

> PAGE 14

## VANL PREVIEW: Rising Art Star Jordan Bennett



"Turning Tables" by Jordan Bennett  
Photo: J. Bennett

> PAGE 4

Featured Member: Margaret Ryall

> PAGE 16

Resale Right - What is it? Why now?

### Also in this issue...

VANL-CARFAC Office Report	3
CARFAC National Report – Fall/Winter 2010	7
CARFAC National F2F Highlights	8
VANL-CARFAC Pre-Budget Brief	9
New EVA Award for Critical Writing	12

 VISIT US ONLINE @ [WWW.VANL-CARFAC.COM](http://WWW.VANL-CARFAC.COM)

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

VANL-CARFAC  
[www.vanl-carfac.com](http://www.vanl-carfac.com)

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

# ARTISTS WORKING FOR ARTISTS



**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.

### 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](http://www.vanl-carfac.com)

**Editor** Sara Tilley  
**Layout** Michael Pittman  
**Photo Contributors** M. Ryall, J. Bennett, M. Gruber  
**Contributors** Sara Tilley, Philip Robbins, April Britski, Gerri Lynn Mackey, Michael Pittman, Joanne Costello

### VANL-CARFAC Board of Directors

**Chair** Valerie Hodder (Portugal Cove-St. Phillips)  
**Secretary** Joanne Costello (St. John's)  
**Treasurer** Michelle Bush (St. John's)  
Gerri Lynn Mackey (Corner Brook)  
Jillian Parsons (Corner Brook)  
Evelyn Peyton Murphy (St. John's)  
Michael Pittman (Grand Falls-Windsor)  
Peter Jackson (Bay Roberts)  
Colette Urban (McIvers)  
Carol Bajen-Gahm (St. John's)  
Esther Oosterbaan (Stephenville)

### VANL-CARFAC Staff

**Executive Director** Sara Tilley  
**Program Coordinator** Dave Andrews

**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 Margaret Ryall'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](mailto: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**

There's a running joke at VANL: in the summer, the pace of things slow down, and that's when you can get your bigger projects done. In May, around EVA Awards/AGM time, it always seems logical that the summer months following are going to be relaxed, without much going on. This is never the case, and this past summer was no exception. We had our hands full getting the Visual Sector Survey compiled and online, presenting our final two workshops for the year in Grand Falls-Windsor, creating a special publication showcasing work by the shortlisted EVA Artists, hiring a new Sponsorship Coordinator for this year's awards, and working out the terms of our brand-new EVA Award category (see page 12 of this newsletter for details).

We're in a good place with VANL-CARFAC right now, with four new board members bringing a wave of new energy to the organization, and a brand-new Membership Committee focussing on outreach to as many potential members as possible in the coming year. We are working hard to ensure that the organization remains stable and effective, offering as many programs and services as possible to its membership. The recent addition of our Artist Talks program and the travelling workshops on Presenting your Artwork Professionally and Grant-Writing for Visual Artists are some of the ways we are trying to give you more opportunities for professional

development, exposure and community-building. There are still funds left in the Artist Talks program for the year – if you are showing your work in any public, artist-run or commercial gallery in the province, you can apply to give a (paid!) Artist Talk. Check out the details under Programs and Services at [www.vanl-carfac.com](http://www.vanl-carfac.com).

Speaking of increased exposure, we don't get enough entries to the Member of the Month feature on our website, which is a shame – we want to show you off! It's an easy process, and you then become eligible to be featured in our newsletter, including images of your work, for which we pay the recommended rates. Why not apply to be Member of the Month this month?

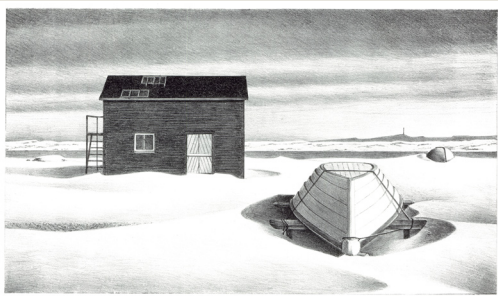
Just send your answers to the member of the month questions (opposite page), plus a jpeg photo of yourself and a short bio with weblink (if desired) to [sara@vanl-carfac.com](mailto:sara@vanl-carfac.com) before the 1st of the month. All entries stay in the hat till they are drawn, so you need only apply once! Student members are eligible for this feature too!

Do you want to become more involved in VANL-CARFAC? Why not become a volunteer? Contact Dave at 1-877-738-7303 or [vanl-carfac@nf.aibn.com](mailto:vanl-carfac@nf.aibn.com) to get signed up to our volunteer roster. It's your organization – make use of it!

Sara



### News from St. Michael's Printshop [www.stmichaelsprintshop.com](http://www.stmichaelsprintshop.com)



The Fall is always a busy time at the printshop. Grants, Visiting Artist Program deadlines, the Christmas Craft Fair and AGM (Dec. 4) keep everyone on their toes right up until Christmas. This year we also threw in a major fundraiser for good measure. The Newfoundland and Labrador Landscape portfolio was officially launched on November 4th. This portfolio, which was a year in the making, contains 6 original prints by some of the province's best known artists. The idea was to invite artists to come in and create work, which I would then print for them. The project was initially designed to offer collaborative printing experience to the staff of St. Michael's, while we knew that the right artists creating the right work could prove to be a great fundraiser. In all I printed 5 lithographs for Jerry Evans, Sylvia Bendzsa, Tara Bryan, Scott Goudie and Christopher Pratt. Shop assistant John McDonald worked with me on these, and himself printed the 6th image, a drypoint for Gerald Squires. The portfolio is on display at the printshop's gallery, and pricing information is available at the printshop. (Image: Christopher Pratt)

Mike Connolly  
Director  
St. Michael's Printshop

# Interview with Featured Artist Margaret Ryall



**"Coded" by Margaret Ryall**  
2009, 10" x 24", mixed media. Photo: M. Ryall

We asked VANL-CARFAC Member Philip Robbins to interview former Member of the Month Margaret Ryall. For details on how you can become our next Member of the Month, see page 2.

by Philip Robbins

*1. Describe your art making process.*

My work usually evolves from experiences I have in my life. Seemingly innocuous events or perceptions (a noticed change in the environment, a line in a book, finding an interesting texture or decayed object ) spiral into new works.

