



visual
arts
alberta
association

Visual Arts Alberta Association Newsletter

Promoting the advancement of the visual arts in Alberta



Edmonton artist Barbara Paterson shows the world the new \$50.00 bill which has an image of The Famous Five commission installed on Parliament Hill and in Downtown Calgary. (more inside)

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FALL
&
WINTER
04/05



2005/06 VAAA GALLERY EXHIBITION SCHEDULE

January 6 - February 5, 2005.....**East Meets West**
Kathleen Newman & Sharon Simonds Chia

February 10 - March 12, 2005.....**Muses**
Ilse Anyas Salkauskas, Liv Pedersen & Pat Strakowski

March 17 - April 16, 2005.....**Journeys**
Wilfred Chiu & Anna Hergert

April 21 - May 21, 2005.....**Perceptions**
Cosmopolitan Art Group of Calgary

May 26 - June 18, 2005.....**Viewpoints**
Margaret Witschl & Candace Smith

June 23 - July 16, 2005.....**Works Art & Design Festival
Diversity II** annual juried membership show & sale - Celebrating
Alberta's 100th Birthday!!

July 24 - August 20, 2005.....**ACACA**
4th annual exhibition of provincial award winners

August 25 - September 24, 2005.....**Aspects**
Ruby Mah & Shelley Rothenberger

September 29 - October 29, 2005.....**Hamlet's Secret Signs**
Wade Stout

UnFramed IV, November 2005.....**VAAA Annual Art Auction**

November 17 - December 17, 2005.....**HWSDA**
4th annual exhibition of fibre works

January 6 - February 5, 2006.....**Impressions**
Bernard Hippel & Robert Michiel

*Please join us in this exciting exhibition schedule!
If you have any questions with regards to opening reception times, etc.
please contact the VAAA Gallery during business hours
780.421.1731 or toll free 1.866.421.1731*



UnFramed 3 Saturday, November 20th, 2004

**VAAA's
3rd Annual
Art Auction Fundraiser**
another
unqualified success
thanks to our donors,
supporters,
sponsors and
volunteers

Saturday, November 20th, 2004 saw Visual Arts Alberta host our third annual Art Auction Fundraiser in partnership with Harcourt House Gallery. Once again we realized our fundraising goals, exceeding last year's achievement by 25%.

This year, special guest CBC's **Peter Brown** was the **Master of Ceremonies** for the very busy evening, and over 50 pieces of artwork were donated by our amazing members and supporters.

Also a **big thank you** to our sponsors, **Capital Colour Press, Art Beat Gallery & Frame, Grapevine Deli, CKUA, VUE Magazine, Liquorex, Robert Sinclair and Robert Langston, CA.**

This year's wonderful donating artists were:

Donna Argy, Allison Argy-Burgess, Crystal Babcook, Lee Babcook, Lillian Carleton, Dorothy Chisholm, Wilfred Chiu, Jane Christianson, Connie Clarke, Verna Code, Marilyn Dyer, Elana Goodfellow, Cara Gimblett, Teresa Halkow, Bernie Hippel, Lewis Lavoie, Betty Lawlor, Amy Loewan, Rosalette Mandryk, Kristene Miller, Sharon Moore-Foster, Fran Olynyk, Elvia Plese, Sophia Podryhula-Shaw, Judy Popham, Dan Power, Birgit Rasmussen, Eileen Raucher-Sutton, Donna Reigl, Anne Marie Resta, Karin Richter, Dianne Rukavina, Tammy Salzl, Robert Sinclair, Heidi Smith, Christopher Stroemich, Jetske Sybesma, Rene Thibault, Edith Todd, Robert Todrick, Ansgard Thomson, Robert Tullis, Renee van der Putten and Pam Weber. **Thank you!!**

This year's incredible volunteers were:

Gerdy Aarts, Saskia Aarts, Keith Andony, Brittney Barker, Denise Beauregard, Ken Burgess, Kevin Burgess, Jonathon Busch, Dawn Campbell, Roger Carl, Michelle Casavant, Carrie Gour, Edmund Haaksonson, Eileen Heidler, Julianne Homeniuk, David Kravinchuk, Betty Lawlor, Lawrence Lecyk, Lawrence Loyek, Claire McLarney, Lacey McNalley, Vivian Mendosa, David Plante, Nicole Reeves, Mary Saretski, Bo Singh, Jenika Sobolewska, Dianne Strilaeff, Doug Tokaryk, Keith Turnbull & Mickey Woefle. **Thank you too!!**

ATTENTION ALL MEMBERS:
**VAAA's website is moving to a new
address, look for us now at:**

www.visualartsalberta.com

VAAA Toll Free Number 1-866-421-1731

www.visualartsalberta.com

visartaa@telusplanet.net

the vaaa gallery recent exhibitions . . .

Rhythms

Sharon Karst & Audra Schoblocher

august 26 - september 25, 2004

Visual Arts Alberta was pleased to present Rhythms, an exhibition featuring Calgary painter Sharon Karst and Carseland sculptor Audra Schoblocher.

Since receiving her Bachelor of Fine Arts in painting from the

Alberta College of Art & Design in Calgary, Sharon has been actively exhibiting her work. Her paintings focus on the human form using a personal technique of

washes, stains, layers of paint and canvas threads to capture the more intangible aspects of our existence, such as emotion, fleeting moments in time and movement or sound.

Sharon's paintings are an exploration of the the relationship between the visual and performing arts. She finds an inspirational connection between these different art forms that is undeniable, and with the consent of Calgary's Decidedly



VAAA Front Gallery during Rhythms

Jazz Danceworks, Sharon has used their performances as a starting point to translate dance to canvas - seeing a painting blink before her eyes and trying to catch it on canvas. A brief moment in the dance is caught and reinterpreted with colour and mood. A physical presence fades in and out of its environment - often hidden from view but the moment is caught and the feeling remembered.

Audra's sculptures explore human forms or other objects from nature in a representational manner using precious or semi-precious metal that is shaped and formed with hammers. She

majoried in metalsmithing at the Alberta College of Art & Design and her work can now be found in many private collections.

"The human form in all its esthetic glory is the main inspiration of the two artists whose work is on display at the VAAA Gallery's Rhythms show. Despite their common subject matter, a shared impressionistic style that veers slightly to the abstract, and even a similar colour palette, sculptor Audra Schoblocher and painter Sharon Karst have starkly different means of depicting the human figure."

Gilbert Bouchard, The Visual Arts
The Edmonton Journal, Friday, September 3, 2004

Her work portrays images derived from nature and developed into a visual dance of movement. Audra's interest in art history and nature have employed the most primitive methods of working metal with the more recent techniques. Visually appealing and highly textured sculptures have a real sensual appeal that draws the viewer in to caress the earthy forms. A contrast between polished metal and patina on the undulating surfaces evoke a visual dance of movement.

Each form represents an object or figure in nature, and tends to reflect an essence, rather than their objective reality. Metal is formed to explore several human shapes, postures and moments in time. The finished work makes references to Greek sculptures from the Hellenistic period.

The opening reception was held Thursday, August 26th, 7- 9:30pm.

Convergence

Samantha Dickie & Christopher Stroemich

september 30 - october 31, 2004

Visual Arts Alberta was pleased to present Convergence, the ceramic works of artist Samantha Dickie and the photography of Chris Stroemich.

What Samantha Dickie is seeking in her art is to see. Not just look, but see: the miniature details that surround us, an indication of something more, an untold story. To that end, she has completed a three year diploma of craft and design with her major in ceramics at the Kootenay School of the Arts and has travelled extensively to research her art form. She has visited Greece, Cambodia, Thailand and Japan to gain further insight into cross-cultural backgrounds and techniques.

Dickie sees her work as personal and intuitive. Through carving and texturing, she integrates sweeping first impressions with the smaller characters of each detail. Her process of working with the clay involves finding solace in chaos, recombining old elements into new configurations.



VAAA Front Gallery Convergence

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the vaaa gallery recent exhibitions *cont'd* . . .



Convergence opening reception

Chris Stroemich received his first camera when he was eight, and has been capturing the world ever since. His work is in various private collections in Canada, Germany, Poland and in the collection of the Alberta Foundation for the Arts.

Stroemich finds unexpected dimensions in our surroundings, and creates photographic images from the ordinary. He captures new dimensions through his ephemeral photographs, that are emotionally charged expressions of light and air, shapes and colour. It is an artform where intellect and intuition are fully balanced, where the process itself is often equally important that the results.

The opening reception for Convergence was held Thursday, September 30th, 7- 9:30pm.



Convergence guests at opening reception

Threads & Fibres

Hand Weavers, Spinners & Dyers of Alberta
november 25 - december 18, 2004

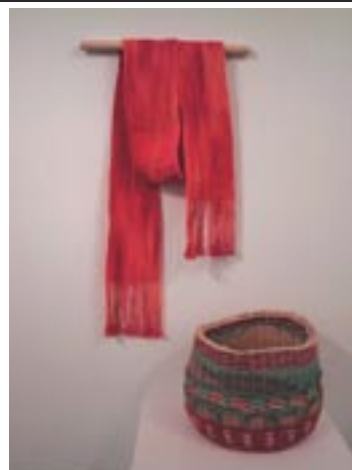
The VAAA Gallery was pleased to present Threads & Fibres, the third annual exhibition of fibre creations by the Hand Weavers, and Spinners & Dyers of Alberta.

"Objects in the Threads & Fibres show are doubly intriguing -- not only are they spectacularly beautiful, but they also have fascinating pedigrees. Even a casual conversation with exhibit participants -- all members of the Hand Weavers, Spinners & Dyers of Alberta (HWSDA) -- brings out various tidbits about the detailed process used to create all of the one-of-a-kind objects on display -- from stuffed toys to sweaters, scarves to rugs."

Gilbert Bouchard, The Visual Arts
The Edmonton Journal, Friday, December 10, 2004

Threads & Fibres focused on a creative form that has endured the centuries. The artistic and technical skills required to dye, spin and weave fibre continues to challenge the conventions of fine art. This exhibition showcased the diverse beauty, intricacy and sometimes practicality of woven/fibre works created by some of Alberta's most accomplished textile artists.

Silk and tencel scarves, theatre costumes, ethnically inspired clothing, teddy bears, purses, shoulder bags linen runners, rugs and children's knitwear are just some of the wonderful items presented by the HWSDA in this annual exhibition.



