

# DISPATCH

VOLUME 24 - ISSUE 2 - SUMMER 2018

*Emerging*

*Mid-career*

*Established*

## CAREER STAGES



**Features:** Interview with Shelley Niro | Climbing the Ladder: Perspectives on Career Stages

**Plus:** CARFAC Ontario Member Exhibition Listings | Grants Calendar | Keeping You Connected... Local News from Across the Province

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# Executive Director's Report



Dear CARFAC Ontario members,

It's hard to believe that we've already passed the halfway mark for 2018. It's been an action-packed six months, with topline items including a call for new Board Members and

development of an operational plan based on a three-year Strategic Plan designed to take us into 2021.

As our profile grows, CARFAC Ontario is increasingly approached to represent the interests of visual artists at various community consultations, advisory bodies, and sectoral working groups. Some of the issues where we've been acting as a collective voice for individual visual artists include income precarity, gentrification, affordable housing, safe and respectful workplaces in the arts, copyright and technology, and writing in the fine art context.

Community outreach and education activities include visits to classes at Humber College and OCAD U. We also just wrapped up our third year with a booth at the Toronto Outdoor Art Fair a few weeks ago.

Many of you also likely saw a recent article on CBC about an award-winning senior artist being referred

to as a "hobby artist," underlining the difficulty of selecting which markers are used to identify an artist as having achieved a certain level of success or achievement in their career. CARFAC National has been working closely with the Canadian Arts Coalition to address this issue and, at press time, a full update on communications with both the Canada Revenue Agency and the Canada Council for the Arts is imminent.

I was honoured to be able to meet with Governor General's Award in Visual and Media Arts laureate and CARFAC Ontario member Shelley Niro to discuss the road she travelled to becoming an established artist. I think some of you will be able to relate to her story and hope many will also find it enlightening and inspiring during these dog days of summer. This is a great opportunity to both welcome and thank returning summer intern Jennifer Fogg who did such a great job with interview prep, recording, and transcription.

And finally, a reminder to please be on the lookout for an announcement of the date of our fall Annual General Meeting. Until then, enjoy the rest of your summer!

Sally Lee

## Taxation and the Artist

For several months, we've been hearing stories from artists who have recently been reviewed, reassessed, and even audited by the Canada Revenue Agency. CARFAC has been working with an Artist Taxation subcommittee of the Canadian Arts Coalition on this issue. If you are an artist who has been reassessed and/or audited by the Canada Revenue Agency, please share your story with the Canadian Arts Coalition and CARFAC by sending an email to April Britski, National Executive Director at [director@carfac.ca](mailto:director@carfac.ca).

For more information: [www.carfac.ca/news/2018/07/17/6250/](http://www.carfac.ca/news/2018/07/17/6250/)

# President's Message



Dear CARFAC Ontario members,

I hope everyone is having a great summer. Thank you to all who expressed an interest in joining the CARFAC Ontario Board of Directors. We continue to be actively engaged in this board recruitment work, and look forward to expanding our board with more amazing people.

In 2017, the prolific Shelley Niro, of the Kanien'kehá:ka (Mohawk) Turtle Clan, won both a Governor General's Award and the Scotiabank Photography Award. In this issue, ED Sally Lee speaks to Niro about how she came to the visual arts in an insightful and surprising interview. If you are in Toronto be sure to catch the show at the Ryerson

Image Centre (until August 5, 2018), as well as the site-specific work, "Battlefields of my Ancestors" at Fort York and Ryerson University (until August 13).

We have been working hard on our new strategic plan, and are approaching the final stages. We can't wait to share some of our learnings and intentions at the next Annual General Meeting. Stay tuned!

Till then, keep up with us on Facebook and Twitter @carfacontario, Instagram @carfacontario.ca, and tell your non-member friends to sign up for email updates.

Wishing everyone a wonderful second half of summer!

Kohila Kurunathan

## *News from CARFAC National:*



**C A R F A C**

CANADIAN ARTISTS' REPRESENTATION  
LE FRONT DES ARTISTES CANADIENS

### **CARFAC celebrates 50 years of Artists working for Artists**

CARFAC invites you to attend our Annual General Meeting and National Conference in Ottawa, from September 7-9, 2018. Please save the date and join us as we share our collective knowledge and celebrate our 50th anniversary. We have an exciting lineup of events and activities. This conference brings together artists and arts administrators from all over Canada and the world. Share your voice, meet other artists, and learn how CARFAC has been working on behalf of Canadian artists since 1968!

### **CARFAC National Board Recruitment**

CARFAC National is seeking active members of visual arts communities across Canada to join our board of directors. If you are a professional visual artist interested in improving the socio-economic conditions of your fellow practicing artists through advocacy and education, check out our nominations process and consider joining our board!

### **Call for Nominations: CARFAC National Visual Arts Advocate Award**

In 2018, CARFAC will honour a professional artist from Ontario who has made a significant contribution as an advocate for the Canadian visual arts community. This contribution may be national or regional in scope, and it is a wonderful opportunity for a local arts advocate to gain national recognition and thanks for their work. Anyone can nominate a visual artist(s) for this award.

**For more information: [www.carfac.ca](http://www.carfac.ca)**

# Interview with Shelley Niro

Interview by Sally Lee

We would like to thank CARFAC member Shelley Niro for visiting us at CARFAC Ontario to speak with Executive Director Sally Lee about the theme of this edition of DISPATCH; we hope you find her comments as useful and enlightening as we did!

Shelley Niro is an established artist working in an extensive variety of creative formats but she is perhaps most known for her photography and filmmaking. As a member of the Six Nations Reserve, Turtle Clan, Bay of Quinte Mohawk, much of her work thoughtfully (and playfully) engages with themes of family and heritage in order to reshape or challenge cultural perceptions of Native experiences. In 2017, she was the recipient of the Governor General's Award in Visual and Media Arts as well as the Scotiabank Photography Award; the latter resulted in a career-spanning exhibition currently showing at the Ryerson Image Centre in Toronto until August 5, 2018.

**Sally Lee:** There is often a need to define artists in terms of whether they are emerging, mid-career or established. There seems to be varying definitions of all of these terms. We thought it would be instructive for you as an established artist to explain the movement from those various stages in your career, perhaps with emphasis on specific milestones which indicated to you that you felt you'd stepped into a different stage?

**Shelley Niro:** I became an artist in my thirties. I didn't step into being an artist right out of high school because I felt I didn't know what I wanted to express — even though I had the urge to paint, draw, or do sculpture. I would think, what do I want to do with this? I didn't know what I wanted to say.

**SL:** Were you doing activities like that from a young age?

**SN:** "Stuff-making" — I wouldn't call it art. I didn't know what path I wanted to go on. I didn't want to be a political artist just to be a political artist because I felt it was fashionable. I really tried to develop my own skills to a point where I was quite happy — which never happened. Painting, drawing, I don't think I'll ever get to a point where I am really happy with it but it's something I still persist in, in trying to get a level of excitement about the work I'm doing.

