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Interview with Visual Artist Jennifer Barrett



"Cape Spear" by Jennifer Barrett

Photo: J. Barrett

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

VANL-CARFAC
www.vanl-carfac.com

59 Duckworth St, 3rd Floor
St. John's, NL, A1C 1E6

ARTISTS WORKING FOR ARTISTS



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VANL-CARFAC

59 Duckworth Street, 3rd Floor • St. John's, NL, A1C 1E6

Toll-Free (877) 738-7303
Phone (613) 738-7303
Fax (613) 738-7304
Email vanl-carfac@nf.aibn.com
Web www.vanl-carfac.com

Editor Sara Tilley
Layout Michael Pittman
Photo Contributors Jennifer Barrett, Michael Pittman, April Britski
Contributors Sara Tilley, Craig Francis Power, Michael Pittman, April Britski

VANL-CARFAC Board of Directors

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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. In addition, with our new Feature Interview (see Jennifer Barrett's interview on p.4) former Members of the Month are eligible for more in-depth profile in the newsletter, including images of their artwork - which we will pay you to use. So, 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

2010 began with a whirlwind of activity at the VANL office, and it hasn't slowed down since. We have been kept very busy with our first-ever Professional Development Workshop Series, which saw artist Marlene Creates travel the province to hold workshops on Presenting Your Artwork Professionally and Grant-Writing for Visual Artists. For those of you participated in the workshops in Happy Valley-Goose Bay, Corner Brook, Gander and St. John's, we hope you came away with new knowledge. And to the new members who joined through the workshops - welcome, we are happy to have you.

We also held a ticket draw fundraiser in March, More Easy Pieces, which helped raise funds for our Colin MacNee Emergency Fund and our other programs. This draw would not have been possible without generous contributions from 14 artists. Thank you to David Kaarsemaker, Reed Weir, Valerie Hodder, Margaret Ryall, Michael Pittman, Candace Fulford, Audrey Feltham, Colette Urban, Mavis Penney, Anita Singh, Jennifer Barrett, Marlene MacCallum, Charlotte Jones, and Jay Kimball. Our prizewinners, Susan Sullivan, George Murray and Kaila Bush-Blais, were all thrilled with their new art collections!

The EVA jury has completed their deliberations and our shortlists have been announced. Congratulations to Jason

Holley and Jason Penney, shortlisted for the Emerging Artist Award, and to Luben Boykov, Michael Flaherty and Helen Gregory, this year's candidates for the Large Year Award. The Long Haul and Kippy Goins Awards have no shortlist, so you'll have to wait till the award ceremony to find out who the lucky individuals are! The EVAs are quickly becoming a highlight of our year, and we hope to see as many of you as possible out to the awards on Friday, May 28th at The Rooms. On May 29th we will hold our AGM, with Rapid Fire artist talks in the morning. If you would like to give a 5 minute talk on your work, contact me at sara@vanl-carfac.com. It's first-come, first-served, so contact me early to get your spot. This should be a great event for getting a sampling of the work created by our membership. On Saturday evening we will also be having our BBQ at Luben Boykov's foundry - so please join us for food and conversation in a very unique and beautiful location. More details on the AGM/EVA weekend to be found on p. 11.

Finally, I just want to remind you all that our Artist Talk Series is up and running, and that any member who is in a solo or group show at a public, artist-run or commercial gallery can apply to give a talk which we will pay at the current CARFAC rate. There is a pot of money set aside to hold artist talks, and we are looking for takers! Contact Dave at vanl-carfac@nf.aibn.com or 1-877-738-7303 for more information or to apply. We want to see lots of talks going on this year, so please take advantage of this program.

Happy Spring!

Sara



New and noteworthy at St. Michael's Printshop this summer!

Visiting artist program and workshops

Each of St. Michael's 6 visiting artists will be offering a workshop in their area of expertise. Keep an eye to our website and to the VANL e-bulletin for details on upcoming workshops this year. Our visiting artists for the 2010-11 year are:

April- Scott Goudie, NL

July- Jessie Brennan, UK

September- Jonathan Green, NL

June- Rodney Konopaki and Rhonda Neufeld, BC

August- Abigail Rorer, USA

March 2011- Daryl Vocat, QC

Print portfolio

Keep an eye out for the Newfoundland and Labrador Landscape Portfolio launch. This is a fundraising and professional development project involving 6 local artists. Mike Connolly and John McDonald are printing editions for Christopher Pratt, Sylvia Bendzsa, Scott Goudie, Tara Bryan, Gerald Squires and Jerry Evans. The project provides printing experience for Mike and John, and in the end will result in an attractive collection of lithographs and etchings based on the local landscape, to be marketed by St. Michael's as a fundraising initiative. Printing is underway, and the project will be released this summer. An official release will be announced as the project nears completion! www.stmichaelsprintshop.com

Interview with Visual Artist Jennifer Barrett

We asked VANL-CARFAC Board Member Craig Francis Power to interview one of our former Members of the Month for a new feature for the newsletter. Drawn at random, Jennifer Barrett is our first interviewee. For details on how you can become our next Member of the Month, see page 2.

by Craig Francis Power

Jennifer and her partner, Scott, recently relocated to Toronto. Has being in Toronto influenced the way you think about and make your work? And if so, can you describe how?

Being in a new place has had a little bit of an effect on the way I work, and what I've been painting. First of all, I've moved out of my big, lovely St. John's studio and am now in a small apartment. So, I can't really work on as many paintings at the same time as I'd like. I can't work very large, either. It's not a huge problem, just kind of irritating. A big plus is that there are tons of art supply stores around so I can pick up stuff on a weekly basis, instead of having to order large batches of gear every few months, or look for a buddy to go halves on shipping costs. Another drawback I have right

Ultimately, my art-making is something I do for fun and enjoyment. This is not to say that I am not often frustrated, or that I don't take it seriously.

now however is trying to figure out ways to ship work home that won't be too costly. My last studio was right around the corner from my gallery.

