



v. 31
n. 06

NOVEMBER | DECEMBER NEWSLETTER



NOTICE OF CARFAC SASK

Annual General Meeting

November 17 • 1 PM

Mackenzie Art Gallery, Regina

AGENDA

- 1. CALL TO ORDER**
- 2. APPROVAL OF AGENDA**
- 3. INTRODUCTIONS**
- 4. MINUTES OF PREVIOUS AGM NOV 17TH, 2018**
- 5. BUSINESS ARISING FROM THE MINUTES**
- 6. FINANCIAL REPORT, AUDITED STATEMENT,
APPOINTMENT OF AUDITOR**
- 7. EXECUTIVE DIRECTOR REPORT**
- 8. CARFAC NATIONAL REPORT**
- 9. ACTIVITY REPORTS**
- 10. NOMINATIONS AND ELECTION OF DIRECTORS**
- 11. ADJOURNMENT**

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PARTICIPANTS
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Jess Richter, The Haus Project
site-specific installation, 2019 (detail)
Photo: Alex Tacik



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CARFAC Saskatchewan publishes six newsletters per year:

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

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

Send to: newsletter.sask@carfac.ca

  CARFAC Saskatchewan 2019

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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.



Artist Paddy Lamb becomes CARFAC's new National President

Paddy Lamb was appointed as the new President and Spokesperson of Canadian Artists' Representation/Le Front des artistes canadiens on September 29th following CARFAC's National Gathering in Vancouver. Paddy had previously served on the national board of CARFAC, and he has been Co-Chair of Copyright Visual Arts (COVA-DAAV) since 2015.

“With so many changes on the horizon from copyright to cultural spaces, this is a really interesting and exciting time for artists and cultural workers within Canada. The work that CARFAC has done and is continuing to do, advocating for artists and working in collaboration with our partners, will be pivotal in strengthening the socio-economic rights of visual artists in this country.”

– Paddy Lamb, CARFAC National President and Spokesperson



EDITOR'S NOTE

Season's greetings and hello to all of the CARFAC SASK Members and anyone else reading this latest issue of the newsletter. As 2019 comes to an end, we have new articles and reports for your interest, as well as the regular list of exhibitions, news items, opportunities, and other important announcements.

In this issue, Jess Richter reports from the Haus Project (pg. 6-13), sharing photos from her site-specific installation and telling the story of this unique and ambitious endeavor. Meanwhile artists Linda Duvall and Alana Moore have contributed a short review in words and pictures of their the recent residence and performance in Saskatoon with the project Books That Make Us Cry (pg. 14-15).

Also here, CARFAC SASK celebrates the work and contribution of our departing board member Pierre Lh  ritier (pg. 22-23), who over the years has held many important positions with our organization, including board member, Treasurer, and President. Pierre will truly be missed, and we wish him the very best!

Important for CARFAC SASK members: our Annual General Meeting will take place on November 17, at the MacKenzie Art Gallery. Everyone attending will have free admission to the gallery, plus snacks, coffee, and a tour of the new exhibition by Christi Belcourt starting at 2:15pm.

Coming up soon, CARFAC SASK presents a workshop on writing artistic statements, Saturday, November 9, 1:00-4:00pm at Mann Art Gallery in Prince Albert, with instructor Judy McNaughton.

In other news, the recent CARFAC National Gathering in Vancouver on September 29 saw Paddy Lamb elected new national president (pg. 4), in addition to the release of a new fee schedule and an updated website for the organization.

In News and opportunities, don't miss out on the many seasonal art and craft sales, as well as other deadlines and announcements our members have shared for your interest (pg. 18-21).

REPORT FROM THE HAUS

JESS RICHTER



Jess Richter, The Haus Project, site-specific installation, 2019 (detail)
Photo: Alex Tacik

I signed up to do the CARFAC visiting mentor program with Heather Benning in June 2017. I had just completed my MFA thesis exhibition, a series of four sculptural houses that explored my relationship with my German heritage and my family's history as German immigrants to Canada in post-war Canada. Exhausted from so recently finishing my degree, I went into that studio visit having no idea what would transpire as a result.

We chatted for a bit, then Heather looked at the miniature houses, and said, "Would you ever want to do this in an actual farmhouse?"