**SL:** So, maybe in your twenties you were doing these activities, but in your thirties, you started finding your own voice?

**SN:** Yeah — it's really about self-education, going into galleries, seeing what's on the walls, really taking an interest in what other people are doing. In my twenties I was a young mother, spending all my time doing that, and then in my thirties I stepped out of that a little and became aware of different things....

**SL:** And also lived a life where you had different things to say, different opinions that had formed. I'm wondering, as far as external milestones, such as being invited to exhibit, getting a grant, or having someone write about your work, at around what stage did those things start to happen?

**SN:** In 1990 I was invited to be part of an exhibit called Changers. It was 10 Indigenous women artists; at the time that was very exciting, and there were different skill levels across the artists present. That took place at Harbourfront and it was very special.

**SL:** Would you place yourself at that time as an emerging artist?

**SN:** Very much so. At the time, someone called me and asked "can you send us a resume?" and I said "I can tell you over the phone." There were no previous exhibits, nothing at that point. What's funny about that story is that two years later, I was an 'established artist.' I thought, "what, how did that happen?" Someone at the Canada Council asked me to apply for a writing grant, so I did. They rejected it saying I was no longer an emerging artist, I was an established artist.

**SL:** Wow, and this is within a couple of years of being in those first group shows. It seems that a key component of what these terms mean has to do with an external perception of how much attention you're getting from the community rather than to do with your own pacing of your artistic practice. Part of why we're doing this theme for DISPATCH is to help people sort themselves into where their career currently fits, but there is this disjunction between circulating definitions of what each stage entails. Are there any other milestones you can think of? When



Shelley Niro. *Ancestor*. Digital Photograph, 2011.  
Image courtesy of the artist.

did you feel for yourself that you were no longer emerging?

**SN:** I've never felt that, hah. Last year was incredible; I received the Governor General's Award (in Visual and Media Arts), the Scotiabank Award (Photography), an award from the Hnatyshyn Foundation—that was a great year. But I've never felt any great confidence to say 'I have arrived' because every time you finish a work, if it's successful, then you have to make the next one. The next work never comes easy—it's never an easy process to think it up, produce it, and hopefully have it hanging somewhere. You're always in this constant area of wondering "is it okay?"

**SL:** If you're comfortable discussing it, I'm curious about the economic component—of feeling a sense of security in terms of being able to support yourself as an artist full-time. When you first started out, you were probably doing others things to support yourself; how did you transition from that to using art to support yourself fully?

**SN:** Well, there has been a year where the only money I made was insurance from a work falling off the wall.

**SL:** Wow, well, that's instructive...and telling.

**SN:** I do survive when universities or schools ask me to come and speak about my work. Sometimes the fees are nice, sometimes they're minimal; for myself, it's an opportunity to bring the work out there and I enjoy doing it.

**SL:** Even at this later stage, you still need to advocate for yourself.

**SN:** You really do. It does feel weird to be doing that, but that's the name of the game.

**SL:** What might be some good habits worth fostering for artists in the beginning stages of their career? Some strategies or mindsets that were helpful to you?

**SN:** My most valuable information is "use good materials". Brushes, paints, canvas. Try to get the good stuff, not the cheap stuff, because it shows in your work. It can really affect everything down to your brush strokes. Putting in the hours is the most important thing - making sure you're working. Not necessarily trying to create *The Last Supper* or anything like that but giving yourself the time. Time is such an important factor.

**SL:** In retrospect, if you think of certain instances where opportunities came up for you, can you think of specific things or some common threads in things you did that might have helped those opportunities appear? You discussed being open. Anything along those lines?

**SN:** I can't always say yes to things I'm invited to. I think it is important to say yes when things look okay, or, if they don't, know when to step back and say "no, thank you."

**SL:** So what are some filters you've used to determine things that were easy to say no to?

**SN:** It mostly came down to my own time. Opportunities will cross your path; if you can respond to them in an intelligent way, it might result in something interesting. But if I don't have the time, I have to say no.

**SL:** Considering things like being familiar with a specific institution, the people that are involved, the people you'll be grouped [in an exhibition] with... are these some of the factors that play into these decisions for you?

**SN:** Hardly ever. That's a great question because I more or less make up my mind immediately. It's not like my reaction is "they're bad"; it's "I don't have time, and I don't want to take up your time by saying maybe."

**SL:** A lot of general wisdom about the stages of a career are based around the idea of a static workplace, or similar workplaces, and a growing level of expertise and comfort that comes from being in a specific position for an extended period of time; usually at this point, that expertise gives way to roles that involve more leadership and mentoring of younger employees. I might argue that this model does not necessarily translate perfectly for the working artist. How might artists achieve this level of security then, to the point where they feel comfortable leading, mentoring, etc. (if interested)?

**SN:** I like to think that people in general put themselves in that position where they're going to help somebody along with advice or looking at their work, discussing what they're looking at. It's a given — you have to do that. I've been more on the other side of that — putting myself in a position of wanting to hear what someone else has to say. I don't do that anymore, but I'm more than happy to look at other's people's work. Those moments...it isn't about criticizing. It's about encouraging someone by saying, "you're doing good." If people are spending energy on something creative, I don't care what you do or how badly you do it, if you do it long enough you'll get really good.

**SL:** Likewise, the usual career life-cycle ends in a retirement of a kind that is not strictly compatible with an artist's urge to continue creating. What does an ideal late stage in an artistic career look like to you?

**SN:** Of course it's a fantasy.

**SL:** Then let's talk fantasy.

**SN:** Painting, writing, doing all of those things. Right now, I'm so busy doing things that are fulfilling my artistic vision that it becomes about administration; that takes a lot of time, fulfilling those obligations. I haven't had time to do anything creative or artistic

for a year now. Just having the time to paint—that's my unfulfilled fantasy.

**SL:** It's funny because externally you seem so accomplished, having won all these awards etc., but you're still aspiring to achieve that sense of security and stability?

**SN:** People think you're well off, and it's like, no, not really. A few years ago, the government would send out a letter saying "if you would get a pension today, you would get x dollars a month"—it was very limited.

**SL:** There are definitely more lucrative ways to make a living. I'm curious, what were some of the turning points or emblematic moments of your career? The Canada Council incident, last year was certainly a watershed moment, or the show in 1990 for instance—any other things that were a big deal for you?

**SN:** Having films produced and then shown...I did a film in 2009 called *Kissed by Lightning* and it was shown in quite a few towns. That was a great moment to have because I had worked on that for awhile—since 1998.

**SL:** From my perspective, thinking of your role as a visual artist then thinking of you as a filmmaker—these are very different worlds. Narrative film is explicitly a storytelling medium, but the narrative isn't as explicit in the visual arts—is there overlap for you, in the kind of story you're telling?

**SN:** I think there is, in my photography or painting work, a through-line of history, memory, or a point of view I'm trying to express. With film, it's so much flashier; you can really pour it on thicker.

