

V. 35
N. 06

NOVEMBER | DECEMBER 2023



Celebrate the 40th Anniversary of CARFAC Saskatchewan with a hybrid **AGM** followed by a **panel conversation** on AI + the Artists' Voice.

Save the Date

Saturday
November
25
2023
1-4PM

mâmaxwêyatitân
centre
Regina, SK
+
Online



Celebrate 40 years of CARFAC Saskatchewan at our hybrid **Annual General Meeting**, featuring special panel conversation: **AI + the Artists' Voice**. AGM begins at 1:00pm. Panel with Valentine Goddard, Ryan Hill, Quinn Hopkins and Shanell Papp at 2:30pm.

In-person at the mâmaxwêyatitân centre (Regina)
Coffee, tea, and refreshments served, please RSVP
Virtual attendance via Zoom (registration required)



AGM



PANEL

FEATURES

06

HOLZART 25
SCULPTURE FESTIVAL
Alejandro Romero

12

CHANGES TO THE
CARFAC-RAAV FEE
SCHEDULE

14

RIC WINCHESTER
PHOTOGRAPHY

26

ANNOUNCING THE
2023-2024 MENTORSHIP
PROGRAM PARTICIPANTS

On the Cover

Ric Winchester,
Roadrunners - Saskatoon, Fall 1986
Black and white silver gelatin photography
*more on pages 14-21



22 | NEWS & NOTICES

CARFAC Saskatchewan publishes six newsletters per year:

24 | CONTACT

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

25 | MEMBERSHIP

Deadline for copy is the 20th day of the month before publication. **November/December Issue Deadline:** Oct 20

27-28 | PRAIRIE TYPOGRAPHY

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.

CARFAC invites artists and
arts workers

We need your feedback!

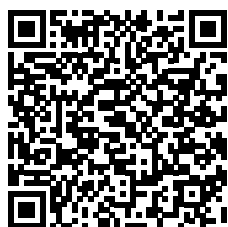


share
perspectives,
concerns, and
ideas pertaining
to Generative AI

En: bit.ly/CARFACSurveyAI
Fr: bit.ly/RAAV-CARFAC SondageAI



Open Until
November 20th,
2023



ENGLISH



FRANÇAIS



EDITOR'S NOTE

Thanks for picking up this copy of the CARFAC SASK Newsletter. In this last issue of the year, we are featuring a couple artist stories and some timely information for CARFAC SASK members.

Alejandro Romero has shared about his experience this year at an international sculpture symposium, Holzart 25, in Kronach, Germany (pg. 6). We hear about how the artist approached the opportunity, the decisions he made along the way, and some of the ideas that informed his work. Congratulations, Alejandro, on this exciting international project, and thank you for sharing your story!

Also featured in this issue, on the front cover and on pages 14-21, we see some of Ric Winchester's photography. Ric is an artist based in East Central Saskatchewan who has been taking photographs for a long time. Ric has shared some of his work (though to see the "real thing" you'd have to view the black and white silver gelatin prints in person) as well as some thoughts on his process and background.

CARFAC SASK members, please note our Annual General Meeting will take place on Saturday, November 25 (in person and online), with a special panel conversation on AI + the Artists' Voice with Valentine Goddard, Ryan Hill, Quinn Hopkins, and Shanell Papp. More details on page 2 and on our website. We hope to see you there!

We're happy to announce the 2023-2024 Mentorship Program participants (pg. 26). Congratulations to everyone involved—we're excited for the year ahead and to see all the wonderful ways you will develop together.

Important news for artists and arts organizations in the province, the CARFAC-RAAV Minimum Recommended Fee Schedule has been updated for 2024, and you can find full details online (see pg. 12 for a QR code link). In addition to updated fee rates, there are some other changes, including a new section A.1.7 Exhibitions with Art for Sale. The fee schedule is always being revised and improved. Update your files, whether you are invoicing for or paying artist fees, and dig into the full schedule to learn more about this important artist resource.

Open now and until November 20th, CARFAC National is asking for your help with a survey on perspectives, concerns, and ideas pertaining to generative AI. Your voice is important, and we want to hear from you!

Thank you to all the CARFAC SASK Members for your support and for helping make our community stronger together. As always, don't hesitate to be in touch if you have a story to share in the newsletter!

