



Go to carfac.sk.ca to learn more
about upcoming workshops!

**F2
A0
L1
L9**

WORKSHOPS

Photographing Your Art

Saturday Oct 5, 2019 | 1:00-4:00 pm
Humboldt & District Gallery, Humboldt

Photographing Your Art

Saturday Oct 19, 2019 | 1:00-4:00 pm
ARC Creative Studios, North Battleford

The Business of Art

Saturday Oct 19, 2019 | 1:30-4:30 pm
Art Gallery of Regina, Regina

Writing Artist Statements

Saturday Nov 9, 2019 | 1:00-4:00 pm
Mann Art Gallery, Prince Albert



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CRITICAL ART WRITING
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Mark Budd: "Mark's Response"
sidewalk chalk (Summer 2019)
Photo: M. Budd

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CARFAC Saskatchewan publishes six newsletters per year:

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

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EDITOR'S NOTE

As the summer winds down and the fall season begins, our current issue of the CARFAC SASK Newsletter presents two new articles and other announcements and opportunities for our membership.

In the first article (pg. 6), Sarah Ciurysek shares thoughts from during and following her work as the 2019 Visiting Mentor in the mentorship program presented by CARFAC SASK. The informal interviews were transcribed and have a personal and conversational tone, underlining how the program is bolstering and supporting everyone involved. In the second piece (pg. 12), artist Mark Budd reflects on life and practice for a parent who is also a professional artist.

In this issue you will find photo documentation from the CARFAC SASK workshop “Other Things: Scavenging, Sculpting, and Moldmaking” with Heather Benning, which took place in July in Muenster. (pg. 16) It was a really fun and hands-on activity as you can see from the pictures! We are also pleased to announce the 2019-20 mentors for our Critical Art Writing Mentorship Program (pg. 26).

In news and opportunities, we continue to emphasize the partnerships and discounts for CARFAC SASK members at AssurART and simpli dental. Additionally, there is studio space available at Flatland Artist Studios in Regina, and the Sask Arts Board is accepting submissions for their next permanent collection acquisition (Deadline September 15).

If you are in Regina on September 29, don't miss the unique opportunity to take in the steamroller printing event presented by Articulate Ink as part of Culture Days (pg. 22).

We hope you find this issue of the newsletter both interesting and useful. As always, if you have any stories to tell, announcements, or opportunities to share, do not hesitate to reach out!

INTERVIEW WITH SARAH CIURYSEK

CARFAC SASK 2019 VISITING MENTOR



Sarah Ciurysek at the AKA Artist Run, during her public artist talk held there in July.
Photo: T. Fidelak

*The following is adapted from two telephone interviews in August 2019 between CARFAC SASK Newsletter Editor Jeff Morton and 2019 Visiting Mentor Sarah Ciurysek. The informal tone is a result of this being a transcription from a natural conversation.

I'm from Northern Alberta originally. It matters to me to be reaching different communities. Of course, people who are rural are online also, but they are not necessarily who you are going to visit. I'm really glad for these different formats.

I'm now in Winnipeg, and I know Saskatchewan partly from driving through. I've stopped, I have close friends, I've spent time. I think it's more that I have a sense that I know it, because of the familiarity with Alberta, but of course I don't know Saskatchewan. A huge piece for me with coming for this visiting mentorship program has been getting to know the different art communities.

This has really been helpful to flesh out my skeletal sense of communities here. Meeting people, of course. I got to the galleries, I was at an event on Friday night, and there was the event at the MacKenzie the night before. I really see how multi-valent it is here, and you know those things are not always apparent from the outside. I feel really lucky to have been on the ground learning about this place.

In thinking about what's been valuable for me, I really want to give a major shout out to CARFAC for being supportive of me with a family. I have a 3-year old daughter, and a two-week trip away from our home is too long at that age for her. Terri and CARFAC have been really accommodating with me bringing my daughter for the second half. I'll be in Saskatoon with her, and then of course I need childcare, and my Mom is coming from Alberta to be with my daughter while I am doing studio visits during the day.

