

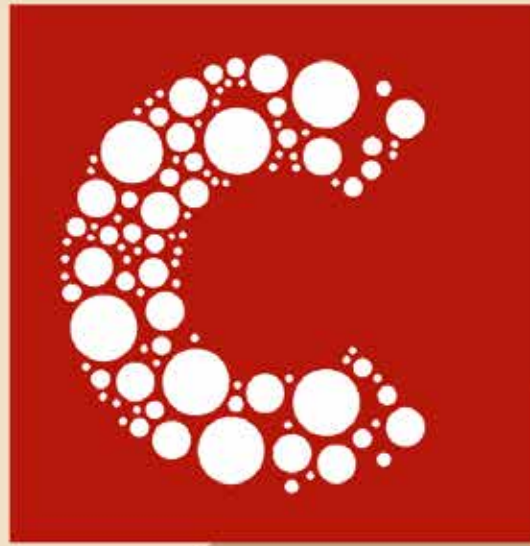


V. 35
N. 05

SEPTEMBER | OCTOBER 2023



Celebrating 40 Years!



CARFAC
SASKATCHEWAN

STAY TUNED for

CARFAC Sask AGM in November

Join us for our first in-person/hybrid AGM in Regina. Followed by an AI panel.

More details soon!

+

CARFAC Sask turns 40

Celebrate with us as CARFAC Sask turns 40 this year!

FEATURES

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THE WATERLILIES
PORTRAIT PROJECT

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MEET JOVIEL
BUENAVENTE

Program & Outreach Assistant

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CARFAC SASK 40TH
ANNIVERSARY
1984-2024

On the Cover

Maryam and Blossoms

Gabriela García-Luna with Maryam Hussaini,
photo digital collage portrait with flowers,
from The Waterlilies Portrait Project
(Photo by Maryam Hussaini)

*See story on pg. 6



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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 Issue Deadline:** Oct 20

Send to: newsletter.sask@carfac.ca

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CALLING ALL RURAL ARTISTS

Are you a rural artist looking for feedback in your studio? Do you want discuss your art with a professional who understands the challenges and rewards of working in rural Saskatchewan? Artists engaged in all media are invited to apply for free, private mentorship with CARFAC SASK's 2023-2024 Traveling Mentor: Rob Froese! In-person studio visits will begin in October 2023. **Deadline to apply is September 15.**



ROB FROESE is a ceramic artist and instructor making objects of use and contemplation that include cups, plates, vase forms, wall works, and site-sensitive gallery installations.

visit: carfac.sk.ca/travelling-mentor





EDITOR'S NOTE

Welcome to a very special issue of the CARFAC SASK Newsletter celebrating the 40th anniversary of our organization! In this issue we hear from nineteen artists and past mentors, mentees, board members, and employees who have shared memories and well wishes for CARFAC SASK (pg. 11). The story that emerges is one of great care and accomplishment through collective work, thanks to the dedication of individuals who have been fighting for artists' rights and a thriving cultural sector. Many of you reading this may already be CARFAC SASK members, so you'll probably be familiar with the services and opportunities we provide. Tell your friends and peers, consider joining our board, and let's work toward another exciting 40 years ahead!

In this issue we also highlight a recent exhibition, the Waterlilies Portrait Project (pg. 6), to share about the artists and artworks in this inspiring collaborative undertaking. While the show was up only briefly at 330g in Saskatoon, the impact of the project will last, and we hope to see the exhibition at other galleries and cultural spaces in the future.

Joviel Buenavente, CARFAC SASK's Program and Outreach Assistant, introduces himself and his role with our organization (pg. 10). Joviel's work to manage the Foundational Mentorship Program has been outstanding and helps make the program a core element of our work to help artists at any stage of their careers.

CARFAC SASK is offering a number of free webinars and workshops in partnership CARFAC Alberta, Humboldt & District Gallery, and the Art Gallery of Swift Current. Join in and learn about pricing, framing, contracts, and making public art. More info on pg. 22.

Rural artists please take special note, the deadline for CARFAC SASK's Traveling Mentor Program is September 15. Don't miss your chance to take part, share your work, and connect with the wider provincial arts ecology from your own studio!

CARFAC SASK members are invited to attend our first ever hybrid in-person/online AGM coming up this November. Full details will be announced soon. Watch our social media and website to stay informed. We hope to see you there!

Finally, the regular Prairie Typography photography feature returns in this issue (pg. 27-28), highlighting the work of curator Edith Skeard (@prairietype) who uses Instagram to share their work and the work of other artists exploring landscape, place, and history, with a focus on the art of sign making and the nuance of typography as an expression of culture and local creativity. On the back cover, this issue's feature artist is Bryan Corbyn, a business owner, sign maker, and photographer.

THE WATERLILIES PORTRAIT PROJECT

LOCAL ARTISTS AND AFGHANI WOMEN COLLABORATING



Women Should Not Speak Loudly, mixed media and collage on panel,
Leah Moxley Teigrob and Malika Ibrahimi (photo: Linda Duvall)

This powerful exhibition was on display for only a short period in August 2023 at 330g, an independent artist-run gallery in Saskatoon. Many people around the province will have missed seeing it in person, so we're sharing some documentation in this issue of the newsletter to highlight everyone involved and their accomplishment.

