

# DISPATCH

The Newsletter of Canadian Artists' Representation Ontario. volume 9. issue 11. May 2003

## PERSISTENCE PAYS OFF FOR CARFAC ARTIST

by Marilyn Nazar

It took eight years, and a good deal of persistence, but Jewel Goodwyn finally succeeded in getting the Museum London (formerly known as London Regional Art and Historical Museums) to honour, at least in part, their contract with her. Along the way, she gained more insight into the inner workings of public galleries, exhibition contracts, and curatorial process, than she ever bargained for, but which we can all benefit from.

It all started in 1995, when the curator of Museum London offered Jewel a solo exhibition from December 1997 to March 1998. Being a long-time CARFAC member, Jewel made sure to ask for a contract confirming this offer. When presented with the contract, however, Jewel pointed out that it was unfairly biased toward the gallery, espe-

cially the clause granting the gallery the right to unilaterally cancel the contract, and hence the exhibition, at any time, even days before the exhibition date, without any provocation, and therefore, without any compensation to the artist for the creation of the work or for his/her professional reputation.

"I was told," explains Jewel, "that this was the only contract they used. So since I felt I had a good relationship with the curator who was very positive about my work, I signed it." She admits she would now have worked with CARFAC Ontario to push for a fairer contract from the start. [CARFAC Ontario has published, in conjunction with the Ontario Association of Art Galleries, a sample contract that includes a provision obligating the cancelling party (either the gallery or the artist) to pay 50% of the fee if they should cancel within 90 to 30 days of the exhibition start date, and 100% if the show was cancelled less than 30 days before. For more information on public exhibitions and artists' rights, refer to our publications, Model Agreements for Visual Artists and Information for Artists, or our advisory note on Artist/Public Gallery Contracts.]

What happened afterward, however, wasn't just about the biases in the contract. In fact, the Museum did not invoke their right to cancel under this contract until a letter dated June 2002. Instead, the rest of the story has more to do with conflicting curatorial processes and visions, changes of staff, and the general discomfort a public gallery can have with work that could be considered "controversial" in its sexual or political content.

In May 1997, Jewel was informed by the new director of Museum London that an application for Canada Council money for an exhibition catalogue was being withdrawn "pending

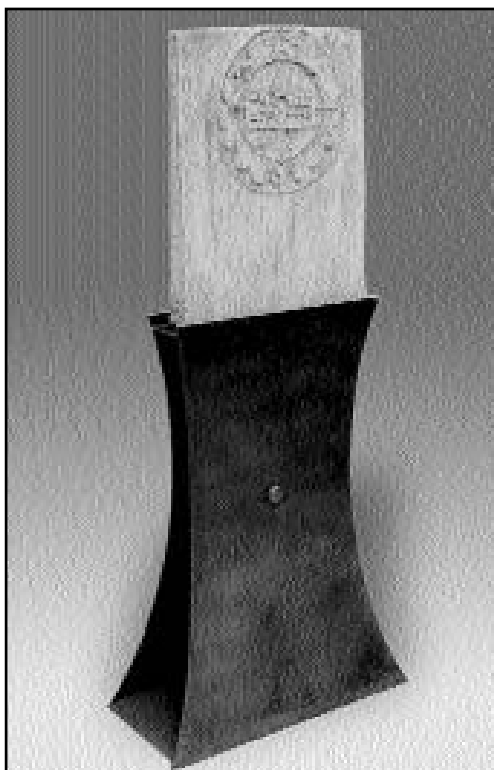
review of the project" by their project team as per the Museum's policy. She was told that despite having signed a contract to the contrary, the curator had not followed proper protocols regarding the programming of this exhibition and that the Museum would reschedule the exhibition for 1998 once the proposal had been reviewed and pending Canada Council support. The Director then asked Jewel to provide a more fleshed out proposal.

"In a gesture of good will," recalls Jewel, "I detailed the proposal, and added an installation model, a budget, and letters of support from artists in the community. I still thought they would exhibit the work." However, she noted that technically the Museum, by signing the original contract, had already approved the original project proposal. She also noted that the exhibition contract mentioned nothing about the need for Canada Council support for the exhibition itself, only for a catalogue.

Still she was surprised to learn in a letter from the Museum dated October 31, 1997 that the "project team" had not approved her proposal. Instead the director suggested a meeting with Jewel and the project team to "work on the project". However, when Jewel verbally requested such a meeting, it never happened.

On November 11, 1997, she requested a meeting again, in writing, in order to respond to the project team's review. This time, however, the director informed her that the final decision was his, not the team's, so a meeting with them would

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Lori-Grace Johnson (North Bay), *Paradise*, 2002. Photo courtesy of the artist.

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# THE BUSINESS OF ART

## PERSISTENCE PAYS OFF

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not be necessary - adding to her confusion about what was actually causing the delay in her exhibition by the Museum.

Determined to get on with the show, Jewel met with the director in person only to discover that his discomfort with the exhibition lay with the more explicit subject matter of one of the three proposed installation pieces. "I was able to reassure him that the work would not be as problematic as he thought," explains Jewel "which at the time did not feel like a compromise to me as the work was moving in that direction anyway."

Satisfied, the director rescheduled the show for February 9 to May 11, 2000. However, as of early 1999, he was replaced by a new director. Unfortunately, Jewel was unable to meet with both the curator and the new director before the curator also left the gallery. It was not until November 30, 1999, only three months before the show is to open, that she is able to meet with the new director, at which time he explains that once again the exhibition is being postponed, giving Jewel the reason that he would like to wait until he is able to hire a new curator.

"The exhibition," says Jewel, "had already been listed in *SLATE* Magazine. I had been telling people about it." It turned out to be more than a year before Jewel heard from the new curator, after having to prompt him for a response. The curator's letter to her dated June 2003 was the first time she is informed that her exhibition has been officially cancelled since the new curator was "not sufficiently persuaded that it [Jewel's work] has yet achieved a level of conceptual or formal resolution that would enable me to stand behind it curatorially." This especially took her by surprise since she had, in the meantime, exhibited the work in four galleries across the country as part of a two-person show with another artist. "It was certainly thought to be resolved by the

people who programmed it in these other galleries," adds Jewel. "I found the whole process very damaging so far, especially this response to my work."

