

V. **34**
N. **05**

SEPT E M B E R | O C T O B E R N E W S L E T T E R



DAVID GARNEAU

STILL LIFE PAINTINGS

SEPT 14 – OCT 5, 2022



OPENING
RECEPTION:

THURS
SEPT 15
5-7 PM

CONTEMPORARY
+ TRADITIONAL
CANADIAN ART

**ASSINIBOIA
GALLERY**

FEATURES

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FOCUS ON PHOTOGRAPHY

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NUIT BLANCHE YQR

Edith Skeard

On the Cover

Garry Harris, "untitled" (Detail)

On display at the Artist Colony of Moose
Mountain Provincial Park, July 2022

*See feature on pg. 11



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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. **Nov/Dec Issue Deadline:** Oct 20

Send to: newsletter.sask@carfac.ca

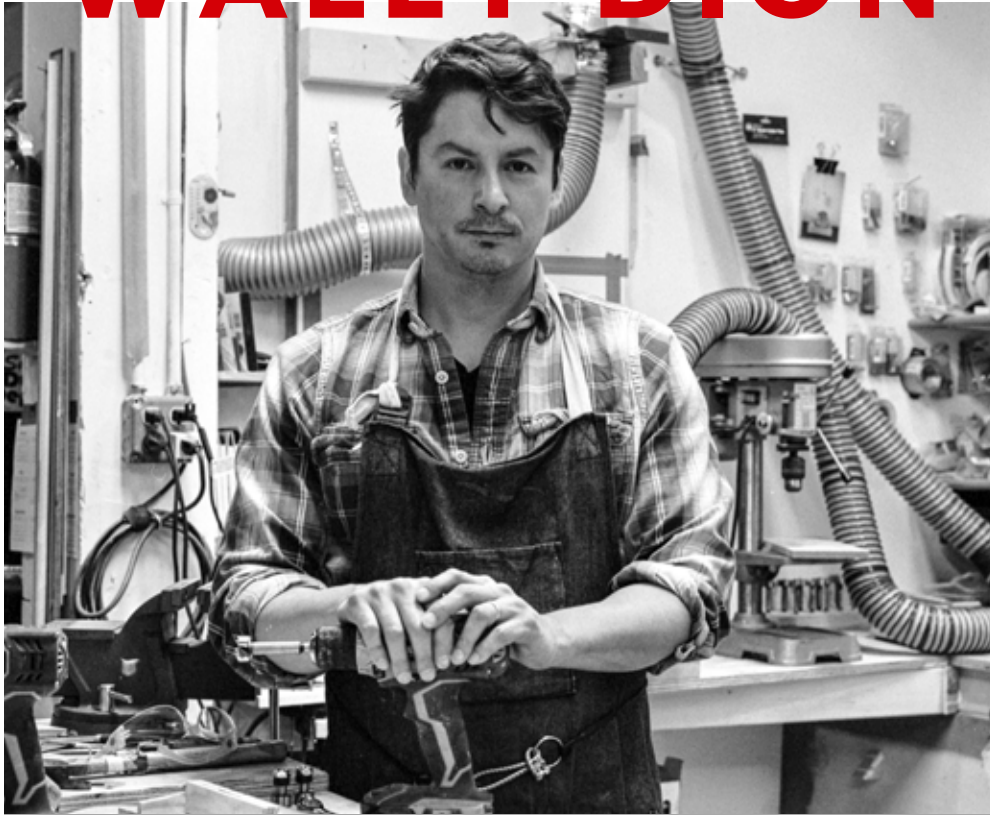
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and not necessarily the view of CARFAC Saskatchewan.

INTRODUCING CARFAC SASK'S 2022 VISITING MENTOR

WALLY DION



SASKATOON SEPT 26-29 | REGINA OCT 1-4

Wally Dion, b.1976 Saskatoon Saskatchewan, is a visual artist living and working in Binghamton, New York. A member of Yellow Quill First Nation (Salteaux), Dion holds a BFA from the University of Saskatchewan and an MFA from Rhode Island School of Design. Throughout much of his career, Dion's work has contributed to a broad conversation in the art world about identity and power, and can be interpreted as part of a much larger pan-American struggle by Indigenous peoples to be recognized: culturally, economically, and politically, by settler societies.