I think it is smart of CARAFAC to do this, in order to engage people who have young children. I really want to thank CARFAC for being so accommodating, and just being cool about the fact and realistic about the fact that everybody has different types of lives, and each visiting mentor would have different needs. It's the right stance, it's the right position to take in terms of setting best practices.

This is such a relevant topic to me, and an interesting one too. For the most part I don't see myself as any different from any other worker or any person.

You know I have a job, I have childcare, my daughter goes to a daycare, and in all these different ways I don't feel like I need different treatment. But as soon as one travels, then it's different. I find that part interesting.

So often when we talk about being artists and parents, people are really grappling with how can you afford to be an artist when that's the job rather than having a day job. How can you afford to have kids and be an artist? That's actually not my issue, for me it's really connected to travel. I guess I'm trying to claim out a specificity because we are actually talking about the on-the-ground practical things that can and can't be done.

Just this morning I was spending time with a pair of artists who are parents to a young child, and they were talking about having travelled to perform in Vancouver. And again, similar to my situation, once travel is involved, who is going to look after the child on the other end when you have to take them out of daycare in your home town?

So that's a big piece for which I'm grateful. Coming back to the framing of this conversation, there's no doubt this experience has been good for me on many different levels. I am getting so much from all the conversations, which are mutual, I think. You know, I'm a teacher in Winnipeg, and that's something I'm thinking about all the time. Who benefits from different kinds of interactions and exchanges?



Sarah Ciurysek at the AGR, during her public artist talk held there in June.
Photo: T. Fidelak

Of course, the traditional classroom, the thinking around a classroom is that the teacher is the expert and the students receive the wisdom. And there is some of that. I have expertise to share with my students. But so much of it is not that way. It is a non-hierarchical, mutually productive, mutually generative, giving and receiving. That's even more true I think in a mentorship situation such as this one where the studio visits are mutually productive and generative. I'm getting so much from our conversations. Partly just in getting exposed to other artists' practices and to the community here, and of course there is the sense of what does this help me reflect on in my own practice.

I'm almost half-way through, so I have a whole bunch more people I'll be meeting with in Saskatoon. In Regina I've met people who have quite diverse practices, from someone who is working with paper cut-outs, to others working in painting, drawing, sculptural installation, and dance and theatre in an interdisciplinary context. It is a really nice diversity.

Later today I'm meeting someone who is totally multimedia, and then someone who is working with textiles. Everyone is at different stages in their careers. Everybody has been trained in some way, and most people have done a BFA, some others have a Masters degree. Some are working in the arts, in arts organizations, and others are not. It all matters. Each person counts in the community and is doing really important work.

In these studio visits I've been impressed like, wow you should be known on a national scale. How can we get there? This work is really high quality, how can we connect to the rest of the country?

In other cases, I answered professional practices questions like framing oneself on a website, or in text, and how to reach a broader audience. Interestingly, some images of artists' work that I saw before going to meet them didn't always match the work I saw in person. This is always a conundrum; documentation is not easy.

It helps to have a visiting mentorship program, because it is about connecting to people in different places, and I am coming from an outside perspective. I want to be clear it isn't me saying you should do this or that, or you need this. I am listening to and taking direction from the artists. You know people have different goals, and I don't want to assume what people's goals are.

I really believe in local and specific places. I don't want homogenization to happen. I'm interested in the wonderful things that are valued here that may or may not be elsewhere. It is a really interesting challenge to try to acknowledge that in each artist. This is a topic in Winnipeg, too, it's even more geographically isolated, and people can sometimes have a chip on their shoulders, so striking the right balance is really important.

I've been thinking a lot about how mutual support is such a key. The kind of bolstering that comes from mutual support and getting basic respect from other people, this is an important thing for most artists.

Sometimes it is about confidence, sometimes it's about having different goals. Some of the artists I met expressed a desire for their work to be known on a larger scale, but they didn't have a lot of optimism or confidence about getting to that. I was trying to communicate, no I think you can do it, let's talk about how.

