

V. 33

N. 05

SEPTEMBER | OCTOBER NEWSLETTER



CLOSING SOON



PASAPKEDJINAWONG: LA RIVIÈRE QUI PASSE ENTRE LES ROCHERS—THE RIVER THAT PASSES THROUGH THE ROCKS

12 JUNE 2021 – 19 SEPTEMBER 2021

FEATURING ARTISTS:

Joi T Arcand, Patrick Cruz, Nikau Hindin, Cathy Mattes, Caroline Monnet, Faye Mullen, Rashaad Newsome, Kite and Devin Ronneberg, Carl Trahan, and Gutigarra Yunupirru.

CURATED BY

JOHN G. HAMPTON & LÉULI ESHRĀGHI

ORGANIZED BY

MACKENZIE ART GALLERY WITH THE
INITIATIVE FOR INDIGENOUS FUTURES

GALLERIES

RHW, Hill & Rawlinson Galleries



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Installation view



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

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Note: Due to time and space restrictions all submissions cannot be thoroughly checked or all information printed. Use contact listed. Material published in the CARFAC Saskatchewan Newsletter reflects the view of the author and not necessarily the view of CARFAC Saskatchewan.

CARFAC SASK WEBINARS

Arts and Culture + Truth and Reconciliation

a panel discussion on Zoom

WEDNESDAY October 13th, 2021 6:30pm - 8:00pm (CST + MDT)

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

PANELISTS:

Becca Taylor: artist + curator + Executive Director at Ociciwan Contemporary Art Centre, Edmonton

Olivia Kristoff: arts writer + Curator at WANUSKEWIN, Saskatchewan

Theresie Tungilik: artist + activist + Advisor for Arts, Government of Nunavut, Rankin Inlet

HOSTS + MODERATORS:

Chris W. Carson: Executive Director at CARFAC Alberta + **Wendy Nelson:** Executive Director at CARFAC Saskatchewan

It will be six years since the TRC Calls to Action were published. And while there is no mention of the arts and very little about culture, individual artists and arts and culture organizations have embraced the call for reconciliation, and maybe more recently, truth. How do you see these efforts? Has anything in the arts and culture sector changed? For the better or not? What would you like to see happen now, next steps?

Each panelist will talk for ten to fifteen minute expanding on where they see the arts and culture sector today. There will be discourse between the panelists, questions from the moderators and the virtual audience for the second part of this panel.

Navigating Grants for Visual Artists

a webinar on Zoom

WEDNESDAY October 27th, 2021 6:30pm - 8:00pm (CST + MDT)

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

SPEAKERS:

Diane Bond: Program, Explore + Create Officer, Canada Council for the Arts

Adrian Stimson: member of the Siksika Nation + multidisciplinary artist working in painting, installation, performance and video.

HOSTS + MODERATORS:

Chris W. Carson: Executive Director at CARFAC Alberta + **Wendy Nelson:** Executive Director at CARFAC Saskatchewan

A webinar that outlines the world of grants from the point of view of the granting agency and from the point of view of a visual artist. The first speaker (Diane Bond) talks about the grants that are offered by the Canada Council for the Arts and how you can apply. The second speaker (Adrian Stimson) presents a more personal story that touches on how to achieve grant funding and the importance of grants to a professional visual artist. Each speaker will present for about thirty minutes with the last half hour reserved for your input, questions and comments.



EDITOR'S NOTE

Greetings to everyone in these last days of Summer 2021. Thank you for picking up this issue of the CARFAC SASK Newsletter, in which we have an artist interview, a report from an exhibition, and the usual mix of news and notices.

I was really happy to have the opportunity to speak with artist Negar Tajgarden in August, and you will find that interview on pg. 6. I was grateful for the direction our conversation took concerning maintaining practice through challenging times and circumstances, and for the chance to learn about some opportunities locally that have helped Negar over the past couple of years. Alongside the interview there are many high quality photographs (taken by the artist), including the cover of this issue.

We are also incredibly pleased to have a contribution in this issue from dear friend of CARFAC SASK, Patrick Close, who among his many accomplishments as an artist and arts professional, was also Executive Director of CARFAC SASK from 1990-2011. Here Patrick has sent in some notes on the AGSC exhibition **A Certain Detour** by ceramic artist Charley Farrero (pg. 12).

