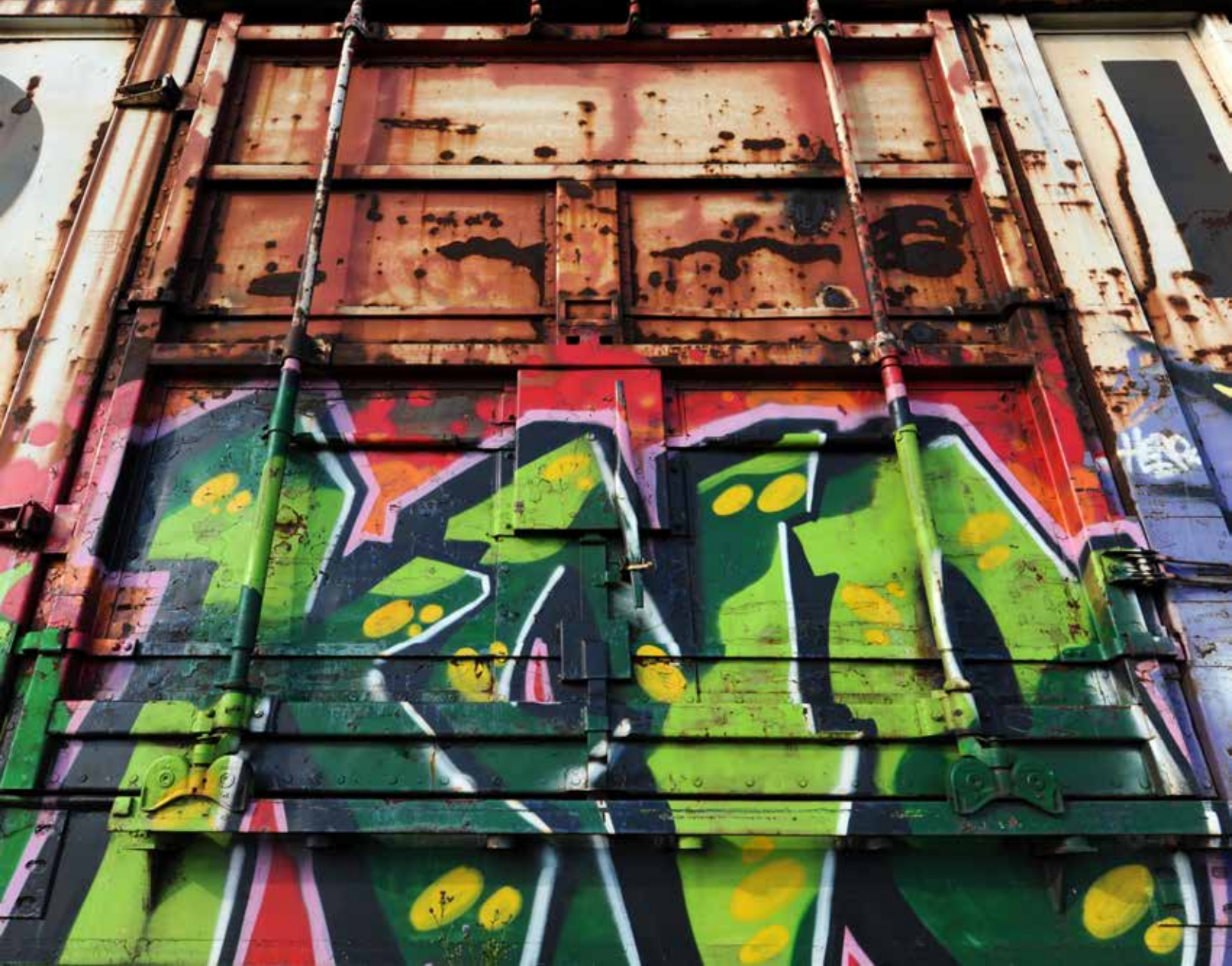


V. 35
N. 03

MAY | JUNE NEWSLETTER





Plains Trains and Lines of Sight, Regina Art Collective (See pg. 23)