Touch has always been my most developed sense; I am attracted to immediate, tactile processes and sensuous materials. I build up the surfaces of my work to provide layers of information— some muted or obscured, others highly visible. These surfaces provide traces of my process as well as content. I use image transfer, acrylic paint, natural fiber papers and other ephemera in conjunction with acrylic mediums and gels. My latest experiments have been in encaustic which satisfies my tactile needs.

I usually begin a work with general ideas of where I want it to go but much happens in the process of creating. I am not one to create detailed sketches, value plans or such beforehand. I would describe my overall process as intuitive.

*2. What would you say has had the most influence on you as an artist?*

My biggest influence is probably the thing that I feel is also a hindrance – pursuing a career in art later in life. A life lived provides many ideas and content for work as well as an objective view of one's strengths and how to work to achieve goals. My openness to learning in all its forms and my willingness to experiment has moved me along a quick path in my work to a place where I feel confident in what I produce. Apart from my self-imposed art curriculum pursuits and strategic planning, reading

and talking with other artists have influenced me greatly.

3. *What is the most important idea, issue, dilemma or thing that you want to address in your art? (If any)*

I am interested in the marks and traces that the passage of time leaves on both objects and living things. They are a reminder of the impermanence of our lives and the uselessness of material attraction.

4. *Do you consider your art your career?*

Art in the broadest sense is my career right now. I also work part time as an interior decorator. Both painting and interior design fuel each other very effectively.

5. *How do you feel when you hear someone critique your work?*

I believe in the importance of response to one's work because I consider art to be a form of communication. I'm intrigued by what someone gets from what I create. Everyone is entitled to an opinion. I listen, contemplate and decide what might be valuable to me, but I certainly don't let what is said sway what I think is important in my work. Coming to art from a previous career in the public eye helped me separate the personal me from what I produce. That has come in handy.

6. *Do you predetermine meaning in your work? Do you feel the meaning of an artwork needs justification/explanation?*

The work I create has to have meaning for me, but I don't feel the need for everyone to get what I am interested in. When I'm producing work for a solo show much time is spent reading, researching and writing before I actually get down to work.

I joke that when I first started to paint I was very happy producing lovely renditions of objects, but that everything changed when I reached the



**"Passage" by Margaret Ryall**

2009, 10" x 24", mixed media. Photo: M. Ryall



**"Gate" by Margaret Ryall**

2009, 10" x 24", mixed media. Photo: M. Ryall

conclusion the work should mean something.

*7. Did you go to art school, and if so, are you satisfied with the experience vs. teaching yourself? (vice versa if you did not attend art school.)*

Education is important to me. While I have several degrees, I did not go to art school. Sometimes I feel I missed something by not being a participant in a formal approach to art learning, but when I think about it objectively, I know that I would have been dancing to someone else's tune and that can be a very narrow learning experience. Because everything I do is fueled by natural curiosity and a desire to learn, I embrace learning opportunity and as a result I continue to grow. Education cannot be narrowly defined by school.

*8. When and under what circumstances did you first refer to yourself as an "Artist"?*

I was working as an artist for four years and it was only when I felt I had a grasp on why I was creating work that I called myself an artist.

*9. What bothers you (if anything) the most about contemporary art and the art-world of today?*

At times I feel that everything's been done in art, and that many artists feel they have to resort to all sorts of "shock tactics" to make a mark (be noticed). They don't get that sometimes a whisper is louder than a shout. I also feel there's a lot of judgment about what is suitable or credible content for art making.

*10. Where do you think/hope the majority of your work will end up thirty years from now?*

I sell my work in commercial galleries, so I hope it ends up on someone's wall where it provides a degree of pleasure for the owner. Pleasure is a vague term to attach to art appreciation, but what I mean is that I hope the viewer finds something in the work that speaks to them each time they look at it. Some of my work is in public collections and thus will have a history as a result.

# CARFAC National Report – Fall/Winter 2010

## An Update on National Activities

By April Britski

One of the principle priorities of the past few years for CARFAC has been the development and growth of strategic partnerships. CARFAC is represented on the new Canadian Arts Coalition steering committee, and participated in a recent arts lobby day on Parliament Hill. We are also actively involved with the Senior Artists Research Project, which conducted intensive research into the needs of senior artists in Canada. We continue our membership in the Visual Arts Alliance, a coalition of 13 national visual arts organizations. We are currently involved in organizing the next Visual Arts Summit in 2011, on the theme of public engagement.

We have also seen an increased focus in developing our partnerships with organizations beyond our borders. Our Executive Director participated in a 4 month work secondment placement with a UK-based artists' association, Artists Interaction and Representation (AIR). This opportunity allowed our two organizations to share strategies and resources for preparing artists in the role of advocate, and to deal with the challenges that funding cuts and shifting priorities of governments provide. Additionally, April provided Canadian representation at meetings with the International Association of Art (IAA) – a network of national member organizations representing professional visual artists world-wide. Most significantly, CARFAC met with representatives from copyright collectives in the UK and France to seek advice in launching a major campaign for the legislation of a Droit de suite, or Artist Resale Right (ARR). The ARR entitles an artist to receive a percentage royalty payment from all subsequent public sales of their work. This right has been legislated in 59 countries world-wide, and we hope to become the 60th within the next year.

