

V. 33
N. 04

JULY | AUGUST NEWSLETTER





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CARFAC Saskatchewan publishes six newsletters per year:

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September/October
November/December

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The Hand Wave Gallery



"Flora" a mixed media sculpture exhibition at the Hand Wave Gallery Garden & Interior Gallery

May 9 - Oct 8 - Garden Gallery

Invited Artists include A.Rocamora, J.Korpan; J Gerlinsky; J.Russell; M.Romanuck, M.Hosaluk, L.& D Titman, J.Jacobs and others.

Works can be viewed on line at www.handwave.ca after opening date or make an appointment to come out to Meacham to view the works.

All Covid health regulations are implemented.

Call the Gallery for details 306 380 4483

Image- Elevating Lilies 1 -L & D Titman



EDITOR'S NOTE

Earlier this year in an interview with the Regina Leader Post, Mackenzie Art Gallery Director John Hampton described the role that artistic spaces play in our society: "There's a lot of intersecting responsibilities." The goal is to "hold space for the many voices, cultures, artists... [and] we start to come to some shared understanding and agreement about who we are as a society and as people."

Galleries and arts organizations have a responsibility to everyone, and artistic spaces are not neutral in regard to human rights and reconciliation. As an organization supporting all artists and promoting equitable treatment for all artists, CARFAC stands in solidarity with and supports residential school survivors and their families:

"Although genuine action is required to truly reconcile our past, we as a nation continually fail to respond... we call on the federal government to carry out the Calls to Action without further delay." - CARFAC NATIONAL PRESS RELEASE (more on pg. 22)

In this issue of the CARFAC SASK Newsletter, contributor Vivian Orr shares an interview with artist Mary Anne Barkhouse, discussing the exhibition **Opimihaw** currently on display at Wanuskewin. (pg. 6)

Also in this issue, writer and reporter-in-the-field Margaret Bessai returns for part two of her feature on the inaugural River and Rail ArtVenture Tour. Margaret recounts her road trip and the many artists and artworks she encountered, with photography by Gerald Saul. (Pg. 12)

CARFAC SASK would like to say an enthusiastic congratulations to Heather Benning, recently appointed Director at the Art Gallery of Swift Current. Also currently at the AGSW, don't miss their job posting for Curator, deadline July 17. (More on pg. 26)

This issue is shorter than usual with news and opportunities. If you have information or postings for the CARFAC SASK Membership, please send to the Newsletter Editor (see pg. 3).

Thanks for picking up this issue of the CARFAC SASK newsletter. We hope you enjoy the stories and information.

INTERVIEW WITH MARY ANNE BARKHOUSE

BY VIVIAN ORR



Mary Anne Barkhouse: *Opimihaw*. Photo: Wanuskewin Galleries

“THE WORKS IN THIS EXHIBITION EXAMINE THE INTERCONNECTEDNESS OF SPECIES AND CELEBRATE THE RESTORATIVE POWERS OF LAND AND THE QUALITIES OF RESILIENCE WITHIN OURSELVES.”

Vivian Orr: I found the last sentence of your artist statement inspiring and hopeful. Is that the aim for your work installed at Wanuskewin?

Mary Anne Barkhouse: Yes! Especially now.

We live in interesting and challenging times. My work is very much about acknowledging the challenges that have existed and still exist, I also want to point to the things that give me hope.

The things that I draw inspiration from are my observations of animals, plants, and all kinds of things to do with landscape. I try to tease out a few of the characters as examples of resilience and strength. For myself, it is important to take a moment, take a deep breath, and take hope from the natural machinations of what I see outside my door.

I live on the edge of a wetland, so forest and wetland. I see the wonderful and really hard things in the daily lives of the birds and animals that live nearby. I try to bring that to the work I am presenting.



transect, from Mary Anne Barkhouse: **Opimihaw**. Photo: Wanuskewin Galleries

I also try to bring some of the sensibilities of my own culture, both Native and non-native.

