

> PAGE 4

The Largest Event in VANL's History: AGM FEST!



L: Young artist Mya Driedzic makes an artist trading card. Photo: Margaret Ryall. Top R: Mary Macdonald and Graeme Patterson make trading cards. Photo: Margaret Ryall. Bottom R: Shawna Dempsey, Cliff Eyland, Mark Prier, Mario Villeneuve, Graeme Patterson and Mike Massie on the Art in the Margins panel. Photo: Eric Walsh

> PAGE 10

International Art Residencies

> PAGE 7

CARFAC Adventures

Also in this issue...

VANL-CARFAC Office Report	3
Member of the Month Guidelines	2
Board of Directors Bios	12
VANL-CARFAC Artist Talk Series	15

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Visual Artists Newfoundland and Labrador - Canadian Artists' Representation/le Front des artistes canadiens

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ARTISTS WORKING FOR ARTISTS



VANL-CARFAC NEWS
Volume 4, No. 1, Fall/Winter 2009-10

VANL-CARFAC NEWS is published twice yearly by **VANL-CARFAC**. Opinions expressed in this newsletter are the authors' own, and do not necessarily represent those of **VANL-CARFAC**. Articles and other contact information are not confirmed by **VANL-CARFAC**.

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VANL-CARFAC is the provincial affiliate of **CARFAC National, The Canadian Artists' Representation/Le front des artistes canadiens**. **VANL-CARFAC** is an artist-run, non-profit association of professional visual and media artists. As the provincial voice of Newfoundland and Labrador's professional visual artists, **VANL-CARFAC** defends artists' economic and legal rights and educates the public on fair dealings with artists. We engage in advocacy, research and public education on behalf of all artists in Newfoundland and Labrador. Our work is supported by the individual artists, students and arts supporters who make up our membership.

VANL-CARFAC Member of the Month Feature

Attention All VANL-CARFAC Members: Take Advantage of A Great Opportunity!

We want to remind you that any artist or student member of **VANL** is eligible to apply to our Member of the Month feature, which is a great way to get yourself out there! Former Members of the Month have seen increases in media attention for their work and more hits to their websites as a result of being profiled - what are you waiting for?

To apply, all you need to do is to send us the answers to the following 10 questions, along with a jpeg photo and a short bio (with weblink, if you like) to **sara@vanl-carfac.com**, before the end of the month to qualify for the next month's draw. The Member of the Month is drawn at random, and your entry stays in the draw until it is eventually chosen - so you only need to apply once! We want to show you off - so send in your entry today!

- » When did you first realize that you wanted to become an artist?
- » What mediums do you work in and why?
- » How do you get ideas for your artwork?
- » What other artists influence your artwork?
- » What are the 'big' themes in your artwork?
- » What is the greatest challenge you face as an artist working in Newfoundland and Labrador?
- » What is the best thing about working as an artist in this province?
- » Where do you see yourself in 10 years?
- » If you weren't an artist, what would you be doing?
- » If you could have one wish granted, what would it be?

ENTER TODAY!

VANL-CARFAC is supported by the Cultural Economic Development Program, Department of Tourism, Culture and Recreation, Government of Newfoundland Labrador.

Office Report

Sara Tilley

Executive Director

VANL-CARFAC

The months have flown by since our last edition of the VANL-CARFAC News, and many new projects are afoot at our office. First, we welcome aboard eight new board members, and a new Program Coordinator, Dave Andrews. All this new blood is bringing reinvigoration to VANL, with new ideas, and new ways of looking at existing issues. It's an exciting time of change for us, and we look forward to using this energy to initiate new projects and keep our existing services working for you all. I'd like to thank board member Michael Pittman for taking on the layout of our Newsletter; we received a new template from CARFAC National this summer and Michael has graciously modified it and taken the reins on putting this issue together, freeing me up for other projects.

In August we sent a Visual Arts Survey to all the galleries, artist-run centres, residencies and training programs that we could track down in the province – an admirable 68 locations in total. We are currently collecting the data from this survey, which covered everything from submission guidelines to artist fees, and will be releasing a publication listing all of the details in 2010. All members will get a copy as a reference guide. Our intention is to provide a tool to help you decide where to send your work, and how to better tailor it to each institution to increase your chances of securing opportunities.

Our brand-new Artist Talk Series is off to a great start with talks by Heather Reeves and Michael Flaherty occurring within days of each other at the beginning of November. We encourage all members to apply for this program as soon as they are aware of exhibition dates, as funds for this year's Series are going fast. You can read all about it on page 15.

Also on the horizon is a pair of travelling workshops, set to tour the province in January and February 2010. Marlene Creates will be travelling to Happy Valley-Goose Bay, Lab City-Wabush, Gander, Corner Brook and St. John's, to do workshops on Presenting Your

Artwork Professionally and Grant-Writing for Visual Artists. We are delighted that this workshop program is finally getting off the ground, after several years of pursuing funding from ACOA. If you are interested in attending these workshops, you can contact Dave Andrews at our office for more information or to reserve a spot. We will release details as they become available.

These new initiatives are keeping us busy, and we couldn't be happier. We want to continue to expand and improve our services to members, as you're the reason we exist! If you have ideas or would like to get involved as a committee member or volunteer, contact us. We'd love to hear from you.

Happy artmaking,
Sara



It's not too early to start thinking about the EVA Awards!

