

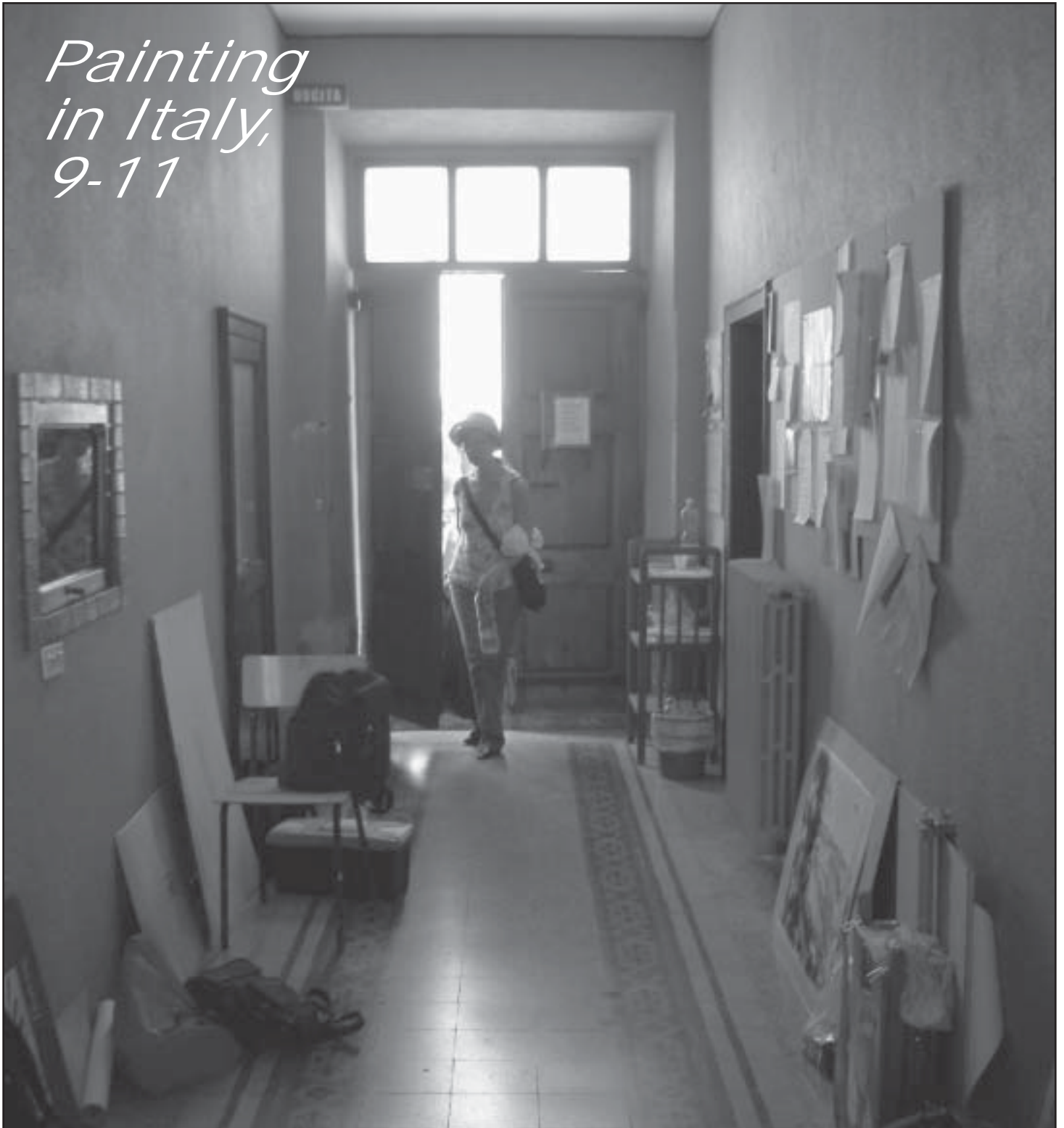


CARFAC
SASKATCHEWAN
VISUAL ARTISTS

Newsletter

NOVEMBER 2009, VOL 21, NO 9

Painting in Italy, 9-11



Paintings are drying by the main entrance of the school, a converted convent. (Photo by Anne Brochu Lambert)

CARFAC NATIONAL (1968-2009) CELEBRATES 41 YEARS AND
CARFAC SASK (1983-2009) CELEBRATES 26 YEARS OF SERVING ARTISTS

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CARFAC Saskatchewan acknowledges the support of the Saskatchewan Arts Board.



A view of the back of Persephone Theatre. The parking area is the planned site for the new Art Gallery of Saskatchewan. (CARFAC Saskatchewan photo)

Federal and provincial support for Saskatoon gallery totals \$26 million

**By Jim Graham, Editor
CARFAC Saskatchewan
Newsletter**

On Thursday, September 24, 2009, the federal and provincial governments announced \$26 million dollars in funding for the Art Gallery of Saskatchewan. The new gallery, to be located at River Landing, the riverbank redevelopment area in downtown Saskatoon, would replace the Mendel Art Gallery on Spadina Crescent and cost an estimated \$51 million.

However, questions and concerns about the project keep sprouting up: letters continue to appear in the *StarPhoenix*, the question comes up at candidates' meetings for the October 28 civic election and at least two web sites keep the issue alive.

However, the September 24 announcement of money from the two governments is good news for the supporters of the new gallery at River Landing.

The money comes from Building Canada Fund — Major Infrastructure Component and the government is setting aside enough for up to one-third of the eligible costs of the project, to a maximum federal contribution of \$13.02 million. The Government of Saskatchewan has also committed \$13.02 million under the program. The City of Saskatoon and partners have also committed to providing funding in support of the project. The Mendel Art Gallery is committed to raising \$8 million.

The funding announcement was made by Member of Parliament Kelly Block and included Mayor Don Atchison and Jeremy Harrison, Saskatchewan's minister of municipal affairs.

According to city plans what is being called the Destination Centre would be Persephone Theatre and the art gallery plus other unspecified tenants. The general plan seems to be that the proposed gallery would wrap around the back of the Persephone Theatre which has already been built.

Two items seem certain: the building will be over a 250-stall underground parking garage and the centre will include a large foyer with information kiosks and warm-up area according to Mayor Don Atchison.

According to an article in the *StarPhoenix* the art gallery board and city council still have to officially

approve the move and decide what to do with the current gallery building on Spadina Crescent. The Meewasin Valley Authority is considering moving in, because their building at the north end of the Victoria Bridge is too small and cramped for their programs.



The new Art Gallery of Saskatchewan is part of the Destination Centre, the card that will draw people to River Landing.

Opposition still remains to the move to the River Landing location, however it is diffuse and scattered. Lenore Swystun, who was running for mayor in the October civic election is concerned about spending on huge projects and questions the gallery move. The issue has come up at the first official debate among mayoral candidates.

There are also two blogs about the issue: www.savethemendel.com, which started near the beginning of October, publishes information about the behind the scenes manoeuvring over the Mendel and has a petition for sympathizers to sign.

The second, <http://owlsandroosters.blogspot.com> is written by Joe Kuchta, who is a frequent contributor to the *StarPhoenix's* forum pages.

Concerns raised at candidates' meetings and on various web sites

come down to three: The apparent snub to the Mendel family by changing the name of the gallery, the secrecy of part of the process and the dumping of the less costly renovation project.

At the April 2009 announcement of the plans to move the Mendel to River Landing, the building was to be the Art Gallery of Saskatchewan with a room inside devoted to the Mendel legacy. Because Fred Mendel and the family have donated money and art to the gallery, including several paintings by the Group of Seven, removing the Mendel name seemed to ignore their contribution.

In an October 15, 2009 letter to the *StarPhoenix*,

Chip Mitchell, the youngest grandson of Fred Mendel said the move to River Landing and the name change "is a nightmare. A 45-year historical bond and trust between the Mendel family and the City of Saskatoon and her citizens certainly has been irreverently destroyed by the mayor and board without any prior consultation with, or consideration for, the citizens or the family."

Ironically the Mendel Gallery will celebrate its 45th anniversary just when the gallery may lose its name.

The second concern is some of the secrecy of the decision-making process, particularly the move to River Landing. At the beginning of 2009 the renovation of the existing building was defended, but later in 2009 the announcement to move was made and the Mendel board was unanimous in approving the deal. Kuchta discusses the secrecy on his web site and in a September 23, 2009 article on the *StarPhoenix* letters page. "On January 8 the mayor and Mendel board chair Art Knight sent a letter to Christine Tell, then minister of Tourism, Parks, Culture and Sport, saying the expansion and renovation of the Mendel is a 'worthy and important project' and that they were confident it will be

successful. Yet those plans were suddenly abandoned less than three months later."

The third concern is the cost of the project. The city's 2009 capital budget says the total cost of the Mendel renovation/expansion project, including preliminary design, detailed design and construction is \$24 million, less than half of the projected cost of building the new gallery. Kuchta, again on his blog and letter to the newspaper, finds evidence that the government would consider the renovation for funding. "On April 1, Infrastructure Canada received a media inquiry from the *StarPhoenix* asking whether the new gallery would qualify for funding under the Building Canada program. Department officials subsequently told the newspaper that not only would the new gallery be potentially eligible, but so would the expansion previously proposed for the Mendel."

The renovation plans are ready to go, but individuals close to the action say renovation wasn't considered for funding. The situation now seems to be a renovation that will never happen although detailed plans exist versus an unknown but well-financed building at River Landing. The new structure could be a Bilbao on the Saskatchewan or an embarrassing mistake.

Gerald Ferguson,

**January 29, 1937
to October 8, 2009**

Artist Gerald Ferguson, a revered conceptual artist and teacher at the Nova Scotia College of Art and Design (NSCAD), has died. He was 72.

Ferguson was a conceptual artist and painter who lived and taught in Halifax, Nova Scotia.

Born in Cincinnati in 1937, Ferguson earned a masters of fine art at Ohio University and taught at Wilmington College in Ohio and the Kansas City Art Institute before coming to Nova Scotia in 1968. He had dual Canadian and American citizenship.

He taught at NSCAD from 1968 until his retirement in 2006 and also taught for a year in the 1970s at the California Institute of the Arts.

With NSCAD president Garry Neill Kennedy,

Ferguson helped establish the college as an important centre for conceptual art. He organized the studio and visiting artist programs that made the school cutting-edge in the 1960s and 1970s.

