

DISPATCH

The Newsletter of Canadian Artists' Representation Ontario. volume 9. issue 111. July 2003

ONTARIO ARTS COUNCIL GAINS \$15M OVER 2 YEARS

A sigh of relief can be heard throughout the arts and culture sector as the Ernie Eves government comes through on its Throne Speech promise to increase funding to the Ontario Arts Council. At a press conference July 3 at the new Prefix Gallery, Minister of Culture David Tsubouchi announced that the Ontario Arts Council will receive \$15 million over two years, raising its base funding from \$25 million to \$32.5 million in the first year and to \$40 million in the second year.

This increase replaces the 40% cuts made to OAC funding by this same government, returning the total

\$15 million funding erosion that took place at the OAC since 1996. More importantly, it goes a long way to acknowledging the importance of the arts in society.

Not only did Mr. Tsubouchi recognize that "the not-for-profit arts sector contributes \$1.8 billion annually to Ontario's economy and 87,000 jobs", he also added that the Ontario government should "value arts and culture for its own sake because it affects us as human beings and brings meaning to our lives." So perhaps this increase in funding means this government has turned over a new leaf where the arts are concerned - and just in time for a provincial election!

The increase in budget also coincides with the launch of a new three-year strategic plan by the Ontario Arts Council in recognition of its 40th anniversary. "The strategic plan was designed to work with or without new money," explains Kirsten Gunter, OAC Communications Manager, "However the additional resources allow us to do more."

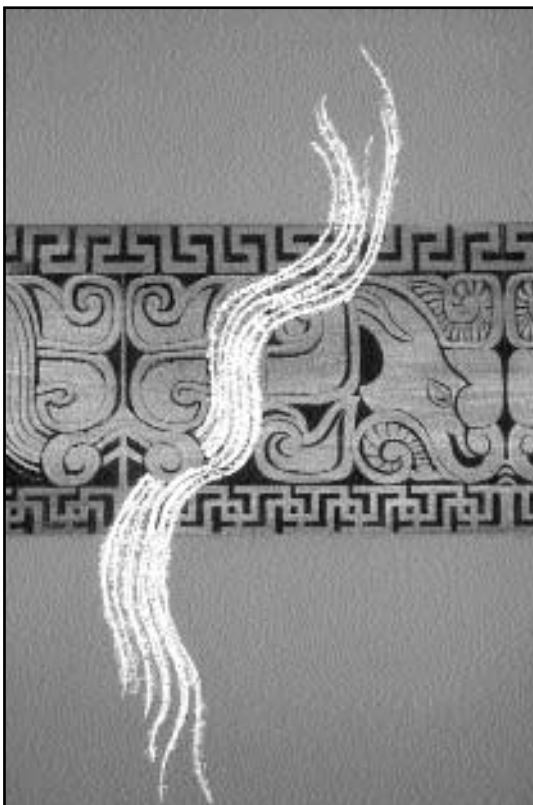
The strategic plan sets out four main goals, the first being increased OAC support and sustenance of the arts through investment in artists and organizations. This will translate into a total increase of 20% to visual and media arts programming sector. Over all the arts sectors, funding to individual programs will increase by \$1 million, with an increase to visual

and media individual artists' programs of approximately \$400,000.

Funding to arts education and community programming, touring and distribution, as well as programs that support "regional activity, linguistic and cultural diversity, and Aboriginal and Franco-Ontario identity" will be significantly increased. With these new funds, OAC will also invest in and expand its research in the arts and culture sector in Ontario. It will also be researching increases in private funding sources.

The increases will be effective immediately says OAC Executive Director John Brotman, although he adds a note of caution that not everyone would benefit equally. After conducting a series of consultation sessions with 82 artists and arts organization representatives across the Province, and holding one-on-one interviews with 25 people with extensive knowledge of the arts, the OAC is committed to focussing its funding efforts on those programs and organizations that will have the greatest impact on their specific communities.

For more information on the strategic plan and funding increase visit the Ontario Arts Council's website at www.arts.on.ca.



Millie Chen (Ridgewaytown), *Hungry Ghost* Rubric (detail), 1996, installation.
Photo courtesy of the artist.

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THE BUSINESS OF ART

INCOME TAX AND ARTISTS

In April, CARFAC Ontario forwarded a very important e-mail bulletin to our members from the Canadian Conference of the Arts (CCA) regarding NDP MP Wendy Lill's motion M-293 in the House of Commons to change the Income Tax Act to exempt creative and interpretive artists from paying income tax on the income they derive from their artwork.

This motion read as follows:

That, in the opinion of this House, the government should celebrate and encourage Canada's magnificent and diverse culture by changing the Income Tax Act to exempt creative and interpretive artists from paying income tax on a percentage of income derived from copyright, neighbouring rights, and/or other income derived from the sale of any creative work.

The CCA called upon all artists to support M-293, and many of our members did. However, as they have subsequently reported in their June 12, 2003 bulletin, the final reading of Wendy Lill's motion as been postponed from sometime in May to sometime in the fall (date to be determined). So there is still time for many of you who haven't written yet to do so, or better still, while your MP is back in his/her own riding, take the time to meet with them in person to discuss their support in the House of this motion. For inspiration, read the excerpts from some of the letters written by CARFAC Ontario members below.

A Little Background

Just in case you missed the e-mail bulletins we forwarded to you from the CCA, you can contact the CCA for more information at (613) 238 3561 ext.11 or e-mail Kevin Desjardins at info@ccarts.ca. Their website is www.ccarts.ca. If you are not currently receiving CARFAC Ontario e-mail bulletins, please forward your e-mail address carfacontario@carfacontario.ca. We would be happy to add it to our database. In the meantime, read the brief synopsis below for the information CCA provided in March.

A more comprehensive version of Nelson Riis' motion regarding exemptions for artists under the *Income Tax Act* introduced three years ago, Wendy Lill's motion was first presented in the House of Commons on March 31, 2003. As part of a new parliamentary system to govern private members' motions, Wendy was given 15 minutes to make her presentation, with a five-minute question and comment period. This was followed by a series of 10 minute presentations from other members wishing to comment on the motion. As already mentioned, a second and final hour of debate was originally scheduled for the end of May, but has now been postponed until some time in the fall after which a vote will be taken.

As part of her address in the House, Ms Lill stated:

"Although the motion involves changes to the Income Tax Act, the motion, strangely, is not about income. The motion is not about money, given the fact that artists are not making very much money to begin with. I would say it is more about recognition and respect for the creators in our country, and respect and recognition within one of the central laws of our country, the Income Tax Act. ... our current Income Tax Act is full of special statuses for classes of people, mostly people with money.... When artists have come looking for tax recognition the government has said no because the finance department cries "special status" as if it is a brand new concept. The fact is that art and culture in this country are special. Art and culture are special in the life of a nation."

