'S NOTE

"We encourage artists to express their voice, for all voices to manifest, we honour all voices, we ask for others to be tolerant."
- CARFAC SASK

This issue of the CARFAC Sask Newsletter is important to me, and I've been asked to speak a little about that here. I'm going to make more of a curatorial statement, perhaps, than usual, as I am thinking about the collection of different articles and features in this issue.

In the first place, the upcoming River and Rail Art Venture is well worth celebrating. What a great initiative and opportunity for people to encounter a diverse range of artistic voices across West Central Saskatchewan. Margaret Bessai tells us where this grass-roots community project came from and gives us a preview of some of the different things we can expect to find there (pg. 14).

Also, artist Bonny MacNab shares a "postcard dispatch" about her art practice, having reached out to tell me about a success story—having received a grant from the Canada Council for the Arts. She emphasized that workshops and learning opportunities with CARFAC SASK have been foundational through her growing career, how the support of a community made it possible. You can see some of Bonny's work later in the issue (pg. 26). Her interest in learning about the natural world is nice, especially her joy of discovery in the materials and what they reveal to her. There is lots to like in this issue. I will say, however, what is most important for me is the artist statement from Jaye Kovach (pg. 6).

It is familiar to hear that community and inclusion are part of art making and a healthy artistic scene. We say things like that a lot. At the same time, I know our community excludes some people. In Jaye's article, her language is intentional to the purpose it serves. I am struck by how she allows "a primarily cisgender audience such intimate access" to her body through her artwork. I think this is brave, and I think the artwork is saying something that we need to pay attention to. Those powerful images are full of meaning, critique, and strength.

I hope everyone reading this issue of the CARFAC SASK newsletter will reflect on the diversity of artistic voices in their own parts of the scene. What are we doing to ensure that all voices are heard and all voices are included?

ARTIST STATEMENT BY JAYE KOVACH



video still from *CINDER BLOCK*, (2020)

i position my identity as a queer, disabled, butch trans woman, and a big dyke, at the centre of my art practice. it is from this perspective that i engage in primary and secondary research — drawing from historical texts, images, films, and other archival sources, conducting interviews with others, and constructing a personal archive of materials drawn from my own lived experiences. this source material leads to works in a wide range of media — drawings, printmaking, performance, handcrafted embroideries and other artist multiples, sound art and noise, new media, and tattoos, generally produced with a raw DIY aesthetic and ethos.

my hand and voice and body are present in the work. this is how i take up space. through esoteric symbols and spells poked into skin, or rendering transphobic statements overheard or received in sweet cursive handwriting, or stitching by hand onto floral fabrics, or screaming loud enough to puncture a sonic wall of feedback in visceral live performances.

my work is often uncomfortable but i don't really care. i think i make dyke art — unlikable work that is challenging but also darkly humorous, that strives to be emotionally resonant and sharply insightful, with a deeply empathetic and ethical core.

prior to march, 2020, the start of the covid-19 pandemic, my practice was very much driven by public performance — playing in bands and going on tour, tattooing people in the gallery during an opening reception, even my regular tattooing practice requires an audience of at least one. for most of last year, performing and tattooing haven't been possible for me.

with indoor gatherings first limited and then prohibited altogether, i turned to digital photography as a means of capturing performative moments in the form of self-portraits. while these photographs serve as documentation of a performance of sorts — can wearing a tattoo be an ongoing performance? — they also stand on their own as images.



DYKE, 2020 (Hand poked tattoo by Avianna Hudym)

in 2019 i got the word DYKE tattooed on my forehead as a way of reclaiming my receding hairline and asserting my identity as a butch lesbian. as younger members of the LGBT community adopt increasingly conservative, trans exclusionary ideas around who can call themselves a dyke, and whether or not it's okay to self-identify with slurs more generally, i'm interested in what it means to be visibly marked as someone with contrary politics.

dyke is aspirational, an identity created through trying (and failing) to live up to one's radical potential. i aspire to be a dyke and have dyke politics, to prioritize dyke sex and relationships even though i still fuck dudes sometimes. even to other dykes i can be unlikable because of this.

dyke politics are a kind of separatist politics. largely, i make my work for other dykes and i wonder what it would be like to exist in a vibrant and welcoming dyke community. would my art still be unlikable? how would that kind of community transform my practice?



