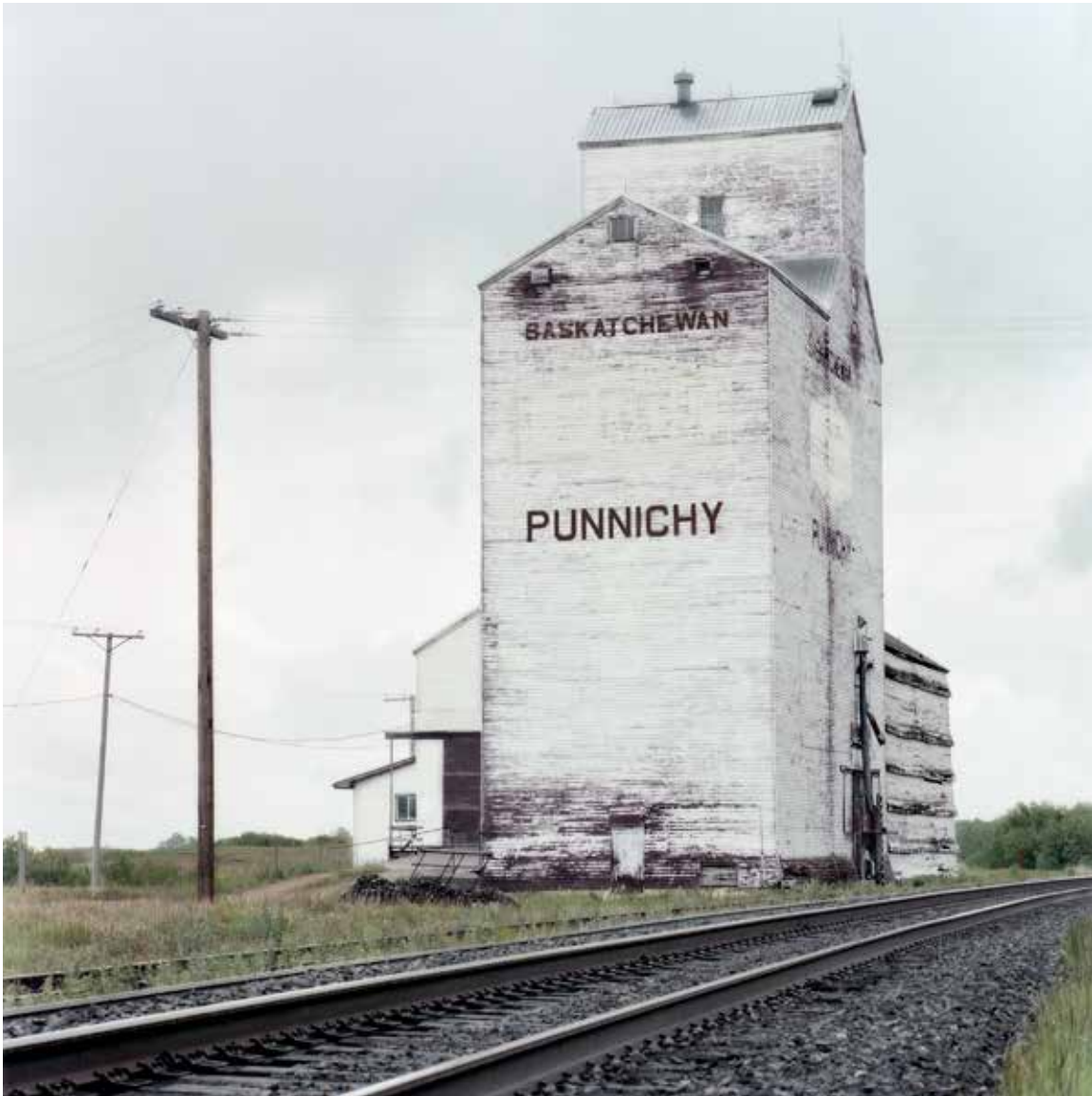


V. **33**
N. **06**

NOVEMBER | DECEMBER NEWSLETTER





Silk in Finnish Twill, Jude Haraldson, woven scarf

Market Mall Gallery on the Greens

Saskatoon Spinners and Weavers Guild

November - December

2325 Preston Avenue in Market Mall

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By Edith Skeard

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UPCOMING CARFAC WEBINARS NOV 10, NOV 24