Top Left: Dave Gejdos, 9x9x15, bronze sculpture, *Daisy*

Top Right: Brenda Cardiff, 48x30 Triptych, photo on canvas, *Solitude on the Sand*

Bottom: Delee Grant, 11x14, fine art resin photo, *Freight Train*

FEATURES

06

RE:WILDING

Cristine Andrew-Stuckel
and Diana Roelens

12

CARFAC SASK MENTORSHIP

Apply by June 15

13

PHOTOGRAPHY FEATURE

Esperanza Sanchez Espitia

17

CELEBRATING BRIDGE CITY ARTISTS

On the Cover

Re-Wilding

Cristine Andrew-Stuckel and Diana Roelens
Drawing installation at Bridges Art Movement,
February-March, 2023
Photo credit: Barbara L. Reimer



21 | NEWS & NOTICES

CARFAC Saskatchewan publishes six newsletters per year:

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

24 | CONTACT

Deadline for copy is the 20th day of the month before publication. **July/August Issue Deadline:** Jun 20

25 | MEMBERSHIP

Send to: newsletter.sask@carfac.ca

27 | PRAIRIE TYPOGRAPHY

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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.



TIME MANAGEMENT FOR ARTISTS

with LAUREEN MARCHAND



free online workshop

WEDNESDAY

MAY 10

7 PM

Join Laureen Marchand @laureenartist for a free two-hour workshop on time management for artists. Learn to ask different questions to help you be your best artist self without so much struggle.

Manage energy, manage expectations, manage distractions. Get it done and feel good about it!

Sometimes you feel overwhelmed. There's so much to do. You ask yourself if you're really creating as much as you could. If your art career might get more traction if you had more time to work on it. If there's a way to feel less at the end of the day like you didn't do what you wanted. And more like the productive and fulfilled artist you set out to be.

This workshop is hosted and moderated by Chris W. Carson, Executive Director at CARFAC Alberta, and Wendy Nelson, Executive Director at CARFAC Saskatchewan.

Register for this free workshop on Eventbrite.





EDITOR'S NOTE

Hi and welcome to the latest copy of the CARFAC SASK Newsletter. In this issue we learn about a large-scale drawing installation in Saskatoon by artists Cristine Andrew-Stuckel and Diana Roelens (pg. 6). The two collaborators have been finding new ways to challenge themselves and share their work since graduating from the University of Saskatchewan as mature students in 2021. We also hear from Bridge City Artists, about the long history of their group and what it has meant for the artists involved. Bridge City Artists are winding up this year, after more than five decades; now two longstanding members share some of their memories in this issue (pg. 17).

Attention artists: please consider applying to our Call for Mentors and Mentees. The deadline is June 15. Don't miss out on an exciting opportunity to build your career and learn through a supportive and encouraging process (pg. 12). CARFAC SASK is also pleased to be offering a webinar on May 10, entitled Time Management for Artists (pg. 4). Register for free and join our Director Wendy Nelson and CARFAC Alberta Director Chris W. Carson for a workshop discussing how we spend our energy and how we manage expectations and distractions in our art practices.

On May 18, the Saskatchewan Arts Alliance is hosting a Spring Arts Gathering online, featuring virtual panel discussions with guest speakers Yvette Nolan, Jordan Baylon, Tarin Dehod, Erin Kang, Holly Aubichon, Dayna Danger, and Adrienne Huard (pg. 26).

In other news and notices, Regina Art Collective has a new exhibition running May 2 - July 27 at the Lobby Gallery, the Contemplative Arts Festival is returning June 1-4 in Saskatoon, and Diana Chabros will exhibit Samskāra Stories at the Last Mountain Lake Cultural Centre, May 5 - June 24, with a reception on June 4 (pg. 16).