Most of the questions that we receive from artists and galleries at CARFAC offices are legal in nature, so this year we focused on the legal issues and needs of our mem-

bers. In April, we distributed a survey to our members, which assists us in developing content and programming that best meet their needs. We presented a panel on the subject at our AGM in Banff in May, which also included a legal clinic for artists. Over the summer, we continued to build our list of lawyers who have experience with artists' issues with the goal of working to build a national art law network similar to Volunteer Lawyers for the Arts in the US, or ArtLaw in Australia. Our summer newsletter, Calendar, features a number of other legal resources and tips that we have prepared.

We continue to develop and negotiate the CARFAC Minimum Recommended Fee Schedule of exhibition and reproduction rates. Our agreement with the Canadian Art Museum Directors Organization and Canadian Museums Association serves as the basis of our fee schedule, and will be renegotiated in the next two years. At the same time, we have been negotiating fees with the National Gallery of Canada (NGC) for eight years. In July 2007 NGC told us they did not recognize our right to negotiate minimum copyright fees for visual artists, claiming that there is a conflict between the Copyright Act and the Status of the Artist Act. Following this decision, we filed a complaint with the Canadian Artists and Producers Professional Relations Tribunal, against the NGC for negotiating in bad faith. Our first hearing dates took place in October, and will conclude in the new year. We are confident that the results of our hearing will result in the speedy conclusion of this issue.

As comprehensive as our activities have been this past year, our priorities are constantly evolving. A robust and dynamic organization is required to affect the changes we desire. It is always understood that the most important part of this equation is the continued support of our members, the visual artists of this diverse country. For that support we thank you. ●

*April Britski is the Executive Director of CARFAC National.*

As comprehensive as our activities have been this past year, our priorities are constantly evolving. A robust and dynamic organization is required to affect the changes we desire.

# Highlights: CARFAC National Face-to-Face Meeting

The CARFAC National fall face-to-face meeting was held in Ottawa, October 28 to October 31. VANL-CARFAC's Michael Pittman was there as the newest addition to the national board.

By Michael Pittman

Having been nominated by the Board of VANL-CARFAC as the replacement for outgoing CARFAC National rep. Gerard Kelly, I was required to attend the CARFAC National face-to-face meeting in Ottawa in October. Until this point I had only participated in CARFAC board meetings via teleconference, and through ongoing email correspondence; I was nervous and excited to meet everyone and find out what was in store.

I arrived Thursday evening and had a late supper with the rest of the "Newfoundland contingent" – Margaret Ryall, CARFAC National Secretary, and VANL-CARFAC's own Sara Tilley. Though the weekend's schedule was relatively full, I had much of the following morning to explore on my own. I managed to find time to walk out to the National Gallery and have a look at the Carl Beam exhibition, and speak briefly with Heather Anderson,

Assistant Curator of contemporary Art, whom I'd met at a studio visit earlier in the year.

Around 3:00, the CARFAC Board was given a tour of the expansive Canada Council Art Bank Facility. It was interesting to find out how the organization operated and to have access to their substantial collection. The main display area was interesting, but it was back in "the racks" where where the majority of the work was stored; it was like a massive art warehouse – completely catalogued in their searchable computer database. After the tour, we gathered for a meal – an excellent opportunity to finally put faces to all the names I've heard so often over the phone! That evening I attended an artist talk with Terrance Houle at Art Star 4 Video Biennale with CARFAC's communications coordinator, Melissa Gruber, and Sara Tilley.

The Board Meeting began the following morning at 10:30AM. There was a lot of information to take in, but it was fantastic to find out what was happening with the CARFAC affiliates across the country. There was discussion of the CAPPRT tribunal hearings which CARFAC has been participating in: dealing with an ongoing dispute with the National Gallery of Canada over the negotia-

## SWGCA ART GALLERY Current and Upcoming exhibitions:

**Mixer: Visual Arts Faculty & Staff exhibition** - November 13 to January 8  
First Faculty and Staff Exhibition in 6 years features a diverse range of concepts and practices.

**Represent! All Year Student Juried Drawing exhibition** - January 22 to February 12

**Sarah Maloney: A Social History of Flowers** - February 24 to April 2  
Halifax-based artist, Sarah Maloney investigates the social and cultural history of flowers. Works in the exhibition include refinished furniture with cast bronze elements and finely-detailed embroidery. In 2009, Maloney was artist-in-residence at Gros Morne National Park on the west coast of Newfoundland.

Calls for submissions:

### REPRESENT!

Drawing:

1. a. The art of representing objects, forms and ideas chiefly by means of lines.
- b. A work produced by this art.

Grenfell Art Gallery invites visual arts students of all years to submit work for its first ever all-year juried student drawing exhibition. Artists are invited to enter up to three drawings in any media for possible inclusion in the exhibition. For details, please contact: Charlotte Jones, [cjones@swgc.ca](mailto:cjones@swgc.ca), 637-6209 or visit the gallery website: [www.swgc.mun.ca/artgallery](http://www.swgc.mun.ca/artgallery)



Sarah Maloney. *Adam and Eve*, (detail) 2010, embroidered cotton on cotton, 205 x 156 cm.



Sarah Maloney. *Collapse*, 2009, antique fainting couch, fabric, bronze, 194 x 74 x 66 cm.





### Pittman, Ryall and Tilley touring the Canada Council Art Bank

Ottawa. Photo: Melissa Gruber

tion of artist's fees. Executive Director April Britski gave a lengthy report on her activities abroad (see page 7 for more information); she had been participating in a work secondment placement in Europe for a number of months. The board also participated in a strategic planning session, which focused on the ARR (Artist's Resale Right – see page 12), which is currently a major advocacy issue for CARFAC National. The meeting concluded around 5:00PM...but easily could have gone on well into the evening - my head is still spinning!

My flight left very early the following morning, so after another lovely meal with the board, I said my goodbyes and went back to the hotel. I'm looking forward to seeing everyone at the AGM in June in Halifax, and to continuing participation in board discussions. 🌊

### Art History Trivia by Joanne Costello



What is the name of the model John Everett Millais used in this work, *Ophelia*? She also modeled for and married which pre-Raphaelite artist?

