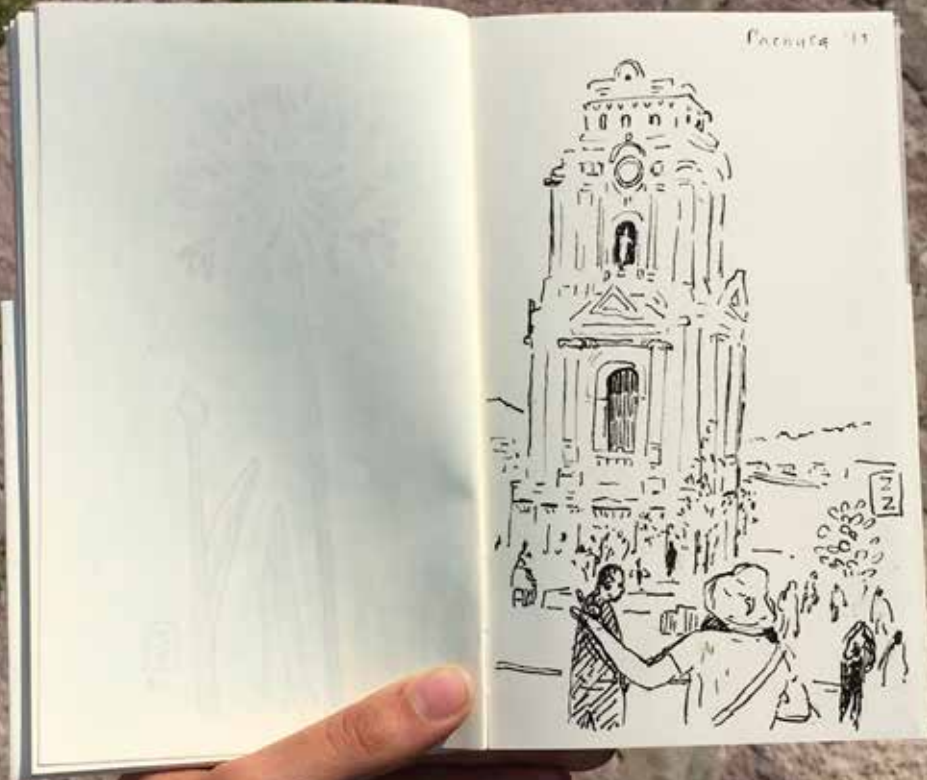


V. 32
N. 05

SEPTEMBER | OCTOBER NEWSLETTER



A REAL PIECE OF... ART

TUESDAYS 6:30 PM



DAVID GARNEAU, DRESSED AS LOUIS RIEL, CONFRONTS SIR JOHN A. MACDONALD'S STATUE IN A PARK IN REGINA. (NICK PURDON/CBC)

CJTR 91.3 FM

A REAL PIECE OF... ART

A REAL PIECE OF... ART

TUESDAYS 6:30 PM



GUEST: CINDY BAKER

CJTR 91.3 FM

A REAL PIECE OF... ART



Episodes of A Real Piece of... Art broadcast on CJTR 91.3 FM two weeks in a row (Sept. 1 & 8 at 6:30 PM) then archived on Soundcloud & iTunes Podcasts.

soundcloud.com/realpieceofart/



FEATURES

06

LATENTE: ANTICIPATION AS A COMMON HUMAN EXPERIENCE

By Zoé Fortier

14

WHAT IS IMPRIMO? WHAT IS AN ATTRIBUTION LEDGER?

Overview by Jeff Morton

26

WHO'S ON BOARD?

Vincent Houghtaling

On the Cover

Drawing by Zoé Fortier, from the artist's residency in Pachuca, Mexico (2019)



22 | EXHIBITIONS

23 | NEWS & OPPORTUNITIES

24 | CONTACT

25 | MEMBERSHIP

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. **November/December deadline:** October 20

Send to: newsletter.sask@carfac.ca

© **CARFAC** Saskatchewan 2020

Individual authors also hold copyright to their work. Written permission is required to reprint.

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.

SAVE THE
DATE *You're
Invited!*



CARFAC
NATIONAL
VIRTUAL
AGM

OCTOBER 7, 2020

watch for more info at
www.carfac.ca

**CARFAC SASK MEMBERS
ARE NATIONAL MEMBERS**

**And watch for info
on CARFAC SASK's
virtual AGM in
November!**



EDITOR'S NOTE

Thanks for picking up this issue of the CARFAC SASK Newsletter. It's the fifth issue in 2020, a year that has been difficult for everyone. Now at the tail end of summer, many galleries are reopening, and the arts sector is active despite great challenges.

With so much of our time lately spent socially distanced and waiting, it is a good moment to hear from artist **Zoé Fortier** about her project **Latente** and the research she undertook last year through a residency in Pachuca, Mexico. The project incorporates and mixes three languages, English, French, and Spanish, and Zoé's article here is written in both English and French. It is a self-reflective piece, and the photos show the artist's process and a strikingly open public engagement strategy. The article is on pg. 6.

In this issue we also have an overview of **Imprimo**, a new digital tool being developed by Access Copyright using blockchain technology. With an early version of the tool, the **Attribution Ledger**, set for limited release this year, it will be interesting to see how it is adapted and used by artists and organizations. You can find the overview on pg. 14.

Special note to all CARFAC members: you are invited to attend the **2020 CARFAC National AGM**, held virtually on October 7th. (see carfac.ca). You are also invited to attend the next Webinar Wednesday, **Intro to: Universal Basic Income**, which will take place on September 16. More details on pg. 22.

Thanks to Vincent Houghtaling for contributing to this issue's Board feature (pg. 26), and for all of his work for CARFAC SASK, and congratulations to Rosemary Dzus, winner of last issue's New Directions in Printmaking DVD draw!

As always, please be in touch if you have a story to tell about your work, or other information to share with our membership. We'll see you here next at the Nov/Dec issue. Until then.