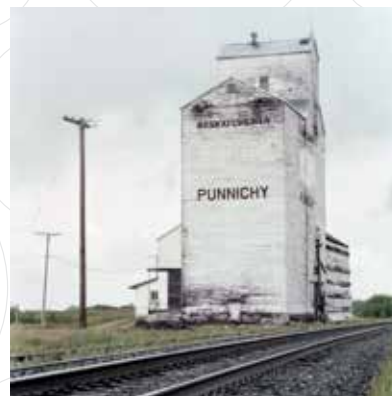
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From the series *The Elevators*



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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 2022 Deadline:** Dec 20

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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.

CARFAC SASK Annual General Meeting

**TUESDAY
NOV. 23RD,
2021
AT 5:30PM
ON ZOOM**

**REGISTER THROUGH
EVENTBRITE**



NOTICE OF MEETING

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, National and Program Reports
9. Nominations and Election of Directors
10. Adjournment

**MORE INFO ON OUR WEBSITE
CARFAC.SK.CA**



EDITOR'S NOTE

At this time of year many people will be turning their attention and efforts to making art and creative gifts for the holiday season. It is a nice reminder that the act of creating is a shared experience, whether it be painting, knitting, baking, or anything you make and share with people.

In this issue we have two articles, each reflecting on creating and sharing art from a life set on the prairies. Writer, curator, and artist Edith Skeard shares a meditation [pg. 6] on the artwork of Vera Saltzman and their shared experiences driving through the landscape, encountering moments and places, and reflecting on their positionality and understanding.

From the south-east corner of the province, Treaty 2 territory, we hear about the work of Eli Barsi [pg. 14], who has crafted a space for artists and the public in the busy little town of Moosomin. The two articles are very different, and it is interesting to encounter these two stories alongside one another, to see the relationships with identity, land, and place to which they each respond in their own way.

Some important news for CARFAC SASK members: our AGM will take place on Tuesday, November 23, at 5:30pm online. [Information on pg. 4 and on our website.]

CARFAC SASK is also pleased to offer two new webinars in November in collaboration with CARFAC ALBERTA [pg. 23], and CARFAC National is asking for your help with an online survey. You can add your voice to the call for better supports for professional artists following the closure of the Canadian Recovery Benefit program [pg. 21].

One notable opportunity: the Banff Centre is now accepting applications to their Cultural Leadership Program, online in 2022. The deadline to apply is November 16. [More info on pg. 20.]

Now at the end of another year, it is also a perfect time to say welcome to all of our new CARFAC SASK members who joined this year, and a BIG thank you to all of our members who have renewed and who have contributed to the Artist Distress Fund. Your contributions make our work possible, and together we can build a stronger and more inclusive and vibrant artistic community.

Happy Holidays to everyone and best wishes for the coming year!

A MEDITATION ON LANDSCAPE AND LANGUAGE

BY EDITH SKEARD



Vera Saltzman, *Wroxton*, from the series *The Elevators*

This meditation is the product of a long conversation, which started in earnest as an interview, between me and Vera Saltzman about photography, each other's artwork, and the connection between artmaking and the body. This conversation took place on September 30, 2021, via Zoom.

At the end of our conversation, we mutually decided that we'd veered so wonderfully off course that it wouldn't be a great transcription.



Vera Saltzman, *No 1*, from the series *i walk the valley*

The untitled photograph, taken from a simple pin-light camera, sits on my screen while I carefully try to pull at bunches of stubborn words and affix them to the night-dimmed screen. The photographer and the photographed at once, standing in front of the shy hills of the Qu'Appelle Valley, their face obscured by the camera's crude housing, the image in melancholic shades of grey.

I first met Vera Saltzman in 2017 at the opening reception of *Still: The Photography of Thelma Pepper*. In the years since I have had the pleasure of engaging Vera's work both digitally and in person. Our conversation over Zoom was intended to be a transcription to share here in this space, instead, our conversation naturally veered into an intimate discussion around making artwork and our experiences of self, memory, and place.



Vera Saltzman, *Barbara*, from the series *What's Your Father's Name*

For nearly two years, connections have come to a standstill. The pandemic has made coming together over cheap wine and cheese slices a source of nostalgia rather than something we take for granted. Isolation has been at the forefront of many of our experiences during this time. After my conversation with Vera, I couldn't help but wonder about connection, landscape, comfort, and language.