Some opportunities to take note of include art classes in Val Marie/Grasslands, Prince Albert, Moose Jaw, and Saskatoon (pgs. 20, 22), and artists and arts professionals may appreciate the reminder of grant intake cutoffs at the Canada Council, with a number of programs accepting applications in October (pg. 26).

Finally, you may be interested in some of the webinars CARFAC SASK is offering in October. Members access our webinars for free, and the cost is \$25 for non-members. More information is on the previous page (pg. 4), and by contacting us.

As always, if you have news or opportunities to share in our newsletter, please don't hesitate to be in touch. The deadline for submitting notices for the Nov-Dec issue is Oct 20.

Best wishes to everyone as the season changes and we move into the last months of 2021.

- Jeff Morton, CARFAC SASK Newsletter Editor

INTERVIEW WITH NEGAR TAJGARDEN

BY NEWSLETTER EDITOR, JEFF MORTON

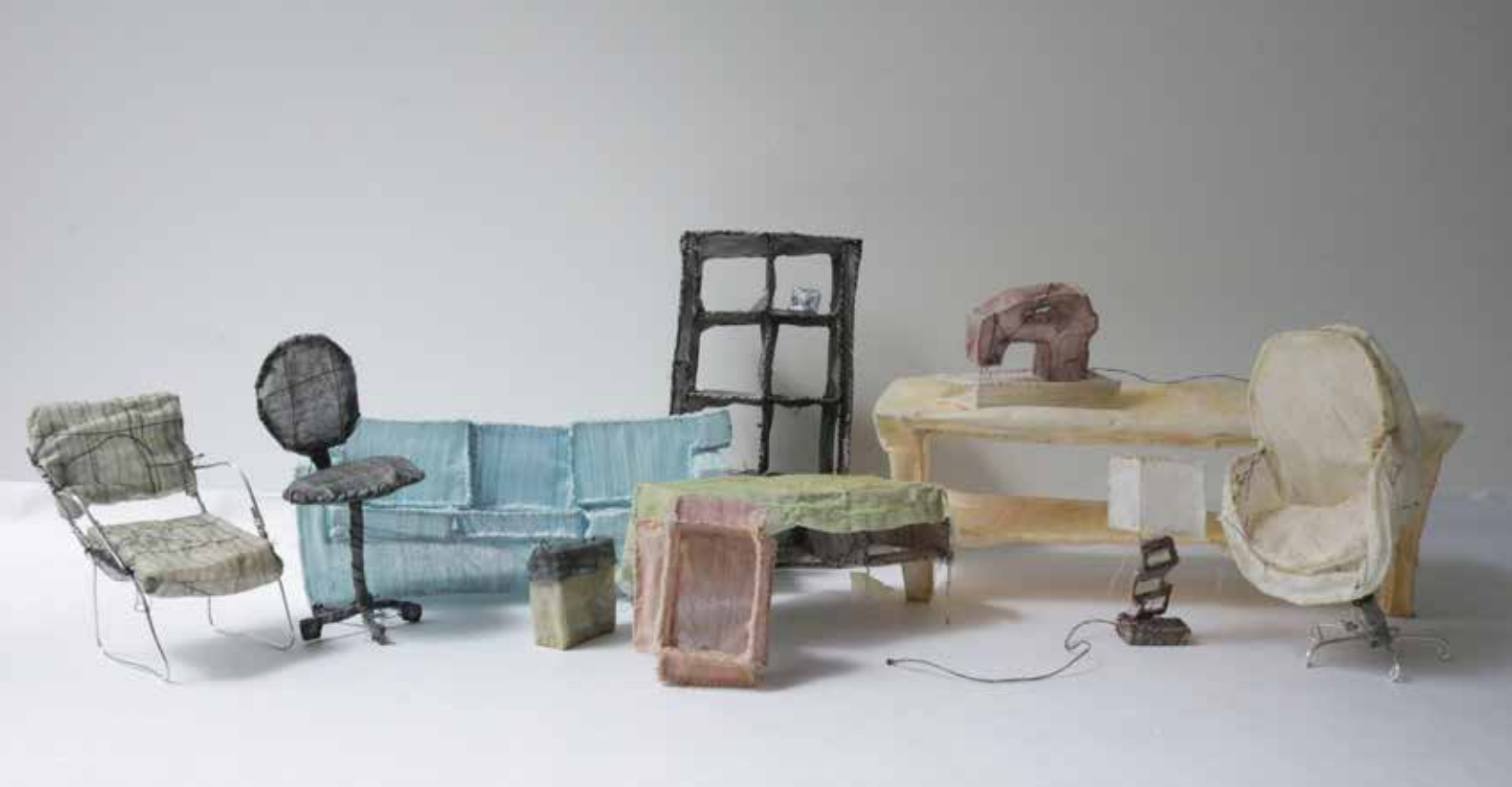


Negar Devine-Tajgardan, *[extended] Family Gathering (Parts of work)* 2018-2020, installation/Solvey paper, interfacing, and wire; installation view, shelf dimensions: 50" x 10"

Last month I had the opportunity to speak with artist Negar Tajgarden who completed her MFA in visual arts in 2018 and has been creating and exhibiting her work in Saskatchewan and beyond since that time. We talked about the impact of the pandemic, about some of the projects and professional development opportunities Negar has pursued, and about some of the themes in her work about identity, immigration, displacement, and connection.

Myself, I haven't had the chance to see Negar Tajgarden's artwork in person but having spent time with the high-quality photo documentation Negar shared with me, I have a great appreciation for the fragility of materials and the strength of the meanings contained within them. In Negar's work, familiar things like furniture pieces, suitcases, or other everyday objects are crafted in paper and wire, carefully effected to look aged and worn. Negar mentions thrift store shopping as an example of objects that are passed along and in effect take on the stories of many people. And like that notion, the owners of the objects in Negar's artworks are absent. We see objects that suggest people have been there; we don't know if they are returning.

Thinking about the specificity of stories and experiences that different people will call to mind when viewing the artist's work, I am grateful to have learned about some of the artist's lived experiences and what they are saying with their work, that the artist understands their work can hold many stories and meanings for many people.



Negar Devine-Tajgardan, *[extended] Family Gathering (Parts of work)* 2018-2020, installation/
Solvey paper, interfacing, and wire; installation view