As we celebrate 40 years of CARFAC SASK and hear so many stories from artists across the province who have spoken about the value of community, mentorship, collaboration, and sharing with one another, the Waterlilies Portrait Project shows us a perfect example of people coming together to create something meaningful and important—something that sustains the arts in this place. The cultural ecology in Saskatchewan, like elsewhere, is a reflection of the people who make it—people who are included and welcomed and who work for everyone's benefit. The Waterlilies Portrait Project embodies this spirit and is an example of what is possible through collective support. Participating artists Betsy Rosenwald and Carol Wylie are currently looking at possibilities to bring this exhibition to other galleries and cultural spaces in the province. We'll stay tuned for updates.



Waterlilies Portrait Project artists at 330g, Saskatoon. **Back-to-front, left-to-right:** Gabriela Garcia-Luna, Maryam Hussaini, Marie Lannoo, Parwin Maqsudi, Fawzia Hasani, Lorna Conquergood, Setara Zahedi, Fahima Mirzada, Friba Sultani, Rachel Broussard, Dawna Rose, Linda Duvall, Wendy Paterson, Rowen Dinsmore, Farzana Sarwari, Michelle Cates, Shekiba Ismaili, Joanne Lyons, Nadera Batori, Fazila Alizada, Marwa Nasrati, Negar Devine-Tajgardan; Second row: Sumaya Hosseini, Betsy Rosenwald, Diana Roelens, Iris Hauser, Cristine Andrew Stuckel, Maliha Kazimi, Carol Wylie, Fahima Mohammadi. Missing: Fatima Hassani, Geti Hakimi, Sana Nasrati, Maryam Asghari, Monique Martin, Allyson Glenn, Malika Ibrahim, Marzia Naderi, Leah Moxley Teigrob, Elizabeth Babyn. (Photo: Eva Peters Kooy)

The Waterlilies Portrait Project paired Saskatoon artists with women who escaped Afghanistan after the fall of Kabul. Twenty local women artists collaborated with a group of young Afghani women who were forced to flee Afghanistan in 2021. Following a year as refugees in Pakistan, these women now live in Saskatoon and are working to rebuild their lives. The fall of Afghanistan was especially devastating for young women and girls who can no longer get an education, work, or meet in public areas. The Waterlilies Project amplifies the voices of these newcomers and brings attention to the injustice and oppression their relatives continue to endure.

Next two pages: *Sana*, Cristine Andrew Stuckel with Sana Nasrati, acrylic, ink, gesso, carbon transfer, gold leaf on birch panel, video projection; *My Father is My Hero*, Lorna Conquergood and Fahima Merzada, oil on canvas. (Photos by Betsy Rosenwald)



الله أكبر

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افغانستان



Lena Condegood Fatima Mervati
My Father's My Hero
oil on Canvas
2008





CARFAC.SK.CA/
FOUNDATIONAL-
MENTORSHIP

Mentors and mentees in the 2022-2023 Foundational Mentorship Program. Left-to-right: Barbara Meneley, Todd Gronsdahl, Bruno Hernani, Joviel Buenavente, Xiao Han; other mentors and mentees not pictured: Frans Lotz, David Garneau, Linda Duvall, Ruth Langwieser, Cyril Chen, Cat Haines, Jaye Kovach, Sylvia Ziemann, Marsha Schuld.

Hi, I'm Joviel Buenavente, Program & Outreach Assistant at CARFAC SASK. I manage the Foundational Mentorship Program, which is a ten-month program running from September to June. The program connects established artists with artists in a developmental stage of their practice. We recently finished the 2022-23 Foundational Mentorship Program where mentors and mentees spent a weekend in Swift Current learning about each other's experiences with the program and spending time with each other.

Applications for the 2023-24 Foundational Mentorship Program closed on June 15. More information on the selected pairings will be announced soon! I am looking forward to meeting everyone and learning a about their works in the Orientation Meeting in September 2023.

It has been very inspiring to be part of the Mentorship Program over the past year. I enjoyed learning about everyone's practices, their processes, and concepts. I also appreciated the connections that were made within the program—making meaningful connections in the arts opens so many opportunities for artists. I am can't wait to see what will develop from the 2022-23 mentorship group!

If you're interested in learning more about this program, more information can be found at the Foundational Mentorship page on CARFAC Sask's website. The next deadline is June 15, 2024.




Happy Anniversary

CARFAC SASK

40 YEARS!

1984-2024





I'm **Laureen Marchand**. I'm a painter, and I live in Val Marie, Saskatchewan. I moved here in 2009 after 25 years in Saskatoon, and it was in Saskatoon that I first joined CARFAC in 1985 after I met some very nice CARFAC people and thought, well, that would be good to do.

In November of that same year, I became a member of the CARFAC Executive, and basically it changed my artistic life, changed my career. Through the information I gathered, the friends I made, the contacts I developed both in Saskatchewan and in a much wider sphere, I learned things that I wouldn't have been able to otherwise.

I got freelance work that I wouldn't have otherwise and built my artistic career. I wouldn't have the same artistic career since 1985 without my involvement in CARFAC. I think that if anyone is wondering whether they should become a member or do a little more with the organization, I couldn't recommend it more enthusiastically than I do.

Hi. My name is **Sharon Eisbrenner**. I live in Regina, Saskatchewan. I was a mentee in the CARFAC Mentorship Program, and I feel I can truly say I owe my art life, and the ability to say I am an artist, to CARFAC. I always wanted to be creative, but I didn't know what and I didn't want to flail—you know, run here, run there, not do anything with purpose.