The City of Regina Neil Balkwill Civic Arts Centre is inviting applicants for the position of Instructor in the Jewellery Studio Program (pg. 22), and the Canada Council for the Arts is bringing two Program Officers to The Chapel Gallery in North Battleford on May 30, for one-on-one and group workshop sessions to assist artists in understanding and applying to the CCA's grant programs.

Our ongoing black and white photography series features Esperanza Sanchez Espitia, with the last two photos in her Saskatchewan Portraits Series for the CARFAC SASK Newsletter (pg. 13), and Prairie Typography returns with two more photos from their curated social media archive (pg. 27 and back cover).

Get in touch if you have something to share with our membership. Thanks for reading—we'll be back in July with a new full-colour issue!

CRISTINE ANDREW-STUCKEL AND DIANA ROELENS — RE:WILDING

FROM NEWSLETTER EDITOR JEFF MORTON



Artists Cristine Andrew-Stuckel and Diana Roelens in their drawing installation at Bridges Art Movement, February-March, 2023. Photo credit: Barbara L. Reimer

On March 29, 2023, I had a chance to speak with artists Cristine Andrew-Stuckel and Diana Roelens about their recent project at Bridges Art Movement (BAM), which took place earlier this year. Their collaborative work consisted of a largescale installation—an immersive floor-to-ceiling representational mixed media drawing of the kinds of natural flora you can find in and around Saskatoon.

Right now, we're painting the walls. We have to return the walls to white. We took the drawing installation down on Monday, so we've been working at washing the charcoal and ink off, and then painting. There were ten panels on paper, the rest was on the wall. In the corners and between the paper, that's where we drew on the wall.

Re:Wilding was created over the course of 28 days, and the space at BAM was open to the public throughout the process. With an exhibition period and a public reception, in total over a hundred people came to see the work in person and meet the two engaging and dedicated artists.

It's a really neat community down here at BAM. I have to say, we had such an amazing turnout for the reception, and the last day—which was the Saturday after the reception—we had over a hundred people come through. We were so happy and impressed by that. BAM was phenomenal about promoting us. We are really grateful to have had this opportunity.

Cristine and Diana met as mature students in a painting class at the University of Saskatchewan. Through collaborative projects and a shared studio space, they built a working relationship and found more classes to take together, graduating the same year in 2021.

While in university, one exercise they used to develop their working relationship was to prepare a sheet of drawing paper using charcoal and ink, and then to exchange these weekly and respond on the same paper. The resulting pieces tended to go back to nature and the environment. After graduating, the two artists participated in an 8-month residency at The Bunkhouse in Saskatoon. It was an important opportunity coming out of university, and Cristine and Diana took full advantage to create new collaborative work in response to the park and local environment around the residency space, the Saskatoon Forestry Farm.

We were drawn to the wilder, unmanicured areas such as the fishing lake and a grove of trees on one side of the park. We translated our reference material into a 33' x 7' drawing documenting our observations of these areas.

In our research of the Forestry Farm, we discovered this was an entirely manmade environment converting prairie into a forestry farm between 1913 - 1966, and finally to its present day use as a public park and zoo.

In addition to creating their large-scale drawing, the artists also exhibited a 10' drawing and some smaller pieces at The Bunkhouse in May 2022. Later the same year, they were back for a special popup exhibition to show another collaborative work entitled *Tangled*. Always looking for new projects and ways to work together, Cristine and Diana have already been busy in 2023 with their residency in downtown Saskatoon at BAM. While the setting is different, the artists are bringing their ongoing consideration of nature and the environment to this new work.

I know that we have come across things where we would like to submit something because it calls for an emerging artist, but then apparently an emerging artist must be someone under 30 years old; we've both bumped into that kind of thing. In school also, there were opportunities for employment, but you had to be under 30. There were a number of us in that position, and you know, we have kids who are approaching that age. So, we never qualified for those things.

Sometimes you almost felt that there was ageism happening in that regard. At the same time, I think we have a bit of an edge in terms of our life experience and what we bring to our art practice.

