

DISPATCH

The Newsletter of Canadian Artists' Representation Ontario. volume 9. issue 1. February 2003

STIRRING THE CREATORS

A Supreme Court ruling against an artist's right to control the use of his paintings after they are sold amounts to legalizing theft say Susan Crean and Caldwell Taylor. The complete article first appeared in the Globe and Mail, Monday September 2nd, 2003 and is being reprinted with permission of the authors.

Canadian artists woke up one morning last March to discover that the country's highest court had ruled against them. For the very first time, the Supreme Court of Canada had pronounced itself on the subject of creators' rights, and it was to deny them. Furthermore, the tone was hostile, and in depicting the alleged infringement the justices seem to defy common sense in their rush to curtail artists' control of their work once it has been sold. The decision had them asking questions like how many copies it takes to break someone's copyright and whether multiplication needs to have occurred, deliberations worthy of a cloister of mediaeval monks though the implications are far from academic.

For the past six years, Claude Th  berge's case against three Montreal art galleries has been wending its way through the courts, fueled by the artist's determination to put an end to a situation he characterizes as "abusive commercialization". Having licensed the making and marketing of paper posters of several of his paintings, Th  berge discovered these were being used to create something else entirely. Via a technique that can lift an ink surface from its original support (leaving it blank) and transpose it to another, the poster images were being removed and applied to a canvas backing, and then sold at premium prices.

From the artist's perspective, it wasn't just that his contract with the publishers did not cover this use, it was the fact that these were posters pretending to be paintings, faux art with a potential, therefore, for undercutting the value of the real oil and acrylic originals. To Th  berge, a well-known artist who sells internationally, the infringement seemed obvious. An object he had authorized for sale was used to manufacture a second object he had not. Any artist would understand, but all seven justices added the two together and came up with one.

Mr. Justice Ian Binnie, writing for an all-Anglophone majority, concluded that as no new images had actually been created, no reproduction had occurred and, therefore, no infringement. Taking a literal view, he argued that fixation

(the material means by which expression is communicated) is immaterial. Mr. Justice Gonthier, writing for the all-Francophone minority, went back to basic definitions to demonstrate that reproduction does not necessarily entail multiplication, though it does mean reproducing something or presenting it differently. His points concede a context and emphasize the danger of tying legal definitions to any particular technology.

The Supreme Court decision neatly illustrates the two intellectual traditions informing our legal system: the European approach which sees copyright primarily as a human right attaching to the person and personality of the creator, and the Anglo-American approach which focuses on economic arrangements and conceptualizes copyright as a temporary monopoly granted by the state to the creator as an incentive to further inventiveness. (British and Canadian laws do recognize the primacy of the creator insofar as copyright is deemed to arise automatically and includes moral as well as economic rights.)

Moral rights are the fault-line. Not only are they the mechanism by which creators are assured credit for our work and a say in the uses made of it, they are what make copyright unique among intellectual property regimes. However, because they attach to individuals they cannot be assigned which means that to

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Benny Nemerofsky Ramsay (Toronto), *I am a Boyband*, 2002, video, 6 minutes. Video still courtesy of the artist.

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THE BUSINESS OF ART

STIRRING THE CREATORS

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the producers and distributors who market our work and who are the major players in the cultural industries, they are at best a nuisance.

The Supreme Court's attitude is unnerving in this context. Th  berge is actually chastized for trying to "assert a moral right in the guise of an economic right." His claim of infringement having been rejected, he is told that modifications such as occurred to his posters concern the integrity of a work, not its economics. And the two -- economic rights and moral rights -- ought have nothing to do with each other.

How such a separation is meant to operate in real life is not explained, but the thinking is recognizable. It echoes the Agreement on Trade-Related Aspects of Intellectual Property Rights (TRIPs), negotiated as part of the Uruguay Round of the GATT and based on pre-existing treaties such as the Berne Convention on copyright. The TRIPs very title implies there are places where creators' rights are not related to commerce. To this end moral rights were excluded and, as a result, are not part of the international standard currently being enforced through the World Trade Organization.

The Th  berge decision goes on to decry the excessive power of rights holders, warning that the long arms of owners should not be allowed to reach into the

private affairs of innocent purchasers. Actually, the long arms in question are rarely, if ever, attached to individual artists; much more often they belong to Time/Warner or Microsoft or CanWest. And likewise, the short end of the stick is not usually foisted on record companies or cinema chains, though it is routinely handed to creators. We live in an age that supposedly prizes intellectual property yet the main experience of creators is of the mounting pressure to sell theirs off cheap, or to relinquish it altogether. The demand comes from producers who would follow the American "for-hire" doctrine (meaning you cede your rights by virtue of accepting payment), educators who have been pressing for an exemption in the law for material on the internet, art galleries who expect artists to sign over their exhibition rights when they sell a work, and entrepreneurs and bureaucrats who believe artists' work should be available for free.

Far from striking a better balance between competing interests, the Th  berge decision seems to prejudice creators' position in relation to corporate owners, tapping into a current of opinion that sees moral rights as an impediment to trade. It is distressing to see the Court thus sidelining moral rights as "non-economic" even while independent software creators talk freely about "living off moral rights", referring to the practice of offering their wares as

advertisement for their services which obviously depends on proper credit being given.

"We live in an age that supposedly prizes intellectual property yet the main experience of creators is of the mounting pressure to sell theirs off cheap..."

In the light of this, Canada's 140,000 artist-creators have recently formed an alliance to defend our interests in Geneva and Washington as well as Ottawa. We have begun talking to creators in other countries who are doing the same thing. To us the real challenge of copyright is how to use it to protect the people who actually create cultural diversity, to ensure these rights do not evaporate on the web. In doing that, we will also ensure that copyright is not reduced to a tool of expropriation where artists get a stumpage fee and the forestry giants make off with the trees.

Susan Crean is a writer and the co-chair of the Creators Rights Alliance/Alliance pour les droits des cr  ateurs. Caldwell Taylor is the CRA/ADC's research associate.