During his time at NSCAD he developed his conceptual approach to painting, trying to strip away the conventions and paint using the most minimal means possible.

Ferguson is represented in numerous public and private collections in Canada, the U.S. and Europe. Ferguson has had solo exhibitions at Dalhousie Art Gallery, Art Gallery of Ontario, Vancouver Art Gallery, Winnipeg Art Gallery and the National Gallery of Canada and his work is in the collection of the National Gallery of Canada, Museum of Modern Art in New York and the Museum Sztuki, in Lodz, Poland. His work has been regularly reviewed in national and international art journals and news media. In 1996 he was the recipient of 1995 Canada Council for the Arts Molson Prize.

He leaves his children Heather and Douglas Ferguson, his brother Mike Ferguson and his grandchildren, Quinn, Calle and Henry. His wife Mary Lou died of Parkinson's disease about a year ago. Gerald Ferguson died by his own hand.

Meet your new minister

Four months into his new job, Dustin Duncan talks about the importance of arts and culture to Saskatchewan

By Gregory Beatty

When the Saskatchewan Party took power following the November 2007 provincial election, it re-jigged the existing Department of Youth, Culture and Recreation to create the new Ministry of Tourism, Parks, Culture and Sport. Under the leadership of Minister Christine Tell, MLA for Regina Wascana Plains, one of the new government's first acts was to rescind \$4.5 million in funding that the previous NDP government had committed to arts and culture following the October 2008 release of the Crofford report.

While many in the arts community were disheartened by the decision, and by the subsequent move by the government to embark on a comprehensive review of cultural policy, criticism was also levied at the NDP for dithering for over a decade on recommendations that two ministerial committees had previously made to boost support for arts and culture. Because the NDP had waited until the waning days of its administration to act, it was also recognized that the new government had every right to conduct its own policy review.

In late 2008, following extensive consultations with stakeholder groups, the government began trotting out new programs to fund arts and culture activity in the province. Among them were Building Pride (geared to supporting major milestones like the Regina Symphony Orchestra's 2008 centennial celebration) and Culture on the Go! (geared to facilitating travel by artists within and outside Saskatchewan). It also passed rudimentary Status of the Artist legislation to compel written contracts between artists and engagers and guarantee government observance of rights granted artists under copyright law.

Finally, it launched a Creative Industry Growth and Sustainability initiative through the Saskatchewan Arts Board that saw a new consultant hired in May, and six provincial cultural organizations — CARFAC SASK, SaskMusic, Saskatchewan Craft Council, Saskatchewan Publishers Group, Saskatchewan

Professional Art Galleries Association and Saskatchewan Motion Picture Association — move from SaskCulture to the jurisdiction of the Arts Board.

In a May 29 cabinet shuffle, premier Brad Wall replaced Tell as Minister of Tourism, Parks, Culture and Sport with 30 year-old Weyburn-Big Muddy MLA Dustin Duncan. On September 29, I conducted a 15-minute phone interview with Duncan about his new post, and possible future developments in the arts and cultural sector for his government.

Gregory Beatty: In B.C. recently, the Liberal government presented a revised budget that slashed arts funding by 90 per cent from \$19.5 million in 2008-09 to \$2.25 million in 2010-11. Last week, Saskatchewan Finance Minister Rod Gantfoer indicated he would be implementing cutbacks to government spending to compensate for lower than projected resource revenues. Might your government contemplate a similar strategy as B.C. to economize?

Dustin Duncan: Certainly, all my colleagues at the cabinet table recognize that we're going to have to tighten our belts. We're still putting together our plan for continuing programs that we as a government want to fund, and with the budget that we've been allocated. But no major decisions have been made at this point.

As Minister, is it your responsibility to advocate on behalf of sectors under your jurisdiction and to justify the money that's been allocated to them?

Absolutely, and that's something I take very seriously. I firmly believe that we have some very good programs that have been developed, and that are under development, so I certainly will take my best arguments to the table when some of those decisions are being made.

Do you think it's still a case with arts funding — it's recognized that it has value. But when

we think of economic development and real assets in society, whether it's in the political realm, or among the electorate, it's an easy area to regard as a frill?

There may be that perception. But part of the argument that I can make, and that I need to make, is that arts and culture are an important part of the quality of life in Saskatchewan. When we're looking at recruiting people to come to Saskatchewan, and retaining people who already live here, that's certainly an important matter. Not only that, the arts and culture community add a lot to the economic growth and development of Saskatchewan. Culture is a growth market. We know that spending on culture in Saskatchewan is up over the last number of years well above the general overall increase in spending. It's an important economic driver in the province, and that's an argument I will certainly make with my colleagues, both in the next while, and in future rounds of budget deliberations.

You spoke earlier about some of the initiatives that have been undertaken by your Ministry. Are you satisfied with the progress that's been made in developing these programs, and to the extent that they've been implemented, the preliminary results that have been obtained?

First off, I'd like to say that one of the things that I appreciate most about my predecessor Christine Tell is the effort she made to build a relationship with the arts and culture community. That's something that I want to do my part to follow up on. I think she did an outstanding job. We have a number of new programs in place that have been very well received. We're looking at moving on with them, and also looking at plans for new programs. I think

we're making significant progress on moving forward with a new cultural policy in Saskatchewan. A lot of work in the last year under Minister Tell went into reviewing the sector with the *Reflections* report that looked at the last 30 years. That helped to inform the draft policy framework which then helped to inform the work that was done around the dialogues where we gathered feedback from the community. I'm looking to do my part to build on that.



Dustin Duncan replaces Christine Tell as Minister of Tourism, Parks, Culture and Sport. (Photo courtesy of Government of Saskatchewan).

Recently in Regina they had a downtown planning process, and one of the recommendations that was made was that the city develop a cultural plan. I suppose in a provincial context, that's equally advisable to ensure we develop as vibrant a culture as possible with the resources we have?

Absolutely, and that's something I've heard recently from stakeholder groups, that part of what they do is help communities identify what their cultural plans are for the future. That's work that is beginning, some communities like Yorkton and Regina have started down that road. But

more work needs to be done.

Will your Ministry be partnering, or at the very least collaborating, with communities to draft local cultural plans within the context of an overall provincial plan?

Yeah, it's certainly important that we know where communities are going so that we can align programs and policy work within our Ministry that help to support the plans that communities and their [cultural] organizations are putting into place.

What about the flipside of that, and your relationship with the federal government? Are

there ongoing dialogues, or opportunities for your Ministry and equivalent cultural ministries in other provinces, to co-ordinate efforts?

That's something that we need to work on. I haven't had a chance yet on the ministerial level to meet with my federal counterpart [Heritage Minister James Moore]. But we've exchanged several letters where I've discussed some of the things we're looking at doing in Saskatchewan.

One of your government's initiatives relates to developing creative industries. Is that one area in particular that you're anxious to see some movement on, helping artists and arts organizations develop better business skills and more viability to market themselves locally, nationally and internationally?

Yeah, that's a new program we've put in place. It's focused on supporting commercial development in the creative industries. We're working with the arts board in delivering that. It speaks to part of the cultural framework that's been developed over the last year in terms of how do we commercialize artistic expression better in Saskatchewan. Frankly, how do we give artists a better quality of life, [and enable them] to make a living. It's important to me not only because I'm the Minister, but my wife is an artist, so I live with someone who faces these types of questions on a daily basis in terms of trying to bring her art work to a commercial level so she can be recognized for it and pursue her plan.

Do you see concrete initiatives coming forward soon with the Creative Industry Growth and Sustainability program, or is it still a matter of further consultations having to happen between the Saskatchewan Arts Board and the cultural organizations that are involved?

Obviously, with a new program, we're working with the arts board to ensure it's operating the way it needs to be. And as the arts board is implementing the program, it's working with the different stakeholder groups to ensure that it's responsive to

the artists' needs. We're looking not only at existing markets, but also new markets for our artists. And as things unfold we'll be working with the arts board to evaluate how the program is working and where we need to strengthen it.

What about your Ministry's relationship with the Arts and Culture sector team at Enterprise Saskatchewan? Is that something that has a firm grounding now, or is it another situation where it's a new initiative and things are kind of organically developing?

Obviously, it's a fairly new relationship that's being built. Over time, we'll see where that goes. But from what I've heard, there's been some very good discussions. I think it's a worthwhile exercise. But I think the people who have been appointed need a bit of time to grasp the role that they've been asked to play. Frankly, what I think we need to see out of the [team] is for them to identify areas where we're doing well, and where we need to improve. And we look forward to their input on things like the cultural policy as we bring it forward.

“The arts and culture community add a lot to the economic growth and development of Saskatchewan. Culture is a growth market.”

—Dustin Duncan

With the upcoming Winter Olympics in Vancouver, and the effort that's being made to ensure Saskatchewan has a cultural presence, do you see that as one opportunity, in the near future anyway, for the province to broaden awareness about cultural activity that occurs here?

Yeah, it's going to be a great opportunity for artists from Saskatchewan. From the numbers I've heard, there's going to be in the neighbourhood of 500,000 visitors to Vancouver. Between the cultural olympiad, which we are a partner in, and which we are seeing some Saskatchewan performers chosen to participate in; and our own provincial pavilion, where arts and culture will be part of the experience for people who attend, it will be an outstanding opportunity for those artists who are able to make it to Vancouver.



Anne Brochu Lambert painting in the early morning in the fields near the Tiber River. (Photos courtesy of Anne Brochu Lambert)

**My Summer in Italy*

By Anne Brochu Lambert

After years of dreaming, planning and saving money I was finally able to discover Italy this summer, first by travelling with my family and then participating in a five-week artist residency in Umbria.

The residency was to be the heart of this trip.

I searched high and low for the perfect learning experience. I applied to the International School of Drawing, Painting and Sculpting in February. It has been running for over 20 years in Montecastello di Vibio, Umbria, a very charming little medieval town on a hill that overlooks fields, mountains and part of the Tiber River. Its web site (www.giotto.us) was informative and our own CARFAC site linked it to good reviews.

I submitted a resume, ten slides/CD of recent artworks and two references. They have classes with credits (for undergraduates), a Continuing Education Program (for mature artists) and an Artist Residency, which I chose. In March I received the news I was accepted.

