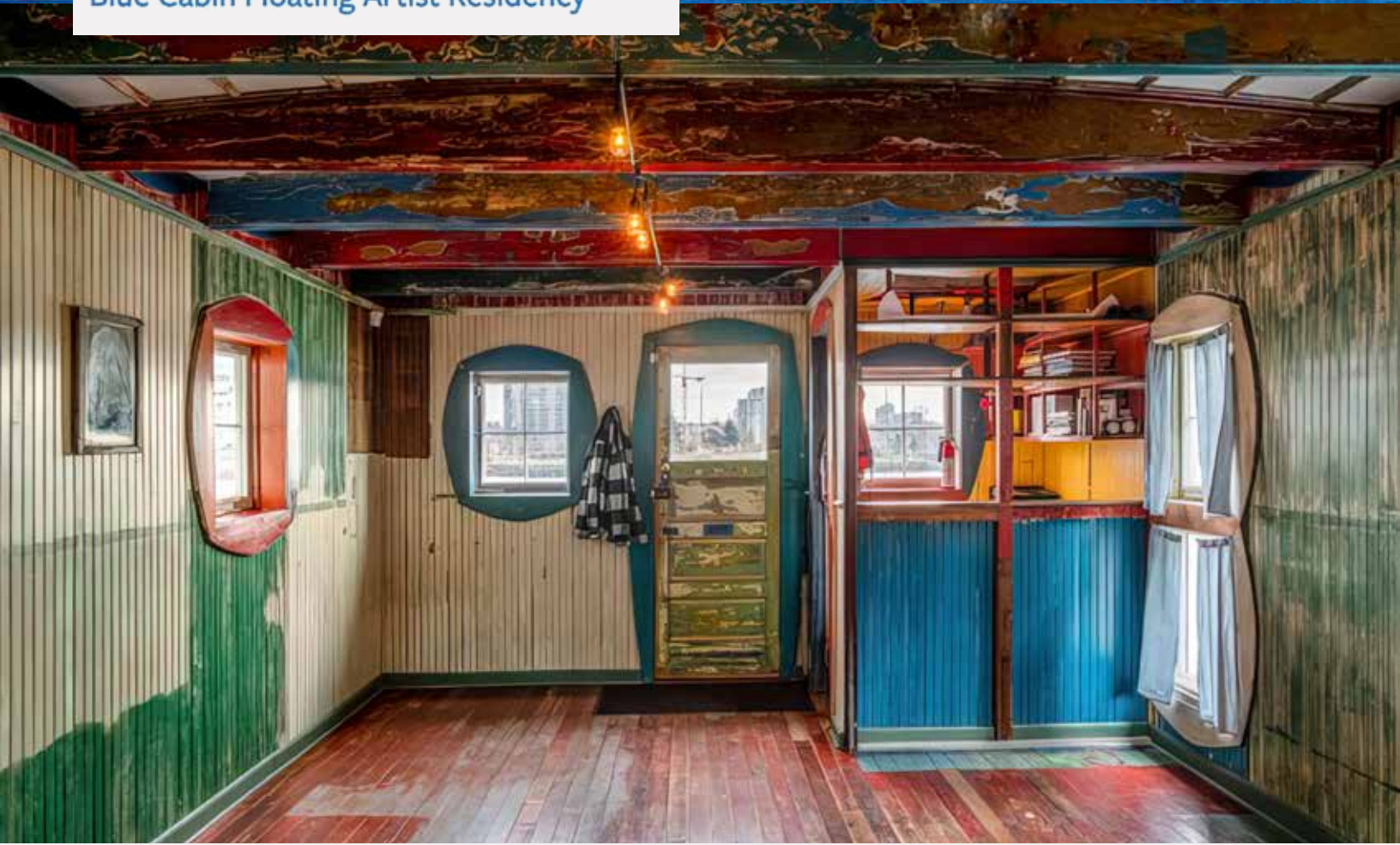


V. 34
N. 06

NOVEMBER | DECEMBER NEWSLETTER



Open Call to Artists Blue Cabin Floating Artist Residency



DEADLINE

Monday, January 16, 2023 at 3:00pm PST



INTRODUCTION

The Blue Cabin Floating Artist Residency Committee is calling for expressions of interest from local, national and international artists to undertake a 6-week long residency aboard the Blue Cabin in 2023 or 2024. Open to artists in all media and at all stages of practice, up to five separate 6-week residency spaces will be filled as a result of this call. The residency is on the water on a small float which carries a remediated heritage cabin studio and a separate deckhouse.

Located on the Pacific Coast in Vancouver, British Columbia, Canada, within the shared, unceded and ancestral territories of the xwməθkwəy̓ əm (Musqueam), Skwxwúmesh (Squamish) and səlilwətaɬ (Tsleil-Waututh) Nations, the Blue Cabin offers a vantage point from which to consider this region — its layered histories and speculative future — differently.

