

V. 32
N. 06

NOVEMBER | DECEMBER NEWSLETTER





SASKATCHEWAN CRAFT COUNCIL

WinterGreen Fine Craft Market

local artists | quality craft | handmade gifts

NOV DEC
01-12

The WinterGreen Fine Craft Market that you know and love is moving online!

It runs from November 1st to December 12th. WinterGreen connects you to Saskatchewan's most talented artists.

Experience incredible craftsmanship and authentic, handmade local craft. One-of-a-kind gifts like stunning pottery, handcrafted jewellery, paintings, candles, soaps, and more!

Shop now!

online event at wintergreenmarket.ca



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CARFAC Saskatchewan publishes six newsletters per year:

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

Deadline for copy is the 20th day of the month before publication. **January/February deadline:** December 20

Send to: newsletter.sask@carfac.ca

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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.



NOTICE OF MEETING

SK

CARFAC SASK Members, please join us
for our first Online Annual General Meeting

**Thursday, November 19, 2020 at 6:30 p.m.
on Zoom**

AGENDA

1. Call to Order
2. Approval of Agenda
3. Introductions
4. Minutes of previous AGM
5. Business arising from the minutes
6. Financial Report, Audited Statement,
7. Appointment of Auditor
8. Executive Director Report, National and Activity Reports
9. Nominations and Election of Directors
10. Adjournment

Copies of the Audited Statement and the Minutes will be available on the website prior to the meeting. carfac.sk.ca

This meeting is open to CARFAC SASK members. There is no charge to attend. Registration is required. A link with registration information will be emailed to members through MailChimp. If you are not on the email list or do not receive the email please contact our offices.

Observers are welcome to attend, but must register with CARFAC SASK in advance.



EDITOR'S NOTE

This is the sixth and final issue of the CARFAC SASK Newsletter in 2020. It has been an unusual and difficult year for everyone. Many galleries are open again, but not all, and online programming continues to be a lifeline for people unable to engage and interact in person as they usually would. Emergency financial support for artists and businesses has helped, as have all the ways we have found to stay in touch and interact at a distance. At CARFAC SASK we have been working online more and are happy to have the newsletter as another way to share stories and helpful information with our members.

In this issue we have two main articles for your interest: we catch up with artist Ellen Moffat and hear about some of her recent projects and work at Western University (pg. 6), and we have a piece from artist Jay Kimball at Silt Studio about **The People's Cup**, a unique initiative that is keeping their ceramics studio engaged with people through the pandemic (pg. 16).

Important note for all CARFAC SASK members: our AGM will take place online on November 19 (Info on pg. 4). Please watch for the registration link in a forthcoming email we will send to members.

In news (pg. 22), the Wintergreen Fine Craft Market is online now until December 12 (see ad on inside front cover), and in November the Regina Public Library is presenting two art classes online for emerging artists (pg. 15). The Regina Art Collective is opening a new group art exhibit, and Little Manitou Art Gallery asked us to share that they are open again for visitors with social distancing and other pandemic measures in place to keep people safe. At the CSARN Conference at the end of the month, past Director and long-time friend of CARFAC SASK, Patrick Close will be presenting on a panel on Nov 30. And in this issue's feature on CARFAC SASK Board members, we meet artist Gabriela García-Luna and see some of her work.

As always, if you have anything to share with our members, or if you have ideas for stories we could feature, please be in touch. Happy holidays to all and best wishes for the new year ahead.

CATCHING UP WITH ELLEN MOFFAT



Ellen Moffat, Untitled, work-in-progress, 2020

From Jeff Morton, Newsletter Editor:

I want to start by saying how great it is to have a chance to talk again, and to share this conversation with the CARFAC SASK membership. How many years has it been since you were predominantly in Saskatchewan? I know your practice often took you around the province and across the country, but for the last few years you have been based in London, ON. Can you tell us a little about your Doctoral program and the kinds of spaces you have been working in?



Ellen Moffat, Untitled, work-in-progress, 2020

Ellen Moffat:

And it's wonderful to re-connect with you as well. Thank you for the invitation to participate in the exchange. I've been out-of-province for more than 3 years although it doesn't feel that long. I headed east in late August 2017 to return to school in London, Ontario for a doctoral program in Studio. The program is immersive, so the time is passing quickly and busily. But also, I've been in Saskatoon several times in the past three years for research, exhibitions, and performances.