Having no bursary on the offering, I considered the cost of living in Italy and felt at ease paying a total of €4,500 for five weeks of residency. (On October 20, 2009 \$0.65 Canadian would buy one Euro.) It included transportation by bus from the Fiumicino/Rome Airport to the School and back (about two hours drive); private or semi-private lodging; a private studio; all meals (except on the day of excursions); a weekly fieldtrip; lectures from visiting artists (we had four); and in my case, two openings to show our work to the public. Of course, there were classes and lectures directed by the faculty members.

When I arrived at the end of July, I was in awe of the setting in Montecastello di Vibio. The medieval town has plenty of beautiful vistas and the school has good ties with the community. The majority of the residents were patient, welcoming, even helpful toward us all while we were invading their park or streets to paint. Trying to engage with the locals in Italian didn't hurt either.

The faculty members were all well-established American painters, with teaching credentials in U.S. universities. The majority of them were passionate landscape painters, although there was one profes-

sor in figure painting on a grand scale and another professor, the only woman, focused on still life. Considering my own body of work and style, I wondered if I would fare well in this environment.

The guidance I needed came from open minded professors who had rich trajectories in their own career — including abstract painting — and I received essential feedback (sometimes strongly opinionated) through individual studio visits, from faculty members. That's what the residency was all about.

I was also welcome to join classes and lectures given by the professors, which I did. There were few technical skills taught, one exception being a class on glazing. An earlier group had also learned how to make plaster moulds. The general approach was more about principles or concepts, with the majority of exercises to train the eyes and the minds taking place outdoors. There were also painting tips: from the perfect medium recipe to mix oils, to the best primary colours for the Italian landscape, to suggestions for great spots to paint. The goal, I understood, was to let each participant to make his/her own discoveries.

I had a small, secluded studio space and switched to a larger space for the last two weeks. Both spaces were private, had nice natural light pouring in, with access to water a few steps away and overviews of the Piazza. They were humble and the ventilation system was opening windows, which did the trick most of the time. The way the space looked had a romantic vibe about it.

The school has a small art supplies store with everything for drawing and painting in oils. For a couple of us

who were working in acrylics, it was a big disappointment — thank God I had shipped material to myself beforehand. We had the option of waiting until the excursion to Florence to shop for some supplies (which I did) or embrace the oils. I ended up using them once my fear of bringing back artworks still wet was solved by working thin on gessoed paper and trusting the Italian weather to dry the art work quickly (at least dry to the touch).

During the first three weeks, there were only three mature painters (including myself), and about 20 young undergraduates and high school students. The younger crowd could have been difficult, but they were very dedicated and talented young artists. They were full of spark



One of the many areas to paint near Montecastello di Vibio.



A view of Montecastello di Vibio near the park.

and I felt privileged to have rubbed elbows with them. In the second cycle, we were five mature artists and we got along really well, which is always a bonus. (It was a smaller group than average it seemed, possibly due to the state of the economy; the following group in September was going to have 19 participants.)

The weekly excursions were intense, instructive, fun. We travelled very comfortably by bus to Florence, Assisi, Orvieto, Perugia (capital of Umbria), and Todi. Earlier groups also went to Rome and Sienna. The trips were not guided tours but the majority of students brought sketchbooks, all eager to learn about artworks in churches and museums.

Travelling beforehand turned out to be a good decision: I could devote my weekends to the studio — which I enjoyed doing while others felt compelled to be on the move by train, through nearby Todi, with sometimes complicated connections on the way back.

Did I mention that during this residency, we ate like kings? The meals, prepared by the local Italian chef Iliana, were delicious, with plenty of flavourful pasta, risotto, fresh vegetables and fruits. Breakfast was at 8:30, lunch at 1 p.m., and supper on the roof-terrace at 8:30 p.m. every night — with breathtaking views of the landscape.

With my residency and travelling in Italy, I hoped to further develop as a painter, to enrich my artistic vision. I feel I accomplished that goal. I came back with very fond memories of colleagues I met overseas, strong impressions of places visited and over 60 artworks completed — drawings, watercolours,



Blake Morgan in foreground gives an outdoor demonstration of working with a restricted palette.

acrylics and oils.

That is why, on one of those glorious mornings of August, as I was trying to decipher the bluish-greys and pinks of that early daylight surrounding me, with the Tiber River on my left, the Umbrian fields in front of me and a paintbrush in hand, I kept telling myself almost in disbelief: "I'm living my dream . . . and loving every second of it."

Support for senior artists studied

Hill Strategies, with backing from a variety of art groups including CARFAC Saskatchewan and the Saskatchewan Writers Guild, have tackled the concerns of senior artists.

The organizations involved cover the arts and include actors, musicians, dancers and directors. According to the Hill Strategies web site: "The organizations are joining forces to look for ways to do more to support Canada's senior artists (that is, artists in all disciplines who are 65 and over). The Senior Artists' Research Project is the first-ever assessment of the situation and needs of older artists in Canada. The goal of the project is to conduct in-depth research and propose solutions to the difficulties faced by Canada's senior artists, many of them the founders and creators of the cultural fabric of our country."

Kelly Hill of Hill Strategies visited several cities across Canada to talk to artists, usually 65 or over about their concerns and was in Saskatoon and Regina recently. About ten people were at the Mendel Art Gallery to discuss the issues facing senior artists. The discussion covered a wide range of topics.

Five key categories of services were identified by the project's steering committee: housing, health, career needs, social needs/isolation and financial.

Hill, who led the discussion in Saskatoon, asked the group questions about all five areas. For example,

when asked about feelings of isolation, many said they were connected to other artists by a social and academic network.

CARFAC Saskatchewan's Mentorship Program was mentioned several times as a way older artists connect with younger artists and pass on their skills and experience. Apprenticeship programs were also mentioned, but did not spark the discussion that mentorship did.

Mentorship values the experience one has gained and passing on that experience is part of being old. In Japan, for example, various artists and craftspeople are given the status of 'living treasures'.

However there are other difficulties that senior artists face: health and financial issues.

Furniture-maker Zach Hauser talked about making the calculations before using Blue Cross, calculating the premiums and the possible costs of various kinds of dental work, for example.

The discussion of finance was wide-ranging: artists who married someone with a dependable pension to others with first-hand experience of the dangers of the stock market.

(More information about international programs to support older artists as well as a range of studies on art issues are available at www.hillstrategies.com.)

— Jim Graham

Plans to save Perekhodoff mural

The Perekhodoff murals, once thought to be impossible or at least extremely difficult to remove, will probably be saved.

Dave Denny, a local entrepreneur, has been trying to find a way to save eleven works by Bill Perekhodoff, that form a mural in the executive suite of Intercontinental Packers. The building is slated for demolition to make way for the extension to the Circle Drive Freeway.

In an experiment in August 2009, art conservator Ian Hodkinson used a special glue to transfer a small mural image from the wall to a canvas backing. The experiment, which was financed by the University of Saskatchewan, worked, and the process seems workable and reasonably inexpensive.

Saskatoon City Council and Maple Leaf Foods will

each contribute \$25,000 to help retrieve and preserve the murals and, according to University Collections Curator, Kent Archer, the University may make a similar contribution. (An article in the *StarPhoenix* says \$80,000 is needed to bring Hodkinson to Saskatoon in early November to extract the murals from the walls.)

Where the murals will be stored or exhibited is still not known, Denny said in an article in the *StarPhoenix*. He said he hopes the Mendel Art Gallery will take the works and use them in a way to honour Fred Mendel who commissioned the works. The murals were originally in the reception area for a gallery Mendel created on the top floor of the meat-packing plant in the 1950s and ideally the works should be exhibited in a similar room.

"When Perekhodoff designed it he wasn't thinking about individual panels, he was thinking about the relationship of the panels to each other," Denny said in the *StarPhoenix* article.

— Jim Graham

Artist sues police after artworks destroyed

Artist Jeff Kostuk is suing the Saskatoon police who allegedly destroyed about 150 seized artworks.

Notebooks, sketchpads, and portfolios were seized by Saskatoon police when they executed search warrants on the home of artist Jeff Kostuk's parents in January 2003.

Kostuk and his father Leonard Kostuk, are plaintiffs in a suit alleging negligence and breach of Jeff Kostuk's rights under the Copyright Act. The suit, filed in mid-October in the Court of Queen's Bench, names the Police Board of Commissioners of the City of Saskatoon and Constable Lee Daryl Jones as defendants.

Jeff Kostuk's lawyer Steven Seiferling said there are two courses of action in claiming damages under the Copyright Act.

"You can ask for direct damages which is an accounting for profit based on what has been done with the copyright works in question or you can ask for what are called statutory damages. Statutory damages are an amount set by the statute between \$500 per work and \$20,000 per work. So you've got anywhere in that range times the number of works. There's a number of factors you can see in the act, factors that the court will look at like good faith or bad faith and what's been done with the work."

There are difficulties in estimating how many works of art were destroyed. "The problem is... we've got a list of items that were seized and some of these list items say three portfolios, they don't say three portfolios containing thirty drawings each, they say three portfolios. Without those numbers in there we're proceeding based on an estimate. And because these items are now destroyed we're still proceeding based on an estimate. That's the problem right now, we don't have an exact number . . . our conservative estimate is about 150 works."

Courts may award damages in the range of \$500 to \$20,000 per work of art and Kostuk thinks there were about 150. The total value would be \$75,000 using a 'conservative' estimate of 150 works at a \$500 value each.

Originally Kostuk was charged with 20 counts of mischief for allegedly damaging property with graffiti. He pleaded not guilty and was acquitted of the charges in April 2004.

Within days after his acquittal, his lawyer wrote to the Crown prosecutor requesting the return of the artworks and other seized materials, equipment, electronics, computers, software and clothing. The prosecutor wrote to Kostuk's lawyer saying he had advised Jones to return the items. Three computer hardware components were returned but the artworks and other items were not, despite repeated requests, according to the statement of claim.

Finally in May 2009, the Saskatoon Police Service wrote to Kostuk lawyer's saying the items were destroyed over four years ago.

Seiferling said, "At the end of a trial, in this case after an acquittal something has to be done with that evidence. Generally at the end of a trial it is returned to the police unless the court orders something else . . . In this case the return was requested." In other words the police should have returned the seized material. "The only time you see forfeiture or destruction of evidence is after a conviction. In this case we have an acquittal. They could have at some point brought an application for forfeiture or destruction but they didn't. And if that application had ever been brought it would have been opposed because there was an acquittal."