And I told her, yes, I would. Absolutely.

That summer I called my mom and asked her if she knew of anyone who would let me use a farmhouse for an art project. She works at the town Credit Union, so she has her ear to the ground. As a result, suddenly I had six farmhouses on my hands and no idea what to do with them.

I knew that I could do this on my own if I really wanted to, but also knew that it was going to be a steep learning curve. Shoving all of my anxiety aside, I approached Heather to mentor me through CARFAC and to help me as I took on this project. Happily, she said yes and we applied. I crossed my fingers and hoped that somehow, this would work.

In June of 2018, I was accepted into the CARFAC mentorship program with Heather. That autumn, we met to find the right house. When looking for the house, there were criteria. Mostly, they were the floor not being something to fall through and nothing to crash onto us from the ceiling but ideally most of the house would be intact so I could essentially remodel the interior. Miraculously, the Krueger farmhouse was exactly what I needed.

As a nostalgic person, I had a vision of recreating my grandparent's kitchen and the 1960s décor they had and contrasting that with a wintery forest. I knew I wanted to push my ideas further: my whole life I had struggled through being German-Canadian and the loaded history my family had as Germans who had lived in Germany during WWII.

This was my opportunity to immerse people within the worlds I had created on smaller scales in my sculptural and papercutting practices, and to push myself to translate my work to this large scale.

I have always been obsessed with creating a place, and instead of waiting for a gallery for an opportunity to do that, I would use houses procured through my small town.

The project lasted from October 2018 to October 2019. I spent roughly a year either in the Haus or thinking about the Haus. I had the profound privilege to re-experience the seasons in a house I had spent some of my childhood in, and to turn it from an abandoned house to a meaningful installation project

Every Friday night for five months, I would load up the back of my little Volkswagen with boxes of paint, tools, bleach, and sundry other materials and make the hour and a half drive to Nokomis to work in an abandoned house for a weekend.

For those five months I cleaned up debris, mold, fallen-in ceilings, and tried to figure out how I was going to turn the house into the installation I had envisioned. I worked with ghosts from my past, surrounded by my own memories and the presence of the love that had inhabited that house.

It was such a massive undertaking, it's hard to look back on it as a whole. Small snippets of memory pop out at me, significant moments that encapsulate the entire experience.



Jess Richter, The Haus Project, site-specific installation, 2019 (detail)
Photo: Alex Tacik

I remember seeing what was dubbed “The Stank Pouch” (parts of a fallen in ceiling where the chimney flange had failed and were held up by plastic sheeting, which looked ominously close to falling in) for the first time, and Heather asking me to hand her a poking stick so she could see what was in it. Later on, she would easily remove the whole thing as my dad, partner, and I watched in awe.

I remember spending Easter weekend bleaching out the Haus and feeling when it had turned from a house to the Haus.

I spent hours alone, bleaching and cleaning, learning what the Haus was. I remember pulling out a handmade cutting board that had been tucked away in a cupboard. It was made by my Uncle Udo and covered in cut marks from the meals prepared by my Aunty Trudy.



Jess Richter, *The Haus Project*, site-specific installation, 2019 (detail)
Photo: Alex Tacik

I remember covering the walls in painted figures, much like my grandma had done in her own farmhouse.

I remember that first day in the Haus with Heather, I felt so tall. The house had seemed so large when I was small and there for Christmas Eve and it all felt unfamiliar and that frightened me. And then I stepped into the living room and saw that the light flooding through the windows was the same as I remembered from when I was a child.

I remember the podcasts I listened to and what I was working on when I listened to them. I heard about Fred and Rosemary West while listening to *My Favourite Murder* as I painted trees in the dining room I had eaten rouladin in over twenty years ago.

On the porch, while I got some air as I painted cupboards, I listened to an episode on kulning on “Fair Folk” and kulned into the rainy fields myself. Song Exploder’s episode on Neko Case’s Last Lion of Albion saw me paint snow into a forest floor. Aaron Menke’s Lore lulled my friends and I on a stifling hot day as we continued to paint more and more trees. And most of all, the winter solstice episode of Fair Folk wove itself throughout the Haus as I listened to it on repeat as I created an imagined Black Forest on the Night of the Solstice in 1945.