Unfortunately, at the first reading in March, not many members who would be in support of this motion were in attendance. Sheila Copps, Minister of Canadian Heritage, **Sarmite Bulte**, former parliamentary secretary to the Minister of Canadian Heritage, and current parliamentary secretary to Copps, **Carole-Marie Allard**, were just a few missing in action. This may have been due to the fact that Wendy Lill's motion was moved up to the front of the queue somewhat last minute.

Of those who were there, comments ranged from the ridiculous -- **Gerry Ritz**

(**Battlefords-Lloydminster, Canadian Alliance**) who suggested that since Ms Lill was also on record as recommending that the Criminal Code should not censor art, she was effectively proposing tax breaks for child pornographers) to the equally as taxing **Mauril Bélanger**, (**Ottawa-Vanier, Liberal and also former parliamentary secretary to the Minister of Canadian Heritage**) who suggested that since arts and sciences are the two pillars of civilization, and since patents exist for one and copyright for the other, why should artists also merit tax exemption on their copyright income. Suffice to say, few spoke in favour (but many thanks to **Pauline Picard (Drummond, PQ)** and **Pat Martin (Winnipeg Centre, NDP)** who did!).

Taking Action

There is still time to express your support for this motion! The CCA and CARFAC Ontario invite you to continue your support of this very important motion. Either write, or better yet while your parliamentary representative is home for the summer, meet with your local MPs in person, to discuss the importance of tax exemptions for artists.

When writing, don't forget to forward us a copy along with the following:

Sheila Copps (Copps.S@parl.gc.ca)

Wendy Lill (Lill.W@parl.gc.ca)

Carole-Marie Allard

(Allard.C@parl.gc.ca)

and Culture critics:

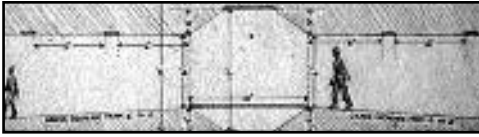
Jim Abbott, CA (Abbott.J@parl.gc.ca)

Christiane Gagnon, BQ

(Gagnon.C@parl.gc.ca)

Loyola Hearn, PC (Hearn.L@parl.gc.ca)

See pages 5 and 6 for some reasons as to why this motion is important to you. (*All above information and Q&A reprinted with permission from CCA*).



CARFAC MEMBER PROFILE

ON THE BOUNDARIES BETWEEN ART AND LIFE

Millie Chen talks to DISPATCH from the Canada Council studio in Paris, France

How do the practices of performance art and installation work for you to create a discourse in your work around, as you say in your artist statement, "the prescribed boundaries between art and life?"

They both have the capacity for intervention. Installation and performance art are disruptions of real space, often functioning (in an everyday context) space. They are more physically invasive than traditional practice. The demands these two disciplines put on the viewer is no greater than those of an isolated object or a drawing, but they differ in terms of the quality of interaction. The engagement of the body of the viewer/participant is the key shift in the relationship.

The concept of the everyday was introduced into art making as part and parcel of the historical development of installation and performance art. These

became the necessary vehicles by which the boundaries between art and life could be dismantled, or, at least, put into question. Despite the fact that a painting by Goya can passionately exceed its status as an art object through its reference to socio-politically charged realities, it is still an easily collectible object in the end. To combat commodification and mend the gap between intent and aestheticism, artists evolved experimental practice to utilize previously unsanctified territory such as unofficial social/public space, everyday space, the artist's body, the viewer's body, the 'minor' senses, ephemerality. I've utilized all these elements in my work.

What is crucially important for me as an artist is to contribute to the bountiful dialogue on what the function of art CAN BE in society. I'm not satisfied with it persisting predominantly as a market-driven commodity and status symbol. There's a wound - this gap that exists between the making of art and the consequent reception of it - that needs tending to, as well as poking at. The modes of installation and performance art have served me well in my efforts to get at something as yet unresolved.

The materials you often use -- bread, rice, spices, human hair, blood -- are common and yet very sensuous and loaded with meaning. In your artist statement you speak of the "cultural body" -- how do

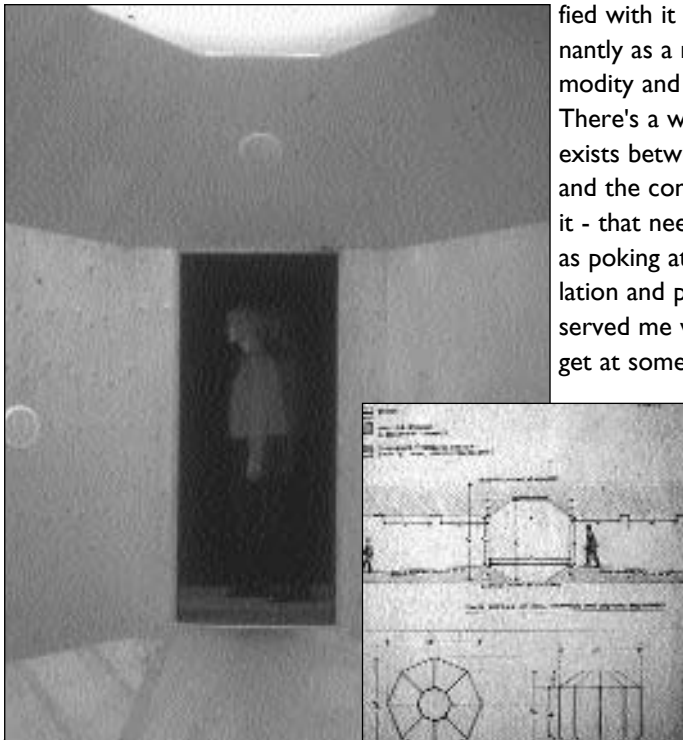
these materials speak to this entity?

These materials become visceral symbols for the body in its survival tactics and in its cultural elaborations. I use a strategy of displacement - e.g. hair in bread, spice on floor, blood on the exterior of a body - to reinstate the corporal and to disrupt habitual perception. I'm drawn to how materiality not only describes identity but drives a culture. Grounding my practice in materiality combats overzealous and vacuous use of technology and frequent efforts to escape from the responsibility we have toward our bodies and our immediate surroundings. I find rapture in materials.