The board of police commissioners have not yet seen the statement of claim and is unlikely to have any response before its next meeting, which will be after the October 28 civic election, said its lawyer Robert Gibbings.

(The allegations in the statement of claim have not been proven in court.)

— Jim Graham

Waging Culture looks at artists' status

Based on a two-stage survey by Michael Maranda, The Art Gallery of York University, of Canadian visual artists, the study *Waging Culture* delves more deeply than any existing reports into visual artists' sources of revenue, art practice expenses and time use.

The report by Michael Maranda of the Art Gallery of York University says "the bottom line for artists is dismal, with the typical artist losing \$556 in 2007 on their practice. (Other income sources bring median total earnings to \$20,000.)"

In other words, more than half of all visual artists (56 per cent) lose money on their artistic practice. The study indicates that "artists pay a significant economic penalty to pursue their practice." The report argues that visual artists themselves are the primary funders of artistic practices.

The study estimates that there are somewhere between 22,500 and 27,800 visual artists in Canada. These figures are about 30 per cent and 60 per cent larger than census counts. The 2006 census captured 17,100 "painters, sculptors and other visual artists" with employment income who worked more hours on their art than on any other activity in May of 2006.

Among respondents to the survey, the highest-earning visual artist had a net income of \$60,000 from their artistic practice (after expenses). Visual artists in Quebec earn the highest net income (median of \$1,383), while those in Alberta lose the most from their studio practice (median loss of \$2,000).

On average, visual artists work 51 hours per week, with 26 hours devoted to their studio practice.

Another 15 hours are on paid art-related work, eight hours on other work, and three hours on art-related volunteering. In terms of income from all sources, those who spend the most time in their practice earn less than those who do more art-related or other work.

Among all respondents, sales account for more than half of all revenues (54 per cent), followed by grants (34 per cent) and artist fees (12 per cent). The study indicates that grants essentially "buy time and materials for the production of art" but do not increase overall living standards.

Artists with lower or no grants tend to work more in other occupations.

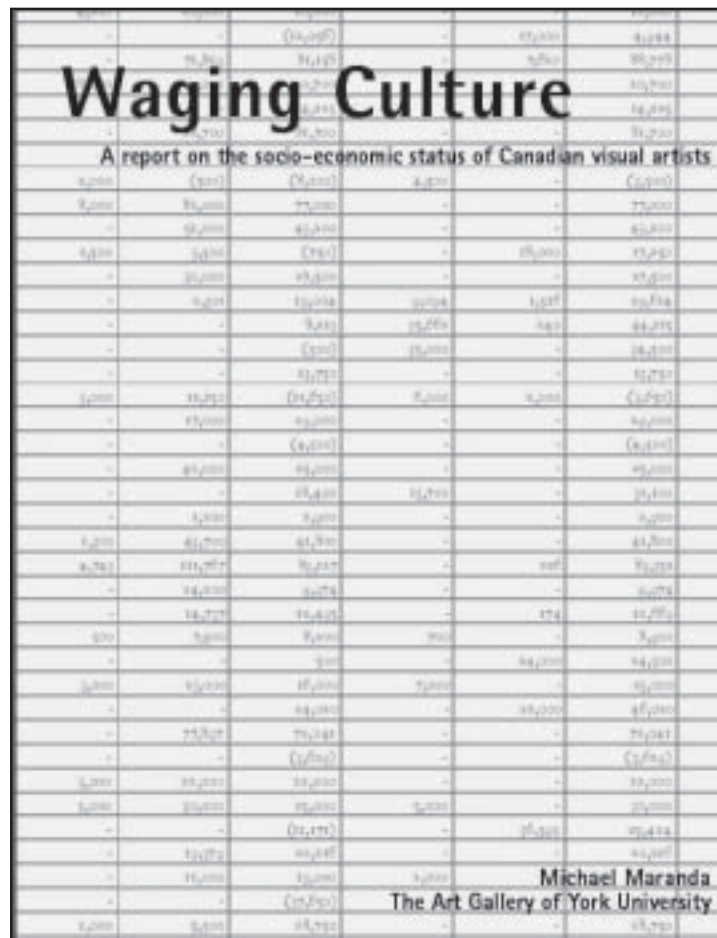
While the wage gap between male and female visual artists is relatively low (10 per cent), the difference in sales is nearly 50 per cent.

The study finds that over 30 per cent of visual artists do not have supplementary health benefits. Similarly, more than one-third have no retirement funds. Another third have only self-financed funds. Just over one-half of all visual artists own their own homes, much lower than the average of 69 per cent in the

overall labour force.

The survey was done in two stages. The demographic information (1,200 respondents) has a margin of error of plus or minus 3.96 per cent, 19 times out of 20. The financial information (560 respondents) has a margin of error of plus or minus 5.83 per cent, 19 times out of 20.

More details about the economic condition of Canadian visual artists are provided in the full report which is available at www.theaguisoutthere.org/wagingculture/





Photographer Courtney Milne is among the artists honoured by the University of Saskatchewan

University of Saskatchewan honours Saskatchewan artists

Dorothy Knowles, Wilf Perreault and Courtney Milne were the artists being honoured as three of the 100 most influential graduates in the past 100 years of the College of Arts and Science at the University of Saskatchewan. The list included a wide range of achievement from animation to criminal profiling.

A celebratory luncheon was held October 2 in Saskatoon honouring those 100, with each person receiving a certificate for "distinguished alumni who have made great achievements locally, nationally or internationally." Later in the afternoon a 70 inch plasma screen was unveiled at the College of Arts, with each person's name and photo rolling by on a perpetual digital display. Other graduates honoured include former premier Roy Romanow, current chancellor of the U of S, Vera Pezer, and former Prime Minister John G Diefenbaker.

Brenda Draney wins the RBC competition

Artist Brenda Draney, of Vancouver is the winner of the 11th annual RBC Canadian Painting Competition.

She holds a BA in English Literature and a BFA from the University of Alberta, and an MAA from Emily Carr University of Art and Design. She is interested in how memory operates in families, communities and cultures. Her first-place prize includes a cheque for \$25,000.

Martin Golland and Sasha Pierce, both of Toronto, were named honourable mentions and each receives \$15,000.

The goal of the RBC Canadian Painting Competition is to support and nurture Canadian visual artists in their early career by giving them a forum to display their artistic talent to the country and hopefully open doors to future opportunity.

Portrait of an artist as Prime Minister

Prime Minister Stephen Harper, who usually condemns galas, surprised and wowed party-goers at the National Arts Centre recently by taking the stage, playing piano and singing The Beatles hit,

With A Little Help From My Friends.



He was accompanied by renowned

cellist Yo Yo Ma. A Beatles fan, his singing voice was strong. Dressed casually in a dark blazer and dark shirt, he kept the tune but couldn't hit the high notes. He left those to the band that was also playing along with him. The Prime Minister received a standing ovation for his efforts.

With that smart public relations move Harper also joined the ranks of artists however briefly. Now is a good time to consider pensions, tax breaks and increased spending for his impoverished colleagues.

Last year at this time, Mr. Harper pooh-poohed galas, saying they were for the elites. The NAC gala, which Laureen Harper chairs, helps raise money for youth and the arts. Last year the Harpers cancelled at the last minute.

Liberal leader Michael Ignatieff pointed out that last fall Harper smeared galas when he attacked artists for complaining about subsidy cuts, saying "ordinary working people" had no patience for artists at a "rich gala subsidized by taxpayers, claiming their subsidies aren't high enough when they know those subsidies have actually gone up."

More Saskatchewan artists to be showcases at Cultural Olympiad 2010

The Vancouver Organizing Committee for the 2010 Olympic and Paralympic Winter Games (VANOC) have added two more Saskatchewan artists to the lineup of talent taking part in Cultural Olympiad 2010. Dana Claxton, an interdisciplinary artist whose work includes film and video, installation, performance and photography, as well as Brett Bell, an award-winning filmmaker, have both had work selected for inclusion. For more information, go to www.gov.sk.ca/news

Gilles Hébert new Executive Director of Art Gallery of Alberta

Gilles Hébert, a former director of the Mendel Art Gallery, was named Executive Director of the Art Gallery of Alberta effective October 26, 2009.

"Gilles brings to the AGA 25 years of experience from across the spectrum of the art world, as an artist, curator, program developer and senior administrator. The AGA moves into its new building and launches its New Vision with expanded exhibitions, new educational programming and a full range of top-tier gallery experiences", said Allan Scott, Chair of the gallery's Board of Directors. Besides his leadership at the Mendel Art Gallery, Hébert's background in art gallery management is wide ranging and, most recently, includes Director of the Art Gallery of Windsor.

Hébert was born in Winnipeg and has spent a significant part his career in Western Canada and the Prairies. He will be relocating to Edmonton from Windsor.

Hébert holds a Bachelor Degree of Arts from the University of Manitoba and has also studied fine art history and taken studio courses at both the Ontario College of Art and Design and the University of Toronto.

Assiniboia Gallery celebrates anniversary

Assiniboia Gallery owner Mary Weimer is celebrating her gallery's tenth anniversary.

Weimer bought the gallery when she was 22 soon after graduating from the University of Regina with a bachelor of arts degree, major in political science. Weimer, quoted in a recent edition of the *Leader-Post* said "I just thought, 'well, I'll go for it and see what happens.' And it ended up here we are — 10 years later — and I can't believe how quickly that's gone by. I know everyone says this. 'I'm not 10 years older, how did this happen?'" Weimer laughs. "But I am!"

The Assiniboia Gallery — one of the first commercial galleries in Saskatchewan — was started by the Kurtz family in 1977. Weimer says when she started working there about 20 years later, the Kurtz were thinking about retiring. They didn't want to close the gallery, and Weimer agreed to buy it and took it over in Sept. 1, 1999.

In the following decade the staff has quintupled, its size has doubled to 2,500 square feet, the number of artists it represents has grown from 33 to 60 and its web site has moved a local business into a global market.

Weimer learned the all-consuming business of having a business and gained a co-owner in her husband Jeremy. But when the couple had their children, Sarah, now six, and James, three — who call themselves "gallery kids" — everything changed.

The anniversary was marked with an exhibition of Regina's Carl Schlademan — whose work was the first she showed ten years ago — and Jose Ventura, originally from El Salvador and now living in Vancouver.

(For more information on the Assiniboia Gallery and to view art on-line, visit www.assiniboia.com.)