I lived in that Haus and stood where they stood. Over and over again, I would be at the kitchen window where Aunty Trudy stood so many times and I would see my dad drive up in his truck, a replaying of the many times she watched us drive up. When the stale air became too much, I would stand on the porch and gaze over the rolling fields where Uncle Udo had perhaps stood with his cup of coffee. Throughout the months I was there, I saw the fields go from bare and crusted with last bits of snow to the full rich gold of wheat ready for harvest.

Slowly, slowly, it took shape. I painted the walls and the cupboards. I pulled up old linoleum and patched rotten floors. As I worked, the Haus always told me exactly what to do next and I was guided by the beloved farmhouse of my grandparents.

Throughout the project, I always knew the key was in contrast. My practice explores my family history and identity, yes, but above all it is about the contrast I saw in my childhood and couldn’t articulate.

It is about what I know of my grandparents and what I know of their lives in Germany during the war. Above the TV in the living room hung a painting my grandma had done of her wartime experiences, with dead and bloodied livestock lying in the snow around a wagon train and tanks in the background. It never ceases to amaze me the lives they created here, in Canada, despite what had been done to them. And I never stop thinking about the complicated process they would have endured as Germans immigrating to Canada after WWII.

And so, the kitchen became a sunshine yellow with gingham curtains. However, the wallpaper featured a woman in a dirndl with her head and arm blasted off and a horse with its innards torn out. When you turned around, the dining room came into view. Inside, a nighttime forest had taken root and an ominous red table held candles, braided bread, salt, and scattered bones. As you left the kitchen, you entered a forest filled with metal trees and followed a path that led you around a violent scene of chaos. Candles and braided bread filled the forests, and on the walls of all of the rooms three women led you through the Haus and forced you to bear witness to the violence they bore witness to.

The first weekend over 100 people came out to see the Haus. People from Nokomis, people from Regina: people from everywhere came and walked through the Black Forest. It was a reception beyond what I imagined, and I drove home after the first weekend exhausted and happy. The Haus would be open for one more weekend, and then it would come to its end.



Jess Richter, The Haus Project, site-specific installation, 2019 (detail)
Photo: Alex Tacik

Then, as it does, death happened.

I was getting ready for work when my mom texted me that Auntie Trudy had passed away suddenly. My parents had been driving out to visit her and our family, armed with video footage of the Haus to show her.

She never saw it.

I felt swallowed by grief. An entire generation of my family was gone and suddenly this project had turned into a death practice. I sat on my couch wishing I was numb so the cumulative grief from my grandparents' and Udo and Trudy's death would stop hollowing my heart and tearing into me.



Jess Richter, The Haus Project, site-specific installation, 2019 (detail)
Photo: Alex Tacik

Driving up the driveway for that last weekend as I had done so many times before took more out of me than the entire project had. Truly, I had no idea how I was going to get through that last weekend. I walked into the Haus and picked up one of the scapula that surrounded the bread wreaths placed throughout the Black Forest.

In European folk tradition, it is said you can divine the year by looking at the scapula of a lamb against a light. If the scapula is clear, the year would be fine. If clouded and mottled, the year would be bad. I held the scapula up to the light of the kitchen window I had stared out so often that summer, and tried to discern what the weekend ahead would bring. I gained no assurance, and readied myself.

As the weekend progressed and the news spread of Aunt Trudy's death, I was able to hear memories of people who had known my family in their younger days - people who were present for a bachelor party, whose children had been babysat here, and people who knew them beyond my relationship with them as a child. I saw my aunt and uncle and my grandparents through a clearer light than I had before, and I locked up the Haus that weekend with a more fleshed out idea of their lives in Canada after the war.



Left: The Haus before/in-progress. Right: view from front porch at The Haus Project

The Haus stands empty now. It will stay as I made it until it falls apart, and my only hope is that someday a group of teenagers wanders through and wonders . . . what happened here?

Final note: This project would not have been possible without my family, both alive and passed on. To my mom (who spent Mother's Day painting the kitchen and let me use her vehicle), to my sister (who kept the home fires burning and always made sure I had a place to sleep), to my dad (who was always out helping me patch anything I needed, who cut my metal trees, who built a deck, and who always brought me beer): thank you. I am glad this project gave us all this time together.

