



CARFAC
SASKATCHEWAN

Newsletter

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Left to right are Ian (Happy) Grove, Jean-Sébastien Gauthier and Adrian Stimson and the completed installation of The Spirit of Alliance. All three collaborated on the installation. Bronze figures are Chief Wabasha IV and Col. Robert Dickson, far right with back to camera. On the extreme left are Dickson's wife Ista Totowin and their daughter Helen Dickson. Story pages 3 to 7. (Photo by Ashleigh Mattern)

**CARFAC NATIONAL (1968-2014) CELEBRATES 46 YEARS AND
CARFAC SASK (1983-2014) CELEBRATES 31 YEARS OF SERVING ARTISTS**

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Prince Edward shakes hands with Whitecap Chief Darcy Bear while Mayor Donald Atchison, foreground, centre, looks on at the unveiling of the sculpture related to the War of 1812. (Photo by Ashleigh Mattern)

Spirit of Alliance: (Anti-)war memorial links past, present and future

By Ashleigh Mattern

The new sculpture at River Landing in Saskatoon stands tall against the sky, in sight of a sweeping view of the South Saskatchewan. *The Spirit of Alliance's* 30-foot bronze teepee surrounds a scene of peace: Chief Wabasha IV and Col. Robert Dickson exchange wampums, treaties, blankets, the British flag and three King George medals while Dickson's wife Ista Totowin and their daughter Helen Dickson look on.

Commemorating the First Nations' contribution to the War of 1812, it's technically a war memorial, but

nobody is armed. There's a balance between women and men, and both European and Aboriginal people are represented, with the child representing the mix of both cultures.

"It has an imbedded reflection of so much that is current today," said Ian (Happy) Grove, who worked on the piece with his husband Adrian Stimson and Fransaskois artist, Jean-Sébastien Gauthier.

"It's a monument honoring all First Nations inhabiting the continent prior to the development of Canada and the U.S.," said Gauthier. "I think that's so important for the meaning of the piece. To honor all

First Nations and all nations, but to understand the common histories.”

Everything included in the sculpture has significance: When the Dakota crossed the border into Canada, they wore King George medals as an indication of their relationship to the alliance with Britain. The didactic panels surrounding the sculpture are mounted on displays featuring the colours of the medicine wheel: White for north, yellow for east, red for south, and blue for west. A 40-foot long steel medicine line representing the 49th parallel lays along the ground, telling the entire history of the Whitecap Dakota First Nation, which commissioned

the piece and gifted it to the City of Saskatoon.

“Within the sculpture itself there are many layers of historical reference,” said Stimson.

Twelve knee-high boulders fit between the didactic panels, creating spaces to sit, stand on, or climb. Making the sculpture interactive was a purposeful decision. The medicine line is not directly explained, so that visitors can decipher it themselves.

“If art is static and untouchable and unapproachable, you can only get so much out of it, but when it’s interactive and there’s something you can do with it or get out of it or get from it, or you can touch it or climb it, whatever, that makes it, in my mind, very successful art,” said Grove. “Interactivity is a huge component.”

The monument’s unveiling on September 19, 2014 was especially exciting because Prince Edward was invited to participate in the ceremonies, along with Whitecap Chief Darcy Bear and other members of the First Nation. Gauthier noted the importance of having both the Prince and Whitecap members present, as the sculpture depicts an agreement between the Crown and First Nations people.

“It’s like having the people who made the deal standing at the table 200 years later in living symbols,” said Gauthier.

Immersive research

The project first started to come together during the fall of 2013 when Whitecap Dakota First Nation made the call out for artists. Stimson, Grove and Gauthier decided to collaborate on the project, and won the bid.

The first step was to research the War of 1812 in relation to the Whitecap Dakota, and the history of the First Nation itself. Even though this project fell into Stimson’s set of interests — his previous work has touched on topics such as treaties — there was a lot to learn.

“It was a really steep learning curve,” said Stimson. “For myself as a First Nations person, I know and I’m aware of a lot of the histories, yet the nuances and the specifics in relation to the War of 1812 was something that was really



Foam models of Robert Dickson’s wife Ista Totowin and their daughter Helen Dickson that are part of the bronze casting process. (Photo by Jean-Sébastien Gauthier)



Sculpture and teepee poles loaded on trailer nearing Pendleton Oregon. (Photo Jean-Sébastien Gauthier)

interesting to research.”

The artists researched online, and contacted universities, the national archives, the Canadian War Museum, the Canadian Museum of Civilization, and even the Smithsonian and the Library of Congress in Washington. Stimson said he also read novels, both fiction and non-fiction.

“I was immersed in the war of 1812 lore,” he said.

As part of the consultation process of designing the sculpture, the artists met with Chief Darcy Bear, and Whitecap council, elders, cultural keepers, and students. Speaking with Whitecap members informed them of the history, and also helped them design the clothing for figures: The moccasin designs on Wabasha, Totowin, and Helen are traditional Whitecap designs, and used with permission.

“Of course, we didn’t want to appropriate that, so we talked to the cultural people, and they shared



Sculpting life-size heads for the sculpture on riverbank. (Photo by Jean-Sébastien Gauthier)



Part of the sculpture installed in Saskatoon near the Farmer's Market in Saskatoon. (Photo by Ashleigh Matern)

with us designs we could use," said Stimson. "[The designs] reflect that time in history, that type of beadwork that Dakota made."

The monument is about the past, but it is very much rooted in the present, and Stimson says it's also connected to the future.

"While we interpreted the story and created the work, it now will go into the future and a whole bunch of new stories will start coming forward, like a giant circle," he said. "It's creating its own narrative now, its own relationship to the people of Saskatoon."

Living history

While the scene depicted in the monument may have never really happened, the people represented actually existed. But creating accurate representations of these historical figures was a challenge.

There were only two images of Col. Robert Dickson, one when he was young, and one when he was quite old; there were only paintings of Wabasha;

and there are no historical references whatsoever to Totowin or her children, not even written descriptions.

For Dickson and Wabasha, they had men of that age to model to help fill in the gaps, including Chief Wabasha's great-great-great-grandson, Leonard Wabasha — the last living relative of the chief. For Totowin and Helen, the artists invited a mother and her young daughter from the Whitecap Dakota First Nation to model for them.

"These are contemporary people, but historical, like they're plays, or it's almost maybe like they're performance artists!" said Stimson, laughing at the similarity to his own work as a performance artist. "To animate them and create these stories also creates something else; it's another part of it."

It was through discussions with the Whitecap Dakota that they learned about the people who would become the central characters in the sculpture.

Wabasha was a Dakota man, and an ally to the British. His alliance and dedication won him the rank of captain with the British military. Dickson was a fur

trader who married Totowin, the sister of Dakota Chief Red Thunder. Dickson and Totowin had four children, one of whom is depicted in the sculpture at an age of about three years old: Helen Dickson. Through the War of 1812, Dickson became a colonel, and he and Wabasha worked together to raise a force against the American invasion.

The War of 1812 was one of the first events in Canadian history that shaped the country's identity. With promises from the British to protect the traditional home lands of the Dakota and other groups, First Nations people supported the war as a way to halt American expansion into their lands. The majority of the fighting during the War of 1812 was done by British foot soldiers, Canadian militia and First Nations warriors. But when peace came in the form of the Treaty of Ghent in 1814, the contributions of the First Nations were forgotten, and the promises to protect their land were not kept.

Stimson says that as he's been working with various people on the piece, he's found that many people don't know the history of the War of 1812, the stories of Chief Wabasha and Col. Dickson, or the history of Whitecap Dakota First Nation.

"Suddenly, it creates this space and opens up this space of knowledge," said Stimson. "I think it's a beautiful catalyst for that and also has brought people together."

Building a monument

The team was awarded the contract in December 2013. After some intense research and consultation, they built several maquettes for the selecting committee to choose from, with the final piece looking much like the original maquette the committee chose.

"We had a very tight deadline," said Stimson. "Most sculptures like this take, I would say, a couple years to get happening, because you have to book times at foundries and such."

They ended up choosing a foundry in Portland, Ore., because their choice in Canada couldn't meet their timeline.

Creating the final sculpture was an intense process: First, they sculpted half-scale models, then sent them to Portland where they were 3-D scanned and blown up to slightly larger than human scale. A milling machine then milled parts into a type of styrofoam that were then glued back together into the sculpture itself, then covered in layers of plasticine clay. At that point, the team had to re-sculpt them before they were sent to the foundry to be bronzed.

While they had cutting edge technology available to use, like the 3-D scanner, the process was still very hands on. The faces, hands and clothing are intricately detailed, but no molds were used; they sculpted all the figures, even though they could have potentially scanned human bodies and dressed them.

"It's a combination of traditional and contemporary technologies," said Gauthier.

Despite the already tight deadlines, in July 2014, they were notified that Prince Edward would be unveiling the sculpture, and were asked to speed up the installation process.

In August, they picked up the completed sculpture and brought it back to Canada, then spent more than three weeks on site assembling it, including having an engineer certify the monument was a safe structure.

"The time we worked here and the time we worked in Portland, I think we outperformed ourselves," said Gauthier. "And we got to use all these interesting new technologies that are informing my practice now . . . Twenty-first century art-making has a lot of possibilities that weren't available without huge amounts of labour in the past."

He also appreciated being able to spend a concentrated amount of time in the studio, saying there's much to learn from experiencing that high amount of creative intensity.

But overall, Gauthier said the best part about the project was working collaboratively. "That was one of the most interesting challenges, and one of the most interesting rewards," he said. "There's a value to that, in working with three minds on all the details."

"We all worked together on every aspect of the sculpture, so not one of us can lay claim that we did it ourselves," said Stimson.