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Visiting Mentor Wally Dion

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CARFAC SASK NOTICE OF AGM

Nov. 22, 6:00pm

On the Cover

David LaRiviere,
Treaty Six Territory: Land Back (2022),
satellite photo collage and MDF surrounds,
288" x 144". Image courtesy of the artist

*See interview on pg. 6



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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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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

2022-23 Foundational Mentorship



ANNOUNCING THE 2022-23 MENTORSHIP PROGRAM PARTICIPANTS

left to right: Frans Lotz, David Garneau, Linda Duvall, Ruth Langwieser, Cyril Chen, Cat Haines, Jaye Kovach, Sylvia Ziemann, Marsha Schuld, Barbara Meneley, Todd Gronsdahl, Bruno Hernani, Joviel Buenavente (CARFAC Programs Assistant), Xiao Han (photographed at the Orientation Meeting in Saskatoon)
not pictured: Tracy Peters and Terri Fidelak (CARFAC Programs & Outreach Director)



EDITOR'S NOTE

Thanks for picking up this copy of the CARFAC SASK Newsletter, and welcome to our last issue of 2022.

In this issue we have a longer-form interview with artist David LaRiviere (pg. 6). David shares about his latest exhibition at the Mann Art Gallery in Prince Albert, *Anti-Tourism on Treaty Six Territory*, and some of the learning and connections he is finding through his ongoing research and creation.

We are showing one more photo from photographer and filmmaker Louise BigEagle (pg. 17), in our black and white photography feature, and Visiting Mentor Wally Dion offers a short reflection on his recent mentorship visits with local artists.

CARFAC SASK Members, please make note of our upcoming AGM (pg. 23), and also our current call for Board nominations and applications. Would you like to join our team? Do you know someone who would?

Congratulations to all of the artists now confirmed in our 2022-2023 Mentorship Program (pg. 4). We are so excited to follow everyone through the process and see some of the results!

Introducing for the first time in this issue, another new photography feature in collaboration with PrairieType (pg. 27 and back cover). PrairieType is a social media account dedicated to showcasing “found typography”—unique typefaces, fonts, and design elements from around the prairies. For example, on the back cover you can see an example of older lettering on a building (“THEO.HALYK 1949”) starkly juxtaposed with the newer generic street number “432” below. Can you sense a kind of visual dissonance in this? We are surrounded by these kinds of typeface and design curiosities. We’re going to show off select photographs from PrairieType in the newsletter from time to time, but you can see everything that they’re doing by following [@prairietypography](#) on Instagram.

As usual we have news and notices submitted by members, including a new opportunity for sculpture artists from the Federation of Canadian Artists (pg. 21) that was flagged for us to share by CARFAC National.

Thank you for taking some time with the stories and photos in this issue of our newsletter. If you have a story to tell or anything to share with our membership, please do not hesitate to be in touch with us at newsletter.sask@carfac.ca.

ANTI-TOURISM AND PSYCHOGEOGRAPHY: INTERVIEW WITH DAVID LARIVIERE

CARFAC SASK NEWSLETTER EDITOR, JEFF MORTON



David LaRiviere, *#Submerged* (2022), photograph, 36" x 36". Image courtesy of the artist.

*In this interview with artist David LaRiviere, which unfolded by email over the summer, we talked about David's recent solo exhibition at the Mann Art Gallery in Prince Albert. **Anti-Tourism on Treaty Six Territory** expands on David's concept of "anti-tourism" and is an ongoing project engaging with land and colonial history.*

David Lariviere is an artist living and working in Saskatoon, on Treaty Six territory and the homeland of the Métis Nation. As a mixed media artist, David challenges the notion of 'border' through large-scale installations and photographs that seek to offer a safe place to contemplate the decolonization of Treaty Six, the overturning of white suprematism, and colonial impediments to our survival.



David LaRiviere, *#everyyorsordiddetail* (2018), video still. Image courtesy of the artist.

Jeff Morton: Hi David, Thanks for joining in this conversation. I'd like to hear more about your exhibition in Prince Albert and specifically your idea of Anti-Tourism. To start, can you tell me a little about "normal" tourism and how that relates to your exhibition?

David LaRiviere: The idea of tourism incorporates so much, and there are many different kinds. I immediately think of visiting historic landmarks or going on a hiking adventure, but these examples only scratch the surface. People can indulge in culinary tourism, wildlife tourism, celebrity tourism, sex tourism, and there's even this thing called disaster tourism.

In my current project, I was interested in qualities shared between all these different types. Tourism, in all its forms, begins with a destination, followed by an arrival, acts of consumption, and is closed off by a departure (often with souvenirs). The transactional nature of tourism is based on expectations that are delivered upon.

JM: I know your project is larger than this one exhibition, and one of the first opportunities you had to work on this was in Victoria, at Open Space. I know that space, and I worked there about 12 years ago. One thing folks used to remark was how unusual it is to have a contemporary art gallery like that in the middle of a very high concentration of tourists—downtown Victoria. I can imagine how that location might have impacted your work and its reception. For that project in Victoria, what was Anti-Tourism?

DL: I didn't know that you worked at Open Space, Jeff! I have nothing but respect and admiration for the work they do there. You are correct that the locale of Victoria and the situation of Open Space were formative in terms of developing the Anti-Tourism concept. The Director of Open Space at the time, Helen Marzolf, invited me to visit the centre a year prior to undertaking the project, and immediately I was struck by the prevalence of the tourism industry in and around the city centre.