Ellen Moffat, **beginning again**, 2020
Performative balloon soundings, ArtLAB, Western University

I had a solo exhibition at the Remai Modern in 2018 (including a collaborative performance with you!) and a collaborative residency with Helen Pridmore at PAVED Arts in the summer, 2019; the residency was followed by a performance at Sounds Like Audio Festival last October.

It's true that, as an artist, I have travelled quite a lot in the province as well as nationally and internationally. Much of my travel connects with art activities – exhibitions, collaborations, residencies, research, conferences, sometimes contract work, and now, education. Being on the road can be exciting. It's a destination with purpose and end goals. And generally, there's a social component. Over the years, I've developed a community which is dispersed geographically. In the last six months, my travel has been local and regional, via car or on foot, due to Covid. I had plans for international travel for a performance and for research, but these plans have been cancelled.

The pandemic is shifting so many of our habits. At a personal level, I'm paying more attention to the local and on what I can do from here. For instance, one of my projects involves site visits in SW Ontario for field recordings. My current travel is connected to a project that I'll talk about further.

My reason for coming to London was for a Doctoral program in Visual Arts at Western University with sound artist, Christof Migone as my supervisor. I'm in the Studio stream, which combines studio production and research. The program has been a great opportunity and structure to deepen my research into sound and to integrate ideas and theory with studio practice. I'm also delving into the noisy field of sound art, with its debates and differences.

The program itself is stimulating and rewarding and I'm learning a lot and working hard. In many ways, the program is an extension of my artistic practice but it's more intense, reflective, theoretical, and rigorous. It's been a good fit.

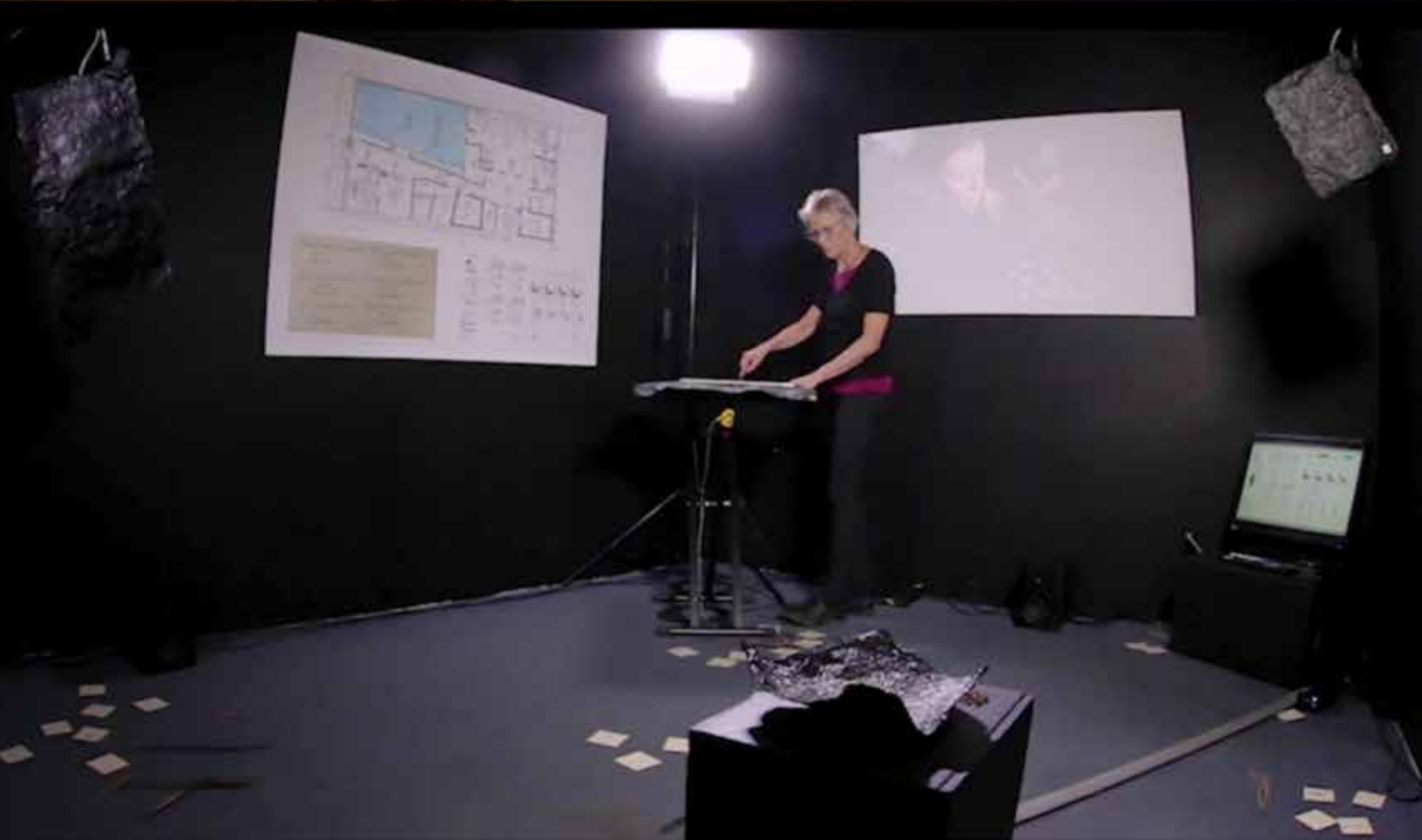
My doctoral research looks beyond my own practice to the work of other sound artists as a kind of community building; my emphasis is on Canadian women sound artists. This research is the basis on my dissertation, a written document of about 20,000 words. The writing is demanding but satisfying in the long run since it connects my sound practice and thinking with the work of other artists, framed by theory and philosophy. In addition to the dissertation, there has been course work: I've taken courses in art history, electronic music, studio arts, and philosophy.