Scarf by Kathy Buse & woven reed basket by Leslie Green



Opening Reception - Threads & Fibres

Exhibition Participants:

Jen Black, Edmonton
Barbara Brown, Gibbons
Sandra Chahley, Edmonton
Carole Dodd, Edmonton
Elizabeth Holinaty, Edmonton
Betty Moore, Edmonton
Sonja Myroon, Edmonton
Alison Philips, Saskatoon
Margaret Sjostrom, Millet
Norma Westcott, Calgary

Michelle Boyd, Fort McMurray
Kathy Buse, Edmonton
Jean Curry, Edmonton
Leslie Green, Calgary
Pirkko Karvonen, Boyle
Christine Muir, Fort McMurray
Madeline Narten, Edmonton
Bertha Pisarchuk, Edmonton
Betty Volker, Erskine

The Hand Weavers, Spinners & Dyers of Alberta was incorporated in 1974 through the concerted efforts of a group of interested fibre workers representing all areas of the province. The organization now also includes members from BC, Saskatchewan and other places in Canada and the US. Membership in the HWSDA now sits at 254 individuals and 25 Guilds. HWSDA offers its members a quarterly newsletter, 'Running Threads', its chief organ of communication. In addition, online and supplementing the newsletter is the HWSDA website, www.hwdsda.org. Each May the pivotal event in the HWSDA calendar year is the conference, which is held in different areas of Alberta. Activities at the conference include the AGM, a Juried Show and Fibre Fair, Seminars, a commercial marketplace and many opportunities to meet like-minded individuals. There also a number of three day post-conference workshops with noted instructors. The Opening Reception was held Thursday, November 25, 7:00 to 9:30pm

...continued on page 5

the vaaa gallery recent exhibitions *cont'd* . . .



HWSDA exhibition - Threads & Fibres

"This hands-on attitude comes as no surprise given that this display is the third annual exhibition by a group dedicated to keeping alive myriad ancient methods of making fibres and cloth. Textile artists from across the province work with hand-held spindles and free-standing spinning wheels and use all natural dyes from various sources."

Gilbert Bouchard, The Visual Arts
The Edmonton Journal, Friday, December 10, 2004



Crowd at opening reception for East meets West

While working as a graphic designer, Kathleen developed a fascination for digital art and set out to do a project combining scans of old family photographs and personal art. The result is a collection of 20 digital collages inspired by her childhood in the 1950's in the former British Colonies of Singapore and Malaya. This body of work represents a very personal narrative of her family and gives the viewer insight into the diverse cultural history of Singapore.

Sharon Simonds Chia holds a Bachelor of Arts in Political Science from the University of Washington and a BFA from the University of Alberta. She is acutely aware of the environment around her, and always maintains that nature is her first teacher and greatest source of inspiration.

Asymmetry and placement, elements in Oriental paintings have always intrigued Sharon. The exquisite order of calligraphy; the use of insects, vegetables and their roots, flowers, stones as subject matter in many scroll paintings continue to inspire her.

Sharon enjoys arranging objects within given perimeters, pursuing a composition in which colour and form reach a point of balance. Each painting is generated by a flower, fruit, rock, or chopstick rest, something collected or purchased, held and savoured until a combination of objects finds its way from thought to paper. Her small still lifes are viewed from an overhead perspective and each work is infused with an Oriental flavour.

The Opening Reception was held Thursday, January 6, 7:00 to 9:30pm

East meets West

Kathleen Newman & Sharon Simonds Chia
january 6 - february 5, 2005

The first show of 2005 was East meets West, an exhibition featuring the works of artists Kathleen Newman and Sharon Simonds Chia.



Artists Sharon Simonds Chia & Kathleen Newman with spouses

Kathleen Newman made a late career switch into graphic design after doing a Master degree in Human Physiology in Australia, and working for some years in medical research. She is largely self-trained in the fine-arts and started exhibiting her works in the late 1990's.



Crowd at opening reception in back gallery space.



On Drawing - cont'd

- Robert Sinclair

Since our last contemplation regarding drawing (see "On Drawing More Thoughts"), two issues ago, I was invited to participate in a group drawing show at the Edmonton Art Gallery. The name of the show was appropriately "Draw". All of the participants were asked to write a response to three questions, which would then become text for the show. The questions centred around the artists view of drawing and its place in their oeuvre, an historical drawing artistic influence and a contemporary local (Edmonton) drawing influence.

I would like to include my first two responses as the body of this article. In many respects the short response that I wrote for the first question would have been a good lead in for all the previous discussions regarding drawing. I will leave "...A Full Discussion" about the monocular clues of space perception, for the next newsletter.

Here is the response I write regarding my views about drawing: (from "Draw", E.A.G. December 2004)

To make a mark, to draw, must have been on of the astonishing acts of magic by our ancients. To make real in another way. It was possible one of the supreme acts of abstraction with the most simple of means. Drawing is the interface between the event/circumstance/impulse and externalisation/putting down the squiggles and marks that delineate a reality and convinces others. Other than oriental calligraphy, drawing comes the closest to capturing the immediacy of the creative act/intuition. This is what still appeals to me and still takes my breath away.

The next response was to note who had influenced this interest or direction in drawing. While there were a number of artists I studied closely regarding this most basic of artists acts, I came to realize that there was also a very strong personal propensity toward drawing. This manifested in a very pronounced linear view of reality. It was so strong that it seemed to me that I had lived these other artistic lives and that the present one was just one other of a long line of drawers.

I chose to write about one of the strongest experiences of another artist's drawing. This individual, unlike the other influences who are well known to the art world and public, remains anonymous. This in itself has a certain beauty to it and to this day thrills me.

Here is that response:

I recall seeing, in a museum, on the underside of a wooden sarcophagus, the simplest of line drawings utilizing the ancient Egyptian stylised conventions for the figure. It was drawn with a crude reed brush and black pigment. The drawing was done to capture the spirit of the dead individual (as part of the burial ceremony). What was astonishing and shocking for me was the strong and actual sense of that individual contained or portrayed by such simple means and intent. This opened up a new vision of possibilities. One that the gestural drawings of Modigliani and Rodin only hinted at. Or for that matter, the brush of the Edo period Japanese artist Ogata Korin or sword master Yamaoka Tesshu came closer to. It was to give me permission and trust myself in this art-less pursuit.

There you have it. A couple of shared personal thoughts for the season.

*"Flowers are allegories of consciousness."
- Novalis, Fragment 284*

Next Issue "A Fuller Discussion"

Robert Sinclair was born in Saltcoats, Saskatchewan and is a practicing professional artist who has exhibited regularly in Canada since 1972. He taught for over 30 years in the Department of Art and Design at the University of Alberta. His work is represented in many corporate and public collections across Canada, America, Europe and Japan.

Robert Sinclair is a member of the Royal Canadian Academy of Arts and the Canadian Society of Painters in Watercolour. Examples of Robert Sinclair's work can be viewed at www.sinclairart.com.

Arts & Learning: A Call to Action Officially Launched

After two years of discussions, the Canadian Conference for the Arts, along with the Canada Council for the Arts and the Canadian Commission for UNESCO jointly launched a program called, Arts and Learning: A Call to Action in November 2004. The goal of this initiative is to enlist the arts and creativity as learning strategies in Canada's schools and communities, as well as to ensure a permanent understanding of the importance of this principle in public policy. The project will include research on the arts and learning in Canada and will establish partnerships with those active in this area and at various levels of government, the arts and the community. In doing this, Canada will put itself in step with countries such as the U.S, Australia, and the United Kingdom, which have studied the benefits of learning the arts and learning through the arts.

For more info:

Denis Bertrand, project coordinator for Arts and Learning: A Call to Action 1.800.263.5588 ext. 4437 or 613.566.4437.

Email: denis_bertrand2004@yahoo.ca

Additional info: Kevin Desjardins, Communications and Public Relations Manager 613.238.3561 info@ccarts.ca or www.ccarts.ca

ArtiFACTs

did you know?...

Selling art online was one promise of the internet. But it's never really caught on. Now an artist in Washington State is offering art to be digitally printed for prices beginning at about \$25. It's not schlock but the kind of art you might find in reasonable galleries. Artists receive 75 percent of a sale, with the remaining 25 percent going to maintain and expand the site... Seattle Post-Intelligencer 01/11/05

A number of 17th Century paintings worth 10 million euros were stolen from a Dutch museum Sunday. "Up to 20 Dutch paintings and numerous silver items were taken during the Sunday night break-in at Westfries Museum in Hoorn. 'The heart of our collection is gone, including top artworks of national importance'." BBC 01/10/05

Architects around the world are volunteering to help in the tsunami-affected region. "Many feel that sitting at a screen sweating over the design of handrail details for the next cute downtown boutique hotel just doesn't make sense when more than 150,000 people have lost their lives, more than five million people have been made homeless and whole towns have been swept away." The Guardian (UK) 01/10/05

Two big French museums are opening satellite branches. "The Louvre is to open a \$100 million satellite in the northern French city of Lens, near Lille, in 2009 and will occupy a new annex at the High Museum of Art in Atlanta for three years from 2006. Still, the Louvre's director, Henri Loyrette, has said he considers Britain's Tate to be a closer role model than the Guggenheim. The Tate, founded a century ago on London's Millbank, now runs three other museums in Britain, but it has no permanent presence abroad. In contrast, while the Pompidou will inaugurate a new \$68 million branch in the northeastern French city of Metz in 2007 it is also looking beyond France." The New York Times 01/10/05

Painting became the unloved orphan child of the art world in the 20th century, derided by critics as passe and insufficiently adaptable in an age when everything in art had to be new and exciting. But these days, painting is hot again, to the extent that it seems absurd for anyone ever to have suggested its impending demise. The Telegraph (UK) 01/08/05

The new MoMA is so much larger, it has reinvented itself. But this very ambitious museum has a problem. "If it continues adventurously to acquire new works, it will soon run out of space as, in fact, it already has. Yet no other American museum is so generously committed and dedicated to continuing to present international developments in contemporary art. It is clear that selling off valuable parts of the basic collection to make room for novelties, however promising or prestigious, is a form of vandalism. As it now stands, the greater part of the collection should, by moral right, be accorded public landmark status." New York Review of Books 01/13/05