At the time, I was referring to the project as *#everyworddetail* and described the work as a “non-judgmental following.” This notion of following—of allowing for unexpected encounters—marked the beginnings of Anti-Tourism because the work did away with the idea of a “destination.”

Open Space generously provided me a summer long residency period to develop the project, and all the work in the show, including thirteen recorded interviews placed on a giant “psychogeographic” map of Victoria, was entirely generated by following my nose, engaging with people who happened to respond.

It's funny, you know, that a few points in the Anti-Tour most definitely crossed paths with designated lines of tourism.

One example was the commercial “Ghost Tour” of Victoria, which is stationed around the Market Square district downtown. The story that became attached to that site in my project had to do with the settler town folk of Victoria violently razing to the ground the homes and businesses of the Chinese-Canadian community in order to expropriate the land upon which the Market Square now sits.

This obscure and shameful historical chapter constitutes a real kind of psychic haunting, but the “restless souls” featured in the tourist-friendly “Ghost Tour” never touch on the subject. In this way, Anti-Tourism simply goes to where it is led, whereas tourism tends to privilege narratives that are vetted as acceptable or sometimes even state-sponsored.

JM: Mapping and articulating territory and sites is part of your most recent exhibition at the Mann Art Gallery in Prince Albert, *Anti-Tourism Treaty Six Territory*. In particular, can you tell us about the large map you created for the exhibition?

DL: The map of Treaty Six territory in the Mann Art Gallery was the second iteration of the project. In the fall of 2020, the large map also appeared in *borderLINE Biennial of Contemporary Art* at the Art Gallery of Alberta. Of course, both Edmonton and Prince Albert are located within the landmass of Treaty Six Territory, and the map is essentially a composite of hundreds of Google Earth screen captures, constituting a 19-foot-wide, high-resolution satellite photograph.

Also carried over from the show in Edmonton, the map appears contained or captured by MDF sheets surrounding the work, running 12 feet high by 24 feet long with a window cut out (using a CNC router) to the exact shape of Treaty Six Territory.

However, the map appearing in the second iteration of the project is not the same as in the first, and the deviations reflect the nature of the larger project, the never-ending aspect of wandering irrespective of “destination,” having encounters, listening, and learning.

The first large map was subtitled *The Smooth and the Striated* because of the “border” thematic of the Biennial.

Bringing the Anti-Tourism project to bear on the land in which I was born and raised, I became fascinated with the different borders that overlap Treaty Six, especially as related to the online research project called *native-land.ca*.



Whereas Indigenous territories are curvilinear (smooth), overlapping, and tend to follow geographic features, the borders of settler colonialism are rigid (striated), jurisdictional, and arbitrary with regard to geographic formations.

These contrasting conceptions of “border” became a leaping-off point for a series of recorded interviews that I was honoured to share with Elders, knowledge keepers, and fellow artists: Adam North Peigan, Ruth Cuthand, Joseph Naytowhow, Shawn Cuthand and Daniel Knight. The first question that was posed, relative to thinking about Treaty in the present tense and in relation to the imperative to decolonize, had to do with reconciling these differing approaches to land and reforming the extractivist mentalities that have presided over the general decline in the health of our shared environment.

To your question about the large map at the Mann Art Gallery, while it no longer contains the same reference to borders from the first installation, the new work, having benefited from these interviews and a subsequent in-depth conversation with Jo-Ann and Jerry Saddleback, now features the words “LAND BACK” printed across the breadth of the map.

The concept of LAND BACK emerges from the imperative to reverse the course of colonization, but as Jo-Anne Saddleback put it so well, it’s also tied to the kind of paradigm shift required for our mutual survival.

“So, ‘LAND BACK,’ it means taking care of the environment, it means acknowledging the inalienable right that the first nations people have to take care of it, to again exercise all of that sophisticated technology that we had that allowed the land to thrive. In the seasons and in all of the cycles of life, we understood, we know this land, she knows us. To begin to acknowledge that again, that means allowing for the Indigenous perspective. To be guided by the Indigenous perspective when it comes to taking care of the land, I think, is something that will save us all. It will save us all.”

(Jo-Anne Saddleback, from the #AGAlive)



It’s interesting that, while treaty has never been properly honoured by the settler-state of Canada (to say the least), the potential for treaty to form the basis of a radical social experiment, one that gives rise to actions that are commensurate to the problems we must confront, persists as a kind of hopeful horizon.



David LaRiviere, *Treaty Six Territory: Land Back* (2022), satellite photo collage and MDF surrounds, 288" x 144". Image courtesy of the artist.

JM: I appreciate how in your process you include your own learning and your relation to the place you live. Your map piece is interesting for a number of reasons, one of which is that it does not include place names or overlaid transportation routes such as a person would usually see on a Google Map. So, your process has erased reference to some of the infrastructure that defines colonialism's impact on the land. In a sense, we see "just the land" contained by the border of Treaty Six. At the same time, the images come from satellites (controlled by a corporation), and capitalism and colonialism are a fundamental part of their acquisition. In your exhibition, two pieces *Guard Tower* and *Underpinning* point to infrastructure through representation of prison architecture.