This is the year to nominate yourself, or another artist for one of our four categories:

The Long Haul Award recognizes a substantial contribution to the visual culture of Newfoundland and Labrador by a senior artist. **Award: \$1,000.00 and a lifetime membership with VANL-CARFAC**

The Large Year Award celebrates a visual artist who has enjoyed an exceptional year, with at least one exhibition and critical recognition. **Award: \$1,000.00**

The Emerging Visual Artist Award - honours the promising start made by an emerging visual artist in the early stages of their career. **Award: \$1,000.00**

The Kippy Goins Award - so named for the small pieces of wood one throws on a fire to "keep it going" - thanks an individual or organization whose efforts have helped to sustain and build the visual arts sector. **Award: original artwork**

Winners will be selected by an awards jury comprised of three visual arts professionals representing the provincial and the national perspectives. The deadline for nominations is **April 3rd, 2010 at 5 pm**. The winners in each category will be announced at an awards gala, May 28th, 2010 at The Rooms in St. John's.

Visit www.vanl-carfac.com for full nomination guidelines!

The Largest Event in VANL's History: AGM-Fest 2009

by Sara Tilley

May 29-31, 2009, was the most jam-packed weekend in VANL-CARFAC's long history. For those of you who weren't able to make it, here's the lowdown on what happened during the 72-hour marathon of activities:

CARFAC National AGM and Conference

Every year, CARFAC National chooses a new location in which to host their AGM and conference, and in 2009 the site was St. John's. I served as Conference Coordinator and worked throughout the preceding year to organize this event, with our first planning meeting happening during the 2008 AGM in Quebec City! This was a great learning experience for me, as I had never organized a national event before, and working with the National staff was a wonderful collaboration. In addition to the board and committee meetings which we held at Eastern Edge Gallery, the National AGM itself was held at The Rooms and VANL-CARFAC members were invited to attend. This gave our members the chance to hear first-hand what's going on at the National level, which is a pretty rare opportunity. CARFAC National is active on a number of

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Graeme Patterson and Mike Massie
"Art in the Margins" Panel. Photo: Eric Walsh

large advocacy issues that we don't often hear about, such as the creation of a Resale Right for Canada and negotiations with the National Gallery, and this AGM gave our members the chance to get in on some of these discussions. Because VANL-CARFAC often does a lot of work provincially, it's easy to forget the CARFAC part of the equation, and hopefully the AGM helped to make that link more clear for those who were able to attend. The National guests were treated to a hike around Signal Hill and dinner at the Casbah, among other activities throughout the weekend, making this a social event as well as an informational one.

Art in the Margins

With funding from the Canada Council for the Arts, and presented in collaboration with CARFAC National, VANL hosted a two-part discussion with 5 national artists who in some way work within isolation. These artists were invited to talk both about the effects of isolation on art practice and their own work in the context of this theme. The artists were Shawna Dempsey (MB), Graeme Patterson (NS), Michael Massie (NL), Mark Prier (NL/ON), and Mario Villeneuve (YK). Their discussions were moderated by Cliff Eyland (MB), taking place on Friday, May 29 and Saturday, May 30, at the Rooms Lecture Theatre. The first discussion was



Reed Weir

Large Year Award Recipient. Photo: Kat Valenzuela

a panel focusing on the idea of isolation in art practice, and surprisingly all of the artists involved stated that they did not feel especially cut off or deprived of opportunities despite the fact that they lived in rural areas or were working within an isolated context. They spoke, rather, about the positive aspects of a rurally-situated practice and the unique communities that are created by artists outside the larger urban centres. The second discussion was a series of artist talks by these artists, which gave the audience more insight into each of their work, especially as it related back to the panel on isolation. With incredibly varied mediums, aesthetics and themes, this was an intriguing presentation that covered practices ranging from installation and performance, to stone carving and silversmithing, to photography, sculpture, and animatronics.