Both sides of my family were involved with stewardship of land and water. I grew up with the importance of looking after the land, and how that in turn, helps to look after yourself. Things that help the land continue will invariably help our communities.

It is a huge subject, I know, and I'm doing this with what – a table with a bunch of bison legs underneath it and tapestries?

I am doing a mash up, taking elements of art history and natural history, and having them speak to each other about different moments in time. I have incorporated different aspects of stories from many different sources, nations, and communities.



Bison/gate [detail], from Mary Anne Barkhouse: **Opimihaw**. Photo: Wanuskewin Galleries

The symbolism starts with the conversations I had with Dr. Ernie Walker (Professor of Anthropology and Archaeology at the University of Saskatchewan) and Tara Janzen (past Development Manager, Wanuskewin), and our walk through the Opimihaw Valley two years ago. I learned about Wanuskewin's plans to reintroduce bison. Ernie gave me the insider's look: how Wanuskewin started, the vision for going forward, and where they were right now.

I was really inspired by all that. Two years later there are bison being born at Wanuskewin!

I was also looking into other cultural references to bison from around the globe.

In my works I am co-opting European notions of commemorating and celebrating big events through, for example, tapestries. I thought the bison are a big event, worthy of the same sort of treatment. My tapestries are designed with an Indigenous gaze or North American Indigenous perspective around the stories being told.



Detail from Mary Anne Barkhouse: **Opimihaw**. Photo: Wanuskewin Galleries

For example the tapestry with the unicorn. Obviously there are references to the unicorn tapestries in New York and Paris, and the mythology of the unicorn being able to purify water with its horn.

That is why the unicorn is positioned next to the fountain, but then I introduce North American animals, such as the beaver. The sound of rushing water makes beavers want to dam things up. There is the young pronghorn antelope; is he learning, is he practising, is he teaching the unicorn to purify water?

Then there are the bison, who behave very differently around water than cattle. Bison drink and then move away from water. They do not wallow around in water, instead they wallow around in dust. There is an entire ecosystem dependant on bison wallowing: disturbing and compacting the soil; providing habitat for plants, insects and animals; increasing prairie biodiversity.

There are a lot of questions that I have thrown into the symbolism that I hope people will consider. I have not said this is how things are, this is how you should look at it - there are different ways to approach my work.

It has been a big exciting, learning curve for me. Learning about beaver, antelope, cattle, and bison biology, and how it all weaves together with butterflies, ducks, and waterways. There is just so much to learn. My life will not be long enough to take it all in. This is just scratching the surface.

V: Entering the gallery and seeing your dramatically lit table with bison legs is an arresting sight. Can you tell us about it?

MA: This work continues my efforts to capture an overview of some of the species impacted by the ecosystem the bison helps to engineer. The multiple bison legs represent the interaction of species generated by the energy of the bison. This ecosystem table is set with species that are part of the network: larks, snakes, and insects. The napkins are printed with images of scavengers – the clean-up crew: vultures and ravens. Usually the coyote and badger are never invited to the table, which is why they are standing off to the side.

I really enjoyed working with the different materials, textures, and colours of the ceramic, linen, glass, and wood. I wanted it to represent the complexity of the landscape. It was really important to get across the interaction between materials, which would hopefully insinuate interaction between species, land, and ourselves.

V: Do you have a closing thought about your Opimihaw exhibition?

MA: I would hope that after seeing the exhibition viewers would take renewed interest, inspiration, and excitement when looking at the land and the people around them. To think hard about the networks that connect us. Even though some of the subjects are very challenging, I want people to take away hope and inspiration to further explore what it means to be in the Opimihaw Valley, to explore what is in their own backyard, literally and figuratively. To be open to some of the changes and choices that lie ahead of us. To explore the world with fresh eyes.

