



v. 34
n. 03

MAY | JUNE NEWSLETTER





ONE WEEKEND ONLY

Sat, Jun 25 – 10:00am – 6:00pm
 Sun, Jun 26 – 10:00am – 6:00pm

Our 2022 ArtVenture includes galleries, private studios and workshops, a winery and other venues showcasing the talents of local artists, artisans, agribusiness, musicians and writers.



WHAT DOES IT COST?

Participation is 100% free.



RIVER AND RAIL ART TRAIL IS A SELF-GUIDED TOUR OF ARTISTS AND ARTISANS IN THEIR UNIQUE STUDIOS WITHIN WEST CENTRAL SASKATCHEWAN.

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Alana Bartol and Latifa Pelletier-Ahmed,
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Photo: Bryce Krynski. Courtesy of the artists.



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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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STAFF UPDATE

We are delighted to welcome back **Terri Fidelak, Program and Outreach Director**, following a parental leave. We're all mostly working from home still, but the office in our hearts is brighter than ever!



Image: Jackie Hall Photography

CARFAC SASK is also pleased to welcome **Joviel Buenavente**, who will start this month in the position of **Program Assistant**. We are really excited to be working with you, Joviel!



Joviel Buenavente is an emerging multimedia artist based in Regina, Saskatchewan. Having been exposed to a range of media at the University of Regina, his BFA has largely focussed on the creative and conceptual possibilities of painting, sculpture, and printmaking. He graduated with his BFA in 2020, and is currently in the Post-Baccalaureate program in preparation for his Masters in the future.



EDITOR'S NOTE

Dear Reader,

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

In this issue, writer and curator Cole Thompson shares an exhibition review from *material + time*, a tour of the gallery installation with notes on some of the history of structuralist art (pg. 6). We also hear from curator Tomas Jonsson in a conversation with artists Alana Bartol, Bill Burns, Alejandro Fangi, and Latifa Pelletier-Ahmed (pg. 16).

This issue also marks the launch of a new ongoing feature in the newsletter entitled Focus on Photographers. Dedicated to monochrome photography, the feature will showcase work by prairie-based photographers.

For this issue we are connecting back with photographer Corey Bryson (pg. 13). Readers might remember his shots from a pandemic-shuttered gallery in the July-August 2020 newsletter. Now two years later, Corey has again captured moments of stillness in his personal style, this time with the changing season, nature, and landscape in view.

Are you a prairie-based photographer interested in sharing your work in the CARFAC SASK Newsletter? Please contact the Newsletter Editor to discuss how we could work together. CARFAC SASK pays image reproduction fees in line with the CARFAC-RAAV Minimum Recommended Fee Schedule.

For our membership and artists across the province, please note CARFAC SASK is now accepting submissions for the 2022-2023 Mentorship Program (pg. 11). This is an incredible way to grow as an artist, personally and professionally. If you can, consider joining in!

Finally, congratulations to the River and Rail ArtVenture, soon to take place in its second year. We heard about last year's event in a newsletter article by Margaret Bessai, *Road-Tripping the River and Rail Art Trail*. It is sure to be a lot of fun again this year!

Do you have something to share with the CARFAC SASK Membership and local arts community? We're always looking for unique stories and content for the newsletter!

MATERIAL + TIME : EXHIBITION OVERVIEW

BY COLE THOMPSON



material + time, installation image, 2022. Courtesy of the University of Saskatchewan Art Galleries and Collection. Photograph by Carey Shaw.

Drawn from the University of Saskatchewan Art Collection, *material + time* presents varied engagements with structural forms. Moving away from static moments, as represented by blueprints, cross-sections, and flow charts, the exhibition posits structural understandings grounded in ongoing, time-based dissolution. The exhibition brings modernist legacies into question by expanding the timeframes of structural assessment, casting suspicion on all those forms we might consider stable. Against the backdrop of multiple historical, cultural, and affective entanglements, permanence becomes an improbable aspiration.

Structure, as a descriptive term, generally implies a state of equilibrium and balance among constituent parts of an assembled whole. In the 1960s, these structural ideas were adopted by artists and thinkers at the forefront of interdisciplinary approaches to making. For example, in *Vision + Value*, a series of texts edited by artist and pedagogue György Kepes out of the Massachusetts Institute of Technology, contributor Lancelot L. Whyte asserts that “stable equilibrium forms are those which minimize the total potential energy of the structure,” and “are those in which all arbitrary variables have vanished.”¹

Kepes’ series was influential in synthesizing the relationship between art, science, technology, and structure through an approach dubbed “interthinking.”²

While the series advocated for expanded, interdisciplinary approaches to art and science, it often utilized structural conceptions closely linked to those found in engineering discourse, where integrity proceeds from a structure’s ability to maintain form under its own weight and intended external stresses, or where related components bear fractions of the total load to remain in stasis.