I had always played with rubber stamps because I love them, and I discovered Artists Trading Cards and an artist trading card group started here in Regina in 2003-2004. That was the Sylvia Zieman, Margaret Bessai, and Nicole Nugent. They were great. They were so encouraging. They said, you know, Sharon, you should go bigger. Sylvia told me about the CARFAC Mentorship Program, and oh my God, I was scared, but I applied, and I was accepted and paired with Gerri Ann Siwek as my mentor.

I knew nothing, and Gerri opened up the world to me. I knew it was out there, but I had no idea what was through any of these doors or windows. Well, she opened everything. She told me what it meant to be an artist, how to view my work critically, how to be part of a larger artistic world, how to approach my studio.

Through the program, I saw that the world was bigger than I could possibly have imagined, but I wasn't afraid. Now I'm still painting. I sell my work through a local gallery, and I have opportunities to participate and collaborate with other artists. It's just wonderful, and I really think I owe it all to CARFAC.

Hello. I'm **Iris Howser**. I live in Saskatoon, and I've been living and working here for 42 years. I'm a painter.

I joined CARFAC quite a long time ago, and it was a very interesting organization in terms of the way it represented artists and fought for our rights for exhibition fees. My primary involvement was through the Mentorship Program. I signed on when they first proposed it, and I thought, what is this going to be? I was a little nervous about what I was getting into, but I thought, well, I'll just plunge in and see what it's like.


I joined and I offered my services as a mentor, and it turned out to be an amazing experience. I went on to mentor, I think, another ten or eleven times, and I was mentored myself at one point as a senior artist. I got another mentorship for someone to help me with my writing, as professional development. So even as an established artist, it was something quite useful.

My main thing was mentoring emerging artists and it was wonderful. I really wish I had had something like that when I was starting out, because I know I made every mistake in the book.

There were many things I didn't know and nowhere to turn to for any kind of advice or information. I really felt I was isolated as an artist. That's probably the biggest thing I gained from CARFAC, a sense of being part of a community.

It's amazing to touch base with artists from diverse fields who are working in different media, and to realize that you're all kind of on the same journey. You're not quite all alone as you thought.





Hi, my name is **Betsy Rosenwald**, and I'm here to wish a Happy Birthday to CARFAC! How amazing it is that we have an organization dedicated to promoting fair compensation for the work we artists do—definitely cause for celebration!

I moved to Saskatchewan 23 years ago from a place where it was unheard of for artists to receive exhibition fees: New York City. It took a long time to wrap my brain around the idea that I could get paid for my work without actually selling it. Shortly after moving here, I joined the CARFAC board to learn more about this quirky organization that cared whether or not artists get paid. It was led at the time by the inimitable Patrick Close.

I learned that CARFAC SASK is the envy of every other provincial organization, and rightly so. During my time on the board, I met many people in Saskatchewan's art community and got an education in how the Canadian gallery system functions. Through CARFAC, I led workshops, wrote articles for the newsletter, became a mentor in the mentorship program—all paid work—and when a group of us lost our Saskatoon studios, we got excellent legal advice through CARFAC, free of charge.

I am the grateful beneficiary of fees set by CARFAC for recent exhibitions with Dawna Rose, another Saskatoon artist, called *Journal of the Plague Year(s)* at Remai Modern and the Mann Art Gallery. During the course of the exhibition, we ran into some thorny questions about copyright ownership, among other things. CARFAC came to the rescue again. Thanks to Director Wendy Nelson for connecting us with CARFAC's legal advisor who provided us with thorough information and practical solutions.

Thanks for being in our corner, CARFAC. I wish you many more years of helping artists throughout Saskatchewan.


I'm **Terry Fidelak**, and I am an artist here in Saskatchewan and also currently the Director at the Art Gallery of Swift Current. Prior to this position, I had the good fortune of being Program and Outreach Director at CARFAC SASK for about eight years, and those were really powerful and formative years for me, both as an artist and as an arts professional.


I learned so much in my time there and grew immensely, and I will always be grateful for that experience. One of the wonderful things that CARFAC SASK offers is the mentorship—the various mentorship programs. I think mentorship is one of the most invigorating and inspiring and essential authentic paths to growth as an artist. I have seen those mentorship experiences change people's lives and create relationships that last forever.

I was fortunate to be a mentee in the Foundational Mentorship Program, and my mentor was Tamara Rusnak. We're still friends to this day, and we shared this wonderful experience that I think helped each of us learn and grow through that year we spent working together. A few years later, I stepped into the role as Director and managed that program, helping as a matchmaker for artists throughout the province, which I really love doing.

Mentorship is such a gift to the Saskatchewan arts community. I'm proud that CARFAC SASK is one of the strongest affiliate organizations in CARFAC National. Across the country, we have excellent funding and many programming opportunities that we provide for local artists.

That's something to be really proud of, because a lot of organizations across the country are working hard but just don't have the backup they need to be able to pull some things off—things like our mentorship programs and advocacy. That is something I would like to give credit to CARFAC SASK for.





Hi, I am **Alejandro Romero**, an artist born in Puerto Rico, and I've been living in Saskatchewan for the last 22 years. Most of my work is in mixed media. I am trained as a fine artist, and I also have a Masters in Arts, so that gives me an overall understanding of the field as well as where my work should lead me.