The taste of art buyers is changing in London. Where formerly Old Masters and Impressionists were most highly coveted, now the young and wealthy are buying contemporary. "Most people buying contemporary art in London are still foreign, but the enthusiasm has proved contagious. A new breed of rich British collectors and

investors now chase work by both established and emerging artists - things that their friends can admire - rather than a Regency dining room table and chairs." The Telegraph (UK) 01/05/05

Amid the inescapable glut of billboards and oversized wall advertisements in New York City, a giant 1300-square-foot digital video screen is garnering attention. And it isn't selling anything. "Operating on the notion that New York deserves art where it least expects it, SmartSign Media is presenting a month-long exhibition of images from Magnum Photos, the legendary photojournalism collective." The images appear on the giant screen which wraps around Port Authority, the city's main bus terminal. New York Daily News 01/05/05

For the third time in three months, the Victoria & Albert Museum has been hit by robbers. "The museum authorities disclosed yesterday that a series of Italian Renaissance bronze plaquettes, worth about £500,000, were stolen on Wednesday. The theft is the largest of the three robberies and a big embarrassment for the V&A, which, The Times revealed last month, has been severely criticised for its lax security." The Times (UK) 12/31/

"With its yearly sales now reaching an estimated \$10 billion in the United States alone, art has quite literally become big business. While money invested in the stock market's S&P 500 Index -- a conservative bet on Wall Street's top 500 companies -- has earned an annualized 11 percent return over the past decade, that same money sunk into the contemporary art market would have produced a whopping 29 percent return." Miami New Times 12/30/04

A new award is being launched in Britain for public sculpture. It's intended to focus good will on the country's public art - much of which has been vandalized or neglected. "The background is a dismal inventory, gradually being revealed as the association compiles a national register of all the public sculptures in the UK, of the ignored, abused or trashed works of art scattered across the country." The Guardian (UK) 12/30/04

Museum visits in the UK have soared since ticket charges were dropped. "The figures show that three years after the turnstiles were removed, visitors to galleries that used to charge have soared. There were nearly six million more visits this year than in the year before entry charges were scrapped. In London, visits to the Victoria and Albert Museum (V&A) are up by 113 per cent over the past three years, the Natural History Museum is up by nearly 96 per cent and the Science Museum by nearly 71 per cent." But who's to pay for keeping the doors open? The Independent (UK) 12/29/04

Visits to UK museums were up again last year, and the government attributes increases to its policy of making museums free to the public. "Curiously, visits to museums that used to charge went up by only 1.7% while visits to those that had never charged shot up by 11.4%. Among the successes of the "always free" museums is the National Gallery in London, which increased visitors (after a couple of poor years) by 14% last year to 4.96m. It has moved ahead of the British Museum (4.8m) to become Britain's most popular museum." The Guardian (UK) 12/29/04

With so much exciting new art in the world, not to mention the emergence of technology-based art, why did the old and familiar continue to dominate at North America's biggest museums in 2004? "A youth movement? As if. The biggest news in the art-auction world often confused with real art-making, or the real world for that matter was that sale prices by the likes of Mark Rothko and Jasper Johns,

...continued on page 8

artists in their prime way more than 50 years ago, have finally caught up with the mega-bucks sales by the Impressionists... The problem is no one really wants to be on edge. In this country, art is treated like comfort food for the brain." *Toronto Star* 12/28/04

Canadian museums have been struggling in recent years to create exhibitions that will both generate an immediate buzz and have the longevity to make their mounting worthwhile financially. In 2004, a number of major exhibitions hit the mark, and the key to future successes may be in the trans-Atlantic partnerships which were forged this year. By joining forces with European institutions, Canadian museums "were able to split the costs of research and development of the loan list, the shipping, the catalogue production and a host of other costs that could have sunk the exhibition." *The Globe & Mail (Canada)* 12/29/04

Can museums based on one person's vision really survive effectively once that one person is no longer around? The Barnes Museum's pending move is only the latest in a long line of single-collector museums struggles to stay relevant (and solvent), and one could question whether total reinvention is really an effective tool. "Every museum doesn't have to be a major tourist attraction, and people who really want to see the Barnes usually can, with some planning. Some museums -- the Miho outside Kyoto for one -- are valued in part because of the sheer challenge of reaching them, which becomes a sort of pilgrimage." *Boston Globe* 12/29/04

The decision to allow the Barnes Collection to move to Philadelphia is just the beginning of a long process. And are the Barnes' projections realistic? "The Barnes has budgeted \$150 million to build a 120,000- to 150,000-square-foot building, to move into it, and to create an endowment." Some experts question the plan: "All of the numbers are perfectly reasonable, but all are at the optimistic end of the scale of reasonable. Together in combination, the overall outcome is unreasonable. So the Barnes must either raise more than \$150 million up front, or scale back its plans. That would require some tough, tough choices." *Philadelphia Inquirer* 12/27/04

Norwegian police have made an arrest in the theft of two Munch paintings last summer from Oslo's Munch Museum. "An unnamed 37-year-old man has been charged with the robbery, after being taken in for questioning last week. He denies any involvement and claims to have an alibi." *The Guardian (UK)* 12/28/04

A Norwegian newspaper is claiming that the Munch paintings "The Scream" and "Madonna" have been damaged after they were stolen last summer. "Sources from both the art world and criminal sources say that at least one of the paintings has been seriously damaged. Witnesses said that both paintings received very rough treatment as the thieves removed them from their frames in the course of their escape. The "Madonna" is reportedly ruined." *Aftenposten (Norway)* 12/16/04

Members of the Swiss parliament are furious over an art exhibit at the Swiss Cultural Center in Paris that criticizes democracy in Switzerland and attacks the country's minister of justice and police. "Last week, after 10 days of furious debate, the Swiss Parliament slashed \$1.1 million from the \$38.9 million annual budget of Pro Helvetia, the government-financed cultural foundation that owns the Swiss Cultural Center. Legislators on the right also demanded the resignation of Michel Ritter, the center's director, who invited Mr. Hirschhorn to show his work here." *The New York Times* 12/27/04

New software will soon make it possible for investigators to instantly check whether a piece of art in front of them is stolen. "With Derdack's software, investigators can take a photo of a suspicious painting with a cellphone or a personal digital assistant, send it wirelessly by GPRS or UMTS networks to international databases of stolen art and make a match - within seconds." *International Herald Tribune*

A new exhibition puts 17 Rembrandts together for the first time. "Loans have come from museums and private collections in the United States and abroad, including the Rijksmuseum in Amsterdam, the Louvre in Paris, the National Gallery in London and the Metropolitan Museum of Art. In addition to images of Christ, the Virgin Mary and the apostles, Rembrandt painted hermits and a number of the evangelists." *The New York Times* 12/24/04

"A Canadian family scored a major legal victory yesterday when a judge in the Czech Republic agreed that they should gain possession of a valuable art collection -- believed to be worth millions of dollars -- assembled by their Jewish grandfather, then later confiscated by the Nazis and the Communists... [T]he decision, which will be issued in writing late next month, will likely be appealed. That appeal could take more than a year, with the case possibly going as far as the Czech Republic's Supreme Court. As a result, it might be as late as 2008 before the collection ends up on Canadian soil, if ever." *The Globe & Mail (Canada)* 12/23/04

"Officials at the Museum for African Art, located in Long Island City, expect to break ground on a new \$50-million, three-story building in Harlem early next year. The move will return the 21-year-old museum to its Manhattan roots after a two-year absence and help bolster Harlem's appeal as a cultural destination..." *Newsday* 12/22/04

We depend on computers to analyze many things. Why not art? Researchers have "digitally scanned artworks into a computer, and then used image-processing techniques to create statistics describing the pen and brush strokes. Like a connoisseur - a blend of Bernard Berenson and HAL - the computer analysis detected subtle differences in these strokes that might help distinguish an artist from an imitator." *The New York Times* 12/23/04

Opponents of the Art Gallery of Ontario's plans for a \$195 million expansion designed by Frank Gehry are taking their fight to the Ontario Municipal Board. Five or six appeals have been filed, all asking the OMB to overturn the decision of Toronto City Council to approve the gallery's so-called transformation... [T]he dissidents claim the Gehry project would ruin Grange Park and destroy their neighbourhood." At issue is a 15-year-old pledge by the AGO that it would never again expand on the Grange Park site, a promise which paved the way for neighborhood approval of an earlier expansion. *Toronto Star* 12/22/04

Fifteen years ago a 7000-pound bronze charging bull mysteriously appeared on Wall Street outside the New York Stock Exchange. Now the artist who made it wants to sell, and bidding begins at \$5 million. The sculpture is much beloved on the street and the artist insists "that any deal would require the buyer to donate the landmark sculpture to New York City, with the new owner's name inscribed on a plaque to be placed next to it. The buyer would be allowed a tax deduction." *Seattle Times (AP)* 12/21/04

The Guggenheim has canceled a major Cézanne show, due to open in February because it says it was unable to secure loans for some of the work. The show, *Cézanne: The Dawn of Modern Art*, explores

the painters impact on artists like Matisse, Picasso and Braque. It is currently on tour in Europe. Crain's New York Business 12/21/04

Peter Eisenman's Holocaust Memorial in Berlin is nearing completion. "Germany's largest memorial to the Holocaust into position, certainly had his problems. But despite everything, his design, spreading over nearly five acres of central Berlin, promises to be one of Europe's most extraordinary pieces of architecture. A spectacle that defies the spectacular." The Observer (UK) 12/19/04

Canada's Heritage Minister says Canadian museums are in need of major help. "Hundreds of buildings have not been renovated in 30 years. Their roofs are starting to leak and there are cracks in the foundations. Federal funding levels have been stalled since 1972. Ottawa offers about \$200 million a year in direct funding for a handful of major sites in the capital region, compared to \$9 million for 2,500 sites in the rest of the country." CNews 12/20/04

The shortlist for the fifth annual Beck's Futures art prize, which honors contemporary UK artists, has been released, and it includes a lifesize sculpture of Jabba the Hutt surrounded by bikini-clad women. The prize is not restricted by medium, however, and the Jabba sculptor will be competing against painters, installation artists, and filmmakers for the prestigious prize. BBC 12/17/04