Even modernist movements that attempted to mirror the cyclical and ongoing processes of nature did so to achieve unified harmony of form, often bypassing natural laws of entropy that produce increasing states of disorder and chaos over time. In the inaugural issue of the *The Structurist*, published out of the University of Saskatchewan since 1960, founder Eli Bornstein describes Structurist art as an abstraction of “Nature’s building-process, its growth-process, its forming-process, or, in other words, its process of creation.”³ These abstractions were aimed at creating forms that, when rooted in repetitive natural processes, became eternally harmonious

and logical. Eliminating variability is at the core of modernist conceptions of stability, and we make efforts to stabilize modes of social organization, historical memory, and architectural form under these pretenses. It is here that *material + time* makes its departure.

Entering the gallery space, one is immediately confronted by a framed wall built only of dimensional studs, with drywall and paint conspicuously absent. Centrally located, the structure points to both the permeable and temporaneous nature of architectural forms; it is a structure we see through and therefore recognize as a form in process. It could be moving towards a more “finished” state, with drywall, mud, and paint yet to come, or it could be in a period of disassembly, where the standard-length studs will be taken down, piled, and await future reconfigurations.

Mirroring the shape of the Kenderdine Art Gallery, it also alludes to the veiled structural components of gallery space that often go unrecognized or are of little consequence to audiences.

Hanging on the central structure, Gay Outlaw’s *Tatlin* (1995) is the first artwork encountered when entering *material + time*. The photogravure image references Vladimir Tatlin’s *Monument to the The Third International* (1919-20): a proposed monumental structure that was never built and now only exists in model constructions. *Tatlin’s Tower*, as it would come to be known, sought to honour the Communist International in the post-revolutionary Soviet Union, and would stand as a symbol of modernity comprised of industrial materials such as steel, iron and glass and standing 400 metres in height.⁴ However, due to the volume of required material in a bankrupt Soviet Union already facing incredible poverty and shortages, as well as serious doubts concerning the tower’s structural feasibility, the project was never realized.⁵



Gay Outlaw, *Tatlin*, 1995, photogravure on paper, 31.3 x 23.9 cm, installation image. Courtesy of the University of Saskatchewan Art Galleries and Collection, Gift of Andrew Hubbertz, 2013. Installation photograph by Carey Shaw, 2022
*Pictured in background: Jill Crossen-Sargent, *Untitled*, c. 1970, plastic and copper foil on wood. [Detail on front cover page]

Outlaw's *Tatlin* mobilizes these histories surrounding Tatlin's plans, referencing the tower's iconic form with an upside-down cereal bowl and a spiraling sheet of corrugated cardboard. Outlaw's structure is decidedly temporary and provisional; assembled for the image only to be easily disassembled thereafter. *Tatlin's Tower* was also a highly-circulated image in Soviet propaganda; however, the structural requirements and social milieu of its time made full-scale realization impossible.

Installed adjacent to a small reading area, one is taken by the scale of Jill Crossen-Sargent's plastic and copper foil construction. The untitled work was produced in the early 1970s during a period the artist spent in the Cambridge, Massachusetts area, and utilizes materials sourced from the Massachusetts Institute of Technology resale store at the time of its making.⁶ In a letter to the University of Saskatchewan Art Collection during the time of the work's acquisition, the artist noted that the electrical and telecommunications materials used in the work "are now obsolete, which adds another dimension to the value of the work."⁷

Crossen-Sargent's use of erratic grid organization to connect the work's numerous components alludes to the communications systems of the Information Age, with their technological, future-oriented aspirations. However, these characteristics are inverted through obsolete materials that emphasize technology's disposability. Those communicative structures that appear stable in the moment are soon laid to waste at the whim of new advancements, and technologies that were once embedded in daily life become objects of nostalgia.