The installation at BAM consisted of a 58' long by 8.5' tall drawing, an immersive representational depiction of trees, grass, and soil. Cristine and Diana told me their inspiration and thinking behind the work came from observations of wilder areas in and around downtown Saskatoon.



Two examples of collaborative exercises by Cristine Andrew-Stuckel and Diana Roelens

Left: paper prepared by Diana with overdrawing by Cristine

Right: paper prepared by Cristine with overdrawing by Diana

While exploring the local environment, they researched Saskatoon's Green Infrastructure Policy, the Meewasin Valley Authority's vision for the city's green space, and Parks Canada's plan for an urban national park in Saskatoon, learning about various parties' interests in maintaining these environments. The term "rewilding" is associated with the preservation and restoration/recovery of wilderness. A global rewilding movement has grown in recent years. It seeks to protect, and where necessary, to rebuild nature and restore self-sustaining ecosystems.

From this perspective, the artists' work explores the importance of green spaces in urban landscapes, the potential for nature to reclaim environments, and the possibilities for nature and humankind to coexist in the city. Working from a series of photographic references taken in the late fall/early winter, the artists depicted an untamed environment, a vision of what is possible.



Above and next two pages: *Re-Wilding* by Cristine Andrew-Stuckel and Diana Roelens. Drawing installation at Bridges Art Movement, February-March, 2023. Photo credit: Barbara L. Reimer

What's next? We've put out some proposals with our first body of work that we completed at the Bunkhouse. We've had interest from one gallery, and we're working toward an exhibition in 2025. Now with the work we've created at the BAM residency, we'll look at where we might send proposals—that's where we are right now



Re: Wilding

The term 'rewilding' is associated with the preservation and restoration/recovery of wilderness. A global rewilding movement has gained traction in recent years; it seeks to protect and, where necessary, restore nature to restore self-sustaining ecosystems.

Having met in their first year of university in 2015, Kristine Andrew Stucki and Diana Roelens have experimented with unique ways of working collaboratively. For this current project which began Feb 1- they have reimagined and 'rewilded' Saskatoon's downtown/riverbank. The work explores the importance of green spaces within an urban landscape, the potential for nature to reclaim space and the possibilities for nature and humankind to co-exist with city. From a series of photographic references taken in the late fall/early winter, the artists have constructed a new, unburied environment to demonstrate what is possible. It is their hope that the viewer will appreciate the beauty of uncultivated spaces as easily as that of meticulously manicured spaces and support working toward a more sustainable future for humans and the planet.





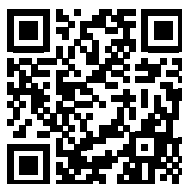
CALLING ALL VISUAL ARTISTS

CALL FOR MENTORS AND MENTEES

**APPLY BY
JUNE 15**



**Do you want to grow as an artist? Or do you have skills to offer as a mentor?
Apply to CARFAC SASK's 2023-24 Mentorship Program!
Craft and traditional art forms are welcome.**



workshops.sask@carfac.ca
carfac.sk.ca/mentorship

**FOR
MORE
INFO**

ESPERANZA SANCHEZ ESPITIA:
SASKATCHEWAN PORTRAITS SERIES

Esperanza Sanchez Espitia is a Colombo-Canadian photojournalist, a lens-based artist and a woman storyteller and filmmaker living in Saskatchewan. Esperanza has been using her cameras to fight against women's and First Nations People's discrimination. Esperanza's artistic work has been exposed on a national and international level.

Below and Next Two Pages:

The beauty of Spring in Regina, SK, snow, frost, and hope.