Not satisfied with the director's response to her concerns regarding the exhibition's abrupt cancellation, Jewel enlisted the aid of CARFAC Ontario. "I wanted to be fair, to fight it graciously," Jewel admits. On July 4, 2002, Barbara Anderson-Huget in a letter to Museum London director requests "a swift and satisfactory resolution" (payment in full of the exhibition fee and reproduction fees for the catalogue). After a few more phone calls by CARFAC staff to further convince the Museum that they should settle, the Museum finally agreed to pay the exhibition fee according to the 1995 CARFAC Fee Schedule, but not the catalogue fee, and offered an official apology to Jewel "for the unacceptable length of time and the confusion that have characterized," their treatment of her "as an important and respected member of the London artistic community." Jewel received her cheque in April 2003.

While not receiving the full current fees nor actually having the exhibition in

the end, "I'm glad it's finally resolved," concludes Jewel. Curators and directors change all the time. With exhibitions now scheduled years in advance, there is no guarantee the new curator or director will share the same artistic vision as the former one. This is where a good contract, one that deals fairly with both parties, can help. Jewel's story certainly points out the benefits of putting it in writing and keeping the communications between parties professional and current. Jewel's persistence, and the persistence of other artists like her, help to persuade all museums to deal fairly with artists, not only with regard to their contracts, but also with regard to their curatorial process, and their policies regarding work of sensitive subject matter. CARFAC Ontario can help by advocating to the gallery or museum on behalf of the artists. You can be sure that CARFAC Ontario will be following up with Museum London to discuss the wording of their current contract to ensure it meets our requirements for artist's rights.

For more information or to report any contractual problems with public galleries, contact our office at 1-877-890-8850/416-340-8850, or [carfaontario@carfaontario.ca](mailto:carfaontario@carfaontario.ca). You can also visit our website at [www.carfaontario.ca](http://www.carfaontario.ca).

**Are you currently using**

**your garage as a studio space?**

**Are you aware that it may be**

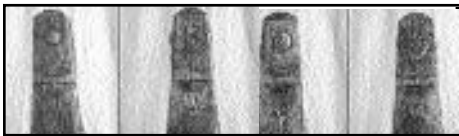
**illegal to do so in your municipality?**

**If the answer is yes to one or both of these questions,  
we would like to hear from you!**

CARFAC Ontario is currently doing research on how many of our members use their garages as studio space, the kind of artwork they do, how long they have been using their garages as studio space, and whether or not they are aware if it is illegal in the municipality or region where they are living.

We would also like to know if any members have been fined or charged for using their garages as studio space, and if so what the fine or charge was. Do you know what your municipal by-laws are with regard to garage use as studio space?

Let us know. Contact us at [carfaontario@carfaontario.ca](mailto:carfaontario@carfaontario.ca) or by phone at 1-877-890-8850/416-340-8850. Or by snail mail at 440-401 Richmond Street West, Toronto, Ontario, M5V 3A8.



# CARFAC MEMBER PROFILE

## THE CULTURAL CONNECTION

DISPATCH talks to artist and arts administrator Lori-Grace Johnson

### Tell us a bit about your background, influences and education as an artist.

I have a natural desire to make things, and my influences are an historical archive of direct and indirect figures and events. I actually consider my formal education to be one that continues on a daily basis; one I inherited since birth. Not to demean what college or university provided, but the specific knowledge of trade and culture that has been passed on to me through my parents is very significant to my art practice now.

My desired profession being design, I opted for Fanshawe College in London, Ontario, which set a very solid foundation for my visual expression. At McGill, I expanded my art history education to include communications and religious studies. I felt the most significant aspect of art was to be found through our cultural behaviour, beliefs and practices. So I would best describe my degree at McGill as one in

cultural studies than art history.

I also owned Grace & the Great Gecko Art Store, producing silverware jewellery under the name of "Tortured Forks by Grace". Although I was concerned that this might undermine my real art (sculpture), it proved to be the financial boost enabling me to concentrate on my "real art". As a result, I appreciate craft in a more meaningful way.

### What is it about working in sculpture and with the particular materials you use that intrigues you most?

Although I do two-dimensional application, it is almost always on, or involved with, a three-dimensional form. I like to experiment with as many methods, materials and mediums as I can. For many years, I have worked with plaster, hydro stone, cement fondue and more recently, hydro-cal. With all of these, I am able to cast from a negative mould (usually clay) to create a positive cast that I further surface, manipulate and sculpt. I like to see how these cement-type materials behave. Mostly, I enjoy the discoveries I make through either error or unorthodox application.

The finishing touches are very important. The stands, bases or mounts for each for each individual piece warrant compatible materials and design. I tend to favour steel and exotic woods, which I also work with to achieve the right colouration or finish. With the 3-D form, I can reproduce, mimic and /or sense the visual in a tactile manner.

### How has your work evolved over the course of your career? Can you talk a bit about your current show at the Joan Ferneyhough Gallery.