What did you do to yourself?, 2020

i think i make dyke art and there's no place for it in saskatchewan. at this point, my work as an artist has never received direct support from provincial funding bodies and only tentative support from local galleries. i cut my teeth performing in DIY punk venues and shitty bars and taught myself to tattoo by pricking images into my own skin because i couldn't find a safe place to apprentice; i can't compete. i won't compete.

ultimately, dyke art exposes a problem within the system. when we only value what is likable, we miss out on what's unlikable but necessary, eschewing the possibility of transformation in favour of upholding a hegemonic status quo.

as part of the intergenerational LGBT artist residency, 2020, and as a way of exploring the collective societal impulse towards transmisogyny, i asked the public and my community to choose between a series of transmisogynistic phrases in an online poll, the results of which i tattooed on my body in a performance via zoom and instagram live. each of the phrases were taken from online messages i've received via various social media and dating apps. i'm interested in how, by tattooing one of these phrases on my body/taking it into my body, i can subvert the sender's original intent, transforming it into something cathartic and empowering. during the performance i was joined by my partner, artist and academic cat haines, for a casual conversation about our experiences with transmisogyny.

this piece was created during, and largely shaped by the realities of, the pandemic. zoom allowed the conversation to be brought into my bedroom, allowing for a certain intimacy and comfort for my partner and i during the performance. the instagram live component, which was filmed from cat's perspective and phone, provided an opportunity for a safe, up close glimpse into the tattooing process. audiences are often overly interested in the act of tattooing itself, and will sometimes get too close during performances. this dual perspective between zoom and instagram live provided the audience an opportunity to look closely, without physically intruding in my space.

i am curious what it means to allow a primarily cisgender audience such intimate access to myself, my body, and my space through a performance such as this, as well as through my art practice more generally. through my work i'm submitting myself to an authorizing cisgender gaze. through its consumption of trans bodies, the cisgender gaze tries to make sense of and rigidly categorize these bodies through notions of sexual difference, and my body (and my identity) resists this consumption and categorization. in trying to solve the puzzle that is my body/identity, the cisgender gaze tries to undo my gender; i often feel undone.

during a recent studio visit, a prominent curator of photography — a queer, cisgender woman — told me that these two photographs (*Self-Portrait//Brick*, 2020 and *Self-Portrait//Fishy*, 2020) are objectively bad. "it's hard to make good photographs like this," she said, as if she was offering her condolences. she never gave me the specifics of what she didn't like about them; whether it was the technical execution of each image or the subject matter — me, my body, my identity — that she found disagreeable.

