



JULY | AUGUST NEWSLETTER



SK



Gallery on the Greens
July and August

Dawn Rogal:
(un)Natural History II

Dawn's current show of her handstitched fibre work follows the theme of natural history, real and imagined.

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One panel (detail, in progress)
from a new mural at Humboldt City Hall
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CARFAC Saskatchewan publishes six newsletters per year:

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Webinar Wednesdays

Presented by CARFAC SK & CARFAC AB

Tools to Sustain Your Art Practice with Marta Gorski

**Wednesday
July 13th at 6:30pm**

[info at carfac.sk.ca](http://info.at.carfac.sk.ca)



Presented by CARFAC Alberta and CARFAC SASK

From Calgary and currently working in California, Marta Gorski is a concept-driven, multi-media installation artist working primarily with glass. Alongside an art practice, Gorski focuses on building economic stability within the arts community by offering management and education consulting to individual artists, organizations, and institutions.

In the webinar *Tools to Sustain Your Art Practice*, Gorski will be offering useable tools, we, as artists, can employ to help us navigate and thrive in this uncertain future.

After Gorski's presentation, there will be 30 minutes for a lively Q + A.

Hosted and moderated by Chris W. Carson (Executive Director, CARFAC Alberta) and Wendy Nelson (Executive Director, CARFAC Saskatchewan)

To join this webinar, register here on Eventbrite. Free for all CARFAC members across Canada. \$25.00CAD for non-members



EDITOR'S NOTE

Dear Reader,

Welcome to the summer issue of the CARFAC SASK Newsletter. We are excited to share new interviews, articles, and photographs celebrating some amazing artists and projects in our community.

In this issue, artist Kevin Pee-ace has shared his own words in conversation following the unveiling of a new mural artwork in Humboldt. Kevin's story as an artist is unique and his work is guided by a responsibility to create projects that represent reconciliation in action. You can read about it on pg. 6.

Special thank you to Xiao Han for contributing her piece about the inspiring community project *Dough Nation*, which continues to make a positive difference in Saskatoon. Congratulations to Xiao, Jin Jin Cuisine, and PAVED Arts and AKA Artist Run on this important initiative. Read more from Xiao on pg. 16.

Congratulations also to artist (and CARFAC SASK Board member) Justine "Tini" Stilborn whose work is now on display as part of Saskatoon Transit's Bus Shelter Art Project. More on the project and Justine's artwork on pg. 11.

This issue's photography feature showcases new work by artist Gabriela García-Luna (pg. 12). In her own words: "These photographs are part of my experiential and visual research at the Saskatchewan River Delta, in a remote and beautiful place—the largest inland delta in North America. In my research, I extensively photograph as a way to take notes and gather material of those elements in nature that I find fascinating, and which inspire my work. I don't often print or publish my photography, so this is a rare and very appreciated opportunity to share with the public."

As usual, we have a number of notices from our members, and some exciting news on upcoming opportunities, from an intriguing film + food festival, to a memorial art walk celebrating late artist Thelma Pepper, you can learn more about these and other notices on pg. 22. Also, don't miss the two calls for artists: the Printmaker's Exchange and the Saskatoon Open Door Society's THREADS project, details on pages 26-27.

Have something to share in the newsletter? Please get in touch; we want to hear from you! (Contact on pg. 24.)

UNVEILING A NEW MURAL

INTERVIEW WITH KEVIN PEE-ACE



Artist Kevin Pee-ace stands next to his new mural artwork, shortly before its installation at City Hall in Humboldt.

On June 21st, a new mural was unveiled in Humboldt at City Hall. Artist Kevin Pee-ace led the project, collaborating with local students to create the work. City of Humboldt Director of Cultural Services Jennifer Fitzpatrick played a key role, and the Humboldt Public Art Committee was honoured to fund the development of the Mural of Reconciliation.

We wanted to hear more about the project and some of the things that inspired Kevin Pee-ace. The following are Kevin's words, transcribed from a conversation with our Newsletter Editor.

Kevin Pee-ace: I am a First Nations artist. I come from Yellow Quill First Nation. I also acknowledge the reserve where my mother called home, Peter Chapman First Nation. I've been painting full-time since 1995, going on 27 years now. It is full time for me and the only work that I do. I have been creating art from early in my life, and my uncle Jerry Whitehead was a big influence on my career.