LATENTE: ANTICIPATION AS A COMMON HUMAN EXPERIENCE

FRANSASKOIS ARTIST ZOÉ FORTIER DESCRIBES HER EXPERIENCE PARTICIPATING IN A SYMPOSIUM AND ARTIST-RESIDENCY IN MEXICO



Drawing by Zoé Fortier, from the artist's residency in Pachuca, Mexico (2019)

“Don’t ask them about vacations,” Bessie told me as she scratched off another question from my interview plan. “Don’t assume they get any,” she added. The silence that followed was interrupted only by the fridge. I was prepping for interviews I was about to conduct in Mexico. Bessie Aida Pino sat beside me with her long braided black hair. Her cats bore astral names, and I thought they probably spoke better Spanish than I did. I wanted Bessie to review my interview questions and help me refresh my dusty Spanish.



Zoé Fortier presenting a workshop for Fronda. Pachuca, Mexico (2019)

Bessie is Chilean and a prominent member of Saskatoon's Latino community. I was trying to avoid asking culturally insensitive (privileged, white, westerner persons') questions, and I knew Bessie would call me out on it if I was. I was weeks away from attending a symposium and conducting a three-week artist residency in Pachuca, Mexico.

The event was organized by Fronda Colectivo de arte contemporaneo, an interdisciplinary arts organization based in Pachuca. I familiarized myself with the area through numerous talks with César Damian, Fronda's Artistic Director. I had much more to learn. Luckily, my interviews would allow me to get to know the place and the people in ways I couldn't have foreseen. Through Fronda, César Damian and his partner Eléna Barba create unexpected encounters through workshops and arts projects. They love exploiting the intersections of different knowledge systems throughout their programming—and they thought my way of intertwining Anthropology and Art was a perfect fit for their 2019 Simbiosis Simposio.



This page and facing page: Zoé Fortier presenting 'Espere Aqui', a public intervention to stimulate discussion on the notion of waiting. Pachuca, Mexico (2019). Photos by Miho Hagino

Fronda believes in creating a lasting legacy for their community. They organize networking events that enable community members to meet and interact with international artists. Even for workshops, they carry out the same modus operandi, pairing artists with experts from other fields. I was paired with Professor Doctor Maria Teresa Pulido for my workshop. Mine referenced a body of work I had created in 2017 called *Les poinçonneuses*. These pieces addressed the ties between my family's work as beekeepers and the ramifications of industrialized agricultural practices on the environment. I offered an artist talk at the Universidad La Salle before my workshop. Pulido attended my talk, smiling and nodding as I presented *Les poinçonneuses*. She approached me afterwards. "Lo que haces es etnobiología" she announced matter-of-factly. My project was ethnobiological in nature she thought albeit presented differently. I don't think I'm a purist ... but as an undergrad, I felt self-conscious about my inability to focus exclusively on art production. My double-major was Anthropology AND Art, but I didn't know how that made sense. Pulido's comment was refreshing and felt almost validating.



Latente is an audio project anchored in ethnographic research, a method that I've (finally) accepted as part of my practice. For this project I interviewed individuals of various linguistic, cultural, and socio-economic backgrounds. The interviews were conducted in French, English, and Spanish in both Pachuca and Saskatoon. I guided my interviewees through moments/memories that addressed how they had experienced anticipation or waiting. These interviews highlighted how different socio-politico-geographical, linguistical, and cultural frames affect the interpretation and experience of waiting. I couldn't have imagined that only a few months later, a viral biological phenomenon would soon follow, spreading the experience of waiting across the planet. Latente will present itself as an app that collects stories through community-led initiatives that link waiting "places" (through geolocation) with waiting stories. My intent is to collect these stories through themed social interventions like walks or exchange circles. The first phases of this project have received funding from SK Arts and the Conseil Culturel Fransaskois.



This page and facing page: Zoé Fortier, with interpreter Javier Torres, presenting 'Espere Aquí', a public intervention to stimulate discussion on the notion of waiting. Pachuca, Mexico (2019). Photos by Miho Hagino



INFORMACIÓN
TURÍSTICA
MUNICIPAL





This page and facing page: Zoé Fortier presenting her work *Latente* (research process and creation) at the Latin American Institute of Tecnologia in Pachuca, during the Simposio B, Fronda (Oct 21, 2019)

C'est peut-être l'ennui qui a donné place aux premières manifestations créatives de l'expression humaine. Subventionnée par l'État, la Monarchie ou le Clergé, l'activité artistique s'exerçait pendant les intervalles des labeurs liés à la survivance, comme l'attente de la moisson, par exemple. Ou s'exerçait par ceux dont le statut social les exemptait d'exercer une vocation professionnelle rattachée obligatoirement aux besoins de sécurité de soi et de sa famille. Cette noble profession que nous exerçons exemplifie le potentiel de l'attente quand elle est jumelée avec certains privilèges. Cette relation fut abordée lors du Symposium Esperanza, qui se voulait lui aussi un exercice réflexif sur la notion de l'attente. Il fut organisé à Saskatoon par le Collectif Sans-atelier au mois de juin 2019. Lors du Symposium, les interventions de réfugiés, de nouveaux arrivants et de membres du groupe Str8 Up ont illustrés les dynamiques de pouvoir liées entre le temps et son contrôle ou accès. L'attente fut décrite comme expérience défavorable lorsque cette dernière s'imposait comme sanction ou comme mécanisme de contrôle par une élite d'agents politiques ou économiques.

L'attente est un phénomène spatio-temporel exprimé et encadré par la langue et la culture: une expérience du temps qui s'écoule plus lentement ou plus rapidement pour certaines, plus précisément ou de façon plus ouverte pour l'autre. Bien sûr il y a aussi la religion qui influence son expérience. Les religions, ces systèmes de croyances, se manifestent de manière cyclique, et structurent l'expérience de l'attente par des rites et des cérémonies. Le Seigneur est attendu à chaque année à Noël par exemple. Plusieurs de mes intervenants ont adressé l'impact du contexte historique, politique et économique (surtout) sur leur expérience quotidienne de l'attente. Le colonialisme, la globalisation et le capitalisme sont des facteurs ayant une instance énorme sur leurs attentes, et l'impact de l'attente elle-même sur leur vie. À travers mes entretiens, l'attente s'est révélée à plusieurs reprises comme manifestation de privilège(s) ou de privation(s).