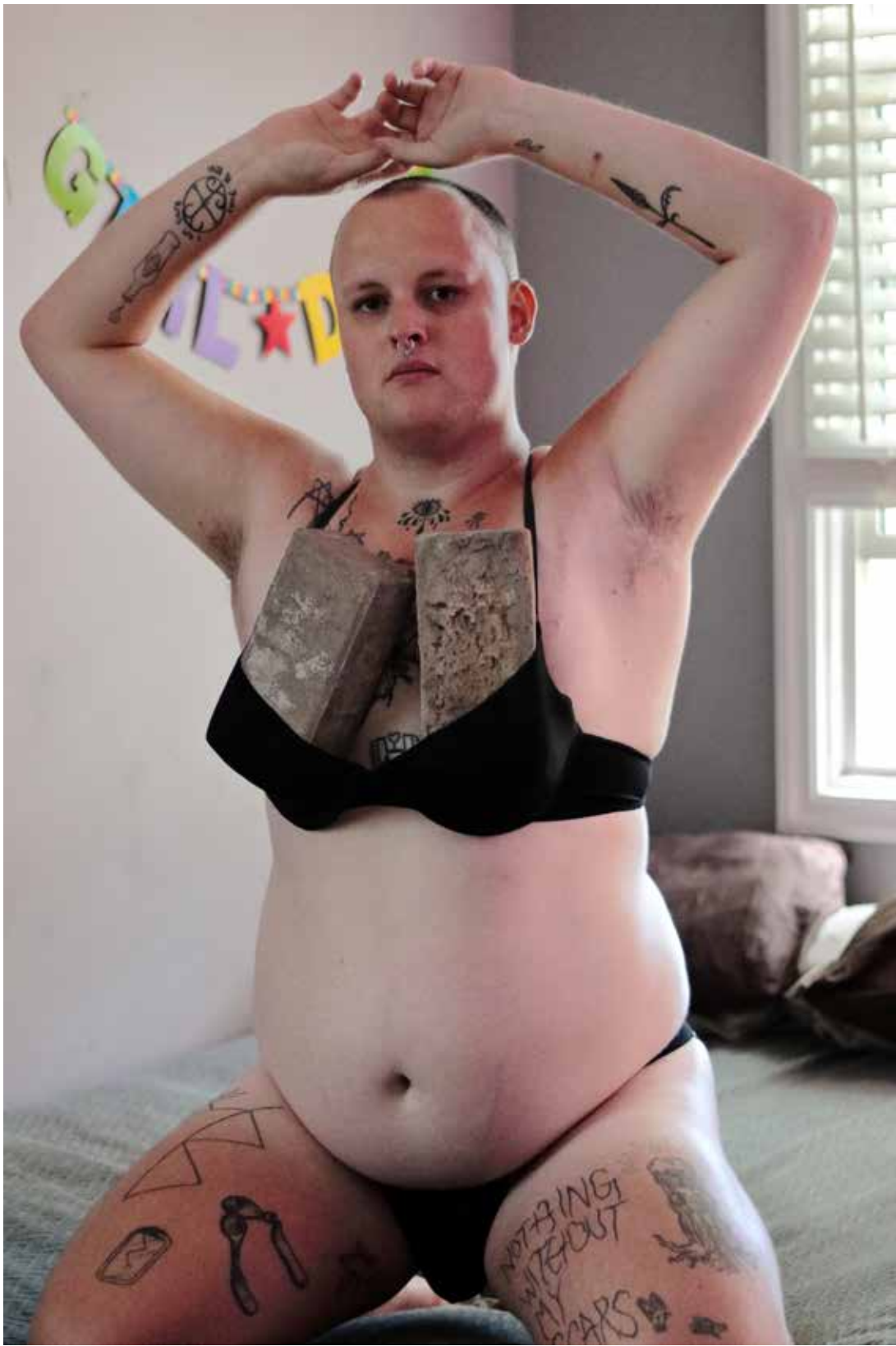
i am aware that these photographs are ugly; they are photographs of my body, and they attempt to capture my subjectivity as a queer, disabled, butch trans woman. when put on display, my fat, trans body troubles conventional hegemonic standards of beauty. i am aware that i am ugly, but i would be remiss to not acknowledge that this ugliness is tempered by whiteness; my whiteness acts as a significant shield from harm. yet my body, still unable to be made sense of or categorized by a cisgender gaze, struggles to be consumed and is cast as abject.

ugliness, that is to say the abject, is edged by the sublime and my art practice is situated along this razor-thin boundary. slipping back and forth between sublime beauty and the horror of the abject, i take up a sort of assertive monstrosity; less a nihilistic identification with the negative than an acknowledgment of my material circumstances. my body and my practice are a beautiful and terrifying frankenstein's monster. rejected by the villagers, i have turned to the hills to create whatever the fuck i feel like and feels good, or bad, or whatever is needed at the time.