Toronto is a big city, so I have been working from drawings of buildings and areas that are new to me. I've also made several trips to the zoo since last spring, so I've made quite a few paintings based on animal drawings as well. I've been to the Salmonier Nature Park of course, but I don't think they have many animals. It seems whenever I go they're either sick or on holiday. I do find myself pretty isolated here now, as I haven't really met a lot of other artists yet. I was pretty happy to be around all of my art pals and studio mates in St. John's and this is something I am missing very

badly right now. I use my website and social networking sites to post work occasionally and get feedback from others and this is often helpful to me.

Can you talk about how autobiography operates in your comics?

When I first started making comics again as an adult about 4 years ago, they were mostly autobiographical. Short stories and gags based on conversations or observations, and things I'd overheard. This is probably because those were the types of comics I happened to be reading at the time. And still do, actually. Over time, I started to draw the same couple of characters over and over and sort of ran out of personal stories. So now my comic is mainly fictional, but often starts with parts of conversations, or the movie that happens to be on TV that night. It's funny because lots of people ask me if the characters are based on me and Scott, but that would mean I'm a cold-hearted witch, and he's a slow-witted moron. For the record, neither of these things are very true.

The work you showed last at Eastern Edge incorporated sculpture and projection in addition to the paintings you're more well known for. Has this expanding of



"Moon Jellies" by Jennifer Barrett

Photo: J. Barrett

materials continued since you moved away?

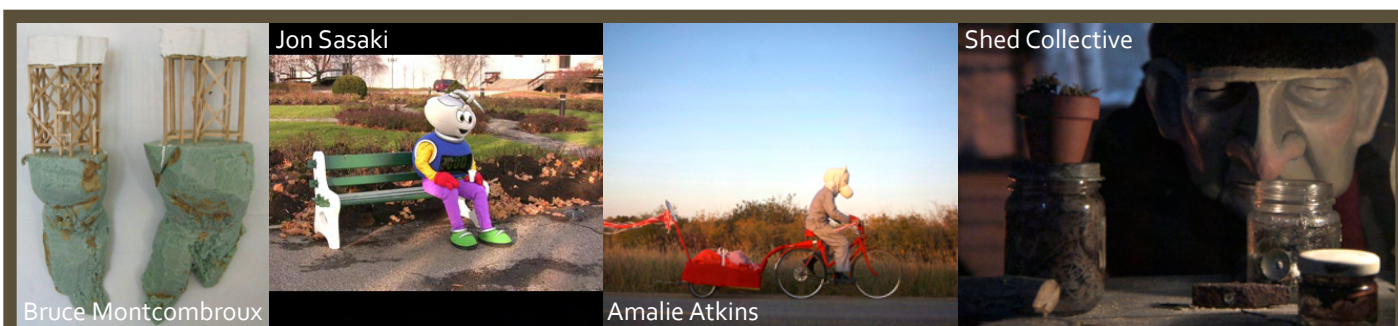
So far, it hasn't. But the show I had at Eastern Edge is something I would like to re-visit or perhaps expand upon in the future. I'd also like to try some animation at some point, using my comic characters, and I'd like to do a run of vinyl toys. I suppose I could just go on and on about stuff I'd like to do, but that's not really much good, is it? For the past year it's been acrylic paintings, comics, and a couple of water-based lino-cuts. I also picked up a Gocco machine last fall, which is a little Japanese screenprinting machine. I've used that to make some mini-comic covers and xmas cards so far. It would be nice to do a series of Gocco screenprints some time soon. I do like experimenting with new gadgets a lot.

I've got a painting application for my iPod that lets me finger paint and I have been using that a little bit when out and about as well. An iPad would actually be ideal...

I've got a painting application for my iPod that lets me finger paint and I have been using that a little bit when out and about as well. An iPad would actually be ideal for that sort of thing, so nice and big.

What are some of the things you're concerned with and exploring in both your comics and your painting practice? Do they feed off one another? How?

I think sincerity is one thing I strive for with both my comics and paintings. I want my paintings to be reminders of something else, something good or funny or interesting from the past or from somewhere else. I also want them to be visually pleasing. Things for you to soak your eyeballs in for a while. I want my comic characters to be ultimately likable. Even though they do mean or stupid things,



EASTERN e d g e gallery presents:

This spring, Eastern Edge Gallery explores fantasy and rural culture through film and installation. The artists, Amalie Atkins (SK) and The Shed Collective, a local group of artists, filmmakers and actors bring alternate worlds to life. In *Scenes from a Secret World*, Atkins delves into the life/death/life cycle of fairy tales while proposing re-imagined archetypal characters: a wolf that is not evil and a damsel who is not in distress. Set in a fictional world the film and photographs investigate the interconnectedness of humans and nature. In *Dark Night of the Ugly Stick*, The Shed Collective, have built a replica of a traditional Newfoundland shed. This detailed world, filled with hand built tools, unfinished projects, memories, and odds and ends, is the playing space for a short film evoking the pathos of what will be lost when the last generation of pre-confederation Newfoundlanders has died, and younger generations have left these rural communities.

Summertime brings questions of home, humour in futility and a bird's eye view, literally. Bruce Montcombroux (SK) presents *Palaquin Park* drawings and hybrid machines that re-imagine the idea of home as a transitory one. Jon Sasaki (ON) explores futility and tragedy in his video/object work full of unrealized potential - example, a Y2K mascot post-2000. Finally, Annie Dunning (ON) negotiates ideas of space, urban wildlife, and her ecological place through the study of the world's oldest domesticated bird: the pigeon. *Air Time* is more than musical orchestration; it is a collaborative broadcast by Dunning and the pigeon. Dunning will also be presenting a workshop as part of the St. John's Sound Symposium international festival of new media and art.