DL: Indeed, the presence of colonialism is apparent, as you say, even with the imposition of overlaid transportation routes and various commercial and governmental "pins" removed. Before moving to your question about *Guard Tower* and *Underpinning*, I'd like to respond to some of your commentary about our Google "overlords" as it pertains to Treaty Six Territory photographed from space.

What this resolution of digital imaging captures are the various sections of land, looking a little bit like 4mm square pixels at this scale. You can see this checkerboard landscape when flying over the prairies, but it's quite mind-boggling to contemplate the pervasive extent of such colonial agricultural development at this scale.

Of course, homogenization (stratification) of the land actually plays a role in accelerating climate change because natural variegated forests and grasslands are better for absorbing carbon emissions from the air. Moreover, as you note, the privileged vantage point of the image is itself an expression of global capitalism

and its flows; the all-seeing eye of the almighty dollar. Above all, the extractivist priority is rendered palpable when we view the countryside from this high-tech, online perspective.

Before the development of the Anti-Tourism project, my work was more engaged in dark humour, getting at political issues with absurdism and exploring transgression, generally laughing in the face of death. Since the residency at Open Space, and carrying through to the current project, my work has taken a turn for the serious. Part of this change in direction involves developing ideas in the process of engaging place, learning from unforeseeable encounters, and resisting the urge to prescribe meaning.

Most of the work in my recent exhibition did not exist before visiting Prince Albert, and the two pieces you mention, *Guard Tower* and *Underpinning*, are both photo collage works that are compiled from pictures I took of the Saskatchewan Federal Penitentiary exterior and an adjacent "prisoner" cemetery, located about 5km west of the gallery.

This small town of 36,000 people has three prisons that employ approximately 300 full-time staff, so the presence of the carceral state of Canada is well and truly felt in terms of the economy, job market, and as an ever-present issue, a psychic weight.

First, we should consider that Prince Albert has the highest per-capita population of Indigenous people in Saskatchewan. Then couple that statistic with the disturbing over-representation of Indigenous people incarcerated in this country and the many families who move to Prince Albert to be closer to those inside, and the colonial infrastructure that you rightly point out takes on very ominous and explicit tones.

Reflecting on these conditions, I was drawn to a strange outcropping: the mere fact that not one but two cemeteries can be found in the shadow of the Saskatchewan Federal Penitentiary.

As you drive west along highway 302, directly behind the Pen but cloistered by a bluff of trees is an Anglican cemetery called St. Mary's.

To get to the prisoner cemetery, you have to walk through the landscaped, rolling hills and carefully arranged tombstones, pass by the quaint chapel situated at its centre, emerge from behind the trees that shelter the graveyard, and cross an open field now in direct view of the prison guard towers.

There you will find a regiment of cement cruciform markers all facing the prison, each one with a metal dog tag the size of a business card stapled to the centre and bearing only number/name. What is striking about this situation is that, in a way, the justice system's sentence ("guilty!") is still being read aloud. The expression of this arrangement is that of a resonating moralizing judgment following these people even beyond death. There they remain physically situated in a grid, shunted from the Christian cemetery.

With the photo collage work *Underpinning*, I placed a panoramic image of the Penitentiary upside-down and underneath the prisoner cemetery, like a reflection, referring to the rendered judgment that haunts the situation.

The image can be hung the other way around, with the prison on top and the cemetery underneath, in which case the piece's title changes to *Overbearing*.

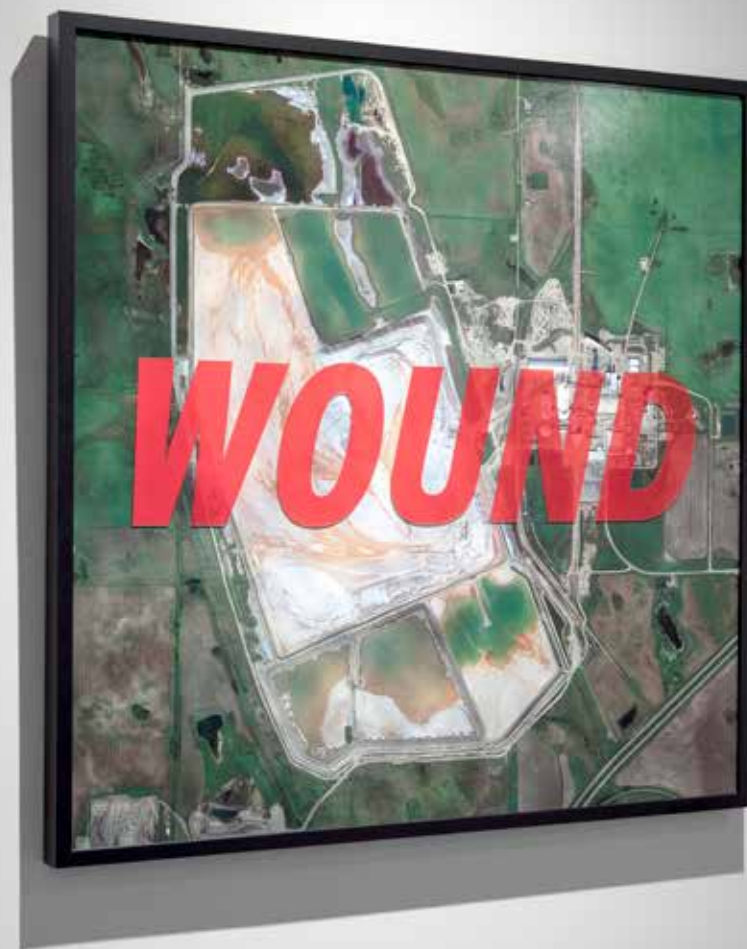
JM: I'm curious about your mentioning of humour because I know your past work and some of your other current projects. The kind of humour I see in your work can be tragically absurd, and it can be part of a reaction to trauma—"laughing in the face of death," as you say. In Prince Albert, however, your exhibition isn't obviously working with humour. I wonder in a piece like *Wound*, for example, and some other pieces, if there is a contrast to your past work that points to a next step or concept that follows from the research and experimentation you have been doing to this point.