HOLZART 25 SCULPTURE FESTIVAL

ALEJANDRO ROMERO



Alejandro Romero, *Alchemic Transformation* (right) mixed media sculpture at Holzart 25, Kronach, 2023

I was born in San Juan, Puerto Rico, and have lived in Canada for the last 21 years. I want to share about a curated exhibition that I was part of this year in Kronach, Germany, through the Jay N. Darling Legacy Center. Curated by Sam Koltinsky, Holzart 25 is an international sculpture symposium—a public art exhibition that focusses on wood carving, and which is supported by the city of Kronach and other organizations. Over the last 25 years, they have invited international artists to carve trees that have been removed from city spaces.

I applied to Holzart 25 with a proposal to create a contemporary mixed media sculpture: a wood carving that would include materials from Canada along with the local tree trunk.

Before travelling, I started working on a clay mask. I researched Lucas Cranach the Elder who was a Renaissance painter—probably among the most famous painters in Germany—and someone who also resided in the city of Kronach. I was interested in the local connection, and he is a painter that I was aware of.



Alejandro Romero preparing his sculpture at Holzart 25

I studied Cranach in college and I liked the work. He reminds me of Bosch, and he was instrumental in the establishment of imagery that we know of from the early reformation Lutheran church. Cranach was good friends with Martin Luther, and most of the portraits that we have today of Martin Luther were made by him.

That was something that caught my attention, and I just kept it in the background as I continued to develop my piece. I was also thinking about healing—that this could be an opportunity to create something around the idea of the Angel of Healing. That had been my original idea.

I started working and created a small maquette in clay. I also made a clay mask, as something I could bring from Canada.



After my proposal was accepted, I checked flights and airfare prices to get there were very high. I had to apply for grants to both SK Arts and the Canada Council. I'm very grateful for the support I received which made this possible.

There was a lot of preparation before getting there. I visited two artists who have experience with these kinds of international projects and who are both sculptors whose work I admire: Jean-Sébastien (JS) Gauthier and UofS professor Adrian Golban. Adrian is originally from Romania and JS is from Saskatoon. They work with similar and different materials, and I wanted to consult about different aspects of my project.

With Adrian, he mentored me in the process of creating the clay mask. We met regularly, and he corrected a few things and updated my skills with clay work. I haven't created much with clay in the past, because mostly I have been painting. This was a welcome challenge for me.

Jean-Sébastien works in wood carving and I wanted to talk to him about his process and share my ideas. It was a great interaction. It is important that we connect with other artists that are some doing similar work and build those relationships. We are not competing, we are supporting each other, and that's very important. After talking to Adrian and JS, I had a clearer idea of what I was going to do.

Once I finished a maquette, I was ready to go. I got on the plane, paid for extra luggage—because I had to bring my tools—and I got to Germany. Because of some flight cancellations, I also had to take the train. The two languages that I speak most, English and Spanish, were not very useful there, because the signage and most of the information are in German. Yes, I could sometimes find people that spoke English, but I didn't have a lot of time while traveling, and I mostly had to use my intuition and savviness.

When I finally got there, I was picked up by Curator Sam Koltinsky, who was waiting for me in Nuremburg, and from there we took a train to Kronach where we met with Ingo Cesaro, who is the organizer of Holzart 25, and who has been leading that for 25 years. Ingo is a well-known poet, and an artist from the region.

The next two weeks in the project were spent working with the tree trunk that was provided by the city. Different artists were set up in different locations. I was one of eleven selected artists, but one of the other sculptors had an accident and couldn't attend. We ended up being ten artists in total, including other sculptors from Switzerland, Germany, Poland, Russia, Romania, and Austria. I was the only artist from the Americas—in my case being from Canada, as well as Puerto Rico and the United States—it was exciting to be part of an international group.

Because of this, I felt like I had all eyes on me and that there were a lot of expectations. It was humbling for me, because of all the artists, I was probably the one with the least experience. I have been doing art for more than twenty years, but these were artists with strong portfolios who have been creating a lot of international work for a long time.

It was intimidating, but I put on my gloves on, my mask, and I went to see the wood that I was given. Everybody had a piece of wood, but I was given a choice between two in my location, because, as I mentioned, one of the artists couldn't come.