Le projet Latente sera présenté sous forme d'application mobile. Cette application aura comme fonction la collecte et la présentation d'histoires qui parlent d'attente. Par la magie de la géolocalisation, ces expériences seront liées à des espaces, des constructions sociales souvent dictées par la géographie. À Pachuca par exemple, il existe ce qu'on appelle des Punto de reunion, des points verts entourés de flèches. Ces endroits ont une fonction spécifique, elles servent de lieux d'attente et de rassemblement lors de tremblements de terre. Dès qu'il me sera possible d'y retourner, mon intention est d'utiliser l'application mobile Latente pour faire la collecte et la présentation d'histoires qui parlent d'attente — dans ces contextes où l'attente se manifeste dans nos vies.

* * *



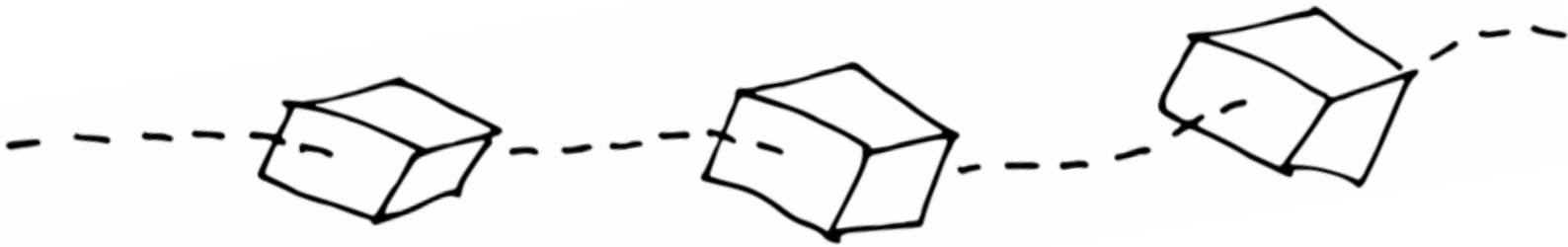
Zoé Fortier est une artiste multidisciplinaire fransaskoise originaire de Zénon Park en Saskatchewan. Elle reçoit un diplôme en nouveaux médias à l'Université de Saint-Boniface (MB) en 2009, et un double bacc honorifique avec spécialisation en Anthropologie et Arts visuels à l'Université de la Saskatchewan en 2018. Sa pratique artistique est informée par la méthodologie de recherche ethnographique dans la production d'oeuvres installatives, ou performatives. Zoé s'intéresse aux enjeux liés à la production, et l'évolution des notions de culture, d'identité, et de langue.

Zoé Fortier is an interdisciplinary Fransaskois artist, arts administrator and curator from Zénon Park, Saskatchewan. Her artistic practice utilizes ethnographic research methods in the production of installative or performative works. Zoé's recent focus is to explore how culture and language serve as interpretation tools for human experience. She holds a diploma in New Media Arts at the University of St. Boniface (MB), and a Double Honours degree in Anthropology and Studio Arts from the University of Saskatchewan. In 2018 she was granted the Outstanding Graduating Anthropology Student Award for the University of Saskatchewan, awarded by the Canadian Anthropology Society / La société canadienne d'anthropologie.

WHAT IS IMPRIMO? WHAT IS AN ATTRIBUTION LEDGER?

OVERVIEW FROM NEWSLETTER EDITOR JEFF MORTON

In the near future we will see the results from a partnership between CARFAC, RAAV, Copyright Visual Arts, and Access Copyright with their innovation lab, **Prescient**. Having received assistance from the Canada Council for the Arts, the group has been working toward the development of a new digital tool for artist attribution, built using blockchain technology.



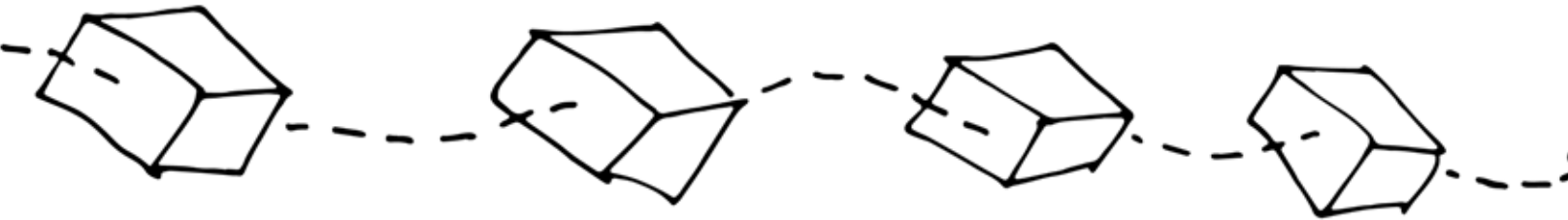
The central part of the tool, the Attribution Ledger, allows artists to register their work, to link content with its creator(s), and to ensure fair and professional terms of use and compensation.

With an increasing proliferation of downloaded, shared, and consumed artistic work, artists are too often not fairly compensated. The Attribution Ledger can help.

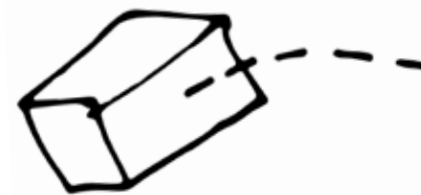


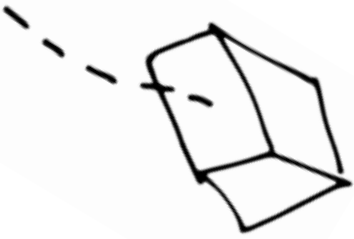


Roanie Levy, CEO of both Access Copyright and Prescient has said: “The real problem to solve was the attribution problem...and we started looking at what solving attribution might look like. We define attribution as the ability to connect a creative work to its lawful creator and rights owner in a reliable and authoritative manner.”