**SL:** Before we wrap up, is there anything that you would like to share or communicate to other artists in terms of the whole idea of thinking about placing your artistic practice in the context of a career, with career movement? Maybe it's an illusion to think of it as [linear] progress...? Any thoughts?

**SN:** You know, I'm just so happy we live in Canada and people have the ability to create as much as they can. I can look at art anytime, anywhere; to me, that's such a gift to be in that position. I think it's something we shouldn't ignore or take for granted. We just have to keep making our stuff.

# Climbing the Ladder: Perspectives on Career Stages

Written by Victoria Glizer

Artists are often asked to define themselves in many ways. Each artist not only has a unique style but also a unique path, so it can be challenging when asked to identify what stage they are at in their artistic career. While it may seem easy to define, there is no universal set of milestones or specific definitions for an emerging, mid-career, or established artist. Defining career stage can also be complicated when an artist resumes their artistic practice after a hiatus, whether due to working in another profession, raising children, moving to a different country, or shifting their practice to a different medium (from painting to video, for example). We thought it might be useful to share some advice and perspectives on this issue so reached out to see what our members had to say; the following are a few of their responses:

**Ben Benedict, London:** I achieved mid-career status the day I was invited to sit in on a local university gallery strategic plan and realized I was sitting with many of my local artistic heroes. This feeling was later reinforced when I was invited by CARFAC Ontario to present a national webinar on Marketing for Artists. The final stroke was my neighbourhood, in recognizing my talents and position in our local arts community, nominating me to paint a Bell Box Mural last summer. That's the good. The bad part of this happened recently when, at an art opening honouring a dear friend and my art champion who is retiring, the director of the local regional gallery suggested that at my age and experience I was "in the dead zone"—too old to be emerging, not senior enough to be senior (not an arts teacher, which seems to be another qualifier), in spite of my many successes both as an artist and curator. My demographic was in effect not well represented in the broader arts industry (exhibits and funding) given the competition from each end of the spectrum. It has only challenged me to work hard(er).

**Sheryl Luxenburg, Ottawa:** I considered myself as emerging when I first began painting full-time after I retired as a psychologist. I hold dual degrees in clinical psychology and fine art. I rented a studio within a cooperative in Ottawa. At this time, I would have group and solo exhibitions and my work sold in the U.S. and in Canada. At this early stage, I tried to prove my worthiness by gaining signature status memberships in many high level fine art societies. I stayed at this level for 2 years.



After I received these signature status credentials, I transitioned to a mid-career level where fine art magazines wanted to publish my work and detailed interviews with me. I began to receive considerable international attention then; I was also starting to win some important high level awards. I stayed at this level for 10 years.

About 10 years ago, my life changed dramatically. I began painting subject matter that directly reflected how I felt, using models to project my emotions. I also switched from watercolour on paper to acrylic on linen and the work was larger in scale. The prices for my work rapidly rose. It was like a boom, all of a sudden. I was being offered solo exhibitions all over the world, I was being asked to jury high level competitions, museums were buying my work, I was offered museum tours and private collectors were buying my work for their prestigious collections. Staying within this senior level now, I pretty much work within a patronage program. There is tremendous pressure to maintain the highest quality at this level, but I love what I do, so I continue. I am 64 years old, and I will paint until I physically won't be able to in life.

**Nancy Bennett, Toronto:** Though I'm a lifelong artist (50+ years), I've only been working on my art full-time for the past 5 years. I enjoy my work and I feel comfortable letting it continue to evolve. I'm not well-known, haven't shown internationally, and have only been accepted to a few truly juried shows. Because of this, I still consider myself "emerging"; however, at my age, I'm not eligible for many of the emerging artist events and offers. Financially I am not close to supporting myself through my art and so I hope I'm still emerging and have potential to grow in that area. In my heart, I feel like I'm an emerging artist. However, I know quite a few artists who I consider well-established. They've been working full-time at their art for well over five years, some for over ten years; they have shown internationally, sell well and are awarded grants and prizes, but still consider themselves emerging artists. Some blatantly say that they apply for grants and shows as emerging artists because they feel they're more likely to be chosen in this category. This is very selfish and unfair. Not only are they not being honest, they're taking opportunity from truly emerging artists. Because of these artists, I force myself to take the more painful and discouraging route of declaring myself a mid-career artist. I'm accepted to fewer shows and have never been awarded a grant, residency or prize but that's probably a truer evaluation of my work and I should work harder and continue to grow. It would be very helpful if the galleries, arts councils, and show managers would agree to criteria for each level of career—not just years but accomplishments and experience. Age should not be one of the factors.

**Marie Adam, Ottawa:** The issue of how to categorize an artist as emerging, mid-career or established actually has very little relevance in the real world except as a descriptive handle for use by grant administrators in making decisions about awarding grants to individual artists. There are two ways to come to some conclusion on your status: define how you think of yourself as an artist, and define what others think of your art. Place this analysis against a background of your age, your art education and the intensity with which you promote your art, and you will obtain a pretty fair assessment of where you stand.

When my niece purchased one of my paintings, her husband commented that similar artwork would sell for much higher in Toronto than I was asking for my art. Shortly after I was preparing to put on my first solo show. On the day of the vernissage I was still waffling back and forth over what price I should ask. Finally, I

closed my eyes and whispered, "Alright, I'll double the price!" It was a leap of faith, but my niece's husband had been right. I sold four paintings from that exhibit. Have faith in yourself, do whatever you want with your art, and create works of art that will last a lifetime.

**Nola McConnan, Toronto:** I knew I became an artist with the first sale. Before then I was a wannabe. I knew I was so called mid-career when, 2 years after graduation from OCA (AOCA Communications & Design) I quit the Robert Simpson Co. Display & Marketing Dept. and got a job in the world of retail marketing and design. At the same time, I was receiving commissions from all over for my portraits.

I considered myself established when I committed to a freelance career, with all that entailed. Eventually I was commissioned for an 8 year program of over 1500 images for the Heritage Sports Art Project. This project was recently renewed with an additional 50+ images added to the series. I was asked to create 4 Royal Agricultural Winter Fair Fine Art Posters in a row thus joining a whole bunch of established artists of note in the roster (starting with J.E.H. MacDonald). I was a member of the East York Public Art Advisory Committee; I was also invited on to East York's Board of Management for Todmorden Mills (pre-amalgamation) to represent visual arts. There I wrote the report that led to the Papermill Gallery. In that period I was seriously involved with grass roots arts projects etc.

How would I consider someone to have achieved a career stage? That's a good question. I would say it is when the person makes the decision to depend solely on their arts income, to take their lumps, and to realise that the commitment to an arts career is likely not going to be as lucrative as a public service position yet still do it. Or it could be when they commit to getting a basic business education for running the business of being an artist. There are lots of people who put off the commitment to a full-time arts career until they have the time and/or the money. This is usually when they also have dependable income, be it investment, spousal, or retirement.