August also brings the annual contemporary art festival at Eastern Edge Gallery from August 13 to 22. At its core, the 24 Hour Art Marathon event, where over 100 artists create art and music all day and all night at 72 Harbour Drive. The festival radiates local community participation and invites national and international artists each year to participate and present in the week's events. Applications for stage/site-specific and performance based works will be solicited until June 15.

For further information about these or other events please contact Eastern Edge Gallery at 709 739 1882 or via email at easternedgegallery@gmail.com

I still try to illustrate that they are good and that they care about each other in some way. I'm not really sure why. I guess if you don't care about them, you're not gonna want to read about what they're doing. The comics and paintings don't really feed off of each other, with the exception of the show in 2009. But having these two separate things that I like to work on keeps me from getting bored of one or the other, I suppose. And I feel pretty productive if I manage to get three comics posted on my website in a week.

Humour seems to play a pretty big role in your work. Can you describe how pop culture has come to influence you?

Humour is something that influences me and something that I try to elicit. I don't know how often I achieve this, but sometimes I at least chuckle to myself. Ultimately, my art-making is something I do for fun and enjoyment. This is not to say that I am not often frustrated, or that I don't take it seriously. I

werebears and only children.



watch lots of movies and like to play video games and read comics, so all of these pillars of pop culture prop up what I do and I like to let it happen. This week I'm doing a series of strips based on Kubrick's *The Shining*, for example. It was on TV last week and I came up with one strip, and then we just started thinking about all the things that happen in that movie that could easily translate into comic situations, like twins and hedge mazes and bloody walls.

I know narrative has also played a big role in what you do. How and why do movies and other ways of storytelling operate and affect what you produce?

Oops I guess I kind of already answered this. I don't know why I love movies so much. I know I'm always a little stunned when I hear people say they don't like them. To me they are these big, epic things that I don't ever see myself really making, like a crazy photo-realistic oil painting, or a giant medieval tapestry, or a 400 page graphic novel. These things still inspire a little bit of awe in me, even though technically, I basically know how they are made. I'm also very nostalgic for old NES games and am so happy that I can re-play many of them because of the Wii system. The art of those games is so nice. It's the economy of those little bits and colours and sounds that is so fun and interesting and really creative, when you think about it. I found this old drawing that Nintendo president Hiroshi Yamauchi made of Yoshi, and it was all blocky, just like in the game, not all smooth and perfect. It was just the best thing that I had seen for a while. And then I made a Yoshi comic. 🐻



Jennifer Barrett
Toronto. Photo: J. Barrett

National Conference for Visual Artists

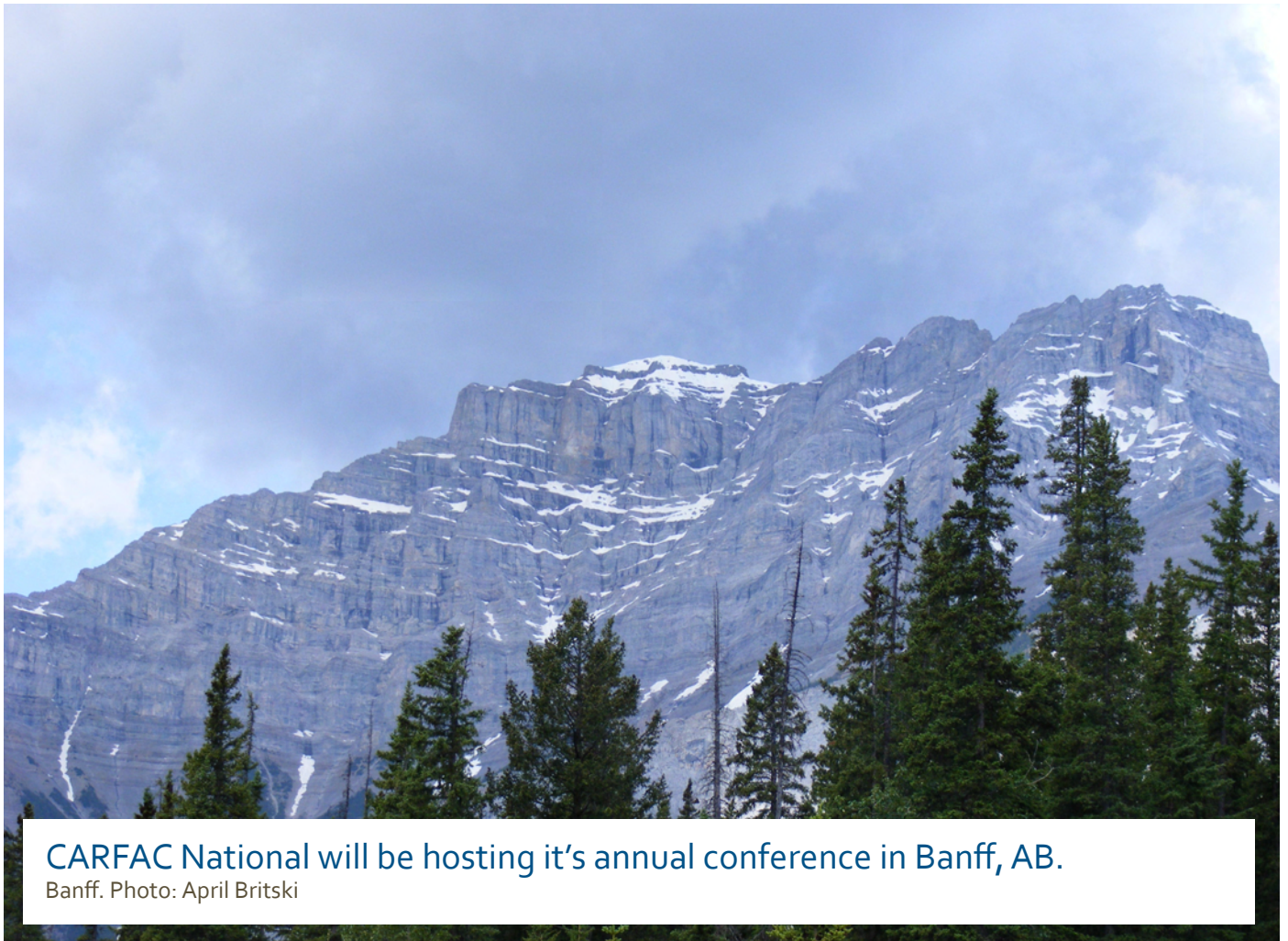
By April Britski, CARFAC National Executive Director