* * *

Mary Anne Barkhouse was born in Vancouver, British Columbia but has strong ties to both coasts as her mother is from the Nimpkish band, Kwakiutl First Nation of Alert Bay, BC and her father is of German and British descent from Nova Scotia. She is a descendant of a long line of internationally recognized Northwest Coast artists that includes Ellen Neel, Mungo Martin and Charlie James. She graduated with Honours from the Ontario College of Art in Toronto and has exhibited widely across Canada and the United States.

maryannebarkhouse.ca



opimihaw

Mary Anne Barkhouse

May 2021 - October 2021

curator, Olivia Kristoff



ROAD-TRIPPING THE RIVER AND RAIL ART TRAIL 2021

REPORT 2 OF 2 FROM MARGARET BESSAI
PHOTOGRAPHY BY GERALD SAUL



Skudesnes Harbour performing in Loreburn [2 of 3 band members pictured]

In our last issue, I interviewed Janet Akre and Susan Robertson, the organizers of the River and Rail Art Trail, as they were getting ready to host their first self-guided studio tour week-end on June 26-27, 2021. Coordinating with 50 artists in 10 communities, the tour was set to wind through 26 venues in Outlook, Broderick, Macrorie, Tugaske, Riverhurst, Central Butte, Davidson, Hawarden, Loreburn, and Elbow. Organized as an art market, but in reverse, the event invited the public to come out to local galleries, studios, workshops, and farms to meet artists and makers in the places they work.

This June, I drove the tour, recruiting my family to navigate and take photographs. Taking advice from the organizers, we planned the trip in two sections. Saturday began in Davidson and looped through Outlook and area. Sunday started in Tugaske and ended in Riverhurst. It was a great weekend, but I must apologize to the artisans in Macrorie—we sadly ran out of time and were not able to see Rose Kendall's greenhouse, or the workshop studios hosted by wood workers Millicent Leugner, and Larry and Shirley Parks. I hope to visit next year.



Cindy Megaw, DaisyAnne Pottery Studio

Our drive was a quintessential Saskatchewan summer road-trip, rolling through blue skies and sunny fields. We headed up to Davidson, and then west. Once we were off the divided highway and taking local roads, it was a comfortable drive through pasture land, past yards with rows of hopper-bins and miles of canola fields, only slowing down to share the road with a swather, and trucks pulling campers and boats. The maps and signage were excellent, and the route took us toward the river, and cottage country. We've driven many places in the prairies, but this studio tour gave us an invitation to stop into towns and farmyards, and to meet people. We felt a welcoming sense of community at every site along the tour.



Philip Muri in Central Butte

Our first stop was a beautifully renovated bank building in Davidson. Gail Prpick's home-studio "And Art Gallery" featured an exhibition of landscapes and abstract works by Prpick and Sandra Knoss, and western-themed drawings by Darryl Sweet. Although the tour day had just begun, Prpick told us that she had already welcomed a steady number of visitors. From there, we headed over to Broderick.

On the way, we turned into a farmyard to visit the Lee's Bees and MissBeeHaven site hosted by Lee and Judy Genereux, and Tina Leverton and family. Lee took us over to meet his hives, a particularly gentle strain of honey bees. Tina and Judy ran the pop-up shop with honey, candles and other bee products. I am always interested in the ways that small businesses and artists handle sales and marketing details, and I was curious about their digital POS system. Tina said that her research led her to use Helcim, a service based in Calgary, which offers 24 hour live support. She said that set up was easy, and since the software ties into Quickbooks, it also makes her accounting more efficient. Even though we were in a tent in a field, the wireless terminal worked flawlessly.