**Georges Robert, Gatineau, QC:** Having never touched a paint brush or even attempted to draw something, I started to paint a little over three years ago when my grandson brought me a sheet of paper and his crayons to draw the cottage lake in front of us. To my surprise, and the surprise of everyone else who was there, what I drew was worth framing. A couple of months after that deciding moment for me, at the tender age of 67, I completed my first painting and I haven't stopped.

During these past couple of years, I have completed over 140 paintings of various sizes in my studio and I've sold about 80% of my works. During these few years, my paintings have won a couple of awards, I've participated in over 15 collective art shows, and this spring I had my first solo exhibition at the Shenkman Arts Center (Trinity Gallery) in Ottawa. Referring to all of the above build-up, I consider myself an emerging artist based on a definition I found on a web-site some time ago. This site defined an emerging artist as someone who is considered by his peers as a "professional artist"; from the date of his or her 1st public art show, and for a period of less than 5 years from that date, they can refer to themselves as an "emerging artist".

As an emerging artist, using the above definition, it has been very good to me to classify myself in such a manner; however, I have experienced firsthand

that gallery owners, curators, etc. discriminate openly on the basis of age. Having been invited a few times by galleries to meet with them, once they see me in person their attitudes towards me changes completely—and in one case was insulting. This is also true in some art competitions for "Emerging Artists" where it is specifically mentioned that the artist must be considered emerging but under a certain age. In these cases, I have written to the organizer of these art competitions to complain and all have mentioned that in future competition calls the age factor will be removed.

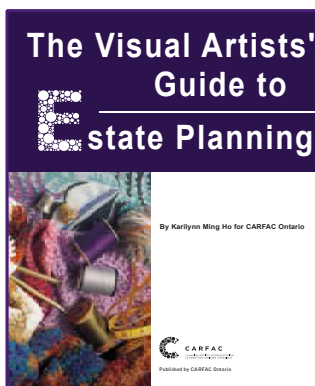
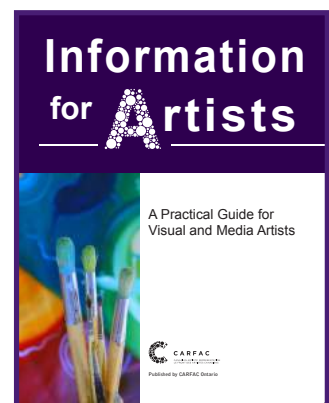
CARFAC Ontario would like to thank everyone who sent their responses and reflections. While we couldn't include every submission in this article, it was useful to learn more about our members' practices. We hope that these experiences shared by fellow artists will help members to define their own career level.

## Publications

***Information for Artists: A Practical Guide for Visual and Media Artists*** is a 'survival guide' consisting of nineteen chapters covering a variety of subjects relevant to Canadian visual and media artists. It is an indispensable resource that an artist can refer to again and again.

**Members Price: \$53.00** (Book: \$40 + GST: \$2 + S&H: \$11)

**Non-Members Price: \$74.00** (Book: \$65 + GST: \$3 + S&H: \$11)



**The Visual Artists' Guide to Estate Planning** examines the steps that you can take towards generating a strong artistic legacy that has persistent visibility and protection. It is meant as a guide to maximize the potential of your work, and to minimize the complications that come with the process.

**Members Price: \$32.25**

(Book: \$25 + GST: \$1.25 + S&H: \$6)

**Non-Members Price: \$48.00**

(Book: \$40 + GST: \$2 + S&H: \$6)

***The Healthy Artist*** includes The Healthy Artist Guide to a Less Toxic Studio, an MSDS Fact Sheet, answers to Frequently Asked Questions and additional resources.

**Members Price: \$21.75** (Book: \$15 + GST: \$0.75 + S&H: \$6)

**Non-Members Price: \$27.00** (Book: \$20 + GST: \$1.00 + S&H: \$6)



For more information and to purchase our publications visit: [www.carfacontario.ca](http://www.carfacontario.ca)

# Keeping you Connected ...

## Local News from Across the Province

### ***Victoria Ward from the Peterborough area***

The City of Peterborough is updating its official plan. The local art community feels that through this process, though transparent, the city is not addressing the oncoming gentrification which may have dire consequences for many artists living in the core. First Fridays, #FF in Peterborough, are reaching Hamilton-style popularity. While businesses are thriving because of it, local artists are exhausting themselves through grass roots efforts that are not compensated. Minden Pride is a week long celebration being embraced by the local community. SPARC had a conference this year in Cobalt, Ontario.

### ***Clayton Windatt from the Nipissing region***

Nipissing district is feeling some renewed growth as the Creative Industries, previously known as the Coordinating Body of Arts Culture and Heritage have begun to mobilize the North Bay Area. They have recently hired Jaymie Lathem as their Executive Director and are working towards their first major conference this fall. This all comes as the City of North Bay has made a landmark decision to support the arts sector contributing funding to arts actions and encouraging donations.

There is a shift in the local environment with ideas and inspiration starting to take place more readily and conflicts becoming less ongoing. Groups are

working together more eagerly and finding ways to support and promote each other which is a refreshing change. There are many major projects under development which are mostly collaborative, including groups both regionally and nationally engaging on the ground in this region.

### ***Susan Gold Smith from Windsor***

MayWorks Windsor 2018 was lively with events: Working on It: Collective Residency Project at Artcote, 3rd annual Workers Round Table discussions, A Moral History of Objects book launch, Material Culture exhibit at the Chimczuk City Museum, Cooperation Works/Coopère International Mail Art project, and a May Day Show & Tell celebration – all promoting local culture and issues of working in solidarity with values of fairness, and social justice. FIVE TEN put on another great pART ART pART pARTy with playing card paintings from a full deck of local artists, organized by FAM Collective. Leamington Art Gallery held its 3rd annual Flock Fest exhibition. Noiseborder Ensemble performed a new work and offered workshops and exhibitions as part of its two week festival.

A planned panel discussion organized by the Arts Council Windsor & Region, Arts Share: Shared Cultural Spaces, will begin our region's summer arts activity that can be found on the Arts Notes calendar: [www.acwr.net](http://www.acwr.net).