After a whirlwind year of creating the sculpture, and the once-in-a-lifetime chance to meet Prince Edward, the artists can finally sit back and enjoy the overwhelmingly positive reaction to the new Saskatoon landmark. Already, the monument has become a place to meet and gather: a drumming circle was hosted there recently and Stimson said he heard someone say, "Let's meet at the teepee!"



Left and right: The culprits of the paint world – cadmium red, orange and yellow – are thought to be entering the food chain.

(CARFAC SASK photos)

Cadmium Red, Orange and Yellow **1820 to 2016?**

It may be too soon to write the obituaries for cadmium red, orange and yellow, but the artists' colours may disappear in the attempt to eliminate cadmium from the environment. Cadmium pigments are found in acrylic, oil and watercolour paints.

According to artnetnews the pigment is carcinogenic and causes skeletal fracture.

The concern started when Sweden submitted a restriction report to the European Chemical Agency (ECHA) in 2013. The report claims that cadmium, a heavy metal, is found in sewage sludge which is being spread over agricultural land and applied to farmers' fields. Cadmium enters the food chain when artists wash their brushes in the sink. Based on the report from Sweden, the European Union launched an investigation to whether the substance should be banned.

The European Chemical Agency will make a decision in December 2015 and if the restriction goes ahead it could mean the end of using cadmium pigments in artists' paints. Losing the paints in the cadmium family concerns many artists because the pigment creates bright, intense reds, oranges and yellows. They were considered light fast in interior use but they faded with exposure outdoors, one of the pigments' few drawbacks.

The pigments were discovered around 1820 and commercialized for artists' use in the mid-1980s. Claude Monet used them extensively in the 1840s and 50s and, although they offered a new colour intensity, the scarcity of the metal limited their use

until the 1920s.

Artists pouring cadmium paints down the drain are not the only source of the toxic material. Nickel-cadmium batteries were used extensively for many years. They lost share to lithium-ion batteries and since 2006 their sale in the EU has been restricted to specialised devices and disposal was heavily regulated. Nickel-cadmium batteries contain dangerous, highly-concentrated levels of the toxic heavy-metal.

There are alternatives to cadmium pigments, which match the excellent qualities of the paint.

According to the Golden Artist Colors Web site, the introduction of the pyrrole family of pigments in 1988 offered a replacement for the orange to medium red range, while companies are using the chemistry to extend the range into the darker reds. Currently Golden makes Pyrrole Orange, Pyrrole Red Light and Pyrrole Red. According to their Web site "They are strong tinting, high chroma colours with excellent lightfastness."

Finding an alternative to the cadmium yellows is somewhat more difficult because the colour requires the toxic heavy metals bismuth and vanadium. Golden uses a pigment from the arylide family which is sold as Hansa Yellow Opaque. Because it is lightfast in an outdoor environment it is superior to cadmium yellow. The arylide yellows contain no metals.

Golden goes on: "Although these properties of these new organic pigments are in many ways similar to cadmium colours, they are not identical in every



respect. The biggest variation is how the colours mix to create new colours. Organics typically produce cleaner, less muddy mixtures.”

However, it is too early to place the headstone at the grave site of the cadmium family. Artists are used to the idiosyncrasies of a particular colour because they have used it in many different ways, and a new pigment, regardless how close it is to a toxic pigment, is never the same. It happens at Home Depot when a customer wants to return cans of paint, that don't exactly match.

For more information:

Saskatchewan Visual Arts Handbook,
<http://www.goldenpaints.com/justpaint/>
<http://online.wsj.com>
<http://news.artnet.com/>
www.theartnewspaper.com

Approaching a gallery

There are many factors involved in choosing a gallery and choosing the right gallery

By Lauren Marchand

*This is one in series of articles about practical advice for artists and their exhibiting careers. For previous articles, see **Pricing Your Artwork** (March/April, 2014, Vol 26, No. 2), **Why Exhibit Your Artwork?** (July/August, 2014, Vol. 26, No. 5) and **Why All Exhibitions are Not Created Equal** (September/October, 2014, Vol. 26, No. 6)*

You're an artist. This means you may want to exhibit your artwork in a gallery setting. Maybe you want to sell it there. You'd like to know the best way to go about making that happen.

I'm an artist. I've been making and exhibiting my work for over 25 years. From 2009 to 2014 I was also a commercial art gallery owner. The visitors who came to my Grasslands Gallery were visitors to Grasslands National Park and they weren't usually art collectors. Usually they were people who had been happy in this region, for a few days or longer, and they wanted something to help them remember that feeling. If you were an artist who met that need, one way you could reach these people was by exhibiting with me. It certainly wasn't the only way. But if you chose this way — the way of showing with a commercial gallery in any specific setting — you might increase your own audience and market.

Or perhaps the way for you is exhibiting for other purposes than sales. You might want to communicate or receive feedback or reinforcement, contribute to a community, receive financial return without selling, or satisfy professional ambition. Your way might be the way of the public art gallery or artists' centre. Not every artist's work is suited to exhibition in these venues. But if yours is and you choose this way, you might increase both audience and reputation.

And wouldn't it be nice if increasing your audience could be satisfactory and rewarding instead of stressful and scary? The good news is that it can.

Approaching a Gallery

If you're looking for a gallery to show and/or sell your artwork, be sure you're looking in the right places. Here are some things to consider.

Does the gallery you're thinking about exhibit artwork like yours? If a gallery shows work in a particular style or medium, that's usually its mandate. Check it out. Look at the gallery's Web site. Visit the gallery if you can and talk to the staff there. Talk to other artists. Then try to take in what you find out. Not every gallery you're attracted to will be right for you. Artists have many reasons for exhibiting and sometimes our reasons are in conflict with the needs of the venue we approach. The gallery staff know their audience or market; they're giving you good information. For example, in Grasslands Gallery I had the experience of telling artists that my gallery showed only artwork that in some way reflected the Grasslands experience, then having the artists submit boreal forest landscape paintings or graduation portrait photos. This approach didn't work for either the artists or me.

Does the gallery exhibit artwork by artists at your stage of development? If you're new at your craft and still working out what forms you are most interested in, and the gallery you have your heart set on shows senior artists with a pre-existing following, save that gallery for later in your career and look for one that really wants to develop new artists.

Is the gallery accepting submissions? Galleries go through different stages just like artists. Sometimes they can take on new people and sometimes they can't. Some commercial galleries and many public galleries and artists' centres have submission information or regular deadlines posted on their Web sites. In commercial galleries you can ask, "Do you look at the work of new artists?" For public galleries, you can call or e-mail the curator. But always remember the rules of contact in any social or business setting. Be friendly, be polite, don't push.

Do you like this gallery and its staff? If you're lukewarm or unsure, try somewhere else. You have lots of choices.

Does the gallery have a good reputation with other artists? To find out, ask the other artists. Remember though that personality affects relationship. It's a good idea to filter what you hear through your knowledge of your own personality and expectations.

Submitting Artwork to a Gallery: General Comments

Once you've established that a gallery is interested in seeing your work, there are a number of ways you can follow up. Ask what the gallery prefers. Do

the staff want to see your work in person? Do they prefer e-mailed images? Do they want you to drop off a disc? Do they prefer to do a studio visit?

Whatever the gallery's chosen format is, make sure that what you submit shows off you and your art brilliantly. Show only your best work. Sometimes the gallery will see something in an awkward piece that you didn't, but you can save these for later when the relationship has become one of understanding and trust.

Submit artwork that shows the unique and irreplaceable you. Trying to make work that isn't you because it might be acceptable to someone else is unsustainable in the long run. But it's wonderful to find a place where you and your art are at home. And you may be the person that makes the right gallery very happy.

Show you can develop a theme until it sings. If you demonstrate that you have a real understanding of the way you have chosen to work, you will gain much more respect and attention than if you express more superficial knowledge of several themes and forms.

How many pieces? Brand new work or some older pieces too? Medium, size, framing, price range? It will vary with the gallery. Ask them. Do you need to include anything other than artwork, such as a c.v. or invitations from previous shows? Once again, the best way to find out is to ask. If you had asked me what Grasslands Gallery prefers, I would have told you that the medium you used mattered very much to me, that I could only show smaller scale works, that wall works must arrive at the gallery framed, and that artworks in the lower price ranges would sell most quickly. Other galleries will have very different needs. Always, always ask.

If the gallery prefers you to submit photographs of your artwork instead of the originals, make sure these are the best possible. Be fair to your art. No shaky shots taken in bad lighting that you need to explain. No inaccurate color. No editing to make the art look better than it does in real life. If you aren't a photographer, hire or find someone who is.

Submitting Artwork to a Commercial Gallery

If you're submitting artwork to a gallery whose primary purpose is selling, you should offer pieces that are for sale now. There isn't any point in getting the gallery excited about work they can't exhibit because it belongs to someone else. As far as previous exhibitions go, not every commercial gallery will want to show art that wasn't saleable somewhere else. Ask!

What kind of prices will you charge? You should have some idea, because a gallery in the business of selling artwork has clients who are used to buying in a particular price range. And you should let the gallery know up front. Most commercial dealers will

be pleased to discuss prices with you, and you may be pleasantly surprised that their ideas about what's appropriate might be higher than yours. But don't make them guess.

Submitting Artwork to a Public Gallery or Artists' Centre

Some curators will meet with artists to discuss work and exhibition possibilities. Some will look at visual support material and consider a studio visit. Before you go further, contact the gallery and find out whether the curator or owner prefers appointments, will visit studios, has submission deadlines, only receives portfolios in the mail or by e-mail, or is viewing artists' work at all.

Most artists' centres have regular submission deadlines, specific submission requirements, and selection meetings during the year. Artists' centres vary in what they can provide in the way of support. Contact the artists' centre for submission requirements, and ask for a floor plan and about availability of any equipment you need.