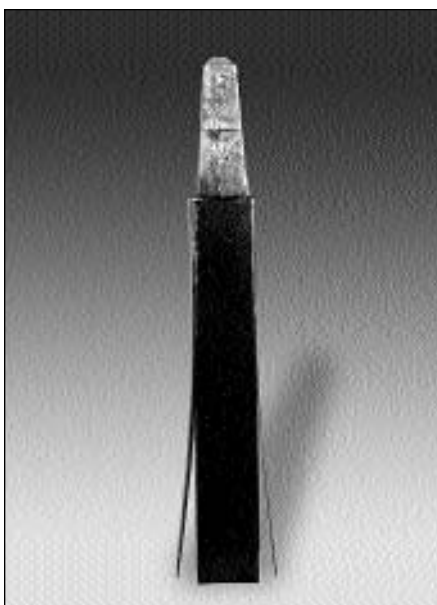
The show at Joan Ferneyhough Gallery in June will represent a gradual evolution of my sculptural works. "Resonant Samples" still incorporate the same method of casting and sculpting described above, however, I

have now layered images onto some surfaces. The relief imagery so far has been mostly organic in nature. The combination of design, theme, material, medium and colour is always in relation to the overall sculpture. However, what I am trying to achieve in the end is not purely about the visual object. Rather, I would like to relay the sense of energy, its movement from negative to positive, from earth to air, from physical to metaphysical. Sometimes, I have to use poetic writings before I am able to express the visual.

As long as I am able to experiment, learn and create, evolution should be a constant. I think most serious artists are fearful of stagnation -- of being unable to participate in the ever-changing world of art. This is why the art community is integral to creative awareness, learning and growth.

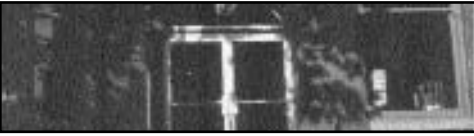
### What has been the most significant moment or event in your career to date?

In 2000, I had the fortune of receiving an Individual Artist's Grant (emerging) from the Ontario Arts Council. Beyond allowing me to continue my art practice, it elevated my confidence as an artist in the community. In 2001, just before I began my year at White Water Gallery, I had the pleasure of jurying for the OAC's same grant program. This is where you get to witness the inner workings of the system, and it was an eye-opener in terms of knowing what you are respectfully up against and in terms of learning what other artists are up to creatively. There is a very healthy and innovative community of artists, who represent the global culture. Albeit political and difficult, I was comforted by the sensitivity of the process and the integrity of the pursuit.



Lori-Grace Johnson (North Bay), *Obelisk* (2000), video 5 minutes  
Video still courtesy of the artist.

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## AROUND THE OFFICE

# Oh, What a Night! A Very Snowy Night!

Development Coordinator Lesley Phimister on the Feud Fundraiser

**The Feud, A Game Show For The Arts** was held on April 3, 2003, the snowiest April night on record! - but that did not prevent over 200 guests from attending our fundraising event at the York Event Theatre. The curtains rose at 7:00 p.m. to reveal the amazing set designed by our own Barbara Anderson-Huget, as comedian host Joe Flaherty (of *Second City* fame) took centre stage., with mascots "Ace & Diamond" from the Toronto Blue Jays, "The Dough Dude" from Pizza Pizza, "Bruiser" from The Hamilton Bull Dogs and "The Hawk" from Humber College. The audience watched as corporate teams and Humber College faculty joined forces to answer popular responses to survey questions. City Councillors' Irene Jones and Olivia Chow were celebrity contestants as were the comedy troupe, Todd's Lunch, director David S. Craig and musician Scott Irvine. Joe Flaherty was a pleasure to work with and said that he 'had a great time playing the host for the night.'

With over \$20,000 raised by **The Feud, A Game Show For The Arts** this event was a great success. Proceeds raised will support the CARFAC Ontario "Artist Emergency Relief Fund," whose mandate is to assist visual artists by providing interest-free loans of up to \$300 for life's emergencies. Proceeds will also go towards the installation of 44 tiles created by artists from the Lakeshore community.

This event would not have been possible without the students from Humber College. We would also like to thank the artist members of CARFAC Ontario and Lakeshore Arts who created the over thirty centerpieces for this event. Please see the CARFAC Ontario website ([www.carfaontario.ca](http://www.carfaontario.ca)) for a list of all of the donors and sponsors who supported **The Feud, A Game Show For The Arts**. Survey says, see you at the Feud next year!



Host Joe Flaherty asked the tough questions to the teams of corporate sponsors and celebrities alike. Here one of *Ole MacDonald's Barnyard Chicks* of a Humber College team gets ready to win.



Metro Toronto City Councillor Olivia Chow, CARFAC Ontario Spokesperson Sandra Jass, and Metro Toronto City Councillor Irene Jones were three of the celebrity players challenging the corporate to a Feud at Feud Night.

### Return to Sender, Address Unknown!

Help us help you!!!! We still have several e-mails being sent back to us because the address we have is wrong. If your e-mail address has changed in the last six months or so (and maybe even if it hasn't), please let us know. We want to make sure you get CARFAC ONLINE and other timely items.



# AROUND THE PROVINCE

## CARFAC Ontario Members Speak Out!

In April, artists and cultural workers had an opportunity to contribute to the Throne Speech by Ontario Premier Ernie Eves (delivered April 30, 2003) by visiting the Premier's website at [www.premier.gov.on.ca](http://www.premier.gov.on.ca).

Premier Eves promised to include a funding increase to the Ontario Arts Council in the new budget. However, this was dropped at the last minute, leaving arts and culture notably absent from the budget proposals aired on TV last March.

Following Minister of Culture David Tsubouchi's lead, CARFAC Ontario encouraged our members (via e-mail) to make sure the voice of artists was heard. Even though there was no separate Arts and Culture section for contributions to the Throne Speech on the website, that did not stop our members from adding their support. Below are excerpts from those members who sent us their responses, as well as an excerpt from CARFAC Ontario's own response.