Canadian Artists' Representation / Le Front des artistes canadiens (CARFAC) is pleased to host visual artists from across Canada to attend our annual conference in Banff, Alberta!

We kick off the conference on Wednesday, May 13th with a gallery hop. Join us for the presentation of CARFAC's National Visual Arts Advocate Award at Willock & Sax Gallery, followed by an informal tour at Canada House Gallery and the Whyte Museum. We end the evening with a visual arts facilities tour and an artist talk by Ron Terada at Banff Centre.

We continue on Friday morning with a tour of the working studios at Banff Centre. We begin the afternoon with a presentation by Jeremy Stein from

the Design and Artists Copyright Society (DACS), on how DACS operates within the UK, and specifically how they manage the Artists' Resale Right. Stein will provide an overview of how the Resale Right operates and how English artists have benefited from it since its implementation in 2006. Following his presentation is a panel about common legal concerns that artists face, followed by a clinic with lawyers who have expertise with artists' issues. If you have questions about your arts practice relating to such areas as copyright, contracts, labour law, or incorporating as a business, attend our clinic for free summary legal advice. After the clinic, we invite delegates to attend the opening reception for Ron Terada's exhibition, Who I Think I Am, at Walter Phillips Gallery.



CARFAC National will be hosting it's annual conference in Banff, AB.

Banff. Photo: April Britski

On Saturday morning, we start the day in conversation with Susan Sax-Willock, co-owner of the Willock & Sax Gallery in Banff. Susan will speak about the submission process for commercial galleries, and the importance of the relationship between artists and galleries. Next up is an additional tour of the creative facilities at Banff Centre. After a lunch break, we present the CARFAC National AGM. All current members of VANL-CARFAC are welcome and encouraged to attend.

The conference ends with a panel discussion and breakout groups that addresses the question: Is it possible to survive as an artist? While the cultural sector contributes more than \$46 billion to the Canadian economy, recent statistics show visual artists earned an average of \$13,976 in 2005. Despite this, the number of artists has steadily grown over the last decade. So, why do we do what we do, and how do we make ends meet? Our speakers discuss different ways to make a living, how they decide when it's appropriate to work for free and what tools and interventions can be developed to improve conditions for artists.

Conference Schedule:

THURSDAY, MAY 13

- » **CARFAC National Visual Arts Advocate Award**
3:00 - 3:30 pm, Willock & Sax Gallery (211 Bear St)
- » **Banff Gallery Hop**
3:00- 5:00 pm, Willock & Sax Gallery, Canada House Gallery (201 Bear St) and the Whyte Museum (111 Bear St)
- » **Banff Centre Visual Arts Hop**
6:00 – 7:30 pm, tour of Glyde Hall studios and the Other Gallery, The Banff Centre (107 Tunnel Mountain Dr)
- » **Artist Talk with Ron Terada**
8:00 – 9:30 pm, Jeanne and Peter Lougheed Bldg, Telus Studio, The Banff Centre

FRIDAY, MAY 14

- » **Banff Centre facilities tour**
10:00 am - 12:00 pm, tour to start from lobby of the Professional Development Centre, The Banff Centre

- » **Registration**
2:00 pm, Donald Cameron Hall, The Banff Centre
- » **Opening Remarks from presidents of CARFAC National and Visual Arts Alberta**
2:30 pm, Function Room 6, Donald Cameron Hall, The Banff Centre
- » **How the Artists' Resale Right works for artists**
2:45 - 4:00 pm, Function Room 6, Donald Cameron Hall, The Banff Centre
- » **Panel: Artists' Legal Issues**
4:30 – 5:30 pm, Function Room 6, Donald Cameron Hall, The Banff Centre
- » **Artists' Legal Clinic**
5:30 – 6:30 pm, Function Room 6, Donald Cameron Hall, The Banff Centre
- » **Ron Terada's Who I Think I Am Opening Reception**
7:00 pm, Walter Phillips Gallery, The Banff Centre

SATURDAY, MAY 15

- » **Registration**
9:00 am, Donald Cameron Hall, The Banff Centre
- » **Marketing and the Artist/Dealer relationship: A conversation with Susan Sax-Willock**
9:30 – 10:30 am, Function Room 6, Donald Cameron Hall, The Banff Centre
- » **Banff Centre facilities tour**
11:00 am – 12:00 pm, tour to start from Donald Cameron Hall, The Banff Centre
- » **CARFAC National AGM**
1:00 – 3:00 pm, Function Room 6, Donald Cameron Hall, The Banff Centre
- » **Panel: How do artists get paid?**
3:30 – 6:00 pm, Function Room 6, Donald Cameron Hall, The Banff Centre

Details subject to change

For more information or to register, visit our website: www.carfac.ca.