DL: Well, you're right. For the most part, the work in *Anti-Tourism on Treaty Six Territory* is more frightening than it is funny.

Wound is a piece that came about as a kind of offshoot from the large Treaty Six map. In the process of putting together the large map, in particular when gathering satellite images from around Saskatoon, one can't help but notice an assortment of festering open sores that encircle the city.

It turns out that these industrial-scale buboes are salt mines, or as they are more commonly referred to, potash mines. In light of the Land Back conversations that frame and ground this work, I decided to zoom in on one such potash mine and make it the subject of a separate work. Just like the big map of Treaty Six, the satellite image of the Nutrien Potash Cory Mine was made from a bunch of close-up satellite screen captures, after which a piece of text was superimposed on top of the compiled image (this time with lenticular letters).

The word 'wound' is not intended to be clever or poetic; it is simply descriptive of an abrasion upon the land. It is more frightening than it is funny, or maybe it's only funny because it's true in a frightening sense... fields of salt amid green pastures.



David LaRiviere, *WOUND* (2021), satellite photo collage and lenticular letters, 48" x 48".
Image courtesy of the artist.

Before I forget, you earlier asked me about the piece *Guard Tower* in the show, the elephant in the room as it were—it was actually one half of a coupling of images. *5780 Simon*, the life-sized photo of a grave marker bearing the number/name designation, was placed directly across and facing *Guard Tower*. This juxtaposition was intended to recreate in the gallery the dynamic that exists between the cemetery and the Penitentiary.

The assumption here is that the gallery as an institution is inscribed as a place where images may be empowered, where we give the time to a picture that constitutes a special consideration, at least to the extent that it is separated from the relentless digital stream of our media environment. Coming to the cemetery was itself an encounter with a powerful expression, and in saying so, I mean this in an emotive sense. It's really not my place to roll into Prince Albert and level a criticism about the place as if the city or the people were to blame for the carceral state or any of the conditions that form part of the experience of being there for that matter.

Next page: David LaRiviere, *Underpinning* (2021), photo collage, 56" x 38". Image courtesy of the artist.