### CARFAC Ontario wrote:

*CARFAC Ontario (Canadian Artists' Representation/le Front des artistes canadiens) is writing to request that this Ontario government put public support of Arts and Culture back on the agenda! Specifically we are asking that the Ontario government provide increased and sustained funding for the Ontario Arts Council, an important leader in the arts community and the Ontario government's greatest asset in promoting the arts in this province.*

*The Ontario Arts Council not only provides essential funding to visual and media artists, but also core operational support to all types of arts organizations (galleries, museums, art service organizations, to name a few) which, in turn, provide essential services and exhibition opportunities for visual and media artists. This core support is essential for the growth and development of a vibrant arts*

*community in Ontario. It is key in enabling artists and organizations to reach wider audiences and gain greater recognition, not only across the province, but nationally and internationally. If funding is not increased to individual artists and arts organizations, artists will suffer financially even more than they are now. The result -- this vital aspect of our society -- CULTURE and the ARTS -- will suffer as well.*

### Peter Marsh (Toronto) wrote:

*Our provincial government needs to seriously reconsider its commitment to the arts. There are very few people who can truly celebrate the building of a new sewer pipe for more than an hour. Likewise for new roads or balanced budgets. The Arts are the life of the people, whether it be a visit to the movies, an evening at the Symphony, a blast at a rock concert, or a night at the Art Gallery. People celebrate their lives and their times through the arts and leave an artistic record for future generations at the same time. Our failure to support the arts in a public way for the last decade can never be fixed. We can't go back and find the creativity that was neither expressed or celebrated. Our archives are thinner for the period. Our spirits are duller. People are tired of the maxim that "we can't afford it".*

*The fact is that the Arts make a healthy and tolerant society, bent on a hopeful future of accomplishment and creativity. The Arts can swell the coffers of any community if they are used to advantage. The Arts keep money moving through all segments of society through the spin-offs that accumulate around their performance....*

*For very little cost, at a miniscule percentage of the overall budget, the Ontario Government could change all this, but it fails to do so....*

### Brenda Kennedy (Alexandria - Ontario East) wrote:

#### ART MATTERS!

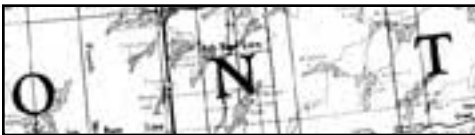
*As a professional artist and member of both Canadian Artists' Representation and Visual Arts Ontario, I urge the present Ontario government to put public support of Arts and Culture back on the agenda. As most artists do not make a living wage from their chosen occupation, it is imperative that the funding received by such organizations as the Ontario Arts Council be sustained and increased so that creative work can flourish.*

*Art does not make itself. It is the individual and collective efforts of artists and arts groups that make up the creative communities in this province. They must have money in order to survive. SO DO THE RIGHT THING AND SUPPORT THE ARTS IN ONTARIO AND THE ONTARIO ARTS COUNCIL!*

### Sandy Brand (Etobicoke - GTA) wrote:

*The "arts" are considered a joke in most schools these days ... considered SO unimportant - but they are not. Culture is an essential part of life, and I am saddened that that the Ontario government doesn't consider our sector important enough to include it in their budget proposals aired last March on TV. The Ontario Arts Council was supposed to get additional funding with this budget, and it was dropped at the last minute! Why?! There isn't even a separate section on the website under consultations for Culture -- that's how important it is to get our voices heard. We must put arts and culture back on the Ontario Government's agenda....*

**Kenneth Charles Day (Etobicoke - GTA) wrote:** (excerpted from a letter he originally wrote to the former Minister of Culture, Mr. Hudak, in February 2002)



# AROUND THE PROVINCE

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*I am a tax payer, I am a volunteer and I am an artist.*

*As a tax payer, I want my culture back, and I expect my elected officials to advocate for our culture, this means money. The arts community is terribly under funded, we cannot survive as we are funded now -- we are suffering from funding hypothermia.*

*As a volunteer I am one of those who show up, who get things done and all of the volunteer boards that I am working with are suffering from burn out. The Government of Ontario cannot keep expecting the people of Ontario to pick up the slack. Almost all of the arts administrators are part-time, contract jobs, low pay and with no benefits, office hours are constantly being cut, valued employees laid off. The staff of these arts organizations spend a great deal of their time on juggling finances. The support and resources that I, as a volunteer need, are disappearing before my eyes.*

*When I was a young artist I was inspired and encouraged by all the wonderful talent displayed in the galleries and Museums, the amazing public art [in Toronto]. Serious artists would move to Toronto for the opportunities and I was one of them. I would not do this today. As a professional artist,... I do not look to Ontario for opportunities or encouragement, and I tell younger artists to look elsewhere. If we do not support our culture it will disappear and our culture is what makes us different and unique as a people.*

Thanks to all our members who submitted such meaningful responses. The public pressure must have worked as the Throne Speech did, in fact, include a promise to provide an increase to the Ontario Arts Council for business growth and training in the arts, just in time for the OAC's fortieth anniversary. The OAC will be announcing their new initiatives regarding this increase over the next while. When they do, we will be sure to pass on that information to you.

In the meantime, read our next issue for members' responses to the private members' motion (M-293) that Wendy Lill (NDP MP for Dartmouth, Nova Scotia) presented in the Federal House of Parliament on March 31, 2003 (e-mailed to CARFAC mem-

bers in April and again in May). Ms. Lill's motion is a more comprehensive reiteration of former MP Nelson Riis' motion of three years ago, regarding income tax exemptions for artists; and it reads:

*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.*

(PLEASE NOTE: Due to tight timelines and budget constraints, we cannot send these commuinques by mail. In order to ensure you receive them, please ensure we have your current e-mail address!)

## WEGWAY

PRIMARY CULTURE

### Second Annual International Juried Exhibition

SPIN Gallery August 1 to 10, 2003  
158 Bathurst Street, Toronto

The work exhibited will also be published  
in the Fall issue of Wegway magazine

All media welcome including installation and video

#### The jurors selecting the work:

Becky Singleton  
multi-media artist

Juno Youn  
curator, SPIN Gallery

Steve Armstrong  
Editor/Publisher of Wegway Magazine.