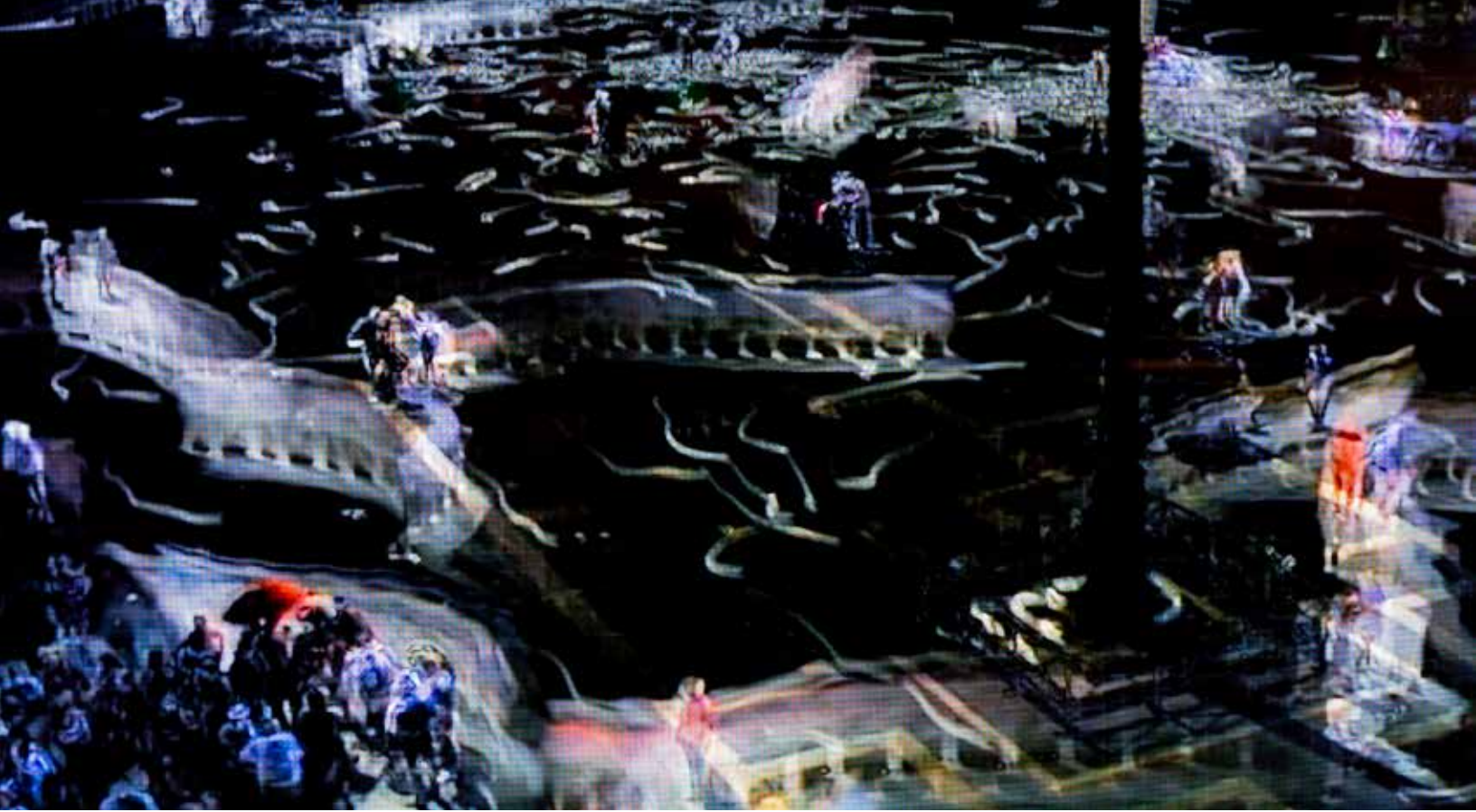
In *material + time*, three moving image works operate as a reverse trilogy, emphasizing the social priorities and contingencies that come to bear on human-made forms. Here, the presence of time-based imagery plays an important role in expanding the temporal parameters of structural analysis. In the gallery's exterior vitrine, one first encounters demolition footage of the historic Parrish & Heimbecker Mill on 11th Street West in Saskatoon. At the time of its demolition in 2015, the mill was 105 years old and one of the oldest standing structures in Saskatoon. Once a site of production in a burgeoning agricultural industry, its destruction highlights the constant social and industrial re-evaluation of structures in the present that determines the continuation of forms.

Continuing into the gallery space, David Rokeby's two-channel synchronized video *San Marco Flow* (2005) presents a mirrored image of the Piazza San Marco in Venice, Italy. On both channels, animate movement produces illuminated areas against the dark background of the image, creating a record of strolling tourists and meandering pigeons as they move through the square. This mode of capture also creates an image where the unmoving structures of the square, such as columns, fences, and archways, produce negative space.

The artist has noted that the work "[presents] a record of the temporary social architecture that is shaped by the permanent physical architecture of the piazza."⁸

Conversely, *San Marco Flow* also depicts architectural presence as a product of proximity, where the Piazza's structural forms only become visible through their ability to elicit engagement and interest. Here, illusions of permanence are contingent upon an accumulating social presence.

A screening area at the far corner of the gallery presents documentary footage from the construction of Saskatoon's Broadway Bridge, culled from the City of Saskatoon Archives. The silent film depicts numerous social and environmental entanglements present in the construction process: from labour composition and class stratification, to engineering technologies and the spring flood of 1932. However, the images largely centre on project leaders – primarily white, male professionals – and show a societal ethos inscribing itself on a structural presence. Moving images in *material + time* illustrate the precarious nature of structures by expanding moments of stability into durational states of change. They map the course from construction to sustainment to collapse, highlighting the role of changing social priorities throughout.



David Rokeby, *San Marco Flow*, 2005, [detail] two-channel synchronized video installation, video still detail. Courtesy of the artist. Photograph by Carey Shaw.

material + time explores the implied stability of our structural perceptions by bringing varying registers of time to bear on seemingly inert forms. Here, forms perceived as momentarily stable become malleable in duration: technology antiquates, architecture crumbles, and history fractures.

¹ Lancelot L. Whyte, "Atomism, Structure and Form: A Report on the Natural Philosophy of Form," in *Structure in Art and in Science*, edited by György Kepes (New York: George Braziller Inc., 1965), 23-24.

² György Kepes, "Introduction," in *Structure in Art and in Science*, edited by György Kepes (New York: George Braziller Inc., 1965), i-iv.

³ Eli Bornstein, "Structurist Art - Its Origins," in *The Structurist*, no. 1 (1960): 9-10.

⁴ Allison McNearney, "Why Lenin's Grand 'Tatlin Tower' Never Got Built" (2017), in *The Daily Beast*, accessed on 10 April 2022, <https://www.thedailybeast.com/why-lenins-grand-tatlin-tower-never-got-built>.