* * *

Jaye Kovach (she/her; they/them) is a queer, disabled, butch trans woman, and a multimedia and performance artist living in Treaty 4 Territory (Regina, Saskatchewan). She graduated from the University of Regina in 2013 with a BFA in Visual Art. Since then, their practice has expanded to include a growing tattoo business that, using trauma informed approaches, centers creating a safe space and comfortable tattooing experience for marginalized bodies.

www.ihaveasickness.com



Self-Portrait//Brick, 2020



Self-Portrait//Fishy, 2020

CALL FOR ARTISTS

MENTORSHIP PROGRAM 2021-2022



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, 2021 and ends on June 30, 2022

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, 2021

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

MENTEE ARTISTS

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

AND

- a link to your website

OR

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

MENTOR ARTISTS

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

AND

- a link to your website

OR

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

ELIGIBILITY

Participants must be Saskatchewan residents and should not be students.

ARTVENTURE AWAITS! THE RIVER AND RAIL ART TRAIL 2021

REPORT 1 OF 2 FROM MARGARET BESSAI



Rose Kendall, succulents

After this long, socially distanced darkness of a winter, who hasn't dreamed of getting outside and finding adventure? Confession: my ideal road trip combines art, photography, and food. When I heard about the "River and Rail Art Trail," a new week-end driving tour being organized for June, I was, quite frankly, ecstatic. The open-house events and demonstrations at 26 artist studios and artisanal workshops take place June 26-27, in Outlook and area, including the communities of Broderick, Macrorie, Tugaske, Riverhurst, Central Butte, Davidson, Hawarden, Loreburn, and Elbow.

This March, I spoke with the organizers Janet Akre and Susan Robertson over Zoom—they are both artists based in Outlook. Akre is a painter, and has hosted numerous exhibitions and sales in her studio. Robertson works in clay production, and is a juried member of the Saskatchewan Craft Council and veteran of the craft sale circuit. Akre is organizing participants and host sites for the Art Trail, and Robertson handles funding and sponsorships. I was very curious about the tour, and how it came together.



Cindy Megaw, DaisyAnne Pottery Studio, clay

Janet Akre said that the idea for a local art tour sparked in the wake of a successful exhibition and sale in her studio, talking about the pros and cons of bringing the art market into the studio instead of travelling to sell work. While hosting sales removes the expense and work getting to a sale, it does shift the burden of promotion and hosting onto the artist—which can be daunting for someone working alone. Susan Robertson said in discussion that she was reminded of “économusée”, a business model she encountered in Eastern Canada that networks and supports rural agri-business and crafts-people, helping them to develop sustainable businesses at their home and studio locations.

The Économusée network [<http://economusees.com/why-become-an-economusee/>] is a non-profit that began in Quebec in 1992 to serve traditional trades, local agri-food businesses, and the fine arts and craft. They feel support for local production is key, otherwise knowledge and techniques can be lost, and with them, regional identity.



Edie Marshall, *I'll Come Back as a Bird*, oil on canvas

This identity, also known as intangible cultural heritage, is similar to the idea of “terroir” in viticulture. In the same way that micro-climates give regional wines their distinctive character—local culture is created through the cross-pollination of ideas between people in a region, and their connection to their environment. It’s the *je ne sais quoi* that makes us “from here.”

In practical terms, the basic premise of becoming an “économusée” is inviting visitors to your studio, workshop, farm or production site. The network suggests fee-based guided visits, tours or boutique sales. Hosting a visitor experience can help generate additional business revenue, and it can showcase your work by giving an opportunity for the public to learn about your process and materials, your story and passion. However, hosting also opens your doors to issues such as whether your site is up to code and safely ready for the public, or whether you can afford to lose time and energy from your primary work. As entrepreneurs know, production, finance, marketing and sales all take time and different skills.



Sally Laidlaw, PawPrints Embroidery Design, fabric

It is a situation that suggests that adopting the “écomusée” model is better suited for a business with a staff. However, Robertson and Akre could see the potential in the idea. What if a group of artists developed an “écomusée” experience that took place annually, instead of everyday? Working together, they could capitalize on their strengths, and tasks could be distributed across the group.