The work will be posted on the Wegway website [www.wegway.com](http://www.wegway.com)

Entrance fee \$30 for three slides  
which includes a free subscription to Wegway  
This raises much needed funds so we can continue to publish

If you choose to sell your work, SPIN will take its usual commission

Send a self-addressed stamped envelope to  
Wegway, P.O. Box 157, Station A, Toronto M5W 1B2  
for a prospectus  
also available online at [www.wegway.com](http://www.wegway.com)

# MEMBER LISTINGS

**Karen Bagayawa** (Morioka, Japan)

*Contemplating Colour*

May 21 - 28, 2003

Gallery la vie, Morioka, Iwate, Japan

Opening: May 21, 2003 at 6:30 pm

Mixed media works influenced by Japan.

**Karen Bailey** (Ottawa) & others

*Without A Net*

May 23 - 25, 2003

Women's Art Association, Toronto

Opening: May 23, 5-10 p.m.

The 3rd annual exhibition of paintings and sculpture by the *Trapeze* cooperative.

**Renee Burgess** (Kelowna)

*Rare Spirits: A Personal Tribute to Vintage Elders*

May 17 - June 20, 2003



**Wesley Rickert** (Breslau), *Grape Jelly Woman*, 2002, alkyd on canvas, 73" x 34.5".  
Photo courtesy of the artist.

Kelowna Art Gallery, Kelowna, BC

A multidisciplinary project celebrating the lives of 15 individuals who in spite of their years are clearly undiminished by age.

**Carole Condé + Karl Beveridge** (Toronto)

*Calling the Shots*

May 1 - June 7, 2003

A Space Gallery, Toronto, ON

Constructed photoworks on the history and state of health care, globalization and the media.

**Yael Brotman** (Toronto)

May 3 - 24, 2003

Galerie Trois Points, Montreal PQ

Opening: May 3, 2003

Group Exhibition of drawings and paintings with Gary Clement and Lisa Petrocco  
*Resolution*

June 21 - July 13, 2003

LOOP Gallery, Toronto, Ontario

Opening: Saturday, June 21, 2 - 5 pm

*Shard*

July 3 - August 11, 2003

Odd Gallery, Dawson City, Yukon

Opening: July 3, 2003

Solo exhibition of drawing/paintings.  
+Cover of Spring issue of the Malahat Review, Victoria, BC.  
May, 2003

**Millie Chen** (Ridgewaytown) & others

*Dress: Signal*

April 3 - May 25, 2003

Art Gallery of Mississauga, ON

Opening reception: April 3, 6pm

Guest curator Marlene Hilton Moore

**Mike Close** (Toronto)

*Recent Works*

June 28 - July 12, 2003

National Museum of Fine Arts, Hanoi  
Vietnam

Opening: July 1, 2003

Works on canvas and paper.

**Dawn Dale, Barbara Gamble, Gayle Kells, Don Monet** (Ottawa) & others

*Art-Work*

April 17 - May 4, 2003

70 Nicholas St. (The Old Registry Bldg.)

Opening: Monday April 28

Curated by Ottawa Artist Don Monet,  
*Art-Work* features 11 artists  
addressing the theme of work or work-  
ing.

**Natasa Damjanovic** (Toronto)

*Pygmalion's Touch: For the Love of Sculpture*

May 23 - June 5, 2003

Praxis Gallery, Toronto, Ontario

Opening: Friday May 23rd, 8 - 10 pm

Abstract photographs inspired by modern sculptors, whose works are stripped to their basic elements.

**Edith Dunn** (Oakville) & others

*First Signs of Spring*

April 26 - May 12, 2003

Cannington House Gallery, Oakville, ON

Opening: April 26

New paintings.

**Joan Dymianiw** (Toronto)

*Decorating Challenge*

June 21 - July 13, 2003

LOOP Gallery, Toronto, Ontario

Opening: Saturday, June 21, 2 - 5 pm

Paintings, drawings and mixed media.

**Marc Eliany** (Ottawa)

*North & South*

May 31 - June 30, 2003

Dalhousie & Guigues Open Studio,  
Ottawa, Ontario

Opening: May 31, 2003

Painting the North in Southern lights.

**Adrian Göllner** (Ottawa) & others

*After a Decade*

April 18 - May 9, 2003

Gallery 'Iolani, Kaneohe, Hawaii

April 25, 5-7pm.

A group exhibition of the work of mostly American university art educators/artists.

**Merlin Homer** (Toronto), **Natalie Wood** (Toronto), **Darla Fisher-Odjig**

(Mississauga) & others

*Friends and Relations*



# MEMBER LISTINGS

July 12 -25, 2003

Acme Gallery, Toronto, ON

(Opening by invitation only)

Celebrates Merlin's 60th birthday and includes work by her children and grandchildren, as well as other artists.

**Gayle Kells** (Ottawa)

*Transposition*

April 14 - July 10, 2003

La promenade du roi, Gatineau, QC

**Brenda Kennedy** (Alexandria)

*Recent Works*

May 4 - May 24, 2003

Country Frame Shop & Studio, St. Eugene, Ontario

Opening: Sunday May 4, 1 - 5 pm

Oil paintings and colour pencil drawings that deal with the artist's preoccupation with darkness, the dimly-lit object and heavily-shadowed spaces.

**Eugene Knapik** (Toronto)

April 26 - May 18, 2003

LOOP Gallery, Toronto

Opening: Saturday, April 26, 1-6 pm

**Lori-Grace Johnson** (North Bay)

*Resonant Samples*

June 1 - 30, 2003

Joan Ferneyhough Gallery,

Opening: Sunday, June 1, 2 - 4 pm

The gradual development of an individual casting and sculpting method producing works symbolic and organic in nature.

**Amelie Koning de Bourbon** (Belleville)

*Spring Show*

May 6 - June 14/2003

Gallery One-Twenty-One, Belleville

Opening May 8, 2003 time 7-9 pm

*Summer Show*

June 17 - July 26/2003

Gallery One-Twenty-One, Belleville

June 19, 7-9 pm

**Katrina Koven** (Toronto)

*Dropped Threads 2 - Book Launch* (cover)

The Church, Toronto

Thursday, May 1, 6-8pm.