Canada Council for the Arts releases 2008-09 Annual Report

Earlier this week, the Canada Council for the Arts released its 2008-09 Annual Report showing that the organization has invested \$158 million in 689 communities throughout the year. Over \$144 million was awarded in the form of grants, as well as \$3.5 million in prizes and fellowships and \$9.9 million in payments to writers, translators and illustrators under the Public Lending Right program, which compensates authors for the availability of their books in Canadian public libraries. For more information, go to www.canadacouncil.ca



Local art teacher Monique Martin receives award

Monique Martin, a visual arts teacher at Saskatoon's Georges Vanier School has received the Prime Minister's Award for Teaching Excellence.

The award includes a certificate, letter of congratulations from Prime Minister Stephen Harper and a \$1,000 grant to spend on professional development or classroom initiatives.



Martin, who teaches art to students from kindergarten to Grade 8, has involved her students in community projects such as displaying their art on buses and transit shelters in Ottawa and Saskatoon.

Art X 9 closed during renovations

The Fondation Marcel Moore, which owns the building in Regina where the Art X 9 Gallery is located, must do some major lower-level reconstruction and as a result the gallery will not be showing for the duration of the construction.

There will be a grand re-opening in 2010.

Donald Weber wins photography prize

Toronto photographer Donald Weber is the winner of the Duke and Duchess of York Prize in Photography for 2009. This prize is awarded by the Canada Council for the Arts.

The prize was established by the Canadian government in 1986 through an endowment to the Canada Council of \$170,000 for an annual prize in photography and is given to the most outstanding visual artist working in photography. The \$8,000 prize is awarded in addition to the recipient's grant.

Weber has exhibited widely and has shown work at galleries and festivals worldwide, including exhibits at the United Nations, the Museum of the Army at Hôtel des Invalides in Paris, and the 60th anniversary celebrations of the Declaration of Human Rights with the VII Photo Agency, exhibited in over 50 cities worldwide.

CARFAC SASK Bulletin Board

Annual General Meeting Notice

CARFAC Saskatchewan Notice of Meeting

CARFAC Sask. Annual General Meeting, Saturday, Nov. 7, 2009, at 6 p.m. at CARFAC SASK Office, 1734A Dewdney Ave, Regina

1. Call to Order, Agenda, and Introductions
2. Minutes of the previous Annual General Meeting
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. Special Business
11. Adjournment

Members Pizza Nite and Venice Biennale Scrum

will follow the meeting at 7 p.m. Informal show and tell by artists who attended the 2009 Venice Biennale. Pizza and beverages provided.

CARFAC SASK Bulletin Board

Fall Workshops 09

Regina

A Beginner's Introduction to Web Site Development for Visual Artists



CARFAC
SASKATCHEWAN
WORKSHOPS

Saturday, Nov. 21, 1 to 3:30 p.m.

**Neil Balkwill Civic Arts Centre,
2420 Elphinstone Street (Park-
ing access off 15th Ave. and
McTavish Street)**

This workshop is designed to introduce the artist to concepts of web site development and what it takes to design your own web site. It will help you answer questions like: should I build my own or pay someone to do it for me. If I build my own what kinds of software will I need, free or to purchase, and what is the best way for me to get my site on-line. This is a two and a half hour information session.

Instructor: Sharon Hamilton

Prince Albert

Proposal Writing for Visual Artists



CARFAC
SASKATCHEWAN
WORKSHOPS

**Tuesday, Nov. 24, 6:30 p.m.
Prince Albert Arts Centre, 1010
Central Ave. Heritage Room**

This workshop will help visual artists develop and strengthen their writing skills to promote their work. It will include several approaches and situations, such as exhibitions, grants and residencies. Emphasis is on techniques and methods to present your work for selected venues and opportunities.

Instructor: Ellen Moffat

Presented in conjunction with the Prince Albert Council for the Arts.

Moose Jaw

Copyright for Visual Artists



CARFAC
SASKATCHEWAN
WORKSHOPS

**Thursday, Nov. 26, 7 p.m.
Moose Jaw Museum and Art
Gallery, Crescent Park,
South Meeting Room 5th Floor,
Moose Jaw Public Library**

This workshop provides an overview of copyrights that commonly pertain to visual artists. The workshop will cover the following topics: exhibition rights, reproduction rights and moral rights, international aspects of copyright laws, license and assignment of copyright, and copyright collectives.

Instructor: Patrick Close

Weyburn

Writing Artist Statements



CARFAC
SASKATCHEWAN
WORKSHOPS

**Saturday, Nov. 7, 1 p.m.
Signal Hill Gallery, 424 – 10th
Ave. South**

Writing cohesive and personalized artist statements is an important skill for artists in order to maintain and advance their careers. Artists need to write artist 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: Jack Anderson

**All workshops are free and open to the public.
Pre-registration is encouraged in case of cancellation or changes.
For more information call (306) 522-9788 or e-mail programs@carfac.sk.ca**

Artist to Artist

This will be an informal afternoon Saturday, Nov. 14, 1:30 p.m. to **show your work to other artists** at **The Mix**, 539 - 24th Street East (White house behind Knox United Church) in Saskatoon. Bring your slides, CD or actual work and be part of the afternoon. All artists are welcome to attend with or without work to show. A guest artist will be present.

Studio and House for rent, Feb. to April 15, 2010 in Ruddell, one hour from Saskatoon. Large south facing windows. Great pottery studio, could be used for painting, printmaking. Contact Teresa at tgagne@sasktel.net

Artists Nites at the Club are a chance for visual artists and friends to meet and interact with other artists in an informal social environment. Surprises may include talks, exhibitions, and special events. All artists are welcome to attend, to participate, to collaborate and to present. The Club is located at 2431 8th Avenue in Regina, Phone: 780-9494. Events are organized by volunteers from the visual arts community with support from the Saskatchewan Cultural Exchange Society and CARFAC Saskatchewan Visual Artists.

Artists Nites at the Club are always on the third Wednesday of the month and doors open at 7 p.m.

November 18: Collage Collective Event and Exhibition. Flatland Artist Studios Inc. will present a Collage Collective evening event — join in — create a collage or participate in a collaborative collage — some basic materials will be provided (glue, scissors, cardstock, paper imagery), but feel free to bring some materials to add to the mix.

Members' News

The following CARFAC Saskatchewan artists have work in **Dimensions-Growth 2008**:

Anna Hergert, Melody Armstrong, Monique Martin, Paula Cooley, Laura Kinzel, Jane A. Evans, Shelley Kaszefski.

The Dimensions-Growth 2008 will be at the Art Gallery of Prince Albert, Nov. 2009 to Jan. 2010.

Anita Rocamora, Bonnie Gilmour, Jack Sures, Paula Cooley, Shelley Kaszefski, Charley Farrero, Lee Brady and Jane Evans are CARFAC Saskatchewan members who have work in **Dimensions 2009 — Playing with Dimensions**. The exhibition opened at the MacKenzie Gallery in Regina.

It will be at The Saskatchewan Craft Council Gallery in Saskatoon Nov. 27, 2009 to Jan. 10, 2010.

The **Escape Artists** are having a fall fine art show and sale, **Art By The Hearth**, Saturday, Nov. 21, from 7 to 10 p.m., and Sunday Nov. 22, from noon to 4:30 p.m. at 1125 13th Street East, Saskatoon. For more details check their web site at <http://escapeartistssaskatoon.wordpress.com/>

Glen Scrimshaw was in Regina recently to receive the Friends of the R.C.M.P. Heritage Centre "Life Member" award, which is given to people who have been a supporter.



Patricia Leguen's sand sculpture Natural Beauty. (Photo courtesy of Patricia Leguen)

Patricia Leguen was invited to compete solo at the first CNE Sand Sculpture Competition Aug. 21 to 23, 2009. She carved 22 tonnes of compacted sand in 22 person-hours indoors. The sculpture called *Natural Beauty* was 10 feet tall, 10 feet wide and 6 feet deep (above). On Sept. 22 to 26 she competed at the North American Championships in the doubles category with a team-mate from Florida and carved a piece called *Zen Garden* from a pile of 10 tonnes of loose sand in 22 person-hours. She won 3rd place in the event, a medal and prize money.

Events

The Mendel Art Gallery has a variety of events and workshops related to the current exhibitions **James Henderson: Wicite Owapi Wicasa: the man who**

paints the old men and **Mary Longman: New Work**. On Nov. 1, 2009 Storyteller **Bonnie Logan** talks about Folk tales, "cant fables," literary and original stories. On Nov. 15 genealogical speaker and educator and certified Saskatchewan and aboriginal researcher **Tammy Vallee** talks about **Genealogy and You**. On Dec. 6 storyteller **Rany Morin** talks about First Nation myths and legends, as well as the trickster and cultural hero stories about *wesahkecahk*.

On Nov. 6 and 7 there is a symposium, **Whose History? Reconstructing Indigenous and Settler Pasts on the Canadian Plains**. On Nov. 6, 2 to 4:30 p.m. in the Mendel Art Gallery Auditorium Gerald McMaster and Neal McLeod give public lectures. On Nov. 7, 2 to 4:30 p.m. there will be a panel discussion with Gerald McMaster, Neal McLeod, Mary Longman, Dan Ring and Grant McConnell, with moderator Lynne Bell. For more details phone the Mendel Art Gallery at 975-7610 or go to www.mendel.ca

The thirty-first Annual **KYLA / Kiwanis Art Show and Sale** will be held at the E. A. Rawlinson Centre for the Arts in Prince Albert **Nov. 8, 2009**. There are more than twenty artists in the KYLA Art Group and they cover a wide range of media. Tickets are \$16 each, and include entrance to the show and sale and the wine and cheese social in the evening. Ticket holders can take in an afternoon preview of the art. A major fundraiser for the Kiwanis, all proceeds from ticket and wine sales support community service projects.