\*Image reproduced with permission from Web Gallery of Art - <http://www.wga.hu/index1.html>  
Text Referenced: *John Everett Millais: a biography*. G.H. Fleming. London, Constable, 1998

## Pre-Budget Brief 2011-12

### VANL-CARFAC's submission to the provincial pre-budget consultations

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 adds 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. Art provides us with the symbols of our cultural identity and the very notion of who we are as people.

It is imperative for the government to pay special heed to the well-being of its artists; citizens who contribute much more than in pure economic terms to the wealth of this province. According to the Association of Cultural Industries, of which VANL is a member, the culture sector in our province is worth at least \$400,000,000 annually. 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. Throughout the country, the gap between artists' average earnings and overall labour force earnings is 37%. 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. A typical actor, artisan, dancer, musician or singer, other performer or visual artist earns only \$10,000 or less a year. 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).

We are confident that the Finance Minister will see our recommendations as positive economic decisions which will impact not only the lives of visual artists and other cultural workers, but the social and financial well-being of the province itself.

### Budget Recommendations

Culture is the fastest growing sector in the Canadian economy. Any direct dollar investment the Government of Newfoundland and Labrador makes in the Visual Arts or in the cultural sector as a whole supports the growth of the provincial economy.

The development of the necessary cultural infrastructure is the first step to fostering a creative and economically healthy environment in which artists can work and live. In order to achieve this, we need the commitment of the Government of Newfoundland and Labrador to enable the sector to grow and sustain itself. Visual artists have time and again proven to be innovative and resourceful self-employed business people. Any investment in culture is a good investment, and studies have shown that any dollar invested in the arts returns many-fold in revenues. Unlike oil and minerals, the arts are a renewable resource!

All of our five recommendations have been tabled previously. We feel that these recommendations are important enough to repeat every year until they are acted upon. Movement in any of the following areas would demonstrate the government's support of its artists and generate positivity and hope among the sector.

### Recommendation 1

Pay fees to self-employed arts and cultural professionals 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 Newfoundland and Labrador Arts Council
- The Federal-Provincial Committee on Cultural Initiatives
- The Arts Advisory Committee for the Department of TCR
- The Art Procurement Advisory Committee

Self-employed artists are providing their professional expertise to the province but they are not receiving any remuneration for the time spent on these activities. In addition, 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. The Status of the Artist Legislation, if passed, would outline rates of payment for these types of services provided to the government, and would encourage similar remuneration for work done by artists on other non-governmental committees, councils and advisory boards.

### Recommendation 2

Provide funding to provincial Arts and Culture Centres for the continued use of these venues as exhibition 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 spaces 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 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.

#### Recommendation 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. Galleries do this as part of their mandate to act as cultural stewards for past, current and future citizens. 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). This should make it clear that 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.

#### Recommendation 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 demonstrates the character of communities, and we know that investment in the arts strengthens local economies. Indeed, support for the arts is a reflection of a progressive province. It increases public awareness and appreciation of the arts and stimulates the growth of the arts and arts-related business. It encourages the use of public areas and it stimulates public art in private developments through example.

The dedication of 1% of the budget of all capital works projects towards public art commissions is a show of commitment to enhance the daily lives of all Newfoundlanders and Labradorians. By making a com-

mitment to infuse more visual art into public spaces, the province would help lead the way toward a more enriched way of life for all of its citizens.

Applicable projects would include new building construction, major additions to existing buildings, park development projects, and new engineering structures like bridges. Art is not simply something to be experienced within the confines of a gallery. 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.

#### Recommendation 5

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

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 2011, the investment has not. Like every other sector, Culture needs continued, stable investment to support its growth.

The NLAC sees an increase in project grant applications every year. In 2010 there was \$533,505 of funding to be awarded through the project grants program, but the request for funds was \$1,717,803. Only 32% of funds requested were awarded, even though the quality of applications has been steadily increasing and the juries are needing, more and more, to make hard funding choices between equally qualified candidates. 337 Project Grant applications were submitted, and 47% of those were approved, but at dramatically lower grant amounts than those requested. Although the maximum project grant amount is \$7500, the average amount

awarded was \$3,334. This results in half the artists who applied for grants being unsuccessful, and the other half being awarded funds that are far below the amounts they need to successfully complete their projects. The reality of the situation is that no one wins; even those whose applications are successful are forced to make serious compromises to their artistic vision in order to complete their projects at all.

In terms of sustaining grants for arts organizations, in 2010 the NLAC supported 18 organizations for a total of \$500,000 – which was \$200,000 less than the amount requested. This amounts to an average sustaining grant of \$27,777 per organization, with the requested average amount being \$38,888. This situation places arts organizations in stringent fiscal situations, many of whom have no other source of sustaining funding available to them. In addition to this, 2011 is Year One of the three year cycle for sustaining grants, meaning new applicants can apply for funds. The NLAC is anticipating 5 new applicants to the sustaining grants program this year, and without a funding increase, the \$500,000 potentially could be spread over 23 orgs instead of 18, reducing the average grant amount to \$21,739, further impoverishing the arts sector and decreasing arts organizations' capacity to carry out their full complement of programming.

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, and as a result the small amount of funds are stretched beyond capacity, forcing artists to try and make their work with drastically reduced resources. 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. ●

# Critical Eye: Critical Art Writing Celebrated With New EVA Award

VANL-CARFAC will add a new award to the EVA roster in 2011 in hopes of jump-starting critical art writing in NL

By Sara Tilley

The Excellence in Visual Arts Awards (EVAs) are the province's only awards program for visual artists, and in 2011 the EVAs will celebrate six years with another award category being added to the existing four prizes. The Critical Eye Award recognizes the impact that critical art writing can have on a visual artists' career. Any writer worldwide who has written about a NL artist in any recognized print or online publication during the past calendar year is eligible for consideration. The winner will receive \$1000, courtesy of two anonymous donors.