For all submissions to public galleries and artists centres, be clear about what you want. Are you looking for a solo exhibition or do you have a two-person or group exhibition project in mind? What is the theme you're developing? Why should the gallery give this precious time and space to you instead of to someone else? If you don't know, how can you expect anyone else to?

Approaching the Business Relationship

The relationship you have with a gallery is like any other relationship. It takes work to make it grow. If you're going to show with a gallery, there are a few easy steps you can take to make the relationship successful so you can get as much reward from it as possible.

Discuss everything. Assume nothing. Clarify. Ask questions. This doesn't need to be done in an aggressive way; it's just like finding out if a new friend prefers to go Dutch or wants to take turns picking up the tab – maybe a bit nervous-making, but definitely easier to get right initially than fix later.

If you don't know what to ask, here are some ideas. Not all of them will fit your particular circumstances. Just pick those that do.

- When will the work be shown? Who chooses the work to be shown? Who decides how and where it is to be hung?
- Who is responsible for costs associated with framing, shipping, or photography? How will the gallery promote you and your art? Who is responsible for costs or promotion? Are you expected/allowed to promote yourself also?
- If the work is for sale, who determines selling price? What is the gallery's commission on sales?

Does the gallery offer discounts, and under what circumstances? How often will you be paid? Does the gallery want exclusive rights to sales? In how big an area? For how long a term? Does any exclusivity agreement apply to artwork for sale by you from your own studio or on your own Web site?

- Will the gallery provide a contract outlining the answers to these questions? Note that under the Saskatchewan Arts Professions Act, in effect since 2010, written contracts are required between artists and anyone wanting to engage, contract, hire or enlist their services. Contracts don't need to be in difficult legal language; they can be in ordinary English and may take any written form.

Persistence and Rejection

All artists experience rejection. Competition for galleries and exhibition spaces is strong, and your first try may not be your first successful one. High-quality artwork may not find its right place immediately, and this may have more to do with circumstance than with the art. If your artwork is rejected, send it out again to a different venue.

However, if you find that your exhibition submissions are rejected repeatedly, it may be time for some reassessment. The following questions may help.

- Are you realistic about what you are looking for?
- Are you approaching galleries that are right for your work?
- Are images you're submitting to a gallery the best quality possible?
- Is any written work you're providing clear, concise and understandable?
- Can the galleries or another artistic professional give you some feedback?

Remember that rejection can be hard to accept, but it is hardly ever meant personally. Some amazing artwork has met with repeated rejection and still become successful — in the artist's lifetime.

Laureen Marchand is an artist who lives in Val Marie, Saskatchewan. Her most recent solo exhibition was *Beholder*, in April/May 2014 at the Art Gallery of Regina. Laureen can be found at www.laureen-marchand.com, where she also writes a regular blog called *How to be an Artist: It isn't an instruction...it's a question*.

More Picassos for the Remail Modern

Frederick Mulder, who grew up in Eston, Saskatchewan and went to the University of Saskatchewan, wanted to make a contribution to his home province. He donated 23 ceramic works by Pablo Picasso to the Remail Modern Art Gallery.

Mulder said the \$500,000 collection is closely related in theme to the linocut collection donated to the gallery in 2012 by the Frank and Ellen Remail Foundation.

In discussing the donation with *The StarPhoenix*, he said, "For me, it's really a privilege to be able to do something for the province where I grew up and a city that means a lot to me."

Mulder, who lives in London, was in Saskatoon September 17 for the announcement of the donation.

Executive Director and CEO Gregory Burke said, "The gift builds on our holdings of one of the most influential artists of the 20th century and will enhance our ability to interpret and present significant aspects of Picasso's artistic practice. The gift is broad in range, while several ceramics are thematically connected to the linocuts. Altogether, they make for a comprehensive collection that will excite visitors, students and researchers when Remail Modern opens."

Mulder said the ceramics "will serve as a wonderful bridge between the highly important Picasso linocut collection in the Remail Modern, and the tradi-



Pablo Picasso,
Déjeuner sur l'Herbe 1964,
ceramic plaque 51.1 x 61.3 cm
© Picasso Estate / SODRAC (2014)

tion of Saskatchewan art ceramics. I loved growing up in Saskatchewan, and I count myself lucky to be able to give something back to the city and the province that gave so much to me."



Pablo Picasso,
Vallauris 1956 (coloured), 1956
ceramic plate 42.5 cm diameter
© Picasso Estate / SODRAC (2014)

The ceramics will be exhibited in a gallery dedicated to Picasso and works of international modernity at Remail Modern, Burke said. The new gallery, under construction at Saskatoon's River Landing, is scheduled to open in 2016.

Mulder, the man who made the donation, is director of Frederick Mulder Ltd., a firm dealing in European printmaking 1470-1970. He chairs the Frederick Mulder Foundation, which supports social change projects and the arts. He is also founder of The Funding Network, a UK-based organization that arranges live, crowd-funding events in aid of social change projects.



Fred Mendel outside the gallery named after him. The conservatory is behind him, one of the more popular parts of the building. (Photo courtesy of the Mendel Art Gallery)

Mendel celebrates 50 years

In some ways the Mendel Art Gallery is looking back and looking forward. It prepares to move to a new site on River Landing and a new name — Remail Modern Art Gallery of Saskatchewan. It also looks back at an extraordinary past.

The gallery has organized a show that looks at the range of work collected by the Mendel. About 150 works are exhibited in *Modern Visions: the Mendel Art Gallery 50th Anniversary Exhibition* from about 7,000 works in the Permanent Collection. Some of the work is not often seen, especially the photo-

graphs of Brenda Pelky, Randy Burton, Art Balim and others who were involved in The Photographer's Gallery.

The exhibition runs from September 27, 2014 to January 4, 2015. The show is organized around six themes: Early Visions, Archaeology and Memory, A Home on the Prairies, Contested Sites, Modern Cosmologies, The Multiple and Me.

Two figures who influenced the direction of the Mendel, Bruce Ferguson, curator of a show of Eric Fischl's work, and Matthew Teitelbaum, former curator of the Mendel Art Gallery, gave talks about the Mendel. The Eric Fischl show was a major production for the gallery, and the painter's reputation soared about the same time the gallery started organizing the exhibition. *Eric Fischl: Paintings* opened at the Mendel Art Gallery in 1985 and traveled to the Stedelijk Van Abbemuseum, Eindhoven, Netherlands; Kunsthalle Basel, Basel, Switzerland; Institute of Contemporary Arts, London, England; Art Gallery of Ontario; Museum of Contemporary Art, Chicago;



There was a large crowd at the Mendel Art Gallery 50th Anniversary Launch Party September 26 to listen to speeches and celebrate the anniversary. At the podium is Greg Thompson, Chair of the Mendel Foundation. The other speakers are (left to right): Laura Pritchard, Member of Mendel Youth Council; Robert Christie, on behalf of the art community; Dan Ring, Curator Emeritus, on behalf of past and current galley staff; Gregory Burke, Executive Director and CEO; Jeanne Walters, longtime volunteer. The remaining speakers not visible: Karen Cranston, volunteer; George Charpentier, on behalf of the community; Mayor Donald Atchison. (Photo courtesy of the Mendel Art Gallery)

Whitney Museum of American Art in 1986. The show put the Mendel on the international map. Instead of being a passive venue for blockbusters, the Mendel was an active and intelligent producer of blockbusters.

Fred Mendel, the gallery's founder, was a successful local businessman who befriended local artists and encouraged them by purchasing their art and commissioning work from them. As an art lover he collected paintings by the Group of Seven as well as the paintings of such European masters as Camille Pissarro, Marc Chagall, Max Ernst and Georges Braque.

Mendel also wanted to build a public art museum for Saskatoon, his way of thanking the citizens of Saskatoon for their support. His financial donation was matched by the province and the City of Saskatoon donated the riverbank site. An open, national design competition was won by the Winnipeg firm of Blankstein, Coop, Gillmor and Hanna in 1962.

David Geary, in an article on the art gallery in the *Saskatoon History Review*, said the Mendel Art Gallery and Civic Conservatory opened on October 16, 1964 and had 13,000 visitors on the opening weekend. Geary described the building as "one of the finest examples of lyrical prairie Modernist architecture in Western Canada."

When the Mendel reached the 40-year-old mark in 2004 the administration and board decided to upgrade and expand the building and Kindrachuk Agrey created detailed plans for the expansion. However, the plans were set aside and a new gallery, eventually called the Rемаi Modern Art Gallery of Saskatchewan came into being.

Background material on the early history of the Mendel is from "Mendel Art Gallery and Civic Conservatory" by David Geary, Saskatoon History Review, Number 26, 2014.

Thelma Pepper receives Lieutenant Governor's Lifetime Achievement Award



Thelma Pepper recently received the Lieutenant Governor's Lifetime Achievement Award. (Photo by Gordon Pepper)

Thelma Pepper has been named recipient of the 2014 Lieutenant Governor's Arts Award — Lifetime Achievement. The announcement was made September 30 in Saskatoon by the Saskatchewan Arts Board. The Lieutenant Governor's Arts Award ceremony took place in Saskatoon on Tuesday, October 28.

Thelma underwent open-heart surgery this past March and fought off a bout of pneumonia in June. But at 94 years old she is doing very well and has made a complete recovery, according to family members.

Thelma has achieved regional, national and international recognition for her skill in documenting the impact of locations and economic realities on individual lives. Her unique quality of building a sense of trust with her subjects, attained by listening to their personal stories and life challenges, significantly contributes to her photographic process. The resulting work's poignancy reveals the inner, emotional and spiritual truths of her subjects.

Thelma's work has received many Canada Council for the Arts and Saskatchewan Arts Board grants, and is part of a number of significant collections including the Saskatchewan Arts Board.