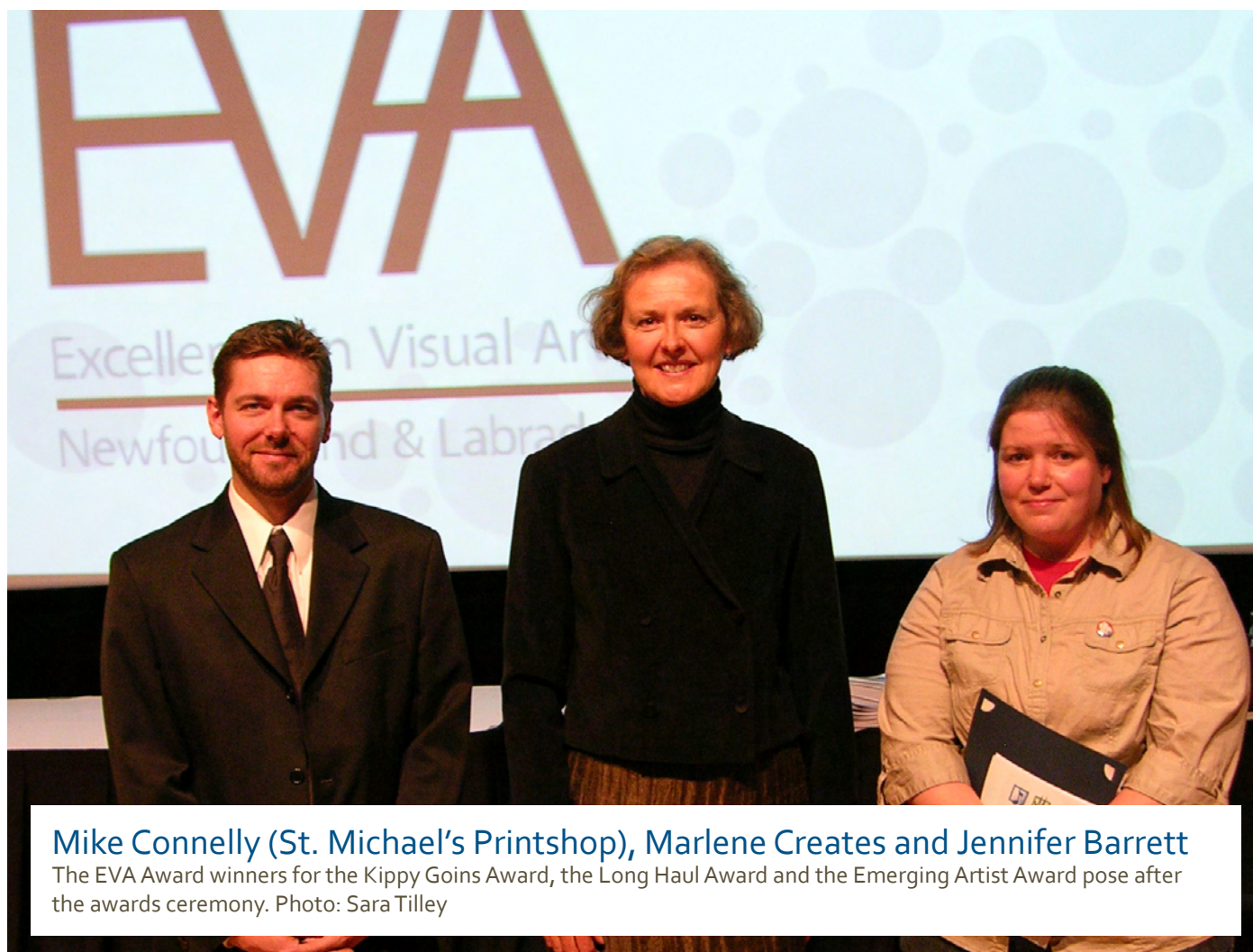
Studio Visits

We maximized on the presence of Mr. Eyland by

inviting him to hold a day of studio visits with our members on Sunday, May 31. 8 spots were offered on a first-come, first-serve basis, with 20 minute sessions in which Cliff looked at images of the work and talked with the artists. A direct result of this project was Cliff's profiling of the St. John's art scene, and in particular our events and the work of some of our member artists on the popular national contemporary art site, akimbo.biz.

EVA Awards

On Friday, May 29, we held the fourth annual Excellence in Visual Arts Awards at the Rooms, and we were very proud to have the CARFAC National conference attendees there to celebrate our artists' achievements with us. This year there were many new and returning sponsors to thank, including award sponsors The Leyton Gallery and Drs. Jean and Angus Bruneau, Gold Sponsor The Rooms, and Bronze Sponsor VOCM Cares. There was a great turnout to



Mike Connelly (St. Michael's Printshop), Marlene Creates and Jennifer Barrett

The EVA Award winners for the Kippy Goins Award, the Long Haul Award and the Emerging Artist Award pose after the awards ceremony. Photo: Sara Tilley

celebrate the shortlisted and winning artists, and the reception and after-party at the Ship Pub were great fun. Taking home the prizes were: Jennifer Barrett, Emerging Artist Award, Marlene Creates, Long Haul Award for lifetime achievement, Reed Weir, Large Year Award, and St. Michael's Printshop, Kippy Goins Award for contributions to the visual arts sector. CARFAC National also presented its National Visual Arts Advocacy Award to Marlene Creates during the ceremony.

VANL-CARFAC AGM

Following CARFAC National's AGM on Saturday, we held VANL-CARFAC's AGM, where we elected seven new members to the board of directors (since that time we have also appointed an eighth new member, Michelle Bush, to replace Anne Downton, who had to resign in September due to other commitments). This turnover ensures new ideas and energy for the coming



Mario Villeneuve

"Art in the Margins" Panel. Photo: Eric Walsh

year, and with strong representation especially from the West Coast of the province, we are looking more and more to improving our relationships with artists outside of the Avalon region. More information on the new board of directors can be found starting on page 6.

Gallery Block Party and BBQ

Rounding out our massive weekend, we held our annual members social event, although this year we switched it up a bit and decided to stay in the city rather than travel out to Luben Boykov's foundry in Logy Bay. Eastern Edge Gallery, St. Michael's Printshop, A1C Gallery, The Leyton Gallery and the Harbourside Studio all opened their doors to our members and National guests for a BBQ and 'Gallery Block Party', which was a fun, informal way to cap off the weekend. We had an artist trading-card making session in Eastern Edge, BBQ chef Will Gill cooked up burgers for the masses, and people travelled from gallery to gallery at will to take in some of the art on display. This felt like a real community event and we were very glad that all of the Harbour Drive/Baird's Cove doors were open!

In short, we had a great time, all events went smoothly, and new connections were made between our local artists and colleagues across Canada. Although it took a few days of solid sleep to recover, the blitz weekend was a great success. Would we do it again? Sure- but maybe not for a few years! 🍷



BBQ chef Will Gill out in the rain

Gallery Block Party. Photo: Margaret Ryall

The Adventures of a CARFAC Board Member

by Gerard Kelly

It was a wonderfully clear day as the plane left land over Black Sands Beach at Stephenville Crossing, and flew west towards the mainland. As I flew out over Bay St. George I recalled my experiences of last year, and the trepidation I felt at attending the National CARFAC face-to-face board meeting for the first time. I was once again on my way to a CARFAC face-to-face in Ottawa. This year I had no such fears as knew I was going to make a presentation about the work VANL had done this past year that I could be proud of. Having been on both boards for a year now, I felt I had some experience and was confident in and comfortable with my position.

I arrived at Ottawa Airport on schedule and made my way to the baggage carousel. I watched as other travelers collected their bags and left the airport. The flight number of my plane disappeared from the baggage indicator and my baggage still had not arrived. I was to discover that Air Canada had sent my baggage to

Montreal, and that it would arrive on a later flight. I left for my hotel with a complementary package containing a white T-shirt, a toothbrush, toothpaste, a razor and shaving cream. Oh, the life of a jetsetter!