⁵ Ibid.

⁶ Ben Portis, "Curator's comments, A.G.O. show" (2004), accessed on 1 September 2021, <https://www.jillcrossensargent.com/curatorial-comment>.

⁷ Letter from Jill Crossen-Sargent to Dr. Len Findlay, 27 February 1979, sourced from the Jill Crossen-Sargent artist file, University of Saskatchewan Art Galleries and Collection.

⁸ David Rokeby, "Video Works: San Marco Flow (2005)" (2010), accessed on 1 November 2021, <http://www.davidrokeby.com/smf.html>.

CALL FOR ARTISTS

MENTORSHIP PROGRAM 2022-2023



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. Artists at many career stages can benefit from working with a mentor and all participants can expect to enjoy revitalized art practices and enhanced community!

FREQUENTLY ASKED QUESTIONS

WHAT IS THE PROGRAM TIMELINE?

- The program begins on September 1, 2022 and ends on June 30, 2023

ARE THERE FEES TO PARTICIPATE?

- The program is absolutely free.
- Mentors receive \$3500 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.
- Additionally, mentees must devote significant, regular time to developing their work throughout the ten-month program.
- Attendance at 3 group meetings is mandatory.



HOW TO APPLY

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HOW TO APPLY



DEADLINE JUNE 30, 2022

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** (max 2 pages) - 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?

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 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** (max 2 pages) - Why are you interested in mentoring? How will you support your mentee?

AND

- a **link to your website**

OR

- a **resume/cv** (max 2 pages) **PLUS 10 jpeg images** or a **short video** with 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, should not be students, and should have been working as an artist for at least 2 years post-secondary.

FOCUS ON PHOTOGRAPHERS
SPRING 2022:
COREY BRYSON







MILK AND HONEY

A CONVERSATION BETWEEN ALANA BARTOL, BILL BURNS, ALEJANDRO FANGI, LATIFA PELLETIER-AHMED. MODERATED BY TOMAS JONSSON, DUNLOP ART GALLERY.



Bill Burns,
letterpress print
produced in
Buenos Aires
while in residence
at Biblioteca
Lalechuza, 2019.

Tomas Jonsson: Alana and Bill, you both have presented work at our gallery space at Sherwood Library. There are a lot of affinities in your conceptual and material focus, ways of working, and this includes your collaborations together with Alejandro and Latifa. Can you each share about the dynamics of your respective collaborations, particularly working across distance or disciplines?

Alana Bartol: Latifa and I started working together in 2016 through Open AIR, a community-based residency supported by the City of Calgary Public Art Program. We were introduced through mutual friends. I had heard of her work with edible and medicinal plants in the city colonially known as Calgary, Mohkinstsis in Blackfoot, located in Treaty 7 territory, Alberta.

I went on one of her walks and that was an amazing introduction to her approach; to not only share her knowledge but teachings about plants, botany, herbal, and medicinal uses of plants; about what goes unrecognized or overlooked within urban spaces in terms of the plants that are there, how they got there, why they're there.

Latifa is a wealth of information about plants. I realized that my plant knowledge is very limited. I've always been drawn to learning about plant life, growing plants and gardening and that kind of thing, and my work with Latifa has really opened my eyes in terms of understanding what plants are native to the lands I'm living on.

From there, getting to know each other's ways of working, we noticed a lot of similarities. Education plays a big role in both of our work.

Our approach to collaboration is to keep things flexible and open in ways where people can contribute their knowledge. Creating a non-hierarchical space for people to participate and learn is important as well as bringing a critical lens to how we situate ourselves in our positionality as settlers and looking at the impacts of settler colonization on the land. Within my work I'm often looking at resource extraction and its impacts on the landscape.

Our collaboration continues to evolve. We have many conversations. We're friends and we now live in the same neighbourhood. We make tea together, we collect seeds, and we've done several plant walks and artworks. I'm always learning from our conversations.

Bill Burns: Thanks for the question. My collaboration with Alejandro is a little bit different, but there are similarities in that we share many elements of our practice, like our drawing, music and talking to people.

My way of working with Ale was partly through his small organization Biblioteca La Lechuza, which houses a collection of magazines, comics and printed matter from around the world. La Lechuza's collection is a kind of time capsule of the 50s and 60s in this place (Charjari) in Argentina. The collection exhibits a kind of xenophilia, a sentiment dear to my heart.

These are part of the chain of exchanges that people have been making throughout history. They form agreements about what we believe the world to be. When I came to Chajari, I asked Alejandro to help me meet farmers and he made all these amazing connections there which I couldn't have done by myself. For me, part of the project was to consider how do I -and how can I- understand community? Alejandro helped me with these questions. I feel like the collaboration was a little bit one sided, in some regards but hopefully there's some reciprocity.

Alejandro Fangi: Well what you said, I agree, because I made a lot of arrangements and contacts, but I learned a lot about the way you work, your view in your art and of the world; the commerce and exchanges you are working with or on.

All the people you engaged were very happy and felt very comfortable with you. Sometimes I thought you felt overwhelmed or ... I don't know the word exactly but perhaps you felt exhausted, because all the people were trying to show you how they live, how they work.