The **Artisans Craft Market Co-operative** annual "one of a kind fine craft" market takes place on Nov. 20 to 22 in the Grande Gallery of TCU Place in downtown Saskatoon (35 - 22nd Street East). Buyers may talk with the artist about their work, choose from a wide selection of work and find a special Christmas gift. Hours: Friday, Nov. 20, 2 to 9 p.m.; Saturday, Nov. 21, 10 a.m. to 6 p.m.; Sunday, Nov. 22, 10 a.m. to 5 p.m. Admission is \$4. More information can be found on the web site: www.artisansask.ca

Art Quest will be having a show and sale of their paintings at the Center Mall at Circle Drive and 8th Street from **Nov. 23, 2009 to Jan. 3, 2010**. Artists represented are: Annette Beerman, Jody Harris, Chris Hodge, Vanessa Hyggen, Connie Levesque, Tara Magee, Mary Martens, Ivy Moore, Gord Sanjenko, Irene Stroshein, Richard Tilton, Laurel Covey, Janet Williams and John Wilson. For more information call Mary Martens, 280-3381.

The **Saskatoon Potters' Guild** will be holding their **annual Christmas sale** on Saturday, Nov. 28 and Sunday, Nov. 29, at the Albert Community Centre, corner of 11th St. and Clarence Avenue (access from parking lot side entrance). Saturday hours are 9 a.m. to 9 p.m., and Sunday hours are 10 a.m. to 4 p.m. This building is wheelchair accessible. With many Guild members exhibiting a wide choice of one-of-a-kind items is available.

Exhibitions

Assiniboia

Shurniak Art Gallery, **Just Us: North Central Photojournalism Project**, Nov. 1 to 23, 2009.

Estevan

Estevan Art Gallery and Museum, 118 4th Street, **Untitled, Wade Kotelo**, Nov. 2009.

Tattoo: Jarret Clarkson, Andres Merrill and Craig Fenrick, Dec. 1 to 20, 2009.

Harris

Routes Gallery, 302 Main Street, **Karen Wallace and Teiji Wallace-Lewis: Art Exhibition**, Nov. 1 to 22, 2009

Fort Qu'Appelle

Fort Qu'Appelle Library, **Tattoo: Jarret Clarkson, Andres Merrill and Craig Fenrick**, Nov. 1 to 23, 2009.

Lloydminster

Barr Colony Heritage Cultural Centre, **Carri J. McKinnon: Illuminated Spaces**, Dec. 1 to 20, 2009.

Meacham

Hand Wave Gallery, **A Beast in You: a mixed media exhibition by Gallery Artists**, Oct. 2 to Nov. 5, 2009.

Wrap It Up: Textile Artists Group: Alison Philips, Anne Thomas, Gwen Klypak, Judy Haraldson, June Jacobs, Nov. 6 to Dec. 20.

Moose Jaw

Moose Jaw Cultural Centre, **Carri J. McKinnon: Illuminated Spaces**, Nov. 1 to 23, 2009.

Moose Jaw Museum and Art Gallery, **Corridor: Joanne Lyons**, Nov. 5, 2009 to Jan. 3, 2010.

A.F.L. Kenderdine: Field Day, Nov. 1, 2009 to Jan. 3, 2010.

Nipawin

Central Park Library/Arts Centre, **Ken Dalgarno: Sculpted Landscapes**, Dec. 1 to 20, 2009.

North Battleford

Chapel Gallery, **McGregor Hone: A Prairie Printmaker**, Nov. 1 to Dec. 20, 2009.

Plains of Abstraction, Nov. 1 to Dec. 20, 2009.

Prince Albert

Art Gallery of Prince Albert, 142 - 12th Street West, **Dimensions, 2008 Growth**, Saskatchewan Craft Council, Nov. 2009 to Jan. 2010.

Prince Albert Arts Centre, **David Garneau: Road Kill**, Nov. 1 to 23, 2009.

Regina

Art Gallery of Regina, **A Different Beauty: Iris Hauser, Zhong-Yang Huang, and David Dreher**, Oct. 15 to Nov. 21, 2009. **David Dreher** will be giving an artist Talk Wednesday, Nov. 18, 7:30 p.m. at the Art Gallery of Regina.

Open Access Shows:

Outside the Box: **Life Insists: Paintings by Kim Menzies**, to Dec. 30.

Members Showcase: **In the Dirt: A Felted Exploration, weaving by Cindy Obuck**, to Dec. 30.

Cathedral Free House: **Conversations with Trees: Paintings by Darlene Gate and The Brandenburg Concerto Series: Paintings by Bonnie Chapman**, to Dec. 30.

SaskCentral: **Intent Extent Content: Paintings by Janet Blackstock**, to Dec. 30.

Assiniboia Gallery, 2266 Smith Street, **Rick Bond and Nancy Lucas**, Nov. 6 to 28, 2009.

Holiday Miniatures 2009, Nov. 20, 2009 to Jan. 9, 2010.

Dunlop Art Gallery, Central Library, 2311 12th Avenue, **Mind the Gap!** Oct. 23, 2009 to Jan. 3, 2010.

Dunlop Art Gallery, Sherwood Village Branch, 6121 Rochdale Blvd., **Mind the Gap!** Oct. 23, 2009 to Jan. 3, 2010. Artists' talk, Nov. 14 at 2 p.m.

Cumberland Gallery, Legislature Buildings, **A Garden of Art: Lynn McKenzie-Barteski** Nov. 2 to 30, 2009. Opening reception, Nov. 19, from 5 to 7:30 p.m.

MacKenzie Art Gallery, T.C. Douglas Building, 3475 Albert Street. **Close Strangers; Distant Relations — An artist's engagement with the permanent collection by David Garneau**, Sept. 19, 2009 to Jan. 2, 2010.

Vernon Ah Kee: Blow Your House In, Sept. 12, 2009 to Jan. 3, 2010

Looking In, Looking Out: Qui suis-je maintenant? Aug. 29, 2009 to Feb. 28, 2010.

My Evil Twin, Oct. 3, 2009 to Jan. 24, 2010.

Master of Fine Arts Exhibition: The Sailor Man Suite, Oct. 17 to Nov. 15, 2009.

McIntyre Gallery, 2347 McIntyre St., Main Floor Gallery, **Aaron Maclean: The Inner Landscape, Paintings of the people and landscape of Southern China**, Oct. 16 to Nov. 7, 2009. 2nd Floor Gallery, **Kathleen Slavin: Prairie and Forest**, Paintings of northern Saskatchewan, Oct. 16 to Nov. 7.

Mysteria Gallery, 2706 13th Avenue, **Patrick Close and Chad Jacklin**, Nov. 4 to Dec. 24, 2009.

Nouveau Gallery, 2146 Albert Street, **Wilf Perrault**, from Oct. 16 to Nov. 14, 2009. **Holiday Show**, from Nov. 20.

Regina Beach

Last Mountain Lake Cultural Centre, **Just Us: North Central Photojournalism Project**, Dec. 1 to 20, 2009.

Rosthern

Station Arts Centre, **Ken Dalgarno: Sculpted Landscapes**, Nov. 1 to 23, 2009.

Saskatoon

Collector's Choice Art Gallery, 625D - 1st Avenue North, **Simply Country: Laurel Rossnagel**, Oct. 16 to Nov. 7, 2009.

Western Lights Artists Group, Nov. 20 to 28. Opening, Nov. 20, 7 to 10 p.m.

College Building Art Galleries, 107 Administration Place, Main level, **Alison Norlen: Glimmer**, Sept. 4 to Nov. 27, 2009.

College Art Gallery, Lower level, **Bruce Montcombroux: Reconstruction**, Sept. 4 to Nov. 27.

Francis Morrison Library Gallery, 2nd Floor, 311, 23rd St. East, **Luke Siemens: Structural Integrity**, Oct. 7 to Nov. 12.

Biliana Velkova: Tropical Saskatoon, Nov. 18 to Dec. 27.

The Gallery/Art Placement Inc., 228 – 3rd Avenue South, **Rebecca Perehudoff: Recent Work**, Oct. 17 to Nov. 5, 2009.

Jonathan Forrest: More Pieces of the Puzzle, Nov. 7 to 26, 2009. Reception is Saturday, Nov. 7, 2 to 4 p.m. Artist talk Thursday, Nov. 12 at 7:30 p.m.

Reta Cowley, Nov. 28 to Dec. 24.

Handmade House, 710 Broadway Ave., **Recent Flame: New wood-fired pottery by Georgia Horsley**, Sept. 28 to Nov. 28, 2009.

Link Gallery, Murray Library, University of Saskatchewan, **Ring-A-Ding-Dong Dandy: Glimpses of Wrestling History** (Includes photos of Stampede Wrestling by photographer Bob Leonard), Sept. 25 to Nov. 5, 2009.

Meewasin Valley Centre, 402 3rd Avenue South, **Flow: Linocuts and Pastels by Monique Martin**, Nov. 1 to Dec. 28, 2009.

Mix Artist Collective, 539 - 24th Street, **Janet Williams**. Oct. 27 to Nov. 9, 2009.
Mary Romanuck, Dec. 8 to 21.

Pacific Gallery, 702 14th Street East, **Figuratively Speaking: Group Show**, Oct. 17 to Nov. 9, 2009.
A Warm November: David Langevin, Nov. 14 to Dec. 5, 2009.

Rouge Gallery, 208 3rd Avenue South, **Teodora Pica**, Nov. 17 to 28, 2009.

Saskatchewan Craft Council Gallery, 813 Broadway Avenue,
Mel Bolen: Induction, Oct. 9 to Nov. 22, 2009.
Wintergreen Fine Craft Market, Nov. 13 to 15.
Playing With Dimensions: Saskatchewan Craft Council annual juried touring exhibition for 2009, Nov. 27, 2009 to Jan. 10, 2010.

Kenderdine Art Gallery, Second Level, Agriculture Building, **The Sitter: curated by Leah Taylor**, Sept. 1 to Nov. 27, 2009.

Mendel Art Gallery, 950 Spadina Cres. East,
Mary Longman: New Work, Sept. 25, 2009 to Jan. 10, 2010.
James Henderson: Wicite Owapi Wicasa: the man who paints the old men, Sept. 25, 2009 to Jan. 10, 2010.
Artists by Artists: Patrick Traer and Darren Huebert, Sept. 25, 2009 to Jan. 10, 2010.

SCYAP Gallery, 253 3rd Ave. South, **Explorations:**

Various works by Di Decaire, Nov. 2 to 27, 2009. Opening Nov. 6 from 7 to 9 p.m.

STM Gallery, 2nd Floor, St. Thomas More College, 1437 College Drive, **Multitudes: Recent work by Nicki Ault**, Nov. 1 to Dec. 17, 2009.

Shellbrook

Shellbrook Wapati Library, **McGregor Hone: A Prairie Printmaker**, Jan. 1 to 23, 2010.