Luckily for us all, Air Canada has nothing to do with the running of VANL, or CARFAC, and upon arriving at my room, I found a package from the national office of CARFAC, containing everything I would need for this weekend's meetings and activities. The schedule proposed for us was jam-packed with little time for anything but work, except for the evenings, which also were well planned to include a number of art events to interest the wayward CARFAC board member. I regretted that due to my lost luggage I was late to arrive at the hotel and had missed the first event on our agenda, which was a reception for the Daphne Odjig retrospective at the National Gallery.



VANL-CARFAC's Gerard Kelly and Bruce Campbell of CARFAC Maritimes speaking with PSAC representatives on the picket line at the War Museum.

Ottawa. Photo: Melissa Gruber

Friday morning, October 23rd at 8 am I met some of the other delegates at a local restaurant where we had some breakfast before the meetings for the day started. The first meeting I was to attend was a meeting for the remittance committee at 9 am. I was pleased to be on this committee and to present VANL's perspective as to remittance payments. All CARFAC affiliates across the country pay a portion of the membership fees they collect to CARFAC National, and the committee was looking at new models for this process. A few very important issues were dealt with at this meeting and I think that once a consensus is reached that VANL will benefit from the hard work of our staff and board members who have been working on this issue for several years now.

Later in the day CARFAC board members took a side trip to the War Museum in Ottawa. We did not go there to tour the Museum, or to marvel at the architecture of our capitol. The Public Service Alliance of Canada was on strike at both the War Museum and the Museum of Civilization, and we went to their picket line to show solidarity and to offer our support for their cause. PSAC workers are striking to try and reach a collective bargaining agreement; 38% of the workforce is employed on a temporary basis, and the museum workers are being paid 30% less on average than other federal government museum workers doing the same or similar jobs. We spoke with the picketers and joined in the walk by donning placards, and walking with them. I had been planning to visit the Museum of Civilization during this trip to Ottawa, but this strike precluded that as I would not cross their picket line, even clandestinely. This expression of CARFAC's solidarity with PSAC took place from noon until nearly 2 pm, and then we headed back to the Arts Court boardroom for more meetings!

The meeting we had at 2 pm that day was very interesting. Paul Dewar, NDP MP, came to facilitate a discussion on "How to talk to your MP". The information we received was very valuable and some of the points made by Mr. Dewar about proper preparation, clear and concise messaging and timely follow-up enlightened me as to what tack to use when approaching an MP. Mr.

Dewar also spoke to us about the Federal Arts Caucus he and other MP's have been organizing in Ottawa. This Caucus is intended to raise awareness of art and culture issues on Parliament Hill, and is very important to all practitioners of the arts. I suggest that you all write your MP and ask them to take part in it.

After this meeting we were given a tour of the curatorial wing of the National Gallery. This was a nice break from the day's meetings and was in itself very exciting for me. I learned that the old British idea of a spit and polish shine had a different meaning for conservators. Using small cotton swabs and a little dab on the tongue, old paintings were given new life, literally using the conservator's saliva to break down the materials. I saw a couple of restored works-in-process and the impeccable work done on them was amazing. Through questioning the conservator, I learned what glue they use to rejoin broken plaster sculpture. I'll keep that a secret for now.

I find it incomprehensible that so many artists are not members of this organization that advocates on their behalf for their benefit.

Saturday morning at 9 am, our National Board meeting began. The meeting flowed as most formal meetings do: through brief introductions, adoption of the last minutes, to the President's Report, the Treasurer's Report, and finally the Office

Report which is always the meat of such gatherings. Discussions around copyright and mediation with the National Gallery were as exciting as they sound, but it is dealing with these issues that makes CARFAC an effective voice for Canada's visual artists and allows artists who exhibit to collect artist fees! It is when seeing the efforts made by the few for the benefit of the many that I find it incomprehensible that so many artists are not members of this organization that advocates on their behalf for their benefit. They are quite happy to collect their artist fees when they show their work, and to reap other benefits from the activities of CARFAC, but they offer no support to those who fight the fight for them.

After the office report were the regional reports. I was to give my report first as it was decided to start the reports from East to West this year. As mentioned earlier I was well prepared with a substantial review of



CARFAC National board meeting
Ottawa. Photo: Sara Tilley

VANL activities for the past year. Our advocacy efforts were many and dealt with a broad range of issues. Our Colin MacNee Fund had come to the aid of one of our members in need, and we had some new offerings for our members to report, such as the Artist Talk Series, Professional Development workshops scheduled for January and February 2010, and a NL Visual Arts Survey that will benefit all members and stakeholders in the province. I was able to report that our Member of the Month spot on our web page was still up and running, but with teething pains due to the modesty of our membership. I do advise you to take advantage of this small benefit to let our membership know about you and to gain exposure. You should know it is not a competition but is a spotlight on you, with members picked for the spot by draw. It is open for all members, just answer the ten questions and send in your submission! After I made my report, I took a long haul on my coffee, draining the cup and savoring the sweet taste of sugar at the bottom. I then sat back and listened as other provincial reps filled us in on the happenings across the country.

I did find some time between all the meetings to attend a few functions. I was able to find a couple of hours later Saturday to go see the Daphne Odjig retrospective at the National Gallery, and also one evening went to the opening of a young Aboriginal artist named Roger Crait. As the Arts Court also houses the Saw Gallery I saw an installation exhibit by artists Martha Colburn and Allyson Mitchell.

Sunday morning, I took part in another mini-workshop, "Talking to the Media", with Grace Thrasher of the Canada Council. After this I bid farewell to my fellow board members and made my way back to the hotel, and eventually the airport. Oh, by the way, I was not dressed in a white T-shirt all weekend, as Air Canada did retrieve my luggage and had it delivered to my room later Thursday night. So, sitting through all those meetings was not an odor endurance test for me, or for my colleagues. I made it back to the Island none the worse, for the time being. 🌟

International Art Residencies and Creative Retreats

by Jack Stanley

In June 2009 VANL-CARFAC co-presented a talk on International Residency Opportunities with the English Harbour Arts Association and Eastern Edge Gallery. Because many of our members were not able to attend this session, the session leader, Jack Stanley, graciously agreed to write an article for our newsletter. Read on for his tips on finding the right residency for you.