Jeff Morton: Hello Negar. It is so nice to have this chance to talk and learn about your art practice. Thank you for sharing those photos of your work, those are great photos and your website was helpful for learning more.

I saw right away how many different projects you have been producing since finishing your MFA in 2018. You had several exhibitions in Saskatchewan and Ontario, and there was a lot of momentum that was obviously impacted by the pandemic. What has been your experience following your MFA and through the last couple of years?

Negar Tajgardan: My MFA was very good for me. I started that when I came to Canada, at a time when I was experiencing immigration and displacement, so my work was created based on my personal experiences. After finishing my MFA, I was trying to find a job, trying to put my work out there. It was going well, I was finding some ways to get exhibitions in different places, and I went to an artist residency. Then the pandemic hit and like for everybody else, it was an interruption.

However, last year I was able to participate in a mentorship program with CARFAC SASK, and that helped me get back in line, get feedback, get connected to people again, because I was working full time at different jobs and really impacted by the pandemic. I wasn't connecting to anyone, so that was a good thing for me. It helped me get back to the arts and to the arts community again.



Negar Devine-Tajgardan, *Untitled-3*, 2021; Digital Photography 40" x 26"

JM: As places have reopened, are things starting to pick up again for you? What projects have you had recently or in development?

NT: A few months ago, I had a show at the Frances Morrison Library. It was an online show, but I wanted to do it so the work can develop and go further. And right now, I'm working on some new pieces so I can exhibit them next year at Mann Art Gallery. I'm also working on some other small projects.

My work right now is related to the pandemic, but not exactly. The title is Family Reunion. The pandemic really showed everyone how reunion with friends and family can be difficult. For some people, even without the pandemic, it is still difficult to have a family reunion. For people who immigrated, people who fled from a place and can never get back or not for a long time, for those people, family reunion is very difficult, almost impossible.

I think the pandemic reminds us about that issue and we can think about people who have this challenge and how that might feel. My new work relates to that. Also, I am going to involve others. I'm asking people to share their stories, give some ideas of what to work on for this series.



Negar Devine-Tajgardan, *Untitled-4*, 2021; Digital Photography 40" x 26"

JM: I am curious when you talk about stories, the objects in your work will be familiar to many people and recognized from different perspectives. At the same time the objects contain your own story and very specific meanings. What do you want people to know when they see your work?