Feuding to Raise Funds for Artists' Relief

CARFAC Ontario and Lakeshore Arts in conjunction with the students of the Fundraising and Volunteer Management Program at Humber College present: ***The Feud, a Game Show for the Arts***, a collaborative fundraising event to be held at the York Event Theatre on April 3, 2003. Based on the TV game show ***Family Feud***, this unique event will feature corporations and businesses challenging teams of celebrities. CARFAC Ontario's proceeds from the event will go to the CARFAC Ontario Artist Relief Fund, which provides interest-free loans to visual artists in need of emergency dental/medical care, prescriptions, rent and food.

The regular ticket price is \$49; after March 20 CARFAC Ontario members have the option of purchasing the remaining tickets for \$25. Included in the price of each ticket are complimentary hors d'oeuvres and one beer or wine beverage. To purchase tickets, please contact Lesley Phimister, Development Coordinator, at (416) 340-8850 or toll free at 1-877-890-8850.



CARFAC MEMBER PROFILE

THE GERMAN CONNECTION

DISPATCH talks to video artist and former CARFAC Staffer Benny Nemerofsky Ramsay

Can you tell us about your background (where you trained, etc.)?

I studied visual arts briefly at York University but ended up graduating with a BA in Cultural Studies. Since I was very young, I've always found a way to be involved in various art contexts: singing, dancing, drawing. In the end I have very little "formal" art training, however. The work I produce now is the result of experimentation in different media over time, in different contexts.

What attracted you to video as your primary medium and what other media had you worked with prior to this?

I was doing some drawing and printmaking before I got serious about video. Then I produced a short super-8 film in 1998, but really began to find my video voice in 2000 with *Je Changerais d'Avis*, a short video I was invited to produce for a Toronto festival. I found video to be an incredible medium, allowing many themes to be examined simultaneously. It seemed the medium in which my multiple creative

and intellectual interests could synthesize.

In your videos such as Je Changerais d'Avis (2000) and Forever Young (2001) what is the significance of the use of simultaneous translation into French, German and American Sign Language to address such universal themes as love, eternal youth, loss and regret?

My video work concentrates primarily on self-reflexive performance for the camera, focusing on emotional expression, in the context of an increasingly technologically mediated culture. Language plays a key role in my work. In particular I try to zero in on the ways in which intense emotions are translated into words, specifically pop song lyrics, the music we hear on the radio, in shopping centres, at dance clubs, when we are on hold on the phone.

In *Je Changerais D'Avis*, I was intrigued by an over-the-top French love song from the 1960s, in which desperate love was being painfully expressed. At the time I was also fascinated by information television channels like Toronto's CP24, which offers enormous amounts of simultaneous information.

I found in watching this channel that I paradoxically received no cohesive information -- it was too much of an overload of images and sounds.

So I filtered the song through this channel, trying to express the meaning and emotion of the

song in as many ways as I could come up with, different languages, a weather report, the language and physical gesture of sign language, me singing along. I was testing the song's limits, to see if the real emotion behind it could get across if expressed in multiple ways, or if, like the original television channel, the exercise would be futile; that ironically, nothing is communicated.

Tell us about the work you produced during your residency at Banff Centre for the Arts. How did it compare to your earlier work?

I produced two short videos during a thematic residency at the Banff Centre that focused on the shifting boundaries of public and private in the advent of reality television. Banff offers artists unparalleled technical support, and I was able to complete pieces that I had been developing for about a year. The two pieces, *I am a Boyband* and *Live to Tell*, clearly grew out of my previous work, still anchored in themes of language, singing and performance for the camera. However, access to technical support from Banff allowed me to really think bigger, and I believe the new work is more richly textured, and visually and aurally exciting, than my earlier works. Ultimately, my creative voice was really able to grow in this context.

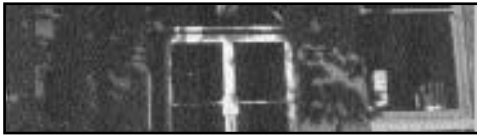
You worked as communications coordinator for two years at CARFAC Ontario? Can you tell us what influence it had on your work as an artist?

My time at CARFAC Ontario (1999 to 2001) was part of a transitional time for the organization. Barbara and I worked hard together to maintain certain services and develop new ones. It's exciting to see the organization now working with such



Benny Nemerofsky Ramsay (Toronto), *Je Changerais D'Avis* (2000), video 5 minutes *Video still courtesy of the artist.*

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AROUND THE OFFICE

Northern Exposure

Membership Coordinator Kristian Clarke recounts his travels north

As Membership Coordinator at CARFAC Ontario part of my mandate is to make contact with visual artists in the northerly reaches of the province. Thanks to Trillium Foundation funding, this past November I organized a week-long tour to North Bay, Sudbury, Elliot Lake, Haileybury and Timmins. In each location, I presented an hour-long workshop on copyright issues combined with a description of CARFAC Ontario services for visual artists, and in each location I received a unique insight into the issues artists face in the North.

Lori-Grace Johnson, Director of White Water Gallery in North Bay, gave me a warm welcome at my first stop. With only 5 people at the talk, this was my most informal presentation. Although they were interested in what I had to say, I guessed they were not the right audience to bombard with the details of the latest proposed amendments to the Canadian Copyright Act. While the CARFAC Ontario video was well received, and I fielded numerous questions about the artists' own copyright experiences, the highlight of the evening was painting the back door of the gallery (see photo) -- with a little wine to coax the creative spirit!

At my next stop, Galerie de Nouvel Ontario in Sudbury, I wished I had Sandra Jass' mastery of French to help me through my presentation. Although I have an intermediate level proficiency in the language, talking about the concepts associated with copyright is difficult enough in English!! After the

presentation I met with three artists and discovered how the opportunity for visual artists, especially anglophones, is very limited in these communities. I was comforted to hear about the Northern Lights Festival Boreal (NLFB), a non-profit arts organization, working to increase the exposure of visual artists through the events it organizes.