I came to Canada as an adult, and I already had an art practice in Puerto Rico. That shift in countries created difficulties in terms of how to engage with a new ecology in a new place. I also had to change my visual language and how I communicate for different audiences. I would have not been able to be where I am today if it wasn't for all the support that I have received from CARFAC.

When I came here, I didn't know anybody. Of course, most of the education from people that come from different countries is overlooked, unless you come from certain countries like the US or any Anglo-speaking countries. I come from Puerto Rico, and even though it is a U.S. territory, we have our own cultural identity. Being trained and educated in a foreign language brought a lot of challenges.

One challenge is how to talk about your art in a different language, and also how to transfer visual stories from one place to another. I recall researching opportunities that were here for artists, and I came upon CARFAC. I was basically a novice in Canada. I didn't have a lot of networks.


The business of doing art in Canada is different than the business of doing art in Puerto Rico or in the States. I tried hard to put a portfolio together. I saw that CARFAC had a call for mentors and mentees. What better way to learn about what's going on in Canada and in Saskatchewan, to learn how to build a career and how to put together a good profile in order to do what I love, which is art.


I was very lucky to be accepted in that program, not knowing anybody, and I got matched with Adrian Stimson. What was interesting is that I didn't know that Adrian was going to be a mentor. At that time, he was finishing his Masters. In fact, a few years earlier, Adrian Stimson was the first artist I met when I came to Canada, and I met him in Calgary, through friends of friends. At that he was already finishing his fine arts Bachelors in Calgary.

I had done a few exhibitions and some group exhibitions, but when it really shifted for me—how I saw the work process in art and how to connect in the field—it was through that mentorship with Adrian Stimson through CARFAC SASK's program.

As a way to give back, I became part of the CARFAC SASK board. It interests me that there's so much that this organization does for artists, and beside networking and beside becoming familiar with all of the process, you have access to information, you have access to artists that work in other provinces. You participate in their workshops, you learn about exhibitions, things in the newsletter, and opportunities for artists in residency projects. All these services are for free and are there for every artist.

Most of the business of art I have learned through CARFAC, and I think the value of that, you cannot measure it. I encourage people that are members just to get active and advocate for the organization.





My name is **Carol Wylie**, and I'm a portrait artist. I do painted portraits. I work out of Saskatoon, Saskatchewan, and I've been practicing for probably about 30 years. I have been a member of CARFAC ever since I did my BFA in the 90s, and I was on the board for about six years as well and really enjoyed my time working with CARFAC. I think what they do is valuable for artists as they move through their careers.

I participated in the mentorship program several times, once as a mentee and a couple of times as a mentor. It is a very valuable thing for artists to learn from each other and to create community. In Saskatchewan, we can often be quite isolated because of our geography, and it's a great way for artists to be able to meet each other. That is always a really strong thing for artists to have. And CARFAC is a wonderful assistant to building art communities.

My name is **Gabriela García Luna**. I am a Mexican born artist living in Saskatchewan from 2009, and since then I have been a member of CARFAC. My relationship with CARFAC came at first when I noticed that there was an organization that was advocating for artists, which is not common in all parts of the world. That makes a huge difference in how artists can be seen and how they can be paid for their professional work.

I became involved in different workshops, sometimes as an attendee, sometimes I also offered workshops on CARFAC and photographing your artwork. Later on, I became part of the board of directors. It was, for me, an important step to become more involved with the community and learn how to support each other, which I think the philosophy of CARFAC is about—how we can support each other as artists and how we can support our community.

I've been very honored, I would say, to be part of CARFAC in different roles. I think we are very fortunate to have such an organization that represents artists, that advocates for payment, that promotes community, promotes engagement, and educates artists and also the public about professional practices in the arts. I am happy to be talking today, celebrating CARFAC, and I think it should be celebrated for many, many years ahead.


My name is **Audrey Dreaver**. I am First Nations from Mistawasis Cree Nation. I have a position at First Nations University as the Program Coordinator for the Indigenous Communication and Fine Arts Department, which is the Indigenous Journalism INCA program and Indigenous Fine Art and Art History. We're also a faculty here teaching Studio Arts and Indigenous Art History.

My connection with CARFAC started years ago when a friend of mine was working with the CARFAC Collective. That had to be in the late 80s or early 90s, and the Copyright Collective ensured that I was receiving funds for an article that was being used by an institution in the States. Everybody who was connected to that article, the artist and the writer, were getting copyright fees every year. That's how I came to know CARFAC.

Over the years, I've been connected off and on, but since 2009, after I came back from the United States, where I did my Undergrad Art and Art History training, I became more involved with CARFAC and finding ways to have Indigenous art and artists in Saskatchewan protected and supported through CARFAC. They've done an outstanding job. They hired me to survey artists across the province, and from that they have been doing their best to maintain the recommendations or follow through on recommendations that Indigenous artists made, including having an Indigenous Art Gathering conference. They also had the Best Practices and Industry Standards which were based on artists' thoughts on how the organization could best support us. Those were printed, and they also had them translated into at least one of the Indigenous languages.