NT: I think people understand and interpret my artwork in their own unique ways. I'm not sure everyone will interpret it the way I want, and I think that's okay.

What I like is for people to see that furniture is there, that it was made to accommodate people, but in my works you don't see the people. You see the absence of people, and I want this absence to be seen as the memory of people who have been in contact with those furniture pieces, who sat on that chair or put something on the bookshelves. The way I am making the models, they don't look perfect, they don't look nice and new. They probably look like second-hand furniture or very old furniture that has been used several times, that was sold to other people or inherited, or you left it outside and someone found it and brought it home. These objects might hold a lot of memories that we don't even know.

I want people who see my work, even if they never had that kind of black chair or blue couch, that they still see the absence of people and the think of the memories that someone might have.

Right now, I'm making furniture models for the **Family Reunion** series, and I'm asking other people who have similar experiences to give me some photos of furniture or things like that, so I can work from their specific experiences and the objects will have that specific meaning.

The material of the pieces is Solvy paper that dissolves in water, though sometimes I don't use the dissolving effect. I like to use that material because I think it relates to the vulnerability that I am talking about in my work. Through this process the objects take on a serious or more tragic tone, as they look aged and weathered.

I start with wire. It's just normal wire from Canadian Tire. I create the shapes and then cover with Solvy. I also use coloured pencil on the Solvy paper.

JM: Another of your projects, entitled **It Cannot Be Called Travelling**, also refers to displacement and immigration. For you this is a lived experience, and your work is in a sense autobiographical in that way. I wondered if you wanted to talk about your experience as an artist working in Canada, in Saskatchewan.

NT: I will talk a bit about my experiences that have affected my artwork. These are my personal experiences, and when I am trying to make art, I also consider my privilege.

For example, I came to Canada as a student. I wasn't facing a lot of barriers that many other people face. I might not have been as vulnerable or instable as a lot of other people.

So, I have my own experience, but I am also considering others and those situations that can be so fragile.

It has been hard to find opportunities here. I have been trying to get my work out more, and I get a lot of support from community, including some galleries and people who trusted me enough to show my art.

At the same time, I am working full time, so my day job supports my art practice financially. I'm still trying to get connected and get more opportunities for my work to be seen.

JM: How does this place impact the kind of art you make?

NT: I think there might be fewer opportunities in Saskatchewan than other larger centres, but also as I am getting connected, I am growing my practice. One good example was the group show at BAM in Saskatoon entitled **Cabinet of Curiosity**, and my self-directed residency also at BAM last year.

That was during the pandemic, so it was mostly like a studio space to use and create work in a focussed way. I am in the process of moving and setting up a new studio.

JM: You mentioned the CARFAC SASK Mentorship program. How was that experience?

NT: The CARFAC SASK mentorship program was incredibly helpful, and the feedback from the mentor and other artists has provided the basis for this next period of creation. Following on some of what I discussed in the mentorship sessions,



Negar Devine-Tajgardan, *Untitled-2*, 2021; Digital Photography 40" x 26"

I am going to experiment with photography as an artform, not only as documentation. I am going to explore smell, because smell is a sense that is related to memory. I'm going to try to explore that idea using different spices, especially ones from my own cuisine. I am going to explore these ideas that came up first through the mentorship program.

Family Reunion started first as a different project, **Family Gathering**, which was modeled on furniture from my studio during my MFA. Then, **Extended Family Gathering** explored other parts of my life, including objects from the places I was working, the furniture that was all around me during that time. So, this new work will be a little different, but it is following the same line and touching on the same themes.

CHARLEY FARRERO: A CERTAIN DETOUR

NOTES ON AN EXHIBITION FROM PATRICK CLOSE



“WASCANA / OSCANA”, ceramic, 2019. Photo: B. Gilmour

There is a wine which originates in the northern regions of Spain and the southern regions of France. In Spain it is known as Garnacha; in France as Grenache. Although this wine may sometimes be described as a little rough around the edges, it is filled with vitality and the essence of its “terroir”, the unique reflection of its place of origin and the environment. It is a hardy vine, resilient, yielding intense and concentrated wine which is appreciated worldwide.