Bill: I really loved the meetings with the young students at the school, that was amazing for me and also the commercial radio station where they sang jingles in between our conversation. That was very special.

Tomas: Bill, in your recent studio visit you mentioned your interest in Donna Haraway, and her call to have us make kin between species and between the old and the new world, and I was wondering if you all could speak to how your work seeks to reaffirm better relations beyond control and consumption.

Latifa Pelletier-Ahmed: Some of the ways we look at interacting with the more than human world -if you will- differently is thinking about it in a way of care, using care as a framework. Just thinking about the intrinsic value of other living beings already disconnects from a consumerist notion of non-human life forms, which tends to commodify non-human life forms which are often just sold, farmed and used to benefit humans in a colonial, or capitalist framework.

Another way is that the work is very localized, as Alana said. We look at what specifically is here in the landscape and what's here in Calgary. Even if we go to Edmonton, the species will be very different and the traditional communities that live on the land will be different. In a consumptive framework, there's a one size fits all approach. Anything can be exported, anything can be globalized and we can certainly see the impact on the landscape. I couldn't help thinking about lawn grass. It's the worst grass and it's everywhere. It's a huge waste of resources; fertilizers, pesticides mowing, consuming energy... it's a very globalized way of looking at landscape and certainly in Canada, that's the norm and actually even the law. There are municipal bylaws which mandate that communities put down this gross turf grass that is introduced from Europe. We are trying to challenge these notions, and think a little bit more gently about the history of the landscape that is so integral.

It's really fun collaborating with Alana and seeing the artfulness in the day to day things I do, like cleaning seeds. I remember Alana saying this is art and I felt empowered by that. I have an artistic practice but it's not typical, I guess, so it was nice and refreshing to have that support from Alana and to expand my own view of how I work. With the Grassy Mountains project, it was lovely to be able to bring awareness to the general public about what is being lost when we put in big

mining operations; what species are being lost, and what we lose permanently, things that aren't often talked about. Developing an awareness and learning about the plants and learning how to grow them, how to recognize them, how to understand that community. And then understand how do I build a relationship with it?

There is definitely a political aspect to the work we do. Political decisions impact the landscape profoundly and those in positions of power decide how land is used, even if it's public land. It's all those things we together try to think critically to challenge extractive and consumptive ways of interacting with our environment.

Bill: That's really interesting and I'm trying to dive deeper into agency, of course, because my projects involve farm animals. Whether or not I call them collaborators, there are ethical problems around agency and the possibility of making a spectacle out of my relations to animals. But the alternative of not living and not communicating with animals seems wrong and alienating. When Haraway suggests we make kin with other species she suggests we connect to old and new worlds and fabulous worlds too. Also, we now have to think about kinship, communication and agency for plants, trees and fungi as well.

For me the Haraway work ties our human plant and animal history together. We all come out of Central Africa with our dogs, what Haraway calls companion animals. Then the dog and the human spread around the world and we bring our technologies and our politics with us. I'm attracted to the idea that history and time and space can be pulled apart, that a species is a kind of a history that is not necessarily about a chronology but both this idea of what is history and what are human and animal relations. These ideas that Haraway points us to are the depth of consciousness.

On some levels she is very practical - she calls for action in the face of ecological disaster, on other levels she conceives of time as amorphous and that we need to continue to tell stories back and forth across time and across worlds.

Her propositions of “ongoingness” and “making with” other species is important to me as an artist who aspires to dialogue with animals and nature and the people in between.

Alana: I’m thinking about how artists connect with different communities through our work. We often think about humans as the audience, but there’s also the more-than-human communities. Part of the relationship-building aspect and my collaborative work with Latifa has been understanding that I’m already in relationship with these plants, whether I am aware of it or not. In part, the work is developing an awareness and learning about, and with the plants. Learning how to grow them or how to recognize them. How to understand that community and how do I build a relationship with it? I often use drawing as a way to get to know something and see it as an act of honoring, where you’re really paying attention to it. You’re noticing all these little details and thinking about how to render it in a particular way. I was also interested in thinking about not just the plants in isolation but how do you maintain a holistic view. I’m also thinking about the elements with my work. I’ve been using fire and water in drawing processes and I think about those elements as a collaborator.

Part of what I’m thinking about in terms of relating to more-than-human and human worlds is how do we counter that extractive mindset which I recognize that I am completely embedded in. Not only to critique it, but to engage in that process of countering it in many ways, and that there isn’t any one way.

Seeds for Grassy Mountain involved wild-collecting, cleaning, and packaging seeds; thinking about what seeds can be planted together, how they can be packaged, the soil, light, and growing conditions. It was quite an interesting process taking all these things into consideration. To me that was part of the relationality and then also giving instructions to people because they’re going out into the world as an artwork. That’s another interesting aspect, for me, to move the work beyond gallery spaces. I’m interested in how our works extend into the world. There’s some trust there, that people will plant and care for the plants, and that this becomes a way for people to continue developing a relationship.

I wanted to also bring up the ethics around collecting because it is another type of extraction from the landscape.