ABOUT THE PROGRAM

This program is an advanced mentorship opportunity for emerging to established artists. Each participant receives a private studio visit (up to 2 hours in length) to support and strengthen their practice. If the number of applicants exceeds available spaces, participants will be selected by the Visiting Mentor. Visits are FREE for CARFAC members and \$45 for non-members.

HOW TO APPLY

CONTACT PROGRAMS.SASK@CARFAC.CA WITH:

•A brief email stating your top 3 preferred dates and times for a studio visit (Saskatoon Sept 26-29, Regina Oct 1-4, with options for afternoon and evening time slots). Why do you want to participate in the program?

AND

•A link to your website

OR

•A resume (max 3 pages) and 5 images of your work (JPG) or a short video (max 5 minute segment) labelled with artist name and title of work. Include an image list with title, date, media, and dimensions. Include links and/or password to any online multimedia documentation in your submissions email. If sending a resume and images, UPLOAD THEM TO A SINGLE PDF OR A FOLDER IN GOOGLE DRIVE AND ATTACH/LINK TO YOUR EMAIL.

APPLY BY
SEPT 16!

MORE INFO

CONTACT TERRI AT
PROGRAMS.SASK@CARFAC.CA



Sask *Culture*
Funding
provided by
Saskatchewan
Lotteries



EDITOR'S NOTE

Dear Reader,

Thank you for picking up the latest issue of the CARFAC SASK Newsletter. As always, we have stories and notices for our membership, including a few pieces following unique summer art activities across the province.

Paul Constable has shared a day-by-day report from the Prairie Sculptor's Symposium (pg. 6). Paul's writing and photos give us a glimpse into what it was like to be at the symposium and engage with the local community (and the weather) at Manitou Beach.

We also hear about Nuit Blanche Regina's annual festival, which this year returned to the downtown core and featured dozens of creative and memorable art installations. Thanks to Newsletter Proofreader and past contributing writer Edith Skeard for that piece. Check it out on pg. 16.

Lastly, I've written a summary from a meeting with painter Garry Harris at the Artist Colony at Moose Mountain Provincial Park (pg. 11). I learned about a growing number of artist retreats and residencies around rural Saskatchewan, as well as Garry's experience at the artist colony.

For this issue's black and white photography feature, we are thrilled to present two shots from Louise BigEagle, capturing in a still image the creative act of filmmaking by a third person, Esperanza Sanchez Espitia, an artist and mother of two children, with a passion for filmmaking. Louise captured the two photographs as Esperanza was participating in the 48 Hour Film Frenzy with the Sask Filmpool.

ATTN: CARFAC SASK Members! Don't miss the BIG NEWS! Our 2022 Visiting Mentor has been confirmed, and you have an opportunity to meet and learn from artist Wally Dion! (pg. 4)

In news and notices we are sharing a call for artists for the Urban Canvas Downtown Regina Program (details on pg. 20), and we're helping get the word out about the Art Now Fine Art Fair taking place Sept. 22-25 in Saskatoon (info and link on pg. 26), and about a new exhibition by artists Zach and Iris Hauser. *Duet* runs Sep 3 - Nov 12, with an artist talk Oct 13, 7:00pm. (See pg. 27.)

Happy reading, and stay in touch to let us know if you have anything you would like to share.

MANIFEST 22

THE PRAIRIE SCULPTORS' SYMPOSIUM

MANITOU BEACH, SK, AUGUST 1 - 12, 2022

REPORT FROM PAUL CONSTABLE, PSA MEMBER



Zoltan Markan showing hammered metal technique. Photo by Paul Constable.

*The **Prairie Sculptors' Association** is a dedicated group of Saskatchewan sculptors, originally formed by Bill Epp in 1982. As a mentor, Epp encouraged artist members to push their skill sets and work together to better their sculpture practice. The PSA has had numerous symposiums over the 40 years, which encourage growth and learning as well as community involvement. These events help demystify what we do as artists.*

Due to COVID-19, this Symposium at Manitou Beach SK was postponed for 2 years and left a huge void in our programming. We would like to thank the Saskatchewan Arts Board for extending our grant, which made it possible for ten of our members to attend.