There were many similarities between my experience in Regina and Saskatoon. Even if there are similarities or differences it doesn't matter in some ways. I have such a small set of experiences, too. Okay, so I met with 20 artists, all the other many hundreds may have given me a different sense. What did stand is a lot of people making work about land and a relationship to land.



Sarah Ciurysek at the AGR, during her public artist talk held there in June.
Photo: T. Fidelak

My experience in Saskatoon was quite different in one way, but that was more on my end of things since my daughter joined me there. When I wasn't doing the studio visits, I was with her and I wasn't doing stuff to get into the community the same as when I was in Regina.

In Saskatoon, AKA organized a dinner, and it was such a wonderful affair. That made me think more about what social events effect a community, and these have been affected by the political times and our neoliberal economy. Because if my experience is correct, there are fewer dinners and events like this, and they really matter. They are a wonderful format for multiple different people to come together. Artists and curators were there, and it was a really fantastic conversation. It was hearty conversation, it wasn't superficial.

We touched on some really important topics. And for me, it's kind of an anomaly these days, and I lament that. Events like this support artists in a whole other way, nurturing relationships, nurturing a sense of support and community that is bolstering and buoying. I don't know if this sounds cheesy, but there is something really respectful about an event like that happening that recognized each person's individual value. I don't know if other people would say the same, but I definitely felt that way, and it strengthens me as an artist.

Because I'm a professor, so much of my time is spent within the academic institution, and my CARFAC experience is making me rethink some of how my time is spent within that institution. I am very much feeling the system of the academy. I operate within it, and I am supportive of it to a large extent, but there is a lot that I critique. My time at CARFAC helped me to see that a bit more and to clarify it.

What's coming up? I'm working on two things: one is photographs of land that I am taking through microscopes. There's a lot to be said about that too, as it is interesting but also potentially problematic to work with the microscope, because it has the frame of power immediately. I'm trying to do something and I'm not sure if I will be successful. Can I subvert that? And I may or may not in the end.

So, I'm working on that, and I'm also going to Kansas next week to visit a place called the Land Institute. This is a super cool organization researching perennial crops and sustainable farming/agriculture. They have open soil pits that I am going to photograph. In both cases I am photographing soil.

I also want to give a special shout out to Terri (Terri Fidelak, CARFAC SASK Program and Outreach Director). Terri is fantastic. I want to thank her. She knew at the end, I didn't really know myself... she was saying do you need any support? I thought, you know I'm self-sufficient, but I was getting tired in the last few days, and I didn't fully realize that I was emotionally tired from the intensity of it all. And Terri did anticipate it, and she was there to support me. I was really wowed by that. I didn't know that my emotional experience would be part of this, and because she is so sensitive to people, she provided the support, and I think that also made the program run better. I could go back in refreshed for the next studio visit.

I want to extend my thanks to everyone at CARFAC for hosting me during the Visiting Mentorship, and to all the artists who shared their artwork and their thoughts with me during the studio visits.

PARENTING AND THE ART OF TIME

BY MARK BUDD



Vera and Grace's chalk drawing, Summer 2019. Photo: M. Budd

Most of you will understand that the artist's path is not an easy one. The path is sometimes overgrown. It is crooked and loops back on itself. What follows is an attempt to process the experience of becoming a parent while trying to stay on this path. I feel that I must also acknowledge my privilege; as someone who is male, Caucasian, cisgender and a Settler, my struggles are borne of abundance and my privilege has afforded me opportunities that are not available to everyone. This fact cannot be overstated.

Before everything changed, I remember the snow. Our oldest, Vera, was born during the first snowstorm of the autumn of 2015. This was mid-November, when the light fades, during the season of hygge. That night, our house was quiet and candlelit and as that first snow fell softly outside, Vera was born on our bed. She came slowly, with grace and with her eyes wide open.