"We were thrilled when an anonymous donor came forward the day before the 2010 EVA Awards, to suggest starting an award for critical art writing", says VANL-CARFAC's Executive Director, Sara Tilley. "This individual's enthusiasm for this new award is a wonderful sign of how much community support there is for the EVAs in the province." The donor has committed to funding the

award for four years, as has a second anonymous donor.

"I was excited to hear about the Critical Eye Award because this is a sign that attention is being paid to the role of good critical writing in the career of an artist," says EVA Committee Co-Chair, Carol Bajen-Gahm. "This is also an opportunity to expand the search for writing talent not only outside the province, but also outside Canada, as there is a growing awareness of Newfoundland artists among galleries in the New York and New England areas of the US and probably within Europe as well."

Applications for the Critical Eye Award will be accepted along with applications to the Large Year Award, Long Haul Award, Emerging Artist Award and Kippy Goins Award until April 1st, 2011. The jury will be comprised of a member of the EVA Committee, a provincial visual arts professional and a national visual arts professional.

To be eligible for the Critical Eye Award, the writer may reside in any province of Canada or any country worldwide, as long as they have written about a Newfoundland Labrador artist within the preceding calendar year, from January 1 to December 31, in a recognized print or online publication.

For more information, contact VANL-CARFAC's Program Coordinator Dave Andrews at 1-877-738-7303, or [vanl-carfac@nf.aibn.com](mailto:vanl-carfac@nf.aibn.com).

## **EASTERN** e d g e gallery presents:

**"A IS FOR ART" FUNDRAISER | ROGUE GALLERY SPACE: 26 YEARS 26 ARTWORKS 26 TICKETS**

**Closing reception and holiday warming: Sat Dec 11, 4-7pm**

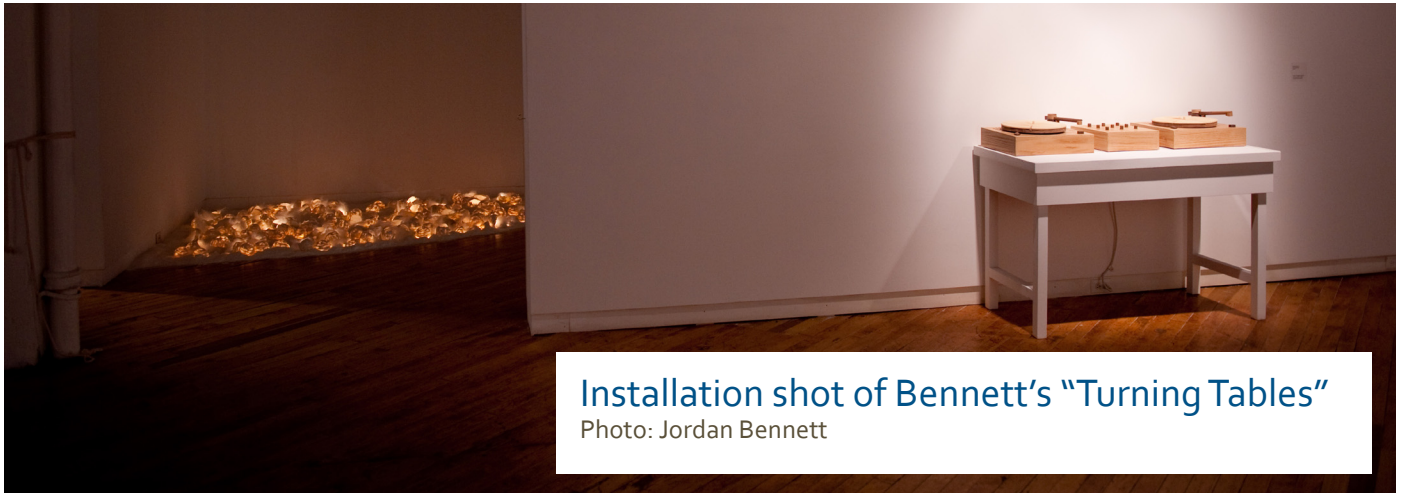
For our 26th anniversary fundraiser, 26 past exhibiting artists have created artworks inspired by a letter of the alphabet that will be on display in the Eastern Edge's Rogue Gallery space, 72 Harbour Drive, from November 6th until December 11th and be reproduced as the pages of an art-themed Eastern Edge alphabet book. While the book will be available through the gallery on an ongoing basis, only 26 tickets at \$226 each will be sold for the original works. During the closing reception on December 11th the ticket numbers will be drawn until all ticket holders have chosen an artwork - a raffle of sorts where every ticket-holder wins!

**"A to Z" MEMBERS' EXHIBITION | MAIN GALLERY SPACE**

**Closing reception and holiday warming: Sat Dec 11, 4-7pm**

Running concurrently with the "A is for Art" fundraiser is our annual Members' Exhibition, on display in the main gallery space. This year there will be a special viewing of works created for Out of Purgatory, exhibited at the Confederation Centre, Charlottetown, PEI Sept 4th - Oct 3rd 2010, and featuring completed works by Mary MacDonald, John McDonald, Candace Fulford, Zea Cline, Peggy Tremblett, Michael Young, Michelle Bush, Debbie Collingwood, Anita Singh, Bill Rose, Jackie Alcock and Kendra Miller. The Out of Purgatory works will be up for Silent Auction; bidding ends at 7pm on December 11th.