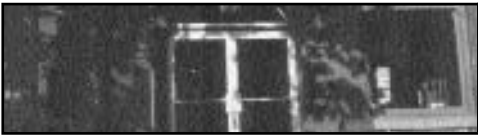
You are now working with sound, or more specifically, with sonic environments within defined architectural spaces. Can you elaborate on this development in the context of your earlier work?

Funny to jump right into immateriality after waxing enthusiastically about materiality. But the connection is strong in terms of the elements surrounding us that are often overlooked or taken for granted. I'm fascinated by the impact of the so-called minor senses on the visual - I think of them as particularly subversive because of their unassuming demeanour and sneaky aftertaste. Even while working with tactile materials, I was conscious of manipulating the sense of smell in how the installations were encountered; in certain instances, one would smell it long before being able to see it. With sound, the space that is activated by the sound and, consequently, the body negotiating that space, become the tactile elements.

I've been stunned for a long time by the capacity of sound to sway us physically and emotionally. When I was young, I was trained formally as a classical pianist. That has given me a certain amount of structure in approaching sound. But I plum diverse sonic sources, especially found sounds and live recordings, and am careful not to cast myself in a traditional role of composer. What I attempt to do is to shape



Millie Chen (Ridgewaytown), *Rest*, 2001, detail of artist's plan (inset) and of installation. Photo courtesy of the artist.



AROUND THE OFFICE

Runner Relieved!

Membership Coordinator Kristian Clarke Runs for Relief Fund

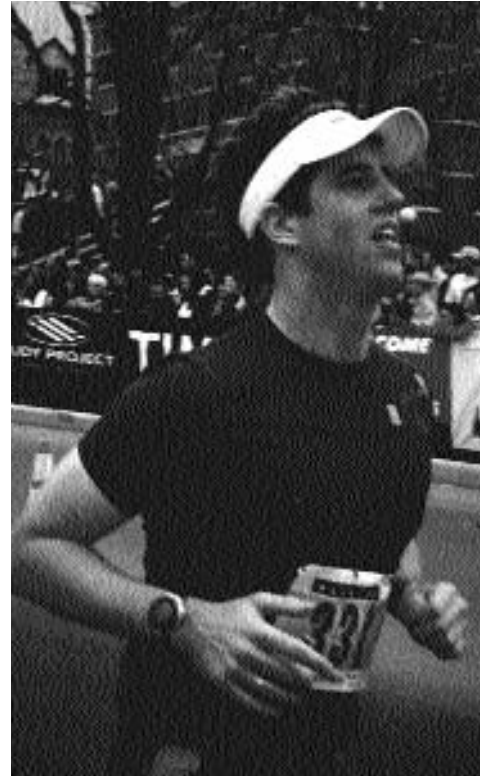
On Mother's Day weekend I travelled to Ottawa with my mom and decided to inflict some self-punishment at the same time. This masochistic act took the form of a 42km run along the banks of the Rideau Canal. Having been involved with numerous endurance races I knew how popular it has been to use these events as opportunities to raise money for charitable causes. Given that the arts are bottom feeders when it comes to philanthropy, it has always been a dream of mine to use an event like this to support the visual arts.

While I wanted to do this race in 3 hrs 10min, I finished in 3:24 -- that last

kilometre felt like three! It was a relief to finish the run!! I was able to raise a total of \$930.00, and look forward to exceeding this amount next year.

However, I may run the more manageable 10km race next year so that more CARFAC members can actually join me in the run and get their blood pumping! Maybe we'll even have t-shirts so that even more people can be aware of the vital work CARFAC does! Meanwhile, the contributions of CARFAC Ontario members to the cause was greatly appreciated. Thanks again,

Kristian (de Sade) Clarke



Kristian Clarke nearing the end of his Run for Relief! He raised \$930 for the Artists' Relief Fund through CARFAC Ontario members.

A Special Thanks to the Following Members for Their Generous Support of the Run for Relief:

Jennifer Dickson, Carolyn Davis, Wendy Buchanan, David Jones, Wendy Trethewey, Barbara Anderson-Huget, Annette Leung, Brian Brown, Merlin Homer, George Shane, Karen Loofs, Max Wolpert, Robert Chandler, Marilyn Nazar, Linda Deleau, Erika James, Colette Greco-Riddle, John Riddle, Margaret Vant Erve, Karole Marois, Linda Blix, Lise Melhorn-Boe, Lily Yung



QUEEN WEST ART CRAWL
Saturday, August 23, 2003

A one-day event celebrating the arts on Toronto's Queen Street West

HIGHLIGHTS:

- Outdoor Art Show & Sale at Trinity-Bellwoods Park, 10am - 5 pm, Rain or Shine
- Artist Open Studios
- Exhibitions at local galleries and retail venues
- Live music and theatre at local performance venues

Look for the Queen West Art Crawl Guide at galleries, performance venues, retail shops and restaurants in the Queen Street West neighbourhood the week before the event. The guide will list all participating artists, arts venues, galleries and businesses.

Produced by Toronto Artscape. For more information visit www.torontoartscape.on.ca

IN ADDITION....

Another Special Thanks to **Kathleen Gillis (Nepean)** who donated **\$50.00** to the Artists' Relief Fund in memory of Edward F. Monaghan, a gallery owner and friend of the arts who passed away May 15, 2003.

Just to clarify -- In last month's issue we announced that the Feud for the Arts fundraiser made over \$20,000. This figure includes all cash and prizes before expenses.

OOPPS!! Last issue's members' listing for Renee Burgess' exhibition entitled "Rare Spirits" should have listed Renee Burgess as the curator and Jerry Grey (Ottawa) as the artist member -- our apologies to Jerry for the mix-up!



Why the Tax Break?!

CCA furnishes answers to commonly asked questions (cont'd from page 2)

What will passing M-293 accomplish?

M-293 is designed to give our cultural creators tangible recognition and respect. Providing recognition in the tax system will say to our [artists] that our national community supports their creative efforts.

Won't such a tax exemption cost the tax system too much money?

The total cost to exempt all income from all artists in Ireland is less than \$14 million Cdn; an M-293 partial exemption would obviously cost much less. The size of the income exemption is left in the hands of the government. It would, therefore, be up to the government to determine the amount of tax expenditure involved as part of the regular budgetary process.

Won't this be an unfair cost for other taxpayers?

M-293 will stop a current unfair tax practice. A 1997 Price Waterhouse report done for the Department of Canadian Heritage found that [self-employed] cultural workers... who earn low, fluctuating incomes, shoulder an unfair level of tax. According to their analysis, the Canadian who is most vulnerable under the present income tax system is the ... [self-employed] artist.