The midwives called her “Zen baby” as those giant eyes adjusted to the soft light and her limbs flailed involuntarily. I had been right in there with my wife as she willed this child into existence. I was a good birthing partner. Now, I was simultaneously spent and giddy as I devoured tea and toast and held a brand-new person. I noticed her hairy shoulders. I looked at her face, looking for myself. I had never been so full of joy.

I was 37 years old. Still young, by some estimations. Yet, soon enough, a curious thing began to happen; thoughts of death were creeping into my consciousness, abstracted and seldom at first, but later with increased clarity and regularity. My death, the death of this child. The death of my wife, Rebecca. My mother, my father, and so on. It was as if this child, in her glowing calmness, in all her fragility, woke me to the grim notion that I, too, was vulnerable.

I kept thinking things like, “there is a number. I have a certain number of days left. A certain number of hours. How many breaths are left in me? How many more times will I stand in front of an ocean?” Of course, there is not one number, but many. I have a very dear cousin who lives in Germany, and has for many years. I usually only get to see Chris once a year, when he comes home to visit. This year, his visit was short, and I could not get there. How many more times will we be in a room together? 25? 30? How many times will I meet his children, if he has them?

Of course, I had known that I was going to die one day, but that knowledge had been casual, like an acquaintance. After Vera, life was immediately richer and, suddenly, death felt closer, like a friend, or like someone that I was getting to know, who might one day become a friend. This knowing was heavier, more complex. I felt feelings of warmth, empathy, and purpose like I’ve never known. I finally had something to lose, and I didn’t have much time. Maybe, this is just aging. Maybe this is why older men get misty and wet around the eyes at weddings. Life is not permanent. Change is constant. Time is passing, always.

Fast forward 17 months, to a cold and windy afternoon in April of 2017: Rebecca is going into labour again and I, who was once such a presence that the midwives joked about my becoming a doula, can barely muster an encouraging word.



Vera, hard at work. Photo: M. Budd

Long before our sweet Gracie arrived, I was completely spent. It wasn't because I didn't want to help; it was because I was so, so tired. By this point, I had been hustling nonstop for so long that it just felt normal. I was deep into the final stages of my BFA and trying, vainly, to juggle a demanding studio practice, 2-3 part-time jobs and the needs of this young family. And now, that family was growing. Grace was a surprise. Vera had very quickly shed her "Zen baby" persona and had grown frenetic.

She was in constant motion and had long since given up on sleeping for more than 45 minutes at a time. My wife and I are, by nature, rather introverted, yet solitude, which was once so plentiful, had become a rare commodity, nearly as precious as coffee.

This change was especially hard on Rebecca, who has always needed more time than me. So yes, she probably should have clocked me when, in the middle of her labour, I said something along the lines of, "I think I need to lay down." I wouldn't have blamed her.

Grace's arrival was not straightforward or easy, and neither were her first few months of life. There was the matter of Rebecca somehow dislocating her shoulder during the birth. And that trip by helicopter to the Alberta Children's Hospital in Calgary to treat Gracie for what, thankfully, turned out to be a non-life-threatening condition. This was followed by months of medication and follow-up appointments. Then there was the constant hell of no sleep. It has been said that, when you're a parent, "the hours pass slowly, while the years fly by" and I have found this statement to be eerily accurate. Let's just say that there were a great many "molasses-in-January" moments during our first few months as a family of four. But, there was also bliss, in such unexpected places. Our home was (and is) constantly ringing with the sweet sounds of their laughter. Their sweaty little bodies stuck to me as they drift off. Their honeysuckle breath on my neck when they finally fall asleep.

Soon after Gracie was born, I realized that if I was going to continue making art, I was going to have to fight for it. I had to become more efficient because I no longer had full days to spend in the studio. I have had to learn how to work smarter. Now, I steal time where I can. And, in a way, ceramics, my practice, is about time. I mean, yes, it is ostensibly about mud and minerals and fire and form, but really, time is everything.