For further information please contact Eastern Edge Gallery at 709 739 1882 or via email at [easternedgegallery@gmail.com](mailto:easternedgegallery@gmail.com)



Installation shot of Bennett's "Turning Tables"  
 Photo: Jordan Bennett

# The Retro-Cultural Reference of Jordan Bennett

A young West Coast artist is making a big splash on the national visual arts scene

By Gerri Lynn Mackey

Jordan Bennett, an exciting young artist from Stephenville Crossing, is definitely amongst the next up-and-coming artists within the Canadian art scene. Despite being invited to participate in a number of artist residencies, group exhibitions, receiving a nomination for his most recent artwork, and even being asked to work professionally with well known Canadian Artists, Jordan remains relatively unknown here at home. I caught up with him at his home base in Corner Brook before he left to attend his latest group exhibition in Toronto called RE:counting coup presented by A Space Gallery and imagineNATIVE Film + Media Arts Festival, an exhibition curated by Cheryl L'Hirondelle that includes work by KC Adams, James Luna, Archer Pechawis and Lisa Reihana.

Jordan, 23, has been working non-stop within the Canadian art scene since 2008 when he graduated from Memorial University's Visual Arts program. In true "art star" fashion, Bennett was unable to attend his class convocation due to previous commitments with the Banff Centre for the Arts, although he didn't leave without collecting the University's coveted Medallion for Academic Excellence in Visual Arts.

**Bennett is an Aboriginal person who re-invents objects, he freshens tradition with new media and is not afraid to invite viewer participation.**

Jordan attended the Aboriginal Preparatory Program at the Walter Phillips Gallery and gained professional experience in exhibition installation through assisting artists like AA Bronson, Rebecca Belmore and Edward Poitras. He gathered insight on the Canadian art scene and made lasting connections. I don't imagine Jordan having much difficulty in the department of making friends or professional contacts. His approachable smile and relaxed nature allow even strangers to instantly feel a connection with him. Jordan's sense of humour and playful side became evident when we discussed his work.

Prior to his trip to Banff, Jordan travelled to Whitehorse during the Canada Winter Games through the National Artists Program. The purpose of the program was for artists, from across the country, to use their art making in response to their experiences at the Games. During this trip, Jordan attended an exhibition by renowned artist Brian Jungen. Only 18 at the time, Jordan was a shade enamoured when circumstances lead to a chance meeting of the two, "Brian was always a huge influence on me."

Jungen noticed Bennett's hand-beaded ipod case (which Jordan designed) and a friendship was born. The two began bumping into one another thereafter and remain friends today. Most recently, Jordan accompanied and assisted Jungen and Duayne Linklater on a hunting trip in Northern Ontario. Jordan's knowledge of photogra-

phy was beneficial while handling the Canon 5D Mark 2 and 7D Jungen handed along. It sounds like a good time was had by all and something tells me this hunting trip could be the first of many.

It makes sense that Jordan and Jungen connect on the grounds of art. Bennett is an Aboriginal person who re-invents objects, he freshens tradition with new media and is not afraid to invite viewer participation. His contribution to Re:counting Coup entitled 'Turning Tables' consists of a hand-carved turntable set. In place of vinyl are crafted wooden records and when the needle drops, the viewer is treated to audio of Bennett learning his native language of Mi'kmaq (alongside static created by the wood itself).

This past summer, Bennett participated in two shows with Vans Sneakers' The 1 of 1 Project, in aid of the Sick Children's Foundation of Manitoba through 58 skates (the oldest Skate boarding shop in Canada). For the second, Red Runners - The new objectification of Native Art and Identity (Group Exhibition) at the Well and Good Gallery, Toronto, Bennett impressively and



"extruding snowshoes from skateboard decks..."

Photo: Jordan Bennett

tediously hand-beaded a blank canvas shoe to read in true Mi'kmaq beadwork style "Vans" in mirror image down the tongue of the sneaker.

His work of extruding snow shoes from skateboard decks may have played a hand in landing him in prominent Canadian skate boarding magazine COLOR. Through this interview, he very serendipitously connected with professional skateboarder, Michael McDermott. This chance meeting lead to Jordan purchasing and donating 15 brand new boards to troubled aboriginal youth in Manitoba.

While Curators abroad caddy his attention, and I sit on the absolute edge of my seat dying for him to name names, he diverts the interview toward his time as the Artist in Residence at The North End Arts Centre, Winnipeg, Manitoba. He worked with the kids at Ndinawe Youth Drop-in Centre and with this mention, Jordan's eyes brighten in reference to a group of youths he got to know and mentor this past summer. I get the distinct impression that Bennett was a friend and pal versus an out of touch disciplinarian, and he confirms that these children need a trustworthy friend more than anything else in many cases. Jordan will see them while in Toronto this week, a reunion which the kids are oblivious of at this moment. Clearly delighted to spring himself on them, Bennett's actions remind me that an art career is more than completing the next piece. It's a constant learning curve of connecting, inspiring, mentoring and lending a hand whenever possible. Jordan's unspoken commitment to these elements is refreshing.

Currently planning an exhibition in Kelowna, BC in 2011 or 2012 under the curation of Heather Igloriorte, he has recently been nominated for a new media artist award at imagineNative and is busy ironing out the details of an exhibition slated for Amsterdam, Holland. It is no surprise that Europe beckons this rising talent.

Just before we part ways, he offers a glimpse of the work in progress. I am captivated by his spin of new media, retro-cultural reference, and humour. His consciousness of heritage is ever present in the small preview he graciously allowed and I find myself wanting to see more. I'm right back on the edge of my seat again, looking forward to what's next for Jordan Bennett. ●

# The Artist Resale Right (ARR) – What is it? Why Now?

The following is written with content from various CARFAC National and VANL-CARFAC position papers, press releases and pre-budget submissions.

by Sara Tilley

CARFAC works with a multi-disciplinary group that advises the government on what we'd like to see as changes to the copyright law. One of our main proposals involves the introduction of the droit de suite, or resale right, which we would like to see included in the current Bill C-32 discussions. This right is a percentage of the sale price paid to artists when one of their works is resold by a gallery or other purchaser. So, for example, you may sell a painting through a dealer for \$1000, and you get \$500 for that sale. 30 years later, when you are famous, that same painting may be resold for \$50,000, and, as things currently stand, you get nothing from that large increase in the value of your work. The resale right allows the artist to collect a percentage of that sale price, since generally the price increases due to the notoriety of that artist. In most countries, the resale fee is usually about 2-5% of the sale price.