Lee Fuller standing with his sculpture *Raven Man*. Photo by Paul Constable.

10 Artists - 12 Incredible Days - 13 Sculptures

DAY 1

It was Monday morning and our members were starting to arrive – dropping off their materials of steel, wood, found materials, and plastics in the compound. Then they set up their accommodations. The camping area was across from the Community Hall, a strip of grass between the scrub baseball diamond and horseshoe pits. We pitched our tents, leveled trailers and got to work in our 12'x12' work spaces. The wind was picking up.

Now the one luxury of such symposiums is the gourmet meals prepared by PSA member Sandy Martens. This allowed us the opportunity to do our work without having to cook, though some members had to due to dietary constraints. She knocked it out of the park! What a cook!



Sandra Epp, *Butterfly Sculpture* (in progress). Photo by Paul Constable.

DAY 2

Did I say wind? ...no tarps yet, as the wind would have torn them from their lashings. The gesture of Kevin Quinlan's welded steel horse took shape. Ray Keighley prepared wood with power tools for his Indigenous storytelling through sculpture.

Now our group is as eclectic as you can imagine. No one seems to work in the same mediums—welded steel, carved wood, stone, soft sculpture, mixed media, found material, and upcycled plastics. Accepting each other's disciplines and creative vision was important as we helped and mentored each other.

DAY 3

Warm Day—still no tarps. We installed a 10'x20' portable car garage in the center of the compound for workshops and for protection from the sun and wind. The locals were starting to come around. Across the concourse Lee Fuller was laminating layers of treated 4x4's in the gesture of a . . . *Raven Man*.



Patricia Oderkirk's Soft Sculpture Workshop. Photo by Paul Constable.

Ellery Russel finally arrived late at night. Her trailer had a broken axel 18Km from home on Monday, delaying her arrival. She will have to pick up the pace to get her collaborative piece completed.

Zoltan Markan prepared a number of assemblage sculptures that respond to a number of social issues, all made from a mixture of found materials. A few people went to the Manitou Springs Spa to ease the stress of the day.

DAY 4

Another warm one today. Lee Fuller spent part of a day drilling a 3-foot hole with a post auger. Later, we helped place the one leg of *Raven Man* into the 3-foot hole so he stood upright. Patricia Oderkirk did the first soft stone sculpture workshop in the portable garage. The volunteers arrived with tarps, and we spent part of the morning installing them. Long poles ferried the rolled banner over the ridge pole and secured them to the front poles with screws. Nice to have a bit of shade.

It's BINGO Night in the Community Hall and we had to vacate the premises by 5pm. Some members went to Odas Restaurant for supper and an art show organized by summer resident Sandra Epp, also a PSA member. Thundershowers cooled the air, and a glorious rainbow concluded the day.

DAY 5

Woke up to a torrent wind, and it only got worse. The temperature dropped, and we lost a few tarps from the roof sections. Extra tarps were lashed to the fences and they billowed and slapped persistently. Sandra Epp moved inside to work on her soft sculpture butterfly. Paul Constable worked on the early stage of manipulating car plastic into a floral display. In the evening, Patricia and Paul installed signage around the village about the event.

DAY 6

At 9AM Paul Constable gave his workshop on making a paper raven mobile and four more ravens took flight. Kevin Quinlan filled in the initial iron structure of his horse and decided to start a second one.

DAY 7

The weather continued warm with gusting wind. Ted Uchacz completed a large steel dragonfly. Patricia took time out of working on her open sculpture to talk with eager visitors about soft stone carving. Zoltan demonstrated hammering metal.

DAY 8

Ted started work on a series of tumbling cubes made from welded steel that will form the base for the dragonfly. He was also doing a collaborative (Large Eye) with Ellery Russel.

DAY 9

It wasn't uncommon to see someone working from 7AM to late in the night. Symposiums can be exhausting, so staying focussed, hydrated, and working safely can be challenging. We had it all. Wind, rain, and the heat baked us inside and out. Thankfully no bugs.