I am humbled by the ephemerality of my own existence. Lately, my forms are much looser. They are full of holes and teetering on the brink of collapse. Their surfaces are adorned with sidewalk chalk and bright acrylics. They are changeable, messy and prone to smudging. They are ragged patchworks, barely held together. I have begun to understand that everything I do is a patchwork. This article, my art "career", our family.

My work is an attempt to stop time, or at least preserve it. I hope that one day my kids will run their hands across my pots. Maybe, when they hold a bowl or mug that I have made, when they clutch the urn that holds my body, they will know. Maybe then they will understand.

"Here is the place where my dad's hands worked. Here is a thumbprint. Here is something that he loved, besides us."



Mark Budd: Mug Sketch 2
earthenware, acrylic, sidewalk
chalk, charcoal (2019)
Photo: M. Budd



Workshop participants from across Saskatchewan working with Heather Benning at St. Peter's College in Muenster. The workshop was entitled "Other Things: Scavenging, Sculpting, and Moldmaking" and took place over five days in July 2019.





Pictured on these two pages: Jeanie Andronyk, Heather Benning, Michael Brokop, Charley Farrero, Stephen Girard, Diana Hume, Michelle Lafayette, Caitlin Mullan, Sylvia Thompson



EXHIBITIONS

AKA ARTIST RUN

NARHÎ WASAGABIICH
BILLBOARD PROJECT BY CATHERINE BLACKBURN
June 3 2019 to May 24 2020

ART GALLERY OF REGINA

CAITLIN THOMPSON: DANDY LINES
August 7 to September 18
AMALIE ATKINS: WHERE THE HOUR FLOATS
September 27 to November 22

ART PLACEMENT

GROUP SHOW: END OF SUMMER SELECTIONS
August 10 to September 12
GREGORY HARDY: LANDSCAPE AND MEMORY
September 14 to October 24

CHAPEL GALLERY

THE DARKENED SKY - SARAH TIMEWELL, CURATOR
August 21 to September 29

CHILDREN'S PLAYLAND ART GALLERY

THE CALL: GEORGES VANIER
CATHOLIC FINE ARTS SCHOOL
September-December

DUNLOP ART GALLERY

OFF-CENTRE: QUEER CONTEMPORARY ART IN THE PRAIRIES
July 12 to September 15
BAD (ASS) BODIES: QUEER CITY CINEMA 16 & PERFORMATORIUM 7
September 18-21
LIZ IKIRIKO: FLAGS OF UNSUNG COUNTRIES
September 25 to November 15

EYE GALLERY

GARDEN OF THE MIND: CATHERINE POPIEL
September-October

GODFREY DEAN ART GALLERY

VERA SALTZMAN: O HUMAN CHILD
July 2 to August 23

HUES ART SUPPLY GALLERY

SEPTEMBER - CAROL WYLIE
OCTOBER - KAS REA

HUMBOLDT AND DISTRICT GALLERY

HUMBOLDT BRONCOS MEMORIAL EXHIBIT
April 3 to September 14
2019 MEMBERS' SHOW AND SALE
September 3 to October 26

MACKENZIE ART GALLERY

MELISSA GENERAL: KEHYÁ:RA'S AND 'CAUSE I WORK SO HARD TO MAKE IT EVERY DAY
May 24 to October 23
VICTOR Cicansky: THE GARDENER'S UNIVERSE
June 8 to October 27
THE PERMANENT COLLECTION: WALKING WITH SASKATCHEWAN
June 8 to April 19

MANN ART GALLERY

AXENET'L TTH'AL: MICHELE MACKASEY AND GUEST ARTIST MANUEL CHANTRE
August 20 to October 19
CHERYL L'HIRONDELLE, WINTERCOUNT AND OTHER FREEDOM SONGS
September 12 to October 19