**Ian Lazarus** (Toronto)

*Ouroboros*

April 24 - May 24, 2003

Deleon White Gallery, Toronto

Opening: April 26, 2-6 pm

A series of oil paintings made from images originally created digitally.

**Shirley Mancino**

(Westport) & others

*Dandelion Studio Tour*

May 31 - June 1, 10 - 6 pm

Dandelion Studio,

Westport, ON

*Pelham Fine Art Festival*

May 9, (6-10 pm) - May 10,

11 (10 - 5)

Pelham Community Centre, Pelham, ON

Mixed Media figurative and abstract paintings with an Asian influence.

*Canadiana Art Show*

July 4, 5, and 6, 10 - 5 pm

Sponsored by the Rideau Lakes Artist Association.

*10th Annual "Art on the Lawn sale"*

July 19 - 20, 10 - 4 pm

247 Gore Street, Perth, ON

**Robert Mason** (Hamilton)

*The Water Project*

July 4 - Aug 23, 2003

Carnegie Gallery, Dundas ON

Opening: July 4

Images of 6ft weather balloons placed on historically significant bodies of water.

**Sanaz Mazinani** (Toronto) & others

*KYÜ*

May 1 - 31, 2003

Prefix Gallery, Toronto

Opening: Thursday, May 1, 7 - 10 pm

A group exhibition of work by 22 thesis students from OCAD.

**Juliana McDonald** (Ottawa)

*Nuance*

June 22 - July 20, 2003

Philip K. Wood Gallery, Almonte



**Gayle Kells** (Ottawa), *Shift*, 2003, oil on canvas, 30" x 40", 2003. Photo courtesy of the artist seen here by her work.

Opening: Sunday, June 22, 1-4 pm

Abstract imaginary oil paintings exploring fragile and impermanent aspects of the natural world.

**Lise Melhorn-Boe** (North Bay)

*Fairy Tales and Family Fables*

May 1- June 14, 2003

St. Mary's College Library and Shawnessy Public Library, Calgary, AB

Artists Talks: May 29 (St. Mary's), June 3 (Shawnessy)

Bookworks and sculpture.

**Barbara Elizabeth Mercer** (Toronto) & others

*Toronto Arts in the Workplace*

April 7 - August 31, 2003

Toronto Arts Council, Toronto

Opening: April 7, 2003

Group exhibition in which Barbara will be exhibiting three music paintings.

**Hans J. Mettler** (Ottawa)

*Magical Dialogs - Dialogues magiques*

May 20 -- June 17, 2003

Contemporary Art Space/Espace d'art contemporain/Alliance Française, Ottawa

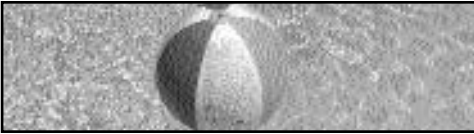
Opening: May 20, 6 - 8 pm

Swiss borne Canadian-based artist Hans J. Mettler's digital photographic collage.

**Carla Miedema** (Cloyne) & others

*Cobourg Lions' Artfest*

June 30 - July 1, 2003



# MEMBER LISTINGS

Victoria Park, Cobourg

Opening : June 30

Over 100 artists participating.

*Studio Tour*

July 11- 13, 2003, from 10 am - 5 pm

Studio by the pond, 1074 Little Pind Road, Cloyne

Exciting new artworks reflect the rugged landscape of Mazinaw country.

*Stirling Art Festival*

July 18 - 20, 2003

Stirling

Opening: July 18

View the varied work of about 50 artists.

*Bon Echo Art Exhibition*

July 25 - 27, 2003

Bon Echo Park, Cloyne

**Patricia Moore** (Toronto)

*Recent Paintings - The Paris Series*

May 10 - May 24, 2003

Trias Gallery, Toronto

Opening: May 10, 2 - 5 pm

**Olja Müller** (Toronto)

Forces of Erosion

May 3 - May 16, 2003

Atlantisia Gallery, Toronto

Opening: Saturday, May 3, 5 - 8 pm.

The exploration of the elements of nature that expose and eventually fell the tenacious roots of (our) existence.

**Jaquie Poole** (Woodstock)

*Aqua*

July 2003

Ingersoll Creative Arts Centre, Ingersoll  
Group summer exhibit.

*Lotus Dragon*

April 20 - May 11, 2003

Ingersoll Creative Arts Centre, Ingersoll

Opening April 20, 2-4 pm

Digital collage of the Festival of Lights in Auckland, New Zealand.

**Wesley Rickert** (Kitchener-Waterloo)

*12 standing figures*

July 17 - 27, 2003

A.W.O.L Gallery, Toronto

Opening: Friday, July 18, 7-11pm

Emphasizing physical gesture and the application of paint.

**JP Shea** (Toronto)

*Fleurotica*

May 1 - 31, 2003

Dimensions Custom Framing & Gallery, Toronto

Opening: May 1, 6-9pm

Part of the Contact Photography Festival, *Fleurotica* will feature colourful images of flowers that explore erotic themes.

**Hedda Sidla-Monner** (Ottawa)

*Maps of Memory*

March 18 - May 25, 2003

The Urban Pear Restaurant, Ottawa, ON

Opening: March 22, 2003

Symbolic interpretations of real and imaginary journeys in oil on canvas.

**Susan N. Stewart**

*Head Shots*

May 28 - June 7, 2003

Propeller Centre for the Visual Arts

Opening: Thursday, May 29, 7 - 10 pm

Sometimes hilarious, sometimes poignant and disturbing portraits that celebrate the mystery of the landscape of the face.

**Rowena Tolson** (Ottawa)

*A Selection of Watercolour Paintings*

May 1 - 31, 2003

Ottawa Public Library, Ottawa

Opening: May 1, 2003

Working with watercolours on silk, rice paper, and art paper to express her feelings for the beauty of nature.

**Elaine Whittaker** (Toronto)

Shared Habitat 2, Festival of Art, Science and the Environment

June 11-21, 2003

376 Dufferin St., Toronto, ON

Opening(s): June 12 and 19 (previews on June 11 and 18)

A multidisciplinary festival based on collaborations between choreographers, scientists and interdisciplinary artists.