Susan Robertson in Broderick

Thinking about the connection that this tour made between agri-business and art, I was reminded that in addition our large-scale bee farmers (Saskatchewan produces a quarter of all Canadian honey), there are a growing number of urban and artisanal beekeepers, and artists who are interested in bees. This summer, for example, the Art Gallery of Regina initiated a project connecting regional artists, beekeepers and bees in a partnership with four galleries across the province under the guidance of a professional beekeeper, and a senior artist and bee-collaborator. (“Between Us” is a long-term creative project connecting senior artist Aganetha Dyck with selected artists, beekeepers and honeybees in Regina, Yorkton, Swift Current, Estevan and Prince Albert, Saskatchewan taking place from 2021-2022.)

Just up the road from the bees, tour organizer Susan Robertson welcomed us into a brand new facility in Broderick, a storefront and workshop that she built this winter with her family. A juried Craft Council member, Robertson works in hand-built, functional stoneware.



Janet Akre in Outlook

Her stenciled and carved decorations are based primarily on the local animals and plants, such as bees, crows, racoons and moose, but she also has designs inspired by her Celtic heritage, and her daughter's cooking blog, "Hurry up, I'm hungry!"

As we continued the tour, driving to Outlook, I considered the links between artists and place. The relationship between land and art may seem obvious as subject matter in the genre of landscape painting, but as the late plein-air painter Mike Keepness said, "for me, being out on the land and painting is more than visual. I understand what our Elders mean when they state that everything is interconnected - The same way that colors reflect and shape each other throughout the land." A Saulteux/Plains Cree artist, Keepness had grown up in the Qu'Appelle valley in Treaty 4 territory, and this was also where he worked, "The area that I paint is where my tribe had buffalo jumps, hunting areas, and ceremonial grounds that ensured their survival.... I have to capture the essence of the land, and the historical sites of my culture for future generations."



Don Rode of Riverhurst

Landscape painter Edie Marshall, who is based in Riverhurst and took part in the studio tour, has a similar approach to painting. A third-generation settler, she has several bodies of work that combine her love of the prairie grasslands with her concern for the ecology here. Her newest series on abandoned structures, “Prairie Remains”, reflects on the settler history in the southern plains, experiences and social change that Marshall’s family has lived. As Marshall explains, her images of local “ghost houses” are meditations on stories of “loss, hope and continuity of life”. The connection between artist and place is also very clear in the work of Philip Muri, a folk artist on the tour, but expressed in a very different way. Muri’s artwork reflects his lifetime of experience as a rural veterinarian and rancher in Central Butte. The sense of liveliness in his carvings is rooted in an intimate knowledge of animals. His wry sense of humour and cutting political observation comes out in his paintings and sculpture. In one image, a cow protests being blamed for producing greenhouse gasses as she looks out over the pasture to the factories and refineries belching smoke. (While showing us around his studio, Muri added, “Cows don’t fart- they belch.”)

We found the centre of the River and Rail tour in the town of Outlook, both a hub for agri-business and, as it is perched on the valley edge overlooking the South Saskatchewan river, a community attracting retirees and summer homes. At each tour stop here, we met people who really love making things. Willie Schachtel for example, is a master of wood-burning, and creates large scale images with detailed shading. The community also seemed supportive.

Julie Williams held her pop-up shop in Jacq'y Jayes Boutique & Espresso Bar, and described the people in Outlook as encouraging, often commissioning her work. While we were in the store, fellow tour visitors recommended the vibrant exhibit of quilt and fibre art at the Art Gallery of Outlook. (It was spectacular.) Stopping in to the newly opened Single Strand Fibre Studio, we met some of the exhibiting artists, needle-felter Tosha Sparks and her business partner Cathy Merkeley. They both raise Alpacas, and in the studio they spin and dye yarns, felt and knit, teach classes, and sell materials.

A Single Strand Fibre Arts is also a hub for yarn production; they buy wool and Alpaca fibres from the region, and have it processed in Alberta at Custom Mills or Exotic Fibers. Here, we also met Eli Dingle, a local teacher, photographer, and stone carver. For the tour, the historic train station and museum in Outlook hosted a market with jewelry, baking, wood-working, and artisanal soap. In the band shell, local author Tony Peter held readings on the hour.