# Starving Artist

[www.canvasfoundation.ca](http://www.canvasfoundation.ca)

## CARFAC Ontario Member Exhibition Listings

Any CARFAC Ontario member can be included in these free listings. The deadline for inclusion in the next issue is Tuesday, September 11, 2018 for shows running during October, November and December 2018. Please submit listings for shows running only during these months through the on-line form: <http://tinyurl.com/dispatch-exhibitions>

The listing should include: your name; title of your show; gallery's address and contact information; date for which the show will be on display; and a brief artist's statement or description of the work. Your exhibition listings will also be posted to the members' section on our web site: [www.carfacontario.ca](http://www.carfacontario.ca)

### Nancy Newton

#### ***Sound Scape***

October 17 - November 4, 2018

Opening: Saturday, October 20, 1-4 pm

Artist Talk: Sunday, November 4, 2 pm

Propeller Gallery

30 Abell Street, Toronto ON M6J 0A9

Nancy Newton's drawings and paintings explore the many visual sound scapes suggested by the instrumentation, sound and felt emotional content of R. Murray Schafer's musical composition entitled Dream-e-scape. For more information [info@nancynewton.com](mailto:info@nancynewton.com) or [www.nancynewton.com](http://www.nancynewton.com)

### Zora Buchanan

#### ***Retrospective***

Saturday, September 29 - Friday, October 26, 2018

Public Opening: Saturday, September at 1pm

The Arts & Letters Club of Toronto

14 Elm Street, Toronto ON M5G 1G7

40 Years of Drawing and Painting. Buildings, landscapes, gardens and flowers.

### Pamela Dodds

#### ***Selections from "Undertow"***

Saturday, September 1 - Sunday, September 9, 2018

IMPACT10 Encuentros - International Printmaking Conference

Calle Francisco Cubría 3, Santander, Cantabria, Spain

Undertow, a suite of tall, scroll-like relief prints incorporating carved, printed figures and the printed natural patterns of wood grain, addresses the subject of saving and being saved, through imagery of paired female figures in the water, in a sequence that may be read as a narrative or a poem. Undertow addresses the shifting forces and desires that might occur during the moments of a critical encounter involving rescue. [www.pameladodds.net](http://www.pameladodds.net)

### Loop Gallery presents:

1273 Dundas Street West, Toronto ON M6J 1X8

### ***Sheryl Dudley | The Sea Was Never Blue***

Saturday, July 21 - Wednesday, August 8, 2018

'The Sea Was Never Blue' series began as an attempt to record incidental moments — a ray of sunlight piercing a kitchen window, clouds casting shadows across tall buildings. Too ephemeral to capture, these moments nonetheless remain embedded in memory, taking on a filmic quality that suggests the quivering shadows of trees or figures walking along a sidewalk.

### ***Kelly Cade | BioIntervals***

Saturday, July 21 - Sunday, August 12, 2018

'BioIntervals' explores the intersection of our created intervals — our systems of measurement — and how they shape our experience of nature. It examines how our impulse to measure, categorize and define the natural world may in fact dissociate us further from that which we are trying to understand.

### Teri Donovan

#### ***Dreams and Realities***

Wednesday, September 12 - Thursday, October 18, 2018

Old Town Hall

76 Main Street South, Waterford ON N0E 1Y0

The exhibition comprises works from a series of mixed media paintings on Mylar along with mixed media paintings wood panels. The Mylar paintings address competing and contradictory aspects of female identity via the central image of a red skirt that acts as a metonym for femaleness. The paintings on wood panels also focus on female identity. In them, wallpaper imagery interferes with figures to symbolize the co-mingling of the past and present in the formation of selfhood and identity.

## **Stephanie Vegh**

### ***Echoing Shore***

April 7 – September 23, 2018

Art Gallery of Hamilton  
123 King Street West, Hamilton ON L8P 4S8

Hamilton-based artist Stephanie Vegh was invited to explore the Gallery's historic and modern holdings and envisaged aesthetic and thematic links between three seemingly disparate artworks: Edmund Kanoldt, Sappho on the Cliff of Leucadia (1879); Paul Nash, Monster Shore (1939); and Aline Myles Banting, Self Portrait (c.1932). Shown in situ with new drawings by Vegh, the collection artworks will be imbued with new meaning – and set on a narrative trajectory to reflect the ecological uncertainty of our present time.

## **Elizabeth Siegfried**

### ***CIRCUS!***

Sunday, July 1 - Tuesday, July 31, 2018

Partners Hall, Algonquin Theatre  
37 Main Street East, Huntsville ON P1H 1A1

CIRCUS! incorporates vintage images/film frames of the Ringling Circus that Elizabeth Siegfried “re-shot” from 16mm films that her grandmother took in the 1920s, 1930s and 1940s. After transferring the films to video, Siegfried went through each frame with film editing software, capturing still images that she felt that she would have taken had she been in the same circus back lot situation where her grandmother had been. Siegfried refers to her CIRCUS! project as a cross-generational collaboration.

## **Karen Bailey**

### ***Raising Stanley / Life With Tulia***

Thursday, July 26 - Sunday, August 5, 2018

Vernissage: Thursday, July 26 at 5:30pm

Great Canadian Theatre Company  
1233 Wellington Street West, Ottawa ON K1Y 0G7

Raising Stanley / Life With Tulia describes the journey from puppy to working guide dog for the blind. Visual Artist Karen Bailey and Storyteller Kim Kilpatrick collaborate to bring you on an accessible theatrical journey using storytelling, paintings and video. Historically, our relationship with animals has been economic, passionate and complex. In contemporary society we must ask ourselves: is he just a dog that works, a tool to make humans life easier or is he more than that?

## **Judy E Martin**

### ***Cloth of Time***

Friday, July 13 - Sunday, August 26, 2018

Mary E Black Gallery  
140 - 1061 Marginal Road, Halifax NS B3H 4P7

Judy Martin and Penny Berens. A two person exhibition of works made with hand-stitched cloth that address the ideas of dailiness, journaling, and mark making. Each of the artists will be exhibiting several works, including their individual stitched journals that make years of time visible.

## **Joachim Oepkes**

### ***365***

July 13 – July 28, 2018

Gallery 44  
120-401 Richmond Street West, Toronto ON M5V 3A8

365 is Gallery 44's exciting member-run annual exhibition. All works are made by G44 members in the past year.

## **Mary Karavos** in exhibitions:

### ***Summer Group Show***

July 2 - August 30, 2018

Blue Crow Gallery  
1610 Gerrard Street East, Toronto ON

### ***ARTFEST***

August 18 - August 19, 2018

All day pop-up Gallery at Memorial Hall  
317 Dundas Street East, Waterdown ON

## **Dennis Geden**

### ***Royal Academy 250th Summer Exhibition***

Tuesday, June 12 - Sunday, August 19, 2018

Royal Academy of Arts  
Piccadilly, London, England UK W1J 0BD

Anyone planning a trip to London, England this summer should visit the Royal Academy's 250th and most popular ever Summer Exhibition to see Canadian artist Dennis Geden's painting 'Ralph Smith: Trapper', submitted by his London dealers at The Redfern Gallery. The Summer Show's Head Coordinator Grayson Perry RA (alter-ego Claire) promised a show filled to the brim with "art made now". Geden's 'Ralph Smith: Trapper' is hanging in Grayson Perry's large and VERY YELLOW room beside Banksy.

## **Johnnene Maddison**

### ***Recent Work***

Thursday, July 19 - Sunday, July 29, 2018

The Turner Gallery  
25 Main Street North, Bayfield ON N0M 1G0

Very colourful, bold abstract acrylic paintings. They celebrate the movement, joy and an abundant life.