**Mary Wood** (Egbert)

*Exploring Transformation*

June 7 - June 22, 2003

Whistlestop Gallery, Craighurst, ON

Opening: Sunday, June 8, 1 - 4 pm

Mixed media and acrylic on canvas.

*6 Women*

June 28 - July 13, 2003

Whistlestop Gallery, Craighurst, ON

Opening: Saturday, June 28, 1 - 4 pm

A group exhibition by six women artists who have been exploring the acrylic medium and abstraction.

**Mona Youssef** (Ottawa)

*Spring Award Show*

April 8, 2003

Ottawa Little Theatre, Ottawa, ON

Opening: April 8, 2003

A Juried Award Show including painting "Strings of Ice", oil on canvas, 16"x 20"

**Lily Yung** (Toronto) & others

*What's New ?*

May 8 - June 30, 2003

\*new\*, Toronto, ON

Opening: May 10, 2-5 p.m.

This is the inaugural show at \*new\* - a space devoted to fine crafts.



**Jaquie Poole** (Woodstock). *Aqua*, 2003, detail, digital collage, 24" x30". Photo courtesy of the artist.



# OPPORTUNITIES

## Calls for Submissions

**Alpan Gallery, Huntington, New York, US**  
**DEADLINE:** June 7, 2003

International Juried Art Competition with Juror: Rhonda Cooper, Director of University Art Gallery at Stony Brook University, Long Island NY. AWARDS: group show, \$1000 cash award, and internet exposure to the best work in the show. (The gallery director will also review the slides, and up to 10 more artists will be selected for future gallery shows, with the possible inclusion in the gallery stable.) All Media (except video, film and performance), \$25/3 slides, \$5 for additional slide. SASE for prospectus: ALPAN Gallery, 2 West Carver St, Box 4319, Huntington NY 11743 OR download it from [www.alpangallery.com](http://www.alpangallery.com)

**Gild Art Gallery, Tivoli, New York, US**  
**DEADLINE:** October 5, 2003

Call for mail art exhibitions open to all artists for postcards that advertise art shows. The exhibition is juried with \$1000 prize. Send postcard with contact info to: Gild Art Gallery, 50 Tivoli Gardens, Tivoli NY 12583

**Ed Video Media Arts Centre, Guelph, Ontario (Southwest)**

**DEADLINE:** not provided

Ed Video is looking for 6 pieces of audio art for an exhibition titled HEAR ME NOW, their contribution to Art On The Street, July 19th. We are looking for audio-based installation, live audio art performance, and audio soundscape environments, but not musicians, DJ's or spoken word. People are asked to submit proposals exploring any of the following themes: works that engage with downtown architecture, draw attention to public space or social norms conducted within public spaces, or works that mimic or embrace the feel of a guided eco, historic, or walking tour. They will receive \$100.00 plus technical support, travel

costs and exhibition equipment. All information with a map of downtown, images of potential sites, available equipment etc. are at [www.edvideo.org](http://www.edvideo.org) If you have questions, call or email Mary, [programming@edvideo.org](mailto:programming@edvideo.org)

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](http://www.edvideo.org)

**Gallerie SAW Gallery, Ottawa, Ontario (southeast)**

**DEADLINE:** June 15, 2003

Submissions should include: an artist statement, a project description, a current CV, 10 - 20 slides or two VHS tapes, and a self-addressed stamped envelope. Apart from the general call for submissions for our 2004 program, artists are encouraged to send proposals for our special calls for submissions for: **International Geographic (spring 2004)** An experimental ethnographic film and video series

**Test Sites (fall 2004)**

An off-site performance art festival  
**Art Star Video Art Biennial (summer 2005)**

Screenings of single-channel videos

Please forward your submission to:

Artistic Directors  
Galerie SAW Gallery  
67 Nicholas Street  
Ottawa ON  
CANADA K1N 7B9

**Subtle Technologies, Toronto, Ontario (Central)**

**DEADLINE:** June 15, 2003

Subtle Technologies is currently accepting curatorial proposals. Full information is available at <http://www.subtletechnologies.com/calls.html> The Subtle Technologies Festival welcomes submissions of programming ideas from cura-

tors and organizations that would like to contribute to the festival. These ideas could be for gallery shows, performances, screenings and events relevant to the festival's themes.

We encourage anyone interested in making a submission to attend Subtle Technologies 2003, or review our archives to get a sense of the topics we have covered in the past. Although we are not limited to these topics it will give you an overview of the festival's interests. Your submission should include a short curatorial statement, a preliminary list of content and your C.V. (max. 3 pages).

Please send your proposal to [subtleprogramming@sympatico.ca](mailto:subtleprogramming@sympatico.ca). Visit our archives on the web at <http://www.subtletechnologies.com>

**Toronto Sculpture Garden, Toronto, Ontario (Central)**

**DEADLINE:** September 15, 2003

The Toronto Sculpture Garden has been a leader in Canada in the commissioning of contemporary sculpture for outdoor sites since it opened in 1981. Located in an urban park in the downtown core, it serves as a testing ground for artists to experiment with public space and to address issues of urban context, materials and scale. There are two exhibitions per year, from May through September and from October through April. In the last decade, works have been commissioned from Micah Lexier, Tom Dean, Peter Bowyer, Millie Chen and Warren Quigley, James Carl, Liz Magor, Panya Clark Espinal, Kim Adams and Fastwurms. The current exhibition is by Ilan Sandler.

The TSG is a non-collecting institution that is unique in its partnership between the City of Toronto, which owns and operates the site as a city park, and the Louis L. Odette Family, benefactors who created the non-profit L.L.O. Sculpture Garden Foundation which funds and administers the exhibitions.



# OPPORTUNITIES

Newly commissioned work becomes property of the artist and may be offered for sale after the conclusion of the exhibition.