During the tour, I enjoyed exploring the work spaces that each artist hosted. In Outlook, painter and tour organizer Janet Akre held her exhibition in her garage gallery. When her family moved in 26 years ago, the large yard was empty of landscaping. She and her husband built workspaces, planted trees, and developed a garden setting which gives a place to both family and painting time.

Her neighbour Dale Hicks built his studio ten years ago. It is an L-shaped workshop that allows him to close off the clean work area from his larger welding and sculpture area. In Elbow, Cindy Megaw used a similar approach on a smaller scale to renovate a garden shed into a pottery studio with a small shop display.

Bill Frerichs had a 2-part garage, with a newer, insulated area in the front, and a door leading to the old garage in back, with his mechanics workbench and tools. Another artist in Outlook, Sally Laidlaw creates quilts and runs her business PawPrints Embroidery Designs out of her home-studio, a large, contemporary house built overlooking the river valley.

While we enjoyed the spectacular view from her deck, Laidlaw explained her practical philosophy—her home needed to be a space for living and working, with room for dogs and grand-children, as well as neatly organized areas for her quilt materials, and her sewing and embroidery machines.

Leaving Outlook, we visited several more unique artist spaces on our way home. In the tiny community of Hawarden, a historical site that was built as a church in 1926 is now the Happy Chance Treasures Art Gallery. In 2020, Shawna Mitchell and Michael Ferguson collaborated to open the building to hold exhibitions, classes, and informal open-studio sessions. The original stained glass windows and a newly painted sky on the ceiling activate the space with creative energy.

Further south, Loreburn is home to several artists who have retired to live in the village. Lois Kurp paints in her studio in Victoria each winter, returning for summers in Loreburn. Up the street from her earring store and summer retreat is a renovated bank building where painter Shirley Pringle lives, surrounded by colourful canvasses, books and antiques.

Pringle grew up and attended art school in Calgary. Before Loreburn, she and her family lived in each of the western provinces and travelled the world.

We also met a musical group in Loreburn, “Skudesnes Harbour”, who played a concert each day in front of the brand new “SOH” boutique, named after the postal region in central Saskatchewan. As the day drew to a close, we said goodbye to the artists, and their friends gathered to go for dinner together.

This sense of interconnected and creative communities that we felt on Saturday continued through our Sunday stops. We began the day visiting Timeless Instruments, the studio workshop of renowned Luthier David Freeman. As he explained his approach to building guitars, he played several instruments to demonstrate their sound quality. A long-time Craft Council member, Freeman spoke about the value of fostering community and building creative networks. For the tour, he also hosted a local weaver, and a photographer.

When we stopped in Elbow, a village and resort on Lake Diefenbaker, the owner of Mugs Coffee Shop (which had amazing baking and great cappuccinos) encouraged us to visit the local potters, and the art show at the village office. There, the Elbow Art Society had displays throughout the top floor of the building, showcasing paintings and needle felting. The artists spoke about the validation they feel in working together and challenging each other with new techniques.

Georgina Horsley set up Grey Street Pottery about 10 years ago in Elbow, with space for classes, and a tiny shop at the back. She spoke about the importance of staying connected with peers, taking workshops, and participating in community firing events.

In the clay community, potters often collaborate to hold specialized kiln firing events, such as Raku, pit or salt firing. In Central Butte, wood turner and Craft Council member Keith Hampton spoke about his friendship with the carver Philip Muri. Our last stop was in Riverhurst with the painters Edie Marshall, and Don Rode. Each artist we spoke with felt that the tour had brought them together, and that discussing their work with visitors was energizing.

At each stop on the tour, we also spoke with fellow visitors about their experiences. As the organizers had done an excellent job of promoting and organizing the event, we found that people were touring from all across Saskatchewan, and from places as distant as Edmonton and Red Deer.