The workshops at the White Mountain Academy in Elliot Lake were well-attended with approximately 25 staff and students participating and were the most effective for attracting new members. There was also a sense of optimism among the faculty about affecting change for artists in the North by attracting Canadian and international artists for residencies; starting up a visual arts festival; and collaborating with artists in other communities on touring shows.

On the edge of the Ontario/Quebec border, Haileybury has been a victim of the exodus syndrome which seems to afflict so many small towns in Ontario. With the prosperity of silver mining long over, the community is working hard to revitalize itself through progressive business practices, namely the development of organic farms and environmentally sustainable energy sources. Part of this renaissance is being spearheaded by a recent OCAD graduate, Sarah King Gold, who is working to start up an artists co-op.

My final stop was Timmins where I experienced the most challenging weather of the trip as I cruised down Shania

Twain Way. The Porcupine Art Club was very hospitable, arranging for my presentation at the local museum. It was encouraging to see the lights going off in the minds of the audience members as I informed them about their moral rights and the potential to make money off the reproduction of their works. One lady, in particular, told me how she had not been recognized for an image she had submitted to a magazine.

All totaled, 6 new artists joined CARFAC Ontario as a result of my tour. More importantly, though, was the increased understanding I brought back about artists in the North, the potential for growth and the efforts of CARFAC supporters I witnessed en route.



Kristian Clarke, Membership Coordinator with White Water Gallery staff (l to r): Kelly Allan, Fundraising Chair, Lori-Grace Johnson, Director, and Liz Lott, Educational Programmer, showing off their evening's artistry.

Check It Out!

Our website (www.carfacontario.ca) is undergoing a huge facelift. As part of this process, we want to update the images on our Members' Online Gallery. Each CARFAC Ontario member is entitled to one page free with membership -- so e-mail us a .jpg of a current piece of work, with all the details (title, year, medium, dimensions) and a one- or two-line description of your work to carfacontario@carfacontario.ca. We'll post it for you!

Whether or not you post an image on our site, be sure to send us your current e-mail address so you can receive our monthly CARFAC ONLine bulletin of exhibition, job, professional development, and funding opportunities.



Two Solitudes or Rivers and Lakes?

by Sandra Jass, CARFAC Ontario Spokesperson/Chair

Last weekend I had a conversation with another artist about the merits of a regional career versus aiming at a national, or even international career. We often hold up as the pinnacle of success those artists who have "made it big". Though there is a certain logic that the visual arts should be concerned with "being seen", I often bemoan, from my little observation deck in a smaller Ontario community, how much attention and value we place on making it big, when hundreds of artists have perfectly valid careers based right in their own communities.

Another way of looking at the divide is the apparent rift between the commercial art world, the world of 'selling one's art' in private galleries, versus the publicly-funded art world of museums, galleries and artist-run centres. I say 'apparent' because I am not convinced there are "Two Solitudes" here (if I may borrow that often used caricature for English and French Canada).

While at first glance the chasm between public and private seems wide, filled with animosities and jealousies, I believe it is a false dichotomy. Not that

I have not met artists who belittle small studio-based careers, or artist-run centre-types who trash "Sunday painters", or painters who would never set foot in an artist-run centre and call this work too 'edgy' and 'fringe'. I've had an artist tell me you don't matter unless you've been in Canadian Art Magazine. I've seen normally confident artists sweat over visiting curators at residencies like teenagers at a prom.

And I've seen so many of us work very hard to make work we believe in, put it out in the world somehow, be lucky if we break even financially for our efforts (be it through grants or sales or artist fees or combinations thereof), and cherish what feedback and support we do receive.

Instead of a conceptualization of separate worlds, I started to visualize a metaphor of rivers and lakes. Rivers, which could be seen as the regional art career path, are the lifeblood of a community. They provide clean air, fresh water and they drive economies. They are sources where fish must return to spawn. They are also sources of water for the lake as well. Lakes are larger

bodies of water that serve a broader range of functions - transportation over vast distance, lungs of an area, cradle of aquatic life, etc. (I briefly had a job at the Marine Museum of the Great Lakes and can still picture the 40 ft instructional diagram outlining the features and functions of a lake).

So in order to traverse these waterways that represent our art careers, we need to build bridges. Actually, I think perhaps we need to build barges and lakers too. A river barge (a low bottomed, smaller boat that carries cargo from one area to another) is designed to navigate the peculiarities of rivers. A laker, on the other hand, is a ship of considerable size designed specifically to meet the needs of and adapt to navigation on the Great Lakes.

That way, we can travel to and from and across the different art worlds. And this is, I believe, the role of CARFAC Ontario. Our mission is to serve ALL professional artists. And when there are many ways to be a professional artist, we must develop and provide many ways to serve you. We must build our bridges, our barges and our lakers!

A Fairy Tale that Just Might Come True

by Marilyn Nazar, Communications Coordinator

The Dufferin/St. Clair library in downtown Toronto has quite a story hidden on its walls - more like a fairytale really. It all started when a group of residents got together in 1913 to get a public library built in their community. After many years of struggle, not only was the library built in 1921, but it quickly established itself as a Toronto landmark.

Adding to its uniqueness were a series of murals painted by Canadian artist George A. Reid, then principal of the Ontario College of Art and Design, and two of his former students, Lorna Claire and celebrated artist Doris McCarthy (long-time member of CAR-

FAC). Reid initially won a competition held by the Royal Canadian Academy of Arts in 1926 to paint murals of various aspects of community life. Lorna Claire completed her art scenes in the main foyer in 1928, and Doris added her life-size renditions of children's fairytales (Cinderella, Jack in the Beanstalk, etc.) to the children's room in 1932.

Outrageous as it may seem, however, the murals were painted over as part of an effort to modernize the library in 1964. Yet once again, community residents have come to the rescue.