CARFAC has been a big support for Indigenous artists across the province and doing that work with them in 2009 had an impact on me. This was as an organization who was sincerely trying to make a difference and also be a support to Indigenous artists in the same way they've been supporting settler artists and new immigrant artists across the province. It made a difference for me that they were that they were so sincere about helping us.





My name's **Grant McConnell**, long-time member of CARFAC. I was a student member with CARFAC Ontario back in the mid 1970s—as I say, a very long time active as an artist and as an educator in the province, and within that time also serving as the chair of CARFAC SASK and CARFAC National as well. This organization has done really great, and it's being celebrated in this anniversary year.

From those first days that I got involved here in the province—to join together CARFAC North and CARFAC South and to make the one provincial organization—it's been a great organization for all kinds of reasons.

I'd really separate out two things that I think are most important to what CARFAC has done. First, the organizations CARFAC National and CARFAC SASK have always kept their eye on the ball in terms of what you need to do to make sure that the working lives of artists in the province and in the country are well-served. That includes payment of fees, dignified work, and related energies that they're putting into making it better for artists in the province and in the country.

Also, the fee schedule—and I know other cultural contributors in the national picture—they're so envious of what we've got with our fee schedule. They want one too, and they should get on that and get down to make it, because it's kind of our Bible. It makes sure we get paid for what we do.

The other thing I'd point out is that I think the organization has worked so well in part because of good people. That means people who have stepped forward to sit on the board and on committees when needed, as well as the tremendous staff—and that goes without interruption over the number of years that I've been involved with CARFAC SASK—and the membership.

Just keep renewing those memberships because that 500 mark that we're always floating around is great when you go in to talk to a politician or when you're talking to a civic official, saying, you know, pay attention to the arts, we're in numbers here. We're a part of the economy, and CARFAC represents that exceedingly well.

In the years ahead, we've got a lot of work to do moving forward. For anyone who's reading this who hasn't yet put their name forward to sit on the board, if you've got something to contribute, we need to keep renewing. Think about that two year gig with the board of CARFAC SASK or as a volunteer—it's a great way to contribute to something that's worked so well over the years.

Hi, I'm **Jennifer McRorie** I am currently the Director/Curator at the Moose Jaw Museum and Art Gallery, and I'm the past Executive Director of CARFAC SASK from 2011 until 2015. I'd like to congratulate CARFAC on its 40th anniversary and a great milestone, and congratulate CARFAC for all the great work it has done in the past and continues to do and the impact that it has on the arts and culture in Saskatchewan.

CARFAC's role is so important in supporting artists and the work that they do—supporting art galleries and museums, as well—and setting standards and best practices for the visual arts sector. It was a real honor to be a part of the organization and connected to CARFAC National and the other CARFAC affiliates as well. There are many great and passionate people working for CARFAC in different roles throughout the province and throughout the country. They love what they do and they believe in what they do.

I was President of the CARFAC board for a while, and the Best Practices was one of the things that I was thinking about. Many times, we would go to the national meetings, and they would ask us questions and use our Best Practices that Patrick Close had created. In the beginning CARFAC SASK had the one and only Best Practices throughout the country, and it was used as a model to create them for other provinces.

I also feel like CARFAC SASK's mentorship programs are amazing. This mentorship pairs artists—in all their transition periods from beginning to advanced—with someone who can answer their questions, guide them along their way, or give them critical instruction or advice. I think you don't see that very often here in Saskatchewan. CARFAC SASK is definitely leading the way in this, including with rural mentorship and having artists go to rural areas. CARFAC has created opportunities for people who don't necessarily have access to a lot of arts programs without traveling a long distance.

My well-wishes to CARFAC SASK, they've done a great job. From the beginning they have led the country in many projects, and they continue to do so. Here's to another 40 years!



My name is **Heather Cline** and I'm a professional artist living and working in Saskatchewan. I'm mostly a painter, but I also dabble in mixed media and I'm an arts educator. I have a very long association with CARFAC.

Probably my first exposure to CARFAC was Patrick Close, former Executive Director, who came to the University of Saskatchewan into one of my art courses and gave a presentation on CARFAC. That was the first time I had heard about the organization, and it was revelatory—it was a time when I was trying to decide whether I could really make a go of it with just doing a BFA and trying to become an actual practicing artist. I didn't know many practicing artists. I didn't come from a family who had much to do with the visual arts, and to have this organization that not only modeled these people who were working in the profession, but also could provide support to me—it was pretty incredible.

So, that was my first exposure to CARFAC, and I joined and started to be exposed to the organization and its goals and supports. A big thing that happened in my first few years of being a member was being in the very first pilot for the Mentorship Program with Doris Wall Larson and three other artists.

The model was Doris would come and work with us one-on-one in our studios, and then a couple of times during that year, we would gather together in Saskatoon and in Regina. That was a really formative experience for me. It was my first year out of a BFA program, a year that I think is one of those tipping point years where you ask can I sustain my practice without that structure of going to classes and working towards a BFA show.

Doris was this mature, hardworking, mid-career artist who not only shared her knowledge, her wit, and her love of storytelling—which for me and my own artist practice had a real impact—but she also was very down to earth. I'll never forget one of Doris' tips that I still follow to this day: include personal things in an artist talk and to talk about who you were and where you came from, no matter how humble those roots they should be celebrated.

That was an important experience to me, and I valued Doris for her professionalism. She had a real love of the craft of making, as well as this strong narrative drive that has been a lifelong influence on my own career.