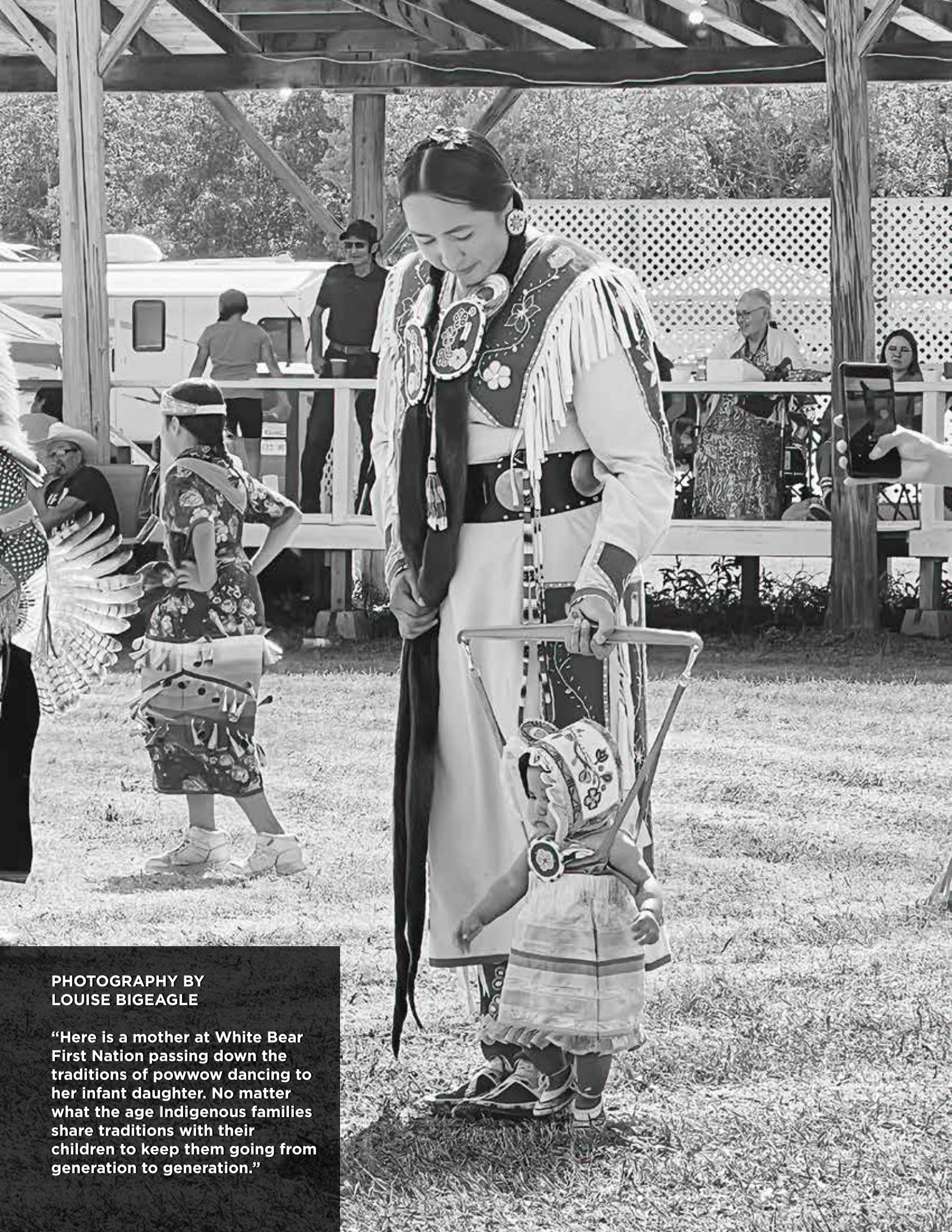


David LaRiviere, *Guard Tower* (2022), photo collage, gator board cut-out, 40" x 144".
Image courtesy of the artist.

The work that forms a response drawn from encounters, bringing the outside into the gallery space, is in this case, engendered by the emotional impact of standing there, among the uniform grid of cement cruciform markers bearing number/name and facing the guard tower.

It's a strange feeling because there is a rendered judgment that is legible, if not visceral, simply by virtue of the arrangement. Maps were left in the gallery inviting visitors to make the trek over to the cemetery and properly contemplate: Who was Simon? Who were these people who are only remembered insofar as they are forgotten, shunted off to the side, bearing no birth date, no date of death, remaining under the watchful eye of the carceral state of Canada?

Back in the gallery space, the juxtaposition of *Guard Tower* to *5870 Simon* operates as an overt reproduction of the power dynamic, alongside which there are allusions to the other forms of forgetting—the amnesia of colonial violence writ large. Put another way, underneath the blatant content of what lies in the shadow of the Saskatchewan Federal Penitentiary, there is a still greater reckoning, a kind of underdetermined subtext or resonance to be taken up by the Treaty citizens of this land (myself included). It is to these difficult truths that we now must turn.



**PHOTOGRAPHY BY
LOUISE BIGEAGLE**

“Here is a mother at White Bear First Nation passing down the traditions of powwow dancing to her infant daughter. No matter what the age Indigenous families share traditions with their children to keep them going from generation to generation.”

WHAT IS THE QUESTION YOUR STUDIO PRACTICE IS ASKING?

REFLECTIONS ON MENTORSHIP AND MENORING WITH WALLY DION



Left-to-right: local artists Joviel Buenavente, Jay Kimbal, Terri Fidelak, and Melanie Monique Rose, with Visiting Mentor Wally Dion [two young people unidentified].

"I enjoyed very much Wally Dion's visit to my studio. We had a nice, rich conversation touching upon all sorts of topics, from professional practice, cultural experiences, and some more specific ones about my work. Wally spent generous time in our visit bringing up interesting questions and feedback in a memorable, art-nourishing visit."

- Gabriela García-Luna, artist

"I appreciated Wally's studio visit. He gave me some really helpful professional advice."

- JingLu Zhao, artist

For CARFAC studio visits, I didn't want people to feel attacked or threatened by my presence. I wanted people to be open to my visit. I had hoped to leave each studio visit with an improved understanding of what was happening in a particular area or medium. I approached the visits as though I had something to learn from the artists. In most cases, I found myself asking a lot of questions—about material or conceptual underpinnings.

One question I asked people was, “who are your enemies?” or “what things are you pushing against?” It sets up a binary—good & bad, up & down—but is one way to get people thinking about their location in the art world. The art world is a tapestry of movements pushing against one another, and it helps to talk about the general vicinity in which we are operating. Similar to this question was “Who are your ideal peers or art crushes?” In my artist talks at AKA and the Dunlop, I shared video clips of Kerry James Marshall and talked about the similarities I see between Indigenous art making and Black art in the USA.

Artists are solitary creatures. To follow your dreams, you must be ‘headstrong’ and believe in yourself.