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www.lmlcc.ca
info@lmlcc.ca
306.729.4484



Elsie Scherle Gallery Hours:
Wed & Fri: 10am - 4pm
Tues & Thurs: 4 - 8pm
Saturday: 10am - 2pm

Last Mountain Lake Cultural Centre

DIANA CHABROS: SAMSKĀRA STORIES

MAY 5 - JUNE 24, 2023

ARTIST RECEPTION AND PROGRAM BY JOSEPH NAYTOWHOW SUNDAY JUNE 4, 1-4PM

This exhibition of paintings by Diana Chabros explores forms of energy, cycles of life and death, and authentic relationships through story as a means to understand Chabros' interdependence with the land. Known to artists, biologists, photographers, tourism operators, ranchers and other locals as grasslands, to the Lakōta as maka tatanka, and to the nehiyaw/Cree as buffalo land or paskwāw mostos askiy, Saskatchewan's southwest and its natural inhabitants are celebrated for their beauty and resiliency to survive under extremely harsh weather conditions. Through accelerated human intervention, the lives of these inhabitants are compromised to the point that even the soil has become a "species at risk."

From her home in Val Marie, a village on the cusp of Grasslands National Park, Diana documents, through paint, her dialogue with the area's rich mix of cultures, stories, and resident beings. Moved by its power, subtle energy and sentience as a biological entity, she explores her interdependence with the land and the human impacts conferred upon it.

Informed by research and practice within the fields of Yoga, Buddhist and nehiyaw/Cree worldviews, she is careful to honour these traditions and her teachers. Her work has been exhibited at public galleries including the University of Regina Fifth Parallel Art Gallery, Art Gallery of Swift Current, the Mann Art Gallery, alternative spaces across southern Saskatchewan and in Kansas, USA.

Diana Chabros, *The Gap: Paradise Lost*, 2021, oil on canvas, 88 x 58 inches, courtesy the artist

LMLCC is located on Qu'Appelle Treaty 4 territory, the traditional lands and meeting grounds of the Cree, Saulteaux, bands of Ojibwa peoples, Dakota, Lakota, Nakota and the Metis nation.



CELEBRATING BRIDGE CITY ARTISTS



Myrna Zacharias, Merle Harrison, Norma Hopper, John Kleisinger, Irene Knott, Elizabeth Gueguen, Stefania Piecowye, Madeline Warren; Grace Berg, Bill Compton, Joan Weber, Dale Heath, Katherine Gossen, Ted Hansen, Pat Leverick; Elly Hansen, Jodi Epp, Natalie Austin, Julie Gutek, Herta Epp. Absent: Wendy Pahl, Vivien de Jong, Teri Scoles. Photo taken in 2020.

In March of this year, we heard from CARAC SASK Member Merle Harrison about a significant milestone in the arts community in Saskatoon. The long-standing group Bridge City Artists is sunsetting after decades of work and countless workshops, retreats, and exhibitions.

Bride City Artists started as far back as 1971, building a well-established and regular schedule of meetings, workshops, and exhibitions. The pandemic impacted the group, and now rent has increased considerably for their studio space at the Albert Community Centre. It's a little bittersweet to wrap things up, but there is a lot to celebrate. We wanted to share the news and a little about the group's history and accomplishments, so on Merle's suggestion, we reached out to Natalie Austin and Vivien de Jong, two members of Bridge City Artists from the beginning, to learn more.



Photos of Bridge City Artists activities, 2005-2015. Courtesy of Merle Harrison.

Natalie Austin:

It was the most fulfilling group that a person could belong to. We were not only artists; we were also supporters of one another. We went through all kinds of life events together. Some members passed away over the years, and some of us lost spouses, but there was always support from our group. There were also many joyous times, like the arrival of grandchildren, and just sharing with such a wonderful social group for so many years.

We all felt comfortable working together, we could ask someone to critique our work and then not feel intimidated by the critique, because we knew it had come out of trying to help one another to improve. Everybody's success was our success. There wasn't the kind of competition like we see often when one artist is judged to be better or worse than another. That's what made us special, because every person there was someone that we respected, and if somebody needed help, or a shoulder to cry on because of things outside of art, we were all there for one another. It was a support group in life and in art. That's the way I look at it. We had over five decades as a group. It was a blessing, and not everyone has that.