Captivated by photos culled from a 1932 city public library board report for a pub-

lication on the community called *St. Clair West in Pictures* (1997), David Self and other members of the Regal Heights Residents' Association historical committee began to research the possibility of getting the murals restored. To date, they have raised just over \$6,000. Doris, now over 90 years old, recalls being paid \$200.00 for what was her first major job outside of school. She also recalls not ever being told the murals were being covered up.

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On Tony Urquhart and Showing Up

by Kenneth Charles Day, Vice-Chair

Last September I attended the University of Waterloo Gallery opening of celebrated Canadian cultural icon -- artist Tony Urquhart, for his exhibition, *The Revenants/Long Shadows*.

At the event, which was co-hosted by CARFAC Ontario, I spoke about how almost two generations ago, Tony Urquhart, Jack Chambers and others founded CARFAC and about the important contributions that Tony Urquhart helped to initiate as a result.

Maybe I laid it on a little thick because when Mr. Urquhart spoke, he described himself in very modest terms as only the *consigliere*, adding that it was Jack Chambers who should get credit.

Maybe so, but Tony Urquhart was there -- he showed up to help. Without him, Chambers, Ondaatjes and others, where would professional artists be now? Would you have fee schedules for public museum and gallery exhibitions? Would artist fees for public exhibitions be mandatory? Would there be a Copyright Collective? Would there be a CARFAC to promote the economic and legal issues facing visual artists today? I think not.

One small group of artists, angry and frustrated, got organized. No matter what resistance they faced from art dealers and museum directors, etc. at first, no matter what career opportunities, money and abuse it may have cost them, they continued because they had the

courage and strength to face adversity.

Recently I was involved in helping a group of artists who were being screwed by a very dishonest art dealer in downtown Toronto. I offered to help them get their artwork back and offered them CARFAC's advice and support, including the phone number of ALAS (Artists' Legal Advise Service) (416-367-2527), which offers free legal advice to artists on copyright issues, contract negotiations, small claims court procedures and other legal matters.

I told them about a chance meeting I had with a man who had prosecuted this same art dealer on behalf of a credit card company and a bank, and who told me that the gallery and art dealer were deep in debt. There had been recent successful lawsuits from creditors and as a result the gallery might close down. I also told them about a small claims action by a former gallery artist.

I was able to follow, step-by-step, the implosion of this gallery. When a piece of property owned by the dealer was seized by a bank, I knew about it. When this property was sold and the money parceled out to creditors, I also knew. I knew that it would be foolish to ignore this information. Any money from the sale of artworks would go to the many creditors first and the artists would be the last to be paid, if at all.

As many of the gallery artists did not

know each other, they did not know of the problems they shared. But CARFAC Ontario was ready to help organize them -- as a group or as individuals, whether or not they were members, including taking small claims court action. All they had to do was come to the office and CARFAC Ontario was ready to march in protest, get out press releases, cause a disturbance, if necessary.

We would have helped because we are "**Artists helping Artists**". All these artists needed was courage!

Instead these artists dove into depths of self-interest. They told the dealer everything I told them until the dealer threatened me with a lawsuit, at which time they disappeared like wispy self-interested shadows.

When I last checked the gallery website (now disabled by the Internet provider), many of the artists who were owed money were still listed there. Maybe they think they will still get their money.

All I know is: **things get done by the people who show up** -- the Chambers, Urquharts, Ondaatjes and others who had the courage to fight together until they achieved justice. The art world is far better now than 35 years ago thanks to these "Artists helping Artists".

Who are the Chambers, Urquharts, Ondaatjes of today? Are you? Or are you a wispy self-interested shadow?

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But she is very grateful for the efforts of the residents association, adding that "we can't forget our past", and looks forward to seeing her murals again one day soon.

Although the library has no budget, David hopes that as some of the mural is restored, more public money and donations will become available to restore the rest. However, they still have a long way to go. Toronto Public Library Branch Manager Linda Karlinsky estimates it will cost about \$12,000 just for the restora-

tion of one panel of George A. Reid's mural. A Toronto Star article (July 2, 2002), "A Canadian Treasure Rediscovered", places a \$50,000 price tag to add the restoration of a single panel of Doris McCarthy's. That still leaves the cost of restoring all of Lorna Claire's and the rest of both Reid's and McCarthy's murals. The high cost is partly because, explains Karlinsky, there is no varnish on the murals to protect them, which means that a special laser treatment has to be used in order to determine how many layers of paint to remove.

Anyone interested in finding out more about the murals can contact the Dufferin/St. Clair Public Library at (416) 393-7712. To donate to the cause, contact The Toronto Public Library Foundation (specifying that the donation is for restoration of murals at the Dufferin/St. Clair branch) at (416) 393-7123 or at www.tpl.toronto.on.ca or write to:
Toronto Public Library Foundation
789 Yonge Street
Toronto, ON M4W 2G8



MEMBER LISTINGS

Sandy Brand (Toronto)
Behind the Beach House
January 30 - February 15, 2003
Cerridwen Theatre Project Inc., Barrie
Opening: January 30, 7 pm
Recent large acrylic paintings.

Zora Buchanan, BFA, SCA (Toronto)
COLOUR! COULEUR! COLORE!
April 13 - May 9, 2003
Arts and Letters Club, Toronto
Opening: Sunday, April 13, 2 - 4 pm
Paintings in oil and in acrylic. By appointment (416-963-5982)

Audrey Churgin (Ottawa) et al
Radiant Dissonance Volume Two
Launch to Radio Stations: February 2003
A series of ten half hour radio programs by ten Canadian Audio Artists. Each program is produced in its entirety by the artist, and includes twenty minutes of original audio artwork, and ten minutes of discussion by the artist. It includes a 12 page booklet with artist biographies and contact information. Radiant Dissonance is available free of charge to non-commercial radio stations in Canada (Community, Campus based Community, Instructional, and Developmental FM). Ordering is easy - just go to www.community-media.com/RDOrder.html.