All in all, it's been a great opportunity to dive deeply into the sound art practices and its roots in experimental art of the 20th c.

In addition to the academic and theoretical activities, I've been in several exhibitions within the department in ArtLAB, a research-oriented gallery. I've also been involved in performances in London: a collaborative performance at Forrest City Gallery, the artist-run centre; a solo performance at a community event; and a local performer in a tour of Montreal-based sound artists. And finally, my work has been in a 5-city touring exhibition with VibraFusion Lab, an organization that works with vibro-tactile technology to augment the sound experience for the hearing impaired. The venues were in Toronto, Hamilton, London, Chatham, and Guelph. This exhibition included a collaborative performance as adjunct programming. In short, these three years have been an extended marathon.

JM: I'm curious to hear about your recent work. I understand you recently completed a project with vocal performer and experimental musician Helen Pridmore. Can you tell us about that collaboration?

EM: Yes, Helen and I were invited to a Senior Artists residency at PAVED Arts in the summer of 2019 by David Lariviere, the Director of PAVED. David was interested in our shared yet different ways of working with sound. Helen uses the human voice as her starting point; my project worked with sound and space, materials, and methods for sound-making.



Sounding Bodies, collaboration with Helen Pridmore at PAVED Arts, Sounds Like Audio Festival, 2019

Together we explored the properties of human voice (body soundings) and the acoustic properties of materials (sounding bodies). There were two components to the residency: a developmental stage and live performance at Sounds Like Audio Festival in Oct of the same year.

Each of us conducted a community workshop. The 3-week residency gave us working time to develop our concept of 'sounding bodies | body soundings' into an experiment with sound, human and nonhuman bodies and performance. During the residency, the work opened up wonderfully in unexpected ways. Helen used an aleatory approach to composition following the chance process of composer/musician, John Cage. I started in a room with a great resonant acoustics; my work developed into an "installation-instrument." My concept was loosely based on David Byrnes' **Playing the Building**, an interactive sound project using a retro-fitted organ in the Marine Building in Manhattan, which I had seen in 2008.

The process was rich. Initially, we worked independently and then shared our ideas with each other. Our explorations moved toward experimentation, knowing that an artist-run centre is a perfect space for creative risks. The performance experiment was to perform in different locations for the live event – on separate floors of the building. Helen performed in front of the audience in the event space on the second floor of PAVED as unamplified, acoustic voice. I performed from the room below the event space, on the main floor of PAVED; my sound and image were transmitted to the event space as a mediated live presence.

It was an exciting way of working at many levels. Our situations were not equal. Helen was able to hear and see me because of the transmitted media, while I had no access to exactly what she was doing. That said, we talked about and tested the performance and our structure as a process. In other words, we had a plan, as well as had full support of the gallery staff.