## **Christine Godin**

### ***A Woman's Dark Dreams***

Sunday, July 8 - Sunday, July 29, 2018

Meet artist, presentation and vernissage: Sunday, July 8 at 2pm

Arbor Gallery  
36 Home Avenue, Vankleek Hill ON K0B 1R0

A call in the dark - unheeded, the woman's voice praying, shouting warning - her children being poisoned, shot, deprived of water and oxygen the planet's warnings - unheeded and we trace our way to the end of our lives painting by painting each work leading into another warning.

## **Margaret Rodgers, The IRIS Group**

### ***Solar Prints of Doctor Kearney***

Friday, June 1 - Friday, August 24, 2018

Fort St. John North Peace Museum  
9323 - 100th Street, Fort St. John BC V1J 4N4

A site specific installation featuring Doc Kearney, an eminent historic figure in the North Peace River district. Works consist of solar prints on vintage linens that elaborate on this memorable character. Among his many feats he transformed his jeep into the town's first ambulance, guided an operation by remote radio, and became the beloved family doctor to many.

## **Michelle MacKinnon**

### ***A Rendering of the Once Familiar***

Thursday, September 27 - Saturday, November 3, 2018

Opening: Thursday, September 27 at 6pm

Alison Milne Gallery  
3-134 Osler Street, Toronto ON M6N 2Y8

MacKinnon's practice dwells on the (un)familiarities of transience; not being without a home, but when the traditional idea of home is suddenly dismantled. She explores how one can be comforted by people and objects beyond spatial boundaries in attempt to (re)familiarize herself with what was, or still could be, home.

## **Adrienne Scott**

### ***Maggie Landscapes***

Thursday, September 13 - Wednesday, October 31, 2018

Vernissage: Thursday, September 13 at 5pm

Karsh-Masson Gallery  
Ottawa City Hall  
110 Laurier Avenue West, Ottawa ON K1P 1J1

Influenced by natural history and painting, this exhibition of prints focuses on a collection of objects and fragments taken from both urban and rural spaces, and then recorded in illusory, scanned images. The images in Maggie Landscapes reference landscape and its materials, while abstracting typical perceptions of space, scale, gesture, and the life of objects.

## **Margie Kelk**

### ***UnderSee***

Wednesday, August 29 - Saturday, September 22, 2018

Opening: Friday, September 7 at 6pm

The Red Head Gallery  
115-401 Richmond St. West, Toronto ON M2L 2M3

UnderSee, at the Red Head Gallery, is an installation consisting of a new animated film by Margie Kelk and Lynne Slater, and a series of corresponding aluminum sculptures and works on paper. The exhibition revolves around the continuing threat human activities pose for the survival of marine life in oceans around the world.

## **Charmaine Lurch**

### ***Settling in Place***

Saturday, June 30 - Sunday, October 28, 2018

Maclaren Art Centre  
37 Mulcaster Street, Barrie ON L4M 3M2

Settling in Place features the work of contemporary artists, Aylan Couchie, Martha Griffith, Charmaine Lurch. Guest Curator: Andrea Fatona. These works are concerned with excavating and making visible material reminders of diverse and contested histories of place, settlement and community-making within Ontario.

## **Darlene Hassall**

### ***Beneath & Beyond in Dufferin County***

Thursday, August 23, 2018 at 7pm

Dragonfly Arts On Broadway  
189 Broadway, Orangeville ON L9W 1K2

As one of this year's recipients of the Reed T. Cooper Bursary, Darlene has taken her love of whimsical buildings and portraits and focused her attention on the Dufferin County area! Local landmarks, historic buildings, famous and not so famous folks are all fair game. Come

out for this one evening only event to see some of the works and to talk to the artist.

## **Fraser Radford**

### ***Senbazuru (for Sadako Sasaki)***

Friday, June 29 - Friday, July 27, 2018

Embassy of Japan in Canada  
255 Sussex Drive, Ottawa ON K1N 9E6

Senbazuru (for Sadako) is a large scale installation. There are one thousand hand folded paper cranes that appear to be flying out of a book and away into the universe. The paper I have used to create the one thousand cranes has come from books about the atomic bombs dropped on Hiroshima and Nagasaki in 1945. Despite the material used to create the installation, my goal is to create a beautiful image of peace.

## **Maryse Maynard**

### ***CHAIRS***

Friday, May 18 - Monday, September 10, 2018

Gallery 200  
Second Floor, The School of Dance  
200 Crichton Street, Ottawa ON K1M 1W2

Once a year Gallery 200, under the direction of Maryse Maynard, showcases an invitational, thematic group exhibition. This year's theme is CHAIRS and includes CARFAC Members Pixie Cram, Tim Desclouds, Sharon Kelly, Yvonne Wiegiers and René Price among the 16 artists invited to display their interpretations in this annual summer show.

## **Barbara Simpson** in group exhibition: ***Oakville Art Society's 53rd Annual Art in the Park***

Monday, August 6, 2018

Bronte Heritage Waterfront Park  
2340 Ontario Street, Oakville ON L6L 6P7

My paintings define my individuality, along with my vibrant personality influenced by styles of great masters like O'Keeffe, Monet, Gauguin, Carr, Tom Thomson. The Group of Seven. I enjoy a range of music including blues, classical and smooth jazz while painting, adding my own creative flair together with bold colour with a style to call my own, representing my "joie de vivre". Upbeat, warm and flattering to the eye, I will be featuring Canadian landscapes, whimsical floral and contemporary abstracts.

## **Lilly Koltun**

### ***Place Glass Lens***

Tuesday, July 3 - Friday, August 31, 2018

Campbell House Museum  
160 Queen Street West, Toronto ON M5H 3H3

Three photographs riff on the surreal results of reflections, taken at historical locations in Toronto; the photos are placed to interact with heritage imagery in the ballroom of the historic Campbell House in Toronto.

## **Paul Chester**

### ***Landscape reflections***

Wednesday, August 1 - Saturday, September 1, 2018

The Art Gallery of Bancroft  
10 Flint Avenue, Bancroft ON K0L 1C0

My paintings are an emotional response to what I see in the natural landscape in the area that surrounds my home and studio. Ethereal in nature, images of landscapes and water are painted from memory. Oil paint allows me to scratch into the paint to reveal the colours beneath.

Painting for me is a poetic expression...a state of mind, rather than a photographic copy of nature. They are my visual diaries celebrating the beauty and peace found in nature.

## **Lauren McKinley Renzetti**

### ***Sacred Dot Painting***

Saturday, September 1 - Sunday, September 30, 2018

Bloor Gladstone Library  
1101 Bloor Street West, Toronto ON M6H 1M7

A series of acrylic paintings, painted entirely by using dowels to form the marks made. All works are of a sacred nature and made in a meditative state.

## **Ruby Ewen**

### ***Origins***

Friday, June 22 - Sunday, July 22, 2018

Stone School Gallery at the Pontiac School of the Arts  
28 rue Mill St  
Portage -Du-Fort, QC J0X 2Y0

This series began with a question: 'What if the biblical Virgin Birth was a deep cellular memory in us that had its base in scientific fact – that of single cell division, the making of two cells from one?' Focused research began a series of visual ideas that resulted in this series of 23 large watercolour on paper paintings.