Won't anyone be able to say they're an "artist" to claim the tax break?

No. M-293 specifically states only "income derived from copyright, neighbouring rights, and/or other income derived from the sale of any creative work", so only someone who is making an income from creative work could qualify.

How can I support a "special interest" tax break when I want a "tax break for all Canadians"?

M-293 is asking that people who gain income from art deserve similar recognition as seniors, couples, students,

parents, investors, people with disabilities and/or large medical bills, northerners, people who give gifts or who contribute to political parties. The tax system already says these other groups deserve recognition through deductions, credits, shelters and exemptions; M-293 says our artists deserve recognition too.

Don't we support the arts enough through the Canada Council?

No. One of the unique features of M-293 is that every creator who is making income from their art would be recognised... without having to apply to an arts organization. ...Canada Council for the Arts has to turn down over 75% of their applicants for individual support every year - and artists can only apply twice every four years.

Do other jurisdictions directly support their artists through the tax system?

Yes! Quebec has a copyright deduction similar to that called for in M-293; Ireland does not charge any income tax to artists; in the United Kingdom grants from the Arts Council are tax exempt; in Australia, Germany, the Netherlands and the UK artists have access to income averaging; plus Germany, Ireland and the Netherlands have a special pension plan for artists.

Won't this just benefit rich artists, the small percentage of artists who already make a good income?

Almost all artists in Canada are poor. In 2000, the average Canadian income was \$31,757. However, in the same year, a painter/visual artist made an average of \$18,266.... All major studies have clearly shown that the greatest subsidy to arts in Canada is given by the artist in the form of unpaid, or underpaid work. M-293 is trying to give this impoverished group a much-needed break.

CARFAC Ontario Members on Tax Exemptions for Artists

Several members wrote to their MPs, culture critics and Liberal cultural representatives in favour of Wendy Lill's motion. Here is what they had to say:

Susan Dobson (Oakville) writes:

...I have exhibited my artwork nationally and internationally, and I have guest lectured and taught in the fine art departments of many colleges and universities.... I am currently employed as assistant professor in the School of Fine Art and Music at the University of Guelph.

Last year I completed an art project, in conjunction with the Oakville Galleries, that directly involved Oakville residents. I also exhibited photographs of new Oakville developments at Centennial Gallery. This initiated dialogue and debate amongst the residents, and served to renew interest in the Oakville surroundings and the issues of land use, land development and urban sprawl.

Although these projects were greatly enjoyed by a broad public, it is disheartening to realize that many artists don't expect that they will ever have the opportunity to have what many Oakville residents take for granted: a family, a house, an automobile, or a steady income. Art is so undervalued in our culture that most full-time artists feel that they must compromise financial security in order to pursue their art making full-time. Others, myself included, look for other means of making a living, while still investing hours of additional time, energy, and personal income on their art.... Although the members' motion cannot possibly address the huge financial inequities that exist, it can go a long way to offering a measure of respect and recognition for what artists do, and the sacrifices that they make.

Please recognize the value of what we do for you, by supporting Wendy Lill's motion.

cont'd on page 6...



AROUND THE PROVINCE

CARFAC Ontario Members on Tax Exemptions for Artists

continued from page 5

Simone Frank (Mississauga) writes:

I have been a professional visual artist since 1993. My sales are made in visual art and in performance art.

Artists definitely deserve a tax break. Often our costs exceed our sales. But unlike other companies, this does not mean that our business has failed. It is quite possible that the artist has succeeded in making our nation more beautiful, more aware, more alive.

We are filmmakers. We are painters, writers, sculptures, photographers, dancers, singers, poets. Perhaps you've seen our work. Perhaps you own some. Isn't what we produce, the first thing every Canadian wants to consume to expand his/her mind? Isn't it exactly what one purchases to indicate a certain level of status? The ballet? The opera? A painting? A sculpture?

The people who benefit from our creations don't always pay us to enjoy our product. Sometimes, they see it in a gallery for free. We accept this as our mission, our passion, our job. But we don't enjoy the loss in income that happens as a result...

Art is a complicated, extremely difficult business to run. The government of Canada should acknowledge the contribution of artists to the economy by awarding us a tax break. We work the longest hours of any industry in Canada. I guarantee it. We need motion M-293 passed.

Joan Frick (Toronto) writes:

....nothing could be more "special" (if that is the word that must be used) than those without whose work a nation cannot be made of a peopled country. Art and culture form the persona of a country, give it significance, presence, a face in the world.

More immediately and with reference to what was said in her speech, if cultural and artistic institutions are by reason of their importance given such tax exemptions should not those, i.e. the artists and creators, be given it also for were it not for their existence, such institutions would have no reason to be.

Renee Johnston, Executive Director, Workers Arts and Heritage Centre (Hamilton) writes:

Artists are amongst the lowest income earners, yet time and time again culture is indicated as a measure of the health of this country. Artists often work with little or no pay in order to pursue their artistic careers. They are deserving of the support of which this bill [motion] would assist them. The bill is a small measure towards a better standard of living and status for artists as paid professionals. I encourage you to support this bill in recognition of the hard work that many of the cultural producers in this country undertake in their creative enterprises.

As Ms. Lill stated in her address - this bill is not actually about income, but more about recognizing and respecting the contribution that artists, as workers and producers, make to the rich cultural fabric of this country. Funding for artists as individuals is at an all time low and this bill is a large step towards the recognition of the nature of their work.

Again, I encourage you to support this bill on behalf of the artists of this country.

Leslie A. Parkes, cspwc (Courtice) writes:

...My support of such a motion, due to my status of being a self-employed fine artist, seems understandable on the face of it. However, I am obliged to stress the point that every artist who I know, is faced with the same dilemma of making ends meet, and that any expectation of a portion of such a meager income seems, at best, illiberal.

It is a well-known premise that one of the pillars of any worthwhile civilization is its art (apparently, the provincial government of Quebec exempts artists). In my view, there is presently insufficient support of art, and particularly of those who produce it, by those in parliament.

Deborah Washington (Kingston) writes:

As an artist perpetually living on the edge of the poverty line, I am in strong agreement of the motion put forward to parliament by Ms. Lill.

Mona Youssef (Ottawa) writes:

It did hit me to learn that there were very few parliamentarians present in the House for the debate of this Bill. I wonder if they had more important issue to deal with, or was this Bill of too little importance for them to attend!? I wonder do all the responsible members who can make it better and a little easier for artists, care for Arts, Culture and Civilization!? Are they aware of the self-sacrifice and deprivation that Artists can face to contribute to a better, lively and civilized cities or countries!?