Instituting the Artist Resale Right would allow visual artists to share in the profits being made from their work. The full value of an artwork often isn't realized on the initial sale. It is common for visual art to appreciate in value over time, as the reputation of the artist grows. For example, Mary Pratt's Primary Fruit was sold originally in 1983. This same painting was up for auction through Heffel Auction House in November, where it sold for \$31,500.00, a huge increase from its initial value. Pratt gets nothing from this resale.

Once established in Canada, artists would be able to benefit from reciprocal arrangements with other countries where the Artist Resale Right exists. 59 countries world-wide have legislated the Artist Resale Right, including the United Kingdom, Ireland, Australia, and the state of California. Canada's European partners specifically requested that Canada adopt the Artists' Resale Right during negotiations for the Comprehensive Economic and Trade Agreement. If a Canadian artists'

work does resell in another country where the Resale Right is in place, that artist currently cannot collect the royalty because of the lack of reciprocal agreement. This means many of our artists are missing out on income, and it makes trade with other countries more complicated than is necessary.

Canada's Aboriginal artists in particular are losing out on the tremendous profits being made on their work in the secondary market. Many artists living in isolated northern communities live in impoverished conditions, while their work dramatically increases in value in the art market. The Resale Right would do much to rectify this situation and see improved living conditions for our Aboriginal artists, whose work is sought after both nationally and internationally.

The income potential of visual artists is much smaller than artists in other disciplines as they do not generally produce multiples. Hard economic times fall even harder on visual artists, who earned an average of \$13,976 a year in 2005, including outside income sources separate from their art careers. The increased revenue potential from the Resale Right would mean a great deal to individuals whose financial life is extremely limited. Even Governor General's Award-winning artists find it difficult, if not impossible, to make a living from their art. Some have incomes that fall significantly below the national average and others work full time jobs to subsidize their practice.

It's a good time for the Resale Right to be introduced, because Bill C-32 is already being discussed. What's more, in a time when the government is looking to cut corners, it is the perfect moment to put forward this Right, which doesn't require public funding. Effectively, the adoption of the Artists' Resale Right will cost nothing for government – the royalty is paid by the buyer through a collecting agency, to the artist. It's a great idea for the government to get behind to actually make a difference to visual artists in Canada, and we encourage you to talk to your MP about it.

So far, CARFAC Board and Staff members' individual meetings with MP's have gone very well. Members



of Parliament from all four parties have expressed an interest in the ARR proposal. In particular, heritage critics Pablo Rodriguez, Carole Lavallée and Charlie Angus have encouraged CARFAC to pursue the addition of the Artists' Resale Right into Canadian law.

We have developed a proposal for how the Artists' Resale Right could work in Canada, and are looking for clear examples of what an ARR would mean for artists. To help with this cause, please participate in the short survey about the impact of ARR, at [www.carfac.ca](http://www.carfac.ca).

### What Politicians are Saying about the Resale Right:

"The resale of art is also a new issue that has not really had a lot of attention, but it is one that leaves Canadian artists in a position of distinct disadvantage. As members will know, throughout Europe and in some parts of Central and Latin America, artists are rewarded when their works are sold and sold again. Original art increases in value over time and artists feel a share of

the increase in value should be returned to them upon resale of their works."

*-Hon. Dan McTeague (Pickering—Scarborough East, Lib.)  
Nov. 2, 2010*

"As for the resale of works of art, throughout Europe artists are compensated when their works are sold and then resold. The value of an original work may increase over the years and artists believe that a portion of the difference between the original price and the resale price should be paid to them. The Liberal Party proposes studying European practices in order to find a better way to compensate Canadian artists for their works."

*-Mr. Marc Garneau (Westmount—Ville-Marie, Lib.)  
Nov. 2, 2010*

"Another thing that has been forgotten is the resale of artwork, or resale right. Across Europe, artists are



**CRAFT COUNCIL**  
OF NEWFOUNDLAND & LABRADOR

**Craft Council of Newfoundland and Labrador Gallery Exhibitions and Other Opportunities**  
The Craft Council is committed to the best of fine craft made in Newfoundland and Labrador. Along with our many services, we have a minimum of ten exhibitions a year showcasing an inspiring range of craft, from traditional to contemporary, in two dedicated galleries.  
**Call us today to find out more about the benefits of membership at the Craft Council.**

#### Craft Council Gallery Winter & Spring Schedule 2011

##### Jan 29 – March 6

**WITNESS** – Heather Reeves & Po Chun Lau  
and  
**Shhh!** – Stephanie Barry

##### March 19 – April 24

**Rare Reflections** – The Art of Wesley Harris  
and  
**Rare Reflections** – The Art of Hilary Rice

##### May 7 – June 12

**WOOD** – Melanie Hamilton, Pete Stanbridge  
and John Goodyear  
and  
**BLUE** – Juried Group Show

For more information on these and other exhibits, please visit the Gallery page on our website  
[www.craftcouncil.nl.ca](http://www.craftcouncil.nl.ca)

#### Studio Guide 2011

**Deadline for Applications:** January 15, 2011

Coming up is the 8<sup>th</sup> Edition of our Studio Guide – the ONLY map and listings publication solely dedicated to art and craft studios.

Reach visitors new to the province as well as the local market through our mass distribution – all at very reasonable rates!

Applications for the next **Studio Guide** are now online and can be downloaded from [www.craftcouncil.nl.ca/about/forms.asp](http://www.craftcouncil.nl.ca/about/forms.asp).

You need to be Member of the Craft Council to participate, so if you are interested and are not already a juried member, please contact us at [info@craftcouncil.nl.ca](mailto:info@craftcouncil.nl.ca).