A former French foreign minister has been accused of swindling the estate of sculptor Alberto Giacometti. "Prosecutors and the Giacometti heirs allege that Roland Tajan illegally kept back more than Euro1.22m of the auction's total proceeds of Euro 6.5m, shoring up his bank balance and hiving off a substantial sum in interest." The Guardian (UK) 12/17/04

More and more art looted in World War II is coming to market. "Since 1996, Sothebys and Christies alone have sold a combined total of about £140 million (\$252 million at today's exchange rate) of art returned to families from museums and private collections. As more and more art, primarily looted by the Nazis as well as the Red Army, is being identified and returned, it is becoming an increasingly important source of supply for the auction houses." The Art Newspaper 12/17/04

Madrid's Prado Museum is doubling its entry fee - to 8 Euros. Sixty-five percent of the museum's visitors are foreigners. "Under young director Miguel Zugaza, the museum became a public entity last year and as such has to increase its revenue to cover costs." Expatica 12/16/04

Turkey opens its first museum of modern art in Istanbul. "Warehouse No. 4 was turned into a museum by frantic construction work, which went on until the last moment and cost about \$5 million. The building features two stories of 4,000 square meters (1-acre) each. On the upper floor, the permanent collection consisting of about 4,000 pieces -- all by Turkish artists -- will be exhibited on a rotational basis." Bloomberg 12/14/04

Inspired by stories of New York art collectors avoiding sales tax on their purchases, Washington State revenue agents subpoenaed records of an art shipper and went after state residents who hadn't paid a "use" tax (essentially a sales tax) on their out-of-state art purchases. Thousands of collectors may have been dinged for the taxes - plus penalties, which can run as high as 50 percent... Seattle Post-Intelligencer 12/15/04

A dispute at the Beaverbrook Art Gallery in New Brunswick is dragging through the Canadian legal system. So far the legal costs alone are about \$1.5 million for the three parties involved in the tug of war: the art gallery and the Canadian and British Beaverbrook foundations. "At stake is ownership of about 200 prized paintings worth at least \$100 million, housed at the provincial art gallery in Fredericton." CNews 12/13/04

A historic exhibition of 18 works by Caravaggio is drawing crowds in Naples, further cementing the realist master's reputation as one of the greatest painters of all time. "The reason for the success of this magnificent show has less to do with numbers than with the quality of the works and the period that they document: the last four years of Caravaggio's life, spent peripatetically outside Rome, where he had made a name for himself before he died at 39 of malaria." The New York Times 12/12/04

A spectacular complex of museums, shops, and apartments known as the Fourth Grace was supposed to be the architectural cornerstone that would take the city of Liverpool out of its post-industrial doldrums and into a brave new future. "But when escalating costs killed the £325 million project off in the summer, the Fourth Grace became an icon for another kind of Liverpool, an inescapable reminder of the constant stream of failed projects and broken promises in the city." The real tragedy, though, may be that Liverpool is still trying to reinvent itself with expensive new buildings, when it already has all the raw ingredients of a beautiful city waiting to be highlighted. The Observer (UK) 12/12/04

"Situated between the lordly British and German digs [at the Venice Biennale], Canada's stage, designed by Milan-based architects for our best artists... is a curiously self-effacing structure, more likely to be found near Georgian Bay than near the Canale di San Marco. Overcoming its cramped, curved interior space has been as much a problem for the artists as their own pieces." Toronto Star 12/11/04

"A pair of rare multimillion-dollar paintings by the Russian-born artist Wassily Kandinsky were reunited Wednesday at the Minneapolis Institute of Arts after being separated in a crude artistic surgery more than 70 years ago in Munich, Germany. The Minneapolis museum has owned one of the colorful abstractions since 1967, but the other, which was originally painted on the back of the Minneapolis image, fell through the cracks of Europe's war-torn history and was all but forgotten for nearly a century. Preserved by the family of a Kandinsky friend, the second painting recently resurfaced in Munich and is now on loan to the Minneapolis museum." Minneapolis Star Tribune 12/09/04

Residents of the island of Crete are banding together hoping to buy a painting by El Greco that is up for auction. "He is the most important person Crete has ever produced. It upsets us that ... so many think he is from Spain." The Guardian (UK) 12/08/04

Winnipeg's Royal Art Lodge is an artist collective that's getting some big traction outside the Coldest City In The World. "Usually one artist will start a drawing, throw it in a pile, and then others contribute, amend, appropriate, thus embarking on an ongoing dialogue until either a work reveals itself or is appropriately disposed of. 'At the beginning of a meeting, I generally like to start drawings or paintings and then later on when my mind is working better I switch to finishing them. For me, there's definitely more satisfaction in finishing. The works develop in a lot of different ways, but usually it is a lot easier to start a work than to finish one'." LA Weekly 12/02/04

The Louvre is going to open an outpost at the High Museum of Art in Atlanta in 2006. "The two museums have been in discussions since spring and expect to sign an agreement next month. Under the terms of the collaboration, the French museum is to lend hundreds of its works to the High Museum for an indefinite period in return for an undisclosed sum, estimated at \$10 million for the first three years." The Art Newspaper 12/07/04

"St. Bartholomew's Hospital in London has come under attack from medical professionals and politicians because of its decision to spend £250,000 (\$467,000) on works of art for its new breast cancer screening centre. The hospital has defended its decision to purchase 12 paintings and installations paid for with private donations and not through National Health Service funds because, it says, there is evidence that, art will speed patients recovery by improving their spirits." The Art Newspaper 12/07/04

An audit of artwork owned by city agencies in Los Angeles suggests that hundreds of pieces of art are missing. "The city has maintained its own art collection since at least the 1920s. There was a person who was supposed to be the curator of this collection, and he allowed city entities to borrow pieces to decorate city buildings. The problem was that over the years, the artwork that had been checked out was not really followed up on." Los Angeles Daily News 12/04/04

There was a time when if you were an abstractionist, that's what you stayed. Maybe no longer. "In today's anything-goes atmosphere, switching camps from abstraction to representation or vice versa's not considered exceptionally radical, or even brave, but it still gives us pause." ARTnews 12/04

"Interactive displays have been a part of museum and galleries for about two decades but have rarely been successful at augmenting the whole visiting experience... [London's] National Gallery hopes it can change all that with its new service ArtStart. Visitors can search the entire 2,300-strong collection of the gallery and view pictures that have been digitised on a 100 megapixel camera. The captured images are not displayed in their full glory - that would take up too much storage space - but visitors can zoom in on any section of any painting." BBC 02/02/05

Last summer artwork began disappearing out of galleries and houses in Seattle. Some of it was reported stolen, some not. But it turns out the thefts were part of an art project, an "art show that never happened. The proposed show called the Repo Show was to include works by more than a dozen artists, all stolen from galleries and homes by an art collective called Fillistine. The idea, as they described it to us, was to steal the work, then invite the artists to come retrieve it from a local gallery at a one-night, public 'opening'." The Stranger (Seattle) 02/01/05

"Attendance at Chicago's top 10 museums fell for the fourth year in a row, although the pace of the decline slowed enough that museum officials expect a turnaround this year. In 2004, 7.48 million people visited at least one of the museums, down 1% from 7.57 million in 2003, according to a report released today from the Museums in the Park." Crain's Chicago Business 01/31/05

American collector Carlo Bilotti is working on setting up a centre for contemporary art which will display works by Damien Hirst and other artists from his collection in a former chapel in Rome. "Mr. Bilotti says he aims to create a 'modern meditative environment' in the chapel which will be modelled on the Rothko chapel in Houston, Texas." The Art Newspaper 01/31/05

The American dollar's slide against other currencies has apparently

sparked a push by European art institutions to reacquire some of the countless works which had been bought up by American collectors over the decades. "The weak dollar offers European buyers some remarkable bargains. At Sotheby's Old Masters sale in New York, a Botticelli sold for the equivalent of £246,000. Sources said Italians were particularly active buyers. Italy having produced so much good art, there are plenty of works for Italians to repatriate." The Guardian (UK) 01/29/05

Harvard University's art collection is the envy of museums worldwide, comprising more than 250,000 pieces. But having that much art is one thing: finding the space to display, or even to store it all is another matter entirely. For the recently arrived chief of the university's museum system, keeping the collection intact and secure is becoming a major challenge, especially with much of the available gallery space in desperate need of new climate-control technology and other upgrades. Boston Globe 01/30/05

"More than 23 years ago, an artist with a growing international reputation for public art made a brief stop in Allentown, [Pennsylvania] to grace the west wall of a popular downtown gathering place with a light sculpture. With much fanfare he strung together 35 galvanized steel bars, etched to catch the rays of the sun and reflect them in an ever-changing prism. Over time, the downtown struggled and the restaurant closed [and] officials made plans to tear down the former Good Spirit eatery and replace it with shiny new offices." Dale Eldred's sculpture very nearly went down with the building, but now, thanks to the tireless efforts of a city official, the work has been preserved, and will be moved to a prominent position on Allentown's new Arts Walk. Allentown Morning Call (PA) 01/29/05

Philadelphia Mayor John Street proposes big reductions in the city's support of the Philadelphia Museum of Art. "Street's austerity budget proposes to cut city support for the Philadelphia Museum of Art by \$250,000 to \$1.75 million. City funding for the art museum provides for security and maintenance. By 2010, under the mayor's proposed five-year financial plan, city support would be scaled back to \$500,000. Art museum officials called the proposed cuts a "major setback" and noted that there already had been a 7 percent reduction in staff and elimination of Wednesday-evening programs due to city funding cuts last year." Philadelphia Daily News 01/28/05

Sculptor Richard Serra is in talks with officials in Ontario to save a 1972 work of his that stands in a Toronto suburb. "Its ownership is in some doubt, as is its future. According to some scenarios, developers could well chuck it in the dump to add a few more suburban monster homes... *Shift*, hidden on a patch of farmland just west of Dufferin Street near King City, was commissioned by Roger Davison, a leading Canadian collector from a family of land developers who were also lifelong supporters of the Art Gallery of Ontario." Serra has a history of fiercely defending any of his sculptures which are threatened with removal. Toronto Star 02/05/05

University of Alberta Department of Art & Design

Wednesday, March 23, 2:10 - 3:10 pm
Room 2-20 Fine Arts Bldg.

Visiting Speakers Winter 2005 - Harry Gorgon

Harry Gorgon is a sculptor based in Lambertville, New Jersey. Since receiving his MFA from Rutgers University in 1987, Gorgon has participated in numerous exhibitions throughout the United States, and his work has been collected by several prominent public institutions.