If artists were employed by any company, we would have an office, all the supplies, medical insurance, pensions, unemployment insurance, work certain hours, sick days, maternity leave and on top of that get from two to five weeks vacation every year. Heaven blessings. We artists, what do we get out of all that? Nothing, in fact we pay the rent for our studios, for our art supplies, photographers, insurances, membership fees, and/or percentages on sale prices.

We can be working day and nights with no limited hours, we volunteer art works to raising funds, we volunteer our time and energies to organize our exhibitions with art associations we belong to and on top of that are we in the position to have a vacation like any one else? NO. Are we being punished and neglected because we've chosen to become Artists!? Does the Government sincerely value and appreciate arts and Artists!? If so, how? I strongly believe that we are entitled to make living from creative works. If we pay taxes on every sale with the present percentage, we will never be able to live decently like everyone else.



MEMBER LISTINGS

Simon Andrew (Kingston)

Connected: Contemporary Art in Kingston

July 5 - October 12, 2003

Agnes Etherington Art Centre, Kingston, ON

Opening: Saturday, July 19, 7-9 pm

Carole Condé + Karl Beveridge

(Toronto)

Public Stories, Mois de la Photo à Montréal

September 4 - October 19, 2003

Maison de Culture, Côte-des-Nieges, PQ

Opening: September 5

Global Detail

September 7 - October 12, 2003

Noorderlicht, Photofestival, Groningen, Holland

Opening: September 7

Public Relations

September 26 - November 24, 2003

Edmonton Art Gallery, Edmonton, ON

Opening: September 26

The exhibition includes a public art project with school custodial workers (CUPE 474) that will be shown on the LRT and interior of city buses.

Arlene Dubo (Toronto)

Annual Outdoor Art Exhibition

August 9 & 10, 10 am to 5 pm

Distillery Historic District, Toronto, ON

"About the current state of civilization" is how artist Arlene Dubo describes the subject of her new series of paintings called RantAge.

Enriched Bread Artists Studio (Ottawa)

Opening: October 23, 2003, 6-9 pm

A much anticipated annual event on Ottawa's arts calendar, the EBA Open Studio showcases some of the most exciting contemporary art being produced in the National Capital Region.
www.artengine.ca/eba

Robert Farmer (Toronto)

The Lightmare Project

September 4 - 28, 2003

Eastern Front Gallery, Toronto, ON

Opening: September 6, 7-10 pm

Oil paintings -- my art represents an interaction of dimensional planes with urban realities both real and imagined.

Judy Guin (Temagami)

New Paintings

July 31 - August 2, 2003

Temagami Outfittig Co.

Opening: July 31, 6 - 8 pm

Sponsored by Joan Ferneyhough Gallery.

Adrian Göllner (Ottawa)

Modern U.

September 22 - October 16, 2003

Carleton University Art Gallery, Ottawa, ON

Opening: September 22

The exhibition will explore the modern aesthetic that formed the architecture and infrastructure of Carleton University in its early years. This will be accomplished through a series of site-specific images throughout the campus.

Frankie Ip

Cornutopia

August 2 - September 1, 2003

Wagner Rosenbaum Gallery, Toronto, Ontario

Opening: September 3, 2003 1 - 4 pm

Construct my personal Utopia, wherein the mind is freed to explore the beauty found in nature.

Erika James (Toronto)

Flotilla

August 28 - September 27, 2003

Harcourt House Gallery, Edmonton, AB

Flotilla is a floating world of bizarre, underwater sculptures that light up and make noises in your presence.

David W. Jones (Ottawa)

Tree Portraits

October 9 - 20, 2003

Central Experimental Farms Arboretum Bldg. 72, Ottawa, ON

Vernissage: Thursday, October 9, 5-8 pm

Oils and watercolours of notable trees in the Ottawa Valley.

Lisa Klapstock (Toronto)

Threshold

August 16 - October 12, 2003

The Center for Photography, Woodstock, New York, US

Opening: August 16

Sphere

September 13 - November 2, 2003

Presentation House Gallery, Vancouver, BC

Opening: September 13

Living Room

October 1 - 31, 2003

Odense Foto Triennial (Faaborg Museum),



Don Monet (Ottawa), *shock and awe*, 2003, photo collage. Photo courtesy of the artist.



MEMBER LISTINGS

Denmark
Opening: October 1

Nina Leo (Toronto)
Recent Work
August 6 - 16, 2003
Propeller Centre for the Visual Arts,
Toronto, ON
Opening: Friday, August 8, 7 - 10 pm

Heather J. Martelock (Ottawa)
Path of Change
September 16 - October 12, 2003
Britannia Gallery, Ottawa, ON
Opening: September 18, 7 - 9 pm

Barbara Elizabeth Mercer, CPA
(Toronto)
Human Portraiture, Small Works
Exhibition
August 15 - 30, 2003
R.J. Page Fine Art Gallery, Camelford,
Cornwall, UK
Self Portrait with cat Frigga, Portrait of
Prof. Trevor O. Lloyd, Author,
Historian

Hans J Mettler (Ottawa)
Déroutements
17 octobre 2003 - mi-janvier 2004
Musée du Papier Peint, Rixheim, France
Vernissage: 17 octobre 2003
Sur des papiers-peints des années soix-
ante-dix, qui étaient du design très
"flower-power", l'artiste va créer 12
grands collages (photos-ordinateurs)
qui couvrent les événements marquants
de cette décennie dans les régions du
monde entier.

Don Monet (Ottawa) & others
Art vs War -- Auction for War Child
Viewing: August 9 - 13, Auction Date:
Thursday, August 14
Gallery 101, Ottawa, ON
This silent auction will feature a group
of artists/activists from across Canada
(including a number of CARFAC
Members) who are concerned about

the aftermath of war
on the innocents --
especially children.
Note: This is not a
Gallery 101 (pro-
grammed) event.
with Dan Sharp, David
Jones (Ottawa) & oth-
ers
West End Studio Tour
Saturday & Sunday,
September 6 & 7 and
September 13 & 14
Ottawa, ON
Studio visits throughout
the Ottawa's west-end.
For maps and info con-
tact Don Monet @ 613 728 1750, web:
www.trueart.ca/
studiotour/

Marjorie Moeser & other
Openings and Closures: New Work
September 4 - 7, 2003
Women's Art Association Gallery,
Toronto, ON
Opening: Thursday, September 4, 5 - 9 pm
The Exhibition showcases the work of two
confident image makers whose work share
a common interest not only in the theme
underlying the exhibition's title, but also in
the handling of their media.