Like this wine, Charley Farrero never fails to be assertive and bold, to be true to himself, and to remain deeply expressive of his origins and his experience. In many ways, his choices and his “terroir”, have defined him — immigration, rural life, career, commitment to his craft.



A Certain Detour opening reception at AGSC.
Pictured: Artist Charley Farrero and AGSC Director Heather Benning

Charley has produced ceramic art works of the highest standard for more than four decades. Historically, he has received many awards, honours, and foreign residencies. He has contributed to the development of the ceramic arts regionally, nationally, and internationally and generously shared his knowledge and experience through teaching, advocacy, and mentorship.

Each of the works in this exhibition have been shaped entirely by Charley's thoughts and hands.



"SANGRE"- ceramic-2019 (collection of the Saskatchewan Arts Board). Photo: B. Gilmour



“TURKEY & COMPANY/ DINDE & COMPAGNIE”, ceramic, 2019. Photo: B. Gilmour

They are a testament to his pragmatic, honest, and enduring intimacy with the transformational processes of artistic creation.

Some of these works may appear exceptionally powerful and challenging ... expressing Charley’s passionate commitment to his personal ideals of social justice and the universal struggle against injustice, inequality and colonial transgressions. While other works may appear playful and whimsical, personal introspection may reveal more profound meanings, cultural contexts, and interconnections.

The mystery of wine making is the transformation by which earth and water and sun become wine.



"N.A.F.T.A (Not Always Friend To America), ceramic, found objects. Photo: B. Gilmour

The mystery of ceramics is the transformation by which clay and water and fire become art.

Charley Farrero is, undoubtedly, a master of the fickle alchemy of the processes with which he creates these works. He has invested each work with his experience, his expertise and his passion.

These are the gifts he presents to us in this exhibition.

As Charley continues to say, “the work speaks for itself.”

As we encounter **A Certain Detour**, may each of these works speak to us in unique and personal ways.

Patrick Close, 2021

* * *

Originally from Paris, France, Charley Farrero has worked as a ceramic artist since 1972. He studied Fine Arts in Regina SK, and currently lives and works as an artist in Meacham, Saskatchewan.

He has been President of the Canadian Craft Council and Chairperson of the Saskatchewan Craft Council. He has served on the Saskatchewan Arts Board.

He is the 2008 recipient of Saskatchewan Lieutenant Governor Award for Innovation in the arts. He has been nominated to the Bronfman Award.

He has been a juror, a curator, an invited artist, and teacher in the ceramics field.

He has had many solo and group exhibitions, as well as residencies, in Canada, France, China, Chile, Mexico, Japan and USA.



ARTIST STATEMENT

My work is my statement...

I am attracted by all ceramic processes and I meander from one to another frequently with dedicated enthusiasm. I use all kinds of clays and firing methods.

My sculptural ceramic pieces incorporate slip cast objects, handbuilt additions, grout, ceramic frames and shards, commercial tiles and found objects.

The creation of my sculptural ceramics has been free of any one strong principle influence.

I have absorbed the “funk movement” of California ceramics as much as Bauhaus traditions or surrealism and dadaist approaches. All that is mixed with some personal ideas and concerns.

I am influenced by everything.

I did not adopt a school of thought or a trend.

I had to invent one: my own voice.

And in 2021..... I am still talking.....