There was one piece that was Linden wood, which is very soft and beautiful, but it was smaller than the other one which was more conducive for the project I had in mind. The larger one was a 2.5-meter-tall trunk with some knots. It was burned in one area, and it had also fallen on the ground and was decaying in another area.

That intrigued me. It was at least a 125-year-old tree. I looked at the trunk, and I did a small ceremony to have a connection with the tree. I wanted the tree to speak to me. I chose the one with the knots. The other one felt too perfect—it would have been good for the project, but the larger tree spoke to me.

I started working, and there was a moment that was like working on a blank canvas—those first strokes or first cuts are very intimidating because you know that once you start, if you make a mistake, you have to go on and make the mistakes work.

Having selected the tree with so many knots, I had to accommodate my plans. I had to process and adjust the project. There was also the clay mask that I wanted to incorporate. I wanted to create what I had proposed: a carving that is typical from Puerto Rico in the 19th century—something that would reference my home country, and which would include elements from Canada and from the place where the tree had fallen.

I was thinking about what these three countries have in common, and the first thing that came to mind was the Lutheran Church and the connection to Lucas Cranach. I wanted to incorporate this into my story, but what story did I want to tell?

I started by observing the tree, walking in the city, and I read about Martin Luther. I had already done some research, and I knew that I wanted to make a reference to him because he was important in that part of Germany.

However, when I got there, I noticed that most of that area is Catholic. I wasn't expecting that, and it was an interesting discovery. I determined that I wanted to make an image of a young Martin Luther before he made his challenge to the Catholic Church. Luther was an Augustinian monk, known for chastity, humbleness, humility and also obedience. He observed that at the time the

church was not following all these values, and he made a quest to Rome where he saw their luxury and the ways that the church wasn't working.

I was intrigued. Why was this place where Martin Luther had lived so dominantly Catholic? He had been a prominent person in the city, and most of the other parts of Germany had changed and became more Lutheran and Protestant. But this area where he lived, it had not changed. This thinking informed my sculpture.

I start creating. I wanted to move away from using power tools. I wanted to carve by hand. As I worked, I remembered a story my mother told me when I was young. We had visited a town near where I grew up, and we saw some carvings in churches. I noticed that there were some in a specific style with clay masks. I asked, why are the carvings similar while the masks are different? My mother told me that the churches had been very poor at the time, and materials were not always available. Local artisans had to carve larger sculptures of the saints, and when there were different ceremonies and stories to tell, they would change the mask.

In Kronach, I was referencing this traditional oral history that I heard, and I incorporated it into my project. It really resonated with me, and I started working for ten hour days over ten days to finish. While I was working, it rained—it was very hot—but at the end, all those decisions that I made while working on the project came to fruition. I didn't see the work standing until we put it in the exhibition. We got some interesting media coverage, a few interviews, and I was pleased by that, because it's important to share artists' stories.

This is the largest carving I have done, and I took a lot of risks. I didn't know all of the tools that I would be working with; I had never seen the tree trunk before. I had to adjust.

As artists, we have to be able to adjust and make changes on the spot. We have to commit to work and finish a project on time and dedicate ourselves to it.

There were ten pieces exhibited at Holzart 25, and we had an opening for the local community— around 200 people attended, and the city welcomed us. All of the artists spoke about their pieces, and when we saw for the first time all the works together, we saw some relationships. These trunks of wood that were otherwise going to rot or be wasted became works of art, and it opened our ways of looking at things and provided us with ideas for new projects and opportunities for collaborating to expand our work.