There were questions about what seeds can go to Saskatchewan versus Alberta, but actually a lot of the same seeds could because they’re within the same native range. Thinking about how we understand plant species within rigid settler colonial frameworks including how the landscape has been altered and how that impacts what species can grow in the landscape.

Bill: I like that idea that you’re exploring all these aspects, including the gathering of the seeds in terms of extraction and the complexity of that. And there’s one thing I want to bring up about Alejandro’s project. *Biblioteca La Lechuza*, as I mentioned, is a library of ephemera from his family collection. Since travel was restricted for the last few years I asked how we could proceed—he proposed doing an unboxing on video. This was like walking through some of his many boxes of ephemera. They’re very poetic, but they also touched on the local and global in a kind of way that for me was really important.

It was a touchstone for me since my project is about trade and since I think of trade as an artistic and literary act as well as an economic one. If we did not have trade of this kind we would not have art. I saw Alejandro's unboxing project as a kind of literary history that is at once global and local. These fantastic design and storytelling magazines and pamphlets mostly from the middle of the 20th century come from around the world and land in Alejandro's mind.

Alejandro: These are very interesting reflections, because I'm also working with landscape or territory at the same time in this project. The Biblioteca La Lechuza is a kind of frozen management, and also it's working with the material heritage, or inheritance from my family. These books were gathered to this area. They are not really literature, more like Twitter. For example, LEOPLAN and others from Argentina as well as Reader's Digest, Popular Mechanics, and publications from abroad, from Eastern Europe, China, West Germany. This kind of mix between localization is like a prototype of the Internet of that time.

Latifa and Alana were talking about gathering seeds and collecting seeds now, and I do that here as well. I see similarities because books are the seeds of the knowledge or the transferring of knowledge. As I grew up I absorbed these magazines, they were my food. My brain food. These ideas have the information for a new blend and a new life.

Alana: One thing I just thought of around this topic of collection, and maybe you could speak to it Latifa... I can't remember exactly the information you sent, but it was about native seeds and that a lot of the native seed that is circulating in Canada is actually from the United States. I start thinking about things that you would be concerned about like ethics of collecting, genetic diversity and what the native ranges are of plants.

Latifa: Yeah, it's such a complex issue when it comes to thinking about collecting living beings. Seeds are alive, they're breathing, so you're thinking about how to collect them sustainably, how to store them, how to grow them, and again, this is very different than a globalized view. Go to the Canadian Tire and pick up some spinach seeds and there's a big expectation about how plants should behave and how they should act, but in reality it's so incredibly complex. For example, I've been trying to grow a native grass, Indian rice grass (*Acnatherum hymenoides*). I planted some seeds a couple years ago and they grew so easily because they were old, I found out later. Actually, it's recommended you should age the seed five to seven years to help break the dormancy, because the seed coat is so thick. This info comes from one American study, but in most cases there is no data on how to grow or care for native seed.

Bill: I see in all of our projects some commonality; that we're living at this moment of ecological devastation. This is something that we all we're all concerned about, but I think in our culture, people are quite willing to let that play out or ignore it. I think artists who are trying to do something about it, what Haraway identifies as tentacular thinking this idea that we're trying to act in a way, and make something happen in many different ways. It's so important to know that we're not alone.

Alana: Yeah, I think it's because she talks about building or not even building but recognizing complexity, right? And how we're entangled in these relationships the importance of not holding one particular worldview over another, but that we can actually find ways to hold multiple and that's really difficult in order to change the way that we are thinking, relating and being in the world.

EXHIBITIONS ON NOW

MAY-JUNE 2022

ALLAN SAPP GALLERY

LANDSCAPE PERSPECTIVES

ART GALLERY OF REGINA

MEMBERS' SHOW & SALE FUNDRAISER

LINDA DUVALL & JILLIAN MCDONALD:
MESSAGES FROM THE ROCKS -
STORIES OF THE INVISIBLE

ART GALLERY OF SWIFT CURRENT

EDWARD POITRAS:
REVOLUTION IN THE ROCK GARDEN

ART PLACEMENT

IAN RAWLINSON: HOPELESS ROMANTIC

COLLECTOR'S CHOICE ART GALLERY

CONNIE COUMONT: RECENT WORKS

DUNLOP ART GALLERY

IN MY SKIN
ELLA COOPER, DAYNA DANGER, VANESSA DION
FLETCHER, RIISA GUNDESEN, JAYE KOVACH,
SHANTEL MILLER, AND ZOË SCHNEIDER
CURATED BY WENDY PEART