© Charley Farrero
May 2021

EXHIBITIONS

ART GALLERY OF REGINA

LISA BURKE: NATURES OF REALITY
October 7 to November 30

JESSICA MORGUN AND TAMARA RUSNAK:
IMAGINED OBJECTS
August 6 to September 26

ART GALLERY OF SWIFT CURRENT

JONATHAN FORREST:
ONE THING LEADS TO ANOTHER
September 11 to October 30

CHARLEY FARRERO: A CERTAIN DETOUR
July 3 to September 4

DUNLOP ART GALLERY

LÉULI ESHRĀGHI AND JESSICA KARUHANGA:
PROJECTIONS
GUEST CURATOR: GARY VARRO
September 25 to January 7

ALANA BARTOL: PROCESSES OF REMEDIATION
October 9 to January 9

ESTEVAN ART GALLERY

IRIS HAUSER: SPECTRUM
September 10 to November 5

GODFREY DEAN ART GALLERY

FRANK & VICTOR Cicansky: KEEP ON GOING
September 3 to October 23

HANDWAVE GALLERY

LOUISA FERGUSON: GROUND TRUTH
September 10 to October 21

GORDON SNELGROVE GALLERY

ADRIAN GOLBAN: INTERSTICE
September 7-17

DERDIE: PLAY
October 8 to December 18

LMLCC

LEESA STREIFLER: CONTINUA
August 7 to October 17

MACKENZIE ART GALLERY

KISKISIYĀPIYAWIN 'THREADS OF MEMORY'
June 12 to October 13

PASAPKEDJINAWONG: LA RIVIÈRE QUI PASSE ENTRE
LES ROCHERS—THE RIVER THAT PASSES THROUGH
THE ROCKS
May 13 to September 19

PROVISIONAL STRUCTURES:
CARMEN PAPALIA WITH VO VO
June 12 to October 17

THE PERMANENT COLLECTION: COMMUNITY WATCH
June 12 to March 8

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

MANN ART GALLERY

DIANA CHABROS: SAMSKĀRA
September 7 to October 21

HANNA YOKOZAWA FARQUHARSON:
GAIA SYMPHONY
September 7 to October 23

MARKET MALL GALLERY ON THE GREENS

CLAY STUDIO 3
Sept - Oct

MOOSE JAW MUSEUM AND ART GALLERY

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

BELINDA HARROW: UNSETTLED
September 17 to January 2

NEUTRAL GROUND ARTIST RUN CENTRE

KASIA SOSNOWKI | CLAIRE PAQUET
OVER THE EDGE//TOE THE LINE & ELLIE
September 25 to November 13

PANATA SA ANITO (FAITH IN ANITO)
PATRICK FERNANDEZ | WINDOW GALLERY
August 20 to September 18

REMAI MODERN

ZACHARI LOGAN: GHOST MEADOWS
August 21 to January 9

THELMA PEPPER: ORDINARY WOMEN
February 13 to October 11

JOSÉ LUIS TORRES: VA-ET-VIENT
(COMING AND GOING)
May 22 to October 11

SASKATCHEWAN CRAFT COUNCIL GALLERY

GRACE HAN: TOUCH THE CONVERSATION
September 4 to November 13

SLATE FINE ART

MAIA STARK: "UNWELL"
September 9 to October 2

STATION ARTS CENTRE

THE RED CHAIR PROJECT EXHIBIT
Sept - Nov

WANUSKEWIN HERITAGE PARK

ADRIAN STIMSON- IN RESIDENCE
September

Send exhibition notices to
newsletter.sask@carfac.ca

NEWS & OPPORTUNITIES

Hues Art Supply, 1818 Lorne Ave, Saskatoon
www.huesart.ca/ (306) 653-1900



Portrait Drawing and Painting (Full)

Instructor: CAROL WYLIE

Sept. 23th - Nov. 18th (Thursdays)

6:30-9:00 pm

\$325.00 plus tax (8 classes)

Watercolour Painting Introductory

Instructor: ALISON MONTGOMERY

Sept. 21th - Nov 9th (Tuesday Afternoons)

1:00pm-3:30pm

\$300.00 plus tax (8 classes)

Limit 8 per class

Drawing Basics

Instructor: JEAN DUDLEY

Sept. 21st - Nov 23th (Tuesdays)

6:30-8:30pm (10 classes)

\$300.00 plus tax

Limit 8 per class

Intermediate Watercolour Painting

Instructor: ALISON MONTGOMERY

Sept. 25th - Nov.20 (Saturdays)

10:00am - 1:00pm

\$300.00 plus tax (8 classes)

Limit 8 per class

Open Studio Painting

Instructor: DEGEN LINDNER

Sept. 20th - Nov. 15th (Mondays) -

No class October 11th

7:00-9:30 pm (8 classes)

\$300.00 plus tax

Limit 8 per class

Introduction to Painting

Instructor: JEAN DUDLEY

Sept. 22st - Nov 10th (Wednesdays)

6:30-9:00 pm (8 classes)

\$300.00 plus tax

Limit 8 per class

NOTICE FROM Artisan's Craft Market Co-operative

On April 21, 2021 at the Artisan's AGM, the Board of Artisan's voted unanimously to terminate the operations of the Co-op. It was not an easy or happy decision. It was made based on the following factors: membership down to less than a dozen; increased competition from commercial markets; artisan members are ageing and slowing down their output; high costs of venues, advertising, and display materials; buyers and collectors, though still supportive, are down-sizing; Board burn-out.