## Susan Gold Smith

### ***Working On It: excerpts and process***

Tuesday, June 5 - Monday, July 30, 2018

one ten park: a working space  
110 Park St West, Windsor ON N9A 7A5

Working On It : excerpts and process is a showcase from a collective residency project, Working On It, held at Artcite in May, 2018. During the residency, local artists: Collette Broeders, Elaine Carr, Susan Gold, Sasha Opeiko, Thomas Provost, A.G. Smith, & Martin Stevens worked with the theme of "dwelling" to develop their projects for an upcoming group exhibition.

## Susan Jephcott

### ***Onà:ke/Canoes etc***

Wednesday, August 29 - Sunday, September 30, 2018  
Meet the artist & refreshments: Sunday, September 9 at 2pm

Arbor Gallery Cultural Centre  
36 Home Avenue, Vankleek Hill ON K0B 1R0

A series of paintings inspired originally from my reaction to Canada's 150 invasion celebration which grew to encompass the universal symbol of the canoe as a confrontation and sharing of cultures across time...there will also be a few from my Dream Blanket Etc. series. My work is a form of symbolic realism that to some may seem abstract. I work in acrylics and I have been painting for 60 years and have exhibited in Canada, USA, France and West Indies.

## A.G. Smith

### ***Material Culture. The Things We Make To Live***

February 17 – September 9, 2018

Chimczuk Museum  
401 Riverside Drive West, Windsor ON N9A 7J1

A.G. Smith's Material Culture Project is based on the concept that human need and available material combine to create forms that are inherently iconic.

## Candy McManiman

### ***Artists for Conservation 2018 Festival***

Wednesday, August 22 - Sunday, August 26, 2018  
Ticketed Reception: Friday, August 24 at 6pm

Vancouver Convention Centre  
1055 Canada Place, Vancouver BC V6C 0C3

8th annual Artists for Conservation Festival (AFC) is a multi-day art and environmental education event, featuring a world-class conservation themed art exhibit with leading international, and regional artists, films, live

painting demos, music and cultural performances. Also AFC's "Silent Skies" mural project is a 100-ft super-mural featuring all 678 endangered species of bird will be unveiled at the #AFCFestival2018 and IOCongress (International Ornithological Congress) opening on August 20, 2018.

## Hilary Porado

### ***Sightseeing with Hilary Porado***

Monday, September 17 - Friday, October 19, 2018  
Light refreshments and talk: Monday, September 17 at 2pm

Swansea Town Hall  
95 Lavinia Avenue, Toronto ON M6S 3H9

A Great Figure in history, Sir Abdu'l-Baha, (1844-1921) is remembered when painter Hilary Porado stands in a pine grove in High Park. As a girl, Mrs. Porado visited a pine grove in Maine and another in the Galilee where Abdu'l Baha had been. The pines above Grenadier Pond remind her of it. She paints them every year. Sightseeing with Hilary Porado will feature one of those paintings, Cherry Blossoms and Pine Trees.

## Ah! Centre Warkworth presents:

### ***Derivatives***

Saturday, June 23 - Sunday, July 29, 2018

Arts and Heritage Centre of Warkworth  
35 Church Street PO BOX 405, Warkworth ON K0K 3K0

Matthew Stearns learned traditional hand drafting as part of his apprenticeship in leaded glass and has used that as a jumping off point to explore contemporary technology and modern manufacturing processes. He has been working in the leaded glass trade for more than 20 years. He is based in Warkworth and Toronto, where he lives with his partner Lise - who is an artist and photographer - and their menagerie of mammals.



Member Exhibition Listings continue  
on the back cover ...

## Grants Calendar

The CARFAC Ontario Grants Calendar is published in every issue, allowing you to plan in advance for grant deadlines. All the information published here has been edited for space, and is meant to give you a general sense of the types of grants available. Deadlines and eligibility criteria are subject to change at any time. Visit the funders' websites to verify deadlines and to find out more about application requirements. CARFAC Ontario makes every effort to provide information which is up-to-date and accurate. Neither CARFAC Ontario nor any of its employees can be held responsible for any errors or omissions, or for any losses, costs or claims which arise as a result of relying on this information.

### CANADA COUNCIL FOR THE ARTS

150 Elgin Street, P.O. Box 1047, Ottawa ON K1P 5V8

Phone: 1-800-263-5588 (toll-free) or 613-566-4414 | Fax: 613-566-4390

TTY (TDD) machine for hearing-impaired callers: 1-866-585-5559

[www.canadacouncil.ca/funding/grants](http://www.canadacouncil.ca/funding/grants)

Deadline	Grant Name	Contact Information
Any time before your departure date.	<b>Explore and Create:</b> <ul style="list-style-type: none"><li>• Professional Development for Artists</li><li>• Research and Creation</li><li>• Concept to Realization</li></ul>	1-800-263-5588, ext. 4031 <a href="mailto:exploreandcreate@canadacouncil.ca">exploreandcreate@canadacouncil.ca</a>
Any time before the start date of your project.	<b>Creating, Knowing and Sharing: First Nations, Inuit and Métis</b> <ul style="list-style-type: none"><li>• Travel</li><li>• Small-Scale Activities</li><li>• Short-Term Projects</li><li>• Long-Term Projects</li></ul>	1-800-263-5588, ext. 4038 <a href="mailto:creatingknowingandsharing@canadacouncil.ca">creatingknowingandsharing@canadacouncil.ca</a>
Any time before your departure date.	<b>Supporting Artistic Practice: Professional Development for Arts Professionals</b>	1-800-263-5588, ext. 4037 <a href="mailto:supportingartisticpractice@canadacouncil.ca">supportingartisticpractice@canadacouncil.ca</a>
Any time before the start date of your project.	<b>Arts Across Canada: Travel</b>	1-800-263-5588, ext. 4039 <a href="mailto:artsacrosscanada@canadacouncil.ca">artsacrosscanada@canadacouncil.ca</a>
Any time before your departure date.	<b>Arts Abroad</b> <ul style="list-style-type: none"><li>• Travel</li><li>• Residencies</li></ul>	1-800-263-5588, ext. 4074 <a href="mailto:artsabroad@canadacouncil.ca">artsabroad@canadacouncil.ca</a>

**Important:** 1. Applicants must register in the portal at least 30 days before applying. | 2. Applicants that self identify with a disability can apply for application assistance though: <http://canadacouncil.ca/commitments/equity/application-assistance>

# ONTARIO ARTS COUNCIL

121 Bloor Street East, 7th floor, Toronto, ON M4W 3M5  
Phone: 1-800-387-0058 (toll-free in Ontario) or 416-961-1660 | Fax: 416-961-7796  
info@arts.on.ca | www.arts.on.ca/Page16.aspx