The first theme in our conversation was movement. Both of us felt a distinct connection to Saskatchewan in the way we move through and into it. Vera's series, *i walk the valley*, explores her relationship both to her own body as it moves through time and that body as it felt in moving to Saskatchewan. When I viewed these photographs I wondered, what do we carry with us into the things that hold our gaze? Wherever we find ourselves, we arrive at ourselves. This phrase is a thin taffy over the whole of our experiences and all the resulting work we produce. All the ways we move through space contain ourselves; ourselves contain the multitudinous histories that have molded us. Each moment presses into us as we move through it, and these photos reflect a body as it transitions into a new space, both within and without.



Vera Saltzman, *Sonya*, from the series *What's Your Father's Name*

An entire past comes to dwell in a new house. [1]

A central locus of our conversation was centered on the idea of home and a sense of place. In many ways, our conversation reflected a mutual feeling of liminal space. These spaces are intended to be the passageways between one destination and the next, either metaphorically or literally. A liminal space is one of unease, of growth, of transition. In many ways, the perpetual sense of liminality is one where you and your sense of the world are always in flux.

Our sense of place determines the boundaries of our comfort. Feeling at ease is a sensation we all chase, places that reflect this desire take up residence in our imaginations as we move through life. We seek out tight-knit communities, towns host fall suppers, we communicate our inner selves through artwork, dance, choirs, and writing. These spaces, thoughts, and pursuits help us face the discomfort of the liminal, which, I would argue, is a constant force.

[1] Gaston Bachelard, *The Poetics of Space*.

As we move through the open spaces and travel the gridded highways, as we grapple with the continued violence of colonization, as we continue to inhabit a pandemic space, Brecht's ideas grow in resonance. For me, I cannot connect to this land, or lose myself in it, because it isn't mine. I am always aware of myself in the landscape of the prairies, standing alone under the stars in a cut field of canola as the temperature shifts towards winter, looking toward Saskatoon's downtown and then towards the Meewasin River Valley spilling down into the South Saskatchewan River.

In this series of photographs, Vera grapples with the complex relationship between the body and landscape (both of which are a language of movement). The collection can be seen as a developing connection to place, as developing a sense of identity. Placing the body in the landscape allows us, the viewers, to connect the subject to the landscape. In *i walk the valley*, the subject grapples with the experiences that movement brings-- through time, through landscape. The image of a black tree, leafless in the season it was captured, still represents growth as much as it represents an ending. The ways our bodies experience vastness is inextricably connected to our sense of place. There is unbounded isolation in the traverse from one prairie city to another. The highway licks forward in a blur of yellow and grey; the sun moves from one side of the vehicle to the other; in the distance, a wall of rain is a boundary.

It seemed “the change” of life washing over my body was more than my shores could handle. [4]

Landscapes are the context that holds us as we move from place to place, land orients us and gives us meaning. We are tied to our interpretation of the world and that language bleeds through into the ways we talk about ourselves and our experiences.

The world outside of us is a reflection of our own expansive interior experience--I look at the images of the blurred face amongst the grass. This series captures a feeling of both change and longing. In the photographs, I keenly understand a relationship between the body and the landscape; between a person's interior landscape and the sweeping grass in all directions--isolation and community, exterior and interior. These dualities are blurred as the figure becomes difficult to distinguish from the grass.

When you move to a new place it can be difficult to find a sense of belonging. Communities seem to weave themselves together despite immensity. Connections are not only necessary for our well-being and sense of place, but they are also a matter of survival. Finding comfort, however temporary, comes from building strong connections with the people and the spaces around us. In Vera's photographs, she explores memory, connection, and identity. Her photographs are a poignant reflection of place and the desire to form deep connections in the face of immense isolation. Regardless of the subject, each photograph bears the distinct mark of Vera's participation. This series of photographs encompasses the spirit of our conversation, and I am grateful to be writing around and about them.

In our conversation, Vera reframes the expansive fields of produce as an ocean. As one of the two land-locked provinces in Canada, Saskatchewan can feel far away from the landscape of the East coast. Wave after wave of prairie wind pulls the grains and pulses into dance, moving over the shy hills and low ditches carved slowly by ancient glaciers. The only oceans here are white in the winter and golden in the summer--but they are oceans, nevertheless.