I was on the CARFAC board from 1996 to 1998, and then I was the chair and national representative of the board in 1999. I was pretty young, in my twenties and just really starting a career. I was working as a framer for Art Placement, so I was kind of engaged in the commercial art scene as well as working towards some shows that I was prepping for, including a touring show through Swift Current Art Gallery. It was really rich to be connected to the artistic community as a board member and to help shape the direction that we were going as an organization.


At the time, we had one of the largest memberships in Canada. People across the country were looking towards Saskatchewan for leadership in terms of how to have a thriving organization, and I think Patrick Close was a really huge presence in why we were so successful and why we had that kind of national presence.

One of the things I remember from that time period was when we hosted a national conference in Saskatoon. Not only was it a gathering of the community from across Canada, but it spoke to me to the kind of richness, the tapestry of different people across Canada, working as artists and living their lives.

I think you can't underestimate the impact of CARFAC, not only through mentorship, leadership, and support, but also in their role as a professional development organization. CARFAC empowered me as an artist to take charge of my career and make sure that I was paid.

It sounds so simple, but that core idea that the artist should be paid has allowed me to find interesting and exciting and odd ways of making a career, not only as an artist, but as an arts educator and an arts community worker. I could go into any situation, and I felt that weight of CARFAC behind me saying, yes, this is what you should be paid for doing this activity in this community or for writing an educational program or doing an artist talk.

The artist's path, we all know, is a strange and wandering one. To have that strong belief that the artist should be paid, I think, has been huge in terms of CARFAC's impact on my ability to be a professional artist. The other thing that it's done is it's allowed me to have a voice in mentoring other people about professionalism in the arts. I would thank CARFAC from the bottom of my heart for their role in the arts in Canada.



Hi, my name is **Margaret Bessai**. I'm an artist and I work for a local art gallery, the Dunlop Art Gallery in Regina Central Library. I've been a member of CARFAC for 25 years, and I worked briefly for CARFAC, in 1999-2000, and got to know Pat Close as he was the Director at that time. I got a strong sense of the work that CARFAC does by being part of that office team for a short time.

In my work at the Dunlop Art Gallery, I often talk to people that are interested in becoming an artist or becoming more involved with their art practice, but they don't always know the best way to approach the business side or some of the practical lessons, like being part of things and finding community. CARFAC SASK is always my number one go to, and I just say, well, have you heard CARFAC is there for you? There's no need to reinvent the wheel. They have all kinds of workshops, advice they can give you with taxes, access to a lawyer if you need it, and all kind of resources.

If you're going to hang your artwork in a restaurant or a cafe, there's a quick checklist that you can go over with the restaurant owner and just say, hey, you know, who is responsible for what? If for whatever reason your art is accidentally damaged when it's on the restaurant wall, it doesn't really matter what the decision is, like who will pay for it, as long as you and your restaurant are in agreement, and that checklist helps you do that.

So there are lots of little nitty gritty detailed things that CARFAC can help you with in the business of art—things that you might learn if you thought really hard about it or maybe learned through experience, but this is a team of people to help you on that journey. I don't hesitate at all to recommend people to contact CARFAC and join the membership, take some of the workshops, meet some of the people. It's a great community.

Everyone's journey with the arts is different, and I wasn't sure where it was going to take me. One thing I appreciated about CARFAC was joining something that was larger. The membership newsletter was a big part of keeping in touch with the arts. Even though I might not be in the arts in my everyday life, I would get that newsletter and read about things taking place across the province. I would learn about opportunities, residencies, workshops, and funds that I could apply for.

I feel like the staff is just a phone call away or email away. No matter what my question might be, they're always very helpful. Just give them a call and talk about what your dreams are.

I'm **Pat Grayston**, and I live in Shellbrook, Saskatchewan, and I'm one of the rural CARFAC members. I've got a lot of help from CARFAC, because as all the rural people tell you, it's sometimes difficult when you're out there on your own and who's there to hold your hand.


In my current practice, I would say the biggest thing is having the support of the office and everything that comes with CARFAC, like the directory of all the places where we can send our work. Somebody has gone to the work of collating all of that and it's a tremendous benefit to artists.

I need to mention Grant McConnell. I had gone back when I retired to finish my Bachelor of Fine Arts. I was taking a Canadian art history class from Grant, and he kept repeating, you people really should be joining CARFAC. Think about CARFAC. CARFAC does this for you, CARFAC does that for you. Then one time, Grant said, there's going to be a big meeting, and you should really go there. I went and this particular one was a real blow out for CARFAC. It was fantastic. My eyes just went wide. Here's this organization that can do all of this.

They brought speakers in—well-known Saskatchewan artists. I had been doing art on my own and taking some university classes, but it was something else. Some of the people I knew, not most of them, and meeting all these people and having the opportunity to share and make friends there and connect—it was just wonderful.

One of the things I'd like to mention is the Mentorship Program. It's an invaluable thing whether you've been in art for a lifetime and just need to have a perk up about where you're going, whether you're starting out and need a hand there to lead you along the way, whether you're mid-career and just need more information about your own art and how you're going to enhance your art. It is a great benefit to artists





Hi. I'm **Ward Schell**. I'm a visual artist. I live in Moose Jaw, and I have been a member of CARFAC for many years. CARFAC is one of my favorite haunts, and many of my favorite people have been through those doors, along with myself, my wife, and other artists that have been a part of the organization through membership and board membership. Some of my fondest memories are working with Pat Close on the board and getting to know him well over the years—really admiring the skills that Pat brought to negotiating.