In the spring of 2009 I attended a three-day conference focusing on International Opportunities for Artists, organized by TransCultural Exchange (www.transculturalexchange.org), a not-for-profit organization based in Boston.

There are a lot of residency opportunities out there for artists and writers right now. And given that the English Harbour Arts Centre is just getting started, I thought this would be a great way to find out what artists from different countries are looking for. The conference was fantastic. TransCultural Exchange did a great job of organizing the event. They put together panels of three or four people who would give presentations related to a particular theme, such as: how to network, how to find money, researching and applying for residencies, residencies associated with schools, teaching/working abroad, etc. For the most part, three conference rooms were used at the same time, which made it difficult to attend all of the presentations that I wanted to see.

Fortunately, a friend was attending the conference as well, and she could go to the panel discussions I couldn't attend. Whenever my friend heard something directly related to why I was there, she would point out the person I should talk to, and I would catch up with them between panel discussions.

Meeting with folks one-on-one was the best part of the conference for me. A number of the panelists represented organizations I had already been looking at while carrying out programming research. I had been looking at their websites, talking to artistic directors,

program coordinators and art instructors, but it was great to talk about their day-to-day operations "off the record." This leads in to an important bit of information I can pass on to folks that don't have a lot of experience applying for residencies and/or creative retreats. By talking to people one-on-one, face-to-face, I realized that the research I had done online, looking at the websites of arts organizations and residency centres that I have never been to, didn't necessarily provide an accurate representation of what a given organization has to offer. My point is: do your research! Make sure the organization you plan to work with is legitimate and can follow through on the various kinds of support they offer—technical, logistical, financial, housing, studio space, exhibition opportunities, networking. Do whatever you can to make sure the residency program you are interested in will deliver on what it has advertised (see the Trans Artists website, listed below, for useful advice). Keep in mind that places change—staff turnover, funding cuts, etc. Word of mouth is critical here. If you know someone who has participated in the residency you are interested in, contact them and ask how things went. If you don't know someone personally, take a look at the names of the artists that have participated in previous residencies, and if possible ask them for feedback. Social media can play a vital role here (see Mira's List, listed below, for example).

My point is: do your research! Make sure the organization you plan to work with is legitimate and can follow through on the various kinds of support they offer...

I will conclude by providing some information on three of the most useful resources I have found for artists and writers interested in international residency programs:

Res Artis (www.resartis.org):

The Res Artis website provides access to the largest existing network of international artist-in-residence programs. More than 200 organizations from 50 countries are represented on their site. Emphasis is on visual art, but other disciplines such as writing, music and theatre are also represented. If you are interested in participating in a residency

outside of Canada, this is the place to start. But if you don't find what you are looking for on the Res Artis site don't give up. A lot of organizations with residency programs aren't listed, in part because organizations pay a significant annual fee to post their information on the Res Artis site. In the past many of the smaller, more grassroots organizations couldn't afford to advertise on this site. However, Res Artis has just recently developed a mentorship program aimed at helping start-up residency centres by putting them in touch with established organizations that have similar mandates. Start-ups participating in the Res Artis mentorship program don't have to pay the going rate to become a member. This is a great development. It is also worth mentioning that the next Res Artis biennial general meeting will be held in Montreal next year (October, 2010). Quebec's RCAAQ (www.rcaaqa.org) is hosting the meeting and is organizing a series of workshops and events focusing on residency opportunities in Canada. The RCAAQ event will provide a great opportunity for Canadian artists to be introduced to residency opportunities in Canada and abroad.

[Trans Artists \(www.transartists.nl\)](http://www.transartists.nl)

The Trans Artists website provides information on artist-in-residence programs located throughout the world: Africa, Asia, Australia, Central America, Europe, the Middle East, North America and South America. Most of the organizations focus on visual art, but other disciplines are represented as well, including applied arts, curating/research, literature, music, and the performing arts. For artists, writers, performers and musicians who haven't applied for a residency before, this is the place to start. Res Artis and Trans Artists work closely with one another and together comprise the best source of information on international opportunities in the arts that I know of (they actually share an office in Amsterdam). Res Artis provides networking and professional development opportunities for cultural organizations, but Trans Artists is geared more toward assisting individuals who want to participate in

a residency, providing all kinds of practical information. For emerging artists interested in applying for their first residency, the Trans Artists website is very useful. The site actually has a checklist designed to help artists find residency opportunities best suited to one's needs.

Checklist categories include: motivations, searching and choosing, applying, and funding. (The Alliance of Artists Communities website (www.artistscommunities.org) offers similar guidelines for artists, but they aren't as detailed.) The Trans Artists website also has a page filled with comments by artists who have participated in residencies.

Residencies and creative retreats can have a profound impact on one's work. Folks participate in residencies for all kinds of reasons, and right now there are numerous opportunities out there for both emerging and established artists.

[Mira's List \(www.miraslist.blogspot.com\)](http://www.miraslist.blogspot.com)

The best non-institutional online resource I know of for artists and writers interested in residencies is a blog: Mira's List. Mira Bartok gave a couple of presentations at the TransCultural Exchange conference. The information presented on her blog is extensive and far-reaching. A wide range of issues related to the residency experience are addressed. And if you can't find the information you are looking for on her blog right now, Mira or someone participating in the online discussions taking place through it will more than likely be able to point you in the right direction.

Residencies and creative retreats can have a profound impact on one's work. Folks participate in residencies for all kinds of reasons, and right now there are numerous opportunities out there for both emerging and established artists. There really is something out there for everyone, no matter what you are looking for. I hope the information outlined above will help in your search for a program that is right for you.