DAY 10

Sometimes you just need to lighten up a bit. While Paul was working on a flower shape, a raptor mask appeared.

DAY 11

Another warm day, but most of the sculptures were well on track to being completed. Yes, it was BINGO Night again! We knew the drill, so off we went to The Little Manitou Art Gallery, ordered pizza and relaxed, absorbed in art.

DAY 12

Show time! Watrous and Manitou Tourism sponsored a light show with dancers organized by Roadside Attractions to do an interpretative dance inspired by the sculptures. Also, local spinners and hoop dancers entertained the estimated 200 attending people.

It was very fulfilling for the PSA to create monumental art in the Community of Manitou Beach and the Prairie Sculptors' Association looks forward to future sculpture events.

* * *

www.prairiesculptors.com



GARRY'S STUDIO FOR THE WEEK

AT THE ARTIST COLONY AT MOOSE MOUNTAIN PROVINCIAL PARK



Garry Harris' artist cabin (left: exhibition area, and right: studio) at the Artist Colony at Moose Mountain Provincial Park, July 2022.

Jeff Morton, Newsletter Editor:

For many artists, having a dedicated space to work is an essential part of the creative process. Whether it's a permanent studio, a residency, or a retreat, having a place and having the time to work isn't always easy to find. Earlier this summer, I heard from painter Garry Harris that he was going to spend a week at the Artist Colony at Moose Mountain Provincial Park. I stopped by for an afternoon to talk with him and learn more about the experience.

Garry told me the week-long retreat was a place he could really get creative. He was painting most mornings from sunrise until around noon, then spending afternoons talking with visitors, cottagers, and local residents who stopped by the artist cabins. The cabins are a string of small, old stone buildings near to the beach (on Kenosee Lake) and the Provincial Park offices. Artists get a key and access to one of these private two-room cabins, each with a working studio space on one half and a reception and exhibition area on the other.

On the afternoon I was there, I saw Garry jump up often from our picnic table to welcome people and join them in his studio. The next day was set to be the biggest one of the summer for the Artist Colony—the annual Art in the Park celebration. The year before more than 500 people toured through the colony that day, so you can imagine this interaction with the public is a big part of an artist’s experience there.

Garry Harris paints in different styles (ask him about his chicken paintings). At the artist colony, he was mostly showing his work in oil paint on canvas, which I would describe as moody landscape representation with a focus on light and distance. The cover of this newsletter is a detail from one of the paintings Garry had on display. It’s beautiful and something I can spend time with.

The Artist Colony at Moose Mountain Provincial Park is one of many different residencies and retreats in the local area. Talking to Garry, I learned about Jan Layh, an artist who runs a retreat in Shellmouth, MB, and who inspired Garry to get back into painting. As I heard it, Jan’s retreat takes place in an old community hall, and it’s a simple model: inexpensive to participate, open to anyone, and the working model is collective, not instructional. Also, the artists cook for one another.

I learned that Jan had a central role in helping folks in Assiniboia establish the artist retreat there a few years ago, and that annual event continues to animate the town and local hockey rink. Garry told me he met artist Jackie Becket at the Shellmouth Retreat, and she is currently looking at starting something similar in Moosomin. So it seems there’s a little network forming.

In each of these places, artists meet one another and the public in different ways. At the Artist Colony at Moose Mountain Provincial Park, the space is provided for free, while an artist has to cover their own accommodation and day to day expenses. At other retreats, there may be registration fees to pay, and you might have to cook, but accommodation and day-to-day needs might be provided for.

Never completely free, these kinds of opportunities are a way to invest in your own art practice, and sometimes you can get support from SK Arts or the Canada Council to cover costs at a retreat or a residency.

I was surprised when Garry told me there were still quite a few open spots at the artist colony this year. He had picked the week that worked best for him (he said it fit around his haying season), but there were other open spots. Depending on what kind of art you make and how you think that would fit into a very public-facing situation like the Artist Colony, I’d recommend thinking about taking a chance and signing up. Maybe you’ll make some sales; maybe you’ll have a hundred or more conversations about your art.