Deadline	Grant Name	Contact Person	Contact Information
29 August	<b>Indigenous Artists in Communities and Schools Projects</b>	<b>Maya Bedward</b> Information Services Coordinator	416-969-7429   1-800-387-0058 ext. 7429 mbedward@arts.on.ca
13 September	<b>Artists in Communities and Schools Projects</b>	<b>Maya Bedward</b> Information Services Coordinator	416-969-7429   1-800-387-0058 ext. 7429 mbedward@arts.on.ca
19 September	<b>Indigenous Arts Projects</b>	<b>Renee Lottridge</b> Program Administrator	416-969-1660 ext. 5183   1-800-387-0058 ext. 5183   rlottridge@arts.on.ca
2 October	<b>Media Artists Creation Projects</b>	<b>Amber Yared</b> Program Administrator	416-969-7461   1-800-387-0058 ext. 7461 ayared@arts.on.ca
11 October	<b>Deaf and Disability Arts: Materials for Visual Artists</b>	<b>Bushra Junaid</b> Program Administrator	416-969-7407   1-800-387-0058 ext. 7407 bjunaid@arts.on.ca
		<b>Annette Mangaard</b> Interim Associate Visual Arts and Craft Officer	416-961-1660 ext. 6113   1-800-387-0058 ext. 6113   amangaard@arts.on.ca
		<b>Habibah Haque</b> Program Administrator	416-961-1660 ext. 5081   1-800-387-0058 ext. 5081   hhaque@arts.on.ca
11 October	<b>Deaf and Disability Arts Projects</b>	<b>Bushra Junaid</b> Program Administrator	416-969-7407   1-800-387-0058 ext. 7407 bjunaid@arts.on.ca
		<b>Habibah Haque</b> Program Administrator	416-961-1660 ext. 5081   1-800-387-0058 ext. 5081   hhaque@arts.on.ca
16 October	<b>Touring Projects (Categories 1 and 3)</b>	<b>Elizabeth Braoudakis</b> Program Administrator	416-969-7412   1-800-387-0058 ext. 7412 lbraoudakis@arts.on.ca
17 October	<b>Craft Projects</b>	<b>Caroline Cotter</b> Program Administrator	416-969-7455   1-800-387-0058 ext. 7455 ccotter@arts.on.ca
17 October	<b>Multi and Inter-Arts Projects</b>	<b>Maya Bedward</b> Information Services Coordinator	416-969-7429   1-800-387-0058 ext. 7429 mbedward@arts.on.ca

**Important:** All project applications will be accepted until 1 p.m. ET on the deadline date.

# TORONTO ARTS COUNCIL

26 Grand Trunk Crescent, Suite 200, Toronto, ON M5J 3A9  
Phone: 416-392-6800 | Fax: 416-392-6920  
michelle@torontoartscouncil.org | www.torontoartscouncil.org

Deadline	Grant Name	Contact Person	Contact Information
17 September	Indigenous Arts Projects	Isidra Cruz Indigenous Arts Officer	416-392-6802 ext. 223 isidra@torontoartscouncil.org
1 October	Artists In The Library	Erika Hennebury Grants Officer, Strategic Programs	416-392-6802 ext. 219 erika@torontoartscouncil.org
16 October	Media Artists Program	Peter Kingstone Visual/Media Arts Officer	416-392-6802 ext. 208 peter@torontoartscouncil.org
Ongoing between 2 January to 15 November	Visual Artists Program	Peter Kingstone Visual/Media Arts Officer	416-392-6802 ext. 208 peter@torontoartscouncil.org



# RENDEZVOUS WITH MADNESS FESTIVAL

**OCTOBER 10-21**

Workman Arts presents the 26th annual multi-disciplinary Rendezvous with Madness Festival.

Join us in various locations around Toronto for films, theatre, performance events and the Bursting Bubbles exhibition.

 **WORKMAN  
ARTS**

workmanarts.com



Part of Rendezvous with Madness

## BURSTING BUBBLES: CREATING CONTEXT FOR EVOLVING SOLITUDES

**Opening Reception**  
Thursday, October 11  
7-9 PM

**October 12-21**  
Gallery Hours:  
12-6 PM

**Toronto Media Arts Centre**  
32 Lisgar Street, Toronto

Image: Wendy Whaley, Coenesthesia (detail), 2018

# DISPATCH

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The opinions expressed in DISPATCH are those of the authors and do not necessarily reflect those of CARFAC Ontario, CARFAC National, or its regional affiliates.

## **CARFAC Ontario Board of Directors**

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CARFAC Ontario is an association of professional visual and media artists in Ontario. Promoting the legal and economic rights of Visual and Media Artists for over 40 years. As an artist-run organization, CARFAC Ontario knows the needs of artists and has developed services and programs to assist artists at every stage of their career.

## Members' Exhibition listings continued...

### **Marie Adam**

#### ***Universe in my hands***

Tuesday, July 10 - Saturday, September 8, 2018

Studio of Conceptual Design

698 Cooper Street, Ottawa ON K1R 6C6

The themes I explore are cosmological, touching on the development of the human mind, and the awareness of our surroundings. My summer show presents some of my most recent art work. I work in acrylics on canvas.

### **Lu Robitaille**

#### ***Big Buz Buzz Exhibit***

June 25 – August 19, 2018

Closing Reception: Sunday, August 19 at 2pm

Etobicoke Civic Center Art Gallery

399 The West Mall, Etobicoke ON M9C 2Y2

Come see the Big Art Buzz! This is a great opportunity to view a variety of work by artists of Ontario. Come meet the artist for the closing reception at the beautiful Etobicoke Civic Centre Art Gallery. The show is directed by Keith Moreau. You might like to check out some of the artists at his site: [www.bigartbuzz.com](http://www.bigartbuzz.com)

### **Lorraine Roy**

#### ***Woven Woods - A Journey through the Forest Floor***

Saturday, June 2 - Thursday, October 4, 2018

Artist walk-through: Wednesday, September 19 at 10am

Beaty Biodiversity Museum

UBC, Vancouver campus 2212 Main Mall, Vancouver BC V6T 1Z4

Woven Woods, is a collection of twelve circular quilted wall hangings, each portraying a different aspect of the science of tree root communication. The research for this project was inspired by the work of Dr. Suzanne Simard of UBC, a leader in the field of forest biology, who generously gave of her time and knowledge.

### **Margaret Rodgers**

#### ***Doc Kearney Solar Prints***

June 1, 2018 – August 24, 2018

Fort St. John North Peace Museum

9323 - 100th Street, Fort St. John BC V1J 4N4

Images chronicle the life of Dr. Garnet Kearney. After serving as a surgeon in WWI, he went west permanently. His many adventures are local lore in the Peace River area and photographs sent home to his Ontario relatives were a window into his frontier life. He conducted surgery by radio on a distant trapper, converted his jeep into the town's first ambulance. Prints on embroidered linens suggest his Ottawa Valley Victorian upbringing and provide an evocative printing surface.