Pat was smart, he was tough, and he was the shining star of CARFAC SASK for years. We had the admiration of all the CARFAC organizations across the country because of the organization that Pat brought to CARFAC SASK. I think we were kind of the envy of the country, I have to say.

Those meetings that I tagged along with Pat to national board meetings, and being on the national board itself—it was an enlightening experience for me. Congratulations to Wendy for being at the helm and doing such a great job in steering the ship along with all the great staff that's been on board, staff and board members over the years too.

We are a small community in Saskatchewan. We work hard. We respect each other. CARFAC is always up to bat for artists and stands behind what we do, to make things fair and just for all of us. CARFAC brings a little bit of hope and light to artists that are getting rolling or newcomers to the province, on exactly what we have to offer and how we can help, how CARFAC can help get the artists to where they want to go. That includes all of the materials in the office, and also the workshops that have gone on over the years that I've been happy and proud to be a part of, including teaching workshops on how to price your artwork and other things. I've made friends, lots of friends, with artists that I meet at the workshops. When I go to small towns and talk to them, we stay in touch, exchange images of our work. That's what it's all about. It's about the community and what we can give to each other, how to help out along the way.


I'm **Edie Marshall**, and I'm a visual artist—a painter in River Hearst, Saskatchewan. I joined CARFAC in 2004, the year that I convoked with my BFA from the University of Saskatchewan. At the time, I found it very valuable, because there were workshops I could attend on everything from writing grants to the business of art—all these things that really don't get covered in university. There was always somebody to talk to in the office if you needed help, and for me that was very valuable.

In 2005, I was asked to join the board, and that experience has really enhanced my belief in CARFAC and what they do. I was on the board until about 2010, and there were two years in there—2007 maybe—where I served as the President, and also the Provincial Rep to the National board, which really enhanced that experience.

Through the hard work of the staff at that time, including Patrick Close, I discovered that Saskatchewan was way ahead in the programing we were doing, compared to other provinces. It was a great networking experience to meet other artists and to see the help that CARFAC could offer people.

My other experience with CARFAC was the year that I was able to actually join the staff in 2014. That was probably the best job I ever had. I was the Program Coordinator for a year and I was able to work on the mentorship program and the workshops and all the different advocacy we were doing.

I was a mentee early in the program, and that was a wonderful experience. Holly Fay mentored me, and we're still good friends and we still talk. A couple years ago, I had the opportunity to mentor a young artist, JingLu Zhao, and it was a really good experience working with her and seeing where she was at at the time. Unfortunately, it was when we could only meet by Zoom, but we still solved a lot of things and worked through a lot of her problems at the time. It was a great experience.



Hi, my name is **JingLu Zhao**. I am a visual artist based in Saskatoon.

As an independent artist in Saskatchewan, I've had a lot of benefits from CARFAC. Two years ago, I was a new artist in Saskatoon. I wanted to reach out as a local artist. I heard about CARFAC from a couple of friends, and I became a member and I applied as a mentee in 2021-2022. My mentor was Edie Marshall.

It was during COVID, and while most of meetings we did were online, my mentor helped me through my first solo show at the Gallery of Frances Morrison Library. I never had that experience with an organization like CARFAC before. Frankly, CARFAC helped me develop as a professional artist.

I'm **Lindsay Arnold**. I'm a visual artist working and living in North Portal, Saskatchewan. When I first moved back to Saskatchewan in 2002, I knew I wanted to start an art practice, and I wanted to take it seriously, but I really didn't have the skills or the knowledge on how to do that. I wasn't a professionally trained artist, but through workshops that CARFAC SASK offered, I was able to build those skills and learn how to present my work, photograph my work, and write an artist statement. Those skills have served me throughout my career. I now consider myself a professional artist, and I've taken those skills into other disciplines like music and video. CARFAC has made a huge impact on my professional career.

My name is **Patrick Close**. I've been a member of CARFAC since the 70s, and I had the privilege of being the Director of CARFAC SASK for 20 years, beginning around 1990. That was an exciting time; we were able to expand our presence in the province to two offices, one in Saskatoon and one in Regina, and to instigate a number of services.

It was exciting—the Mentor program, the Artist Distress Fund, the model contracts, advisory notes, a series of videos on surviving as an artist, the artist in schools pilot project, the artists directory for teachers and curriculum resources, the workshops and seminars, and a resource center in each library in each office.

Some of the most important things were the model contracts that we put together in response to the Status of the Artist legislation in the province, as well as the Best Practices and Industry Standards document.

But to me, the most fulfilling thing was that we were able to provide a place where artists could get information, advice, and be heard—to air their problems and concerns, and for us to connect them with information or resources they needed.

That was really what kept me going and was a guiding principle throughout—that, together with the input of people who worked with me in the office, really remarkable people like Susan Andrews Grace and Laureen Marchand, and the boards of directors, which gave us policy and format to work in, our members, and all of the artists in the province who benefited indirectly from CARFAC.

Congratulations and best wishes on the 40th anniversary. I'm honored to have been a part of CARFAC.

Carry on, and keep the faith, baby.