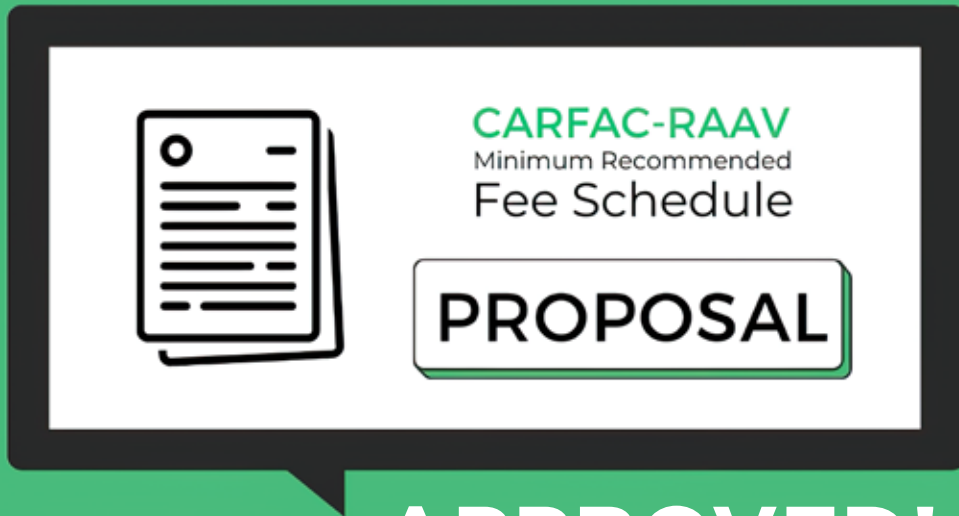
I'm grateful to the Canada Council and SK Arts for their support, and to my colleagues Adrian Golban and Jean-Sébastien Gauthier for their knowledge and the conversations that we had.

This was my first international project outside of Puerto Rico and South America, and it was my first time facing the stress of producing a large piece of work in two weeks for an exhibition. It was also a creative situation where people could come and watch me working. I have done paintings in the past, but nothing like that.

So my that's my story. From this experience I feel more strongly that as artists we benefit from taking risks; we benefit from facing challenges and following the experience as we create.

Alejandro Romero attaching the clay mask onto *Alchemic Transformation*, mixed media sculpture





APPROVED!

Changes to the CARFAC-RAAV Fee Schedule

A proposal for changes to the *CARFAC-RAAV Minimum Recommended Fee Schedule* was presented to the members of CARFAC for a vote at our AGM on September 10, 2023.

The proposal included:

- an 8% increase in rates for 2024 and a 4% annual increase for 2025 to 2027;
- changes to the way group exhibitions and permanent collection exhibitions are calculated;
- the creation of a new type of fee for exhibitions with art for sale;
- various modifications to Reproduction Royalties and Artist Professional Services fees.

The changes were approved, and they are in effect as of January 1, 2024.

The 2024 Fee Schedule is now available. Rates for 2025 to 2027 will be available soon.



The *CARFAC-RAAV Minimum Recommended Fee Schedule* provides guidelines on what visual and media artists should be paid for their copyright and other professional services. Canadian Copyright laws provide artists with the right to be paid for exhibitions and reproductions, and most public funders require that museums and public galleries pay royalties and fees according to our guidelines. All rates shown in the *Fee Schedule* are in Canadian dollars and PST/GST/HST (if applicable) is not included.

To view the correct rates for your project, choose the year in which the exhibition, reproduction, or service takes place from the tabs at the top, and then visit the relevant section(s) for your project.

NEW IN 2024:

A.1.7 • Exhibitions with Art for Sale

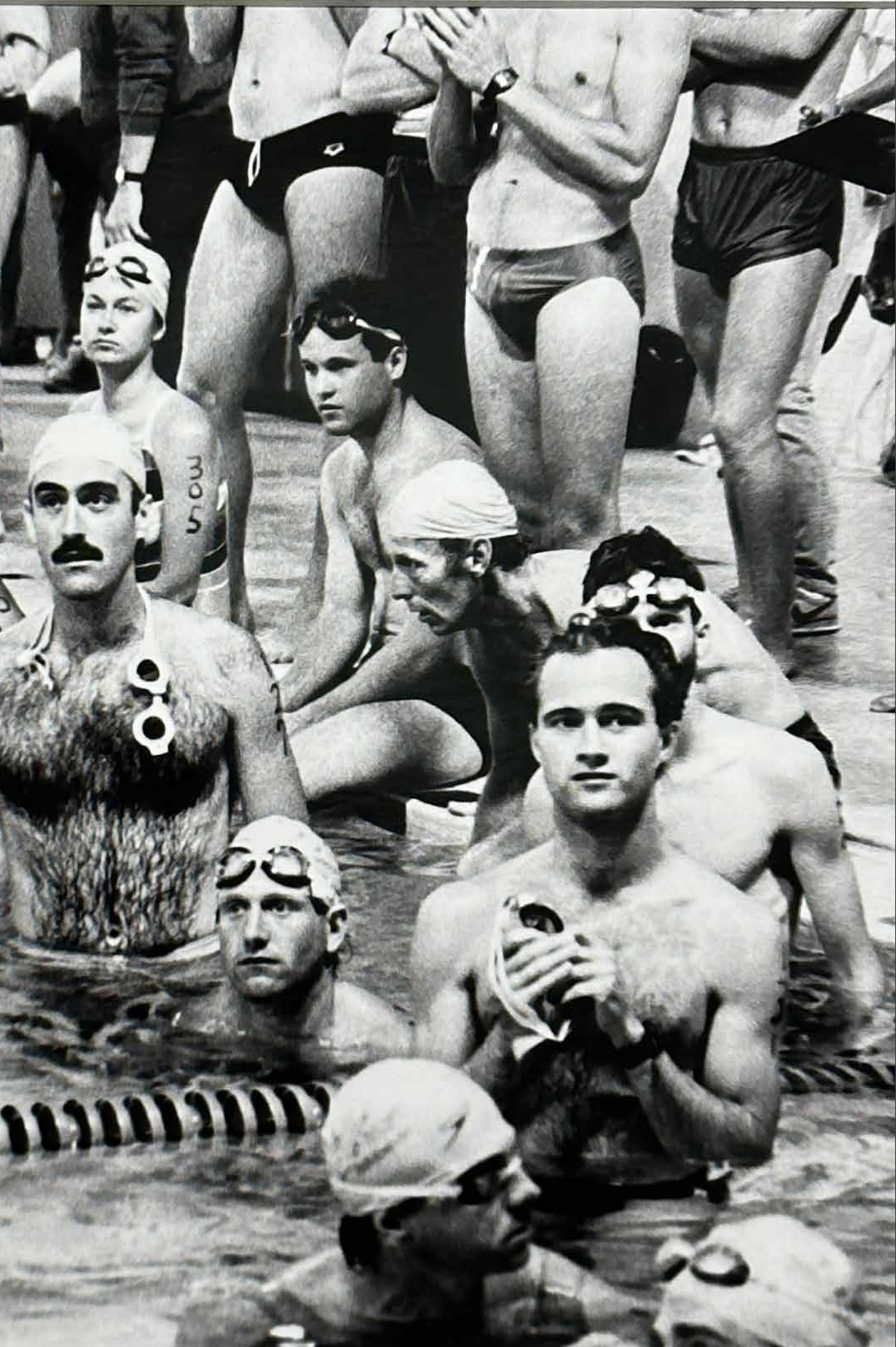
According to the *Copyright Act*, the Exhibition Right entitles artists to receive payment when their work is exhibited in a “public exhibition” other than for sale or hire. For example: art being displayed in an art rental program or work that is being shown in a commercial gallery with the primary intention of selling it would probably not require the payment of exhibition royalties.

However, in some circumstances, art may be offered for sale in exhibitions in non-commercial galleries, museums, arts councils, and community centres or businesses like cafes, restaurants, and more. It is recommended that artists should be paid if their art is exhibited with the clear intention to sell but no sales are made by the end of the show, and the work is returned to the artist.









LOOKING AT (PHOTOS OF) RIC WINCHESTER'S PHOTOGRAPHY

Ric doesn't have scans or make digital copies of his photographs. When I asked if he wanted to share his work in the CARFAC SASK Newsletter, Ric was able to find some documentation, but he emphasized that all of his photos were black and white silver gelatin prints made with a 35mm Canon F1 that he bought used in 1975 (and still uses to this day). Ric's work exists in part as a response to where the photographic world is now, and for him it is an important distinction that the original prints are not digital. Despite the translation to this newsletter format, we hope you still see some of the spark that animates Ric's photography.

- CARFAC SASK Newsletter Editor

Ric Winchester:

I came to photography in the 1960's. When I was 9 years old, my mother gave me a Kodak Instamatic camera, and I've been taking pictures ever since. There was only film at the time, digital technology did not yet exist. This informed my whole approach.

At the start, when I was very young, it was all about saving enough money to buy film. It was understood that this meant black & white film. There were colour film and slides but they cost more. This was how I came to see how framing a scene in a viewfinder, along with lighting, impacted the pictures I got back when they were developed.

I've always been drawn to the found image: people, places, or things I encounter which seem only natural to capture on film.