MARKET MALL GALLERY ON THE GREENS

MONIQUE MARTIN - CONTEXT IS EVERYTHING - DANDELION INSTALLATION

September-October

MOOSE JAW MUSEUM AND ART GALLERY

RUSSELL MANG: TIME, PRESENCE, PLACE

October 10 to January 5

EDIE MARSHALL: TERRAIN

October 10 to January 5

FIELD PORTRAITS OF CONTEMPORARY WESTERN CULTURE: JON BOWIE, LUIS FABINI, BLAKE LITTLE, COLLIER SCHORR, SHEILA SPENCE

October 10 to January 5

NEUTRAL GROUND ARTIST RUN CENTRE

ELISE RASMUSSEN :

FRAGMENTS OF AN IMAGINED PLACE

September 29 to November 9

REMAI MODERN

PABLO PICASSO: ANATOMY OF A STILL LIFE

June 28 to April 17

DOROTHY IANNONE: LIBERTIES

June 7 to September 8

BEAU DICK: DEVoured BY CONSUMERISM

June 21 to September 8

ELI BORNSTEIN: ARTIST IN FOCUS

July 27 to January 4

DISPLAY TACTICS

February 15 to November 10

SASKATCHEWAN CRAFT COUNCIL GALLERY

OTHER ARTIFACTS

SUSAN FURNEAUX, MICHAEL FLAHERTY, AND

PHILIPPA JONES

July 13 to September 7

DARREN EMENAU: AGGREGATE

September 14 to November 16

SLATE FINE ART GALLERY

SUMMER RHUBARB: GALLERY ARTISTS

July 18 to September 7

PRAIRIE PORTRAITS: JOE FAFARD, KAREN HOLDEN AND VERA SALTZMAN

September 12 to October 26

STATION ARTS CENTRE

THIS AIN'T MY FIRST RODEO, WESTERN ART & ARTIFACTS: LOCAL ARTISTS

September

EXPERIMENTING, EXPRESSING, EXHIBITING:

VALLEY ACTION ABILITIES

October

ART GALLERY OF SWIFT CURRENT

PENEPLAIN BY KENT TATE

September 7 to November 3

WANUSKEWIN HERITAGE PARK

LA RÁBIDA, SOUL OF CONQUEST:

AN ANISHINAABE ENCOUNTER

July-October

NEWS & OPPORTUNITIES

Flatland Artist Studios (Regina)

Studio space available to rent for \$191.

Anyone interested in viewing the space can email

gasiwek@hotmail.com

or call **306 525 3068**

In September, Bushwakker Brewing (Regina) will present a FIRST FIRKIN FRIDAY SPECIAL EDITION paying tribute to the late JOE FAFARD with the release of a special commemorative brew and limited edition bottle release created in his honour. After much consultation with Joe's immediate family, we identified some symbolic ingredients found on his family's farm which were incorporated into this English Pale Ale. Honey from his wife's bee hives and hand-picked dandelion leaves near his creek all play a role in this most unusual, yet very balanced and approachable ale

simpli dental

CARFAC has partnered with simpli dental to provide dental services to our members

simpli dental's fees are 10-50% less than those recommended by the College of Dental Surgeons of Saskatchewan in the 2019 suggested fee guide. To learn more about simpli dental and our partnership, please contact them directly:

reception@simpli.dental

or (306) 520-4473



Calling Visual Artists

Permanent Collection Submissions

Deadline: September 15

This fall, we are also making a major purchase of artwork. We define a major purchase as a single work within the price range of \$10,000 to \$20,000, although we may consider submissions of up to \$25,000.

We will continue to accept regular submissions and donations at this deadline.

Forms and further information are available on our website.

Strategic Directions Survey

Please take the time to fill out a short survey about the SAB's current Strategic Directions.

www.saskartsboard.com

New Curator at Art Gallery of Regina

Sandee Moore has been hired for a new position as the Curator of Exhibitions and Programming at the AGR.



The Regina Art Collective is pleased to present

Poems On Loan

The poems of H. J. Linnen as rendered by the Regina Art Collective.