A Crisp February Morning in Fogo

Fogo. Photo: Michael Pittman

The Fogo Island Experience: Art, Design and Outports

Exploring the Aesthetics of Outport interiors with the Fogo Island and Arts Corporation and Zita Cobb's Shorefast Foundation. Visual artist and VANL-CARFAC board member, Michael Pittman, talks about his recent visit.

By Michael Pittman

In January 2010, after hearing about a strange "furniture workshop" several times, a posting on a popular social networking site finally hooked me and prompted me to submit a proposal for the "Exploring the Aesthetics of Outport Interiors" workshop – in, of all places, Fogo Island.

Details were sketchy at best; there was very little information available on what would be happening for 3 weeks on this island off the north east coast of Newfoundland. The event was described as "an experimental art/design project, a workshop designed to develop ideas for contemporary furniture and interiors inspired by traditional outport living conditions and reality". This piqued my curiosity, as furniture has figured heavily in my artwork for some time.

My interest comes from my fascination with furniture, and beds in particular. No other piece of furniture carries with it such a weight of conflicted meaning as the bed. It is simultaneously functional, mystical, sexual and solemn. It is freedom and stasis: a nest and a prison. It is the threshold over which many of us enter and leave this world (a gateway to life and dreams).

In its proportions, it references our bodies in repose. It provides regeneration, and waits quietly with us for death. Licentiousness, infirmity, vulgarity and grace meet under its covers. Even the stern functionality of the traditional outport bed belies its unquestionable physical, psychological and spiritual significance. My current body of artwork began with an exploration of beds; touching on imagery and ideas associated with sleep, dreams, sexuality, illness, birth and death; utilizing the image of the bed not only as a setting for events but also as a surrogate for the body/mind/soul.

As this ongoing exploration of the bed would certainly benefit from some practical knowledge of the methods used to construct them, I thought this would be an excellent opportunity to get some hands on experience with furniture making, as well as get a handle on why some beds may have been designed in a particular fashion. Overwhelmed with equal parts excitement and curiosity, I wasn't sure what I'd be able to contribute to the success of the process, but I knew at least I'd take some important knowledge away with me when I left!

The list of coordinators/guest speakers was intriguing; consisting of artists, designers, curators, architects, furniture specialists, and wood workers from across the country and around the world. I would spend the next few weeks trying to imagine what form this "experimental workshop" could possibly take with such an eclectic group of specialists leading the charge.

Mercifully, I didn't have to wait long to receive a positive reply to my proposal, and after some preparation

and packing for this enigmatic workshop, I departed. A couple of hours of driving over some very familiar road, and I took a right turn and headed for unfamiliar territory. Though I have spent plenty of time in the area I had never before crossed on the ferry to Fogo Island or Change Islands, and didn't really know what to expect. After a surprisingly short passage, I was met on the other end by a Shorefast employee, and led to a beautiful old house, owned by Don Best, at the very end of the road in Fogo (town) within meters of the water. Fogo Island is truly an awe-inspiring place. It quite literally feels like it could be situated at the end of the earth (it was, in fact, designated as a "corner" of the world by the Flat Earth Society).

Later that evening my two roommates arrived: Steve Topping, from Montreal, a visual artist with background in construction; and Justin Armstrong, an anthropologist, originally from Saskatchewan but now living in Boston, who also composes electronic music...and occasionally wears an octopus on his head! The three of us were equally excited about the place and the process. We sat in the small, low-ceilinged living room surrounded by artifacts from the Best's family history, and talked...and talked...

The next few weeks could possibly be described as summer camp on hallucinogens: A group of artists, designers, architects, and woodworkers huddled over laptops and scavenged materials in an old church listening to renowned specialists on various subjects, making art and designing furniture. It was amazing and confusing – both of which contributed to the palpable creative energy present in our would-be studio.

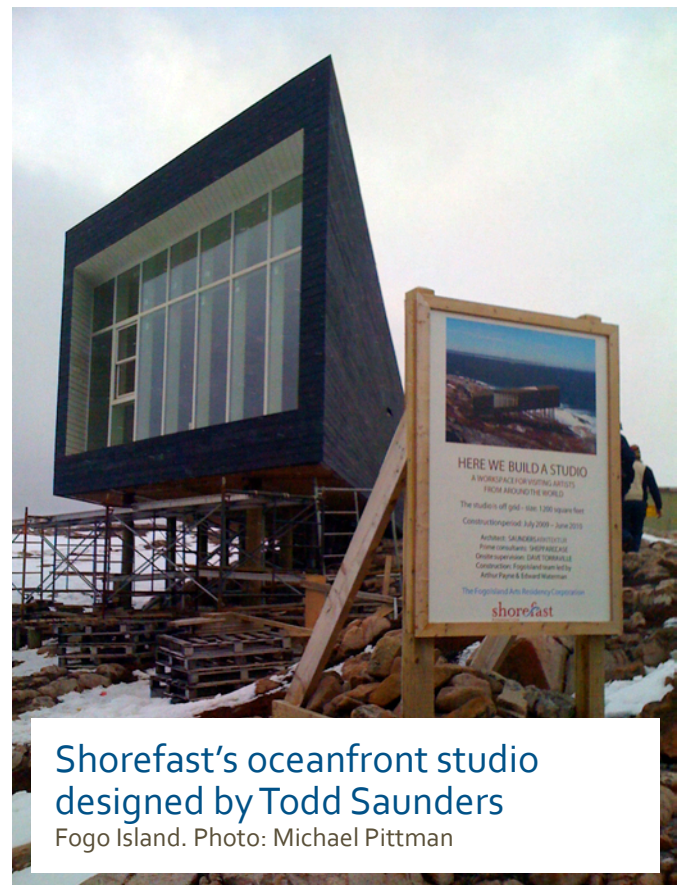
Any direction given was intentionally vague, and the process was allowed to unfold organically. There were plenty of structured days of lectures and field trips but, in between, the assembled team (and a fantastic group of gung-ho locals) were let loose to research, experiment, design and construct. Visual artists worked with designers to create hardware systems for moving beds, woodworkers and anthropologists teamed-up to make chairs, architects got hands-on with all aspects of con-

struction. Our charge: to design and create a prototype interior for a room in a spectacular, one-of-a-kind "Inn", designed by an acclaimed contemporary architect, being built on the isolated, rocky shores of Joe Batt's Arm. Sound surreal? Friend...you have no idea.