After a year of isolation during the pandemic, many felt that now that they were vaccinated, it was the right time to travel and visit. For some, it was their first time exploring off of the major highway; for many, it was an invitation to return to places of connection, and to visit with friends and family along the way. For me, it felt really special to be invited into so many homes and studios, to freely ask questions, and to talk about art and life. Thank you!

* * *

Margaret Bessai, B.A., is a Regina based writer and visual artist. Community, family, and collaboration are important to her work and her life. Since 1999 she has worked with Dunlop Art Gallery as a part-time facilitator, an arts-education position to provide exhibition support in the form of tours and conversation in arts and culture, and includes workshop assistance, research, and writing.

EXHIBITIONS

ART GALLERY OF REGINA

A PEA CAN BE CHOPPED UP AND REASSEMBLED INTO THE SUN

Phomohobes, Paul Robles, Gerry Ruecker, Rhayne Vermette, curated by Sandee Moore

June 4 to July 31

JESSICA MORGUN AND TAMARA RUSNAK:
IMAGINED OBJECTS

August 6 to September 26

ART GALLERY OF SWIFT CURRENT

QUILT WORKS BY LINDA DUCLOS

June 11 to July 25

CHARLEY FARRERO: A CERTAIN DETOUR

July 3 to September 4

SOUTHWEST OPEN ART EXHIBITION

July 30 to September 6

DUNLOP ART GALLERY

DAPHNE BOYER: OTIPEMISIWAK

July 3 to September 10

MEDIATHEQUE - UNTITLED PETER TRIPP PROJECT

On view until August 9

ESTEVAN ART GALLERY

CAROL WYLIE: THEY DIDN'T KNOW WE WERE SEEDS

June 25 to August 27

GODFREY DEAN ART GALLERY

DAVID STONHOUSE: POWERBOXES

July 5 to August 28

HANDWAVE GALLERY

ANITA ROCAMORA: SIMPLE THINGS

June 18 to July 29

JIM GERLINSKY: "HASHTAGS "

July 30 to September 9

GORDON SNELGROVE GALLERY

JUDE GRIEBEL: ILLUMINATED COLLAPSE

May 28 to August 21

MACKENZIE ART GALLERY

KISKISYÂPIYAWIN 'THREADS OF MEMORY'

May 1 to August 31

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

May 13 to September 19

PROVISIONAL STRUCTURES:

CARMEN PAPALIA WITH VO VO

June 12 to October 17

THE PERMANENT COLLECTION: COMMUNITY WATCH

June 12 to March 8

TOUCHING EARTH AND SKY

CURATED BY FELICIA GAY

June 12 to November 14

MANN ART GALLERY

JASON BAERG: TAWÂSKWEYÂW

A PATH OR GAP AMONG THE TREES

July 9 to August 21

LEAH MARIE DORION: GENERATIONS OF LOVE

June 11 to August 21

MARKET MALL GALLERY ON THE GREENS

RICK HOUNJET: TREES TO TREASURES
July - August

MOOSE JAW MUSEUM AND ART GALLERY

HANNA YOKOZAWA FARQUHARSON: WHOLENESS
May 28 to August 15

DIANA THORNEYCROFT: HERD
May 28 to Aug 15

NEUTRAL GROUND ARTIST RUN CENTRE

REGINA-STYLE PIZZA: MEMBERS SHOW + SALE
July 17 to August 14

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

REMAI MODERN

THELMA PEPPER: ORDINARY WOMEN
February 13 to August 15

SARA CWYNAR: SOURCE
January 30 to August 22

AN APOLOGY, A PILL, A RITUAL, A RESISTANCE
March 13 to August 22

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

SASKATCHEWAN CRAFT COUNCIL GALLERY

DIMENSIONS 2021
May 26 to August 28

SLATE FINE ART

SUMMER RHUBARB 2021
July 15 to September 4

STATION ARTS CENTRE

RAY KEIGHLE: CHASING IDENTITY AND
RECONCILIATION
July 1 to August 28

WANUSKEWIN HERITAGE PARK

MARY ANNE BARKHOUSE: OPIMIHAW
May - October

Send exhibition notices to
newsletter.sask@carfac.ca



SOLIDARITY

Support for Residential School Survivors and their Families

We know that Indigenous Nations and communities are grieving. Although genuine action is required to truly reconcile our past, we as a nation continually fail to respond to the Truth and Reconciliation Commission's Calls to Action, and to the Calls to Justice of the National Inquiry into Missing and Murdered Indigenous Women and Girls.

These losses are a reminder of the atrocities that Indigenous Peoples have experienced, and the intergenerational trauma that continues today. As an organization that counts Indigenous artists among our board, staff, members, partners, and collaborators, we call on the federal government to carry out the Calls to Action without further delay.

CARFAC NATIONAL

NATIONAL NETWORK OF LEGAL CLINICS FOR THE ARTS

Regional Legal Hubs for Canadian Artists and Arts Organizations

This national collaboration facilitated by Pacific Legal Education and Outreach.



CARFAC National

3 hrs · 🌐



We are a proud supporter of the National Network of [National Network of Legal Clinics for the Arts](#)

The National Network is a nationwide initiative that aims to establish regional legal hubs across Canada to provide legal information, education and/or summary advice. These hubs will address existing gaps in legal resources from coast to coast to coast so that artists may be empowered in their rights.

Stay up to date at: www.legalclinicsforthearts.com.



Now Streaming at NFB

Luben and Elena is a modern-day love story about renowned artists Luben Boykov and Elena Popova, who escape Bulgaria and find refuge on the island of Newfoundland. Embracing the love of art and the art of love, they remind us that the greatest risk of all is to take either for granted.

CONTACT



C A R F A C

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

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CARFAC SASK JULY | AUGUST 2021

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Paul Constable
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membership.sask@carfac.ca

JOB OPPORTUNITY



Curator

Category: Jobs & Opportunities Created: 21 June 2021 Hits: 710

Deadline: July 17th, 2021, 4:30 p.m. CST

Permanent, Full-time position

Art Gallery of Swift Current is seeking a Curator of Exhibitions & Programming. Located on Treaty 4, traditional territory of the Cree, Saulteaux, Nakota, Lakota and Dakota peoples, and the homeland of the Métis people, the Art Gallery of Swift Current is a dynamic cultural hub, promoting the development and appreciation of contemporary Canadian art, with an emphasis on Saskatchewan and western Canadian artists. AGSC programming includes a diverse range of exhibitions, educational programming, artist led workshops, and seasonal classes; As well as artists talks and receptions when possible.

Human Resources

City of Swift Current Fax: (306)778-2194

P.O. Box 340

Email: hr@swiftcurrent.ca

Swift Current, SK

NEW DIRECTOR AT THE AGSC

THE ART GALLERY OF SWIFT CURRENT IS PLEASED TO ANNOUNCE THE APPOINTMENT OF HEATHER BENNING AS DIRECTOR.

BENNING IS A PRACTICING ARTIST WHOSE WORK, ROOTED IN THE LANDSCAPE OF RURAL SASKATCHEWAN, HAS SHOWN WIDELY ACROSS NORTH AMERICA AND EUROPE. SHE COMPLETED A BACHELOR OF FINE ARTS AT THE NOVA SCOTIA COLLEGE OF ART AND DESIGN AND A MASTERS OF FINE ARTS IN SCULPTURE AT THE EDINBURGH COLLEGE OF ART, UNIVERSITY OF EDINBURGH.

CONGRATULATIONS!



ARTGALLERYOFSWIFTCURRENT.ORG



Outlook Quilt Show (Part of the River and Rail Tour, see story pg. 12)



CARFAC
SASKATCHEWAN
VISUAL ARTISTS

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