Ruth Tye McKenzie (Thunder Bay), *Me*, 2000, acrylic on canvas, 61 x 91 cm. Collection of Patricia Bigelow. Photograph courtesy of the Thunder Bay Art Gallery.

Dawn Dale (Ottawa-Hull) et al
Myths and Legends in Bolivia and Canada
January 16 - February 6, 2003
Alliance Française - Contemporary Art Gallery, Ottawa
Opening: Thursday, January 16, 6 - 8 pm
Bolivia and Canada. Two countries rich in traditions. Two cultures, with their particular characteristics, meet through art and offer to the public the chance to enter their astonishing narrative universe. In their respective styles, the artists present the myths and legends which moved them.

Cathy Davidson (Toronto)
February 17 - March 1, 2003
The Bluffs Gallery, Scarborough
Opening: Saturday, February 22, 1 - 4 pm
A solo show of recent figurative paintings.

Kathryn Finter (Ottawa)
Research-oriented Copying of "Maria Portinari" portrait at the Metropolitan Museum of Art (MOMA)
January 21 - February 28, 2003
MOMA, New York, NY, US
As part of my ongoing research comparing panel painting and illuminated manuscript painting techniques of the 15th century, including the copying of the "Maria Portinari" portrait by Hans Memling (circa 1470).

Vera Frenkel (Toronto)
Issues in the Work of Vera Frenkel (working title)
March 21 - 22, 2003
I.C.A., London, England
Two-day international symposium organized by Griselda Pollock in conjunction with the exhibition at the

Sigmund Freud Museum, London. Speakers from Canada, Britain and continental Europe.

The Body Missing Project
March 10 - April 30, 2003
Sigmund Freud Museum, London, England
Opening: March 9
Web/DVD multi-channel installation, shown most recently at the Georg Kargl Gallery, Vienna, and adapted for the interior spaces in which Freud spent the last eighteen months of his life.

Barbara Gamble, Jerry Grey, Adrian Göllner, and Mary Pfaff (Ottawa) et al
Water In Our World
March 2 - 7, 2003
Canadian Museum of Nature, Ottawa
Opening: March 2
A curated exhibit of 20 invited Canadian Artists, sponsored by WaterCan, a Canadian NGO which helps citizens of developing countries build sustainable water supply and sanitation services.

Adrian Göllner (Ottawa)
Prop
March 6 - April 3, 2003
Clark Hall Gallery, University of Southeastern Louisiana, Hammond, Louisiana, USA
Opening: March 11
Adrian will present a number of recent graphic-based works and debuting his new bookwork, Why Things Are Seen.

Frankie Ip (Thornhill) & **Pat Ransom** (Toronto) et al
Horizon Dialogues
January 9 - February 1, 2003
OCAD Gallery, Toronto
Opening: Thursday, January 9, 5 - 7 pm
The artists explore urban, rural and surreal perspectives in their landscape works from different horizons.

Gayle Kells (Ottawa) et al
Song of Light
February 20 - May 17, 2003



MEMBER LISTINGS

Signature's Cordon Bleu School & Restaurant, Ottawa
Opening: February 20

New Works

April 14 - July 10, 2003
Casino du Lac-Leamy, Gatineau, QC
Opening: April 16

Alex Liros (Toronto)

War Album

February 19 - March 2, 2003
Cell Gallery (Gallery 1313), Toronto
Opening: February 20, 7 - 10 pm
A photomontage of the Italian campaign against Greece, 1940/41, not the horror of the battles but the weariness of the men.

Karole Marois (Ottawa)

L'appel du large / The Calling of the Sea

March 1 - 28, 2003
Galerie de la maison de l'Île, Hawkesbury
Opening: Thursday, March 6, 7 - 9 pm
A series of acrylic paintings based on the human being's relationship with water.

Judy Martin (Sheguindah) & **Lise Melhorn-Boe** (North Bay) et al

Family Matters

May 23 - June 28, 2003
WKP Kennedy Gallery, North Bay
Opening: May 23
Honouring the personal as a centrepiece to their work, these artists examine daily life and family relationships.

Ruth Tye McKenzie (Thunder Bay)

A Retrospective

January 10 - March 9, 2003
Thunder Bay Art Gallery, Thunder Bay
Opening: Friday, January 10, 7:30 pm

Candy McManiman (Union)

New Works

March 2003
galleries @ the galleria, London
Group show with the Port Stanley Artist Guild.

Places I've been - Things I've seen

March 6 - 28, 2003
One London Place, London, Ontario

Ruth Mittelholz

(Chesley)

Voyage

March 8 - April 11, 2003

Southampton Artisans Co-op Gallery
Drawings and photo-based works.

Sarah Nind (Toronto)

Pastoral

April 5 - 26, 2003
Leo Kamen Gallery, Toronto
Opening: Saturday, April 5, 2 - 5 pm

Beth Stewart (London)

London Artists' Studio Tour '03

April 2003

See below for locations details.

Opening: Friday, April 11, 7 - 9 pm
Beth works in dry media, using both lead or coloured pencils. Her subject matter includes small toys as well as native birds and frogs. Maps available in March at all branches of the London Public Library or at www.londonstudio-tour.com. For more information: rbezstewart@sprint.ca

Judith Tinkl (Sunderland)

Why Bother?