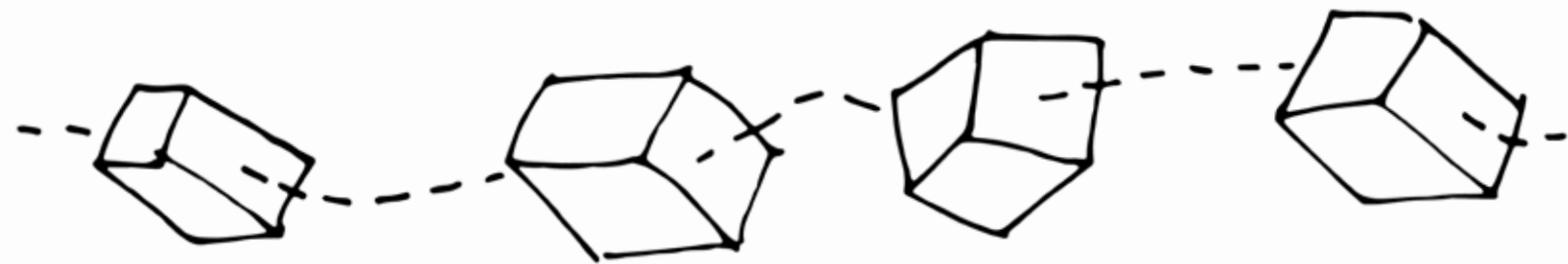
“The ledger would provide a reliable and authoritative connection between three things - the work itself, the creator and rightsholders, and data related to the work. So, imagine if before a digital platform allows a creative work to be uploaded and circulated on their service, the creator and rightsholders are verified so that the correct person is compensated when the work is used.”





An artist who registers an artwork creates a unique data identifier confirming attribution and copyright. That identifier would be used for royalty payments, licensing, and infringement claims. Digital-service providers, publishers, and other organizations would use the Attribution Ledger to protect their own and the artists' interests. Artists can use the ledger to assert their rights.

The tool assists with sales of work and rights transfers by directing connecting individuals and supporting transactions without relying on third parties like credit card companies, banks, PayPal, or other organizations to facilitate the process.



A blockchain is a shared database that is not controlled by any one person or organization, and which is protected by cryptography, a reliable way to secure digital information.

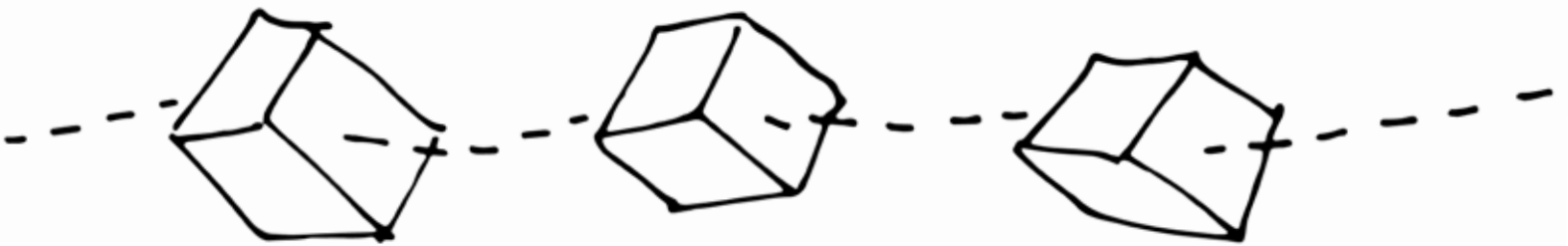
It has a decentralized structure and is basically just a long and growing list of numbers, like an endless column of data in which each entry or record is represented by one of the "blocks".





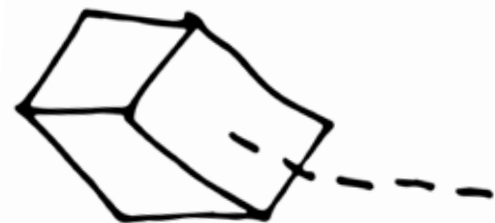
No entry can be deleted - that's part of what makes a blockchain a blockchain. And because the list is shared by all of its users who each have the same copy and can verify the information, it is functionally a secure and "immutable" record.

Online, in advertising, publishing, entertainment, and countless other spaces, artistic work is too often taken and used unethically and without permission of the creators and rightsholders. As the innovation lab Prescient has stated, "By linking the right creators to the right content, creators can accurately track how and when their works are used and ensure compensation."



Artist resale rights could also be supported by the Attribution Ledger, and contracts could be designed to pay portions from all subsequent sales to the artist each time the work transfers ownership. With all parties referring to the same ledger, this can be verified and tracked.

Unfortunately, artist resale rights are (still) not yet legislated in Canada, but the Attribution Ledger could help.





In its first iteration, the Attribution Ledger will record an artistic creation, its copyright holder, and ownership information. While limited to visual art in the early phases, the project intends to include media art and performance in time.

Under the name **Imprimo**, a beta version of the Attribution Ledger is set to be released to select visual artists in 2020.



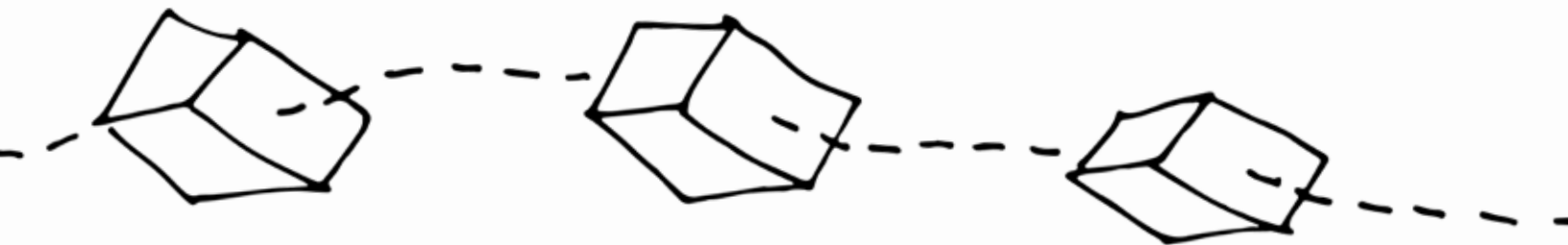
Access Copyright works to ensure creators are paid when their works are used. The blockchain project in development supports this mission and has the potential to benefit artists, rightsholders, and other workers in the arts sector.