Akre and Robertson looked at several different models such as self-guided studio tours like the 263 Art Tour, an annual event hosted by artists in Emma Lake, Christopher Lake, Paddockwood, and Tweedsmuir. They also thought about museum open-house days, as well as winery and micro-brewery tours. They decided to reach out to a variety of local artists, artisans, and agribusiness. Their goal was to secure five venues for the initial tour event. Word of mouth spread quickly, and within the year, tour plans grew to include 26 venues. As ideas began to take shape, they realized that they needed more funding and support, and approached the Outlook and District Arts Council with their plan.

As partners with the tour, the council provides a sense of security for potential funders, and the option of receiving a tax receipt. With this backing, Robertson was able to secure a variety of sponsors, including Enbridge and Saskatchewan Tourism—assistance which is helping with professional website development and other promotional materials.

As we draw closer to June, Robertson and Akre say their next steps will be meeting with the participating artists and hosts to discuss the details that will make this tour a success. The group includes artists, agri-business, crafters and heritage sites who will be able to share their extremely diverse experiences and knowledge. The pandemic has made safety planning a must. Other considerations include: marketing materials, signage and wayfinding, staffing, demonstrations and activities—every detail is important from business cards to booth buddies.

On other tours that I have attended as an audience member, I have appreciated information on parking, washrooms, places to eat, and photography etiquette. No detail is too small. The biggest question though, is cash or e-transfer? Galleries, and artists who are established vendors are usually able to accept credit card payment for their work, but e-transfer is becoming a very popular option. (I always bring some cash as well, just in case.)

Though I am writing this article in April, my heart is speeding ahead on the open road. I am definitely, (if the Sask Health Officials give us the OK), going to drive the tour, and I hope to take photos and report on my adventures for the next issue of this newsletter.

The River and Rail website has details about the artists and sites, maps, and also lists driving times and suggested routes. It's also very smart-phone friendly, so you can even confirm details while you are on the road.

When you start planning your trip, register your email to receive updates, and you'll be entered into a draw. There are 50 artists and artisans featured; I admit, I have only previously met a few.

A few summers back I stopped in at the "And Art Gallery" in Davidson. Renovated into a fantastic stone bank building on Main Street, the gallery is also a home-studio for Gail Prpick who works onsite as an artist. I've also met Edie Marshall, a painter based in Riverhurst. I loved her installation "Terrain" at the Art Gallery of Regina, which documented the landscape from Saskatchewan to Arizona and back in 1000 oil paintings. For the tour, Marshall is showing a new body of work which includes narrative landscapes inspired by local ghost houses.

I have not been to Timeless Instruments, David Freeman's Luthier workshop in Tugaske, but judging by his website, if you love guitars or fine woodwork, you will feel at home. Talking with Janet and Susan, I asked about demonstrations and activities on the tour, and it sounds like the host venues and artists are planning quite a few events. Demos and tours in the pottery and woodworking studios; spinning at A Single Stand Fibre Arts Studio; and weather permitting, a Plexiglass-fronted demonstration hive at the Prairie Bees venue, showcasing bees and honey production.

- Margaret Bessai

**Artists, Beekeepers, and Bands; Bouzoukis and Beverages;
Glamping, Galleries and Gardeners; Sculptures, Scarves and
Scenic routes: what interests you?**

riverandrailarttrail.ca



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

River and Rail Art Venture Press Release

For Immediate Release

Featuring 10 Communities, 26 Venues, 50 Artists and Artisans

The River & Rail Art Venture is a self-guided driving tour June 26 and 27, 2021 where you can explore a fascinating corner of West Central Saskatchewan while visiting many of the creative artists, artisans and entrepreneurs who call this region home. They are excited to announce that their line-up includes 10 communities, 26 venues and 50 Artists and Artisans.

You can meet the creators on their turf in Outlook, Broderick, Hawarden, Loreburn, Elbow, Davidson, Central Butte, Tugaske, Riverhurst and Macrorie. This is a unique opportunity to explore and engage with fascinating folks working in a variety of creative endeavours: painting, jewelry, sculpture, fabric art, pottery, music, writing, carvings, woodwork, metalwork and agribusiness.