To my Grandma Stockdale: you passed away before this project started, but you made it possible.

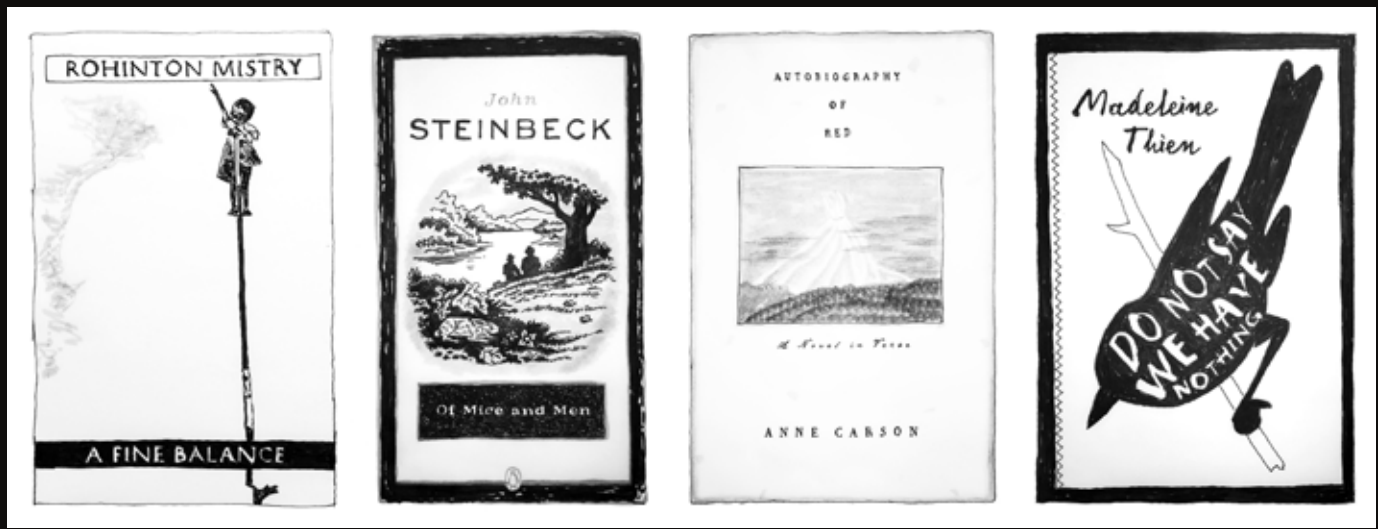
To my Uncle Udo and Aunty Trudy: this house was filled with light because of you.

To my Grandma and Grandpa Richter: my childhood was filled with light because of you.

Finally, thank you to my partner Alex. You asked me to marry you during this project.

BOOKS THAT MAKE US CRY

BY LINDA DUVALL AND ALANA MOORE



As part of a participatory art project, Linda Duvall and Alana Moore invited the public to submit the title of a book that has made them cry. For the month of October, the two artists occupied BAM (Bridges Art Movement) three days a week, drawing the covers. The project's main event was a Crying Chorus and readings in partnership with Gordon Tootoosis Nīkānīwin Theatre. Special thanks to Kaylynn Bear, Ed Mendez, Andrea Folster, and Marcel Petit for their performance.

Ongoing Submissions:

The artists are still receiving submissions for the project. Send titles of books that have made you cry to bamsaskatoon@gmail.com before November 15th, 2019.



Linda Duvall is a Saskatoon-based visual artist whose work exists at the intersection of collaboration, performance, and conversation. Her hybrid practice addresses recurring themes of connection to place, grief and loss, and the many meanings of exclusion and absence.

Alana Moore is a visual artist based in Saskatoon. Her work is an exploration of shame and vulnerability using participatory projects, interviews, and research. She prefers collaboration.

Photo credits: Kenton Doupe and Dave Nagy, at the closing event, October 24, 2019.