Imprimo is a good example of the kind of work that Access Copyright does. More than 30 years ago, Access Copyright was established, at a time when the new technology of photocopying was causing some disruption. Writers and publishers came together to address the issue, but the answer could not be to try to control the technology (the photocopier couldn't be banned), but rather to license the authorized, legal, and ethical use of the technology.



There were other challenges since then, for example in 2012 when changes to the Copyright Act prompted a (successful) legal challenge by Access Copyright against York University, asserting that terms permitting the reproduction of copyrighted material for educational purposes were not fair.



Now in 2020, as new technologies continue to disrupt and impact the arts ecology, the Attribution Ledger is an emerging part of Access Copyright's ongoing work for the benefit of artists, rightsholders, and others across the arts sector.



You can find more information by visiting the website:

attributionledger.com

EXHIBITIONS

AKA ARTIST RUN

TOFEELCLOSE

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

June - October

*AKA Artist Run & Paved Arts are closed to the public

ART GALLERY OF REGINA

RITUAL & LORE:

AYLA DMYTERKO, BLAIR FORNWALD & BRETTE GABEL, AUDIE MURRAY, MARIGOLD SANTOS, ZOË SCHNEIDER, & MAIA STARK

August 28 to October 31

Outside the Box Hallway:

MARGE JESSOP: LAKE PATH IMPRESSIONS

September 12 to October 12

Outside the Box Display Case:

JACQUELINE CAMPBELL: VANITY SET

September 12 to October 12

CHAPEL GALLERY

Scheduled for Fall 2021:

CHARLEY FARRERO: RENOUEVEAU

*Chapel Gallery is closed to the public

CHILDREN'S PLAYLAND ART GALLERY

*Currently closed to the public

DUNLOP ART GALLERY

JENN E. NORTON: SLIPSTREAM

August 7 to October 16

INSTANT PLACES: BREATHING ROOM | ONLINE

August 30 to November 30

CUI JINZHE: MY LOVE FOR YOU LINGERS ON

September 17 to November 13

EYE GALLERY

RON COOLEY: FLORAL PORTRAITS

September - October

GODFREY DEAN ART GALLERY

HANNA YOKOZAWA FARQUHARSON: CALLING

September 14 to October 31

GORDON SNELGROVE GALLERY

GALE HAGBLOM: CHOREOGRAPHED SPACE

September 14-24

GABRIELLE L'HIRONDELLE HILL: FOUR EFFIGIES FOR THE END OF PROPERTY

September 18 to December 19

MANAR MOURSI: THE LOUDSPEAKER AND THE TOWER

September 18 to December 19

HUMBOLDT AND DISTRICT GALLERY

CCRITICAL LINKS: ARTISTS' BLOCK CRITIQUE GROUP

July 7 to September 25

MACKENZIE ART GALLERY

DIVYA MEHRA: FROM INDIA TO CANADA AND BACK TO INDIA (THERE IS NOTHING I CAN POSSESS WHICH YOU CANNOT TAKE AWAY)

August 7 to January 2

AS IT UNFOLDS: RECENT ACQUISITIONS

August 7 to November 8

REFLECTING DIS-EASE: EH ATEH PAHINIHK

AHKOSIWIN—RETHINKING PANDEMICS THROUGH AN INDIGENOUS LENS

August 7 to November 8

MARKET MALL GALLERY ON THE GREENS

GREEN: HUB CITY WOOD TURNERS

September - October

MANN ART GALLERY

Common Weal Community Arts presents:

CHERYL L'HIRONDELLE:

WHY THE CAGED BIRD SINGS - IMMERSIVE
ENGAGEMENTS

September 17 to October 22

Opening Reception - Drive In Style

Sept 17, evening, details TBA

MOOSE JAW MUSEUM AND ART GALLERY

MARSHA KENNEDY: EMBODIED ECOLOGIES

October 9 to January 10

Now open Monday to Saturday from 1:00 to 5:00 pm.

Dedicated visiting hours for seniors and immune-
compromised individuals Wednesdays 10:00 am to noon

NEUTRAL GROUND ARTIST RUN CENTRE

ZOË SCHNEIDER: THIS GROTTO BREATHES

August 22 to September 26

REMAI MODERN

SHANNON TE AO: KA MUA, KA MURI

August 6 to January 3

BRIDGET MOSER: MY CROPS ARE DYING BUT MY
BODY PERSISTS

Closing October 12

PABLO PICASSO: ANATOMY OF A STILL LIFE

Closing October 4

SASKATCHEWAN CRAFT COUNCIL GALLERY

FROM SCRATCH: SCC MEMBER GROUP EXHIBITION

August 3 to November 6

STATION ARTS CENTRE

The Station Arts Centre Gallery opens October 8!

ART GALLERY OF SWIFT CURRENT

A PRAIRIE VERNACULAR:

HENRY BEAUDRY, HEATHER BENNING, LORNE
BEUG, FRANK CICANSKY, VICTOR CICANSKY, ALLEN
CLARKE, EVA DENNIS, WESLEY DENNIS, JOE FAFARD,
RICHARD GORENKO, ANN HARBUZ, JERRY KAISER,
MOLLY LENHARDT, WILLIAM MCCARGAR, HARVEY
MCINNES, FRED MOULDING, JEFF NACHTIGALL,
WENDY PARSONS, GRAEME PATTERSON, LAWRENCE
PEDERSON, ALLEN SAPP, SAM SPENCER, DMYTRO
STRYJEK, DAVID THAUBERGER, JEANNE THOMARAT,
RUSS YURISTY, AND JANE ZEDNIK.

September 12 to October 31

WANUSKEWIN HERITAGE PARK

CATHERINE BLACKBURN:

WITH THESE HANDS, FROM THIS LAND

September - October

ARNOLD J. ISBISTER: VISIONS IN THE VALLEY

September - January

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

NEWS & OPPORTUNITIES



SK Arts permanent collection submissions

Deadline Sept 15

Visual and craft artists! Ever wondered about submitting your work to the SK Arts Permanent Collection? Our team will walk you through the process in a webinar on August 18 at 7 p.m. Sign up by August 17 at noon by emailing acquisitions@sk-arts.ca. A Zoom link will be sent out the day before the webinar. We hope to see you there! Learn more about submitting to the collection at www.sk-arts.ca/submissions.