At the age of 90, Thelma launched the book *Human Touch: Portraits of Strength, Courage and Dignity*, which was short-listed for book of the year at the 2011 Saskatchewan Book Awards.

At the awards ceremony recipients for a variety of other awards will be announced.

Short-listed nominees for the 2014 Saskatchewan Artist Award:

- Tammi Campbell, Saskatoon
- Sylvia Legris, Saskatoon
- Alison Norlen, Saskatoon

Short-listed nominees for the 2014 Emerging Artist Award:

- Johanna Bundon, Regina
- Shawn Jobin, Saskatoon
- Zachari Logan, Saskatoon

Short-listed nominees for the 2014 Leadership -- Individual Award:

- Angus Ferguson, Meacham
- Tracy Hamon, Regina
- Jodi Sadowsky, Regina
- Anastasia Winterhalt, Saskatoon

According to the Saskatchewan Arts Board Web site, the Lifetime Achievement Award recognizes and celebrates an individual, group or collective engaged in the arts in Saskatchewan who: "is recognized as an established professional in their field who has reached an advanced level of accomplishment; has produced a substantive, cumulative and prominent body of work or has a history of continued contribution to the arts over a number of years, and has had a particularly significant impact on the arts in Saskatchewan."

Jack Cowin

1947-2014



Jack Cowin and his dog Otis. (Photo courtesy of Slate Fine Art Gallery)

Jack Cowin was born in 1947 in Indianapolis, Indiana. He studied printmaking there at Indiana University, receiving his Bachelor of Fine Arts in 1969. He went on to the University of Illinois, where he completed his Master of Fine Arts in 1971.

It was in 1971 that he came to Regina to teach print making at the University of Saskatchewan, and continued to teach there in various capacities when the institution became the University of Regina in 1974. Cowin also led several workshops in drawing and watercolours at Red Deer College.

Cowin is known for his work in drawing, painting, and printmaking. Fish and birds were frequent subjects, showing Cowin's lifelong love of fly fishing and the outdoors. His works are detailed and demonstrate a commitment to precision.

Since the late 1960s, Cowin's work has been exhibited in solo and group exhibitions across Canada and in the United States as well as in Europe and Asia. His work is represented in the collections of the National Gallery of Canada, Canada Council Art Bank, Art Gallery of Toronto, Oakland Museum, MacKenzie Art Gallery, Indianapolis Museum of Modern Art, Chicago Art Institute, Hokaido Museum (Japan), Moose Jaw Art Museum, Indiana Arts Council, City of Regina, Mendel Art Gallery and the Saskatchewan Arts Board, among numerous others.

Cowin's work is the subject of the 1984 book *Country Pleasures: The Angling Art of Jack Cowin*, by Andrew Oko.

Jack Cowin lived much of his life in Regina, Saskatchewan. He died in September 2014, in Arlington Heights, Illinois, USA.

Recent Google doodle features Canadian Kenojuak Ashevak

On October 3 Google, the world's most famous online search engine, posted an image adapted from the work of the famous Inuit artist, Kenojuak Ashevak.

October 3 would be Kenojuak's 87th birthday if she were alive. She died in January 2013.

The doodle, in various shades of brown, depicts a forward-facing owl-like creature, its

outstretched wings suspending it above two low-slung, four-footed creatures, one facing left, the other right.

Google approached Dorset a couple of months ago for permission to riff on Kenojuak for its daily doodle. The artwork is similar to work by the late Ashevak, especially *The Enchanted Owl*. That 1960 work was put on a Canadian six-cent stamp 10 years later to commemorate the centennial of the Northwest Territories. It became a symbol of art in the north. (Information from *The Globe and Mail* and *CTV News*.)

**NEWS
in
BRIEF**

Culture Days Sept. 2014

The CARFAC Sask office in Regina participated in Culture Days with an exhibition of the work of mentees in the 2013-2014 CARFAC Sask Mentorship Program. The exhibition was held at the Regina office and a small reception was held.

Besides the activities at CARFAC galleries in Regina's downtown area had special art-based activities related to Culture Days. Nine galleries were involved in the first annual Art Walk. They were the Assiniboia Gallery, Dunlop Art Gallery, Hague Gallery, Mysteria Gallery, Nouveau Gallery, Slate Fine Art Gallery, Sâkêwêwak Artist Collective, Tatanka Boutique & Gallery and Traditions Handcraft Gallery were all part of this inaugural event.

In Saskatoon there were several events, such as the pairing of Culture Days and Nuit Blanche. Also in partnership with the City of Saskatoon, PAVED Arts presented: *I Am The Bridge*, a Culture Days outdoor screening which took place on the west side of the



Senator Sid Buckwold (Idylwyld) Bridge, projected onto the underside of the most westerly pylon of the bridge itself. Ten short film and video works were featured, including a trio of commissioned works by Brad Proudlove. Other filmmakers included: Neil Bignell and Gabriel Constant, Chrystene Ells, Ryley Konechny, Christopher McLeod, Caroline Monnet, Katie Mooney, Heidi Phillips, Julie Oh and the North End Art Centre youth, featuring music by Wab Kinew, Lorenzo and Little Hawk.



Above: Jennifer McRorie and local artists.

Left: Part of the exhibition of mentees' work. From left to right, Sandra Ledingham, Barbara Conly and Charlotte Hauk.

(CARFAC SASK Photos)



CARFAC SASK Symposium, AGM and Arts Awards 2014

**CARFAC SASK's Biennial Symposium
"Linked In:
Managing Your Electronic Presence"
and 2014 Visual Artists Awards**

**Saturday, Nov. 15, 2014; 12:30 p.m. to
5:00 p.m., The Refinery, Saskatoon**

CARFAC Saskatchewan is hosting its biennial symposium in Saskatoon on Nov. 15 at The Refinery Arts and Spirit Centre. The symposium will include presentations on Social Media for Artists and Canada's Anti-Spam Legislation, the Annual General Meeting and the CARFAC SASK Visual Artists Awards and reception. Look for the registration brochure in the *CARFAC SASK Newsletter* or go to CARFAC SASK's Web site for more information at www.carfac.sk.ca. **Registration deadline is Nov. 12.** Come participate in discussion, exchange and in celebrating our province's artists.

CARFAC SASK AGM
Saturday, November 15, 2014
at 3:30 p.m. at The Refinery
Arts and Spirit Centre,
609 Dufferin Avenue, Saskatoon

AGENDA

1. Call to Order, Agenda, and Introductions
2. Minutes of previous AGM
3. Business arising from the minutes
4. Financial Report, Audited Statement, Appointment of Auditor
5. Provincial Representatives Report
6. CARFAC National Report
7. Executive Director Report
8. Activity Reports
9. Nominations and Election of Directors
10. Adjournment

CARFAC Sask Fall 2014 Workshops

NEW — Social Media for Artists

Saturday, Oct. 25, 1 to 4 p.m.
Art Gallery of Regina,
2420 Elphinstone Street, Regina

Saturday Nov. 15, 1 to 4 p.m.
Signal Hill Arts Centre,
424 10th Avenue South, Weyburn

Social media is complex and constantly changing. This workshop will describe the various social media platforms and demonstrate ways in which artists can use social media as a useful tool for marketing, building connections, and engaging with customers, galleries, arts organizations and the public.

Instructor: Aidan Morgan

Writing Artist Statements

Saturday, Oct. 25, 1 to 4 p.m.
Mann Art Gallery,
142 12 Street West, Prince Albert

Writing cohesive and personalized artist statements is an important skill for artists in order to maintain and advance their careers. Artists need to write artists statements for grant applications, exhibition proposals and for self-promotion materials. This workshop discusses a general overview of gallery and grant proposals, and strategies artists may use to write effective artist statements.

Instructor: Judy McNaughton

Artist to Artist

Studio for rent on Ave. D. South in Saskatoon. A 400 square foot studio has large window, cupboards and sink in secure building. Close to AKA and PAVED Arts. Please contact Michèle at 306-612-1005.

From Nov. 1 to 10, 2014 Westgate Books, located in Cumberland Square, Saskatoon, offers selected **art related books and manuals at 50 percent off** (cash only).

Member's News

LENS, a new art exhibit in the Wanuskewin Small Gallery, featuring the work of **Michèle Mackasey, Joi Arcand** and **Angela Sterrit** is now open. Curated by Felicia Gay. The exhibit runs from Oct. 1, 2014 to Jan. 8, 2015.

Rigmor Clarke's **Forest Raven Art Studio**, Shell Lake is open to visitors Saturday and Sundays from 10 a.m. to 4 p.m. and by appointment at other times. For more information and directions: 306-427-4915
rigmorc@sasktel.net

A major retrospective touring exhibition, organized by the Mendel Art Gallery in Saskatoon and the MacKenzie Art Gallery in Regina, **David Thauberger: Road Trips & Other Diversions**, is accompanied by a 30-minute documentary film. Itinerary:

MacKenzie Art Gallery, Regina, May 2 to Aug. 23, 2015.

Glenbow Museum, Calgary, Fall 2015.

Confederation Centre Art Gallery, Charlottetown
March 6 to June 6, 2016.

The **Moved by the Spirit** exhibition features the work of 12 artists including CARFAC members **Louise Tessier, Cara Driscoll** and **Anna Hergert** and will travel to the Basilian Fathers Museum, Mundare, AB, Sept. 19 to Nov. 5 and the Allie Griffin Gallery, Weyburn, Nov. 14 to Dec. 28.

Monique Martin is exhibiting a collaborative piece with **Cathryn Miller** called **Book Power Redux - Affluenza**. It was shown at the University of Puget Tacoma, WA, Sept. 25 to Oct. 15, 2014.