The New \$50.00 Bill



Canada's new \$50 bill went into circulation on November 17th. The back of the note features a photo of Barbara Paterson's Famous Five bronze sculpture installed on Parliament Hill and in Calgary, Alberta. The new note celebrates the achievements of great Canadians and the legacy of their reforms. The Famous Five women: Emily Murphy, Henrietta Muir Edwards, Nellie McClung, Irene Parlby and Louise McKinney challenged legally the right of women to be recognized as "persons", and, specifically, to be appointed to the Senate.

Congratulations to Barbara Paterson! Alberta's artists are definitely making themselves known nationally.



VAAA President . Jetske Sybesma with AFA's Sheelagh Dunlap enjoying the Art Auction

Rene Thibault Invited by International Artist Publishing...

Artist Rene Thibault was recently invited to contribute a page to the new artbook titled "100 Ways to Paint Flowers & Gardens", published by International Artist Publishing. Rene's watercolour 'Flowers with Early Snow' was selected.

Congratulations Rene!

Saidye Bronfman Award 2004

Ceramic artist Maurice Savoie of Longueuil, Quebec has won the Saidye Bronfman Award for 2004. The annual prize is worth \$25,000, and is administered by the Canada Council. The prize recognizes excellence in fine crafts. Savoie has been creating ceramic art for over 50 years, and has exhibited his work in more than 100 shows in Canada, the U.S. and Europe.

Highlights from the National Survey of Non-Profit & Voluntary Organizations

A major groundbreaking survey completed in 2003 by a consortium under the leadership of the Canadian Centre for Philanthropy, finds that there are over 2 million or 9% or the Canadian labour force working in the non-profit sector.

The comprehensive survey also found:

- there are 161,000 non-profit employers in Canada with revenues of over \$112 billion
- voluntary organizations are also significant employers with over 2 million people on their payrolls and over 2 billion volunteer hours annually, or the equivalent of an additional 1 million full-time jobs
- hospitals, universities & colleges make up over 1/3 of this employment, but this still leaves over \$75 billion in revenues to the remaining non-profits
- the largest organizations (\$10 million +) get over 58% from government sources and 8% from donations, while the smallest organizations get only 12% of their revenues from government sources and 31% from donations
- 20.9% of non-profits are involved in the sports & recreation sector, but they receive only 5.4% of the funds; 19% of non-profits are religious groups, but receive only 6.1% of revenues; Universities and colleges are only .3% of the non-profits, but receive 11.1% of available funding; hospitals represent only .5% of non-profits but pull in 21.9% of the money
- non-profits in Alberta & New Brunswick can rely the least on government funding and the most on earned income

In its conclusions, the report found *"Nonprofit and voluntary organizations are an integral part of Canadian life, serving as vehicles for engaging millions of Canadians in efforts to address needs in their communities. They operate in a broad range of areas, often working locally to provide public benefits. While many operate on a shoestring and are driven solely by volunteer effort, some are able to command substantial human and financial resources in pursuit of their missions. Altogether, their activities combine to give them a significant economic presence. However, many appear to be experiencing substantial difficulties fulfilling their missions and organizational objectives. In short, their size, scope and ability to harness the energies of individual Canadians are impressive, but the benefits they intend to deliver are not being fully realized."*

Full report can be accessed at:

www.statcan.ca:8096/bsolc/english/bsolc?

Artlaw #7 - Contracts

Coming to an Agreement



This seventh installment of Artlaw is a quick look at the issue of Contracts. Al Henderson is an artist, not a lawyer and as such, recommends seeking a lawyer's advice in legal matters.

We are social animals and as long as there have been people there have been agreements. From Proto-Indo-European declarations to digital signatures we have always needed to secure our working relationships. The oldest surviving contracts come from Mesopotamia where the two parties would place the contents of an agreement inside a clay envelope. In the case of a dispute this legal perogry could be broken to reveal the undisturbed moment of agreement within. We all get by, to some extent, on trust and we would all like to live in a world that was more trusting but as these ancient documents show the need for something more than a handshake has always been with us.

Given the multitude of activities within the Visual Arts and its wide variety of players you may find yourself employing everything from a quick "ok" over the phone to a formal contract drawn up with a lawyer's blessing. So here are some basic thoughts on coming to an agreement.

An agreement, or a contract - they both mean the same thing, can be oral or written. If it is oral only the agreement is just more difficult to prove.

There are a number of reasons why a written agreement is useful. The agreement itself can be turned to if those involved cannot agree on the terms or are unwilling to honour them, however, the process of creating the agreement in writing is of equal importance. We have all had experience with conversations surviving in two distinct versions. If this leads to a dispute over who was supposed to pick up the wine on the way to a party its irritating; if it is over who pays to remove a two ton cement plinth it will be costly as well.

Moving from nodding "Uhmnn humnn" to actually putting the bones of a project down on paper forces both parties to take the thing seriously, better to find out at the outset if there is something that your partner in art is not willing to do; better to let the opportunity pass than to live with the risk of the whole thing crumbling around you.

The more the risk the greater the need for a written agreement. A traveling show with dozens of practical concerns should be launched with care while getting a second run of invitations is likely to be done with nothing more than phone call. An agreement brought before a judge in the matter of several hundreds of dollars is not going to do you much good, as the time and effort in pursuing the matter is greater than costs recovered.

For artists the trick is to put yourself in a position of little risk. The worst way to begin a project is in having much more at stake than the other party. If you are engaged to paint a portrait get some money up front. You are committed from the moment you take studio time to begin the project and are likely to have material costs as well. It is only right that the other party (who likely began the whole process) is likewise committed. Art is a luxury and people can think better of spending on a work of art when the budgets get tight. By telling the patron that your 'policy in the studio' is to get X% up front you are setting the tone for a professional relationship and protecting yourself, blame it on materials or just shrug and leave it at that, "I do trust you, please sign this". That shouldnt offend anyone, either way youre partially covered. By conducting your studio business in a businesslike manner you and those you deal with will treat what you do seriously. If someone is put off by basic demands such as this you have to ask yourself why?

One instance where getting some money up front will help greatly is an agreement with a deadbeat. Contracts with the penniless arent of much use. Getting the money up front and/or checking the other party out beforehand would save a lot of grief. The closer to home the easier this is. A background check at you local registry agency, or some of the online services, could turn up judgments, bankruptcies and the like on the other side of what looks like an opportunity to good to be true.

If you are dealing with someone outside of the country and there is a fair amount of coin / time involved without some sort of commitment to your studio be twice as careful. Trying to get satisfaction of any sort out of someone in a foreign country will not be easy.

Another reason for a written agreement is a change in casting. When dealing with an institution it is not that rare for the personalities to change. The new person that you find yourself dealing with may have a vastly different agenda than the one you had your agreement with at the start. The new person may not even be aware of the details of the project, rendering all previous handshakes impotent. In both cases a written agreement acts as your guardian.

I asked lawyer Bob Bruce, of Davis and Company - Edmonton, for his advice on agreements in the visual arts. "It's the most important course in first year law and after thirty three years I still pull out the text book now and then, contracts and agreements that's what commercial law is all about".

"An agreement is created by an offer and an acceptance. An indication of acceptance means that the deal is on. A written agreement is by far the best but it doesn't necessarily have to be on one piece of paper. I would look at all paper together". The contract isn't a collection of signatures but the arrangement itself. Letters, receipts, cheques and verbal exchanges all add up to prove this arrangement and its nature.

"It's best to sit down at the inception of an arrangement 'I will do such and such and you will do such and such...' not a great big five page document but a letter. What it means is a letter of agreement between people setting out their respective rights and responsibilities".

Bob says you don't have to put on a white wig over a stupid tie and scribble a bunch of legal gibberish either. "There is a move afoot with everyone trying to write agreements in a way that people understand what's going on. Most important is to be concise, use clear plain language that everyone is going to understand. In most areas you have jargon, words common to that particular industry. That just introduces elements of 'well what does this or that mean'; try not to use jargon. Be as clear as possible. There is no one way that these things are done".

A contract between an artist and his client might begin with who the parties to the agreement are, followed by a description of the project, a section about what the artist will do, what the patron is responsible for, the payment details, timings, perhaps something about reproduction rights and other details, how the agreement ends, what jurisdiction oversees the agreement, and a place to sign. "You can sign it in your

...continued on page 13

office one day and he can sign it in his another, it doesn't have to be at the same time".

If you are preparing a contract as representative of an arts institution of some kind there is something more you will want to ensure according to Bob. "By the line where you sign list the ABC Gallery Ltd. then yourself by name and title as an officer of that institution rather than as an individual person". Bad enough if some famous vase gets dropped - worse yet if you get nailed personally for the repairs.

As the project progresses there may well be changes and additions to the original plan. "If there is a change there may be actions that amend that original agreement". According to Bob. "It isn't always constituted by one piece of paper. Most agreements are constituted by a variety of pieces of paper. I would write a letter setting out any changes to the agreement then ask the other party to please sign a copy of the letter - bingo it's amended".

"Be clear and concise. Attention to detail [is important] and paying attention to what you are doing". Bob says there has to be provable damages in order to sue. "If there are no damages there isn't much point [pursuing it], you'd be barking up the wrong tree. Small claims court is for claims up to \$25,000. It's there for people to do it themselves, no big expenses... Court of Queens bench is something else, there the costs can be prohibitive".

If your little problem does get to a judge then there must be some disagreement over what was agreed to. In order to decide on the matter the judge will look at all the paper, conversations and any actions that seemed to stem from the purported agreement. If there is not enough proof in your documentation the judge will have to weigh your credibility against the other persons. Bob says your daily work diary will help here. "Did you mark down in your diary consistently? Do you do this daily? Are the diary notes consistent with past actions and telephone conversations?" If you don't have any paper trail, notes or proof of any other kind the only fallback you have are those puss-n-boots pleading eyes of yours and that's not much of a guarantee.

Just a note here: email lacks the direct approval of a signature by your own hand. At this time emails are not accepted as readily as a signed letter in the courts. But it would sure give you that coveted moral high ground before the dispute gets to that stage; thankfully very few problems get that far.

A Penticton sculptor recently had trouble with an agreement to provide an installation as part of a project to enhance the east end of

the waterfront. The sculptor answered a call to artists, submitting a proposal that met the projects stated guidelines.