Entering the workforce after high school gave me the resources to acquire a 'real' camera. In 1975 I purchased a used 35mm Canon F1 from a fellow who worked at a local camera store. I still shoot with it to this day. This has allowed me to use multiple lenses with different focal lengths, which meant I had more control over my photography and how I framed images. Photography became something I really wanted to explore.

At the time, 35mm photography was becoming popular; most people I knew were buying cameras. There were many brands of camera manufacturers, all pitching the capabilities that made their equipment a must have. Lots of people I knew then, as well as some I know now, accumulate camera equipment moving from camera to camera as they find something with a new feature they did not have before.

For me, it has always been about the image. What I'm trying to do is capture on film—and then print on photographic paper—an image that evokes in the viewer the same feeling/sensation I had when I pushed the shutter. If I can do that, then the image is a success.

There were lots of photography magazines around that time, and I came across an axiom that I've since seen used in different contexts; you have to see good photography to know what constitutes a good photograph. I started reading about the leading photographers of the day to get a sense of what was possible.

This introduced me to the French photographer Henri Cartier-Bresson and his vision of ‘the decisive moment’, as well as the Hungarian war photographer Robert Capa, who said: “If your pictures aren’t good enough, you’re not close enough.”

These things have stayed with me to this day. I’ve made a point of getting acquainted with many of the leading photographers of the early to mid-twentieth century.

I’ve always been drawn to the reporting aspect of photography, which I think is a product of my growing up in the time of Life and Look magazines where one could see as well as read about world events. I’m still in awe of some of the images taken by the likes of Margaret Bourke White and Dorothea Lange, two of the most accomplished photographers in terms of telling stories with photographs, and who were particularly gifted at showing peoples’ feelings and character.

Ansel Adams’ technical mastery of the medium has also been a source of inspiration. His development of the Zone System was testament to his technical prowess and showed how to minimize the limitations of film and paper in order to get the most out of black & white photography. His amazing landscapes showed me what was possible.

With this in mind, I felt I was never going to better my photography without being able to control the entire process from exposing and developing film to enlarging and printing images on photographic paper. I found that being able to print my images in a darkroom gave me a real sense of ownership of my photographs. I’ve always taken pictures, but I didn’t always have access to a darkroom—it was subject to availability, and for me that was never enough.

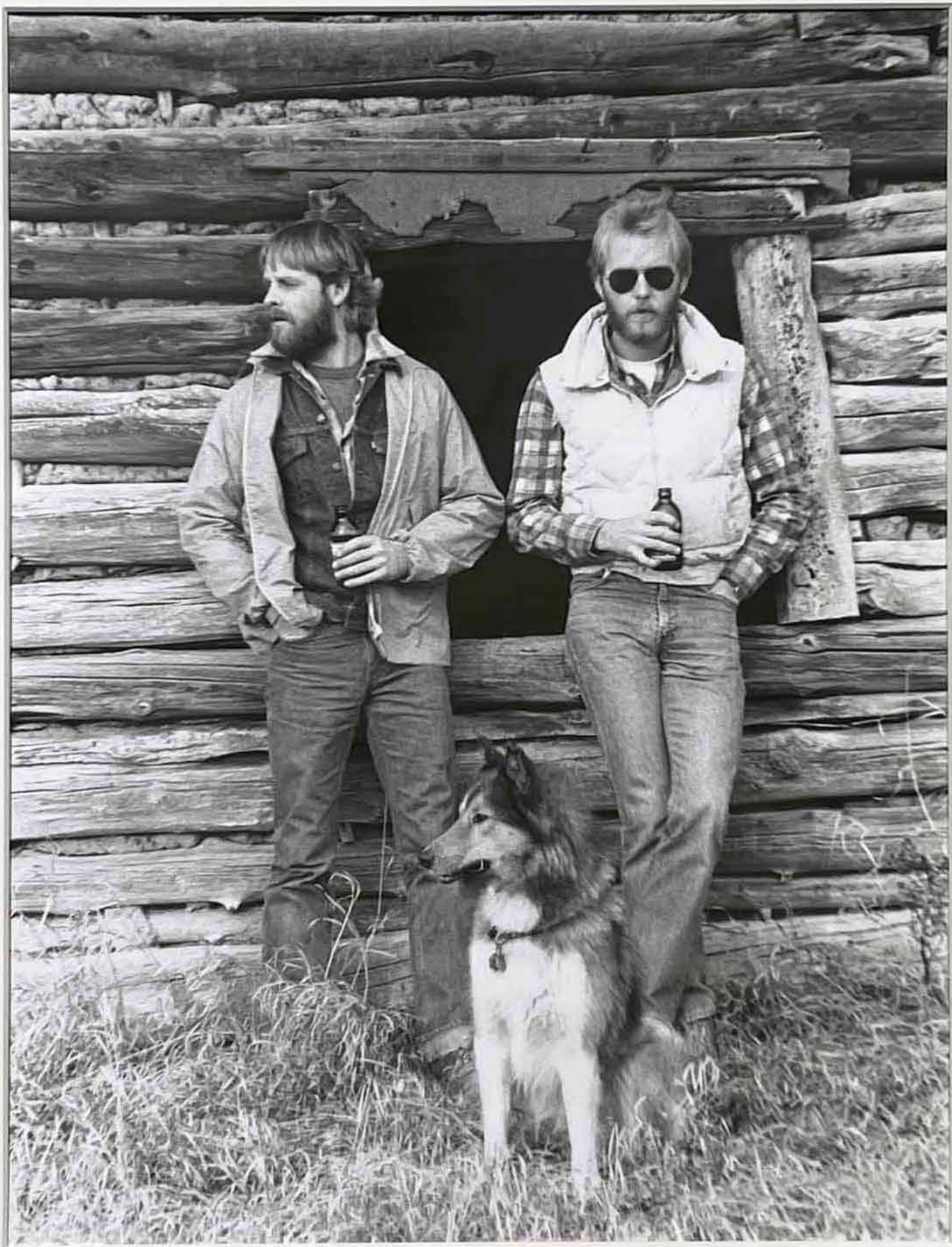
In the last three years, I was able to build a darkroom at my home, so I find myself working there more than ever—printing images which may have been taken a few decades ago or a couple of months ago.