I think it was brave and admirable for people to host me in their studios. I imagine there were some who wanted to have visits but felt weird about it. For me, it is important to stay malleable in the studio while maintaining a certain degree of ‘stick-to-itiveness’.

When I was leaving Rhode Island, one of my professors, speaking freely, said to me: “I don't know why you would come all this way to be cool? Moving here, undertaking all of this would make any person feel uncomfortable; you should expect a period of un-comfortability”. Perhaps, taking myself seriously, or being cool, is my true enemy.

One interesting thing I noticed after completing the studio visits was a notion: “What is the question this person's studio practice is asking?” Although everyone was at different stages or levels of intensity, most people seemed to be asking a question. I had to listen to each person talk and try to see if they were asking a question. At times this was difficult. If a particular subject, object, or thing seemed to create energy in the person, I knew it was probably the right thing to focus on.

- Wally Dion

Visiting Mentor Wally Dion giving an artist talk at the RPL Theatre, Regina.



EXHIBITIONS ON NOW

NOVEMBER-DECEMBER 2022

ART GALLERY OF REGINA

WE ARE ALL ELECTRIC BEINGS
Rachel Broussard, Alyssa Ellis, Heather Shillinglaw and
Laurel Terlesky

ART GALLERY OF SWIFT CURRENT

SECOND ANNUAL MEMBER'S SALON AND SALE

ART PLACEMENT

IRIS HAUSER: GROUNDED IN THE BODY

THE CHAPEL GALLERY

CHRIS HODGE: HANDS

DUNLOP ART GALLERY

MARISA MORÁN JAHN: BIBLIOBANDIDO

EKOW NIMAKO: BUILDING BLACK CIVILIZATIONS:
JOURNEY OF 2,000 SHIPS

ESTEVAN ART GALLERY

KARLIE KING: TITLE TBD

THE GALLERY AT FRANCIS MORRISON LIBRARY

SASKATCHEWAN PRINTMAKERS ASSOCIATION:
MOMENTUM

GODFREY DEAN ART GALLERY

HO TAM: TIMELINES

MODERN ART IN THE TRADITIONAL WAY: RANGOLI

HANDWAVE GALLERY

JEFF STEWART: VESSELS

40 AND ITS DERIVATIVES

KENDERDINE AND COLLEGE ART GALLERIES

ANNA PLESSET: VARIOUS RECORDS

LOBBY GALLERY

ART THAT FITS

MACKENZIE ART GALLERY

CONCEPTIONS OF WHITE
CURATED BY LILLIAN O'BRIEN DAVIS
& JOHN G. HAMPTON

THE ART OF FAYE HEAVYSHIELD

CHYRONS FOR THE FUTURE
CURATED BY CRYSTAL MOWRY

THE PERMANENT COLLECTION:
WHAT THE BAT KNOWS

MOOSE JAW MUSEUM AND ART GALLERY

EDWARD POITRAS:
REVOLUTION IN THE ROCK GARDEN

NEUTRAL GROUND ARTIST RUN CENTRE

YUJI LEE: HIDE IN/ SEEK OUT

ELIAN MIKKOLA:

CARCASS - THE POSTHISTORIC QUEER

PAVED ARTS

FEEDBACK WITH BIOFEEDBACK:
A [DIGITAL] GARDENING PROJECT

REMAI MODERN

CHRISTINE SUN KIM: OH ME OH MY!

LESLEY FLANIGAN: RESONANCES

IN THE MIDDLE OF EVERYWHERE:
ARTISTS ON THE GREAT PLAINS

DAWNA ROSE AND BETSY ROSENWALD:
JOURNAL OF THE PLAGUE YEAR(S)

SASKATCHEWAN CRAFT COUNCIL GALLERY

PAUL LAPOINTE: TRIANGLE, CIRCLE, SQUARE

SLATE FINE ART

JAY DART: TEN HUNDRED YEARS OF YAWNS & DUST

ZACHARI LOGAN: #QUEERFLOWERS

SATURNALIA 2022

WANUSKEWIN HERITAGE PARK

HALF MOON WOMAN, PAT BRUDERER
BITING BACK: OUR CULTURAL RESILIENCE

WEYBURN ART GALLERY

PRAIRIE LANDSCAPES - WORKS FROM THE
PERMANENT COLLECTION

Listings are identified at the time of publication, and reflect many but not all of the exhibitions on display in the current 2-month publication period.

Please send notices to: newsletter.sask@carfac.ca

NEWS & NOTICES



Artist in Residence Spring 2023

With 24-hour studio access and our renowned facilities, this residency is designed for visual artists to focus on their practice in a supportive learning environment and cultivate new directions in your work. Apply by November 30!

Graphic Novels and Visual Narratives Residency

This self-directed program considers how creatives use this unique media as a place for personal narrative, memoir, and exploration; offering participants the space to work away from the constraints of everyday life, delve deep into your creative project. Apply by January 25!

**Financial aid available for each program.*



New Sculptors' Artist Opportunities

Sales and Recognition through the
Federation of Canadian Artists



The Federation of Canadian Artists is a national membership services organization with over 3,000 members that promotes Canadian art and artists and has existed for over 80 years. Previously open only to 2D artists, the Federation is now welcoming sculptural (3D) artists to participate.