After an afterlife, the "instrument" had a short exhibition run as an interactive work, meaning visitors could play the room. The installation included video documentation of the two of us performing the installation together. This video functioned as a set of instructions for engaging with the work. Helen and I were accepted into a sound festival in Belfast in April 2020. Unfortunately, the festival was cancelled due to Covid. But there was another public presentation: I constructed an installation version of our live performance from documentation of the performance in an exhibition with other doctoral students in London this year.

JM: When we chatted last time you mentioned a project with low frequency sound, large balloons, and field recordings. Since then I've been curious to find out more, and I wonder if you can tell us about that?

EM: I'm in a group project **Written on the Earth**, that started with tornado research and interdisciplinary research of art and science, initiated by faculty from Departments of Visual Arts and of Engineering at Western. **The Northern Tornadoes Project** is a national research project that tracks and documents occurrences of tornadoes around the country.



Ellen Moffat, **beginning again**, 2020
Performative balloon soundings, ArtLAB, Western University

We all gathered for a couple of days in London for field visits and information sessions at research facilities that simulate conditions of tornadoes. For instance, one of the research centres tests structural models (of buildings) for their wind resistance. It's been fascinating and informative at a number of levels, including the fact that Saskatchewan is the tornado centre of Canada.

My project started with the notion of balloons as resonators and low frequency sound such as tornado or volcano sounds (using recordings from research centres in Ohio and Chile) and subwoofers for low frequency sound. Initially, it seemed straightforward. However, there have been a number of challenges: sourcing sounding balloons took me around the world for a supplier; the material substance of balloons (synthetic or natural materials) is fragile, meaning their life span is limited (a number of days, not weeks), and not conducive to duration of gallery exhibitions. I won't go into more details, but the saga is extended.

Consequently, the work is shifting. I'm now working with field recording of natural and cultural occurrences (insects, thunder storms, waves, trains, trucks) of locale. I was loaned a hydrophone microphone so have been making underwater recordings from the Great Lakes. These sounds are fascinating; listening to them while making the recording is somewhat like fishing, except the "catch" is sound. My field recordings now include high frequency as well as low frequency sounds. I'm following the project as process and method driven by experimentation and exploration with the uncertainties of a work in progress.

I'm currently processing the sounds and revisiting the presentation for the gallery. Fragments of the exploded balloons are now hanging on my studio walls, like abject skins. They're very evocative.

During the summer, I was invited to do a performance project in the Department's research gallery shortly after we got access to our studios on campus. My project was a simple repetitive action that involved volleying a 4' balloon into the space and keeping the balloon airborne. The balloon's trajectory was gracious: as a sack of air, the balloon's movement through space was delayed by the resistance of air. The simple action of the performance is a small gesture of starting again after our collective lock-down in the space of the empty gallery. The performative action was documented; the resulting video has a soundtrack of hands contacting the balloons (dull thuds) and sounds of footsteps (somewhat skiddish). I really liked the "lightness" of the action as a gesture of beginning again.

JM: As a final question, could you tell us anything about the research and writing you are doing in the Doctoral program at Western University?

EM: I mentioned earlier that my doctoral research focuses on sound art by women, with an emphasis on Canadian sound artists. This research is the foundation of the written document - the dissertation - as case studies.

I've selected artists and works that intersect with my interests in materials, the body, and sonic perception, and expand what I know and how I think about sound. As themes, I'm listening to works in terms of sound and silence, the senses, and listening/hearing as changing relations of materials and bodies in the world. I'm following experiential and perceptual aspects of sound, and sound as the material fluctuation of energy matter.

We hear sound throughout our bodies and not just with our ears. Thinking about sound in this way extends to thinking about bodies in relation to each other and the world. To expand that a bit, sound connects us with each other.

The fact that sound exceeds boundaries means it shifts how we think about and/or hear limits and forms. This thinking is grounded in theories of new materiality and sonic materiality which argue that our relations, as well as bodies, are not static or fixed. I find these ideas exciting.

For my final exhibition, I'm developing two new sound works that explore ideas of sound, sonic materiality, bodies, and vibration using the concept of 'natureculture,' as the fusion or interconnections of nature and culture. At this point, I'm exploring and experimenting with materials and technology as process. I'm a bit of a forager. I've been collecting organic matter (pine cones, catalpa seed pods, acorns, stones) and field sound recordings.