In high school, I excelled in the art program, even winning some awards for my art. My early education was in the residential school system in Saskatchewan. I did six years in that system, then I moved out to BC with my mother and finished high school there at the Mission Senior Secondary School in Mission, BC.

From there, I went to college across the river, at what used to be called the University College of the Fraser Valley. I enrolled in a two-year studio art program that was a way for me to get a feel for what area of art I might consider. Ironically, my worst subject in that program was painting, and now I find myself doing exactly what I wasn't very good at in college. I think that's funny.

At the same time, I rounded out my education with studies in archeology. I did field school in BC, as well as other classes in anthropology and art history at Capilano College in a 2-year program.

The interesting thing—and I'll be honest with you about this—is that I've done a lot of education, but I haven't received any formal degrees. I think I'm one course short for that. Half my credits are studio art and art history, and the other half are archeology and anthropology. It's quite divided, but these are both my passions: art and archeology.

For me, and for other artists, there was a question of how to find my style. Everybody has their own style. It's already out there. It's waiting—you just have to find it.

It's a question of searching and looking inside yourself. If you're trying to generate creativity out of nothing, you should know that your creativity is formed in your identity. You are born into it. The environment is your teacher.

Once you find it, you begin the nurturing process, the cultivation of your style. That can take years. For me, I'm already in my 22nd year of work, and I'm not done yet. I'm still discovering new things all the time. It's an amazing process.

In my practice, I have been making projects with students and with schools since 2006, and it's been fun. Not every artist does that kind of work. Whether it is a matter of having enough time, I don't know. For me, I find it rewarding and easy to do. I never turn down projects that involve working with schools and communities.

So, my recent project in Humboldt was a perfect fit. They had a clear idea of what they wanted, and everything worked out really well.

It started when I received a call from Jennifer Fitzpatrick. She has been the go between, and she really has the pulse of the community. Jennifer is a central figure in Humboldt. When she called me and said it would be great to have a community project around reconciliation, and could I make it happen, I said of course, but it's a question of how we could get involvement from the community and who was going to be involved. There were a lot of questions to answer, but we spent that last six months on the phone talking about it.

I had Zoom meetings with each of the schools that were involved, and I made a plan for the mural, the ideas, and the message. This was generated in collaboration with students and there was an unbelievable response.



New painting by Kevin Pee-ace, photographed in the artist's studio.

As artists, we often feed off the ideas that we generate within ourselves. But to truly appreciate a project of this scale, you need to explore the ideas of others as well.

I was able to generate a lot of visual material with the students, and then it was a question of going through the images they submitted to find the idea that was already in there. Like a puzzle, I was moving pieces around, finding a way to fit things together. That process was the most time consuming.

I think of the final artwork as an extension of the students I worked with. That's what the project is. I'm the artist, but I'm also the hands of their creation, and it was the students who generated the ideas. It was a really eye-opening experience, because the question we asked was, "What does reconciliation mean to you? What does that look like?" We had to have a discussion about that, so they had a sense of what to come up with.

The bottom line is that a basic premise in understanding reconciliation is knowledge. You have to know. Knowing is how reconciliation starts. You have to know what you are reconciling about. You have to know the past and the pain that has been caused.

I've talked to many schools that are doing reconciliation projects, and when we talk about reconciliation, it has to be about what reconciliation is to you. If you are going to hurt somebody, you have to know what you are doing. When you say sorry to somebody, obviously you are saying sorry for a reason.

I have asked, how many of you have been hurt, you've been bullied, you've been called names? A lot of students put up their hands. And I ask, how many of you have done that to someone? I say, be honest—that is what we are talking about. And a lot of them put up their hands, too. There you go: the beginning of reconciliation starts with knowing that you are not only the one that is being hurt, you are also the one that could be hurting someone. You have to know that.

When you apply that idea to residential schools and missing and murdered Indigenous women, the general public has to know what's going on. This is part of what we are trying to fix in society. We are trying to fix the disparities and inequalities that we are going through as a people.

When you look around, there's no need for one particular group to have inadequate water and housing. There are underlying factors in all of this. You could say it's poverty; let's address that. And yes, that would help, but there are other things, too. It's not just about money. It means collectively as a people we should all come to understand and learn about our relationships and our history, and to do something about it, especially through art. I feel it should be a responsibility of all artists to do this work.