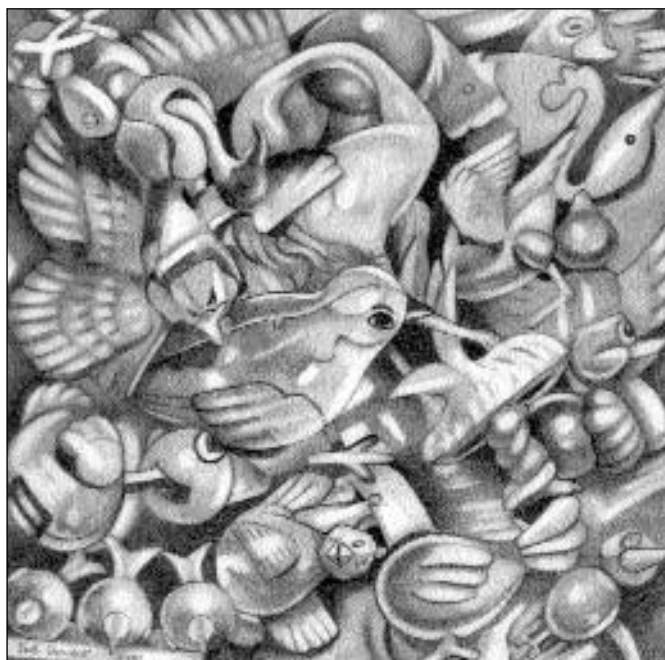
November 15, 2002 - June 1, 2003
Textile Museum of Canada, Toronto
Opening: November 15
Handmade Textiles in the 21st Century presents six contemporary Canadian artists - Raymond Dugan, Judith Fielder, Hiroko Karuno, Isabel Rorick, Suzanne Swannie and Judith Tinkl - who choose labour-intensive methods over mass production technologies.

Laurent L. Vaillancourt (Hearst)

Derrière les portes

February 2 - 28, 2003
Galerie Louis-Hémon, Chapleau

Opening: Sunday afternoon, February 2



Beth Stewart (London), *It's For the Birds*, 2001, graphite on paper, 6 x 6 inches. Photo courtesy of the artist.

Small cabinets from found objects

La tournée mondiale

March 26 - April 5, 2003
La nouvelle scène, Ottawa
Opening: March 26, 7 pm
Elements of a World Tour in Ontario, a travel performance from September 11th to the 28th 2002. See www.nt.net/world.

Daryl Vocat (Toronto)

Another Fun Idea

April 7 - May 2, 2003
Xtra! Showcase Gallery, Toronto, ON.
Opening reception: Thursday, April 17
A series of sewn blankets with imagery derived from boy scout manuals, this body of work is an examination of growing up and the construction of masculinity.

Mona Youssef (Ottawa)

Jem of Gloucester

March 5 - 31, 2003
Gloucester Gallery, Orleans

April 25 - 27, 2003

Ottawa Art Festival, Aberdeen Pavilion, Lansdowne Park, Ottawa
Opening: Friday, April 25, 5 - 9 pm.



OPPORTUNITIES

Calls for Submissions

Big Rock Garden Park, Bellingham, WA

Annual International Sculpture Exhibit. The goal of the annual exhibit is to showcase sculpture appropriate for placement in intimate public spaces or private gardens. The City intends to acquire one or more sculptures each year for permanent installation in the park. For more information, please contact: Big Rock Garden Park, Bellingham Parks and Recreation Office, 3424 Meridian St, Bellingham WA 98225 OR 360-676-6985

DEADLINE: March 15, 2003

CARFAC Ontario/Lakeshore Arts, Toronto, Ontario

CARFAC Ontario and Lakeshore Arts, a community arts council in Toronto's lakeshore area, are requesting artworks to be sold through a silent auction at a special fundraising event - *The Feud, a Game Show for the Arts* to be held at the York Event Theatre on April 3, 2003. This unique event is based on the TV game show *Family Feud*, and will feature corporations and businesses challenging teams of celebrities.

All proceeds raised by 'The Feud, a Game Show for the Arts' will be split between Lakeshore Arts and CARFAC Ontario. CARFAC Ontario's funds to support its Artist Relief Fund, which provides interest-free loans to visual artists in need of emergency dental/medical care, prescriptions, food, rent, and clothing.

Guidelines (see insert for more info)

1. The works should roughly be 18in. deep x 18in. wide x 18in. high
2. Artists who contribute a centerpiece will receive 50% of the auction price of that centerpiece. The minimum bid will be \$75 so artists will receive \$37.50 or higher. Should the centerpiece not sell, it will be returned to the artist.
3. Artists may request an advance of \$20 towards the cost of materials from CARFAC Ontario.
4. Non-degradable sculpture is preferred -

this medium works best with the limitations above.

5. All works will be accepted as long as they fall within the above parameters.
6. Thematically the artists are given free reign to create whatever they would like (NOTE: this year marks the 35th anniversary of the founding of CARFAC).
7. Think chic, funny, 1970's Game Show!

DEADLINE: Confirmation of Participation - **Friday, February 21, 2003.** Work must reach the CARFAC Ontario (440-401 Richmond Street West, Toronto Ontario, M5V 3A8) no later than **Friday, March 28, 2003.** Artists who live outside the Greater Toronto Area should contact CARFAC Ontario about shipping arrangements.

Contact Kristian Clarke, Membership Coordinator, at 416-340-8850/1-877-890-8850 or at kc@carfaontario.ca for more information.

Ed Video Media Arts Centre, Guelph, Ontario

Ed Video is seeking submissions by independent curators and media artists for the 2003/04 programming season.

We exhibit audio installation and broadcast events, video and film presentations, new media installation, web art projects, and video installation. The work must be Canadian.

Installations are presented for two weeks, web art for 6 months, screenings and presentations are 1 - 3 hours long. Please include:

1. A description of the exhibition's theme
2. Names of artists and works to be presented - with brief descriptions
3. A short biography
4. A Curriculum Vitae
5. Appropriate support material

Curators/artists are required to present a critical statement in writing for the presentation and/or an introductory talk. The Artistic Director assists curators and artists with their presentations. Standard fees are paid.

Ed Video also has some dedicated

programming events. We are interested in proposals by artists and curators for screenings or exhibitions in association with Asian Heritage Month, Black History Month, Queer Identities Week and Aboriginal Awareness Day.

All submissions will be considered by the Programming Committee and notice will be given by April 30th. For more information contact Mary Cross, Artistic Director, programming@edvideo.org

Or submit to: Programming Committee
Ed Video Media Arts Centre
16A Wyndham St. N.
P.O. Box 1629 Guelph, ON N1H 6R7
M-Th 10am - 5pm, F 10am - 7pm
(519) 836-9811 fax (519) 836-0504
www.edvideo.org
DEADLINE: March 31, 2003.