This public art project was the result of an efficient infrastructure program, which was under budget enough to allow for a series of temporary site-specific installations. Curtis Collins project curator for the art gallery of south Okanagan wanted work that was both transient and transforming. "From the sponsor side you enact a considerable savings and the artist gets to keep the work after, it's like renting. The artist has more latitude and can make use of more temporary materials [than is usually the case with public works]".

Michael Hermesh won the commission and created 'The Baggage Handler' a standing figure within a circle of suitcases. The figure was modeled in plaster (with a special coating) while the suitcases were actual, they would be opened and filled with flowers in the spring, a pleasing transformation. Everything was going great, until the mayor noticed the handlers penis.

*Most important
is to be
concise,
use clear plain
language
that everyone
is going to
understand."*

Hermesh got a call. "They said you've got to fix it, can you put a pair of pants on it" Like most artists Hermesh isn't into back seat driving, "by and large I just do whatever the heck I want...I try as much as possible to deal with the truth, my truth".

As anyone who has been involved in a public art project can attest they move along at a brisk pace. In this case no written contract was in place, one was given to the artist but work began before changes could be agreed to so the agreement here is based on the guidelines in the call for artists, the proposal by the winning artist and the cheque given the artist signifying acceptance of the proposal.

Collins found himself between the City and the artist. "The client is the city but the gallery is fronting for the city [through a public art committee], obviously we're going to be more sensitive to needs of artists than the city. My

preference is to have a contract in place but sometimes that can be prohibitive with art... without the contract I was able to negotiate between the city and the artist".

Timing in life is so important. Collins convinced the artist to put a metal plate over the offending organ to get the thing up (the statue). Collins was later summoned to an emergency council meeting called by the mayor to discuss removing the sculpture. In that meeting Collins tossed the plate on the table. "If you are going to decide on this work of art you are going to have to do it as the artist intended".

Whether it was the fact that the work was already up, the lack of community support or the embarrassing publicity (CBC, CNN, BBC have all talked to the artist) the council caved and Hermesh's work now stands. Hermesh was still jubilant when he talked to me, "I'm so lucky, I've actually won this". Few reading an arts publication like this one will have much sympathy with the Mayor, who is up for re-election this spring coincidentally.

Curtis Collins is justifiably proud of saving 'The Baggage Handler'. "My job [as curator] is to protect the artists integrity, my preference is for a contract with a certain flexibility built into it [but] without it [in this case] I had all this latitude to get what we wanted".

Collins likes to sit down and talk with the artist, or artists, well in advance of making up a contract. "If you slap down a contract and don't talk to some one there's this negative presence". Collins stresses a relationship of mutual support between the artist and the institution, real agreement before getting all formal. "That in my experience is the best way to go. You need an agreement in trust; a piece of paper doesn't do that. Different shows have different qualities, you have to be able to tweak it in accordance with the nature of the show".

Marna Bunnell, a curator at the Edmonton Art Gallery, echoes the artist friendly policy (where would galleries be without artists or artists without galleries for that matter?) "Our contract is pretty standard, for artists who are creating new work it involves more from the gallery side. The artist and the gallery have to be clear on what they are giving with details about the exhibition, shipping, insurance and if the artist has obligations to the public [education] programs. There's the financial part of the contract, could be airfares or per diems... most of it is very similar. We follow CARFAC in terms of fees. The curator is in touch very early on, usually a year in advance [of a show]".

In a private gallery many of the same

concerns are dealt with but the focus here is on sales. Sandra Outram's Artbeat Gallery, in St. Albert, has an art rental program in addition to selling work from the gallery and through its website. "The artists are entrusting their work with us and were trusting them to let us represent them. Some galleries require exclusivity [the artist agrees to sell only through that gallery] but we don't formalize that. When enough work is sold the artist won't see a need to seek representation in many places". A gallery like Artbeat can create a certain complication in its dealings in terms of renting or splitting the sales commission with interior designers or other agents but the basic principles remain the same. The gallery paper trail includes invoices and consignment sheets, which briefly outline the artist-gallery relationship. "We're pretty informal about it all. The gallery/artist partnership is so important, a relationship built on trust reflects the integrity of both parties".

With all of this to consider, most of it admittedly pretty obvious, there is one more question to ponder. Given the opportunities involved, the time pressure and your natural unwillingness to disappoint, you have to know yourself well enough to say no. No one can force you to commit yourself. You have to decide if the best deal you could get is good enough. If it isn't then, politely, walk away. If the deal is something you can get behind then follow through and live up to your promise, it's only fair.

Post Script: Unfortunately, while I was writing this article, some morality zealot managed to whack off the Handler's penis with a hammer causing a second round of grief for all those involved. I hope this is the last of the trouble for Michael Hermish and this remarkable sculpture.

Well that's it, finally, my last word on Artlaw. Remember art is a business - and it's not. No matter what comes your way "dig it while it's happening" as Frank Zappa once said, "it just may be a one shot deal".

Bob Bruce offers some helpful hints for further study "when researching [a legal issue] work from the general down to the specific." For instance, intellectual property rights and then specifically the principle of owning rights to an image you made while employed to draw a portrait.

It's the legal principle that you are hunting, not art law per se. "Go to the U of A, U of C or Court House libraries. Talk to the Librarians, these are very specialized libraries, and ask them to direct you to an article or legal periodical dealing with the principle you are interested in". Bob suggests that reading judgments is less helpful for the general public than reading the commentaries on those judgments. "Find a particular case on a particular principle of law, you might even find that principle in a case from the chemical industry."

"If there is a serious issue call a lawyer experienced in the area you want to deal with."

For more on contracts look to:

Artist-Public Gallery Exhibition Contract, CARFAC
(four-page sample contract, other things on their site as well). www.carfac.ca

Model Agreements for Visual Artists: A Guide to Contracts in the Visual Arts, Paul Sanderson, Canadian Artist's Representation Ontario, 1982 (Canadian art law and professional business practices. model contracts, checklists, each) www.carfaontario.ca

www.vsaarts.org/x647.xml (VSA arts is an international nonprofit organization where

people with disabilities can learn through, participate in, and enjoy the arts. They have a number of sample contracts here for easy reference)

Legal Guide For The Visual Artist fourth edition, Tad Crawford, Allworth Press, 2001 (Crawford is a faculty member and instructor of Art Law at the School Of Visual Arts in New York City.)

The business of Art, Lee Caplin, Published in Cooperation with the National Endowment for the Arts Prentice Hall Press, 1998 (General discussion on contracts in a visual arts context)

Artist's Survival Manual: A Complete Guide to Marketing Your Work, Toby Judith Klayman and Cobbett Steinberg, Klayman/Branchcomb, 1996

www.vlaa.org
(Volunteer lawyers and Accountants for the Arts)

The Art World, Law, Business & Practice in Canada Aaron Milrad & Ella Agnew, Merrit Publishing Company Ltd., 1980

Alan Henderson is a sculptor in St. Albert, Alberta. Working exclusively through the human figure, his sculptures range from handheld to public monuments. Recently he unveiled a public commission in Red Deer, Alberta and is currently working on *The Chain of Office* for the City of St. Albert. Examples of Alan Henderson's work can be seen at www.hendersonsculpture.com

VAAA Members Shine in Prestigious Canadian Exhibitions

Six of the nine Alberta & B.C. artists juried into the annual **Open Water Exhibition** of the **Canadian Society of Painters in Watercolour** (CSPWC)



'Window Shopping' watercolour by Michelle Leavitt-Djonlic

are active members of Visual Arts Alberta!!! Juried into this year's exhibition held at the Etobicoke Civic Centre Art Gallery in Toronto from December 2 to January 27, 2005 were VAAA Members:

Allison Argy-Burgess
Wilfred Yeuk Tin Chiu
Dr. Geoffrey Jamieson
Brent Laycock
Michelle Leavitt-Djonlic
Rene Thibault

Artists Michelle Leavitt-Djonlic and Rene Thibault also received two of the thirteen awards presented by the CSPWC.

Michelle Leavitt-Djonlic was also awarded the Winsor Newton Award at the **Society of Canadian Artists 37th National Open Juried Exhibition** held in Montreal from October 15 - 24, 2004. Her winning watercolour titled 'Window Shopping' is pictured above.

2006 INTERNATIONAL SCULPTURE CONFERENCE

SCULPTOR AS CITIZEN

An International Sculpture Conference will be held in late fall in the Central Okanagan, British Columbia at the Lake Okanagan Resort. This three day conference will examine the role of sculptors in society in an international context.

Submissions of Papers from sculptors and academicians examining various aspects of the theme are requested. Those papers chosen will be represented in a published format to the conference.

Portfolios of sculptors wishing to exhibit will be accepted for jurying. Up to three (3) works will be accepted.

Three separate exhibitions will take place during a two week period that will coincide with the conference.

The program will take place at the Lake Okanagan Resort during the fall of 2006.

Paper Submissions: December 2005

Portfolio Submissions: June 2005

Inquiries may be directed to:

*Jock Hildebrand - Conference Coordinator
PO Box 26013 Westbank, BC V4T 2G3*

email: editor@sculpturespacific.org

THE CITY OF CALGARY WATER CENTRE SCULPTURE COMPETITION

Main Lobby Sculpture Competition: This is a call for visual artists with a history of creating large scale sculptures. Artists are asked to submit proposals for the creation and installation of a sculpture to be placed in the interior main lobby of a newly constructed Water Centre for The City of Calgary's Utilities and Environmental Protection Department.

**Deadline for receipt of artist concept proposal
March 22, 2005 by 4 pm**

**For more information:
visit the web at www.calgary.ca/publicart or**

**contact:
Evelyn Grant at 403.268.5213 or egrant@calgary.ca**

ART INSTALLATION PROJECT FOR CITY OF RED DEER

The City of Red Deer is calling for interested Alberta artists to submit their credentials as an expression of interest in creating artwork for installation along Alexander Way. Alexander Way is the new streetscape linking Barrett Park through downtown Red Deer to the Riverlands area. The major art installations are commissioned pieces of artwork to be installed in multiple locations along the streetscape of Alexander Way. Up to 6 outdoor spaces have been allocated for sculpture or mural installations.

Submissions are to include: qualifications, photos, description of previous work projects / commissions and references. Artists may apply for one or more of the selected locations. Submissions will be shortlisted based on experience and credentials.