BILL BURNS: THE SALT, THE MILK, THE DONKEY,
THE HONEY, THE FOLK SINGERS

ESTEVAN ART GALLERY

MARSHA KENNEDY: EMBODIED ECOLOGIES

GALLERY ON THE GREENS

DEB MCLEOD: TWENTY THOUSAND HOURS

GODFREY DEAN ART GALLERY

JEFF MELDRUM: ART FOR ANIMALS

LOCAL ARTIST SHOW 2022

HANDWAVE GALLERY

GALLERY ARTISTS: FROM THE SHELVES - BIRDS

GALLERY ARTISTS: ELEMENTAL

KENDERDINE AND COLLEGE ART GALLERIES

JULIE OH: SESAME, OPEN YOURSELF

LOBBY GALLERY

NIKKI JACQUIN AND DEREK OLSON

MACKENZIE ART GALLERY

RADICAL STITCH
CURATED BY SHERRY FARRELL RACETTE,
MICHELLE LAVALLEE & CATHY MATTES

THE PERMANENT COLLECTION:
WHAT THE BAT KNOWS

PIÑA, WHY IS THE SKY BLUE?
STEPHANIE COMILANG AND SIMON SPEISER

KARA UZELMAN: FINITE DIMENSIONS

MANN ART GALLERY

ELIZABETH BABYN: HER INDUSTRY, RECLAIMED

NEGAR DEVINE-TAJGARDAN: THE REUNION

MOOSE JAW MUSEUM AND ART GALLERY

SYLVIA ZIEMANN:
KEEPING HOUSE AT THE END OF THE WORLD

TODD GRONSDAHL:
SASKATCHEWAN MARITIME MUSEUM

NEUTRAL GROUND ARTIST RUN CENTRE

CHRISTINA HAJJAR:
DON'T FORGET TO COUNT YOUR BLESSINGS

JAYE KOVACH: YOU ONLY WANT ME FOR MY BODY

FLORENCE YEE: SHARPER TOOLS FOR UNRIPE FRUIT

REMAI MODERN

CANOE

KEN LUM: DEATH AND FURNITURE

JOHN AKOMFRAH: VERTIGO SEA

CÉLINE CONDORELLI:
CONVERSATION PIECE (SPINNING)

ADRIAN STIMSON: MAANIPOKAA'IINI

REGARDING DESIRE

SASKATCHEWAN CRAFT COUNCIL GALLERY

ROOTED: 50 YEARS OF SASKATCHEWAN CRAFT

SMALL QUIRKS

SLATE FINE ART

JEFF NACHTIGALL: VAGABOND

WANUSKEWIN HERITAGE PARK

ANCIENT PATHWAYS, A BISON BIOGRAPHY

Listings are identified as of the date of publication, and represent exhibitions on display through all or part of the 2-month publication period. To ensure your schedule is represented, send notices to: newsletter.sask@carfac.ca

NEWS & OPPORTUNITIES



**The 263 Art Studio
Tour is returning on
July 16 and 17, 2022.**

Mark your calendars and watch this web site for updates on artists and site locations.

www.263artstudiotour.ca

STOP the Saskatchewan Government's Tax on Arts & Culture

Call to Action: Sign the Petition

The Saskatchewan Arts Alliance (SAA) has created this petition to allow the arts and cultural community, as well as the general public, audience members and patrons to voice concern about the recent addition of PST to admissions, entertainment and recreation effective October 1, 2022.

artsalliance.sk.ca/

creative
SASKATCHEWAN

Creative Sask releases 2022-23 grant program dates & details for local creative entrepreneurs

Creative Saskatchewan releases 2022-23 grant program dates and details for local creative entrepreneurs: Film and Television Production Programs re-vamped with increased investment

Creative Saskatchewan has announced the dates and details of their programming in support of creative entrepreneurs looking to unlock their potential and make their mark on Saskatchewan's economy.

Guidelines and application dates for the year, can be found on the website:

www.creativesask.ca/investment-programs.



The exhibition, ***Revolution in the Rock Garden*** presents a focused retrospective survey of the compelling political, spiritual, and provocative work of Saskatchewan, Métis artist Edward Poitras, created over the course of his highly respected four-decade artistic career. Poitras envisions this exhibition project as a series of “Treaty Four Art Actions”, which will play out in four acts or parts at four different locations. Venues within Treaty Four include Art Gallery of Swift Current, Moose Jaw Museum & Art Gallery, Godfrey Dean Art Gallery in Yorkton and the Esplanade Arts & Heritage Centre in Medicine Hat. These “art actions” will involve Poitras, in collaboration with the gallery curators, revisiting and re-contextualizing his past works, as well as including new works, which address the colonial history and impact of Treaty Four.

The work presented spans the course of Poitras’ career from the late 1970s to the present, being derived from public and private collections across Canada, as well as from the artist’s personal collection. These four exhibitions feature installation works, video, painting, photography and sculpture, reflecting the diversity of Poitras’ long-standing practice in visual and performance art. Poitras’ work consistently engages visually and conceptually with issues pertaining to the Treaties, colonialism, post-colonialism, cultural identity and place, spirituality, language loss, storytelling, and the rewriting of history, as well as reflecting on processes towards Truth and Reconciliation. This series of survey exhibitions explores the conceptual basis and evolution of Poitras’ practice, its historical position within postmodern and postcolonial art in Canada and its contributions to Indigenous contemporary art.

Over four decades in Canada, many Indigenous artists have challenged prevailing notions of a master narrative in the historical development of this country. Edward Poitras has been, and continues to be, in the forefront of this.ⁱ As a Métis artist, living on George Gordon First Nation in Saskatchewan, from a Métis (French/Cree) father and a Saulteaux mother, and who belongs to a distinctive third culture, Poitras’ work blends the strategies, iconographies and formal vocabularies of European art with those of Indigenous art, spirituality and culture. He is known for mixing the usage of natural materials, such as feathers, hide, horsehair, and bones, with industrial or electronic materials and discarded technology, such as circuit boards. Uniting these materials for Poitras is like “restoring life” and expressing his own identity. The invention, rearrangement and negotiation of identities are central concerns in Poitras’ artistic practice.