EXHIBITIONS

AKA ARTIST RUN

ART DRAW FUNDRAISER

November 15, doors open at 7:30pm

ART GALLERY OF REGINA

AMALIE ATKINS: WHERE THE HOUR FLOATS

September 27 to November 22

TODD GRONSDAHL:

THE SASKATCHEWAN MARITIME MUSEUM

December 9 to February 22

ART PLACEMENT

FINE ARTS FACULTY FROM

THE UNIVERSITY OF SASKATCHEWAN

October 26 to December 5

LORENZO DUPUIS: STRANDS

December 7 to January 16

CHAPEL GALLERY

MEN WHO PAINT GERMANY 53.90 NORTH
EXHIBITION

November 2 to December 13

CHILDREN'S PLAYLAND ART GALLERY

THE CALL: GEORGES VANIER

CATHOLIC FINE ARTS SCHOOL

September 1 to December 31

COLLECTOR'S CHOICE ART GALLERY

'SPIRIT OF THE LAND'

GROUP SHOW BY INDIGENOUS ARTISTS

November 2 to November 30

DUNLOP ART GALLERY

JULIE OH: SELECTED VIDEOS

September 16 to January 12

JULIE OH: TUNNEL, AIR, MOTHER

November 20 to January 26

MARIGOLD SANTOS: MALAGINTO

November 8 to January 12

EYE GALLERY

TRINT THOMAS: TACHYPSYCHIA

November 1 to December 31

GODFREY DEAN ART GALLERY

AUTUMN LIGHT: JEANN SPILAK,

SONJA PAWLIW, GARRY HARRIS, KATIE MILLER,

LINDA HENYE, BARRY WHITTA, KELLY PATTERSON,

THERESA FRANKS, AND HANNA FARQUHARSON

September 8 to December 15

GORDON SNELGROVE GALLERY

BEING WATER (A RESIDENCY)

SUSAN SHANTZ, GABRIELA GARCIA-LUNA AND

GRAHAM STRICKERT

November 7

HUES ART SUPPLY GALLERY

NOVEMBER - ROGER TROTTIER

DECEMBER - JACOB SEMKO

HUMBOLDT AND DISTRICT GALLERY

WARM HANDS, WARM HEARTHS

Opening November 12

20TH ANNIVERSARY FESTIVAL OF WREATHS

November 14 to December 5

MACKENZIE ART GALLERY

CHRISTI BELCOURT & ISAAC MURDOCH - UPRISING:

THE POWER OF MOTHER EARTH

November 16 to March 29

RAJNI PERERA & NEP SIDHU:

BANNERS FOR NEW EMPIRES

November 16 to February 23

MITCHELL WIEBE: VAMPSITES

September 19 to January 5

MARKET MALL GALLERY ON THE GREENS

SURFACE BY DESIGN:
SASKATOON POTTER'S GUILD
November 1 to December 31

MANN ART GALLERY

BETH HONE: CERAMICS
PAT GRAYSTON: PAPER DOLLS
Opening November 15, 7:00pm

MOOSE JAW MUSEUM AND ART GALLERY

RUSSELL MANG: TIME, PRESENCE, PLACE
October 10 to January 5
EDIE MARSHALL: TERRAIN
October 10 to January 5
FIELD PORTRAITS OF CONTEMPORARY WESTERN
CULTURE: JON BOWIE, LUIS FABINI, BLAKE LITTLE,
COLLIER SCHORR, SHEILA SPENCE
October 10 to January 5
MOOSE JAW ART GUILD
November 14 to January 5

NEUTRAL GROUND ARTIST RUN CENTRE

BAM COLLECTIVE: STRUCTURALLY SOUND
November 23 to January 11
HILAREY COWAN: INANIMATE CARE
November 23 to January 11

REMAI MODERN

DANA CLAXTON: RATTLE
November 22 to April January 7
DISPLAY TACTICS
February 15 to November 10
PABLO PICASSO: ANATOMY OF A STILL LIFE
June 28 to April 17
ELI BORNSTEIN: ARTIST IN FOCUS
July 27 to January 4

SASKATCHEWAN CRAFT COUNCIL GALLERY

DARREN EMENAU: AGGREGATE
September 14 to November 16
ROBERT ASSIÉ STONE NOTES
November 23 to January 4