A few months ago, I rented a large studio off-campus so am working at (almost) the actual size of the gallery, rather than through scale models and sketches. I've been combining different elements into sonic-material clusters. My goal is to connect theory to ideas, materials, and technology as relations.

At this point, the formal presentation of the work has a landscape sensibility and is basically at ground level. As such, it suggests an aerial view of natureculture fragments as residue or renewal in an imaginary landscape.

The sound component will be multi-track composition of processed sampled field recordings and generated sound.

I'm aiming for a work that engages the senses through sonic and visual elements, but not through direct physical contact. In a way, the "no touching" mandate of COVID is not an issue for sound since sound touches the visitor through vibration.

As a tangential thought, the COVID new reality has been positive for the local sound environment. Small sounds are now audible. Since ambient sound of traffic of ground and air traffic has declined I can hear the sonic locale, with little effort. (As I write this, the loudest cultural sound is my refrigerator.)

To return to the connection between the doctoral program and my studio practice, my research (and writing) makes me more attentive to a conception of and thinking around work as 'sonic thinking' as relations of human and nonhuman bodies and sound. I find I've been thinking 'about' and 'around' sound as well as listening more closely. I realize I'm not entirely answering your question about the work itself, perhaps because I'm listening to its potential.



Ellen Moffat is a sound installation artist currently pursuing a PhD in Visual Arts at Western University in London, ON. She has lived and worked across Canada, including several locations throughout Saskatchewan.



Good for emerging artists. Meet for a small group discussion about professional art practice. Get feedback about your own artwork and learn how to advance your career through the advice of an experienced artist. Share an image of your artwork for feedback.

Art School – Hazel Meyer

Friday, November 13, 2:00 -3:00 PM CST, online zoom

Vancouver- based artist Hazel Meyer works with installation, performance, and text to investigate the relationships between sexuality, feminism, and material culture. Her work aims to recover the queer aesthetics, politics, and bodies often effaced within histories of infrastructure, athletics, and illness. <https://www.hazelmeyer.com/>

Art School – Zun Lee

Thursday, November 26, 3:00 -4:00 PM CST, online zoom

Zun Lee is an award-winning visual artist, physician and educator. Through lens-based storytelling, archival and socially engaged practice, Lee investigates Black everyday life and family spaces as sites of intimacy, belonging and insurgent possibility against cultural displacement and erasure. He was born and raised in Germany and has also lived in Atlanta, Philadelphia and Chicago. He currently divides his time between Toronto, ON and Charlotte, NC. <http://www.zunlee.com/>

To register, email wpeart@reginalibrary.ca

THE PEOPLE'S CUP

NOTE FROM JAY KIMBALL, SILT STUDIO



Jay Kimball trimming the foot of one of The People's Cups

I began Silt Studio in the fall of 2018 as a space for advancing art practice and building community. Establishing a killer studio for ceramic artists in Regina would also enable my partner Terri and me to pursue our own practices in an amazing professional facility.

Silt was designed to bring people together, and the focus of the business was to provide classes, workshops, and membership space for artists at all skill levels. We also hosted regular special events, and large celebrations for both the local arts scene and the wider community.

The studio had been fully open and operating for one year to the day when the lockdown began in March 2020. With our usual offerings off the table, we had to quickly imagine new ways to survive amidst the uncertainty of the Covid-19 pandemic. Inspired in part by the responsiveness of other small businesses, we began to brainstorm. The People's Cup emerged as a community art project that could keep our studio fires burning. It would bring in revenue, while enabling us to offer creative respite and give back to the community in challenging times.



A batch of cups in process

For me, returning to the root seemed like the only place to begin. I took some deep breaths, sat down at the wheel, put my hands in clay, and began to throw.

By now, I'm sure you're wondering, what is The People's Cup? It's an ongoing social practice that involves a series of cups, each hand-thrown out of porcelain and coated with a layer of black slip. Throughout the lockdown, I threw hundreds of cups. We began by inviting artists to join the project and then began selling cups to the wider public and delivering them to people's doorsteps.

Participants design and carve the surface of their cup using a technique often called sgraffito. Once their work is complete, we recollect the cups and finish the glazing and firing process. People can choose to purchase their completed cup or donate it to one of our online auctions, where 50% of proceeds go to community organizations that offer aid to those most affected by the pandemic. The People's Cup continues to keep Silt alive through the uncertainty of the second wave and has evolved into a flagship product for our business.