On behalf of the English Harbour Arts Centre I would like to thank the Government of Newfoundland and Labrador's Department of Tourism Culture and Recreation (Cultural Economic Development Program) and the Atlantic Canada Opportunities Agency for funding that made it possible for me to participate in the conference. ●

Board Biographies

Introducing the current Board of Directors of VANL-CARFAC

Michelle Bush, St. John's – Treasurer

Michelle Bush is a performance, installation and intervention artist interested in collaboration and community. Originally from Toronto (ON), she lived in Montreal (QC) for 20 years and moved to St. John's (NL) in 2004, to work as Director of Eastern Edge Gallery.

She received her Master of Fine Art Degree from Concordia University, Montreal (QC) in 2004. She is an original member of the sound performance collective Women With Kitchen Appliances, and is presently the only Canadian participating in Linda Montano's 7 Years of Living Art continuation with 6 other American participants. She presented her performance piece titled: Well Done! while participating on a panel discussion at The School of Visual Art in New York in 2002. She has received support for her artistic projects through the Newfoundland and Labrador Arts Council, the Newfoundland and Labrador CEDP program, The City of St. John's Art Council as well as The Canada Council for the Arts.

She was the Atlantic region representative on the Artist Run Centres and Collectives Conference (ARCCC-CCCAA) board of directors and remains a resource person for the Association of Artist Run Centres of the Atlantic (AARCA). She exhibited in Rock and Roll: a group show of contemporary artists working in Newfoundland, at the newly created A1C Gallery in September 2008. Most recently, in March 2009 she was invited to do a research residency at Artexite in Montreal with a presentation at La Centrale Gallery, in relation to the 4th year, the Green chakra year of the 7 Years of Living Art project.

Reg Cantwell, St. John's

Reg Cantwell began formal art training with Don Wright in 1979 and although his College credentials are in Graphic Design (CONA - 1986), he has worked

the spectrum of visual art from painting to website design. With work in collections as diverse as in British Columbia, Arizona, Australia and most notably the Carrier Gallery in Ontario, his appeal is growing as he continues to push himself in new directions. His commitment to the arts community is evidenced by continued involvement in the Eastern Edge's 24 hour Marathon, the VANL-CARFAC annual fund raiser and the International Abilities Arts Festival, which uses art as a vehicle for transforming public perceptions about people with disabilities.

Joanne Costello, St. John's

Joanne Costello started her formal art training through numerous courses at MUN Extension Arts in the mid-80's. She attended Brock University in St. Catharines, Ontario in 1987 where she received her Fine Arts Degree. Her subject is geology and geomorphology (the study of landforms). Her fascination with stone is the result of growing up surrounded by high cliffs and boulders and spending countless hours playing on many of Newfoundland's rocky beaches. Her medium is mainly acrylic but she also has an interest in various forms of printmaking. Joanne currently lives in St. John's and works full-time as a Library Assistant at the Map Room in the Queen Elizabeth II Library. She is also coordinator of the First Space Gallery at the library whose mandate is to promote the work of new graduates from the Visual Arts program of Sir Wilfred Grenfell College. Joanne is currently a member of VANL, Eastern Edge Gallery, St. Michael's Printshop and the AIC Gallery.

Valerie Hodder, Portugal Cove-St. Phillips - Chair

I have been a Board member for a year now, last year taking on the role of Treasurer...a definite "into the fire" learning experience. But if you want to learn about VANL quickly, this is way to do it...become involved and immerse yourself. As volunteers, we all are on a learning curve and want to learn quickly and to be effective. Currently, I sit on the Artist's Infrastructure Committee, or AIC, as the City of St. John's likes to call it, as well as the Public Art Advisory Committee for the City of St. John's.

Within my journey as an artist, I have worked very deliberately with concrete ideas, employing various media over time. Through experimentation, I discovered how rich and open multimedia painting could be. The building up of texture frees the concrete idea from the parameters of the surface. It provides the opportunity for intuition and chance to influence the progress of the work, allowing for more innovation. Being part memory, part fiction, my work has a surreal and dream-like quality. I am currently working on a multimedia series tentatively titled "Submerged" related, in part, to the obvious landscape/seascape that surrounds us, and in part to the emotional bombardment that my family has existed within for the past year.

As an art educator, mom of an active 11-year-old boy, and a visual artist, time management is of the essence! I hope to continue to grow into my role as Chair of the Board of VANL and to learn whatever I can from everyone involved, as well as assist where I can.

Gerard Kelly, Corner Brook

Gerard J. Kelly was born in Burin, Newfoundland in 1960. He grew up in Marystown on the Burin Peninsula. In 1979 he went to Saint Michael's Print Shop, in Saint Michael's to work with Don Wright. Don influenced Gerard's decision to go to university and Gerard enrolled in the Visual Arts Program which was opening up at Bay St. George Community College in 1980, now CONA. He holds a BFA from NSCAD 1986 and a Woodworking Technology Diploma from CONA, 1996. Gerard has exhibited throughout the Atlantic Provinces and he has held a number of public exhibits in Corner Brook. He is represented by State of the Art Gallery in Corner Brook, and Red Ochre Gallery in St. John's, Newfoundland. He has written on the arts in Newfoundland as freelance writer for the Newfoundland Herald, and has had his work reviewed in local and provincial newspapers and art publications. Gerard is a member of the Newfoundland and Labrador Artist Association, CARFAC, and the Canadian Artists' Representation Copyright Collective (CARCC). He is an advocate for the environment and culture of Newfoundland, and he expresses this through creating work about this place with materials from this environment. Gerard is currently VANL's representative on the

CARFAC National Board of Directors.