Anyone may suggest work for our Permanent Collection, through purchase or donation/bequest. We receive submissions at two deadlines annually: September 15 and April 1.

www.sk-arts.ca



Webinar Wednesdays Universal Basic Income

September 16 at 2pm Eastern

What is Universal Basic Income? Why is it important to artists? How would UBI work in Canada?

Join independent artists Adrian Stimson and Craig Berggold, and Sheila Regehr from Basic Income Canada Network for a discussion about how Canadians would benefit from UBI as a social safety net during uncertain times. The discussion will be moderated by artist Sydney Lancaster.

Registration is required.

Contact CARFAC or visit the website

carfac.ca

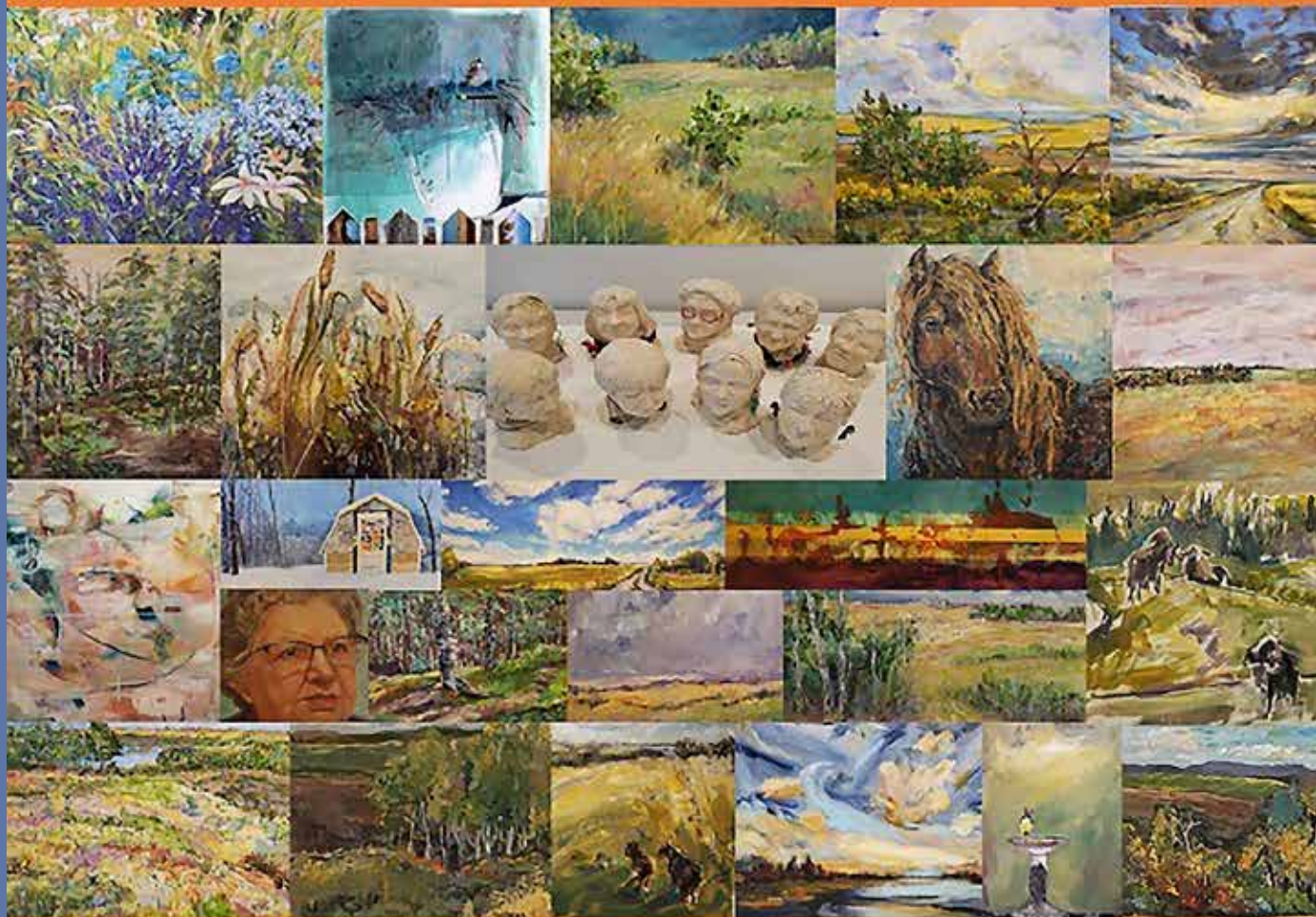
Our condolences to the Shurniak family for the loss of William Shurniak (1931-2020), founder of the Shurniak Art Gallery, who passed away on August 8, 2020. From his obituary:

Bill was born at the family farm at Limerick, Saskatchewan. In 2005, he was awarded the Saskatchewan Centennial Medal by the Lieutenant Governor of Saskatchewan and the Saskatchewan Order of Merit by the Government of Saskatchewan in 2009, the Queen Elizabeth II Diamond Jubilee Medal by the Lieutenant Governor of Saskatchewan in 2012, and the Meritorious Service Medal by the Governor General of Canada in 2016. His passion was collecting art. This resulted in him having an art gallery built in Assiniboia, Saskatchewan as a home for his extensive international art collection and a gift to the Town of Assiniboia and the Province of Saskatchewan.

Humboldt & District Gallery **CRITICAL LINKS**

JULY 7 – SEPTEMBER 25

By Artists' Block Critique Group



Kathy Bradshaw

Inger DeCoursey

Kathleen Slavin

Karen Pask-Thompson

Sylvia Thompson

Del Gradish (1935—2019)

Janet Corcoran

Karen Holden

Karen Maguire

Visit:

601 Main Street
Tues. - Sat.
10 AM - 12 PM & 1 - 5 PM
September 1 - 5 PM

Contact:

306.682.5226
humboldt.museum@sasktel.net

Find us online:

 humboldt.museum.ca
 [@HumboldtandDistrictMuseumandGallery](https://www.facebook.com/HumboldtandDistrictMuseumandGallery)
 [@humboldt.culture](https://www.instagram.com/humboldt.culture)

CONTACT



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.