Road Trip! It's the perfect weekend outing for art lovers, families and friends, splurge groups, book clubs and anyone eager for an art-infused road trip into the heart of big sky country.

River and Rail Art Venture is presented by the Outlook and District Arts Council with support from Tourism Saskatchewan.



EXHIBITIONS

ART GALLERY OF REGINA

2021 MEMBERS SHOW AND SALE

Closing Reception May 9, 4 - 5pm (ONLINE)

April 17 to May 9

A PEA CAN BE CHOPPED UP AND REASSEMBLED INTO THE SUN

Phomohobes, Paul Robles, Gerry Ruecker, Rhayne Vermette, curated by Sandee Moore

June 4 to July 31

ART GALLERY OF SWIFT CURRENT

MARSHA KENNEDY: EMBODIED ECOLOGIES

March 6 to April 24

QUILT WORKS BY LINDA DUCLOS

June 11 to July 25

SCHOOL ART SHOW

April 30 to June 5

DUNLOP ART GALLERY

LOGAN MACDONALD:

KAWINGJEMEESH/SHAKE HANDS

April 17 to June 25

ESTEVAN ART GALLERY

OTHERWORLDLY ABUNDANCE: ZOË SCHNEIDER

January 29 to April 4

WOUND CARE: CINDY STELMACKOWICH

January 29 to April 4

GODFREY DEAN ART GALLERY

MADHU KUMAR: THE STORIES OF IMMIGRANT WOMEN

May 6 - 22

LOCAL ARTIST SHOW 2021

June 1 - 30

GORDON SNELGROVE GALLERY

AVENUES: VIDEO ART FROM FAR APART

April 15 to May 28

ART 141.3: SCULPTURE FOUNDATION

CLASS EXHIBITIONS: VARIANTS

April 21 to May 16

MACKENZIE ART GALLERY

KISKISIYÂPIYAWIN 'THREADS OF MEMORY'

May 1 to Aug 31

PASAPKEDJINAWONG: LA RIVIÈRE QUI PASSE ENTRE LES ROCHERS—THE RIVER THAT PASSES THROUGH THE ROCKS

May 13 to September 19

CAT HAINES: (G)ENDER GALLERY OPENING

May 8, 1-3pm

PROVISIONAL STRUCTURES:

CARMEN PAPALIA WITH VO VO

June 12 to October 17

MANN ART GALLERY

CAROL WYLIE: THEY DIDN'T KNOW WE WERE SEEDS
April 16 to May 29

10TH ANNUAL HIGH SCHOOL JURIED ART SHOW
April 9 to May 29

MARKET MALL GALLERY ON THE GREENS

CARINA ONG-SCUTCHINGS
May - June

MOOSE JAW MUSEUM AND ART GALLERY

I DO NOT HAVE MY WORDS: JOI ARCAND, CATHERINE
BLACKBURN, AUDREY DREAYER
May 1 to June 11

HANNA YOKOZAWA FARQUHARSON: WHOLENESS
May 28 to Aug 15

NEUTRAL GROUND ARTIST RUN CENTRE

AUDIE MURRAY: WEAVING THE THREADS
February 6 to March 27

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

REMAI MODERN

THELMA PEPPER: ORDINARY WOMEN
February 13 to August 15

SARA CWYNAR: SOURCE
January 30 to May 24

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

SASKATCHEWAN CRAFT COUNCIL GALLERY

DIMENSIONS 2021 ONLINE
May - September

SLATE FINE ART

DIANA THORNEYCROFT: CARNIVAL OF TAILS,
TONGUES AND OTHER PROTRUSIONS
May 27 to July 3

STATION ARTS CENTRE

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

ELIZABETH MUIRHEAD: IMAGINE THAT!
June 1 - 26

WANUSKEWIN HERITAGE PARK

MARY ANNE BARKHOUSE: OPIMIHAW
May - October

**Send exhibition notices to
newsletter.sask@carfac.ca**

NEWS & OPPORTUNITIES



**ANTI-RACISM
COMMUNITY
CONVERSATION**

PART 1: MAY 4
PART 2: MAY 18
PART 3: JUNE 1

PAVED ARTS

Tuesday May 4, 7PM; Tuesday May 18, 7PM; Tuesday June 1, 7PM
Online via Event Brite [search "Paved Arts" at www.eventbrite.ca]