More upcoming exhibitions can be found at: <http://moniqueart.com/upcomingexhib.html>

Events

There is a free public reception to open **Age Alive: Images of Positive Aging**, Tuesday, Nov. 4, from 4 to 6 p.m. This exhibition of photographs highlights

contributions of older adults and aims to dispel the stereotypes and myths about aging. Presented in partnership with the Saskatoon Council on Aging, it continues to Nov. 30 in the Mendel auditorium.

A performance piece, **David Garneau: Dear John; Louis David Riel**, will take place Sunday, Nov. 16, 3 p.m. In Situ – Victoria Park. The performance by Regina artist David Garneau coincides with the anniversary of the day that Louis Riel was hanged in 1885. Dressed as Riel, the artist will enact a performative conversation with the bronze statue of John A. Macdonald in Victoria Park. This performance will be part of a dialogue about the import and legacy of the charismatic Métis leader and Canada's first Prime Minister, who charged Riel with high treason, effectively sentencing him to his death. David Garneau and renowned Métis artist, writer and educator Dylan Miner will hold a post-performance conversation, held at RPL Film Theatre, immediately afterward.

The **Studio on 20th**, formally the St George Studio, will be holding their **Annual Open Studio** on Sunday, Nov. 23, from 12 noon to 5 p.m. at 236A 20th St West, Saskatoon.

Exhibitions

Assiniboia

Shurniak Art Gallery, **Organic Arrangements – Fine Art Photography by Patricia Holdsworth**, Sept. 3 to Nov. 30, 2014.

Biggar

Biggar Museum and Gallery, Biggar Museum and Gallery, **AgriCulture**, Jan. 1 to 23, 2015.

Estevan

Estevan Art Gallery and Museum, 118 - 4th Street, **Estevan Art Gallery and Museum Annual Members' Show**, Oct. 30 to Dec. 19, 2014.

Hudson Bay

Brooks Hall, **Repetition: Works of the Ink Slab Printmakers, Articulate Ink and Studio 4417**, Nov. 1 to 23, 2014.

Humboldt

Humboldt Museum, **Hi-Fibre Content: Amber Anderson, Joseph Anderson, Mindy Yan Miller, Megan Morman, FarLee Mowat, Lissa Robinson and Jill Waldron**, Dec. 1 to 23, 2014.

Surreal Saskatchewan: Monique Blom, Trea Jensen, Vlade Marasovic, Sharon Strand Sigfuson, Jean E. Sonmor and Leesa Streifler, Jan. 1 to 23, 2015.

Lloydminster

Lloydminster Cultural and Science Centre, **Heavy Metal: B.A. Conly, Ken Dalgarno and Mark Vitaris**, Nov. 1 to 23, 2014.

La Ronge

Mistasinik Place, **Hi-Fibre Content: Amber Anderson, Joseph Anderson, Mindy Yan Miller, Megan Morman, FarLee Mowat, Lissa Robinson and Jill Waldron**, Nov. 1 to 23, 2014.

Meacham

Hand Wave Gallery, 409 3rd Avenue North, **Michael Hosaluk: A Fine Balance — Turned Vessels**, Oct. 2 to Nov. 13, 2014.

Melfort

Melfort and District Museum, **Creatures From Sky to Sea: Joseph Anderson and Lissa Robinson**, Nov. 1 to 23, 2014.

Moose Jaw

Moose Jaw Museum and Art Gallery, 461 Langdon Crescent, **Mindy Yan Miller: Feed and Gabriela Garcia Luna: Pensive Space**, Sept. 18, 2014 to Jan. 4, 2015.

North Battleford

The Chapel Gallery, 891 - 99th Street, **She Sparkles; Rosemarie Stadnyk and Melanie Rudy**, Oct. 2 to Nov. 16.

Visual Tension – Recent Work by Dean G. Bauche, Nov. 1 to Dec. 24, 2014.

Lindsay Arnold: Garden Immaculate, Jan. 1 to 23, 2015.

Zachari Logan — The Gloaming Part 1: Drawings, Pastels, and Ceramics, Jan. 10 to March 1, 2015, Exhibition Reception Jan. 24, 5 to 10 p.m.

Outlook

Art Gallery of Outlook, **Greetings from the Land of Living Skies: Sandra Knoss, Cathy Terepocki, Tina Hudson and Donn Morton**, Dec. 1 to 23, 2014.

Regina

Art Gallery of Regina, Neil Balkwill Civic Arts Centre, 2420 Elphinstone Street, **Adrian Stimson: The Immortal Buffalo Boy**, Oct. 8 to Nov. 20, 2014.

Dunlop Art Gallery, Central Gallery, 2311 - 12th Avenue,

Miljohn Ruperto: Janus, Aug. 28 to Nov. 13, Central Mediatheque.

From What Remains: Jason de Haan, Kerri Reid and Kara Uzelman, Sept. 19 to Nov. 13.

Caitlin Mullan: An Index of Saskatchewan Fauna and Other Curiosities, Oct. 18, 2014 to Jan. 15, 2015, In Situ Central Library and Royal Saskatchewan Museum.

Dunlop Art Gallery, Sherwood Gallery, 6121 Rochdale Boulevard. **Jasmine Reimer: the harder softer side**, Sept. 13 to Nov. 26.

MacKenzie Art Gallery, T.C. Douglas Building, 3475, Albert Street, **David Thauberger: Road Trips and Other Diversions**, May 2 to Aug. 23, 2015.

Casting the Imagination, Sept. 6, 2014 to Feb. 8, 2015.

Troy Coulterman: Digital Handshake, Sept. 6, 2014 to Jan. 25, 2015.

Wilf Perreault: In the Alley, Sept. 24, 2014 to Jan. 4, 2015.

Neutral Ground, 1856 Scarth Street, **Soft Turns — Through the Window**, Oct. 8 to Nov. 22, 2014.

Slate Fine Art Gallery, 2078 Halifax Street, **Kyle Herranen: Colour**, Oct. 2 to Nov. 1, 2014.

Regina Beach

Last Mountain Lake Cultural Centre, 133 Donovel Cres, **Fertile Ground: Hansen-Ross Pottery, Beth Hone, Marilyn Levine, Randy Woolsey, Victor Cicansky, Jack Sures, Donavon Chester, Charley Farrero, Mel Bolen, Wendy Parsons/Zach Dietrich, Anita Rocamora, Rob Froese, and Zane Wilcox**, Dec. 1, 2014 to Jan. 23, 2015.

Rosthern

Station Arts Centre, 701 Railway Avenue, **Fertile Ground: Hansen-Ross Pottery, Beth Hone, Marilyn Levine, Randy Woolsey, Victor Cicansky, Jack Sures, Donavon Chester, Charley Farrero, Mel Bolen, Wendy Parsons/Zach Dietrich, Anita Rocamora, Rob Froese, and Zane Wilcox**, Nov. 1 to 23, 2014.

Repetition: Works of the Ink Slab Printmakers, Articulate Ink and Studio 4417, Jan. 1 to 23, 2015.

Saskatoon

Affinity Gallery, 813 Broadway Avenue, **It's A Shoe In**, functional and sculptural clay pieces by Sask Terra, Oct. 24 to Nov. 29, 2014.

Imaginary Architects, Dec. 5, 2014 to Jan. 10, 2015,

AKA Gallery, 424 20th Street West, **Mary Longman|Warrior Woman: Stop the Silence**, Installation, ribbon campaign and publication, Nov. 8 to Dec. 5, 2014. Opening Reception: Nov. 22, at 8 p.m.
Joi T. Arcand and Shelley Niro: Transformation,

Nov. 8 to Dec. 5. Opening reception, Saturday, Nov. 22, 2014.

College Art Gallery 1 and 2, U of S Campus, **Ursula Johnson: Mi'kwite'tmn (Do You Remember)**, Sept. 26 to Dec. 12, 2014.

Kenderdine Art Gallery, 51 Campus Drive, **In Between History: Vikky Alexander, Allyson Clay, Chris Cran, Paul Fournier, Angelo Grossmann, Mary Longman, Jayce Salloum, Tony Scherman, Douglas Walker**, Sept. 12 to Dec. 12, 2014.

The Eye Gallery, 117 - 1132 College Drive, **Portraits of Nature: Photographs by Trevor Carlson**, Sept. 14 to Oct. 30, 2014.

The Gallery/art placement, 228 - 3rd Avenue South, **Gregory Hardy — Luminous Explorer**, Oct. 18 to Nov. 13, 2014.

Thick&Thin: Robert Christie, Jonathan Forrest, William Perehudoff, Nov. 15 to Dec. 10, 2014. Reception: Saturday, November 15, 2 to 4 p.m.

Rebecca Perehudoff – On the road to Emma Lake, Dec. 11, 2014 to Jan. 8, 2015. Reception: Thursday, Dec. 11, 6 to 8 p.m.

Gallery at the Frances Morrison Central Library, 311, 23rd St. East, **Anne McElroy, "pulse,"** from Oct. 29, 2014 to Nov. 27, 2014.

Handmade House, 710 Broadway Avenue, **The Elemental Garden: Small Pieces by Saskatoon Quilter Dorothy Boran**, Sept. 29 To Nov. 29, 2014.

Mendel Art Gallery, 950 Spadina Crescent East, **Modern Visions: the Mendel Art Gallery's 50th Anniversary Exhibition**, Sept. 27, 2014 to Jan. 4, 2015.

There is a free public lecture Saturday, Nov. 1 at 1 p.m. by Matthew Teitelbaum: **Mendel Memories and the Growth of a Collection**. Teitelbaum is Director and CEO, Art Gallery of Ontario, and former Curator, Mendel Art Gallery (1986-1989). In a talk/tour relating to the exhibition, **Modern Visions**, he will share thoughts about how a collection creates a sense of community and place, and contributes to identity and connection.

Battleground: War Rugs from Afghanistan, Jan. 17 to March 22, 2015.

The Fifth World, Jan. 17 to March 22, 2015.