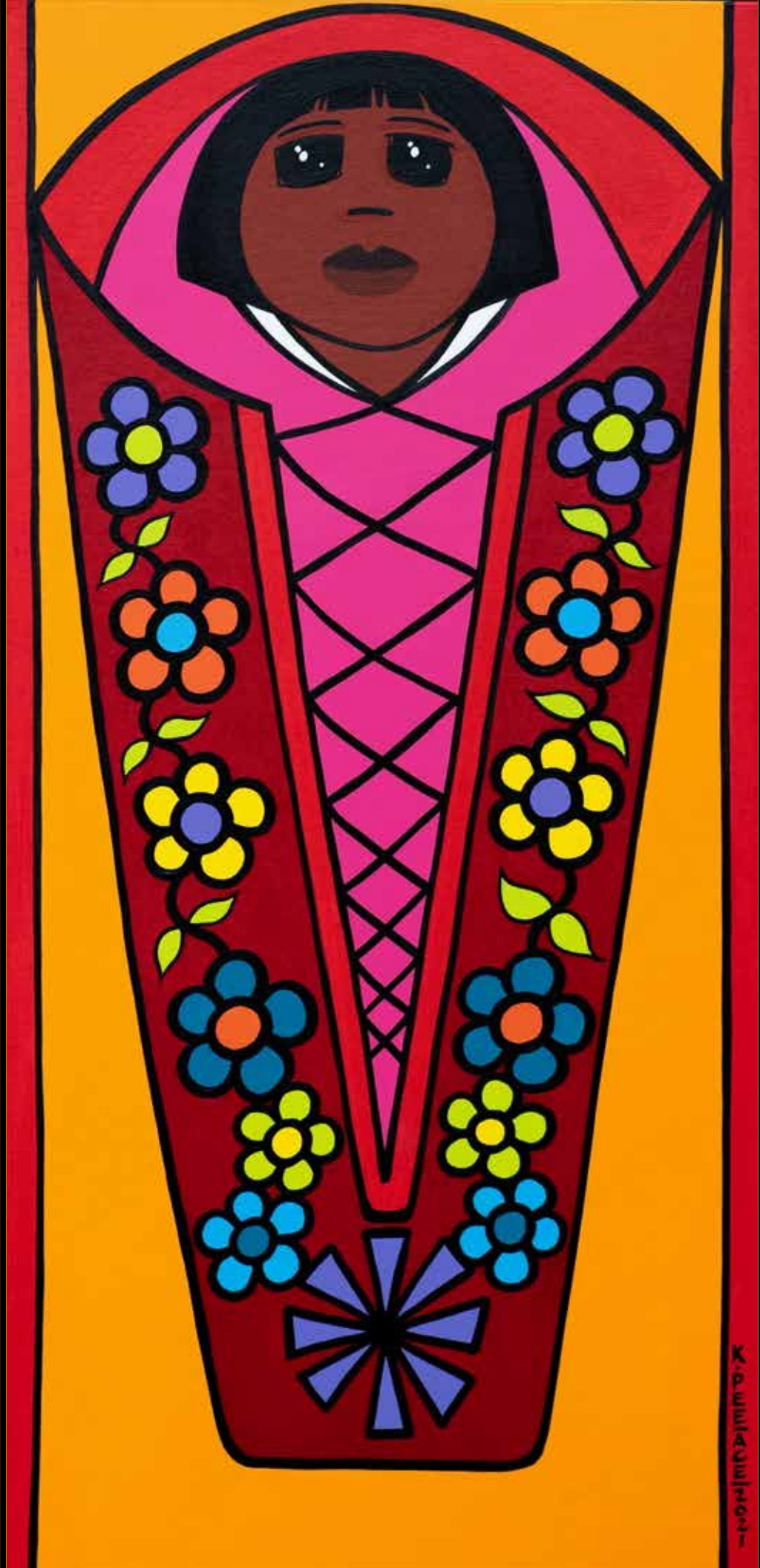
With the mural in Humboldt, there is a lot of symbolism embedded in the painting. When you look at it, it's pretty obvious. If you just went to see the mural, you would know what it is about. That's part of the power of it, and there are also deeper meanings.