The project is a mash up of concepts that I'd been pursuing in the months before the pandemic. I wanted to create meaningful objects through Silt Studio, rather than simply supplying more items for the world to consume. I'd been experimenting with techniques to make ceramics more accessible to schools and community groups. And I was curious about unique ways to build philanthropy into my business plan, so that supporting community could be truly sustainable and not exploitative of artists. The pandemic has been hard on all of us in different ways. One way to stay healthy and vibrant is to dig into creativity.

The People's Cup has been (and continues to be) an inspiring collaboration with artists, makers, and collectors. So many varied styles, techniques, and messages have been delivered through these pieces, with participants from across the country.

People have seen their cups as a souvenir for the pandemic; as a welcome distraction for "unprecedented" times; as a means to contribute to their communities; and as a fun, creative way to connect with friends and family while remaining distanced.

There is a specific preciousness to these objects because of the care and attention, and therefore meaning, that is imbued into each cup.

This collection of cups will go out into the world and each time they're held in your hands or put to your lips, I hope they'll remind you of the strength of community. I believe that the objects with which we choose to surround ourselves can enhance the meaning of our lives. Beauty with purpose makes a difference.



Above: cup carved by Maia Stark
Next page: Jay Kimball at Silt Studio

siltstudio.com

@siltstudiolt



EXHIBITIONS

AKA ARTIST RUN

TOFEELCLOSE
DIGITAL COMMISSIONS FROM CARRIE ALLISON,
EVE TAGNY AND EMII ALRAI, KATHERINE BOYER,
ERIKA DEFREITAS, LINDSAY DELARONDE AND JAMIE
BLACK, MAGGIE GROAT, JESSICA GROOME AND
TIZIANA LA MELIA, BENNY NEMEROFSKY RAMSAY,
SHELLIE ZHANG

June - November

ART GALLERY OF REGINA

PAVILION OF SHADOWS:
NIC WILSON CURATED BY WAYNE BAERWALDT
November 13 to January 28

CHAPEL GALLERY

Scheduled for Fall 2021:
CHARLEY FARRERO: RENOUVEAU
*Chapel Gallery is closed to the public

DUNLOP ART GALLERY

HAZEL MEYER: MUSCLE PANIC
October 23 to January 24
INSTANT PLACES: BREATHING ROOM | ONLINE
August 30 to November 30
LUTHER KONADU: PARTICULARLY TENTATIVE
November 19 to January 15

GODFREY DEAN ART GALLERY

PAULA COOLEY AND LOUISA FERGUSON: PASSAGES
November 10 to December 19

GORDON SNELGROVE GALLERY

BLAKE LITTLE: FLUID
October 2 to December 19
GABRIELLE L'HIRONDELLE HILL: FOUR EFFIGIES FOR
THE END OF PROPERTY
September 18 to December 19
MANAR MOURSİ: THE LOUDSPEAKER AND THE
TOWER
September 18 to December 19

HUMBOLDT AND DISTRICT GALLERY

THE CABINET OF CURIOSITIES: AN ONLINE EXHIBIT
August 26 to December 31

MACKENZIE ART GALLERY

DIVYA MEHRA: FROM INDIA TO CANADA AND BACK
TO INDIA (THERE IS NOTHING I CAN POSSESS WHICH
YOU CANNOT TAKE AWAY)
August 7 to January 2
SPECULATING ART HISTORY
September 9 to December 16
CHRISTINA BATTLE: CONNECTING THRU GRASSES
December 5 to February 20
MULTIPLE LIVES OF DRAWINGS: EUROPEAN GRAPHIC
ART 1500 -1800
December 5 to February 20
HUMAN CAPITAL
December 17 to April 18
MIGRANT DREAMS
December 17 to April 18

MARKET MALL GALLERY ON THE GREENS

SUE ROBERTSON
November - December

MOOSE JAW MUSEUM AND ART GALLERY

MARSHA KENNEDY: EMBODIED ECOLOGIES
October 9 to January 10
DANCING SPIRIT IN ISOLATION
October 9 to November 15
MOOSE JAW ART GUILD: VISIONS 2020
November 27 to January 10

NEUTRAL GROUND ARTIST RUN CENTRE

SQUARE APPETITES / PEELING THE STICKER OFF
AN OVERRIPE PEAR: ARALIA MAXWELL / LARRY
WEYAND
November 28 to January 9
SHIT FIREPLACE
November 28 to January 9