The next few weeks could possibly be described as summer camp on hallucinogens...artists, designers, architects, and woodworkers huddled over laptops and scavenged materials in an old church...

Newfoundland born, Norwegian architect Todd Saunders was commissioned to design an "Inn" (I use quotes because the term doesn't fully explain the scope of the structure), and a series of artists' studios to be used for creative residencies for multiple disciplines on Fogo Island. Work has already begun and the

results are impressive. One studio is nearing completion, and construction on the Inn is ready to begin. These are unquestionably big plans, for what feels like a very small place – but the will and the means are present and accounted for. The local residents seem excited that something like this is happening so close to home; some are weary of the changes that this type of development could bring, but it seems as though the



Shorefast's oceanfront studio designed by Todd Saunders
Fogo Island. Photo: Michael Pittman



Montreal designer Elaine Fortin photographs a chair prototype
Fogo Island. Photo: Michael Pittman

majority is in favour of the fresh injection of activity and energy. The driving forces behind the project are genuinely concerned with the well being of the place and it's people. The engine of all this activity and development is a Fogo Island native: Zita Cobb grew up on the island, before moving away to seek her fortune.

Zita heads up The Shorefast Foundation; a Canadian-registered charity "that is using entrepreneurial methods to help secure prosperity for the region of Fogo Island and Change Islands." Elisabet Gunnarsdottir works with Zita as the director of The Fogo Island Arts Corporation; "a contemporary art venue [supported by Shorefast] specializing in residencies for international artists and the production of art projects and workshops engaging both local and international participants." Both Zita and Elisabet guided our explorations through regular contact and feedback.

The results of this nearly three-week-long process are still being tabulated, but I can tell you some fantastic objects and ideas emerged from our group. For me, the most amazing part of the process was meeting and interacting with such a wonderful group of creative individuals from such diverse backgrounds; the unique way in which individual skill-sets meshed to produce objects inspired by this wonderful place was astounding. While the project was shaped by our input, we came away changed by Fogo Island.. We are all awaiting the next step anxiously...

For bios of the participants, a full breakdown of activities and images of some of the results, please visit the project blog at <http://outportinteriors.blogspot.com/>

VANL-CARFAC AGM Weekend (NL) May 28-29, 2010

Please join us for our annual AGM weekend!

Friday May 28

» 8pm

The Fifth Annual Excellence in Visual Arts Awards Lecture Theatre, Level 2, The Rooms, 9 Bonaventure Ave., St. John's, NL. Limited Seating. Call 1-877-738-7303 to be put on the guest list.

» 9 pm

EVA Awards Reception
Reception courtesy of The Rooms. Cash bar.
Level 3, The Rooms, 9 Bonaventure Ave., St. John's, NL
All are welcome! Come and raise a glass to this year's nominees!

Saturday, May 29

» 10:30 am – 12:30

Rapid-Fire Artist Talks
5 minute artist talks- for members only!
The Studio, above Auntie Crae's, Water St.
We will have a projector and (PC) laptop - all you need to bring is a CD with images. Any member can participate, but talks are first-come first-served, so please contact Dave at vanl-carfac@nf.aibn.com or 1-877-738-7303 to sign up!

» 2 – 4 pm

Annual General Meeting
Business and Election of Officers
Adoption of constitutional amendments
The Studio, above Auntie Crae's, Water St.
The amendments will be sent in hard copy to all members in advance of the AGM. If you do not receive this please let Dave know asap.

» 6 – 9 pm

B-B-Q at Luben Boykov's Garden Foundry
Food and non-alcoholic beverages provided. BYOB.
70 Cadigans Road, off of Logy Bay Road. Fee \$5.00 per person (to help us cover food costs). You may pay in advance at the AGM or at the BBQ. Friends and family welcome!

Memberships must be in good standing. Renewals available on-site on May 29, fees payable by cash or cheque.

Pre-budget brief for the fiscal year 2010-2011

The following is a condensed version of the pre-budget submission made to the provincial government by VANL-CARFAC in February 2010.

The production of art plays an important role in the market economy of Newfoundland and Labrador by generating income for individual, self-employed artists and for private sector businesses such as commercial art galleries, advertising agencies, manufacturing, and tourism operations, to name but a few. The production and exhibition of art also provides the tourism industry with what amounts to the cultural experience of the province, experience being one key “product” of the tourism trade.

Art also plays an important and complex role in the social economy of Newfoundland and Labrador. Most simply, the production of art provides content for not-for-profit and public sector organizations, The Rooms being the most high-profile of these in the province. The production and exhibition of art also lends to a better quality of life for the people of the province, in turn having an effect on the market economy, encouraging private investment from corporations, businesses and individuals.

We are no small factor in what makes our province special, and a draw for skilled labour and tourists alike, thus positively affecting the growth of multiple economic sectors.

While cultural workers contribute greatly to our economy, they are themselves among the lowest-paid and most impoverished of our citizens. The average earnings of artists are only 9% higher than Statistics Canada’s low-income cutoff for a single person living in a community of 500,000 people or more. A typical artist in Canada earns less than half the typical earnings of all Canadian workers. As well, economic returns to higher education are much lower for artists than for other workers. The percentage of artists with a bachelor’s degree or higher (39%) is nearly double the rate in the overall labour force (21%). Artists with

university credentials at or above the bachelor’s level earn \$26,800, which is 53% less than the average earnings of workers with the same education in the overall labour force (\$57,500). In fact, the average earnings of university-educated artists (\$26,800) are less than the average earnings of overall labour force workers with a high school diploma (\$28,000).