This was a community project in collaboration with students, so there was a question of how to address some of the more difficult topics like missing and murdered Indigenous women, for example. The topic is so sensitive and deals with violence and trauma. Through colour and symbols, we could incorporate it. The piece looks beautiful, and it carries those meanings. The stories of missing and murdered Indigenous women are part of this piece. I went through the residential school system, and that story is in there, too.

Doing work in any community, you have to be humble, and you have to show respect. It's like going into someone else's backyard. You are embedding yourself into the community. The message you share through your art should reflect what you are trying to say without confronting or being antagonistic.

For me, I really appreciated working in Humboldt. It will be interesting to see how it is received. Art can have a big effect on people, and hopefully my piece will encourage conversations and work to address reconciliation.

New painting by Kevin Pee-ace, photographed in the artist's studio.



Kevin Pee-ace



SASKATOON TRANSIT BUS SHELTER ART PROJECT

In 2021, student artwork inspired by First Nations and Métis Elders and assisted by Newcomer Community Leader Senos Timon, was put together by Muveddet Al-Katib, an immigrant artist and CARFAC SASK Board Member, then cut into the metal frame of a transit shelter. Now in 2022, metalwork designed by Indigenous artist (and CARFAC SASK Board Member) Justine “Tini” Stillborn has been unveiled at a bus shelter on Confederation Drive. Join us in celebrating these artists and this wonderful project.

“This art piece is a tribute to the cultural genocide experienced by Indigenous peoples. Designed as a narrative tool, it seeks to establish a connection with our community by telling stories of Residential School Survivor experiences and truths. The storytelling begins with the 60s scoop depicting young Indigenous children taken from their homes and families. The next panel shows Indigenous children’s involuntary assimilation into Euro-Western culture depicted by the cutting of the hair. The final panel is designed to depict a sense of freedom established by Indigenous people returning to their cultural practices and reconnecting with their ancestors. An added feature was the ceiling of the bus shelter depicting the dawn of a new day where we can celebrate our babies again without fear of having them be taken away. There are little faces in the clouds, drawn from the ultrasounds of my two daughters, as my goal is to reconnect them to their ancestry and show them to challenge the notion of shame that our society prescribes to being born Indigenous.” - Justine “Tini” Stillborn









THE DOUGH OF COMPASSION

A REFLECTION ON THE COMMUNITY PROJECT *DOUGH NATION*

BY XIAO HAN



Dough Nation billboard at 424 20th St. W, Saskatoon, June 2022.

The title *Dough Nation* is both a play on words for the act of sharing food, and a reflection on how dough is a common component of food in different cultures.

Organized by AKA Artist-Run and Curator Derek Sandbeck, I produced *Dough Nation* as a community-based art project, collaborating with the Riversdale Community Fridge Project and Jin Jin Cuisine. The project aims to celebrate and raise awareness of the relationship between Indigenous people and settlers in the context of the local community, with food and compassion.

Between May 1 to June 30 this year, a red-themed billboard about 50 x 14 feet, was featured above the AKA Artist-Run building in Saskatoon, presenting the local Chinese Canadian restaurant Jin Jin Cuisine.

The billboard featured a photograph of the Jin Jin Cuisine owners sitting inside their restaurant, and the Chinese character 饺子 (dumpling). Originally hand-printed by one of the restaurant owners, gilded text on the crimson billboard spells “SERVING SINCE 2009” and was designed in the font popular among many North American Chinese restaurants.

Photographs by
Barbara Reimer

JIN JIN CUISINE

饺子
JUMPLING

SERVING SINCE 2000



PAY PARKING ZONE

Riversdale community fridge

VED ARTS





Jin Jin Cuisine owners inside their restaurant.

Below the billboard are the two local artist-run centers AKA Artist-Run and PAVED Arts. The Riversdale Community Fridge is situated in front of the building—a metallic black cabinet with built-in storage shelves and a fridge that allows people around the neighbourhood to share food with those who need it the most. Adjacent to the Community Fridge is Jin Jin Cuisine.

The owners of Jin Jin Cuisine have always been enthusiastic about art and eager to support the local arts community. However, with the language barrier and no formal art education, they have often expressed frustration over not being able to participate in contemporary art and the fear of visiting these “intimidating” galleries.