[4] Quote from the artist statement for *i walk the valley*, Vera Saltzman



Vera Saltzman, *No 5*, from the series *i walk the valley*



Vera Saltzman, *No 6*, from the series *i walk the valley*

ELI BARSI - OPENING THE GIFT

BY CONNIE SCHWALM



Detail from landscape painting by Eli Barsi

There is a peculiar type of lyrical beauty that graces our ‘everyday’ moments, but this is a gift that often remains unopened. Schedules and priorities which are not our own demand many of our moments.

As we twist our time around these things, we often miss our opportunity to receive that everyday beauty. Eli Barsi is determined to help people open that gift.

She began with music.

“I grew up on a farm in Southeast Saskatchewan and always loved traditional country and bluegrass music,” Eli remembers. “Not long after graduating, I began playing music for a living.”

Eli’s love of music grew into a successful career as a singer-songwriter that has spanned three decades and continues today. Through her music, Eli has shared the songs that have been her life with audiences across North America and in several other countries.



Eli Barsi at Prairie Girl Gallery Gift Shop in Moosomin, SK

A few years ago, Eli began exploring a new way of allowing people to see the world through the eyes of a “prairie girl.”

“Several people in my family were painters and my Uncle Aaron was a wood carver. I loved their work and they inspired me to create too. I was always drawing and painting when I was young, but I didn’t have that constant desire to paint and create. For a long time, I would paint just one or two pieces a year, primarily for the Kidney Foundation’s ‘Brush of Hope’ Celebrity Painting Auction.”

“About six years ago, during a trip to Newfoundland, I found myself incredibly inspired by the beautiful scenery and driven to paint it. When I came home from that trip, I painted what I had just seen. I liked how those paintings turned out and felt confident that this was something I should keep on doing. I got such joy from painting! It became an escape from my songwriting and daily work...I would take an hour or two every day to paint and study art.”

Eli explains that she is a self-taught musician and artist.

“Both music and art have always been a part of me. I’m self-taught in both, which has meant years of development, perseverance, and passion. Having the ability is one thing, taking it somewhere and using it is the hard part. And no matter what level I get to in my art, I know there’s always room for improvement and growth.”

Along with paintings done on canvas, Eli has experimented with painting a number of other objects.

“I am truly inspired by pieces of our prairie past. I love finding discarded prairie treasure to paint on, such as coffee pots, cattle skulls, gas cans, cigar boxes, saws, you name it! I’ve also done a number of unique commissions from mailboxes and barn windows to rocks and antlers.”

Eli has also published two books that feature original paintings and poetry that grew out of her work as a songwriter.

“I decided to combine some of my poems with my paintings. My first book, *Poems & Paintings from a Prairie Girl*, was a coffee table book that featured thirty-four poems and forty-four paintings. I then went on to do a second book *Beneath the Prairie Sky* which was a children’s book inspired by my song *Prairie Skies*.”

Eventually, Eli found it necessary to have a separate space for an art studio.

“In the fall of 2019 I was very busy with music on the road, and with painting projects when I was at home in Moosomin. Up until this time, my art studio had either been in my dining room or basement. So, I decided to look for a space to rent as an art studio in Moosomin.

I found the perfect spot in the historic McNaughton Building. The space was set up for retail. I originally had no intention of renting for that purpose, so I rented one small room and a storage area.”

As ‘normal’ collapsed underneath the weight of the Covid pandemic, Eli found that her studio became both a refuge and an opportunity.

“In March 2020 we’d just returned from our first tour and were looking forward to a busy year—then Covid hit. Among the first things to shut down were live performances and art shows.”

“Suddenly I had lost 90% of my income. I was still able to sell music and art online. But it’s difficult to reach new audiences or maintain an existing fan base that way. Getting through every day was becoming a struggle.”

“I decided that I needed to stay busy in my studio. I went there every day and created. Soon, my little storage area was full of paintings. One day, I decided to hang those paintings and creations on the walls. I filled the walls in my little room, the hallway, and my workshop. I decided to turn the space into a gallery. So, the Prairie Girl Gallery Gift Shop was established!”

This fall, the Prairie Girl Gallery Gift Shop was expanded to include the Prairie Girl Art Center.