Terms of Reference documents will be available for shortlisted artists. Potential total commission is in excess of \$225,000. Completed works are to be installed by September 15, 2005.

Submissions must be received on or before: February 28, 2005

Send to:

City of Red Deer; Ms. Kerry M. Dawson, Culture Development Superintendent;
Box 5008; Red Deer, Alberta T4N 3T4 for more information: Kerry Dawson at 403.342.8264 or kerry.dawson@reddeer.ca

Delta Art & Drafting Supply Winter Sale



Sale ends February 19, 2005

**12508 - 118 Avenue
Edmonton, Alberta T5L 2K6
780.455.7983**

email: deltaart@telusplanet.net

*If you are calling from outside the
Edmonton area, call the toll free
number: 1.888.455.1606*

calls for submissions / opportunities / events

HARCOURT HOUSE GALLERY – THE FRONT ROOM • Open to all WE CAN members, local artists and organizations, the Front Room is a space to showcase new work fresh out of the studio, experimental work in progress, timely projects, or to gain experience in mounting an exhibition. **Proposals are accepted ongoing.** Due to the 'immediate', participatory, and educational nature of the space, there is no deadline for submissions and the space is programmed on an ongoing basis. Direct proposals to: The Exhibition Chair, Harcourt House Gallery 10215 – 12 Street, Edmonton, AB T5K 1M7 For more info: 780.426.4180

HARCOURT HOUSE ARTS CENTRE • Artist in Residence Call for Submissions. The Artist in Residence program is to provide emerging artists with a stable studio environment to continue developing their practice. It allows for the artist accepted to engage and interact with the local visual arts community, encouraging shared ideas, expression and discourse. Artists who are Canadian residents are invited to **submit a proposal before May 31, 2005.** The proposals should include 10–15 slides or recent work, CV, artist statement and plan of activity. Artists should have demonstrated at least 3 years commitment to studio work and include 2 letters of reference from professionals in the arts community. All disciplines may apply. For more info contact: Christal Pshyk, Executive Director of Harcourt. T. 780.426.4180 or harcourt@telusplanet.net

SURREY ART GALLERY • Exhibitions Deadline: ongoing. The Gallery welcomes proposals from artists and guest curators for exhibitions in any media and in any subject area. www.city.surrey.bc.ca/living+in+surrey/atts/surrey+art+gallery 13750 - 88 Avenue (in Bear Creek Park) Surrey, BC V3W 3L1 ph 604.501-5566 fax 604.501-5581 or artgallery@city.surrey.bc.ca

THE CANADA COUNCIL FOR THE ARTS • has a number of different grant programs for artists: <http://www.canadacouncil.ca/grants/> Grants to Professional Artists: Fine Craft **Deadline: March 1**

WARC (WOMEN'S ART RESOURCE CENTRE) GALLERY • WARC welcomes submissions from artists and curators for visual and time based art. Annual Submission Deadline: March 30, 2005 (results announced in September) www.warc.net or 416.977.0097 or 401 Richmond Street W., Suite 122, Toronto, ON

DROP-IN STUDIO PROGRAM, MCMULLEN ART GALLERY • If you have formal training in art studio techniques, enjoy planning sessional activities and have an interest in working with people with varied backgrounds and ability levels, the McMullen Art Gallery Friends would like to hear from you. The Drop-in Studio Program at the McMullen Art Gallery at the University Hospital needs drop in leaders to plan and lead Thursday art sessions for hospital patients and visitors. The volunteer shift is from 1:30 – 5:30 pm on Thursdays and there is a requirement of a 6 months commitment to the program. For information: contact the Friends at 780.407.8428 to arrange for an interview.

THE NATIONAL GALLERY OF CANADA • The Research Fellowship Program accepts proposals in the fields of Canadian Art and History of Photography. **Deadline: April 30, 2005** For details consult the National Gallery of Canada website at www.national.gallery.ca or contact: Fellowships, Murray Waddington Chief. Library. Archives and Research Fellowship Program T. 613.990.0586 or F. 613.990.6190 or fellowship@gallery.ca

GALERIE CLARK • The Centre d'art et de diffusion Clark in Montreal, Quebec is a non-profit organization run by a collective of 27 members, all artists and cultural workers. Since 1998, the Centre's exhibition calendar has been paired with a program of research and creative residencies. Each year, Clark receives several artists in residence for periods of approximately 4 weeks. Artists enjoy an individual studio and access to Clark's woodshop for the length of their stay. **Clark accepts submissions throughout the year.** For more information: www.clarkplaza.org

ArtsHab STUDIO GALLERY • Call for Submissions ArtsHab Studio Gallery in Edmonton will be featuring monthly guest artist exhibitions starting February 1, 2005. Currently they are accepting submissions for both group and solo exhibits. Submissions should include: Artist

statement(s), CV(s), 10 slides or photos, a detailed proposal including a physical description of the proposed exhibit and any special hanging requirements relating to the exhibit. ArtsHab retains 10% on any sales made and the artist(s) would be responsible for creating any promotional material, and coordinating an opening reception on the first Thursday of the month during the exhibit. For information, call Tim at 423.2966

INTERNATIONAL MINIATURE ART EXHIBIT • The city of Lévis, Quebec invites submissions from artists for the 3rd edition of their juried miniature art exhibit. Two heritage buildings have been chosen to show the exhibit: the Presbytère Saint-Nicolas and the Galerie d'art Louise-Carrier. There will be \$5,000 in prize money in various categories. **Deadline: May 6th, 2005.** The exhibit is open to professional artists in the crafts and visual arts field who produce original pieces, unique or of a limited number. The work may be 2 or 3D. An entry fee is applied: \$20. for the first entry and \$15 for the second entry. Artists are allowed two entries per category. All works must be for sale and a 30% commission will apply upon sale. For additional information: Pauline Leboeuf 418.835.4960 ext. 4211 or pleboeuf@ville.levis.qc.ca or www.ville.levis.qc.ca/arts_culture/miniatuure

OPEN STUDIO GALLERY CALL FOR SUBMISSIONS • Open Studio promotes and exhibits contemporary work by artists working in any print media and / or incorporating printmaking techniques into their work. **Deadlines are March 15 and September 15 of each year.** Submissions should include: project description, max of 15 slides with slide list, CV, SASE. Send submissions to: Open Studio, 468 King Street West, Toronto, ON M5V 1L8 For info: 416.504.8238 or email: officeopenstudio.on.ca or www.openstudio.on.ca

HARBOURFRONT CENTRE RESIDENCY PROGRAMME • Harbourfront Centre has full time openings for glass, metal, ceramics and textiles. Residencies are designed to assist and promote recent graduates and emerging craftspeople by providing time, facilities, professional development programmes and resources to create and develop work. The Craft Studio residency programme acts as a stepping stone between school and a professional career. **Application deadline: March 11, 2005** For more information and to download application: www.harbourfrontcentre.com. Or you may contact: Melanie Egan, Co-ordinator The Craft Studio at Harbourfront Centre; 235 Queens Quay West; Toronto, Ontario 416.973.4963 or rmegan@harbourfrontcentre.com

OPEN SPACE ONGOING CALL FOR SUBMISSIONS • Open Space is a multi-disciplinary institution dedicated to promoting contemporary art practices including visual, new media, performance, new music, video, new theatre and contemporary Canadian literature. Exhibition spaces include the main space, the roving gallery and the vertical gallery. Submissions are accepted on an ongoing basis. Send submissions to 510 Fort Street, Victoria, BC V8W 1E4 250.383.8833 email: openspace@ii.ca

ARTISTS ON THE INTERNET • Eldoren Consulting is a company out of British Columbia which has started offering services aimed at both Galleries and artists who want a website to promote their work, or have existing web sites that are not generating the sales success. For further information, you can check out the portfolio at <http://www.eldoren.com> or you can contact them at 250.784.8383, toll free at 1.877.84.8383 or gcurrie@eldoren.com for more information.

ARTIST-ON-VACATION RESIDENCY PROGRAM • For information, www.careyannschaefer.ca/aov.html

THE ELIZABETH GREENSHIELDS FOUNDATION • Awards are limited to candidates in the early stages of their careers working in the following: painting, drawing, printmaking or sculpture. Work must be representational or figurative. **The Foundation welcomes applications throughout the year.** The application form is to be returned along with one slide of six recent works, sculptors may send two slides of six different works. For further information and application form please contact: The Elizabeth Greenshields Foundation, 1814 Sherbrooke Street West, Suite #1 Montreal, Quebec H3H 1E4 514.937.925 or fax: 514.937.0141 or email: greenshields@bellnet.ca

CALLS for submissions / opportunities / events cont.

THE STRIDE GALLERY • Accepts submissions on an ongoing basis for all of activities and meets 3 times / year to review all proposals. Stride Gallery does not book exhibitions a year in advance but maintains a flexible programming structure that allows for exhibit projects that do not coincide with timelines at larger institutions. Programming decisions are made by the Board of Directors. The Board members are all mid-career, professional, working artists who are active in the local, regional and national communities. Exhibition applications to include: project proposal, artist statement, CV, up to 20 slides and / or other visual documentation and a SASE. More info about the gallery: www.stride.ab.ca

LATITUDE 53 • Call for submissions. **Deadline: Ongoing for the main space, April 30th and September 30.** For further information and terms please visit their website: www.latitude53.org

GALLERY 1313 • Call for submissions. **Deadline: Ongoing.** Gallery 1313 supports vital contemporary art practices by recognizing the work of emerging and established artists in a variety of mediums. Send up to 10 slides, CV and proposal to: Gallery 1313, P.O.Box 13, Station C, Toronto, ON M6J 3P5. Ph. 416.536.6778, fx. 416.535.6778 or email. g1313@idirect.com

BANFF CENTRE FOR THE ARTS • **Deadline: Ongoing.** Notification date, 8 weeks after application. Self-Directed Residencies in Curatorial and Critical Studies provide time and space for the curator, critic, writer or artist to research innovative ideas. Residency dates: vary according to need and availability. For more information: www.banffcentre.ca or ph. 403.762.6180, www.banffcentre.ca

ARTIST RESIDENCY IN BERMUDA • The Dockyard Artist in Residence Program in Bermuda is looking for resident artists to encourage Bermudians to develop their talents. Facilities include studio, dark room, living quarters, gallery / shop and courtyard. For more information: email works@ibl.bm or visit www.masterworks.bm