Since 2019, AKA Artist-Run has fostered a close connection with Jin Jin Cuisine, beginning with the project *Entertaining Every Second*, by Life of a Craphead. Another project entitled *Until Either One Closes* forged an agreement between AKA and Jin Jin Cuisine. Receptions and events at the gallery will be catered by Jin Jin Cuisine in an ongoing partnership until either of the businesses close.

In 2021, Jin Jin Cuisine participated in another art project organized by Kyuubi Culture Artist Collective. Entitled *MIXING RICE*, this artist-in-community project was supported by SK Arts in collaboration with Riversdale Business Improvement District.

MIXING RICE tells authentic stories of Asian Canadian restaurant owners through visual art, further contributing to the collective's intention of providing visibility for Asian groups in Saskatoon's community. As one of three participating restaurants, Jin Jin Cuisine generously lent its wall space for local artists in the project to exhibit their work.

Dough Nation was presented in the form of a billboard, along with an artist-led partnership between Jin Jin Cuisine and the Riversdale Community Fridge. As a gesture of community care and connection, we organized a series of food-sharing days throughout the project, and Jin Jin Cuisine provided a weekly food drop-off to the community fridge.

Through this, my intention as an artist was to connect diverse cultural cuisines with the Riversdale community through a common ingredient: dough. An essential for many iconic dishes across cultures, such as pancakes, stir-fry noodles, perogies, chow-mein, and doughnuts, dough is a thick, malleable, elastic paste made from grains, legumes, or chestnut crops. It is typically made by mixing flour with a small amount of water or other liquid, and sometimes

includes yeast or other leavening agents and ingredients such as fats or flavourings.

As early as the 16th century, settlers introduced wheat, flax, and vegetables, as well as pasture and marshland farming to the Maritime region of North America. After that, dough-based dishes such as bannock were created by Indigenous communities. Dough makes quick and simple carbohydrate-rich food. Many cultures use it as a primary food source based on its affordability and high caloric content. As an ingredient introduced by settlers, dough has been made into many popular foods in Canada.

In *Dough Nation*, both AKA Artist-Run and myself as a practicing artist brought a wealth of previous experience in community-based projects, specifically with programs focused on food. Along with their other major projects *MIXING RICE* and *Locals Only*, our project *Dough Nation* revolved around food sovereignty and intergenerational exchange within Saskatoon's core communities.

Following the project, Jin Jin's owner has said they improved their perspective and attitude toward the community fridge. In addition to putting a certain number of dishes on a three-day per week cycle during the project, Jin Jin's owner took her own initiative and began to leave extra treats such as watermelons and buns. Jin Jin's owner told me: "I realized some people are in desperate need of nourishment, so I just gave them all I could offer. I didn't just cook for profit. As the old Chinese saying goes: Good deeds always harbor good karma."

Additionally, Jin Jin tote bags were an extension of the *Dough Nation* project, and they gained a lot of attention from customers who wanted to show their relationship with the restaurant. Jin Jin's owner told me she gained more non-Chinese customers after the launch of the project and tote bags.

Bad customer ratings for Jin Jin are rare, but some do exist. Examples of negative comments have been about Jin Jin's lack of interior decorations and the owner's inability to communicate in English.

Through the non-verbal communication of *Dough Nation*, and the tireless effort of AKA's artist community, customers who were turned off by the language barrier began to understand the restaurant and its owner more. They started to see the demeanor of Jin Jin's owner as a unique charm, and realized that behind all of the language and cultural barriers lies a compassionate Chinese chef with a heart of gold.

What's more, there is now greater appreciation for this restaurant which never focused on decoration or changing the look of their space, instead spending their heart and time on making food for their customers.

Following Jin Jin Cuisine's kind and generous contribution to *Dough Nation*, the Riversdale Community Fridge has seen an uptick in food donations from all types of establishments in the Riversdale District. Our project has generated and fostered sustainable community relations between the arts and culture in Saskatoon and local restaurant owners.

Dough Nation aspires to create an intercultural dialogue of mutual understanding and compassion through the act of food sharing, with the intent that this interactive project can raise awareness and spark discussions on several societal issues surrounding core neighbourhoods in Saskatoon, specifically community care and food security. The project is also an opportunity for the community to demonstrate their appreciation for Jin Jin Cuisine, which has provided the Riversdale area with wholesome and authentic Northern Chinese food for more than a decade.