SLATE FINE ART GALLERY

MICHAEL HOSALUK: WOOD WOODN'T
October 30 to November 30

STATION ARTS CENTRE

CHAOS, FLOW, MEANDER
November - December

ART GALLERY OF SWIFT CURRENT

MARSHA SCHULD: BIRDS OF A FEATHER
November 9 to January 5

WANUSKEWIN HERITAGE PARK

HEATHER SHILLINGLAW: WHISKEY SCRIP
October - December

Something missing from our list of exhibitions?
Send notices to: newsletter.sask@carfac.ca

NEWS & OPPORTUNITIES



Artists' Workshop Group Exhibition

BRIDGING

Oct 14, 2019 to Jan 12, 2020
Open to public Tues-Sat, 9:00 AM - 4:00 PM

QEII Art Gallery - Government House
4607 Dewdney Ave., Regina

Bridging is a way to diminish our differences and maximize our connections. Sharing art from the heart helps span life's gaps - in time, space and understanding. As we build bridges, we shift perspectives, strengthen relationships, and shape community.

Brushworks Art Guild - Fall Show and Sale

Friday November 29 | 11:00 AM - 7:00 PM

Saturday November 30 | 11:00 AM - 5:00 PM

Sunday December 1 | 11:00 AM - 4:00 PM
Meet the Artists, Sunday | 2:00 PM - 4:00 PM

Art Gallery of Regina
Neil Balkwill Civic Arts Centre
2420 Elphinstone Street, Regina

RAWLCO RADIO AND THE MACKENZIE ART GALLERY FREE ADMISSION DAY

SATURDAY, 16 NOVEMBER

10:00am - 5:30pm

Join us for our Fall Opening Reception as we celebrate the opening of two new exhibitions, Christi Belcourt's Uprising: The Power of Mother Earth - A Retrospective with Isaac Murdoch and Nep Sidhu and Rajni Perera's Banners for New Empires. Special programming will run from 11 AM until 3 PM in partnership with the Multicultural Council of Saskatchewan as part of Saskatchewan Multicultural Week.

www.mackenzie.art



Saskatchewan Arts Foundation Awards

Now open for submissions

Deadline: November 15

The Saskatchewan Foundation for the Arts Awards are administered by the Saskatchewan Arts Board on behalf of the SFFA through an independent jury process and funded through the financial contributions and endowments held in trust by the Foundation.

CONTACT THE SASK ARTS BOARD'S PROGRAM CONSULTANT BEFORE THE APPLICATION DEADLINE

Philip Adams

(306) 964-1164 or 1-800-667-7526

padams@saskartsboard.ca



SUNDOG ARTS & ENTERTAINMENT FAIRE

Saskatchewan's Premier Festival of Handcrafts for 45 Years!

Nov 29-30th - Dec 1, 2019
SaskTel Centre, Saskatoon

www.sundoghandcraftfaire.com



Studio On 20th Annual Open Studio Art Show and Sale

Sunday, November 24 from 11 AM - 5 PM
236A 20th Street W, Saskatoon

Reception with new work from Saskatoon artists Bridget Aitken, Nicki Ault, Kathy Bradshaw, Jan Corcoran, Ann Donald, Jane Harington, Miranda Jones, Brenda Kennedy, Karen Maguire, Amira Wasfy and Carol Wylie.

For more info please go to
www.facebook.com/Studio.On.20th



Remai Modern Night Market

Members Only:
Thursday, November 14, 5 PM - 10 PM
Open to Public:
Friday, November 15, 5 PM - 10 PM

Remai Modern
102 Spadina Cres East, Saskatoon

Start your holiday season shopping off right with a trip to Remai Modern's Night Market. Shop hand-crafted products from more than 20 local vendors and see brand-new seasonal items from the Art & Design Store in Remai Modern's beautiful Riverview Room.

Regular museum admission rates apply.

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Please contact Jerry for further details

Phone: 306-230-6793
Email: kboechler@shaw.ca



Wallace Stegner House Residency Eastend, SK

The Wallace Stegner House is a Residence for Artists of all disciplines. Artists' Residencies are available 11 months of the year. Writers, visual and performing artists from around the world are invited to apply.

To learn more and/or take their survey:

stegnerhouse.ca



The Saskatchewan Craft Council is now accepting applications for exhibitions to be displayed in our Saskatoon gallery in 2021 and 2022.