PHOTOGRAPHY BY LOUISE BIGEAGLE

“Esperanza. She is a mother of 2 children, having been a single mother raising her children alone. Now that they are adults with children of their own, Esperanza is getting her education at 59 and partaking in her passion of filmmaking. This is her participating in the 48 Hour Film Frenzy with the Sask Filmpool.”





A PLAYFUL EXPLORATION OF THE FIFTH YEAR OF NUIT BLANCHE YQR

EDITH SKEARD



Niptune, by Elian Mikkola, live sound and projection at Nuit Blanche Regina (2022).

Would it be a grand Regina event if there wasn't a little inclement weather?

Classically, Nuit Blanche YQR started with a raucous thunderstorm. Fortunately, it led to a fresh, warm evening in Victoria Park. This past weekend, I was lucky to be in Regina to catch Nuit Blanche and I was excited to tour all the works!



Hooria Rajabzadeh, *Absence*. In this projection mapping installation, artworks on the wall were “revealed” by walking in front of the projector and breaking the light beam.

The joy of Nuit Blanche is to see activated spaces filled with people -- new and familiar (and so long unseen with the pandemic) faces were abound. The park is a beautiful space to wander, from Niptune, a queer planetary display and live sound performance by Elian Mikkola, to live printmaking workshops by the Sask Printmakers and the very satisfying sounds of the One Take Super8 group. There was a great smoking light sculpture made from upcycled materials by artists Jori Cachene & Bruno Hernani exploring the human impacts on the environment, quiet and arresting *Chrysalids* by Karlie King (which would not be out of place in a mysterious forest), and the popular laser light harp by Richard Miller.

Indoor spaces were equally brought to life by projections and sounds. Exploring the buildings on Scarth Street was enticing -- finding installations was a little elusive, and the strange liminal spaces were a perfect place to house interactive projected works by Emily Nestor, ygretz, Hooria Rajabzadeh, and Jessie Ray Short.



Ian Campbell and Matt Ripplinger,
Super 8 Night, film and sound installation.
[Not pictured: E. Dulanowsky, live sound]



Rich Miller's Light Harp instrument, an interactive light and sound installation.

Regina's Nuit Blanche offers an intimacy with the work and the artist that would otherwise be difficult. Sometimes, you can even be the only person viewing the work at a time, like I was able to with Maria Azam's *Under The Moonlight*. While I sometimes can veer towards feeling let down by the smaller festival size available in the our urban centre, I always find it beneficial to remember the way we are able to so closely interact with the works each year, and how rare and lovely it is to spend so much time with each piece.

Of course, funding for the arts is at an impasse. This leads to artists being asked to do more, with less. I might be speaking out of turn, but I certainly long for a Nuit Blanche with a budget that can fill Victoria park to the brim with huge works by local artists who are paid for their time and materials alike, stages and areas setup by the city of Regina, and wider attendance by people from around the province. Thankfully, there are great organizations doing the work and lobbying to increase funding on both a provincial and federal scale. I hope to see Nuit Blanche grow further into its coming years as a result!

Outdoor explorations of space and audience participation, light and sound are such a wonderful way to interact with otherwise liminal urban spaces. The play between artworks and the setting is a wonderful way to encourage curiosity about our city and elicit a sense of wonder. Nuit Blanche YQR is always such a playful space to spend the last days of our prairie summer, and this year was no exception. In its fifth consecutive year, the tireless work of many volunteers, artists, and staff has turned into another great festival. I can't wait until next year and I hope to see you all in Saskatoon later this month!



URBAN CANVAS

DOWNTOWN REGINA



Call For Artists: Urban Canvas Downton Regina Program Grey Cup Edition



Submissions must be in digital format and submitted online via Wufoo by October 7, 2022.

Regina Downtown Business Improvement District, in partnership with **Nuit Blanche Regina**, is currently looking for diverse, original artwork, reflective of Downtown Regina's culturally vibrant and sustainable neighbourhood. In celebration of the 109th Grey Cup, RDBID is initiating a digital art installation as a creative means to demonstrate Regina's community pride through artwork inspired by Regina's storied history with football, Grey Cup and our beloved Saskatchewan Roughriders.