Jillian C. Parsons, Little Rapids

Jillian C. Parsons is a graduate of the Sir Wilfred Grenfell College Visual Art program. Her eclectic practice explores facets of photography, sculpture, installation, and performance. When she's not feigning death/sleep for her ongoing performance work Soporific, she can often be found growing her own sod for sculptural purposes. She lives in Little Rapids on the island's west coast.

Evelyn Peyton Murphy, St. John's

Graduate of Memorial University of Newfoundland. Art education through continuing education and workshops at YM-YWCA, MUN Extension, The Anna Templeton Center, St. Michael's Printshop, Sir Wilfred Grenfell, Eastern Edge, and other sources.

Michael Pittman, Grand Falls-Windsor

Michael Pittman is a visual artist from Newfoundland and Labrador. He has received a Bachelor of Fine Arts degree from Sir Wilfred Grenfell College (MUN) and a Masters degree in painting from the Waterford Institute of Technology in Waterford, Ireland. Pittman works with multiple media, utilizing non-traditional combinations of materials to create eclectic, multi-layered images; often dealing with the overlap of psychology, science, folklore and personal experience. Pittman has had numerous public exhibitions of his work and exhibits regularly at the Leyton Gallery of Fine Art in St. John's, NL and at View art Gallery in Victoria, BC. His paintings are held in public and private collections internationally. For further information, please visit his website at www.newfoundartist.com

Craig Francis Power, St. John's

Craig Francis Power is an artist and writer based in St. John's NL. He has served as an employee, board member and volunteer for numerous artist-run groups in NL and Nova Scotia. He was the gallery coordinator at RCA Visual from June to December 07, was chair of the board at Eastern Edge Gallery from March 05

to March 07, and served as a volunteer for the Kyhber Centre for the Arts in Halifax from 2000-2003. "My work is increasingly influenced by narrative and landscape. I am interested in country music, sculpture, beer drinking and combining drawing with video installation."

Colette Urban, McIvers

Colette Urban was born in Denver Colorado. After relocating to Canada in 1973, she received a BFA degree in Visual Arts from Nova Scotia College of Art and Design, and an MFA degree from the University of Victoria. She has taught at various universities in Canada: University of Simon Fraser, University of Victoria, University of Saskatchewan, University of Toronto, Sir Wilfred Grenfell College and most recently a tenured position in the Visual Arts Department at the University of Western Ontario in London, Ontario. Colette Urban retired from UWO in 2007 and moved to Meadows, Newfoundland where she is currently engaged in developing the Full Tilt Creative Centre (www.fulltiltnewfoundland.com) a multi-disciplinary artist retreat and exhibition venue.

As an arts educator Urban served on numerous departmental and university committees such as Dean Selection, Educational Policy, Visiting Artist, Graduate, Open House. She also held administrative duties for two years as Undergraduate chair at UWO. Urban curated and co-curated faculty and graduate student exhibitions while working at the University of Western Ontario. External to the university Urban also served on the International Artist Residence Program at Museums London. Urban served on the board of directors of Gallery Stratford 2001-03. She also was on the exhibitions committee for Gallery 96 in Stratford during 2002-03.

Colette Urban has exhibited and performed her works at the following venues: Duende, Rotterdam, The Netherlands; Mount Saint Vincent Art Gallery, Halifax; Blackwood Gallery, Mississauga; Presentation House, Vancouver; Art Gallery of Windsor, Windsor; Mercer Union, Toronto; Eastern Edge, St. John's; La Centrale, Montreal; Norwich School of Art and Design, Norwich, England; Sala Uno, Rome, Italy; Sir Wilfred Grenfell Art Gallery, Corner Brook; MacKenzie Art Gallery, Regina; Contemporary Art Gallery, Vancouver; Banff Centre

for the Arts, Banff; Mendel Art Gallery, Saskatoon; Alberta College of Art Gallery, Calgary; Niagara Artist's Company, St Catherines; Open Space, Victoria; Western Front, Vancouver.

Vanessa Wade, St. John's - Secretary

Vanessa Wade is a visual artist and writer from Conception Hr., NL, currently residing in St. John's. She studied textiles at College of the North Atlantic through the Anna Templeton Centre, receiving her Textiles Studies Diploma in May of 2007. From there, Vanessa went on to become more involved in her community by volunteering full-time for a year with For the Love of Learning Inc., an arts-based youth drop-in downtown St. John's. In May of 2008, she was selected to take part in the Community Youth Arts Program offered by the Murphy Centre and led by artist Elayne Greeley.

Currently, Vanessa is working full-time and planning on ending her hiatus from art and writing by resuming her practice and studies in the coming months.

Reed Weir, Robinsons

Reed Weir is ceramic sculpture based in Robinsons of the Southwest Coast. She was born in 1956 to artist parents in Parry Sound, Ontario. Weir learned the craft of pottery from her mother and graduated from the Ontario College of Art and Design with a Fine Art Diploma in 1985.

In 1989 she moved to Newfoundland and Labrador and with her husband Brian Banfield, and established the production pottery studio Phaedrus Applied Arts. Her life in rural Robinsons fuelled Weir's figurative ceramic sculpture. She has been exhibited in Canada, the United States, Germany, Japan and Thailand -notably Earth Works, organized by the Gardiner Ceramic Museum for Expo 2000 in Hanover, Germany and Autoportrait, 10th Biennale Nationale de Ceramique, Trois Rivieres, Quebec and Canadian Clay and Glass Gallery, Waterloo, Ontario (2002). In 2008 Weir's work was part of the two-person exhibition The Flood at Furnace Cove, which was presented by the Sir Wilfred Grenfell College Art Gallery and toured to The Rooms Provincial Art Gallery in St. John's.