ⁱ Lee-Ann Martin, “Edward Poitras: Being in His Own Time”, *The Governor General’s Awards in Visual and Media Arts 2002* (Ottawa: Canada Council for the Arts, 2002), p. 29.

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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GREENS

MARKET MALL
SASKATOON

APRIL 29 – JUNE 30

DEB MCLEOD

TWENTY THOUSAND
HOURS

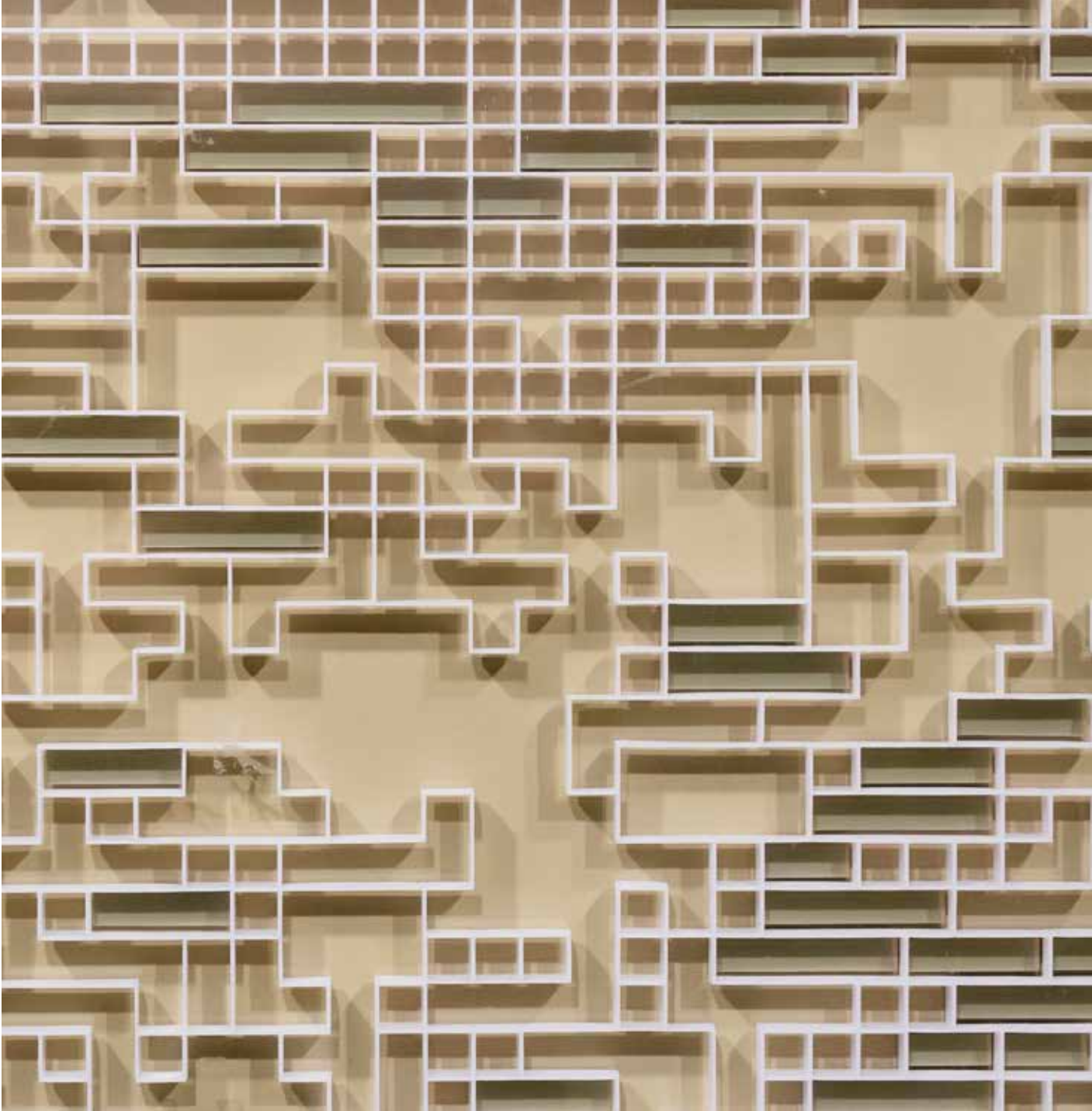
WOOD TURNER





Alana Bartol, *Silvery Lupine, Plants of Grassy Mountain*, 2020
Heated milk on paper, 17.78 x 25.4 cm.
Photo: blkarts.ca. Courtesy of the artist.

*See interview pg. 16



Jill Crossen-Sargent, Untitled, c. 1970, plastic and copper foil on wood, 178.7 x 119.7 cm, detail image. Courtesy of the University of Saskatchewan Art Galleries and Collection. Photograph by Carey Shaw.

*See article pg. 6.



CARFAC
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VISUAL ARTISTS

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