This year, up to 10 original artworks will be chosen.
Artwork will digitally projected onto the NCO Building at 2500 Victoria Avenue.

Artwork will be displayed on rotation November 15-20, 2022.

Design Guidelines

1. Designs must be inspired by the Grey Cup, football, the Saskatchewan Roughriders or sport in SK.
2. Designs must be in a landscape format at a 16:9 aspect ratio. Proposed designs in a vertical format will not be considered.
3. Colors must be high contrast to ensure definition within the design. For example, the difference between a yellow immediately next to a yellow-green will not be visible in the projection (see photo).
4. Design must be a static image. Moving images will not be considered.

EXHIBITIONS ON NOW

SEPTEMBER-OCTOBER 2022

ART GALLERY OF REGINA

THE EYE, THE SKY: FRIENDSHIP AND THE ART OF OUTDOOR PAINTING

Wendy Parsons, Lynne Howes, and Pat Aldred, curated by Dianne Warren

LINDA SIMPSON: THE DRAG EXPLOSION
GUEST CURATED BY GARY VARRO

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

ART GALLERY OF SWIFT CURRENT

LYLEXOX:
I. THEY. MINE. YOURS...

ART PLACEMENT

JORDAN DANCHILLA: THOSE DAYS, THESE DAYS

IRIS HAUSER: GROUNDED IN THE BODY

THE CHAPEL GALLERY

BRUCE ANDERSON: DRIFT

ESTEVEAN ART GALLERY

U&A / TEPAKOHP/7
Audie Murray, Larissa Kitchemonia, Donna Langhorne, Stacey Fayant, Marcy Friesen, Brandy Jones, & Melanie Monique Rose

GODFREY DEAN ART GALLERY

HO TAM: TIMELINES

HANDWAVE GALLERY

JAN CORCORAN & SANDRA LEDINGHAM:
I'D RATHER BE IN THE TROPICS DRINKING MARGARITAS

KENDERDINE AND COLLEGE ART GALLERIES

ANNA PLESSET: VARIOUS RECORDS

MACKENZIE ART GALLERY

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

RADICAL STITCH
CURATED BY SHERRY FARRELL RACETTE, MICHELLE LAVALLEE & CATHY MATTES

CHYRONS FOR THE FUTURE
CURATED BY CRYSTAL MOWRY

THE PERMANENT COLLECTION:
WHAT THE BAT KNOWS

MANN ART GALLERY

NORTHERN IMAGE PHOTOGRAPHERS:
ARCHITECTURE

ENCLOSING SOME SNAPSHOTS: THE PHOTOGRAPHY OF MÉTIS ACTIVIST JAMES BRADY
CURATED BY CURATED BY PAUL SEESEQUASIS & MARCEL PETIT

MOOSE JAW MUSEUM AND ART GALLERY

EDWARD POITRAS:
REVOLUTION IN THE ROCK GARDEN

NEUTRAL GROUND ARTIST RUN CENTRE

I'M REMEMBERING HOW TRACKS ARE MADE
Kiona Callihoo Ligtoet, Megan Feheley
Curated by Holly Aubichon

NEGAR DEVINE-TAJGARDAN:
EXTENDED] FAMILY STORAGE

REMAI MODERN

ADRIAN STIMSON: MAANIPOKAA'IINI

CHRISTINE SUN KIM: OH ME OH MY

STORIED OBJECTS: MÉTIS ART IN RELATION

IN THE MIDDLE OF EVERYWHERE:
ARTISTS ON THE GREAT PLAINS

REGARDING DESIRE

CÉLINE CONDORELLI:
CONVERSATION PIECE (SPINNING)

SASKATCHEWAN CRAFT COUNCIL GALLERY

IRIS HAUSER AND ZACH HAUSER:
DUET: A PARTNERSHIP IN LIFE AND ART

SLATE FINE ART

HEATHER CLINE: ABOVE BELOW

WANUSKEWIN HERITAGE PARK

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

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

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

NEWS & NOTICES

CONDOLENCES

We are saddened to hear of the passing of artist Sharon Olson, on August 5, 2022. We extend our deepest condolences to her family and friends. She was a CARFAC SASK member and known to many in our community.