Looking ahead from this successful project, I plan to work more in a community context, and to engage and collaborate with local establishments in a sustainable framework that facilitates engagement between artistic groups and local businesses.

Xiao Han is a Saskatoon-based artist and curator originally from Wuhan, China. In 2015, Han completed her MFA degree at the University of Saskatchewan.

Han's creative practice focuses on visualizing emotion, affect sense and community engagement. Han's research explores themes of diaspora identity, gender issues and decolonial practice. Using photography and socially engaged art, Han produced numerous projects investigating the Chinese one-child policy, Chinese Canadian immigrants' identity, and the aesthetic of community relationships through visual art.

In 2017, Han's public art "Yee Clun's Lost Story" was permanently installed in Regina Arts Park. This project reflected the lost story of immigrant and restaurant owner Yee Clun in Regina in 1924 when he challenged the racist "Saskatchewan's White Women's Labour Law."

As an independent curator, Han has organized numerous exhibitions collectively with artists and art institutions in Canada and China. In the fall of 2021, Han's latest mentor-curatorial work, *Mixing Rice-An Asian Restaurant Art* project, collaborated with Saskatoon Riversdale Business Improvement District and five local artists. Together, they created original artwork for the selected Asian restaurants that would later host the art exhibition on 20th street, Saskatoon.

EXHIBITIONS ON NOW

JULY-AUGUST 2022

ART GALLERY OF REGINA

LINDA DUVALL & JILLIAN MCDONALD:
MESSAGES FROM THE ROCKS -
STORIES OF THE INVISIBLE

THE DRAG EXPLOSION: LINDA SIMPSON
GUEST CURATED BY GARY VARRO

ART GALLERY OF SWIFT CURRENT

BORN OF THE WEST: THE ART OF WILLIAM PHILPOTT

SOUTHWEST OPEN ART EXHIBITION 2022

ART PLACEMENT

OPEN STUDIO

DUNLOP ART GALLERY

EACH OF US, BELOVED
GUEST CURATED BY SARAH-TAI BLACK

FOR THOSE OF US WHO LIVE AT THE SHORELINE
Eniola Dawodu, Kourtney Jackson, Anique Jordan,
Oluseye, amber williams-king, Qualeasha Wood, Chason
Yeboah, shimby zegeye-gebrehiwot

ESTEVAN ART GALLERY

TRACY PETERS: SUBCONSCIOUS TERRAIN

RUTH LANGWIESER: MANIA PLASTICA

GALLERY ON THE GREENS

DAWN ROGAL: (UN)NATURAL HISTORY II

GODFREY DEAN ART GALLERY

ANDREI FEHEREGYHAZI: NEW BERNARD STYLE

U<d"/ TEPAKOHP / 7

Audie Murray, Larissa Kitchemonia, Donna Langhorne,
Stacey Fayant, Marcy Friesen, Brandy Jones,
& Melanie Monique Rose

HANDWAVE GALLERY

ORBS (GARDEN GALLERY)

ANITA ROCAMORA: ELEMENTAL

KENDERDINE AND COLLEGE ART GALLERIES

JULIE OH: SESAME, OPEN YOURSELF

LOBBY GALLERY

OPEN SEASON

MACKENZIE ART GALLERY

CONCEPTIONS OF WHITE

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

CHYRONS FOR THE FUTURE

WHAT THE BAT KNOWS

MANN ART GALLERY

DAVID LARIVIERE
ANTI-TOURISM TREATY SIX TERRITORY

TRACY CHARETTE FEHR
MONUMENTS: MEMORIALS OF A FAMILY

MOOSE JAW MUSEUM AND ART GALLERY

SYLVIA ZIEMANN:
KEEPING HOUSE AT THE END OF THE WORLD

TODD GRONSDAHL:
SASKATCHEWAN MARITIME MUSEUM

PRIDE:

Leila Armstrong, Duncan Campbell, Victor Escobar,
Brian Gladwell, Laura Margita, Gukki Nuka, John Peet,
Taras Polataiko, Doug Townsend

NEUTRAL GROUND ARTIST RUN CENTRE

FLORENCE YEE: SHARPER TOOLS FOR UNRIPE FRUIT

REMAI MODERN

TINO SEHGAL

ADRIAN STIMSON: MAANIPOKAA'IINI

IN THE MIDDLE OF EVERYWHERE:
ARTISTS ON THE GREAT PLAINS

REGARDING DESIRE

CÉLINE CONDORELLI:
CONVERSATION PIECE (SPINNING)