**For more information** on the Studio Guide you can also contact: Caroline Clarke at [communications@craftcouncil.nl.ca](mailto:communications@craftcouncil.nl.ca)

**Craft Council of Newfoundland and Labrador**  
59 Duckworth Street, St. John's, NL A1C 1E6  
[info@craftcouncil.nl.ca](mailto:info@craftcouncil.nl.ca) 709.753.2749

[www.craftcouncil.nl.ca](http://www.craftcouncil.nl.ca)

compensated when their works are sold and resold. Everyone knows that original art increases in value over time. Artists become more and more well known and the value of their works increases. Artists feel, and rightly so, that part of this increase in worth should come to them upon resale. It already exists in Europe.

When this is studied in committee, we would like to look at what has happened in Europe to see how Canadian artists could be more fairly and equitably compensated for their work. We believe that our artists' efforts are no less valuable than those of their European counterparts."

-Mr. Pablo Rodriguez (Honoré-Mercier, Lib.)  
Nov. 3, 2010

#### What Artists are Saying about the Resale Right:

"One of the works I produced in 1956, which I had given to a friend was sold by his heir at auction for a

little more than \$86,000. I did not receive one cent from this sale. Others are getting rich on my works, while my situation remains very insecure at 85 years of age."

-Marcel Barbeau, artist, Officer of the Order of Canada, Montreal

"As we get older it gets harder and harder to find the energy to produce enough work to maintain a decent living."

-Mary Pratt, artist, Companion of the Order of Canada, Newfoundland

"As many Inuit artists will agree, they have been getting the wrong end of the price point for years. Many Inuit artists have sold their work for lower than average prices, only to see the same piece in a gallery or on a website in today's market at four or five times the amount they were paid."

## This winter at The Rooms Provincial Art Gallery



Incarnate (detail), Barb Hunt, 2004, Worn Army Fatigues, Embroidery Thread.



Barb Hunt, Installation

### Barb Hunt

December 10 – February 20, 2011. Artist Talk Sunday, December 12, 2 pm

Well known for her textile-based installations, Barb Hunt continues to explore themes of mourning, human conflict and memory. Using camouflage fabric as a central theme and material, Hunt's art considers the human costs of armed conflict balanced by a deep empathy for individuals, including soldiers, in areas of hostility. Beyond depicting the absurdity of war, Hunt's nuanced installations contemplate the fragility and beauty of the human body.

*-The Nunavut Arts and Crafts Association*

"This is a wonderful way for artists to benefit from their hard work and dedication to, in many cases, their life's work. In my case it was not until later in life that I have achieved a semblance of success, and at 92 yrs of age and surviving on a small pension and returns on dwindling investments it would definitely have been helpful to have had a small stream of extra income."

*-Daphne Odjig, Order of Canada, Governor General's Award Winner*

"It seems this is long overdue – there is no current means to support artists still working but in the latter part of their careers."

*-Tony Urquhart, recipient of the 2009 Governor General's Award in Visual and Media Arts for Outstanding Contribution, Ontario*

"The resale right would mean respect for my position as artist, a share in increased value of my work."

*- Milly Ristvedt, Royal Canadian Academy, Ontario*

"The Artist's Resale Right is an equitable means for artists to earn income and is completely in line with the government's goal of modernizing the copyright act."

*-Gerald Beaulieu, CARFAC National President, Prince Edward Island*

"The resale right is important, if not the most important right we could have."

*-Adrian Göllner, artist, Ottawa*

The following groups have also signed on to CARFAC and RAAV's proposal: Visual Arts Alberta, Visual Artists Newfoundland and Labrador, The Nunavut Arts and Crafts Association, the Royal Canadian Academy of Arts, the Artist-Run Centres and Collectives Conference, the Alliance of Canadian Cinema, Television and Radio Artists, the Canadian Federation of Musicians, the Canadian League of Composers, The Creators Copyright Coalition, Access Copyright, CARFAC British Columbia, CARFAC Saskatchewan, CARFAC Manitoba, CARFAC Ontario, CARFAC Maritimes, Illustration Québec and DAMIC – a Quebec coalition of artists and copyright collectives. For more information on the Artists' Resale Right, please visit [www.carfac.ca](http://www.carfac.ca).

# A1C Gallery

**www.a1cgallery.com**  
**8 Baird's Cove, St. John's, NL, A1C 6M9**

After a busy few months that included a successful, if scary, Halloween Party and a new arts and craft event that went under the name of The Market, A1C has been settling into the winter hibernation period to prepare for next year's programming. In early December, we are pleased to be opening our doors to the

Harbourside Youth Arts Program as they present their end of year exhibition "Long Exposure". The show will commence on the 3rd of December with an opening reception from 5pm – 8pm. The exhibition will be open for general viewing until from 15th of December, Thurs-Fri, 12pm-6pm and Mon-Wed, 10am-4pm.

In the new year, we will be welcoming our artist in residence for 2011, Brent Wadden. Brent will be with us for for a two-month period starting 6th of January, with an exhibition from February 4th to the 26th. For the residency he will continue his exploration of abstract geometrical shapes and contemporary weaving but with the intent of including local craftspeople to help with the process. There will be an open reception on the 4th of February, at 8pm. The Gallery will be returning to regular programming in March as we welcome Sojourner Truth, with an open reception on the same day at 8pm. The show will be up until 26th of March.

In the near future, we will be looking to fill the position of Gallery Coordinator – please watch the website for further details. Lastly, A1C is happy to announce new members and appointments to the board. The board is now comprised of eight members; Mark Bennett, Jenn Brown, John Devereaux, Clare Asquith Finegan, Candace Fulford, Amanda Power, Luke Power and Andrea Vincent.

**A reminder that A1C conducts an on-going submissions programme, so please send in your exhibition proposals!**

# 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](http://www.vanl-carfac.com).*



**VANL  
CARFAC**