Eli Barsi at work, part of the the Kenosee Lake Artist Colony, 2018

“When I opened the gallery, I hoped I could include work by other artists. But I didn’t have quite enough space to showcase other artists’ work properly.”

“Now that this space has expanded to include a new addition, I’m delighted that I can now display work by other talented Saskatchewan artists here as well.”

In the midst of continuing uncertainty, the gallery has given Eli a space where she can unwrap the subtle beauty woven into the prairie landscape through her art.

In the future, Eli hopes to give others the opportunity to do the same.

“My husband John Cunningham began Infinity Music Lessons in the gallery last year. That continues to be popular, with students filling every block of time available. I’d like to host painting parties and other workshops, too. I will be inviting artists displaying their work in the gallery to offer workshops and seminars on their specific art as well.”

EXHIBITIONS

ART GALLERY OF REGINA

LISA BIRKE :NATURES OF REALITY
October 7 to November 30

PRAIRIE ARTIST GUILD
OUTSIDE THE BOX
November 3 to December 2

LORRAINE WEIDNER,
JEWELLERY ARTIST'S GUILD OF REGINA
OUTSIDE THE BOX
December 7 to January 4

ART GALLERY OF SWIFT CURRENT

MEMBER'S SALON AND SALE
November 10 to January 5

DUNLOP ART GALLERY

LÉULI ESHRĀGHI AND JESSICA KARUHANGA:
PROJECTIONS
Curated by Gary Varro, Guest Curator
September 25 to January 7

ALANA BARTOL: PROCESSES OF REMEDIATION
October 9 to January 9

LIEF HALL - VOICES
Holophon Listening Station
September 13 to December 6

ESTEVAN ART GALLERY

RUTH LANGWIESER COMMUNITY ART PROJECT
November 1 to January 7

GODFREY DEAN ART GALLERY

MELANIE MONIQUE ROSE: THE FLOWER PEOPLE
November 1 to December 23

HANDWAVE GALLERY

VIVIAN WASIUTA: ENWRAP
October 22 to November 24

TEXTURED BY/OR WITH TEXT
November 26 to December 20

GORDON SNELGROVE GALLERY

DERDIE: PLAY
September 8 to December 18

PROLIFERATE: WORKS ON PAPER
September 13 to December 18

MACKENZIE ART GALLERY

SEPARATE JOURNEYS, SHARED PATHS: FILMMAKERS
REFLECT ON THE DEATH OF THEIR PARENTS AND
GRANDPARENTS
October 14 to February 13

BEYOND THE STONE ANGEL: ARTISTS REFLECT ON
THE DEATHS OF THEIR PARENTS
October 14 to February 13

MISKWAABIK ANIMIIKI POWER LINES:
THE WORK OF NORVAL MORRISSEAU
November 13 to April 3

THE PERMANENT COLLECTION: COMMUNITY WATCH
June 12 to March 8

TOUCHING EARTH AND SKY
CURATED BY FELICIA GAY
June 12 to November 14

MANN ART GALLERY

LEAH MARIE DORION: GENERATIONS OF LOVE
Continuous, Education Studio

MARKET MALL GALLERY ON THE GREENS

SASKATOON SPINNERS AND WEAVERS GUILD
November - December

MOOSE JAW MUSEUM AND ART GALLERY

BELINDA HARROW: UNSETTLED
September 17 to January 2

'BLAZES ALONG THE TRAIL': EXPLORING DAVID
MILNE'S IMAGINATIVE VISION
September 17 to January 2

MOOSE JAW ART GUILD: LOOKING OUT MY WINDOW
November 12 to January 9

NEUTRAL GROUND ARTIST RUN CENTRE

ELIZA FERNAND & SHERRY WALCHUK:
WATERY GHOSTS
November 27 to January 15

MADELEINE GREENWAY
WINDOW GALLERY: PLASTIC CITY
November 27 to January 15

REMAI MODERN

ATAUTCHIKUN | WÂHKÔTAMOWIN
Kyle Natkusiak Aleekuk, Tony Anguhalluq, Annie Beach,
Tenille Campbell, Tarralik Duffy, Amanda Strong, and
Laakkuluk Williamson Bathory
October 30 to March 13