CARFAC SASK



40 years



Ward Schell, "Inspired and Inspirational!!" (2011)

Caricature drawing of past CARFAC SASK Director Patrick Close.

NEWS & NOTICES

FREE WORKSHOPS AND WEBINARS



PRICING YOUR ARTWORK WITH WARD SCHELL

Online via Zoom, Wednesday September 6, 2023 at 7pm - 9pm (CST)
Presented by CARFAC SASK and Humboldt & District Gallery

carfac.sk.ca/events/pricing-your-artwork-with-ward-schell



THE ART OF FRAMING ARTWORK I & II WITH HEATHER CLINE

In-person at the Dickson Community Centre (Swift Current)
Saturday October 14th & Sunday October 15th, 2023 from 10am - 3:30pm
Presented by CARFAC SASK and the Art Gallery of Swift Current
Register by emailing: agscprograms@swiftcurrent.ca

carfac.sk.ca/events/the-art-of-framing-artwork-i-amp-ii-with-heather-cline



CONTRACTS: WHAT SHOULD BE IN ONE? WITH PATRICK CLOSE & HEATHER CLINE

Online webinar, Wednesday September 13, 2023 at 6:30pm - 8:00pm (CST)

Register at:
www.eventbrite.ca/e/contracts-what-should-be-in-one-tickets-691723643037



MAKING PUBLIC ART HAPPEN WITH ALEJANDRO ROMERO, ERIN PANKRATZ, AND CHRISTIAN PÉRÈS GIBAUT

Online webinar, Wednesday September 27, 6:30pm - 8pm MDT / CST

Register at:
www.eventbrite.ca/e/making-public-art-happen-tickets-699776419107

“GIFTS FROM THE GARDEN”

Encaustic drawings and paintings on paper and wood

By Gerri Ann Siwek

The Inside Gallery
RUMOUR *handcraft gallery*
4649 Rae Street Regina SK
September 5th – 11th



Rural Artist Urban Retreat

Application deadline: anytime, for residencies in Nov-Dec 2022 and Jan-April 2023

Are you a woman, non-binary, trans or 2-Spirit woman-identifying visual artist living in rural Manitoba, Saskatchewan or Northwestern Ontario, who would benefit from a trip to Winnipeg to see an exhibition, attend a lecture or take part in a workshop? Need to do research or buy art supplies? If so, MAWA welcomes your application to our Urban Retreat, in our loft-style apartment at 611 Main Street in downtown Winnipeg FREE OF CHARGE for stays of three nights to two weeks. Because there are two beds separated by a curtain, consider making the trip with an art buddy. Free parking is included, just steps from the apartment. The only requirement is that you become a MAWA member:

mawa.ca/membership.



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.

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CARFAC SASK SEPTEMBER | OCTOBER 2023

NEW MEMBERS

Amber Daigneault
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Chasity Delorme
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Michael Afenia
Kathleen Arndt
Nancy Bertrand-Garez
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Pepito G Escanlar
Gale Hagblom
Greg Hardy
J. Craig Hubbard
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Honor Kever
Allyson Kew
Laura Kneeshaw
Bonny Macnab
Charles Malinsky
Godfrey Dean Art Gallery
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MEMBERSHIP



membership.sask@carfac.ca

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



Samskāra

Diana Chabros



Canada Council for the Arts
Conseil des arts du Canada

August 12th - September 17th, 2023

For more information, call 306-445-1757, or e-mail galleriesofnb@cityofnb.ca.
The Chapel Gallery is located at 891-99th Street, North Battleford.





PrairieTypography began as a way to explore my complex feelings of moving and travelling within Saskatchewan. In 2017, I moved from Regina to Theodore and, later, to Yorkton proper. During this time, I was teaching and travelling a lot – contemplating my relationship to the vast landscape and the objects, people, and architecture within. As a printmaker, I have a strong relationship with typography, so signs were one of the things that always drew my attention. These businesses, abandoned cars, remote pottery studios, and grain elevators reflected a greater metaphor for place, alienation, and belonging. Along with my own photography, I invite others to submit to my Instagram page, and I am so grateful that it continues to resonate with folks around the province and beyond.

For this issue, I wanted to choose two photos, one from an urban setting and one from a rural setting. Despite the contrast in location, I think that they share a sense of place and a familiar sense of alienation that continues to draw me to Saskatchewan. There is also a sense of time in the tension between the present and the past – something that I think is a core part of the identity of this province and landscape. As always, my work with Prairie Typography is to grapple with the complexity of this place. Saskatchewan is always an intersection of colonialism, time, disparity, community, density, skill, and diversity. My hope is that all of these things can find a place in the documentation we share in this community of type enthusiasts. (Edie Skeard @prairiretypography)

Back cover: Bryan Corbin owns a small business called Crow Nine Signs, where he has been making gorgeous handpainted and gilded signs since 2015. He has submitted several photos over the years and has been a long-time supporter of the page. “Growing up on the farm, there were always various old examples of type around, packaging, equipment etc. I’ve always loved the style that so many of those things had, and use it as inspiration in a lot of the signs I paint. It’s great to see all the examples that show up on Prairie Type from around the province and beyond.” (Bryan Corbin @churchofsigtology)



Prairie Typography photo feature: Bryan Corbin (@churchofsigntology).
More info on previous page.



CARFAC
SASKATCHEWAN
VISUAL ARTISTS

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