In the beginning, I had taken a class at the YWCA. I had signed up because I wanted to have something fun to do outside my home. I was retired, and I was looking for something creative. However, the instructor in that class was not really a teacher. It was just do-what-you-want, and there was no instruction.

I was frustrated, so I went to get my money back, but the receptionist at the YWCA told me, well you know another art teacher has just started a class and he might take you in. Would I like to go talk to him?

I said, well I've missed first two weeks already, but she said, oh go talk to him.

That art teacher was Rolf Krohn, a professional artist and instructor who would go on to lead art classes with Bridge City Artists for twenty years.

No problem, he said, and that's where it started.

Rolf taught us the basics of watercolour. You know, he wanted us to have the skills to do what we wanted, and then we could branch out and experiment on our own.

I would say it's like music—yes, you can play the piano, but you need to learn the basics first. Rolf was willing to teach us the basics, and eventually we moved from the YWCA and ended up at the Albert Community Centre where we have remained until now.

The pandemic did us in, because we were concerned for our members' well-being. However, I have been saying to my friends, let's celebrate the many years we had together—we lived a lot of life.

Vivien de Jong:

How it began was my friend June and I wanted something to do, so we went to the YWCA and joined an art class. However, it was led by an instructor with very little experience. I think they had really only ever painted for a birthday card company. It wasn't what we were looking for, so we transferred to a class run by Rolf Krohn.

Rolf started by teaching us how to do a basic wash in watercolour and how to use different colours. Then we moved on from there. Rolf stayed with Bridge City Artists for many years and continued to teach. Eventually he retired.

Bridge City Artists started at the YWCA, and then for a while we were in a warehouse near the tracks, behind the old bus station in downtown Saskatoon. That whole area has changed now, and a lot of buildings have been turned into condos. Just over the tracks by the bus station, there used to be some warehouses, and we had a beautiful room there with great light. Space and light are critical. (Bathrooms, too.)

Over time, we lost some members due to age. It's been quite a while. I am 86 years old now, and unfortunately, I have damage to my left eye and my painting has deteriorated very much as a result.

At this point, the group hasn't met for the last couple years, and we haven't had our usual annual exhibition. It's a result of the pandemic, largely. It's sad, but we had a pretty good run, and we thoroughly enjoyed our meetings and what we learned. I certainly learned a tremendous amount.

* * *



Photo of Bridge City Artists, courtesy of Natalie Austin.

Congratulations to all the members of Bridge City Artists who worked together and supported one another over many years. Their spirit of collaboration over competition is inspiring, and their story reminds us of the tremendous impact that we can have on one another when we encourage and share.

Rolf Krohn was an important catalyst for starting and building the momentum that Bridge City Artists maintained over decades. In later years, the group would also host workshops from artists Iris Hauser, Clint Hunker, Dagan Lindner, Kevin Quinlan, and Louise Cook. The group's annual show and sale was a beloved public offering for years, and members of the group also volunteered at Sherbrooke Community Centre, bringing art to people in long term care. We should all be so lucky to have a social and professional peer group like this.

NEWS & NOTICES

NORTH BATTLEFORD

**Canada Council
funding for artists**

Learn how to create a grant

The Chapel Gallery
891 - 99th St – Don Ross Centre Door #1

Tuesday, May 30th, 2023
7:00 - 8:30 PM CST

One-on-one sessions are also available from
8:30 - 10:00 pm on May 30th. Book a one-on-one at:
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Instructor – Jewellery Studio

The City of Regina’s Neil Balkwill Civic Arts Centre (NBCAC) invites applicants for an instructor in the Jewellery Studio program area.

The individual filling this position will use the Neil Balkwill Civic Arts Centre Jewellery Studio in the delivery of Jewellery classes, and coordinate with the Centre Administrator in the scheduling and development of programming in the Jewellery area.