Randy Clay CPA, CA

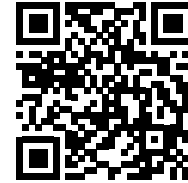
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Micro-Grant Program



Provides support to professional artists and arts organizations.



The Micro-Grant Program provides support to professional artists and arts organizations to achieve outcomes that respond to emergent needs; create access for first-time and underserved applicants; contribute to professional practice and development; and advance the professional arts and artistic practices in Saskatchewan.

DEADLINES

The deadline for applications is the 1st day of each month. You can start an application on the 11th day of each month preceding the deadline. (e.g.: May 1st deadline, applications accepted as of April 11th.)

CONTACT

A different Program Consultant is responsible for each monthly deadline. Either Consultant below will be able to connect you with the right person to answer your questions .

Berny Hi

(306) 526-8367 (Regina) or 800-667-7526 (Toll-Free)

bhi@sk-arts.ca

Alex Rogalski

(306) 220-3793 (Saskatoon) or 800-667-7526 (Toll-Free)

arogalski@sk-arts.ca

Notice of Meeting



CARFAC SASK

ANNUAL GENERAL MEETING

TUES. NOV 22ND AT 6PM

Register through Eventbrite

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. Reports*
- 9. Nominations and Election of Directors*
- 10. Adjournment*

VISIT CARFAC.SK.CA FOR MORE DETAILS.

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 Regina and Saskatoon offices are open by appointment only. Email or call for assistance or to book an appointment.

MEMBERSHIP

CARFAC SASK NOVEMBER | DECEMBER 2022

NEW MEMBERS

Victoria Beahm
Rowen Dinsmore
Anita Gawluk
Annalisa Heppner
Brianna LaPlante
Marina Melchiorre
Tracy Peters
Alexander Ranger
Christine Striemer
Alexandra Verboom Fritz

Shona Dietz
Denise K. Epp
Karen Hoiness
J. Craig Hubbard
Della Hunter
Lana Husulak
Laura Kinzel
James S. Korpan
Patricia Leguen
Evelyn Letendre
Dee Lowe
Mai Ly
Monique Martin
Grant McConnell
Ev McDonald
Wendy McLeod
Barbara Allison Meneley
Barbara L. Reimer
Frances H. M. Rondeau
Dawna Rose
Janice Seline

Station Arts Center Coop
Director THE MANN ART
GALLERY
Richard Widdifield

ARTIST DISTRESS FUND DONATIONS

J. Craig Hubbard
James S. Korpan
Barbara L. Reimer
Alexandra Verboom Fritz

RENEWAL

Leona Adams
Marnie Archer
Joviel Buenabente
Paulette Caron
Martha Cole
Jan Corcoran

DONATIONS TO CARFAC SASK WORK

Anita Gawluk
Annalisa Heppner
J. Craig Hubbard
Wendy McLeod

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



JOIN US / RENEW YOUR
MEMBERSHIP

membership.sask@carfac.ca

Join our Board of Directors



**CARFAC SASK IS NOW WELCOMING
APPLICATIONS/NOMINATIONS
FOR OUR 2022-2024 BOARD
OF DIRECTORS !**

Nominations are requested in advance, by Nov 15th 2022

CARFAC SASK is led by an elected Board of Directors, comprised of volunteers who are practicing artists and/or arts workers from across the province. In close consultation with staff, they develop policies and priorities to guide the operations of the organization.

The Board plays a critical role in governance and strategic planning, using CARFAC's mandate and accumulated research and community input to direct our vision for the future. Board meetings occur 4 to 6 times per year with occasional committee participation as needed.

The election of the Board of Directors will take place at the Annual General Meeting (AGM) on November 22nd at 6 pm via Zoom. Members, staff, and the current board can nominate Board Members. Nominations are requested in advance, no later than Nov 15th 2022. In order to stand for election at the AGM you must be a current member of CARFAC SASK at the time of the AGM.

Please email an expression of interest to Wendy Nelson (director.sask@carfac.ca) with your current CV, a short bio, and a few words outlining your interest and understanding of CARFAC SASK and its initiatives, and what you feel you can contribute to the organization. If you have questions, please email Wendy Nelson (director.sask@carfac.ca). Please note that staff are often working remotely and are most easily contacted through email.

CARFAC SASK is committed to meaningful equity and inclusion, and we aim to reflect the communities we serve. We strongly encourage applications from candidates who are members of marginalized and/or underserved/underrepresented communities, especially individuals who identify with: First Nations, Metis, or Inuit, or people of colour; diverse gender and sexual identities (including 2SLGBTQ+); people living with dis/ability.



Prairie Typography was started in 2018 while I was living in Yorkton, Saskatchewan. I was doing a lot of driving around the province at the time, and I had opportunities to photograph old signs and buildings. Prairie Typography is a place for me to share these photos, and this account is also always open to submissions. [@prairietytography](https://www.instagram.com/prairietytography)





Photography from @prairietypography. See pg. 27 for info, and watch for more submissions in future issues!



CARFAC
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VISUAL ARTISTS

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