SASKATCHEWAN CRAFT COUNCIL GALLERY

SMALL QUIRKS (GROUP EXHIBITION)

SLATE FINE ART

SUMMER RHUBARB 2022

WANUSKEWIN HERITAGE PARK

CATHERINE BLACKBURN: NEW AGE WARRIORS

BITING BACK: OUR CULTURAL RESILIENCE

Listings are identified at the time of publication, and reflect exhibitions on display through all or part of the 2-month publication period. To ensure your schedule is represented, please send notices to: newsletter.sask@carfac.ca

NEWS & OPPORTUNITIES



12-40 AND BEYOND 20th Annual Tour

Saturday July 23

Sunday July 24

10:00am to 6:00pm each day

Red elevators mark locations of venues in the Hafford, Blaine Lake, Marcelin, and Leask area.

www.12-40andbeyond.com

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SEE YOU THERE!

small quirks ^{SCC MEMBERS' ONLY} EXHIBITION
 MAY 28 - AUGUST 27, 2022 #SCCSMALLQUIRKS

SASKATCHEWAN CRAFT COUNCIL
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creative | Canast | HERRON

Thelma Pepper Memorial Art Walk

THURSDAY, JULY 28
 10 AM - 12 PM

The Thelma Pepper Memorial Art Walk will be held July 28th along the banks of the South Saskatchewan River. The walk will celebrate the life of Saskatchewan visual artist and photographer Thelma Pepper, who passed away on Dec. 1, 2020, and to raise awareness the value of creativity, nature, exercise and friendship - all which Thelma held so dearly.

The walk will begin at the Amphitheater at River Landing right near the Remai Modern and travel west along the pathway. There is no traffic or intersections to negotiate. Please join us - friends and family of Thelma Pepper - to enjoy the beautiful outdoors and the spirit of creativity and friendship! Guest speakers, raffle for prizes, coffee and snacks will be served. July 28 was Thelma's birthday! Everyone is welcome!

* Watch Artists Sculpt On-Site Daily *

* Participate in Artist Led Workshops *



MANIFEST 2022

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JULY 13-16

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FOODIE FILM FESTIVAL

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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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CARFAC SASK JULY | AUGUST 2022

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



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MEMBERSHIP

THREADS

CULTURAL CONVERSATIONS



Call for Submissions

Threads: Cultural Conversations is inviting artists and storytellers from across Canada and around the world to showcase their talent and share their stories!

Hosted by the Saskatoon Open Door Society, Threads is an annual virtual event celebrating the diverse cultures in Canada and the world. This year, Threads is seeking musicians, poets, and artists of all fields to respond to the theme of "Perceiving." Your response may be in any medium.

The honorarium is \$250 per person. In addition, artists will get international exposure for their work.

We welcome artists to submit a proposal to us before they start creating. The work they submit could either be something that they've done recently or something newly created that is relevant to the theme of our next event, Perceiving.

Last year, artists have made videos about their work using a wide variety of devices, including phones, digital cameras, and iPad. We focus more on the story and creative process behind the work. Our editors would be happy to interview and film the artists and their works in person if they have a compelling story. We could also ask artists to send us some photos of their artwork, if needed. We would also be happy to help if artists require any assistance in filming themselves.

Deadline is July 31. Check it out at threads2022.ca





The Saskatchewan Printmakers International Print Exchange, sponsored by the Eye Gallery, Saskatoon, is an unjuried print exchange with a theme of CLIMATE CHANGE, open to all, that celebrates fine art printmaking.

An exhibition of all submitted prints will take place from November 1 – December 31, 2022 at the Eye Gallery.

Each participating printmaker creates and submits a limited edition of ten prints specifically for the exchange. These prints are created using a recognized fine art printmaking technique with archival materials. Of the ten prints submitted, Saskatchewan Printmakers keeps two; the first for our archive and exhibition; the second for sale to fund future Saskatchewan Printmakers Projects. The remaining prints are randomized and sorted, and each printmaker receives eight random prints in return from all printmakers all over the world.