Prairie Star Gallery, 1136 8th Street East, **David Shkolny: Point of Departure** and **Chris Hodge: Empty Vessel**, Nov. 1 to 30, 2014. Opening reception 7 to 10 p.m. Sunday, Nov. 2.

PAVED Arts, 424 20 St West, **Stolen Sisters, screening and talk by Tyrone Tootosis**, Satur-

day, Nov. 15 at 2 p.m. at AKA/PAVED arts.

K.C. Adams and Terrance Houle: Testimony, Nov. 6 to Dec. 12, 2014

SCYAP Gallery, 253 3rd Avenue South, **MIX: U of S Printmaking Department** student show, Nov. 5 to 14. Reception on Nov. 6.

Marcel Petit: Cambodia and Me, photography, Nov. 17 to 28. Reception, Nov. 18, 7 to 9 p.m.

Shaunavon

Grand Coteau Heritage and Cultural Centre, **Greetings from the Land of Living Skies: Sandra Knoss, Cathy Terepocki, Tina Hudson and Donn Morton**, Jan. 1 to 23, 2015.

Tisdale

Tisdale Middle and Secondary School, **Lindsay Arnold: Garden Immaculate**, Nov. 1 to 23, 2014.

Watrous

Watrous Area Arts Council, **Greetings from the Land of Living Skies: Sandra Knoss, Cathy Terepocki, Tina Hudson and Donn Morton**, Nov. 1 to 23, 2014.

Heavy Metal: B.A. Conly, Ken Dalgarno and Mark Vitaris, Jan. 1 to 23, 2015.

Yorkton

Godfrey Dean Art Gallery, Second floor, 49 Smith Street East, **Violins: A Passion Revealed**, Oct. 4 to Dec. 6, 2014.

Surreal Saskatchewan: Monique Blom, Trea Jensen, Vlade Marasovic, Sharon Strand Sigfuson, Jean E. Sonmor and Leesa Streifler, Nov. 1 to Dec. 23, 2014.

Hi-Fibre Content: Amber Anderson, Joseph Anderson, Mindy Yan Miller, Megan Morman, FarLee Mowat, Lissa Robinson and Jill Waldron, Jan. 1 to 23, 2015.

Calls for entry

The deadline is **Nov. 3, 2014** for Proposals for a participatory public art exhibition **Ready, Set...** inspired by Canadian Sports, Canadian Heritage. It is open to Canadian artists and design professionals to create participatory installations inspired by Canadian sports under the theme **Ready, Set....** The concepts must include elements that the public can interact with and that will make them move. The exhibition will run from Jan. 30 to Feb. 16, 2015.

The Call for Proposals documents are available only on buyandsell.gc.ca, please click on the following link for the documents: <https://buyandsell.gc.ca/procurement-data/tender-notice/PW-14-00653549>

Workshops

The Mendel Art Gallery offers two workshops for adults:

Abstract Painting Workshop for Adults, Sunday, November 2 at 2 p.m. Learn the basics of abstract painting with artist Anne McElroy. All skill levels welcome. Materials provided.

Sculpture Workshop for Adults, Sunday, Nov. 9 at 2 p.m. Sculptor Les Potter leads **Putting It Together**, making art from found objects. All skill levels welcome. Materials provided. For more information on both workshops call Carol at 306-975-8144 to register.

University of Saskatchewan Certificate of Art and Design (USCAD) offers classes in drawing, painting, sculpture, mixed media, photography and digital imagery from Sept. to June (fall, winter and spring terms). Classes are taught primarily at the Williams Building, 221 Cumberland Avenue North in Saskatoon. For information visit www.uscad.usask.ca

The Allen Sapp Gallery in North Battleford is offering two workshops for artists. Modelling Paste Workshop: **Techniques in Acrylic Painting** with Rosemarie Stadnyk, Nov. 4 and 5. Students will be led through techniques of applying modelling paste, wash, acrylic paint, and developing layers onto canvas. The workshop runs from 6:30 p.m. to 9:30 p.m. each day at The Allen Sapp Gallery. \$100 plus GST - extra Art supplies will be available to purchase from the artist at \$10. To register or for more information: 306-445-1760 or sapp2@accesscomm.ca

Designing and Planning Your Encaustic Object: Workshop with Dean Bauche, Nov. 15 and 29. On the first day participants go through the process of digital design and composition. At the end of the day, one of the digital designs will be selected and printed onto composite aluminum in preparation for the second day of the workshop where the participants will turn the aluminum with the digital image into an encaustic object. \$175 plus GST. To register or for more information:

306-445-1760 or
sapp2@accesscomm.ca

Upcoming Workshops

January 2015: **Drawing with Pastels** with Zachari Logan and **Rug Hooking** with Karlie King

The **Moose Jaw Potter Club Inc.** offers a variety of classes. Contact information: www.moosejawpotterclub.com mjpotteryclub@gmail.com

Learn to paint and draw on a holiday in Gascony, France beginning with a four-night stay in Paris. Space is limited to 11 students so book early. Classes in plein air painting in acrylic and watercolour, using your sketchbook as a tool to creativity and how to paint like an impressionist, June 15 to 27, 2015.

There will be a pre-trip social for the painting/holiday **Impressions of Paris and Gascony**. This wine and cheese social is Nov. 7, 2014 at 7 p.m. RSVP by Mon., Nov. 3 by calling Nikki Jacquin at 1-306-775-0925. For full location details for the social and more information about the trip contact:

Nikki Jacquin
Artist and Owner
Nikki's Portraits of Childhood
1-877-335-7655 toll-free
artist@nikkisportraits.com
nikkisportraits.com

In 1984 a group of dedicated artists formed and incorporated the **Metchosin International Summer School of the Arts** (MISSA). The school has developed a reputation for bringing in acclaimed practicing artists. Over 400 students from around North America and as far away as Israel, Brazil and Mexico have participated in 40 workshops offered by MISSA. The workshops cover a range of arts including photography, clay, drawing and painting. They also offer a Mentored Studio Residency of 14 days in June. Residency artists will have time to work on their own and attend lectures, demos, critiques and discussions as a group and one-on-one with the resident artist. For more information and a bursary application go to www.missa.ca. **2015 Bursary application deadline is April 30, 2015.** For more information, contact:

Deanna Cuthbert, Registrar
650 Pearson College Drive
Victoria, BC V9C 4H7
Toll free in Canada: 1-800-667-3122 or
Phone: 250-391-2420; Fax: 250-391-2412
missa@pearsoncollege.ca

Residencies

The Arts and Culture Centre (ACC) will be implementing an **Artist in Residence (AIR) program across its six centres in Newfoundland and Labrador**.

The AIR program tries to provide successful applicants an opportunity to use our resources in their creative efforts, while making connections to the community that will enhance the experience of residents with their local ACC. There are two criteria to be met:

- The artist must provide a presentation at the end of

their residency

- The artist in residence must provide a plan for community engagement while in residence.

Residency periods must fall between Sept. 1 to Dec. 31 and Feb. 1 to May 31.

Applicants must provide: Their creative plans for residency, plans for community outreach, budget, c.v. and references, equipment requirements, requirements for accommodation and travel and outreach requirements.

Applications for Residency will be reviewed by the Manager of Programming and the Regional Centre Manager and decisions to accept and decline residency applications will be at the sole discretion of the ACC. For more information about deadlines or to apply for residency forward information by e-mail to Aiden Flynn, Manager of Programming: aflynn@artsandculturecentre.com.

The deadline date for applications to the **Brucebo Summer Scholarship** is **Jan. 31, 2015**. The **Scholarship** is offered annually to talented, younger and emerging artists, preferably painters, ranging in age from mid-20s to 40. Launched in 1972 by the **Brucebo Fine Art Scholarship Foundation of Gotland, Sweden**, the scholarship covers transportation expenses (Canada-Gotland Sweden) return, a food stipend, plus the free use of a fully-equipped studio cottage at Brucebo on the western shore of Gotland Island during a three-month summer period, starting June 1. The 'Bruce' fine art travel scholarship, also valued at SEK 25,000, offers the winner a European-based fine art sojourn in the fall or winter/spring. The scholarships are administered by Concordia University's Faculty of Fine Art, Associate Dean's Office, Montreal, and by Professor Emeritus Kathryn Lipke (kathlv@mt-mansfield.com), Chair, Brucebo Fine Art Evaluation Committee. For more information visit www.swedishembassy.ca. Application forms are available at www.bruceboscholarships.ca Contact: Dr. Jan O. Lundgren
BBF Liaison Officer in Canada
c/o Geography Dept.
McGill University
805 Sherbrooke Street West
Montreal, QC H3A 2K6
jan.lundgren@mcgill.ca
Fax: 514-398-7437; Phone: 450-672-6096

Submissions are called for the **North West River Artist-in-Residence Program**, a pilot program which is an initiative of the Labrador Institute and Grenfell Campus Art Gallery/Fine Arts Division, Memorial University of Newfoundland. It is situated in the Labrador Institute Research Station at North West River, Labrador.

The residency is open to artists of all disciplines, including visual arts, film, audio and others. Subject to availability, residencies are from 1 to 12 weeks in duration beginning **Jan. 1 to May 1**,

2015. The Labrador Institute will provide accommodation and working space at the Labrador Institute Research Station in North West River. Participants are responsible for all travel and personal expenses including food and materials.