Deadline: November 15

The Saskatchewan Craft Council Gallery presents solo, two-person, and group exhibitions reflecting craft history, contemporary practice, and innovation. The SCC Gallery policy prioritizes showing Saskatchewan artists and curators, but aims to include at least one touring or out-of-province exhibition each year.

www.saskcraftcouncil.org



CARFAC SASK WORKSHOP WRITING ARTIST STATEMENTS

Saturday, 9 November
1:00 pm 4:00 pm

Mann Art Gallery
142 12 St West Prince Albert

Instructor: Judy McNaughton

Writing cohesive and personalized artist statements is an important skill for artists to maintain and advance their careers. Artists need to write artist statements for grant applications, exhibition proposals, and for self-promotion materials.

Please pre-register at:
curator@mannartgallery.ca

UPDATE AND NEW WEBSITE

CARFAC-RAAV Minimum Recommended Fee Schedule

A proposal with various changes was presented to the members of CARFAC for a vote at our AGM on Saturday, September 28, 2019. The changes were approved and they will be in effect on January 1, 2020 for a period of four years, with a 2% annual increase in each year.

www.carfac-raav.ca



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GET TO KNOW YOUR CARFAC SASK BOARD OF DIRECTORS

Vincent Houghtaling, Gabriela Garcia Luna, C. Alejandro Romero,
Pierre Lh eritier, Paul Constable, & Muveddet Al Katib. Not
pictured; Justine Stilborn, Lindsay Arnold, and Sarah Timewell

In this issue we feature Past President

PIERRE LH ERITIER

CARFAC SASK Board Member since 2010-2011



Pierre Lh eritier

is a self-employed sculptor, painter and base guitar player originally from Paris, France. Pierre first volunteered with the CARFAC SASK Board of Directors in 2010. He served as Treasurer until 2012 when he accepted the position of Vice President, and later became President in 2014. He was nominated to the CARFAC National Board as the Representative for Saskatchewan in 2017 and served on several committees, including copyright. Pierre became Past President of CARFAC SASK in November 2017 and will complete his term at the AGM on Nov 17, 2019. Pierre has generously shared his knowledge and passion for art and culture and brought continuity and humour to the CARFAC SASK board. He has given invaluable focus and direction in several strategic planning sessions and working board retreats. He is looking forward to spending more time in his studio, being a full time grandpa and part time sea captain.

We thank you and wish you the best, Pierre!
We will miss you.

CONTACT



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

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

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www.carfac.sk.ca

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CARFAC SASK NOVEMBER | DECEMBER 2019

NEW MEMBERS

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GALLERY
The Station Arts Centre Coop
Paul Trottier

ARTIST DISTRESS FUND DONATIONS

Elizabeth Degranges-Jean
Rik Luczka
Wendy Nelson

DONATIONS TO CARFAC SASK WORK

Diana Hume
Blanche Johnson



ARTISAN SHOW AND SALE

SATURDAY, NOV 23, 10:00 AM - 5:00 PM



MACKENZIE ART GALLERY

3475 ALBERT ST, REGINA





424 20TH ST. WEST
SASKATOON, TREATY 6 TERRITORY AND
HOMELAND OF THE MÉTIS

November 15, 7:30pm to 12:00am

AKA's Art Draw Fundraiser



Jon Vaughn, *Contortion/Juxtaposition*, 2019 (detail)

Art Draw: November 15, 2019

Doors: 7:30pm

Draw: 9:00pm

On view: November 5 to 15, 2019

Tickets: \$25 each or 5 for \$100. Only 250 tickets available!



MENTORSHIP

ANNOUNCING THE 2019-2020 MENTORSHIP PROGRAM PARTICIPANTS!

left to right: Rachel Broussard, Reanne Settee, Tim Moore, Dave Stonhouse, Arthur Perlett, Rebecca La Marre, Sylvia Ziemann, Gerry Ruecker, Amber Phelps Bondaroff, Alison Norlen, Mila Pshebylo, Jamie Reynolds (photographed at our orientation meeting in Saskatoon) missing: Ruth Cuthand, Marcy Friesen, Rob Froese.



CARFAC
SASKATCHEWAN
VISUAL ARTISTS

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