REMAI MODERN

SHANNON TE AO: KA MUA, KA MURI
August 6 to January 3
ZADIE XA: MOON POETICS 4 COURAGEOUS EARTH
CRITTERS AND DANGEROUS DAY DREAMERS
October 28 to February 21
BORDERLINE:
2020 BIENNIAL OF CONTEMPORARY ART
September 26 to February 14

SASKATCHEWAN CRAFT COUNCIL GALLERY

WINTERGREEN FINE CRAFT MARKET 2020
November 1 to December 12

SCYAP

CHAMOMILE DREAMING: BY LIGHT OF A LOTUS
October 30 to November 19
MARTINE STRANGE: CALAMITY
November 23 to December 9

STATION ARTS CENTRE

SCISSOR CUTS/SCHERENSCHNITTE: JESSICA RICHTER
AND WALTRAUDE STEHWIEN
November 2 to December 17

ART GALLERY OF SWIFT CURRENT

MILAN GERZA: ANTI-UNIVERSE
November 14 to December 30

WANUSKEWIN HERITAGE PARK

ARNOLD J. ISBISTER: VISIONS IN THE VALLEY
September - January

Missing something on our list of exhibitions?
Send notices to: newsletter.sask@carfac.ca

NEWS & OPPORTUNITIES



Design Competition
**LGBTQ2+ NATIONAL
MONUMENT**
Request for Qualifications



For more information on this design competition, please visit the Request for Qualifications (RFQ) at

bit.ly/31xL2rG

FOR SALE FROM ARTIST

Mabef Studio Easel M/08 – Convertible from upright to horizontal, beech wood, holds max 71” tall canvas, Price: \$195

Oil and water-mixable oil paints, all tubes and bottles hardly used, some unopened, Williamsburg oil - Windsor & Newton regular oil - W&N Artisan water mixable oils and mediums - Holbein w-m oil - Schmincke Medium W, Price: \$125

jane@janeevans.ca or **306-668-4548**

Can be delivered within Saskatoon; otherwise pick-up, no shipping available

MAINTAINING CREATIVITY



'Maintaining Creativity V'

The Virtual Conference

Three chapters of two hours each on November 16th, 23rd and 30th at 1:00 PM Eastern Time. All three chapters are free of charge.

Panel Nov 30 1pm EST feat. Patrick Close!

csarn.ca/conference/



Morning Light by DeLee Grant

Regina Art Collective: David Gedjos, DeLee Grant, Nikki Jacquin, Madhu Kumar, Shelley McGillivray Holmes, Derek Olson, Mark Sexton, Less Sneesby, and Jeffrey Tailor

Invite you to their group art exhibit

“Art That Fits”

The Lobby Gallery, 1077 Angus Street; Regina

Dates: Nov. 2nd - 27th, 2020.

Opening: Nov. 5th; 5:30 - 7:30 pm CST

Galley is open M-Th; noon - 8, Fri.; noon - 4, other times by appointment, 1-306-779-2277

Little Manitou Art Gallery

204 Elizabeth Ave. Manitou Beach, SK. Canada



We are open!
Hand sanitizer
provided at the gate.
Our open-door galleries
are to be viewed by one
"covid-bubble"/household
at a time.

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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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www.carfac.sk.ca

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CARFAC SASK NOVEMBER | DECEMBER 2020

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WHO'S ON BOARD?

GABRIELA GARCÍA-LUNA

Gabriela García-Luna is a multimedia artist born in Mexico City who has lived and worked in Mexico, India, and Canada. She earned an undergraduate degree in Graphic Design and Communication from the Universidad Autónoma Metropolitana, Mexico (1986) and completed a Masters in Fine Arts Degree at the University of Saskatchewan (2020). She has been a practicing artist for two decades, presenting her work in solo and group exhibitions nationally and internationally.

Her work explores notions of place and perception through indexes of personal experience in relation to natural environments. Since 2000 García-Luna has experimented using photography in her work in a wide range of forms extending her practice into multiple media and installation work.