SASKATCHEWAN ARTS AWARDS



Presented by SK Arts
Monday, May 10, 2021
Show: 7 p.m.
Online
Tickets: Free

Questions?
Contact Chip at (306) 787-4978
or cmcdaniel@sk-arts.ca

Watch for show updates at
www.sk-arts.ca/awards



Request for Portfolio Submissions for the Development of Murals in Peace River, AB

Deadline to submit: May 17, 2021 at noon

For questions please contact Alisha Mody amody@peacriver.ca

Randy Clay CPA, CA

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S7V 1K6
email: Randy.clay@sasktel.net

CONTACT



C A R F A C

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

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

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*Our CARFAC SASK Saskatoon office has moved. Our new location is at 219, 2366 Avenue C North, in the Norplex Business Complex. The office is open by appointment only and follows current COVID protocols.

MEMBERSHIP

CARFAC SASK MAY | JUNE 2021

NEW MEMBERS

Andie Feist
David LaRiviere
Henry Lau
Devon Plett
Diana Roelens
Michelle Thevenot

RENEWAL

Heather Benning
Margaret Bessai
Belinda Bratvold
Megan Broner
Connie Chad
Robert Christie
Conseil Culturel Fransaskois
Gustavo Antonio Corelli
Ann Donald
Carson Dubnick
Estevan Art Gallery & Museum
Charley Farrero
Kaitlyn Francis
Joseph Frey
Bonnie Gilmour

Linda Hoult
Kathleen Houston
June Jacobs
Nikki Jacquin
Jolanta Kedra
Irene Knott
Ruby Lalonde
Bonny Macnab
Jodi Miller
Ellen Moffat
Bill Nelson
Arthur Nishimura
Jan Norris
Deborah Potter
Jamie Reynolds
C. Alejandro Romero-Pineiro
Frances H. M. Rondeau
Gerry Ruecker
Vera Saltzman
Sask Filmpool Co-op
Saskatchewan Craft Council
Saskatoon Potters Guild
Gerald Saul
Judy Swallow
Gladys Wozny Siemens


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Bonny MacNab: *Continuum in Nature's Colours*
A guide to western Canadian plants that print and dye

“As a textile artist, I look to combine the visual elements of form, movement, color and line to evoke the human experience of emotions. This practice of “eco-printing” is a treasure hunt, gathering leaves and metal debris knowing that they will react with each other, providing a valuable, deep dialogue with the fibre. Despite careful planning, the alchemy of this process (flora, fiber, pressure, heat) gifts a piece with patterns and colours, as well as hard and soft edges that are not always predicted but appear as natural as beauty is in nature. I strongly believe that revealing another dimension of nature creates more appreciation and intimate conversations with our environment and surroundings. The more we learn about the complexity and possibilities in nature, the deeper the connection.”



WEBINAR

May 19 | Online All Access Webinar

Contracts: What Should Be in One

with

Patrick Close

CURATOR, WRITER, CONSULTANT, ARTIST RUN
CENTRE DIRECTOR, ARTS COUNCIL OFFICER
AND FACILITATOR, OKOTOKS, AB

+

Heather Cline

MFA, PAINTER AND MIXED MEDIA ARTIST.
REGINA, SK.

6:30 - 8pm

MDT/CST

Register by 11am Wednesday May 19

through Eventbrite → bit.ly/2S76GkA

Also: watch for info on the
June webinar coming soon!