The TSG's Art Advisory Board meets three times a year to review proposals. Preference is given to new work that responds to the site; only in exceptional cases will existing work be considered. The September 15, 2003 deadline is for the next available exhibition period in Winter 2004. Subsequent proposal deadlines will be January 15, May 15 and September 15, 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 critical costs  
- 10-20 slides or photos 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](mailto:rcg@sympatico.ca)

## **Wegway Art Magazine, Toronto, Ontario (central)**

**DEADLINE:** June 30, 2003  
Annual juried exhibition - all media welcome. All applicants will receive a free one-year subscription to the magazine. Entry fee. For more information, please contact: Wegway, Box 157, Station A, Toronto Ontario M5W 1B2, Canada OR <http://www.wegway.com>

## Grants / Awards

### **Ontario Arts Council**

**DEADLINE:** June 15, 2003  
Chalmers Arts Fellowships & Professional Development Grant applications. Also due Visual and Media Arts Projects grant applications.

**DEADLINE:** August 15, 2003  
Grant applications for Craft Artists.

**DEADLINE:** July 2003 to February 2004  
Ongoing deadlines for Exhibition Assistance.

For more info, e-mail [info@arts.on.ca](mailto:info@arts.on.ca), or visit [www.arts.on.ca](http://www.arts.on.ca), or call 1-800-387-0058/416-961-1660.



# CARFAC MEMBER PROFILE

*continued from page 3*

## **What is it like being an artist from the North -- what are some of the challenges you face?**

Despite some of the difficulties that being in the North presents, I feel we actually have it pretty darn good. Perhaps we are huddled together a bit too closely, but it is an indication of a tight community. The general conduct and appreciation of both individual and mutual endeavours is quite positive. Not being in evidently more active and cutting edge environments, such as larger city centres, sometimes makes it seem like we are out of the loop. This may be true at times, but I do not feel it undermines the long-term effects of our contributions. In fact, as far as odds go, there seems to be many moments of recognition for both the individual artist and the overall achievement of our area.

## **How has your background in arts administration impacted on your art practice?**

Working for an artist-run centre (White Water Gallery) has had great significance. I also sat on the WKP Kennedy Gallery board for over six years. While there were similarities between the two organizations in terms of how the businesses were run, maintaining an ARC tends to be a little more edgy. I found the criteria, which requires a quorum of artists, to be quite challenging. Not because it is difficult to find artists (per capita we are actually quite jam-packed up here) who will dedicate a disproportionate amount of time to the cause, but because of the difficulty demonstrating that "the artist" is extremely capable at handling the business given the unfailing odds of right brained stereotyping and economic hardship. I love it. This, I believe, is the root of an ARC's strength. White Water Gallery represents the best example of knowledge and purpose.

I feel the greater value of art is cultural expression. Given the climate of our times, more than ever, the artist's role is important. The steadfast nature of art is the element that cannot be seen; therefore difficult to measure. However, it eventually proves itself, even in terms of economic impact. I am thankful that I have been able to develop the knowledge and skills required to practice my art and further, to offer this experience as a professional service to the community and as a contribution to the well-being of society.

*Lori-Grace Johnson is an artist, the past Director of White Water Gallery in North Bay, and also a founder of White Mountain Academy of the Arts in Elliot Lake. Her upcoming solo show at the Joan Ferneyhough Gallery in North Bay is only one of several solo and group exhibitions throughout Ontario.*



# BARBARA'S BEAUX MOTS

## The True Value of Membership

Some professional visual artists seem to forget that the reasons to join CARFAC Ontario are not all visible to the eye or tangible to the touch! The reasons to join can all be justified by your head and many are supported by your heart.

The most important reason to join CARFAC Ontario is "we have clout"! Representing artists for 35 years, CARFAC is taken seriously by all levels of government. We are recognized as the bargaining unit for artists outside Quebec through the CAR Copyright Collective. We are consulted by art dealers, public galleries, arts funders and the arts community. And we are called upon by the media.

This DISPATCH features an article about CARFAC Ontario helping to resolve a longstanding dispute between a member and a gallery. In the last year, we have helped to resolve 4 other situations for artists. Sometimes all it takes is a letter from us, sometimes more.

Another important benefit of membership is networking with people who speak your language and understand you as an artist. We can give advice because we talk with other practicing artists every day. We put artists in touch with each other to share solutions.

It is valid to join us for any of the reasons listed below but the real reason to join is that we are here for you!

Ya, it's nice to have:

- DISPATCH
  - CARFAC ONLine e-mail listings
  - Discounts at stores and services
  - Advisory Notes
  - Publications such as Information for Artists and Model Agreements for Visual Artists
  - Workshops
  - Panel discussions
  - Support on the phone
  - Referrals to other professionals
  - Artists' Legal Advice Service
  - IAA cards to get into museums at a discount
  - Certificates of Canadian Origin for bring your art back into Canada
  - Receptions
- But ya gotta have:
- Copyright Laws that protect artists
  - Status of the Artist legislation in every province (still working on this)
  - Setting minimum fees for the exhibition and use of art
  - Contracts for all the business dealings you do
  - Changes to tax laws that make art practices viable
  - Estate laws that allow you to pass

- on your art to family
- Canada, Ontario and municipal arts councils that have meaningful funds to grant artists
- Free trade agreements that exclude culture
- Federal, provincial and municipal governments that understands visual artists and their needs, and support those needs
- Local bylaws that support artists, their studios and their live/work spaces
- A public who understand the contribution visual artists make to our communities

These are the things CARFAC Ontario and National are working on all the time. They may not be as tangible as 10% off at Curry's Art Store but they contribute more to your ability to earn a living as an artist.

So when you are asked by a fellow artist, "Why should I join CARFAC Ontario", please feel free to quote this article!

All professional visual and media artists need CARFAC Ontario and CARFAC Ontario needs all professional artists. There is power in association!

In solidarity,

## DISPATCH

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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.*

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