Karen Phillips Curran (Rideau Ferry)
Stones
July 28 - August 13, 2003
Gallery 245, Toronto, ON
Watercolour images of stones and water.

Jaquie Poole (Woodstock)
Butterflies and Beatles
August 1 - 16, 2003
Merrifield's Book Shop, Woodstock, ON
Opening: August 1

Clarissa Schmidt Inglis (Dundas)
October 25 - November 22, 2003
Galerie du Nouvel Ontario, Sudbury, ON
Opening: October 25, 2003



Aidan Urquhart (London), *Locked Knowledge*, 2003, installation at
University of Waterloo Art Gallery. Photo courtesy of the artist.

Beth Stewart (London)
VisualFringe
August 1 - 17, 2003
The Arts Project, London, Ontario
Opens: August 1, 2003
Images of small toys & collectables in
graphite.

Fontana Swing aka Katrina Koven (Toronto)
The Vinaterta Ladies
September 4 - 28, 2003
Eastern Front Gallery, Toronto, ON
Opening: Thursday, September 4, 7-10 pm.
An exhibit of more than 70 representations
of stylized female figures expressing a
diverse range of "moods." The collection
includes the images featured on both covers
of the Dropped Threads anthologies, edited
by Carol Shields (recently deceased) and
Marjorie Anderson (Random House).

Aidan Urquhart (London)
Locked Knowledge
September 11 - October 9, 2003
The University of Waterloo Art Gallery
Opening: Thursday, September 11, 7 pm
Hardcover books, bolts, locks and chains
come together in this campus-wide initiative
that challenges ideas of resistance and intel-
lectual freedom.



OPPORTUNITIES

Calls for Submissions

aceartinc., Winnipeg, MA

DEADLINE: September 1, 2003

aceartinc. encourages proposals from individuals, groups and collectives in all visual arts media. Submissions are reviewed by a Selection Committee of peers within the context of its mandate and goals.

Proposals must include:

1. a project proposal
2. an artist's statement giving context to the proposed project
3. a current CV (maximum 3 pages)
4. an equipment and technical requirements list
5. an S.A.S.E. for the return of your support material
6. support material as appropriate to the project - may include: 20 slides (max.), video (VHS format), audio (cassette tape, CD), multimedia CD-ROMs, floppies (Macintosh or Windows)...all with a legend that includes titles, dates, dimensions, media and duration as appropriate; printed matter, which may include scripts, bookworks, essays, and reviews, the latter photocopied on 8 1/2 x 11 white paper and unbound). (**NOTE:** if project is in development, please present support about the development as well as related past work)

aceartinc. follows CARFAC fee guidelines and provides accommodation, return travel within Canada, and one-way shipment of artworks.

Please call (204) 944-9763 or email us at galler@aceart.org for more information or visit www.aceart.org. Our address is 290 McDermot Avenue, 2nd Floor, Winnipeg, Manitoba, R3B 0T2.

Artspace Artists Inc., Peterborough, ON

DEADLINE: September 15, 2003

Artspace is a multidisciplinary artist-run centre with non-profit, charitable status committed to supporting the growth and development of contemporary artists and related art practices.

Artspace pays recommended CAR-

FAC artist fees. In addition, it pays shipping of work one-way, up to a maximum amount; installation and documentation costs; a reception; publicity; and insurance coverage.

Proposals must include the following: cover letter; current résumé; a maximum of 20 slides of the work or recent work with a slide list; artist's statement and a thorough description of the intended project, (an estimated budget and requirements for assistance if applicable); cardboard insert and a return self-addressed, stamped envelope.

Proposals should be addressed to: Programming/Publications Committee, Artspace, P.O. Box 1748, Peterborough, ON K9J 7X6. Inquiries: by e-mail, artspace@nexi-com.net; telephone, 705.748.3883; fax, 705.748.3224

Eastern Front Gallery, Toronto, ON

DEADLINE: not provided

Eastern Front Gallery, a new co-operative gallery located on Dundas St. East, Toronto, is currently accepting submissions for new members. Printmakers, sculptors, and photographers are particularly welcome. Artists may submit 10 slides, slide list, CV, artist's statement and SASE to:

Eastern Front Gallery
1114 Dundas Street East
Toronto, ON
M4M 1S1

For more information, please visit www.easternfrontgallery.com or email info@easternfrontgallery.com.

The Great Lakes Emerging Artist Competition, Art Forum, Rockefeller Arts Centre, Fredonia, NY, USA

DEADLINE: September 27, 2003

November 7- 19, 2003. Open to any undergraduate/graduate student permanently residing or in school in any state or province bordering the Great Lakes (MN, WI, IL, IN, MI, OH, PA, NY, Ontario). Fee: \$15 for 3 entries. Exhibition at Rockefeller Arts Center Gallery, State University of New York, College at Fredonia. Juror: Dr. Vicky Clark, Independent Curator, Writer and adjunct associate professor of art at CMU.

Prospectus can be found at: <http://www.fredonia.edu/departement/art/index>

[_pages/calendar_events.html](#)

Send application form and material with SASE to:

Art Forum
c/o Visual Arts and New Media
Rockefeller Arts Center
SUNY at Fredonia
Fredonia, NY 14063 USA

For more information contact:
ArtForum2003@yahoo.com

herland Feminist Film and Video Festival, Calgary, AB

DEADLINE: September 15, 2003

herland is now accepting film & video submissions from women artists for its 2004 Festival (May 1st - May 8th) programmes, see www.herlandfestival.com/submissions.html for details.

There are no submission fees. Submit your work EARLY, submissions received after the September 15th deadline will not be viewed. herland honors the guidelines provided by CARFAC as fees for artists whose work is selected and screened during the festival.

For more information and detailed submission guidelines, contact: herland Feminist Film and Video Festival
The CSWAC/herland Office,
#208, 223 - 12 Ave SW Calgary, AB
T2R 0G9, herlandfestival@telus.net
www.herlandfestival.com, 403.245.3441
Fax: 403.234.9532

City of Kitchener Public Art Competition, Kitchener, ON

DEADLINE: August 15, 2003

The City of Kitchener is excited to invite submissions for the New Kitchener Market Juried Public Art Competition, funded by the City's innovative "% for Art Policy". Opening in the Spring of 2004, the stunning New Kitchener Market will be located in Downtown Kitchener.