- CARFAC SASK

Read the full obituary here -->



CARFAC NATIONAL

Canadian visual artists are pleased that the **Artist's Resale Right (ARR)** is gaining momentum within the Federal Government. Recent news reports indicate that Canadian Heritage Minister Pablo Rodriguez and François-Philippe Champagne, Minister of Innovation, Science, and Industry are considering amending the Copyright Act to include the ARR.

According to an interview published in the Toronto Star, Laurie Bouchard, a spokeswoman for Champagne has said: "Our government is currently advancing work on potential amendments to the Copyright Act to further protect artists, creators, and copyright holders. Resale rights for artists are indeed an important step toward improving economic conditions for artists in Canada."

CARFAC and RAAV have been advocating for an ARR for many years.

The ARR is a royalty that enables artists to share in the wealth they create.

Read more about this important initiative here -->



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**SASKATOON'S FREE
ALL-AGES NIGHT-
TIME ARTS FESTIVAL**

SATURDAY, SEPT 24

A CELEBRATION OF SASKATOON'S THRIVING ART SCENE



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

MEMBERSHIP

CARFAC SASK SEPTEMBER | OCTOBER 2022

NEW MEMBERS

Shauna Beharry
Lesley Schatz

RENEWAL

Muveddet Al-Katib
Douglas Bentham
Kathie Bird
Tracy Buechler
Heather M. Cline
Ron Cooley
Celeste Delahey
Negar Devine-Tajgardan
Audrey Dreaver
Kaitlyn Francis
Simon Garez
David Garneau
Leah Garven
The Godfrey Dean Art Gallery

Humboldt & District Gallery
Brenda Kennedy
Laura Kneeshaw
Murray McDonnell
Jacqueline Miller
Cindy Pellerin
Gary Robins
Kathleen Slavin
Elyse St. George
Sarah Timewell
Paul Trottier
Ken Van Rees
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ARTIST DISTRESS FUND DONATIONS

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Murray McDonnell
Gary Robins

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Muveddet Al-Katib
Brenda Kennedy
Gary Robins
Ken Van Rees

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



JOIN US / RENEW YOUR
MEMBERSHIP

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7th edition art now

saskatchewan fine art fair

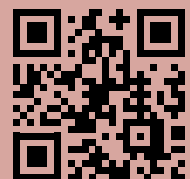
22-25 september 2022

art now is excited to welcome you back **in person** in saskatoon for our seventh event.

art now fine art fair

22-25 september 2022

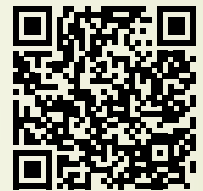
hall e, prairieland park,
saskatoon





SASKATCHEWAN
CRAFT COUNCIL

For more than four decades Zach and Iris Hauser have lived and worked together, and this exhibition showcases the results of this long collaboration. Their mutual exchange of ideas, design concepts, and skills are reflected in a unique pairing of paintings and furniture.

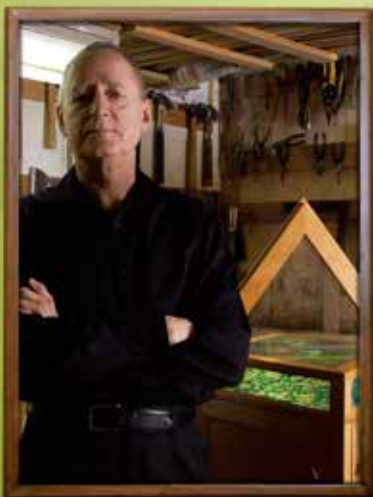


RECEPTION

Saturday, September 10, 1:00-5:00PM

ARTIST TALK

Thursday, October 13, 7:00-9:00PM



Duet
A PARTNERSHIP
IN LIFE & ART

SEPTEMBER 3 - NOVEMBER 12, 2022





Niptune [detail] by Elian Mikkola, a live sound and projection art piece at Nuit Blanche Regina (2022).

*See story on pg. 16



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