Budget Recommendations

1. Pay self-employed arts and cultural professionals fees for their professional services provided to the Government of Newfoundland and Labrador.

As self-employed professionals, visual artists and other cultural workers are asked to provide their professional services and expertise by sitting on juries, committees and boards. These activities require a considerable amount of time.

Some of the bodies on which artists currently provide their expertise to the provincial government are:

- The Arts and Letters Committee
- The Board of The Rooms
- The Board of the NLAC
- The Federal-Provincial Committee on Cultural Initiatives
- The Art Procurement Advisory Committee

The time that self-employed artists spend on board and committee work is time that they are not able to produce the artworks by which they make their living. For this reason, and in acknowledgement of their professional expertise, we ask that the Government of Newfoundland and Labrador implement a policy to pay standard fees for the work performed for the government by self-employed arts professionals.

2. Provide funding to provincial Arts and Culture Centres for the continued use of these venues as exhibi-

tion spaces, and for the purpose of paying exhibition fees to artists.

While VANL understands that the Arts and Culture Centres have undergone a Strategic Review which places the emphasis on their future as performance venues, we feel that by removing the exhibition space element from these buildings, whole communities are being deprived; local artists are unable to have access to exhibition space in their region, and local communities are not being exposed to enough visual art. If the Arts and Culture Centres had designated gallery space, the number of exhibition venues in this province recognized by the Canada Council for the Arts would grow threefold from three to nine, and provide many more artists not only with a greater chance of showing their work, but a greater chance to access federal grants, which have the power to impact an artist's entire career. VANL was disappointed that no mention of the exhibition capacity of these Centres was made in the January 2010 press release from the Department

of Tourism, Culture and Recreation, which announced funds dedicated to upgrades to these facilities. VANL would like to see the provincial government take a leadership role in ensuring that regional exhibition spaces are maintained, and run as proper galleries which pay artists minimum fees for their work.

Throughout Canada, public venues pay fees to visual artists for what are called "exhibition rights". At present there is no provincial policy in place that ensures artists are paid standard professional fees for the display of their artwork in public exhibition spaces located in the provincial Arts and Culture Centres. These fees are the equivalent of royalties that musicians receive when their work is broadcast on public airwaves and the fees paid to authors under the Public Lending Right for the public use of their work in libraries. These rights – for musicians, authors, and visual artists – are in the Canadian Copyright law. If each Arts and Culture Centre were to pay professional artist fees for 6 one-month solo exhibitions per year, the total budget line for all



CRAFT COUNCIL
OF NEWFOUNDLAND & LABRADOR

Craft Council of Newfoundland and Labrador Gallery Exhibitions and Opportunities

The Craft Council Gallery is committed to the best of fine craft made in Newfoundland and Labrador. A minimum of ten exhibitions a year showcase an inspiring range of craft, from traditional to contemporary, in two dedicated galleries, located in historic Devon House.

Craft Council Gallery Spring & Summer Schedule 2010

May 8 - June 13

SALMON RUN - Urve Manuel

May 8-30

SPRING again! Group exhibition

June 6 – 21

MOTHERS and MOCCASINS Karlie King

June 26 - August 15

Annual Members Exhibit

August 28 - October 3, 2010

COME ALL YE! Second Verse

Caroline Clarke, Cara Kansala & Pam Dorey
and

PUFFINS, KITTIWAKES & MURRES...OH MY!

Rosalind Ford

For more information on these and other exhibits, please visit the Gallery page on our website
www.craftcouncil.nl.ca

Next Call for Entry: Annual Members Exhibit 2010

June 26 - August 15

Deadline for Intent to Enter: May 22, 2010

The Craft Council Gallery invites entries for its' Annual Member's Exhibit (AME) 2010.

This exhibit is open to members, encourages excellence in craft, and seeks works that express an exploration of idea or method. No theme restrictions apply.

Download the ENTRY FORM at
www.craftcouncil.nl.ca/gallery/callsforentry.asp

For more information contact
Sharon LeRiche by email gallery@craftcouncil.nl.ca
or by phone at 753-2749.

Craft Council of Newfoundland and Labrador
59 Duckworth Street, St. John's, NL A1C 1E6
info@craftcouncil.nl.ca 709.753.2749

www.craftcouncil.nl.ca

Centres combined would be approximately \$56,000 – a small sum when compared to the outsized impact these exhibitions would make on the regions they show in.

3. Provide adequate funding to the gallery of The Rooms. VANL-CARFAC is particularly interested in:

- Adequate staffing. In particular, the gallery does not have enough curators to develop exhibitions of work by the province's artists to tour to other venues in Canada and beyond. This is a key role for the provincial gallery to play in the success of the province's artists.
- Increased budget for the Art Acquisitions program for The Rooms Provincial Art Gallery. Maintaining and growing a collection is a vital activity of any public art gallery. The collection mandate of public galleries is broader than that of a program such as the Art Bank of Newfoundland and Labrador (formerly the Provincial Art Procurement Program). The Rooms Provincial Art Gallery Collection must cross historic periods as well

as acquire contemporary works, and must represent the broader Canadian cultural context (and even international when deemed appropriate). The current Provincial Art Gallery Acquisitions budget is too small to make the gallery an effective steward in this area. For this reason, we recommend that the Minister increase the budget of the program to match that of the Art Bank of Newfoundland and Labrador, a vital acquisition program with a vastly different collecting mandate. Both collections must be maintained and must grow in order to make the Provincial Art Gallery an effective public institution.