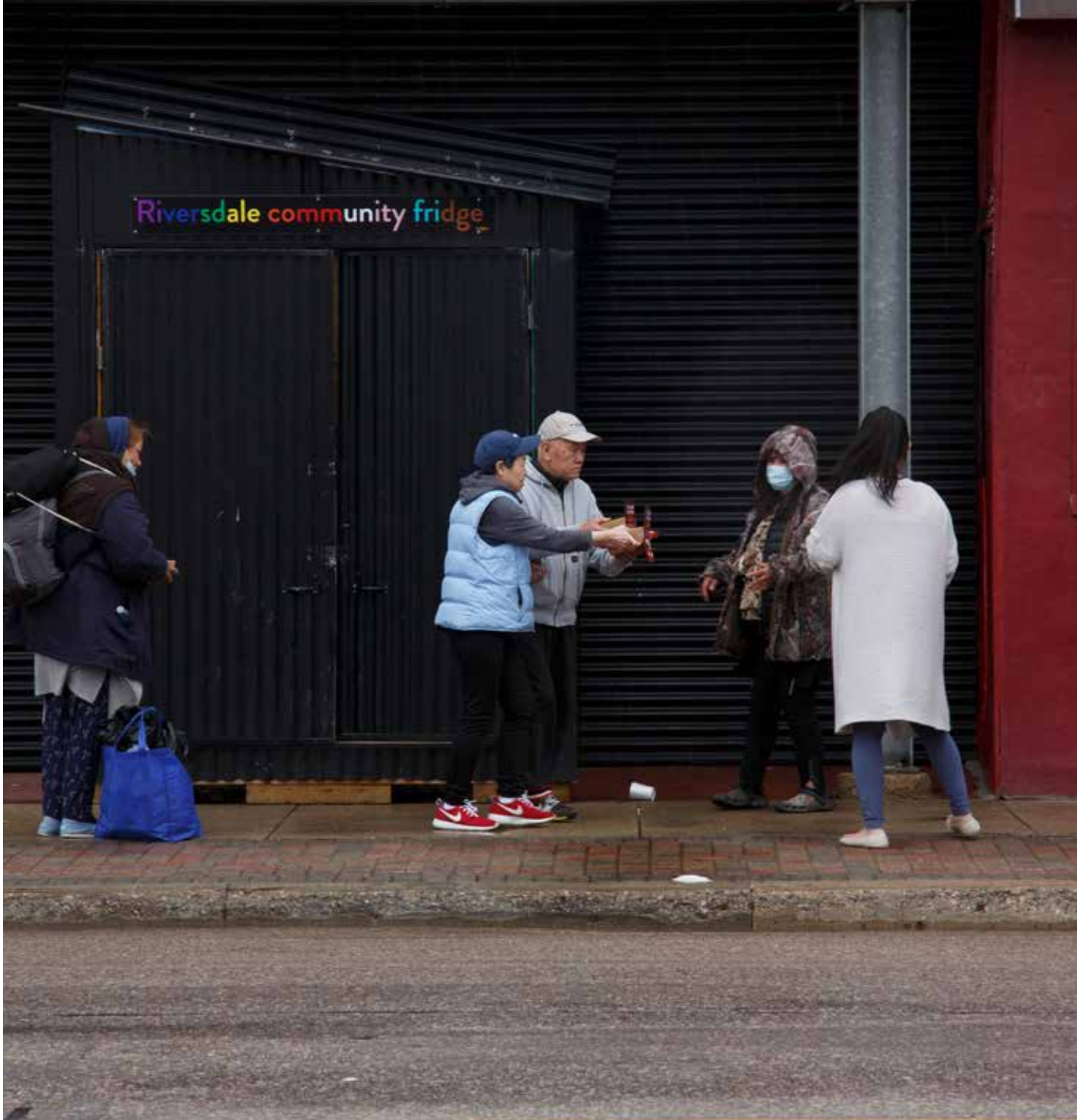
SUBMISSION DEADLINE

All prints must be received by OCTOBER 1, 2022

SUBMISSION FEE

The submission fee is a nominal \$5.00. Payable with Paypal or e-transfer.

Please direct any questions to: skprintmakers@outlook.com



Jin Jin Cuisine owners giving food at the Riversdale Community Fridge. Part of the project *Dough Nation* by artist Xiao Han, AKA Artist-Run, Saskatoon, 2022. Photograph by Barbara Reimer. [See article on page 16]



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