Swift Current

Art Gallery of Swift Current, **Shore: G. Wozny Siemens**, Oct. 17 to Nov. 26, 2009.

Gifted, Dec. 5, 2009 to Jan. 3, 2010.

Tisdale

Tisdale Community Library, **David Garneau: Road Kill**, Dec. 1 to 20, 2009.

Yorkton

Godfrey Dean Art Gallery, **Dave Geary: The Great Saskatchewan Socialist Utopia — That Never Was**, Nov. 8 to Dec. 19, 2009.

Weyburn

Allie Griffin Art Gallery, 45 Bison Ave., **Brenda Joy Lem - Continuous & Unbroken**, Nov. 1 to Dec. 20, 2009.

Calls for Entry

The deadline is **Nov. 6, 5 p.m., 2009** for submissions to **Feminism: Now**, a juried show Dec. 1 to 2, 2009, concurrent with the 20th anniversary of the École Polytechnique Massacre (Dec. 6) at NSCAD, Halifax. The NSCAD Feminist Collective is seeking work by artists and writers across Canada (women, men, transfolk, radical feminists, closet feminists) in any media (time-based, new media, old media, print media, flat media, mass media, essays, rants, poems) addressing the title **Feminism: Now**. Written/textual works will be considered for a zine to accompany the show. Proposals/submissions must include: c.v., artist bio, one page description of proposed work and a list of required support materials. Visual submissions must be on CD or in slide format. Video proposals should include previous video work. Written/textual work should be received in hard copy and on CD. Send to Feminist Collective c/o SUNSCAD NSCAD
5163 Duke St.
Halifax, NS, B3J 3J6

The deadline is **Dec. 1, 2009** for the **2010 International Mural Fest — Mural Routes**, Barrie, Ontario. Mural Artists compete for the \$6,000 Judges' Choice Award, the People's Choice Award of \$2,000 and the Visitors Award of \$1,000. Selected finalists will also receive \$700. Nine finalist artists will complete a 2100 mm high by 4800 mm wide mural in 6.5 days. Each artist uses the same poem as the theme or inspiration for their mural. To be considered for one of the nine finalist positions, artists must complete a 420 mm x 960 mm miniature of the mural that they intend to paint and submit their application to the organizing committee by Dec. 1, 2009. The paint-off takes place during Easter Week, Sunday, April 4 and ends on Saturday, April 10, 2010. Entry forms and competition instructions are available from the Mural Fest web site at www.muralfest.com.au or by contacting Julie Hargreaves:
E-mail to info@muralfest.com.au
1859 Kingston Road, Scarborough ON M1N 1T3
Phone: (416) 698-7995
www.muralroutes.com

The deadline is **Friday, Dec. 11, 2009** at 5 p.m. for submissions to **Olympic Fire 2010 — Legacy Art Work Commission**. First Nations and non-First Nations artists working in a variety of media are asked to submit design proposals for pieces that explore the meaning of the 2010 Olympics. Submissions should incorporate the power and beauty of sport and the dedication of the athletes. Submissions can be indoor or outdoor pieces. Submissions could also incorporate: colour preliminary, maquettes, designs and/or video proposals. Artists are encouraged to collaborate in their designs. There is \$10,000 available to commission one or more selected pieces. A selection committee and adjudicator will make the final decision on all submissions. The criteria used to select the successful submissions includes: Originality; expression and reflection of the 2010 Olympics; reflect of the heritage and culture of North Battleford; innovation; artist(s) experience and ability to undertake the commission; production cost based on budget. The piece can be completed by the deadline of March 31, 2010. Submissions should be sent to :
Michael Brokop, Curator
Chapel Gallery
Box 460
North Battleford, SK S9A 2Y6
E-mail: chapelgallery@sasktel.net
Phone: (306) 445-1757

The deadline is **Jan. 15, 2010** for submissions to **GENERATION Next**. Every decade the Art Gallery

of Regina holds a special group exhibition introducing the latest generation of young artists making their mark on the Saskatchewan art scene. The show features new work by emerging artists who are within five years of graduation and just beginning their professional careers. All artists who have completed formal art training, are currently engaged in their own art practice, and reside in Saskatchewan are welcome to submit. All media, any style, any subject. Submissions should include: up to 20 digital images of recent work (completed since graduation), image list, c.v., artist statement. Mail to:

Jack Anderson, Guest Curator Generation Next
Art Gallery of Regina
Neil Balkwill Civic Arts Centre
P.O. Box 1790
Regina, SK S4P 3C8
E-mailed submissions will not be accepted.

Education/Workshops

Dec. 1, 2009 is the deadline for the **Masters Ceramic Workshop Series for 2010** at the Moose Jaw Museum and Art Gallery. The Ceramic Master's Workshop is a special weekend-long event for professional potters or ceramics artists. The workshop schedule is:

- Friday, Jan. 22, 2010, 7:30 p.m. Peter Callas will give a free lecture that is open to the public. Callas is considered to be one of America's foremost authorities on the wood fire anagama kiln tradition.
- Jan. 23 to 24: Workshop for invited participants 9:30 a.m. to 4:30 p.m. daily.

The workshop fee is \$150 and if you are accepted into the workshop it must be paid in full by December 31, 2009. Partial refund of workshop fee will be considered only in the event of illness or injury. Applications to participate should include 8 to 10 labelled images of recent work in jpeg digital format on disc or by e-mail, or printed hard copies by mail, a c.v., a one paragraph summary biography, a statement about your work, and a statement about why you would like to attend this workshop. Space is limited. The selection committee will make their selections in the first week of Dec. 2009. For more information contact:
Moose Jaw Museum & Art Gallery
461 Langdon Crescent
Moose Jaw, SK S6H 0X0
Phone: (306) 692-4471
Heather Smith or Christy Schweiger
educator.mjmag@sasktel.net

Residencies

The **Atlantic Center's Master Artist-in-Residence** program gives artists from all artistic disciplines spaces to live, work, and collaborate during three-week residencies. Located just four miles from the east coast beaches of central Florida, the pine and palmetto wooded environment contains award-winning studios that include a resource library, painting studio, sculpture studio, music studio, dance studio, black box theatre, writers' studio, and digital computer lab. Each residency session includes three master artists of different disciplines. The master artists each personally select a group of associates — talented, emerging and mid-career artists — through an application process administered by ACA. During the residency, artists participate in informal sessions with their group, collaborate on projects, and work independently on their own projects. Atlantic Center for the Arts provides housing (private room/bath with work desk), weekday meals (provided by ACA chef) and 24-hour access to shared studio space. Financial aid is available to qualified applicants.

There are two upcoming residencies:

Residency #137: The application deadline is Feb. 5, 2010 for the May 17 to June 6 program.

Residency #138: The application deadline is March 20, 2010 for the June 28 to July 18 program.

For more information on how to apply, visit www.atlanticcenterforthearts.org, or e-mail program@atlanticcenterforthearts.org or telephone ACA at (386) 427-6975.

The deadline is open for applications at the **Reardon's House Artist's Retreat** in Tilting, Fogo Island NL. Visual artists, photographers, sculptors, performers, writers, composers and craft artists are accepted. With its breathtaking harbour and unique Irish history, the community offers inspiring themes. An early 20th century house and studio is available to an artist each season. The visiting artist is responsible for all his/her costs such as food and transportation. A stipend will be available in the future. Studio facilities are available. The Visiting Artist position has been established in order to provide artists an opportunity to produce work that reflects or responds to the natural environment and to the cultural heritage of Tilting and the communities of Fogo Island. Visiting artists are expected to interact with the community, give a public lecture during their stay, conduct a child's workshop and leave two samples of their work. One will be displayed in the community and the other auctioned to support the Artist Retreat program. The visiting artist will have the opportunity to place his/

her work at the local craft shop for sale. Applications should include samples of recent work (digital photos), resume, published articles, reviews, exhibition announcements, and/or catalogues and a one page proposal. If you are interested in participating in the Artist in Residence Program, please contact:

Tilting Recreation and Cultural Society
c/o Mr. Jim McGrath
Box 54, Tilting Fogo Island
Newfoundland and Labrador, A0G 4H0
E-mail: jimmcgrath@nf.sympatico.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 insight, within a multi-disciplinary environment. There are eight professional studios in wood, frameworking, glass, sculpture, textiles and fibre arts, photography, painting and drawing, and ceramics. Short and long-term residencies are available. For more information about the selection criteria and the application form, go to www.livingartscentre.ca or contact Cole Swanson, Exhibitions and Residency Co-ordinator at (905) 306-6161, or via e-mail at cole.swanson@livingarts.on.ca or contact:

The Living Arts Centre,
4141 Living Arts Drive,
Mississauga, ON, L5B 4B8

Artscape Lodge is a unique service for professional artists working in all disciplines. It provides affordable short-term studio rental and accommodation in a stunning, natural setting at the Gibraltar Point Centre for the Arts on Toronto Island, only a 10-minute ferry ride from downtown Toronto. Artscape Lodge is open year-round. The 30-night studio and bedroom package is available at seasonal rates with shorter stays and custom bookings also available. Rentals include a furnished private studio and private bedroom, a fully-equipped common kitchen, shared bathroom, laundry facilities, shared Internet access, and bicycles for on-island excursions. For more information on Artscape Lodge contact: bookings@torontoartscape.on.ca or phone (416) 392-7837 or visit www.torontoartscape.on.ca/artscape lodge.

The **Banff Centre for the Arts** is dedicated to lifelong 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, Alberta, T0L 0C0
Phone: (403) 762-6180 or 1-800-565-9989
Fax: (403) 762-6345
E-mail: 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. Applications are invited to the **Banff New Media Institute**.