OPPORTUNITIES

Budget: the Artist Budget (breakdown available - to include insurance, part of installation etc) is valued at up to \$85,000.00. Maquette commissions of \$1500.00 each may be awarded to up to four artists at the discretion of the jury. The Jury may award more than one commission, within the total Budget of \$85,000.00)

Please do not enter without application form and guideline package. Submission package (please specify "Market Competition #1") to include: CV, 10 slides, references, 2 page proposal draft budget and description of installation (We regret that we are unable to consider submissions that do not follow outlined guidelines).

Contact: Linda Pretty, City of Kitchener Community Services Department for a detailed package including submission requirements, site/community info and maps at 519-741-2224, or Linda.Pretty@city.kitchener.on.ca.

Presented by City of Kitchener Arts and Culture Coordinator: Erina Harris City Hall, PO Box 1118, 200 King St W, Kitchener ON N2G 4G7

The One-Minute Film Festival

DEADLINE: September 2, 2003

The One-Minute Film Festival is looking for films and videos about neighbours. Interpret the word 'neighbour' as you will. There will be no restrictions. Submissions must be no longer than 60 seconds, and should be finished in VHS, dvd, or mini dv.

Send submissions to:
The One-Minute Film Festival
c/o Meredith Dault
72 Hepbourne St.
Toronto, Ontario
M6H 1K3

Please include your contact info, a short bio, and a \$10 handling fee (cheque) with your submission.

For further information, please contact minutefilmfest@hotmail.com

Toronto Sculpture Garden, Toronto, ON

DEADLINE: September 15, 2003

The TSG's Art Advisory Board meets three times a year to review specific proposals. Preference is given to new work that responds to the site; only in exceptional cases will existing work be considered. The next deadline for proposals is September 15, 2003 for the next available exhibition period in Winter 2004.

Submissions require:

- * Drawing showing the dimensions and materials proposed for the work and the location of the work on the site.
- * Brief statement of the Theme
- * Budget showing materials, installation/ removal, transportation, and other costs
- * 10-20 slides or photographs of relevant work

To request complete submission information, including fee structure and site map, contact: Rina Greer, Director, Toronto Sculpture Garden at rcg@sympatico.ca

Artist Residency Programs

Open Studio Visiting Artist Program, Toronto, ON

DEADLINE: September 15, 2003

Open Studio, Canada's foremost printmaking facility, is accepting submissions from artists to realize a project in any printmaking media with the assistance of our master printers.

The program is open to professional artists with or without printmaking experience who wish to use any print medium to create works from traditional to experimental-one-of-a-kind or multiples, wall works, installations or book-works.

The projects will be scheduled for between September 2004 and May 2005.

Benefits include:

- * Master printer assistance is available and awarded on a project-by-project basis;

- * Up to two months free access to Open Studio facilities;
- * Up to \$300 supply credit;
- * \$145 honorarium for artist lecture;
- * Participation in a 2-person Visiting Artist exhibition in the OS Gallery, CAR/FAC Artist fees will be paid.

Please submit a detailed project proposal and include what technical assistance will be required, preferred dates, 15 slides & slide list, a curriculum vitae and a self-addressed, stamped envelope to:

The Visiting Artist Committee
c/o OPEN STUDIO
468 King Street West, Toronto, Ontario
Canada M5V 1L8
phone/fax: (416) 504-8238 E-mail:
office@openstudio.on.ca

All artists, except members of Open Studio and those who have been visiting artists within the last three years, are welcome to apply.

Struts Gallery & Media Arts Centre, Sackville, NB

DEADLINE: October 1, 2003

Each year, pending funding, Struts Gallery hosts a series of artists' residencies in our Open Studio Program. Each artist-in-residence spends a month in the gallery continuing their studio practice in a public venue. The artists present talks on their work, studio visits and other public presentations as well as workshops related to the work they are engaged in. The artist is paid an artist fee and provided with a per diem and accommodation in Sackville; travel costs are covered by Struts. There is also a budget for advertising, workshop supplies and documentation of the residency.

To submit a proposal please send: 10-20 slides or other documentation including VHS tapes, current curriculum vitae, exposition proposal, self addressed stamped envelope.

For further information about the gallery and deadlines, contact: Struts Gallery 7 Lorne Street, Sackville NB E4L 3Z6 T: (506) 536.1211 F: (506) 536.4565 E: struts@nb.sympatico.ca.



OPPORTUNITIES

Grants / Awards

Canada Council

Grants to Visual artists (all levels) due **September 1, 2003**. Grants to New Media and Audio Artists (for research, production and new media residencies) due **October 1 2003**. Grants to Film and Video Artists (for research/creation, production, scriptwriting) also due October 1 2003.

For an application form and/or more information, contact Canada Council at 350 Albert Street, P.O. Box 1047, Ottawa, Ontario, K1P 5V8, or call toll-free at 1-800-263-5588, or e-mail michel.gaboury@

canadacouncil.ca or go to www.canadacouncil.ca.

Ontario Arts Council

Grants to Visual Artists (mid-career (\$5,000)) due **September 15, 2003**
Grants to Film and Video Artists due **October 1, 2003**.

For an application form and/or more information, contact Ontario Arts Council, 151 Bloor Street West, 5th floor, Toronto, Ontario M5S 1T6, or call 1-800-387-0058 / (416) 961-1660, e-mail info@arts.on.ca or visit www.arts.on.ca.

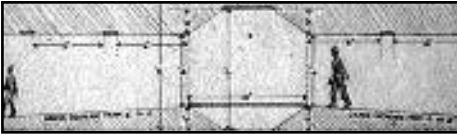
For more listings, send us your current e-mail address so we can send you **CARFAC ONLine**, our monthly e-mail bulletin of exciting opportunities.

Toronto Arts Council

Grants for visual artists (all levels) due **Tuesday, September 16, 2003**.

Grants for media artists (all levels) due **Thursday, November 20, 2003**.

For information and/or an application form, contact Toronto Arts Council, 141 Bathurst Street, Toronto, ON, M5V 2R2, 416-392-6800, mail@torontoarts.council.org or www.torontoartscouncil.org.



CARFAC MEMBER PROFILE

continued from page 3...

sound so that it impacts a specific space on a social level, a cultural level, a phenomenological level. I believe the reason why sound and music have less theoretical writing, in comparison with visual, literary, film, is at least partly to do with the fact that our reception and processing of sound is unabashedly raw and direct.

You have worked collaboratively with artists Evelyn Von Michalofski, Warren Quigley, Tomie Arai, Andrew Johnson and Paul Vanouse. How do these collaborations fit within your overall practice?