Our last official action as a co-op is the 2021 Dimensions Artisan's Prize.

Once the dissolution is officially completed and outstanding obligations honored, any money remaining will go to CARFAC Artists Distress Fund.

It's been a good, long run.

To the plucky visionaries who created the first juried craft market in Saskatchewan, to all those who made it possible over the years, and to the many who supported Saskatchewan-made art through our Artisan's Market, a big thank you!

The Board of Artisan's Craft Market Cooperative:

Anita Rocamora, president; June Jacobs, coordinator; Mary Romanuk, treasurer; Paula Cooley, secretary; Megan Broner, advertising



Diana Chabros *samskāra*

September 7 — October 21, 2021

Mann Art Gallery Closing Reception and Artist Talk:
Thursday, October 21 @ 6:30PM

Diana's visual fascination with Southwest Saskatchewan leads her to explore forms of energy, cycles of life and death, and authentic relationships through story as a means to understand her interdependence with the land.

Image: Diana Chabros, *Podma (Lotus)* (detail), 2021, oil on canvas, image credit Gary Robins

Mann
Art Gallery

Diane and
Roger Mann

Alberta
Visual Arts
Council

arts



Business/Arts

Continua: New Work by Leesa Streifler

showcasing a series of large-scale paintings created after Streifler's move to Winnipeg in 2019 upon retiring from the University of Regina.

Continua: Shared Foundation

curated by Leesa Streifler
Michel Boutin - Diana Chabros - Holly Fay
Ernie Klinger - Jennifer McRorie
Erik Norbraten - Sheila Nourse - Wendy Peart

Featuring the work of eight artists who were Streifler's students in the late 1980's to early 1990's and who are still active in the province's vibrant art community.

August 7 to October 17

Elsie Scherle Art Gallery
Last Mountain Lake Cultural Centre
133 Donovel Crescent, Regina Beach, SK
www.lmlcc.ca - info@lmlcc.ca - (306)729-4484



Gallery Hours:
Thursday: 4:00-8:00
Friday: 10:00-2:00
Saturday: 10:00-2:00
Sunday: 1:00-3:00

Artists Panel talk on Zoom: Oct 6, 7:30
(email info@lmlcc.ca for an invite)
Closing Reception: Oct 17, 1:00-4:00

LMLCC
Last Mountain Lake Cultural Centre

**sk
arts**



reginaartcollective.com

Regina Art Collective

NEW BEGINNINGS

SEPTEMBER 08
CLOSES OCTOBER 29

PRESENTING ARTISTS
Dave Gejdos • DeLee Grant
Nikki Jacquin • Kristin MacPherson
Shelley McGillivray • Derek Olson
Les Sneesby • Jeffrey Taylor

Opening Reception
The Lobby Gallery
Friday September 24th
5:30 pm to 7:30 pm

Regina Performing Arts Centre
1077 Angus Street
Regina, SK/S4T 1Y4

(Regina & Environs)

Heavenly Spirit © Derek Olson

Nature in Me[®]

INTUITIVE PAINTING RETREATS

PERSONAL TRANSFORMATION THROUGH PAINT

Feeling stuck? Take a fresh look at your Life Force
small group • large space • strict health protocols

Val Marie/Grasslands, SK, Sept 10-12, 2021
Mann Art Gallery, Prince Albert, SK, Oct 22-24, 2021
Moose Jaw, SK, Spring 2022
online consultations also available

skystory.ca • skystory@sasktel.net • 306-550-5377

creative
SASKATCHEWAN

Upcoming Program Deadlines: **Craft & Visual Arts Sector**

Deadline: September 15, 2021, 4 pm

Craft & Visual Arts Production
Business Capacity
Market and Export Development
Research

art now

saskatchewan fine art fair

Art Now, the only show of its kind on the prairies, provides local, national, and international artists and galleries with opportunities to gain exposure at a highly professional venue. The show features an opening night reception, panels, artist talks, family programming, and more. Exhibitor booths are open to all commercial galleries committed to showcasing the work of established and emerging artists and artisans from across Canada.



kids' gallery



sponsors/partners



news

art now fine art fair 2021
online / on location
september 16–26

www.artnow.ca

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.