In your application please include the following: Samples of your work, such as jpeg images, project description and program of work, dates of ideal time of visit and second choice, c.v. and contract information

Please send applications to:

Grenfell Campus Art Gallery/Memorial University of Newfoundland
20 University Drive
Corner Brook, NL A2H 5G4

The **2 Rooms Artist Residency** is a non-profit artist residency designed to assist artists, writers and the community of Duntara on the east coast of Newfoundland. To learn more and help support 2 Rooms Artist Residency, follow the link:

<http://www.kickstarter.com/projects/151313935/2-rooms-artist-residency-on-bonavista-bay-newfoundland>
The Artist Residency is located in the village of Duntara, Bonavista Bay, Newfoundland. The location offers professional artists and writers the time to pursue their creative work in a new environment away from their usual obligations. Each residency runs for three to four weeks providing living accommodation and studio space for two artists or writers at one time. A traditional fisherman's saltbox house and adjacent outbuilding have been generously donated for this purpose. Artists and writers connect with the local community, neighbours and residents, simply by living in Duntara, and with the larger art community in the surrounding area through events, workshops, studio visits and recreation. The 2 Rooms Artist Residency is an opportunity for meaningful and multi-layered cultural exchange.

The **Wallace Stegner House** in Eastend, Saskatchewan offers residencies for artists and writers in a landscape of peace and solitude. Available year-round for stays of varying lengths.
www.stegnerhouse.ca

The **deadline is ongoing** for submissions to the **Resident Artist Program — the Living Arts Centre**, Mississauga, Ontario. The Resident Artist Program has been created to provide opportunities for a blend of recent graduates of arts and design institutions, as well as mid-career artists, to create, explore, learn and exchange ideas and insights, within a multi-disciplinary environment. There are eight professional studios in wood, flame-working, glass, sculpture, textiles and fibre arts, photography, painting, drawing and ceramics. Short- and long-term residencies are available. For more information about the selection criteria and the application form, contact:
Cole Swanson, Exhibitions & Residency Co-ordinator

The Living Arts Centre
4141 Living Arts Drive
Mississauga, ON L5B 4B8
905-306-6161
cole.swanson@livingarts.on.ca
www.livingartscentre.ca

The **Banff Centre for the Arts** is dedicated to life-long learning and professional career development in the arts. The year-round continuing education facility serves as a site and catalyst for creative activity and experience. The Banff Centre offers a variety of media and visual arts creative residencies. For more information contact:

The Banff Centre for the Arts
Office of the Registrar
Box 1020, Station 28
107 Tunnel Mountain Drive, Banff, AB T1L 1H5
Phone: 403-762-6180 or 1-800-565-9989
Fax: 403-762-6345
arts_info@banffcentre.ca
www.banffcentre.ca

The Banff Centre offers **thematic residencies** and **self-directed residencies** where the artist is free to experiment and explore new directions in the production of their work and **Banff Artist in Residence (BAIR)** programs. For more information visit: www.banffcentre.ca

Shekinah Retreat Centre is located on the North Saskatchewan River on 287 acres of woodlands, streams and valleys. It also has a facility that can accommodate artist retreats, celebrations and workshops. Shekinah is about 50 minutes north of Saskatoon, near Waldheim. Facilities include the Timber Lodge, which was designed to meet a wide variety of conference and retreat needs. Shekinah's chalet is fully winterized and is equipped with a roomy, modern kitchen. Contact information:

Shekinah Retreat Centre
Box 490
Waldheim S0K 4R0
306-945-4929
www.shekinahretreatcentre.org
office@shekinahretreatcentre.org

Thematic Residency Program on Toronto Islands offers artists the opportunity to work independently with the mentorship of a visiting professional artist, curator or critic working in international contemporary art. Artscape Gibraltar Point is located in a 35,000 sq. ft. former school building in the unique environment of Toronto Islands. For more information contact: Soi Fischer Thematic Residency Program
c/o Artscape Gibraltar Point
443 Lakeshore Avenue
Toronto Islands, ON M5J 2W2
416-887-4854
contact@soifischer.com
www.soifischer.com

Opportunities

The deadline is **Jan. 15, 2015** for submissions to **We've Got You Covered – Riddle Fence Cover Art Contest** sponsored by Leyton Gallery, in Newfoundland. Riddle Fence Publishing Inc. is holding its first cover contest, sponsored exclusively by The Leyton Gallery of Fine Art with the winning pieces published in *Riddle Fence #20*, Winter 2015. The first place winner's art will be featured on the front and back cover of the journal and they will receive a one-year subscription (three issues) to *Riddle Fence*, be featured in an article inside #20, and will receive \$500. The second place winner's art will be featured on a full-page inside the journal and the third place finalist's work will be on a half-page.

Images entered in the contest must be unpublished and not submitted to any other publication or contest until the close of the contest, Jan. 15, 2015. Contest is open to all artists aged 19 or older. There is a minimum of two entries and a maximum of five entries per participant. Images must be 300dpi and at least 2400 x 3000 pixels. Images can be black and white or colour. Images will be judged blind, so include the title of your work, but NOT the artist's name or any revealing data on the image itself. Include a cover letter or cover e-mail with your name, mailing address, phone number, title, medium, dimensions (inches), year, a short biography (three to five sentences), and a short paragraph about the work (three to five sentences). A variety of art media including painting, drawing, print making, sculpture, photography, installation images, performance and video stills is acceptable. Do not send originals. Work will not be returned. There is an entry fee: \$50 in Canada; \$55 elsewhere. Outside Canada, please send a money order in Canadian funds for \$55CAD.

Artists are being asked to e-mail their work to artwork@riddlefence.com or mail it to:

Riddle Fence, PO Box 7092,
St. John's, NL A1E 3Y3

The Saskatchewan Writers' Guild (SWG) is looking for **submissions of original artwork for the cover of *Freelance***, the member newsletter. Any form of visual art will be considered; submissions should be a high resolution jpeg or PDF and sent to Kelsey at communications@skwriter.com. Include the title "Freelance Artwork Submission" in the subject heading, along with your contact information. Only those selected for the cover of *Freelance* will be contacted. Payment is \$75 for cover art used. For more information on *Freelance*, go to: www.skwriter.com/publications/freelance or contact Kelsey at the e-mail address above.

The **Saskatchewan Arts Alliance** (SAA) wants all artists in the province to sign in to the Artist Registry to help with a research project. The Saskatchewan Arts Alliance wants to understand better how all the arts — including community arts, arts education, fine arts and the creative industries — are interconnected, if they are part of a continuum. The registry will be kept confidential, for SAA arts research purposes only. Register at:

www.artsalliance.sk.ca/?p=artistregistry

For more information:

Marnie Gladwell, Executive Director

Saskatchewan Arts Alliance

1150 - 8th Avenue Suite 101,

Regina, SK S4R 1C9

Phone: 306-780-9824; Fax: 306-780-9821

director@artsalliance.sk.ca

www.artsalliance.sk.ca

Also on Facebook and Twitter

Common Weal Community Arts is a Saskatchewan based arts organization that has, for over twenty years, been linking professional artists with underserved or marginalized communities with the intent of affecting positive and long-term social change. They work with people in poverty, First Nations communities, inner city youth, newcomers, people with disabilities and seniors who may not have regular access to the arts. If you are an artist or member of an underserved community or community organization and have a project idea or an issue of concern that you feel worthy of exploring through the arts, contact Common Weal:

306-551-1650

www.commonweal.ca

The **Artailer** is an innovative **online gallery** dedicated to showcasing and selling the work of new and emerging Canadian artists. To submit, please go to www.artailer.ca, sign up and complete the short application. The application should include an artist bio, artist statement, contact information including a phone number, and Web site/blog (if applicable). You can upload up to 20 images of your different art pieces. Please specify the title, size, medium, date, price and colour of each piece you submit. This information will help our curators, art lovers and collectors to better understand you and your works of art.

For more information, please see the FAQ page on www.artailer.ca or contact them directly:

info@artailer.ca

416-900-4112

Online gallery, Bestkind Gallery is looking for artists. The deadline is ongoing. They are looking for work in any medium (including digital work) to sell in an online space. Get exposure plus 80 per cent of the sale of your work. Submit high resolution images of your work (preferably while hanging, sculpture on a plinth or white backdrop) with information about

yourself, your work and your pricing. The buyer will pay for shipping. Submit your images to thatsbestkind@gmail.com.

Scott Nicholson Fine Arts is calling for submissions from First Nations fine artists who practice in a variety of two- and three-dimensional media. They are also calling for submissions from fine artists who practice in the media of sculpture, fibre and quilting. They will be placed in Scott Nicholson Fine Arts Directory of Artists, a list of artists that they currently represent. When one of an artist's works is sold at any of their installations or if one of their corporate clients wish to purchase their works the artist will receive 70 per cent of the purchase price. If one of their clients lease the artist's works, they will receive 70 per cent of the lease rate. The artist's Web site will be added to our Web site so that potential clients may see the works.

For further information:

Scott Nicholson Fine Arts

4130 Albert Street, P.O. Box 37047

Regina S4S 7K3

306-501-3808

directorfinearts@icloud.com

scottnicholsonfinearts.ca

Grants + Foundations

Saskatchewan Arts Board Grants

The purpose of the **Indigenous Pathways Initiative** is to increase access to public funding by Indigenous artists in Saskatchewan, either to develop their artistic/cultural practices or to share their art, skills and teachings.

Two types of grants are available:

- **Independent Artists Projects** support Indigenous artists to work independently on their own artistic/cultural practice, either in a traditional or contemporary art form.

- **Community Projects** support Indigenous artists and Traditional Knowledge Keepers/Elders to share their art, skills and teachings with their communities through activities such as workshops, gatherings or mentorships.

This initiative provides support to young emerging Aboriginal artists in the province who are just starting out on a career path in the arts.

Deadlines are **Nov. 15, 2014** and **April 15, 2015**.

Maximum grant is \$7,500 and minimum grant is \$500. For more information contact

Leslie-Anne Wilson at the Saskatoon office:
306-964-1165

lwilson@artsboard.sk.ca

The **Creative Partnerships program** encourages and stimulates partnership opportunities that contribute to community development and animation through the arts. There are two funding opportunities within the program: **Explorations** and **Innovations**. **Explorations grants** (Explore and Connect or Explore and Develop) assist communities that wish to explore opportunities for arts and cultural engagement in partnership with a professional artist in any discipline.