The poems of H.J. Linnen as rendered by the Regina Art Collective

Dave Gejdos / DeLee Grant / Nikki Jacquin / Madhu Kumar / H.J. Linnen / Shelley McGillivray / Derek Olson / Mark Sexton / Les Sneesby / Jeffrey Taylor

August 30 - October 10
Mon-Thurs 12:00-8:00
Friday 12:00-4:00
1077 Angus St., Regina

Opening Reception Thursday, Sept 5
Wine and Nibbles, Live Music, Artist Talk and Readings 6:30pm

The Department of Canadian Heritage, in cooperation with Veterans Affairs Canada and the National Capital Commission, invites teams of professional artists, landscape architects, architects, and other urban design professionals to submit their credentials and examples of prior work.

The National Monument to Canada's Mission in Afghanistan will recognize an important chapter in Canada's history and pay tribute to the commitment and sacrifice of Canadians in helping to rebuild Afghanistan.

For more information:
bit.ly/AfghanistanMonument

DESIGN COMPETITION—PHASE 1
REQUEST FOR QUALIFICATIONS

**National Monument
to Canada's Mission
in Afghanistan**

Government of Canada / Gouvernement du Canada

Canada

**STEAMROLLER
PRINTING**

WITH ARTICULATE INK

**CULTURE
DAYS**



**SEPT. 29
1PM - 4PM**



**MAKING EXPERIENCE COUNT
Supporting Senior Artists**

Organization for Mature Artists Comes to Saskatchewan

C*SARN invites artists 50+ to a presentation to introduce our free services that help older artists stay creative.

Presentations take place from 1:30 to 3:30 PM at these locations:

- Regina ♦ September 18 ♦ The Globe Theatre ♦ 1801 Scarth St.
- Saskatoon ♦ September 19 ♦ Persephone Theatre ♦ 100 Spadina Cr. East

Presentations are free and include a seminar on Social Media for Artists. Refreshments will be served.

Registration is required. Details at www.csarn.ca

For more information, email info@csarn.ca
Or call [toll-free] 1-844-927-2769



Joe Fafard, Karen Holden & Vera Saltzman

September 12 - October 26, 2019

Opening Reception: Thursday, September 12, 5-8 PM

SLATE
FINE ART GALLERY

Prairie Portraits

Karen Holden, *Portrait of a Woman with Red Hair*, oil on canvas, 22 x 28", 2011 - 2017 | Vera Saltzman, *Ivan*, film photography, 15 x 15", 2015 | Joe Fafard, *Louis Jobin*, bronze, patina, 27.5 x 9 x 7", 2015

Prairie Portraits

Featuring **Joe Fafard, Karen Holden & Vera Saltzman**

Opening Reception: Thursday, September 12, 5 - 8 PM

An exhibition focused on the portraiture of Joe Fafard, Karen Holden and Vera Saltzman. Exhibition runs from September 12 to October 26.

www.slategallery.ca



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 SK SEPTEMBER | OCTOBER 2019

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CRITICAL ART WRITING MENTORSHIP ANNOUNCING OUR 2019-20 MENTORS!



Clockwise from top-left: John G. Hampton, Sky Goodden, Nasrin Himada, Blair Fornwald, Lindsay Nixon, Amy Fung



Monique Martin: Context is Everything, paper and ink

Gallery on the Greens

Context is Everything
Monique Martin

September - October

Market Mall 2325 Preston Ave.
Saskatoon

An exhibition of paper dandelions.

Children's Playland Art Gallery

The Call
Georges Vanier
Catholic Fine Arts School

September - December

Market Mall 2325 Preston Ave.
Saskatoon

Images of vintage communication
tools, stuffed animals, and
environmental concerns.

The Eye Gallery

Garden of the Mind
Catherine Popiel

September - October

117-1132 College Dr.
Saskatoon

Photograms of native and naturalized
plants are developed from a method
of automation. The cameraless works
display a monochrome world of
childish fiction.



Mark Budd: Patchwork Vase
clay, chalk, acrylic, charcoal, wax (2018)
Photo: M. Budd

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