CARFAC SK BOARD

Justine Stilborn
President

C. Alejandro Romero
Past President

Vincent Houghtaling
Vice President

Muveddet Al-Katib

Lindsay Arnold

Gabriela Garcia-Luna

Sarah Timewell

CARFAC SK STAFF

Wendy Nelson
Executive Director
director.sask@carfac.ca

Grant Dutnall
**Membership Co-ordinator
Services (Saskatoon)**
membership.sask@carfac.ca

Terri Fidelak
**Program and Outreach
Director (Regina)**
programs.sask@carfac.ca

Jeff Morton
Newsletter Editor
newsletter.sask@carfac.ca

Jessica Riess
**Workshop and
Communications Coordinator**

GET IN TOUCH

CARFAC OFFICE | REGINA

Phone: (306) 522-9788

Fax: (306) 522-9783

1734 - A Dewdney Avenue
Regina S4R 1G6

CARFAC OFFICE | SASKATOON

Phone: (306) 933-3206

Fax: (306) 933-2053

#203, 416-21st Street East
Saskatoon S7K 0C2

www.carfac.sk.ca

MEMBERSHIP

CARFAC SASK SEPTEMBER | OCTOBER 2020

NEW MEMBERS

Tracey Britton
Robert Craig
Simon Garez
Greg Lobb
Charles Malinsky
Marcus Miller
Felissart P. Poitras-Jarrett
Sofonias Daniel Zeriet
Kyle Zurevinski

RENEWAL

Douglas Bentham
Gordon Bland
Eli Bornstein
Rachel Broussard
Tracy Buechler
Paulette Caron
Heather M. Cline
Martha Cole
Paula Cooley
Ron Cooley
Celeste Delahey
Jodi Epp
Teresa Gagne
David Garneau

Darren Gowan
Marian Jennifer Holmes
J. Craig Hubbard
Humboldt & District Gallery
Hilary Johnstone
Patricia Leguen
Evelyn Letendre
Faith Logan
Dee Lowe
Ev McDonald
Lynn McKenzie-Barteski
Barbara Allison Meneley
Alice Neufeld
Karen Pask Thompson
Michael Peterson
Sherry Philippon
Prince Albert Arts Centre
Gary Robins
Anita Rocamora
Saskatchewan Craft Council
Karen Schoonover
Danielle Siemens
Kathleen Slavin
Laura St Pierre
Elyse St. George
Donald Stein, Director
Donna Stockdale

Negar Tajgardan
Sylvia Thompson
Brenda Watt
Marlessa Wesolowski
Mindy Yan Miller
Sylvia Ziemann

ARTIST DISTRESS FUND DONATIONS

Celeste Delahey
Teresa Gagne
J. Craig Hubbard
Anita Rocamora

DONATIONS TO CARFAC SASK WORK

J. Craig Hubbard
Gary Robins
Anita Rocamora
Danielle Siemens
Elyse St. George



WHO'S ON BOARD?



Left: Drilling a hole for the heritage fair tent, Swift Current Museum

Right: Visiting New York for a performance at Carnegie Hall

VINCENT HOUGHTALING

Vincent Houghtaling is the Administrative Assistant at the Moose Jaw Museum & Art Gallery. He holds a Master of Arts in Arts Leadership from Queen's University in Kingston, ON, having focused primarily on the interaction between major and planned gift fundraising and the succession planning process for artistic leadership. He has also worked at places including SK Arts, Winnipeg Symphony Orchestra, Ted Knight Saskatchewan Hockey Hall of Fame, and Swift Current Museum, and currently also sits on the board of the Museums Association of Saskatchewan.

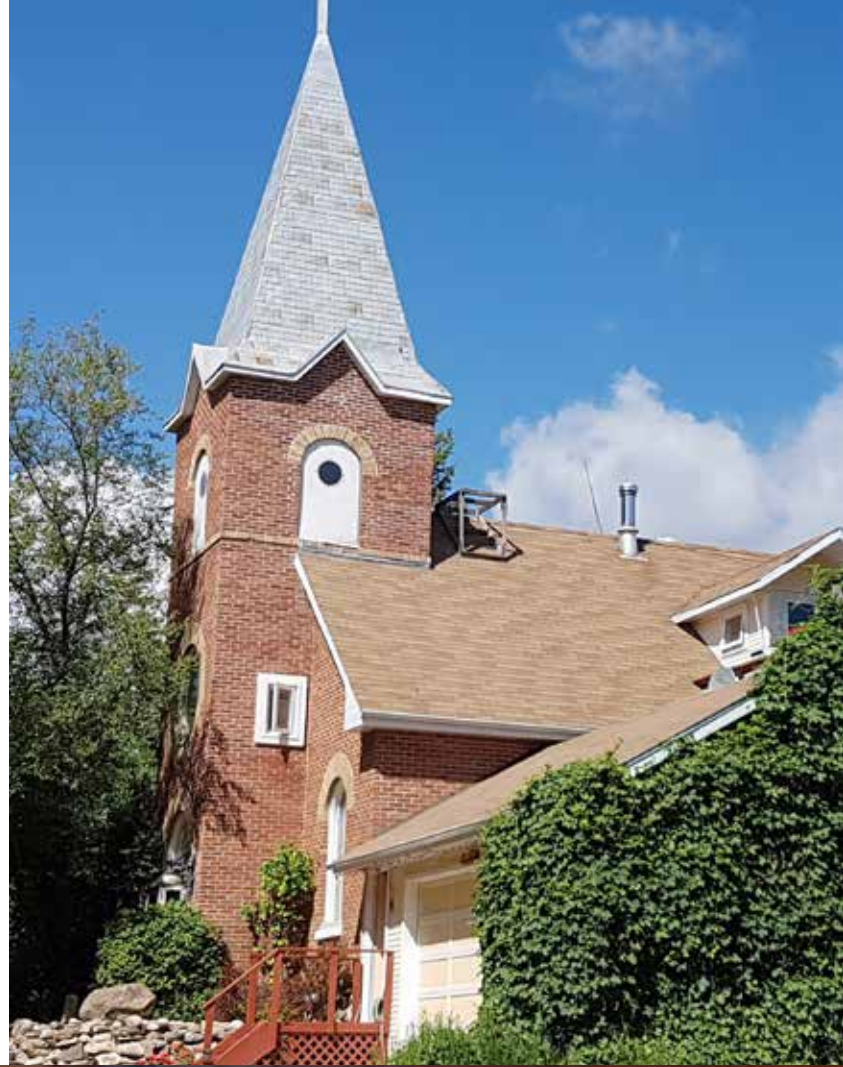
Vincent comes from a family of artists and arts professionals and has been involved in the field in various capacities since before he can remember. He enjoys playing tuba and singing in choirs, and has performed in New Orleans, New York, Newfoundland, and New Mosaic Stadium.