4. Create a policy to allocate 1% (one percent) of budgets for any provincial capital works projects to commission public artworks

Public Art is considered to be a key component to the attractiveness and identity of a province and its municipalities. It increases public awareness and appreciation of the arts and stimulates the growth of the arts and

This summer at The Rooms Provincial Art Gallery

On Ice: Tara Bryan. April 1 - August 15

As a participant in The Rooms' Space-Based Program, Tara Bryan explores the form and allure of icebergs in this new series of large mixed-media canvases, projections and molded paper sculpture.

Edward Burtynsky: Oil - Canadian Premiere. May 7 - August 15

Oil explores one of the most important subjects of our time by one of the most respected and recognized contemporary photographers in the world. Edward Burtynsky has travelled internationally to chronicle the production, distribution, and use of this critical fuel. In addition to revealing the rarely-seen mechanics of its manufacture, Burtynsky photographs the effects of oil on our lives, depicting landscapes altered by its extraction from the earth and by the cities and suburban sprawl generated around its use. He also addresses the coming "end of oil," as we confront its rising cost and dwindling availability.

Edward Burtynsky: Oil is made possible with the generous support of Scotiabank Group. This exhibition is organized by the Corcoran Gallery of Art, Washington, D.C.

Shorelines. May 27 - September 26

Angela Antle, Pierre Leblanc and Anne Troake (Canada); and Slavek Kwi, Anthony Kelly and David Stalling (Ireland) have created artwork in response to visits to the Port au Port Peninsula, Newfoundland and Valentia Island, Ireland. Their moving image, photo-installation and sound works function as metaphors for change. Shorelines is organized through Sir Wilfred Grenfell College Art Gallery and curated by Charlotte Jones and Sean McCrum.



Edward Burtynsky

arts-related business. It encourages the use of public areas and it stimulates public art in private developments through example.

Applicable projects would include new building construction, major additions to existing buildings, park development projects, and new engineering structures like bridges. Public art projects could be as varied as sculpture, memorials, fountains, site-specific art, special lighting, special landscaping (land art), architectural components, murals, community art, and electronic art such as media boards. The policies for 1% for public art which have been adopted in several provinces and many cities across Canada provide a useful blueprint for the implementation of this important public program.

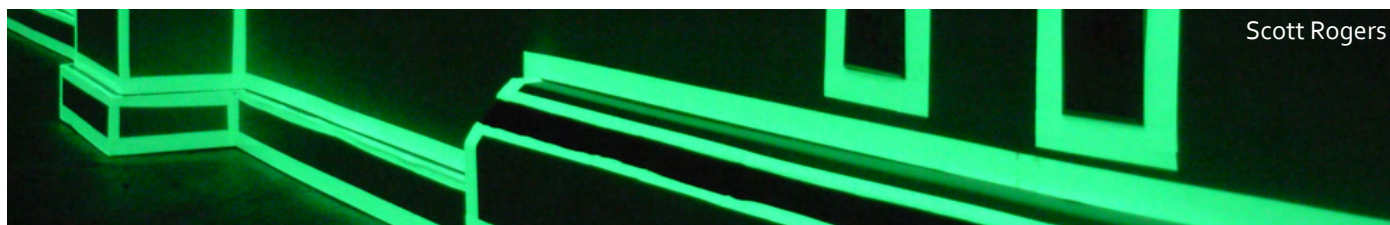
5. Increase funding to the Newfoundland and Labrador Arts Council, in order to increase the number of professional project grants available to this province's artists.

The Newfoundland and Labrador Arts Council saw new monies being invested in its operations through the government's Cultural Blueprint, which was released in 2006. The development of the NLAC through the Blueprint has led to a professionalized sector able to involve, employ, and attract more people, but while the momentum of the Blueprint's development has

stretched into 2010, the investment has not. Like every other sector, Culture needs continued, stable investment to support its growth.

The NLAC saw a 20 % increase in project applications in 2009. There was only \$250,000 of funding to be awarded through project grants, but the request for funds was \$1,000,000. Only 25% of funds requested were awarded, meaning that the majority of artists trying to access project grants were unsuccessful. As the professionalism of the province's artists continues to grow, and stronger applications are being submitted, it is becoming increasingly difficult for assessment juries to narrow down many deserving applicants to the few they are able to support. This illustrates a sector that is a victim of its own success.

We strongly suggest that the provincial government double the NLAC's budget from \$2,000,000 to \$4,000,000 in order to increase the funds available for grant support to professional artists and arts organizations. This would show the artists of Newfoundland and Labrador that the government values their hard work and their direct and indirect contributions to our economy. It would enable more artists to continue to produce the work that enriches our community life, and our tourist industry. ●



A1C Gallery 8 Baird's Cove, St. John's, NL, A1C 6M9

Opening at A1C Gallery on Friday, May 7, 2010 at 8pm, Scott Rogers' site-specific installation Wireframe. Wireframe shifts the gallery architecture repositioning the audience's expectations of what is actual and what is simulated in the contemporary built environment. The exhibition runs from May 8, 2010 to June 5, 2010.

Opening at A1C Gallery on June 11, 2010, A1C's Annual fundraiser Going Postal. The Going Postal Art auction will take place on Friday, June 25 at 8pm.

Opening at A1C Gallery on Friday July 23, 2010, Ruth Marsh's painting exhibition Pareidolia. The exhibition runs from July 24 to August 27.

A1C Gallery supports the production and exhibition of work in all artistic disciplines. We invite applications for exhibitions, residencies, interdisciplinary practices, off-site projects, curatorial activities, collaborations, scholarly research and experimental practices. Proposals for programming are accepted on an ongoing basis. Applications are reviewed as they are received.

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.

Organizational 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.