The 12th International Symposium on Electronic Art (ISEA), Helsinki, Sweden

The 12th ISEA will take place in Stockholm/Tallinn/Helsinki from August 14 - 22m 2004 and is accepting proposals of new media art, media culture research, electronic music, art and science, cultural and social applications for new media.

DEADLINE: February 28th 2003 for sub-themes and large projects. (Please note: If you want to submit a paper, a work to an exhibition, or any other project that does not require long-term arrangements and can manage with commonly available technologies, please submit by the **August 15th, 2003** deadline.)

Visit the website at www.isea2004.net for more information and details.

We are encouraging: socially, critically and ecologically engaging work; networked projects that connect several sites; projects that bring the creative media to the streets; projects that are worn on or inside people; context sensitive work in the museums; projects that float, dock or sail; screen based media as



OPPORTUNITIES

it appears in 2004; Sea Fair: technological gizmos for ferry travellers and future media archaeologists to discover; bridges between club scenes and art venues; most engaging works from performing arts that engage new media, users, and audiences....

Key themes for the event include:

- Networked experience (Stockholm)
- Wearable experience (Tallinn)
- Wireless experience (Helsinki)
- Histories of the new: media arts, media cultures, media technologies (all cities)

Additional themes include:

- Interfacing sound (in collaboration with Koneisto)
- Open source and software as culture (Helsinki)
- Critical interaction design (Helsinki)
- Geopolitics of media (Tallinn)

Please note that ISEA2004 is a forum for artistic, academic, and culturally or socially relevant work that has not previously been presented in international forums (you may have showed/presented it in your local context).

All submissions are done via our website using a web form and stored into a database. This procedure allows us to have the proposals reviewed by International Programme Committee (IPC) members. When you make a submission, it is recommended to that you choose a theme/city/genre - though especially in this first call we are also encouraging additional themes which you believe will be timely and relevant in late 2004.

Jasper Arts Center, Jasper, IN

Reviewing portfolios for solo and group shows for 2004. All media accepted, no entry fees. Professional artists only. Contact: K G Miracle, Jasper Arts Center, 951 College Ave, Suite A, Jasper IN 47546 OR <http://www.jasperarts.org>
DEADLINE: March 15, 2003

Woman Made Gallery, Chicago, IL

Woman Made Gallery is accepting proposals for work utilizing or representing vari-

ous forms/methods of documentation. All media but performance accepted. Contact: Woman Made Gallery, 1900 S Prairie Av, Chicago IL 60616 OR 312-328-0038 OR <http://www.womanmade.org>. To be exhibited June 27-July 24, 2003.
DEADLINE: March 12, 2003

Employment Opportunities

Grinnell College, Department of Art - Art History Professor, Grinnell, IA

One-year replacement position in 20th century art history. Teach 5 courses. PhD preferred, ABD considered. Send letter of application, cv, transcripts, and 3 letters of reference to: Tony Crowley, Dept of Art, Grinnell College, Grinnell IA 50112 OR 641-269-420(FAX) OR crowleyt@grinnell.edu.
DEADLINE: March 1, 2003

Mount Allison University, Department of Fine Arts - Sabbatical Leave Replacements, Mount Allison, NB

The Department of Fine Arts at Mount Allison University invites applications for two sabbatical leave replacement positions, one in painting and drawing (teaching responsibilities: painting, drawing, foundation--2-D and 3-D design and colour theory) and one in printmaking (teaching responsibilities: lithography and intaglio). One position will be a nine-month sessional appointment, beginning on August 1, 2003 and ending on April 30, 2004; the other will be a twelve-month term appointment, beginning on July 1, 2003 and ending on June 30, 2004.

Candidates should have a completed MFA and a commitment to studio practice. Prior teaching experience is desirable. The appointment will be made at the rank of Lecturer or Assistant Professor depending on qualifications. An application should include a curriculum vitae, twenty slides and/or documentation of recent work, three letters of

reference forwarded by the referees, a statement of teaching philosophy, and other relevant supporting material. All should be sent to:

Prof. Thaddeus Holownia, Chair, Search Committee, Department of Fine Arts Mount Allison University, 53 York Street Sackville, NB E4L 1C9, Fax: 506-364-2606, E-mail: holownia@mta.ca

Mount Allison is a highly respected small (2250 students) undergraduate institution. The Department of Fine Arts with a faculty of seven and approximately 115 studio students, offers a B.F.A. and B.A. with majors and minors in studio art and art history, and studio courses in drawing, painting, photography, printmaking, open media, and sculpture. The Owens Art Gallery with a programme of contemporary and historical exhibitions and visiting artists' presentations provides important support to the Department.

For further information visit our web site: <http://www.mta.ca/faculty/arts-letters/finearts/>

DEADLINE: March 1, 2003, until positions are filled.

Mount Allison University has an employment equity programme and encourages applications from all qualified women and men, including aboriginal peoples, persons with disabilities, and visible minorities. All qualified candidates are encouraged to apply; but Canadians and permanent residents will be given priority.

Professional Development

Art Omi International Artists' Colony, New York, NY

3-week residencies available for July 2003. Artists pay for travel, materials, and donate a work of art. Contact: Art Omi International Artists' Colony, 55 5th Av, New York NY 10003 OR 212-206-5660 OR 212-206-6023(FAX) OR <http://www.artomi.org> OR artomicolony@hotmail.com
DEADLINE: March 1, 2003



OPPORTUNITIES

Grants / Awards

Canada Council

Grants to professional visual artists (all levels) due **March 1 2003**. For application form and requirements, go to www.canada.council.ca or call toll free 1-800-263-5588 or e-mail michel.gaboury@canada.council.ca.