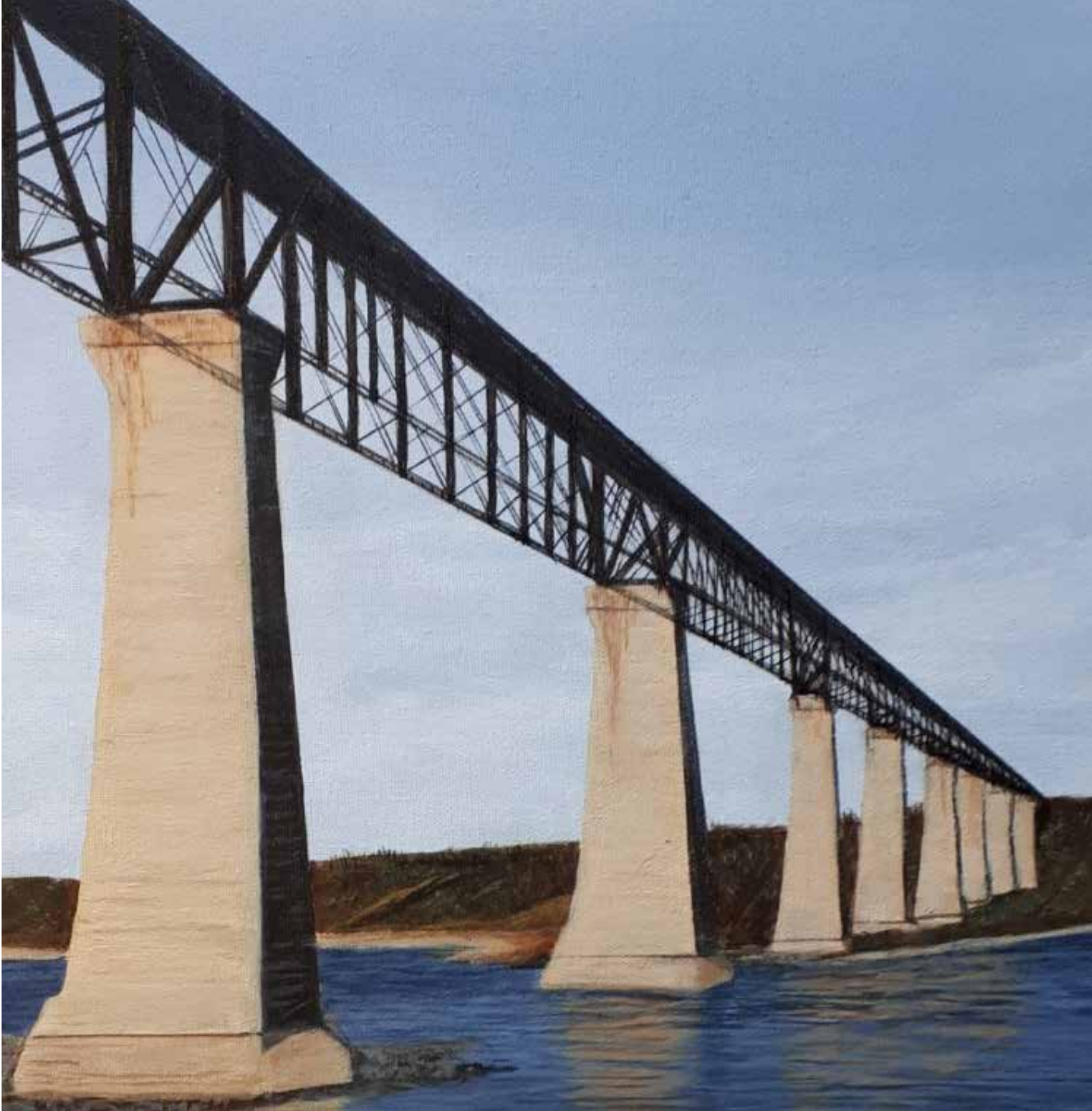
June 9th, Alternatives and
Hybrids for showing and
selling, with Paul Constable
and Steven Teeuwsen
(Lowland Art Project).



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Janet Akre, *The Trestle*, acrylic



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