For more information visit: www.banffcentre.ca

For more information and to apply:

The Banff Centre, Office of the Registrar

E-mail: arts_info@banffcentre.ca

Phone: (403) 762-6180 or 1 800-565-9989

Box 1020, Banff, Alberta

Canada T1L 1H5

The **Brucebo Summer Scholarship** is offered annually to talented, younger, and emerging artists, preferably painters, age ranging 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 scholarship program is administered by the Concordia University Faculty of Fine Art's Associate Dean's Office, Montreal and on a more practical level by Prof. Kathryn Lipke (e-mail: kathlv@mt-mansfield.com), Chair of the Brucebo Fine Art Scholarships Evaluation Committee. For information about the programs contact:

Dr. Jan O. Lundgren,

Brucebo Foundation Liaison Officer in Canada,
c/o Geography Department, McGill University,
805 Sherbrooke St. West,

Montreal, QC H3A 2K6

E-mail: jan.lundgren@mcgill.ca

Fax: (514) 398-7437; Phone: (450) 672-6096

Opportunities

The organizers of the **Annual Conference of Performance Studies international, PSi 16 Performing Publics**, are calling for proposals for the conference, which will take place in Toronto,

June 9 to 13, 2010. PSi 16, **Performing Publics** is a collaboration between York University's Faculty of Fine Arts and the Ontario College of Art & Design. The conference will investigate the power of performance to intervene in, reshape, and reinvigorate the public sphere at the beginning of the twenty-first century. The deadline is Nov. 15, 2009 for proposals for individual papers. The deadline is also Nov. 15 for panel proposals and proposals for other discursive formats. The deadline is Nov. 1 for 'shift' proposals or proposals for innovative session formats that push the boundaries of the well-constructed panel. These may include workshops, performances, and interactive events. All proposals should be submitted on-line by filling out the PSi 16 "Proposal Form" at: <http://psi16.com/cfp/submissions/> Questions about the conference can be directed to: info@psi16.com

JackPine Press extends the call for chapbook proposals to **Nov. 15, 2009**. Saskatoon-based publisher JackPine Press facilitates the creation of hand-produced **chapbook projects** in limited editions of 75 copies. Their mandate is to publish literary and artistic book works that demonstrate a unified collaboration of text and design. They are seeking writer-artist collaborations that challenge the conventional notions of literary book publishing in the genres of poetry, essay, short fiction, graphic/art books. Proposals will be accepted from both emerging and established writers and artists. The JackPine Press Editorial Collective provides some editorial, artistic and technical direction, but the primary role of the press is to provide financial and promotional support for the creation of innovative book objects. JackPine artists and writers are the creative directors of their work, overseeing the creative direction and production from concept to completion. Contact:

JackPine Press

Box 7731

Saskatoon, SK S7K 4R5

www.jackpinepress.com

Phone (306) 652-7731

Sandfly Gallery & Gifts is now accepting proposals from visual artists and craftspeople for 2009 and 2010. Sandfly's main gallery space exhibits five shows each year and rotates smaller bodies of work through its boutique rooms year round. Sandfly is also looking for unique and contemporary functional art and giftware including glass, pottery, jewellery, fabric art and more. Send a CD of 10 to 20 images, c.v. and a one-page project/product description with a SASE and mail to:

Sandfly Gallery & Gifts

519 2nd Street SE

Medicine Hat, AB T1A 0C5

Contact Wendy Struck for more information at (403) 488-0426.

The Stall Gallery, 105 - 120 Sonnenschein Place (facing the Farmers' Market Square) in Saskatoon is currently accepting submissions of original contemporary work. E-mail jpegs of your work to submissions@thestallgallery.com or visit www.thestallgallery.com.

The Vancouver Organizing Committee for the **2010 Olympic and Paralympic Winter Games** (VANOC) and the Four Host First Nations (FHFN) are seeking Aboriginal artists interested in participating in the **Coca-Cola Aboriginal Art Bottle Program**, which will celebrate the diversity of Aboriginal art and culture to the world by showcasing Aboriginal art on the contour bottle. This program is open to both amateur and professional First Nations, Inuit and Métis artists working in all artistic mediums from traditional to contemporary. If you have any questions about the Coca-Cola Art Bottle Program, contact Connie Watts, Project Manager, Venues Aboriginal Art Program, VANOC at connie_watts@vancouver2010.com or (604) 403-2083.

Indigenous Arts Program: The Saskatchewan Arts Board's Traditional Arts Grant Program is designed to enable practising indigenous artists working in a traditional cultural media such as beading, birchbark biting, dancing, storytelling and drumming to create or produce culturally specific indigenous work. For more information contact: Carol Greyeyes, Saskatchewan Arts Board, Phone: (306) 964-1165

Gabriel Dumont Institute (GDI) in partnership with **SaskCulture Inc.** provides funding for activities that preserve, strengthen and transmit Métis culture and tradition. The Métis Cultural Development Fund (MCDF) program places an emphasis on children and on building cultural leadership skills, transferring knowledge between generations, skills development, mentorship and having fun. For more information on the Métis Cultural Development Fund, please contact the Gabriel Dumont Institute of Native Studies and Applied Research office at: MCDF Selection Committee
Gabriel Dumont Institute of Native Studies and Applied Research,
2 - 604 22nd Street West,
Saskatoon, SK S7M 5W1
Phone: (306) 934-4941; Fax: (306) 244-0252

Common Weal Community Arts Inc. invites artists to work on a participatory art project with

communities such as people in poverty, First Nations communities, sex-trade workers, inner city youth and inmates, who do not have access to the arts. Send a description of your conceptual and technical approach and any relevant support material to: Common Weal Community Arts Incorporated
Attention: Artistic Co-ordinator,
2431 - 8th Ave., Regina, SK S4R 5J7
Phone: (306) 780-9494; Fax: (306) 780-9487
E-mail: comart@gpfn.sk.ca

The Canada Council for the Arts and the Social Sciences and Humanities Research Council of Canada are accepting nominations for the **Molson Prizes in the Arts and in the Social Sciences and Humanities**. The two Molson Prizes are worth \$50,000 each. One is awarded annually in the arts and the other in the humanities or social sciences. The eligibility criteria and nomination procedures are posted at www.canadacouncil.ca/prizes/. Deadline for nomination is **Dec. 1, 2009**.

Grants+foundations

Under the umbrella of **Creative Partnerships, the Saskatchewan Arts Board** and **SaskCulture Inc.** have launched a revised Artist in Residence program including two new grant programs: the Partnership Explorations Program and the Partnership Innovations Program. Eligible applicants include communities, non-profit organizations, incorporated for-profit companies, school divisions, band schools, other educational institutions, health care or justice facilities, incorporated municipalities, and First Nations. Maximum grants available: \$7,500. Grant applications can be found at www.artsboard.sk.ca and www.saskculture.sk.ca. Contacts for both programs:
Carol Greyeyes, Indigenous Arts Consultant and Creative Partnerships Consultant: 306-964-1165 or 1-800-667-7526, carol@artsboard.sk.ca.
Dianne Warren, Arts and Learning Consultant (K-12 School Divisions and Band Schools contact): 306-787-4659 or 1-800-667-7526, dianne@artsboard.sk.ca.

The Canada Council for the Arts: Calendar of Deadlines 2009-2010 is available on the Canada Council for the Arts web site at www.canadacouncil.ca/grants/calendar

Jan. 1 and March 1, 2010 are the next deadlines

for Travel Grants to professional artists in visual arts including artists in fine craft, architecture, and independent critics and curators. Two categories of support are provided under this program: Presentation Travel and Travel to Artists' Residencies.

Dec. 1, 2009 is the deadline for Assistance to Visual Artists: Project Grants.

March 1, 2010 is the next deadline for Grants to New Media and Audio Artists: Research and Production Grants.

March 1, 2010 is the next deadline for Grants to New Media and Audio Artists: New Media Residencies.

March 1, 2010 is the deadline for Project Grants and Long-Term Grants for Assistance to Contemporary Fine Craft Artists and Curators.

For application forms and descriptions of the programs and more information about other grant opportunities go to: 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

Phone: 1-800-263-5588 (toll-free) or (613) 566-4414, ext. 4686; Fax: (613) 566-4390
www.canadacouncil.ca

Saskatchewan Arts Board:

The next deadlines for the Independent Artists Grant Program are **March 15** and **Oct. 1, 2010**. Independent Artists Grants support the creation, development or performance of new work in any art form; professional development for artists; and research in the arts.

The next deadline for Indigenous Pathways Initiative — Traditional Arts Grants is **April 15, 2010**.

The next deadline for Indigenous Pathways Initiative — Contemporary Arts Grant is **April 15, 2010**.

For more information, visit www.artsboard.sk.ca/Grants/grants.shtml or contact:

Carol Greyeyes is the Indigenous Arts Advisor and Artist in Residence Consultant.

E-mail: carol@artsboard.sk.ca;

Phone: 964-1165 (Saskatoon) or 787-1099 (Regina)
Doug Townsend is the Visual and Media Arts Consultant. E-mail: doug@artsboard.sk.ca;

Phone: (306) 964-1163 (Saskatoon)

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, Quebec H3H 1E4

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

E-mail: greenshields@bellnet.ca

Membership

New Members

Chris Banman
Katherine Boyer
Michelle Brownridge
Malaika Charbonneau
Shane Crerar
Brenna Curran
Amber Dalton
Marsha DeLouchery
Jessa Hill
Sasha Himsl
Belinda Kirek
Jana Kutarna
Faith Logan
Jamie Reynolds
Roger Trottier
Shannon Yashcheshen

Renewal

Allen Sapp Gallery
Susan Andrews Grace
Sara Armstrong
Katherine Boyer
John Dodds
Paul D. Ferguson
Joe Fitzgerald

George Gingras
Eve Kotyk
Lorna Lamothe
H.W. (Wayne)
Ledingham
OSAC
Wilf Perreault
Eleanore Romanow
Donna J. Shokeir
Lisa Smith
April Sutherland
Natalie DeJong
Betty Tomasunos Sellers
Doris Wall Larson

Donations to CARFAC Work

Eleanore Romanow

Donations to Artist Distress Fund

Malaika Charbonneau
Donna J. Shokeir
Wilf Perreault

Laugh-tears

"Television is for appearing on — not for looking at."
— **Noel Coward**

"There are many advantages in puppets. They never argue. They have no crude views about art. They have no private lives."

— **Oscar Wilde**

"The trouble with the rat race is that even if you win, you're still a rat."

— **Lily Tomlin**



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Saskatoon Office,
E-mail: membership@carfac.sk.ca
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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

**CARFAC SASKATCHEWAN
Membership Application Form**

Name: _____

Address: _____

City/town: _____ Postal Code: _____

Phone: _____ Media: _____

Regular Voting:

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) \$ _____

I wish to make a donation to:

CARFAC SASK work \$ _____

The Artist Distress Fund \$ _____

Total amount enclosed \$ _____

**Mail with cheque to:
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#203, 416-21st Street East,
Saskatoon S7K 0C2**

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