Innovations grants assist eligible applicants to contract a professional Saskatchewan artist to engage the community in innovative activity in the arts and to explore opportunities that increase access to arts activity.

The Creative Partnerships Program is a joint initiative of the Saskatchewan Arts Board and SaskCulture. The deadline is **Nov. 15, 2014** for Partnership Explorations and **May 15, 2015** for Partnership Innovations. Grant applications can be found at www.artsboard.sk.ca and www.saskculture.sk.ca. Contact the Program Consultant Indigenous and Community Arts, Lesley-Anne Wilson
306-964-1165.

The next deadlines for the **Saskatchewan Arts Board's** Independent Artists Grant Program are **March 15, and Oct. 15, 2015**. Independent Artists Program grants support the creation, development or performance of new work in any art form, professional development for artists and research in the arts. These grants support the ongoing development of artistic practice in Saskatchewan as well as independent curators and critics in all arts disciplines. For more information, www.artsboard.sk.ca/grants
Regina 306-787-4056 or 1-800-667-7526
Saskatoon 306-964-1155.

The **Saskatchewan Foundation for the Arts Artists Awards Program** provides financial assistance to Saskatchewan artists to create or develop new work or work in progress. Information about the Saskatchewan Foundation for the Arts is available at www.saskartsfoundation.com or info@saskartsfoundation.com.

The Artists Awards Program is funded by the Saskatchewan Foundation for the Arts and administered by the Saskatchewan Arts Board.

The deadline is **Oct. 15, 2015** and the maximum award is \$2,500.

Travel grants assist practising artists and individuals working in the arts to attend events or to take part in activities occurring out of Saskatchewan that provide for discussion or presentation of their work, that present a unique opportunity to enhance their careers or are of benefit to the arts in Saskatchewan.

The deadline is anytime throughout the year and an applicant may not receive more than one travel grant in any 12-month period. The maximum grant is \$750 for an individual. For more information, visit www.artsboard.sk.ca.

Creative Saskatchewan Investment Fund

The **Creative Saskatchewan Investment Fund** grant application process is now open to creative industry projects and endeavours that encompass music, sound recording, film, television, interactive digital media, visual arts, crafts, publishing and live performing arts. There are two industry application intakes: **mid-January and mid-October of 2015**. For more information contact:
Erin Dean, Program Officer,
investment@creativesask.ca
www.creativesask.ca

SaskCulture Grants

The deadline is **Jan. 31, 2015** for the **Multicultural Initiatives Fund**, for Project Grants. The fund supports ethno-cultural, multicultural, First Nations and Métis initiatives, projects and activities in the areas of cultural identity, intercultural understanding and issues of social justice and harmony. Application forms are available on the SaskCulture Web site at www.saskculture.sk.ca. For more information contact:
Paul Gingras
306-780-9813, toll-free 1-866-476-6830
pgingras@saskculture.sk.ca.

The deadline is **April 15, 2015** for the **Aboriginal Arts and Culture Leadership Grant** that supports partnerships between qualified Aboriginal arts and culture leaders and cultural organizations in the delivery of programs that engage individuals, groups and communities. Qualified Aboriginal arts and culture leaders are individuals who are acknowledged by the target community and cultural organizations to have the ability to effectively transmit cultural knowledge and skills to young people as well as to encourage positive lifestyles, personal growth and cultural awareness. Application forms are available at SaskCulture at www.saskculture.sk.ca. If you have any questions, contact:

Damon Badger Heit
306-780-9251, or call toll-free 1-866-476-6830
d.badgerheit@saskculture.sk.ca.

The deadline is **Oct. 31, 2015** for applications to the **Métis Cultural Development Fund (MCDF)**,

which supports activities that preserve, strengthen and transmit Métis culture and traditions in Saskatchewan. The activities should encourage gathering, sharing, learning, celebrating and developing Métis culture in Métis communities. For more information call Damon Badger-Heit at 306-780-9251 or SaskCulture toll-free at 1-866-476-6830. For applications and guidelines: www.saskculture.sk.ca.

Canada Council for the Arts Grant programs

The Canada Council for the Arts: Calendar of Deadlines is available on the Canada Council for the Arts Web site at www.canadacouncil.ca.

The deadlines for the **Travel Grants to Professionals** in the Visual Arts are: **Nov. 1, 2014** and **Feb. 1, April 1, June 1, Sept. 1, 2015**.

The deadline is **Dec. 1, 2014** for **Project Grants** for visual artists. There are three types of project grants: Research/creation, production and career development.

The deadline is **March 1, 2015** for **Assistance to Contemporary Fine Craft Artists** and Curators for both Project Grants and Long-Term Grants.

The deadline is **April 1, 2015** for **International Residencies Program** in Visual Arts. Residencies are available in New York, Berlin, London and Australia.

The deadline is **Sept. 1, 2015** for **Long-Term Grants to Visual Artists**: Long-Term Grants provide support over a two-year period to Canadian professional artists who have made a significant contribution to contemporary visual arts. Programs of work must be designed to advance the long-term artistic and career development of artists at a key moment in their career.

The deadline is **Oct. 15, 2015** for applications to **Aboriginal Traditional Visual Art Forms Program** for individuals.

More details about individual grants and how to apply as well as grants for professional independent critics and curators, and grants for organizations in the visual arts are available at www.canadacouncil.ca. For further information about these and other deadlines contact:

Visual Arts Section

The Canada Council for the Arts
350 Albert Street, P.O. Box 1047
Ottawa, ON K1P 5V8

1-800-263-5588 (toll-free) or 613-566-4414,
ext. 4686

Fax: 613-566-4390

www.canadacouncil.ca

Other granting opportunities

The **Elizabeth Greenshields Foundation** gives awards to artists in the early stages of their careers who work in a representational style. Awards are normally \$12,500 and the deadline for submissions is ongoing. For more information contact:

Elizabeth Greenshields Foundation

1814 Sherbrooke West, Suite 1

Montreal, QC H3H 1E4

Phone: 514-937-9225; Fax: 514-937-0141

Membership

New Members

Grace Avery-Parkman

Michael E. Buehler

Jenna Faris

Sean Huong

Alexis Kuhanga

Frans Lotz

Alex Schmidt

Hongchen Zhang

Renewal

The Allen Sapp Gallery

Madelenine Arkell

Articulate Ink

Chris Banman

Louise Barak

Terry Billings

Lee Brady

Bev Caldwell

Michael Cavanaugh

Mary Anne Cherney

Heather Cline

Jacqueline Colleaux

Community Initiatives

Manager, City of

Saskatoon

Jan Corcoran

Shona Dietz

Donna L. Dynna

Nadine Ens

Denise K. Epp

Jackie Forrie

Liza Gareau Tosh

The Godfrey Dean Gallery

Merle Harrison

Belinda Harrow

Darlene Hay

Kevin Hogarth

Karen Hoiness

Lana Husulak

Andra Jurzyniec

Gwen Klypak

James S. Korpan

Stephanie Krawchuk

Lorna Lamothe

Linda Leslie

Bonny Macnab

The Mann Art Gallery

Wendy McLeod

Leila Olfert

OSAC

Thelma Pepper

Prairie Artists Guild

Gary Robins

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Jennifer Schell McRorie

Bev Schutzman

Janice Seline

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Waubie Thompson

Artist Distress Fund Donations

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Denise K. Epp

Karen Hoiness

James S. Korpan

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Waubie Thompson

CARFAC SASK Work Donation

Terry Billings

Michael Cavanaugh

Heather Cline

Gary Robins

Waubie Thompson



CARFAC SASK Staff

Jennifer McRorie: Executive Director
 E-mail: director@carfac.sk.ca
 Grant Dutnall: Co-ordinator/Membership Services, Saskatoon Office,
 E-mail: membership@carfac.sk.ca
 Wendy Nelson: Co-ordinator/Programs, Regina Office,
 E-mail: programs@carfac.sk.ca

To contact the CARFAC office in Regina:

Phone: 306-522-9788;
 Fax: 306-522-9783
 1734 - A Dewdney Avenue,
 Regina, S4R 1G6

To contact the CARFAC office in Saskatoon:

Phone: 306-933-3206;
 Fax: 306-933-2053
 #203, 416-21st Street East,
 Saskatoon S7K 0C2

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 A SMART PHONE AND
 IT WILL RECOGNIZE QR
 CODES. THE ONE ON THE
 RIGHT LINKS TO CARFAC
 SASK WEB SITE



CARFAC SASK Membership Application Form

Name: _____

Address: _____

City/town: _____ Postal Code: _____

Phone: _____ Media: _____

Regular Voting:

Emerging Artist \$35.00 (one year) \$ _____
 New members only, introductory rate
 for first two years only.

Professional Artist:

\$50.00 (one year) \$ _____
 \$90.00 (two year) \$ _____

Professional Artist Couple

\$70.00 (one year) \$ _____
 \$130.00 (two year) \$ _____

Sustaining Member

\$265.00 (one year) \$ _____

Associate, Non-voting:

Individual \$50.00 (one year) \$ _____
 Institutional \$80.00 (one year) \$ _____
 Student \$25.00 (one year) \$ _____
 Out-of province \$50.00 (one year) \$ _____

I wish to make a donation to:
 CARFAC SASK work \$ _____
 The Artist Distress Fund \$ _____

Total amount enclosed \$ _____

Mail with cheque to:
CARFAC SASK
#203, 416-21st St. East,
Saskatoon S7K 0C2

CARFAC SASK
#203, 416-21st Street East,
Saskatoon S7K 0C2
Phone: (306) 933-3206

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