Ontario Arts Council

April 15, 2003 -- deadline for Artists' Film & Video Grants. **May 15, 2003** -- deadline for Senior Artist Grants (\$10,000). **June 15, 2003** -- deadline for Visual and Media Arts Project Grants; Chalmers Arts Fellowships and Chalmers Professional Development Grants. For more information and application forms, go to www.arts.on.ca or call 1-800-387-0058.

Vtape 2003 Emerging Artist Award, Toronto, ON

Vtape is seeking applicants for a \$5000 award to be granted to a Toronto-based emerging video artist.

Thanks to the continuing generosity of an anonymous donor and the expertise of the Toronto Community Foundation, Vtape will again convene a jury to choose the recipient of this unique cash award. Results will be announced at a public event this spring.

Eligible applicants must be permanent residents of Toronto, working in the medium of video, and also have completed their undergraduate studies. The recipient will be selected by jury and announced later this spring.

Applicants must provide:

1. A biography and/or CV.

2. A proposal for the work to be produced, one page maximum. No scripts please.
3. A letter stating that the award will be sufficient to complete the proposed work.
4. Support material in the form of past work(s) on VHS, maximum twenty minutes.
5. Full description of support material including year of production and short summary of content; if describing excerpts, provide full details, including complete length of original, year of production and short summary of content.

DEADLINE: February 28, 2003.

Submissions should be dropped off at: Vtape, 401 Richmond St W., Suite 452, Toronto, ON M5V 3A8. Inquiries to Lisa Steele at lisas@vtape.org. No phone calls.



CARFAC MEMBER PROFILE

a cont'd from page 3

large staff complement and with such high membership numbers.

I met many fantastic, committed, encouraging visual and media artists through CARFAC Ontario, and through the organisation learned a great deal about the economic and practical sides of being an artist. Indeed, some of my current mentors are active CARFAC Ontario members, who I met while working there. CARFAC Ontario members tend to be people committed to certain ideals about how artists should live - people who believe artwork should be more highly valued in our society, people who endeavour to make a concrete difference. I know I take their lessons with me as I work hard to maintain a growing, independent art practice and to contribute to the international art world.

What was your experience in Germany like? What impact will that time away have on your work to come?

I've been based in Berlin since the summer of 2001. Berlin is a city that remains in constant flux, which makes it very stimulating both culturally and socially. A reasonable cost of living makes Berlin an attractive base for many young artists around Europe, so one has the opportunity to meet many artists and see diverse and exciting work. It's hard to articulate the ways in which my work has changed in reaction to this context, although there are European artists and cultural producers in Berlin who influence me very strongly. I will continue living in Berlin later this year; I'm eager to see how the city's cultural and emotional landscape continues to impact my life and work.

You've just received a Chalmers Fellowship. What are your plans for the funding?

The Fellowship affords me the time and resources to continue producing new work and to promote my work internationally. I'm very grateful for this opportunity to stay focused on production at this stage of my career.

What is coming up for you in the near future?

I'll be artist-in-residence at the Künstlerhaus Schloss Büchsenhausen, an institute of contemporary art in Innsbruck, Austria for two months this Spring, working on a new video piece. I have a few exhibits and festival screenings lined up for the Spring and Fall, but mostly I'm concentrating on production. I'll continue residence in Berlin in June.



BARBARA'S BEAUX MOTS

Who Needs Charity Art Auctions -- NOOObody!!!

I believe in charitable giving to not-for-profit organizations doing important work in our society. My beef is with "how" some charities raise funds -- especially when they use art auctions!

It strains my patience when people ask artists to give their artwork away for free. Artists lose much more than their work - they lose the real costs of materials, framing, crating, transportation, etc. as well as precious creative time and the opportunity to sell the work elsewhere.

In addition, the art often sells below market price, which in turn establishes a new, lower market value for the work (why would someone buy from a dealer when you can get it for less at a charity art auction). Worse, when a piece doesn't sell, it can create a negative impression of the artist.

Even if the artist receives a tax-receipt for the donation of the artwork, he/she is subject to the same tax rules as everyone else (only 17% or 29% of the value of the tax receipt). Compare this to a business which can write-off 100% of the donation cost as a marketing expense.

The usual pitch to the artist is that they will gain exposure! We have a slogan at CARFAC: *Artists die of exposure!*

You can't eat publicity and you can't heat the house with public awareness.

Many charities such as Casey House, the Polish Orphans Charity, the Canadian Diabetes Association, Cystic Fibrosis Foundation and Ronald McDonald House (to name a few) have done art auctions in the past. While worthy causes, they all asked visual artists to donate 100% of their works. This despite the fact that the average income of a Canadian visual artist is only \$12,600 per year.

What's even more disturbing is when arts organizations do this! This fall the Canadian Museum of Textiles again sold shadow boxes created by artists through a silent auction at its Curator's Dinner. I understand that no artists were paid for their pieces. Therefore artists did NOT "share equitably from the proceeds of their art practice" as we say in CARFAC Ontario's mission statement. Some of the artists who donated works were CARFAC Ontario members who we hope will reconsider their involvement.

In November, the Ontario College of Art and Design, our long-time partner in the development of visual artists, held a fundraising event in which they sold artworks for \$75 each. Again

the artists were not compensated beyond OCAD supplying the framing and a 5 x 7 piece of paper. We try to give artists the tools to make a living from their art. Surely, OCAD shares that mission and should act accordingly.

The best reason to give anything is because you support the cause. If that is the case, CARFAC Ontario suggests you ensure that the charity is auctioning the art in an artist-friendly way. If not, please refer them to CARFAC Ontario so that we can ensure they follow our Advisory Note: *Guidelines for Professional Standards in the Organization of Fund-Raising Events*. It lists the following two acceptable ways to raise funds through art auctions:

1. The organizer retains a percentage of the sale price as a donation and the remainder is returned to the artist
2. The artist establishes a reserve price and the organizer retains any amount received above this price.

Either way, we advise that the artist set a reserve bid price. If bids do not rise to this reserve price, the artwork will not be sold. Art makes the world a better place! Art for Art's sake!

DISPATCH

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