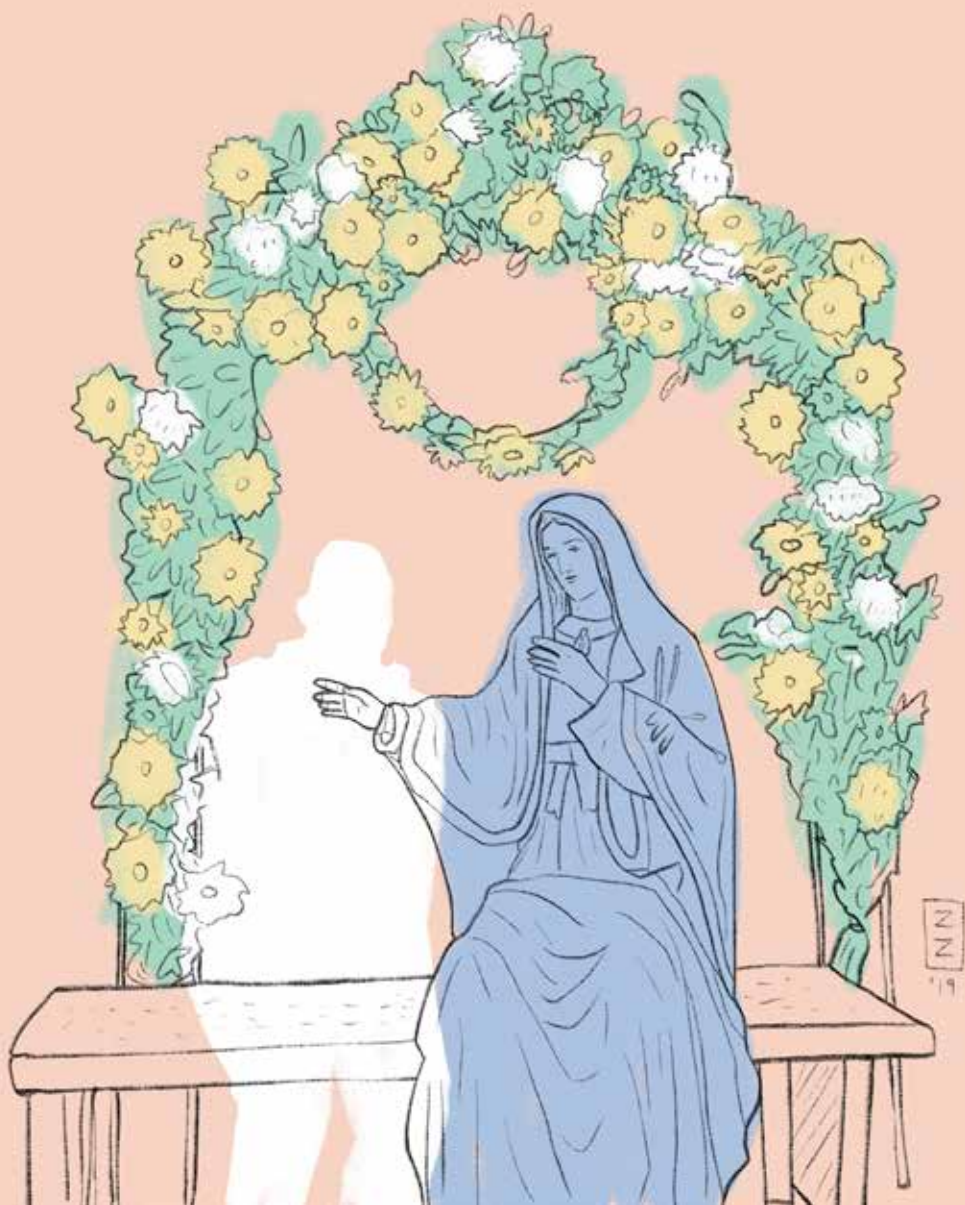
For Sale - North Star Acreage

Built as a church in 1926, the property includes acres of treed grounds and is located west of Humboldt and east of Saskatoon. Space totals 3,540 sq ft and sits on 4.33 acres. 4 baths, 3 bdrms and 2 wood burning fireplaces. It has a main floor grand studio (1883 sq ft). The upper level has 1658 sq ft of living space with private balconies and views throughout.

The entire studio can be included with the sale. Includes: LG gas kiln, glazes, potters wheel, tools, clay mixer, slab roller and much more. There is also access to an anagama wood kiln, depending on the buyer's interest.

Contact: Shannon Stroeder
Century 21 Fusion - Humboldt
(306) 231-7024





Drawing by Zoé Fortier, from the artist's residency in Pachuca, Mexico (2019)



CARFAC
SASKATCHEWAN
VISUAL ARTISTS

#203 | 416-21ST STREET EAST
SASKATOON, SK | S7K 0C2
1734 - A DEWDNEY AVENUE
REGINA, SK | S4R 1G6

Publication Mail Agreement #40063014
Postage Paid in Regina
Please return unclaimed copies
membership@carfac.sk.ca