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GET IN TOUCH

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219, 2366 Avenue C North
Saskatoon, SK S7L 5X5

www.carfac.sk.ca

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

MEMBERSHIP

CARFAC SASK SEPTEMBER | OCTOBER 2021

NEW MEMBERS

Brandy Hanna
Claudette Webb
Elham Zafarmili

Kathleen Slavin
Elyse St. George
Negar Tajgardan
Sylvia Thompson
Holly Yuzicapi

RENEWAL

Margaret Britton
Tracey Britton
Paulette Caron
Paula Cooley
Ron Cooley
Mary-Ann Dube
Danielle Dumelie
Sharon Eisbrenner
Dianne Gilbert
J. Craig Hubbard
Humboldt & District Gallery
Brenda Kennedy
Ev McDonald
The Godfrey Dean Art Gallery
Judy MacLeod Campbell
Gary Robins
Anita Rocamora
Mary Romanuck

ARTIST DISTRESS FUND DONATIONS

Margaret Britton
J. Craig Hubbard
Gary Robins
Anita Rocamora

DONATIONS TO CARFAC SASK WORK

Brandy Hanna
J. Craig Hubbard
Brenda Kennedy
Gary Robins
Anita Rocamora
Mary Romanuck
Elyse St. George
Sylvia Thompson

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.

membership.sask@carfac.ca



Deadlines and Notification of Results

Explore and Create

Grant Component	Application Deadline(s)	Cut-off Dates	Notification of Results
Professional Development for Artists	Any time before the start date of your project/activity	21 October 2020	End of January 2021
		3 February 2021	End of June 2021
		2 June 2021	End of September 2021
		<u>20 October 2021</u>	End of January 2022
		2 February 2022	End of May 2022
Research and Creation	Any time before the start of your project or the part of your project for which you are seeking funding	7 October 2020	End of February 2021
		8 April 2021	End of August 2021
		<u>6 October 2021</u>	End of February 2022
Concept to Realization - Project Grants	Any time before the start of your project or the part of your project for which you are seeking funding	7 October 2020	End of February 2021
		8 April 2021	End of August 2021
		<u>6 October 2021</u>	End of February 2022

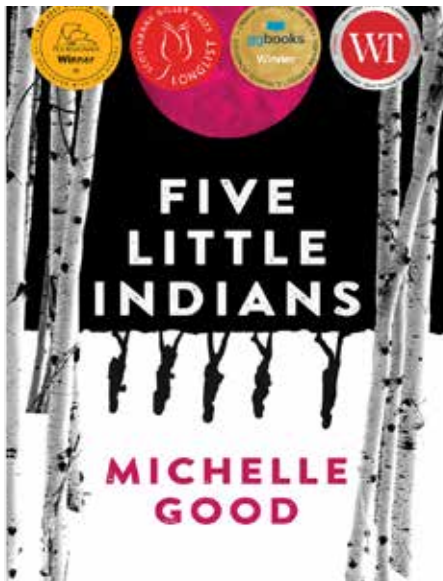
Supporting Artistic Practice

Grant Component	Application Deadline(s)	Cut-off Dates	Notification of Results
Professional Development for Arts Professionals	Any time before the start date of your project/activity	14 October 2020	End of January 2021
		3 February 2021	End of May 2021
		19 May 2021	End of August 2021
		<u>13 October 2021</u>	End of January 2022
		29 January 2022	End of May 2022

rRemai mModern

TALK

FIVE LITTLE INDIANS **ARTFUL READINGS** **ONLINE**



Friday, September 10 at 7 PM CST

Join Remai Modern's Robin Adair and his co-host author Michelle Good in a conversation about Good's book *Five Little Indians*.

Michelle Good's *Five Little Indians* is a Winner of the Governor General's Literary Award for Fiction, Amazon First Novel Award, Kobo Emerging Author Prize and a finalist for many literary awards including the Scotiabank Giller Prize. With compassion and insight, *Five Little Indians* chronicles the desperate quest of these residential school survivors to come to terms with their past and, ultimately, find a way forward.



CONDOLANCES/CONDOLEANCES", ceramic, found objects, 2021. Photo: B. Gilmour



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