Artmaking is essentially a solitary gesture, and certainly gruelling and frustrating at times, but the basis for its survival is in the dialogue it generates, the community it fosters. Collaboration furthers the link between art and life precisely because it exceeds the romantic notion of the tortured individual of the atelier, and presents art that is diluted only in authorship. The opportunity to create intense situations where ideas are

discussed and argued and bounced around toward a common coalescing goal is incredible. To find intellectual and soulful partners to do this with is the upside of being an artist. Collaborations are labs for disobedient experimentations where the combined energy of different yet sympathetic minds can wreck a lot of aesthetic havoc.

How have your other curatorial and publishing practices impacted or related to your visual and performance art practices?

The love of writing, spurred on by the love of dialoguing, segues naturally into curating.

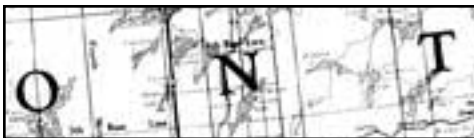
Differing practices always intersect in some way. Working in diverse disciplines is a great way of honing in on the same issue from varying perspectives, doing intellectual gymnastics. All research, pedagogy, writing contribute to the formulation and clarification of ideas - it's very much like one big lab of activities. When dealing with ideas and issues, there's no limitation to how they can be contemplated, hashed out, and disseminated.

What are you working on during your stay in Paris over the summer?

Enjoying headspace!!! Which incorporates body latitude and general indulgence in self -- something I don't have the luxury during the school year.

On a concrete level, I'm researching and producing new works, and gathering raw material for future works spawned just by being here in Paris. I've been working with sounds for a couple of upcoming audio installations (as part of ORANGE, at Expression, Saint-Hyacinthe, and PED in collaboration with Paul Vanouse and Andrew Johnson at the Carnegie Art Center in North Tonawanda), and gathering scents for a performative piece with Evelyn Von Michalofski (for the performance event FIVE HOLES: remiNISCENT, in Toronto in September 2003).

I also spend time checking out local art scenes (mostly in Paris, of course, but also briefly in London and Barcelona) - it's always intriguing, and mandatory, to find out what artists, writers, curators based elsewhere are up to.



TAKING IT ON THE ROAD

This Year's AGM to Take Place In North Bay

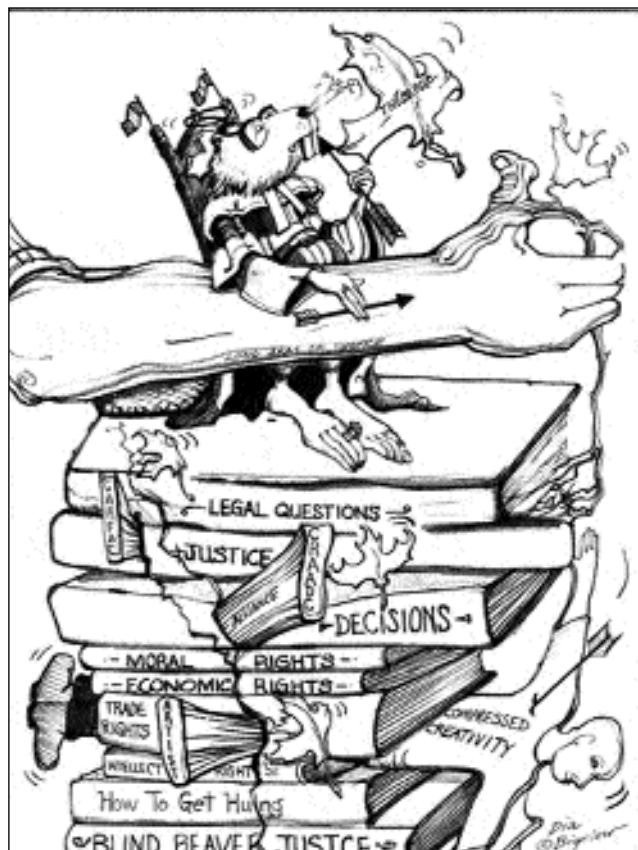
Mark Saturday September 20 in your calendars and plan to spend your day in the great city of North Bay!

Start the fall season off right by taking the opportunity to mix and mingle with your fellow artists in North Bay. This year's CARFAC Ontario AGM will be held at the Whitewater Gallery from 1 pm to 3 pm. It will be followed by a panel discussion on the importance of **Activism in the Visual Arts** from 3 to 5 pm, featuring long-time CARFAC member Chair Judy Gouin and Vice-Chair Kenneth Day, and Laurie McGaully, facilitator and lead artist with Myths & Mirrors Community Arts, a Sudbury arts group that reflects on social and political issues in its collective art projects.

NOTE: *There are currently three positions on the Board of Directors to fill at this AGM. If you cannot make the meeting and want to run for or nominate someone to the Board, please make sure to fill out the Nomination Form included in your AGM mailout coming to you by mid-August. If you are planning to travel to the AGM from out of town or are in the North Bay area and can put someone up for the night, please contact Kristian Clarke, Membership Services Coordinator at 1-877-890-8850/(416) 340-8850 or e-mail him at kc@carfaontario.ca as soon as possible.*

Ottawa, Kingston Roundtrip

Membership Services Coordinator Kristian Clarke will be giving talks in Kingston, Friday evening, October 4, 2003 at Modern Fuel Gallery and Saturday afternoon, October 5 at the Council for the Arts in Ottawa on Copyright and the CARFAC Copyright Collective. For info call him at 416-340-8850/1-877-890-8850



Blind Beaver Justice, by Dianne Bigelow, 2002. Image courtesy of the artist. Dianne sent us this cartoon as her response to the Th  berge case (see *DISPATCH*, Volume 9, Issue 1, February 2003 or *Globe & Mail*, Monday September 2nd, 2003 issue for details). Dianne states "I read with anguish the article on Claude Th  berge's struggle with the justice system. I applaud all efforts and send my image hoping it can be of use in the quest for fairness to artists."

DISPATCH

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440-401 Richmond Street West., Toronto, Ontario M5V 3A8
p: 416.340.8850 / toll free 1-877-890-8850 f: 416.340.7653
carfaontario@carfaontario.ca / www.carfaontario.ca

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Opinions expressed are those of the authors and do not necessarily reflect those of CARFAC or its regional affiliates. Any advertising included is not necessarily an endorsement by CARFAC Ontario.

Editor/Layout Marilyn Nazar
Contributors Dianne Bigelow (LaSalle), Millie Chen (Ridgewaytown), Don Monet (Ottawa), Aidan Urquhart (London) and CARFAC Ontario Staff and Board

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