POSTCOMMODITY:
TIME HOLDS ALL THE ANSWERS
September 18 to January 23

ZACHARI LOGAN:
GHOST MEADOWS
August 21 to January 9

SASKATCHEWAN CRAFT COUNCIL GALLERY

GRACE HAN: TOUCH THE CONVERSATION
September 4 to November 13

THE MOVING HEART
November 20 to January 8

SLATE FINE ART

JOE FAFARD: EARLY BRONZE
November 12 to December 4

STATION ARTS CENTRE

THE RED CHAIR PROJECT EXHIBIT
September - November

WANUSKEWIN HERITAGE PARK

WALLY DION: ARTIST IN RESIDENCE
October - November

LEAH MARIE DORION: THIRTEEN MOONS
November - February

Send exhibition notices to
newsletter.sask@carfac.ca

NEWS & OPPORTUNITIES



BANFF
CENTRE
FOR ARTS AND
CREATIVITY

Cultural Leadership November 2019
Photo credit: Jessica Wittman

Cultural Leadership - Online 2022

Grounded in the teachings of Indigenous ways of knowing, being, and doing, and the vital role of art and artists in society, Cultural Leadership - Online brings together a community of change agents and community builders that reflect a diversity and intersectionality of lived experiences and leadership practices. This program is designed for those with active leadership roles in Canada's cultural sector, working nationally or internationally for Canadian institutions, entities, or independently.

*Participants receive 100% scholarship to cover tuition fees.

Program Dates: January 10 - March 31, 2022

Application Deadline: November 16, 2021

Learn more and apply online

www.banffcentre.ca/programs



CANADIAN ARTISTS NEED A SOCIAL SAFETY NET

The COVID-19 Pandemic has profoundly impacted the arts sector, and CARFAC appreciates the Federal Government's commitment to help artists through this challenging time. The Canadian Recovery Benefit is set to end on October 23rd.

Last week, CARFAC urged the Government of Canada to extend the CRB benefit, to ensure that Canadian artists will not be left behind.

Unfortunately, the government confirmed that the CRB will expire and it will be replaced by the new Canada Worker Lockdown Benefit, which is limited to regions under government-imposed lockdowns.

This solution does not take into consideration the working realities of most artists, nor the closures that may not necessarily be government-imposed.

We encourage visual artists to complete this very short survey to help us better understand what cancelling the CRB means for our community.

www.carfac.ca/news/

Art That Fits

LES SNEESBY

NIKKI JACQUIN

SHELLEY MCGILLIVRAY

DEREK OLSON

DAVE GEJDOS

KRISTIN MACPHERSON

DELEE GRANT

JEFFREY TAYLOR

SHOW RUNS

NOV 2 - DEC 17

OPENING RECEPTION

THURSDAY, NOV 25

5:30-7:30

Regina

Art

Collective



**THE LOBBY
GALLERY**

1077 Angus St. Regina
Mon - Thurs 12:00 - 8:00
Friday 12:00 - 4:00

DeLee

upcoming

Webinar Wednesdays

Free to all CARFAC Members, \$25.00 for non-members



Challenges in Creating an Art Career in This Place...

▶ Wednesday November 10th, 2021 6:30 – 8:00pm MST / 7:30 – 9pm CST

Register on Eventbrite by November 10 @ 11am

<https://www.eventbrite.ca/e/challenges-in-creating-an-art-career-in-this-place-tickets-191505136017>

This panel is about the place we live and how receptive our home is to our artwork, our race, our culture, our sexual identity, our sexual orientation... The panelists will discuss the challenges they have faced in establishing an art career, discussing racism, marginalization, elitism and other difficulties encountered. Each panellist will introduce themselves and their struggles in creating a career. There will be discussion between the panellists, questions from the moderators and time for questions from you – the audience. Join us and learn more about issues Canadian artists face.

PANELISTS:

Yong Fei Guan: Living in Edmonton, Yong Fei Guan is a Chinese-Canadian artist with a degree in fine arts from Emily Carr University of Art + Design. Guan explores multicultural identities, politics and their relationship to environmental issues in her work.

Elsa Robinson: Living in Edmonton, Elsa Robinson is a Jamaican-Canadian multi-media artist and teacher. Elsa Robinson's decades-long devotion to artistic practice has imbued her work with vibrancy, versatility and an intuitive spiritual poignancy. Elsa has honed the ability to transmit, through a range of visual modes, her deep love and care for humanity.