Over the years I settled on materials that I felt I was able to get acceptable images with. I shoot pretty well exclusively on Kodak Tri-X black & white film and print on Ilford double weight fibre-based paper. Now that I am able to produce images that I am somewhat comfortable with, I am curious as to what the feedback might be from an audience wider than family and friends.

I’ve managed to place a limited number of images in a couple of group shows, but not much more than that. Feedback is interesting in that it isn’t what steers my approach, but for me it’s more about how what I see or present comes across to other people.

I’m fortunate to be able to do some traveling, which is always an opportunity for finding images. I have a camera handy most of the time, but when traveling I find I really focus on the possible images around me whereas when I’m at home, responsibilities and obligations have a way of reducing my time with a camera.

I tend to view the world as one continuous opportunity for taking pictures, so most days I see something that I wish I had captured on film. Because I see possible images in so many things, I don’t know if someone else would see a style in what I do. I see the world through my eyes - always will.



Front cover:

Ric Winchester, *Roadrunners – Saskatoon, Fall 1986*
Black and white silver gelatin photography

This was the starting line of a 5km roadrace that I was at. When photographing sports I find some of the images that appeal to me most are those taken just before or after the action occurs.

Page 14-15:

Ric Winchester, *Conversations en Francais – Paris, October 2022*
Black and white silver gelatin photography

I was walking from my hotel to a photo exhibition at the Paris Liberation Museum when I passed a high school that had let out for lunch. It was typical of high school students everywhere: lots of animated chatter and horseplay. I noticed these two people on a bench in the middle of the boulevard, and they were clearly ‘in the moment’ and not paying any attention to the traffic or what was going on around them. Isolating them in the frame was the way I emphasized this. I also liked all the vertical and horizontal lines formed by the storefronts behind them across the street as a backdrop.

Page 16-17:

Ric Winchester, *Triathlon Swimmers – Saskatoon, June 1986*
Black and white silver gelatin photography

Normally a triathlon begins with everybody swimming at once but there was no body of water in Saskatoon that could accommodate all the entrants. They weren’t allowed to swim in the river so they swam in lanes in the Harry Bailey pool in shifts. The picture was taken at approx. 7:30am, just before the start when everyone was being given instructions on how the swim portion would be done. The early morning blank expressions are what caught my eye.