Weir's sculpture is held in private and public collections including The Government of Newfoundland and Labrador, The Burlington Art Centre and Mount Saint Vincent University. Reed Weir's artwork is featured in Gail Crawford's Studio Ceramics in Canada (2005), Lark Book's 500 Animals in Clay, Contemporary Expressions of the Animal Form (2006) and the American Ceramic Society's From Mud to Music (2006).

Over the years Weir has been active on the board of the Craft Council of Newfoundland and Labrador and was briefly on the board of the Association of Cultural Industries. 📍

Artist Talk Series

VANL-CARFAC Launches New Program that Really Gets Artists Talking

"Artist talks bring more people into gallery spaces, they get the public excited about visual art and hungry to see more.", says VANL-CARFAC's Executive Director, Sara Tilley.

The Artist Talk Series is a non-juried program, and is open to any artist member of VANL-CARFAC who is exhibiting work in a solo or group show in any gallery or artist-run centre in the province. Talks are on a first-come, first-served basis until the funds for the year are depleted. "We are compensating our speakers at the recommended national rate of \$235 per talk. This is part of our mandate to improve the economic conditions for artists. We hope to set an example that artists should be compensated for their time.", says Tilley. "While there are galleries and artist-run centres out there already paying artists for giving talks, many are asking artists to do this for free. We understand that it's not always within the gallery's budget to compensate artists to the recommended level, but we're hoping that our example will encourage more galleries to host artist talks and to offer an honorarium for them in the future."

Program Guidelines

Any artist member of VANL exhibiting work in 2009-

2010 is eligible to apply for an Artist Talk. Eligible exhibitions are defined as any solo or group show in artist-run, public, or commercial galleries in Newfoundland and Labrador. Members shows are not eligible. We will also consider talks based on newly revealed public artworks situated within the province.

Eligible candidates are all current regular artist or artist couple members. Students and associates are not eligible for this program. Current board members of the organization are not eligible.

Applications must be made at least six weeks in advance of the exhibition dates. Please note, however, that applications are on a first-come, first-served basis until program funds are depleted. We recommend you apply as soon as you are aware of your exhibition dates.

VANL asks that the artist plan to talk for a minimum of ½ hour and a maximum of 1 hour, and that the artist invite questions from the audience after the talk. VANL will arrange the necessary equipment, however the artist may be asked to provide their own laptop.

VANL will work with the gallery to arrange the talk and publicize the event. Whenever possible, VANL will send a board member, staff member or volunteer to help with the event and distribute information on the organization.

Applications are reviewed by the Executive Director, with final decisions on eligibility resting with the Finance and Planning committee. Results are determined based on eligibility and amount of funds remaining in the annual program budget. Should some funds from the Artist Talk program remain at the end of the fiscal year, they will be rolled over into the following year's program budget.

Applicants will receive notice of results via email within 2 weeks of submission to the program. Artists are eligible for one VANL Artist Talk per year.

Applications are available on the VANL-CARFAC website at www.vanl-carfac.com. For further information please contact Program Coordinator Dave Andrews at vanl-carfac@nf.aibn.com, or 1-877-738-7303. 📍

Don't forget to renew your VANL- CARFAC membership!

VANL-CARFAC MEMBERSHIP FORM

Fee Structure for a 1-Year membership

Regular Artist* **\$50.00**

*Full voting, open to any professional visual artist.
Tax deductible as a professional expense

Regular Artist Couple* **\$75.00**

*Full voting, open to professional artist couples.
Tax deductible as a professional expense

Individual Associate **\$40.00**

Non-voting, open to all.

Institutional Associate **\$100.00**

Non-voting, open to all universities, colleges, artist groups, galleries and other supporters of visual arts.

Student **\$15.00**

Non-voting, open to individuals currently registered in a post-secondary fine arts, craft, architecture or design program.

Name: _____

Address: _____

City/Town: _____

Postal Code: _____

Telephone: _____

Email: _____

Website: _____

I want my site to be listed in the Links section of the VANL-CARFAC Website.

I want to receive my newsletter by mail, not pdf.

I am interested in volunteering. My areas of particular interest are:

Who qualifies as a Professional Visual Artist?

A creator of visual art has the status of a professional visual artist if: earning a living through art making, or possessing a diploma in an area considered to be within the domain of the fine arts, or teaching art in a school of art or applied art, or whose work is often seen by the public or is frequently or regularly exhibited, or recognized as an artist by consensus of opinion among professional artists. (from International Artists Association definition)

Any artist who self-identifies as a professional visual artist qualifies for Regular Artist Status with VANL-CARFAC.

Please take the time to fill in the following membership profile. This information will be used by VANL-CARFAC and CARFAC National for statistical analysis and to determine services, programming and funding needs.

I am an: Emerging Artist
 Mid-Career Artist
 Established Artist

I practice the following disciplines:

<input type="checkbox"/> Craft-based (cf)	<input type="checkbox"/> Painting (pt)
<input type="checkbox"/> Pottery/Ceramic (ca)	<input type="checkbox"/> Printmaking (pm)
<input type="checkbox"/> Textile/Fibre Art (ta)	<input type="checkbox"/> Photography (ph)
<input type="checkbox"/> Mixed Media (mx)	<input type="checkbox"/> Multimedia (cm)
<input type="checkbox"/> Sculpture (sc)	<input type="checkbox"/> Video/Film (vf)
<input type="checkbox"/> Design (d)	<input type="checkbox"/> Installation (in)
<input type="checkbox"/> Drawing (dr)	<input type="checkbox"/> Performance Art (pf)
<input type="checkbox"/> Illustration (il)	<input type="checkbox"/> Other _____

My main discipline is: _____

Please detach this form and return with payment by cash or cheque to: VANL-CARFAC, Devon House, 3rd Floor, 59 Duckworth St, St. John's NL, A1C 1E6

You can also renew your membership with Paypal through our website, www.vanl-carfac.com.