Alejandro Romero: Living in Saskatoon, Alejandro is a full time Artist, facilitator, art administrator and instructor. Alejandro exhibits in Puerto Rico, USA and Canada. His work explore anonymous interventions, social activism, cultural resistance, photography, painting and poetry with the concepts of identity, post-colonialism, prophecy, construction and perceptions of reality.

Contracts: What Should Be in One?

▶ Wednesday November 24th, 2021 6:30 – 8:00pm MST / 7:30 – 9pm CST

Register on Eventbrite by November 24 @ 11am

<https://www.eventbrite.ca/e/contracts-what-should-be-in-one-tickets-191870679367>

As self employed workers, visual artists need to use contracts, to understand what needs to be in a contract, and often how to go about negotiating for a better contract... In this webinar, you will learn from two artists that have dealt with all types of contracts and even dealt with the absence of a contract...

Patrick Close will discuss the technical aspects of contracts, including the various types of contracts, common elements, resources, best practices and industry standards, government legislation / regulations, as well as thoughts on successful contract negotiations. Heather Cline will provide real world examples of contracts based on her experiences exhibiting and working with galleries and institutions across Canada. After these two thirty minute presentations, there will be a thirty minute Q+A based on your questions. As the webinar is on Zoom, we will unmute the audience so you can ask your own questions. Join us and learn how to read, write and change contracts...

PRESENTERS:

Patrick Close is a practicing visual artist living in Okotoks, Alberta with experience as a curator, writer, consultant, artist run centre director, arts council officer and facilitator. He has been active in CARFAC since the 1970's and was the director of CARFAC Sask for more than 20 years.

Heather Cline has a MFA from the University of Saskatchewan and is a painter and mixed media artist based in Regina, Saskatchewan. Cline has a deep interest in public interaction, and has exhibited widely, participating in residency programs and public engagement across Canada.



Presented by CARFAC Alberta and CARFAC Saskatchewan.
visit our site at www.carfac.sk.ca

CONTACT



C A R F A C

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

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

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

MEMBERSHIP

CARFAC SASK NOVEMBER | DECEMBER 2021

NEW MEMBERS

Jessie Dishaw
Della Hunter
Megan Kasdorf
Emily Nestor

RENEWAL

Elaina Adams
Elizabeth Babyn
Elizabeth Degranges-Jean
Denise K. Epp
Heike Fink
Monica Fraske Bornyk
George Glenn
Simon Garez
Robert Goettler
Diana Hume
Alamgir Huque
Lana Husulak
THE MANN ART GALLERY
Wendy McLeod
Jessica Morgun
Elaine Muth
Wendy Nelson
Alice Neufeld
Ray Keighley

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OSAC
Janice Seline
Sabine Wecker

ARTIST DISTRESS FUND DONATIONS

Elaina Adams
Elizabeth Babyn
Jessie Dishaw
Robert Goettler
Elaine Muth
Wendy Nelson

DONATIONS TO CARFAC SASK WORK

Jessie Dishaw
Robert Goettler
Della Hunter
Janice Seline



JOIN US / RENEW YOUR
MEMBERSHIP

MUSÉE
D'ART
MACKENZIE



MACKENZIE
ART
GALLERY

MISKWAABIK ANIMIIKI POWER LINES: THE WORK OF NORVAL MORRISSEAU

13 NOVEMBER 2021 – 3 APRIL 2022



Detail of Norval Morrisseau's Jacket, no date, acrylic, beads, bone on leather.

ABOUT THE EXHIBITION

CURATED BY
FELICIA GAY

ORGANIZED & CIRCULATED BY
MACKENZIE ART GALLERY



'Care For A Cuppa' Art Show & Sale
City Perks Coffeehouse
801- 7th Ave N - Saskatoon

'Care For A Cuppa?' is a current exhibition by Patricia Katz of Pauseworks Studio. The exhibit of 22 watercolors on canvas is showing during the months of October and November at City Perks Coffeehouse 801-7th Ave N in Saskatoon.

pauseworks.com/patkatzartwp/



Eli Barsi's Prairie Girl Gallery Gift Shop in Moosomin, SK



CARFAC
SASKATCHEWAN
VISUAL ARTISTS

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