This is a contract position with the number of hours based on the applicant’s availability, number of classes scheduled, and the City of Regina program sessions. Current Jewellery programming ranges from 12-15 hours per week of class instruction time. Applicants must show required knowledge and expertise in the Jewellery metalsmithing area. Previous teaching experience is an asset.

Compensation will be \$34.50 per hour of in-class instruction time.

Applications are being accepted until **May 15, 2023.**

PLAINS, TRAINS AND LINES OF SIGHT

Regina Art Collective

THE LOBBY GALLERY

1077 Angus St. Regina
Mon - Thurs 12:00 - 5:00
Friday 12:00 - 4:00

Show Runs:
May 2 - July 27
Opening Reception:
Wed. May 10
5:30-7:30

- DerekOlson
LessSneesby
DougScott
- JeffreyTaylor
BrendaCardiff
ShelleyMcGillivray
- NikkiJacquin
DeLeeGrant
DaveGejdos

Contemplative
Arts Festival
of Saskatoon

June 1 - 4
Grosvenor Park United Church

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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CARFAC SASK MAY | JUNE 2023

NEW MEMBERS

Mishel Barabas
Shelly Nicolle-Phillips
Athanasia Perdikaris
Sara Sestak

RENEWAL

Cristine Andrew-Stuckel
Margaret Bessai
Cheryl Buckmaster
Diana Chabros
Robert Christie
Consil Culturel Fransaskois
Dr John Archer Library
Cara Driscoll
Charley Farrero
Jasmin Fookes
Barbara A. Frazer
Robert William Friedrich

Dianne Gilbert
Bonnie Gilmour
Nabila Hossain
Nora Jacek
June Jacobs
Shelley Kaszefski
Ruby Lalonde
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Louise Page
Rowan Pantel
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Margaret Bessai
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Gerald Saul



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

SAA Spring Arts Gathering 2023

The basics – what you need to know:

Who is this gathering for? Artists, arts administrators, arts supporters and anyone else who wants to join in on the discussion!

When is it? Save the Date! Join the SAA and community on May 18, 2023, for a morning session and an afternoon session:

Morning Session (9:00am – 11:30 am)

What Are We Doing? – Radical Thinking About Non-Profit Governance

Afternoon Session (1:00 pm – 3:00 pm)

Sâkitawâhk – where the rivers meet: Collaborations, individuals, and Decolonizing the Arts

What is the format? Online panel discussions via Zoom. ASL interpretation and closed captions will be provided.

* Although online, this event will also be a soft launch of in-person networking events throughout the province throughout the year – we want to get people back into art spaces!

How much does it cost? Nothing! This programming is being offered free of charge. In addition, we have a limited number of honorariums of \$300 to provide to independent artists, arts administrators and historically underrepresented folks. More details are available in the registration form.

How to register? To register and apply for the honorarium, use the online registration form:



Panels and Panelists: [Read more here!](#)



Saskatchewan
Arts Alliance



PRAIRIE TYPOGRAPHY PHOTO SERIES

Above: Edith Skeard (they/them) is a queer artist working in Saskatoon, SK, located within Treaty 6, the traditional territories of the Cree, Dene, Nakota, Saulteaux, and Ojibwe and the homeland of the Métis Nation. Edith curates and produces Prairie Typography.

“A little shot of of the old stove at Hearth before they moved into the Remai. My photo choices this issue are really driven by the feeling of a memory — hazy, nostalgic, and indistinct.”

Back Cover: “This photo was taken in September 2021, at a farm near Fleming, SK. The truck is still in use and was purchased a few years before, from somewhere near Rocanville, SK. I have no idea (nor do the owners) who Orville Elmy & Sons or Friendly Acres Seed Farm is, unfortunately.” - Davis Hunks



Photograph by Davis Hunks, for Prairie Typography Photo Series (see inside back cover for more details)



CARFAC
SASKATCHEWAN
VISUAL ARTISTS

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