Page 20:

Ric Winchester, *Hunting Prairie Chickens – Tonkin, Fall 1982*
Black and white silver gelatin photography

This was taken after two friends I was with had finished hunting prairie chickens by the town of Tonkin, just east of Yorkton. It was dusk and we were having a beverage before we headed home. Seeing them standing there by the abandoned granary, it was an image I couldn’t pass up.

Bison Bull Boat crossing North-South CONTINENTAL DIVIDE



PRIOR TO 1913, A SPRING FED MARSH LAKE SPRAWLED ACROSS THE NORTH-SOUTH CONTINENTAL DIVIDE BELOW CHIMNEY COULEE ITS WATER TRICKLED NORTHWARD TOWARD HUDSON BAY VIA SWIFT CURRENT CREEK, AND ALSO SOUTHWARD TOWARD THE GULF OF MEXICO, VIA THE FRENCHMAN RIVER BEING A LIVING PANTRY, THIS WATERWAY ONCE PROVIDED FOR FIRST NATIONS HUNTING, A HUDSON BAY COMPANY TRADING POST, A METIS LONGHOUSE, AND THEN THE FIRST EAST END PATROL NORTHWEST MOUNTED POLICE DETACHMENT AT CHIMNEY COULEE
DEPICTED HERE ARE GHOSTS OF PRE-CONTACT TRADERS WHO TRAVERSED THIS NORTH-SOUTH CONTINENTAL DIVIDE LAKE WITH BOATS MADE OUT OF SINGLE LARGE MALE BISON HIDES

INSPIRED BY TODD MILLIONS
CONCEPTUALIZED BY ZANJ ART
SPONSORED BY NIXAVL POTTERY
CONCRETE BY RON MACRAE
METAL BY COLIN & CHANTEL MCCUAG
POWDER COAT BY HONEY BEE MFG
SIGNS BY WHEATLAND MACHINE SHOP
SUPPORTED BY THE HINKLEY FAMILY
~ 2022 ~

New public art in Eastend, SK, from Bryson LaBoissiere (Zanj Art)



Art That Fits

OPENING RECEPTION
NOV 9, 5:30 - 7:30

SHOW RUNS
OCT 4 - DEC 8



Iris: A focussed, collaborative, visual arts group.

Announcing their first group show in the Cheese Boutique at Crossmount, Sk!



Fri. Nov 24 5-8 and Sat. Nov 25 10-6

Blanche Johnston
Michelle Plett
Bev Brenna
Bonnie Conly
Kathleen Slavin



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CARFAC

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

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

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

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CARFAC SASK NOVEMBER | DECEMBER 2023

NEW MEMBERS

Tabata Bagatim
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Evie Ruddy
Station Arts Center Coop
Janice Seline
Allan Wesaquate
Ric Winchester

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Martha Cole
Anita Rocamora
Credell Simeon
Ric Winchester

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Wilf Perreault
Anita Rocamora
Janice Seline



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membership.sask@carfac.ca

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

CARFAC SASK

2023-24 Foundational Mentorship



ANNOUNCING THE 2023-24 MENTORSHIP PROGRAM PARTICIPANTS

left to right: Pictured left to right: Yuji Lee, Rebecca LaMarre, Jillian Bogan, Lori Ulriksen, Anastasia Conly, Tabata Bagatim, Gerri Ann Siwek, Rowan Pantel, Jillian Ross, Kathy Bradshaw, Paula Cooley, Alison Norlen, Gerald Saul, Evie Johnny Ruddy and Xiao Han (over Zoom); not pictured: Sylvia Ziemann
(photographed at the Orientation Meeting in Saskatoon)



Prairie Typography has always been a space to document the communities I was driving through and staying in – places of abandonment and places of change. This darker shadow of the Western Canadian experience is one that I’ve welcomed in the project of documenting Typography in Saskatchewan and in the near prairies.

In this series, we feature two buildings in Saskatoon – one closed recently and one long before I moved here. I hope it encourages others to archive their community through all its changes – creating spatial lineages for the future and a place of warmth and shared memory in the present.

The Image of Mike’s Grocer is by Nathan Jones – a photographer based in Saskatoon who explores rurality to its fullest. Please give him a follow @anothernate on Instagram.

- Edith Skeard, curator, @prarietype



Prairie Typography photo feature: Nathan Jones (@anothernate)
More info on previous page.



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