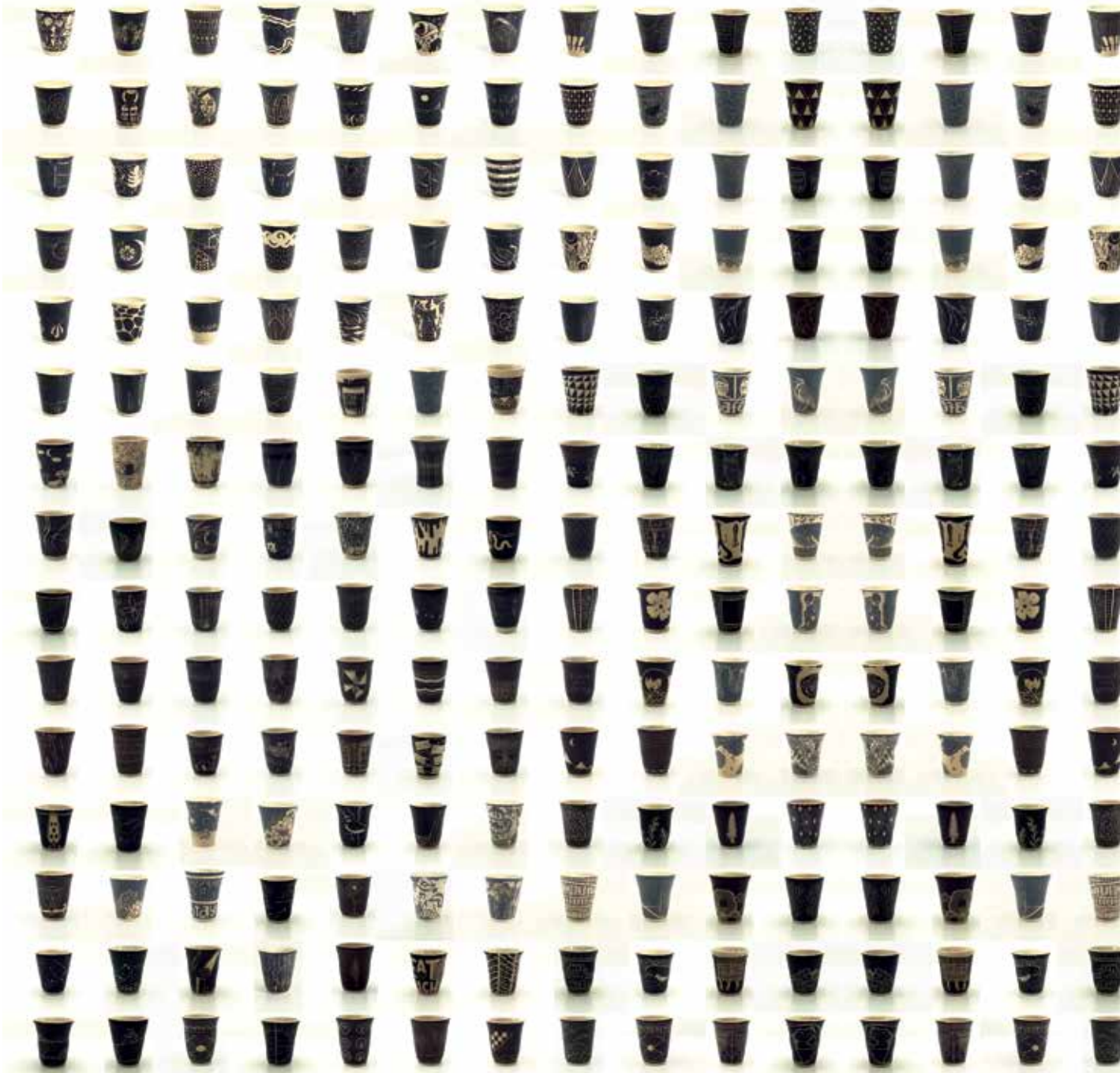
She has received various distinctions and awards in Mexico and Canada including grants from the Saskatchewan Arts Board, The Conseil des arts et des lettres du Québec, and FOCA, Mexico. Her work is part of Global Affairs Canada Collection, The Saskatchewan Arts Board, The Moose Jaw Museum and Art Gallery, Omniflife Collection and Museo del Estado de Querétaro, Mexico.

Her work is represented by Slate Fine Arts Gallery in Regina, SK.



Images top-bottom:
River and Stone (2017);
Gabriela on the Grass;
Next page: Walden (2016)





The People's Cup: Some of the fired and finished pieces (see piece on pg. 16)



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Publication Mail Agreement #40063014
Postage Paid in Regina
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