MENDEL ART GALLERY, SASKATOON • **Next call for submissions deadline: March 1, 2005.** Artists and curators are asked to submit proposals. Applicants must have a minimum of five years of exhibition history. Contact Sherry Peters, Information and Design Assistant, Mendel Art Gallery, 950 Spadina Crescent East, Saskatoon, SK S7K 3L6

LARK BOOKS • A leading publisher of craft books, Lark regularly seeks submissions of work for its publications - project designers as well as proposals from authors. For more info: 500 Pitchers (details: www.larkbooks.com/submissions/ArtistEntryForm-500pitch.asp) **Deadline: March 15.**

ARTIST STUDIO AND GALLERY SPACE FOR RENT • Located in The Great West Saddlery Building in Edmonton, 10137 - 104 Street For more information and cost: Call Mike Kirwin : 429.4092

DUNLOP ART GALLERY • Reviews proposals for exhibitions and projects monthly. All submissions must include the following: an artist statement; slides with a slide list; visual support - videos, colour photocopies, cds, audio tape as applicable; description of proposed project; cv; SASE. In a letter state why you are interested in showing at the Dunlop. Gallery specifications are available to view online. Dunlop Art Gallery, Regina Public Library, PO Box 2311; Regina, Saskatchewan S4P 3Z5 www.dunlopartgallery.org

LEARN TO PAINT THE FIGURE WITH TESSA NUNN • Awaken and re-connect with your Artistic Self with classes and workshops facilitated by Tessa Nunn. Drop-In Figure Painting Sessions (all levels welcome). Sessions are held Saturdays, Sundays and Mondays. Call for start dates. In addition, Tessa also offers 3-day Figurative Painting Workshops that explore the relationship between self-expression in the formal techniques of painting. Participants work for 13 hours directly from the model. For more information on the drop in workshops and the more structured 3 day workshops, please contact Tessa at 780.461.1028 and to see Tessa's work, www.tessanunn.com

SNAP GALLERY • SNAPpy Saturdays Art Education Programs for children ages 8 - 12. This challenging new program allows for an in-depth exploration of unique printmaking processes. The program sessions run

on a 5 week basis and are held for 1.5 hours Saturday mornings from 10 - 10:30am. All programs take place in Edmonton's only fully-functional public print studio. Children will be invited to create their own individual print pieces to take home with them under the guidance of local print artists. Upcoming programs: Pretty Cool Printmaking, February 19 - March 19 (\$75.00); Designer Duds & Terrific T's (\$85.00), April 19 - May 7 (\$85.00); and Photographer In-training, May 21 - June 18 For more info: 780.423.1492 or drop by to SNAP Gallery, 10309 - 97 Street, Edmonton

NEUTRAL GROUND ARTIST-RUN CENTRE - THE ART MARKET • Neutral Ground Artist Run Centre and Gallery is seeking submissions for its new initiative, the Art Market. The Art Market is a commercial space located on the premises, and is an ideal space for small, marketable art. Work that is showcased in the Art Market is available to gallery visitors for purchase. It showcases contemporary work that has commercial value, yet is uncompromising in its vision. Submissions should include: description of the work, including prices; up to 10 slides of images of the work; current cv. Submissions will be accepted on an ongoing basis. Work must be available for sale, on a consignment basis. Neutral Ground retains a 50 % commission on work sold. Send submissions to: The Art Market; Neutral Ground Artist-Run Centre; #203 - 1856 Scarth Street; Regina, SK S4P 2G3 More info: 306.522.7166 www.neutralground.sk.ca or anna@neutralground.sk.ca

ARTS IN HEALTHCARE • The Edmonton General Continuing Care Centre and the Misericordia Hospital are recruiting professional artists. Artists that would like to share your talents with the greater Edmonton community can join the team. They are looking for visual and performing artists and groups that will heal the body, enrich the mind and nurture the soul. Call Julia, The Caritas Art Enrichment Facilitator, at 482.8958 about new opportunities.

THE DISTILL CUP CALL TO CLAY AND GLASS ARTISTS • The distill cup is open to class and glass works investigating the cup form functional and / or conceptual. Preliminary selection juried from slides, entry fee is \$20. and every artist is allowed up to 4 entries. **Application Deadline: May 1, 2005.** Artists will be notified by May 20th and works must be delivered to distill by June 13, 2005. Exhibition dates: June 16 - June 26. Competition is open to: canadian artists, craftspeople and designers. www.distillgallery.com for more info and to download entry forms.

RED DEER AND AREA ARTISTS - CULTURELINK • Culture Link is developing a 'one-stop shop' for Arts & Culture in the Red Deer community. The web based site provides exposure for artists, musicians, performers, writers, filmmakers and anyone involved or interested in: what's happening, who's happening and where it's at in Red Deer for Arts and Culture. To sign up go to: www.culturelink.ws and click on contributor login. Enter the information, click submit and your artist profiles can be on the Internet. Culture Link is the community organization implementing the initiatives from the Red Deer Cultural Master Plan and the Culture Capitals of Canada Award that Red Deer received in 2003. For more information: Ketiwe Nyanyiwa or Holly Elliott at 403.340.0204 or knyanyiwa@culturelink.ws or helliott@culturelink.ws

AIRBORNE QUILT EXHIBITION • The Grand National invitational quilt exhibition (May 8 - June 26, 2005) invites submissions from Canadian quilt artists on the theme of the majesty of the sky and all that finds a home there. Kitchener Waterloo Art Gallery in partnership with Joseph Schneider Haus National Historic Site and Sun Life Financial. Info: available at the NSDCC or airborne@kathleenbissett.com. **Deadline: March 1, 2005**

ROYAL ONTARIO MUSEUM • is inviting applications for 5 Associate Curators positions for World Cultures: Cultural Anthropologist, New World Archaeologist and Near Eastern Studies (with a research focus in Islamic Decorative Arts), Natural History and Invertebrae Zoologist. In addition, they are looking for a Manager in Conservation to direct and manage the conservation program at the Museum. For additional information: Human Resources Department, 100 Queens Park, Toronto, Ontario M5S 2C6 It is requested that there be no phone calls so request additional information by fax: 416.586.5827 **Deadline for the Manager, Conservations is February 28 and all other positions - April 1, 2005.**

THE WINNIPEG ART GALLERY • The Gallery is seeking a Director for the Gallery. This individual will have vision, strategic skills and a strong sense of both the Canadian and international aesthetic. The Director should have a strong commitment to education through the arts, a demonstrated ability to foster relationships between artists and their communities, an in-depth knowledge of the contemporary arts scene, and an innovative approach to respecting cultural diversity. **The search committee will begin consideration of candidates in mid-February, 2005.** For additional information: Janet Wright & Associates Inc., 21 Bedford Road, Suite 300, Toronto, Ontario M5R 2J9 F 416.923.8311 or uoftpresident@jwasearch.com

VERMONT STUDIO CENTER ARTISTS' RESIDENCIES • The Vermont Studio Center Artists' and Writers' Residencies are offered year round and are 2 - 12 week independent residencies. Residents receive a private studio, room, and three meals each day, plus access to prominent Visiting Artists and Writers who offer slide talks, studio visits, and readings. Low Residency MFA also available. Applications are accepted on an ongoing basis. Full Fellowship Application Deadline: February 15. Applications and more info available at: <http://www.vermontstudiocenter.org>

MCCOLL CENTER ARTIST IN RESIDENCE PROGRAM • The McColl Center in Charlotte, North Carolina seeks submissions from international artists for their residency program. 3 month sessions in Fall 2006 and Winter 2007 are available. Private studios, \$2,000 materials budget, \$3,300 stipend, and 24 hour access to fully-equipped metal and wood shops, media lab, darkroom, printmaking, sculpture and ceramic studios. Paid travel and condominiums for out-of-state artists. **Deadline: May 2, 2005** Application guidelines: www.mccollcenter.org or Devlin McNeil at dmcneil@mccollcenter.org or 704.332.5535

KHYBER CENTRE FOR THE ARTS • The Khyber Centre for the Arts in Nova Scotia is seeking submissions. **Deadline: February 28, 2005.** Contact Emily Duke at 422.9668 or www.khyberarts.nc.ca

UNLIMITED I.D. LE PORTRAIT CONCEPTUEL • This co-curated, touring exhibition with Dazibao (Montreal) and Neutral Ground (Regina) is a three to four person exhibition on the premise of conceptual portraiture. Artists are invited that work within photo-based fields to submit new work that regards portraiture as a concept in the context of art and identity, the utopian relationship with technology or other media, or as a strategy for representation of the individual. We will also be considering photo-based projects that are created specifically for online dissemination. This exhibition will be presented in the Winter of 2006 at Dazibao in Montreal and Neutral Ground in Regina and will possibly tour to other locations. Deadline for submissions: March 15, 2005. Submissions must be postmarked not later than March 15th. Results will be known within 6 months. Please send proposals to: Unlimited I.D. Le portrait conceptuel Dazibao, centre de photographies actuelles, 4001 rue Berri, space 202, Montreal, Quebec H2L 4H2 www.dazibao-photo.org or www.neutralground.sk.ca

THE CENTER FOR FINE ART PHOTOGRAPHY • is inviting photographers working in all mediums, styles, and schools of thought to participate in its exhibitions and activities. Both traditional and experimental fine art photography are incorporated into its programs. The Center strongly encourages those working in the avant garde to participate. While applying a rigorous standard of aesthetic excellence in selecting any work, the importance of technical achievements may be overlooked in pursuit of creative and experimental works that include new processes, mixed techniques, challenging personal, emotional or political statements. The Center encourages individual artistic interpretation of its themes. We feel this will make for a more diverse and therefore more interesting exhibitions. Upcoming exhibition deadlines: **March 19th, theme: Intimate Floral and May 2nd, theme: The Essence of Self Portraiture** For more info and entry: www.c4fap.org Awards include: \$1,500 Best of Show, a Solo Exhibition, Guaranteed Purchase Award. Submissions by slides and CD images.

THE UNIVERSITY OF LETHBRIDGE • is seeking applications for a tenure-track position in Studio Art at the rank of Assistant Professor, effective July 1, 2005. Demonstrable strengths in more than one of the

following areas are required: painting, photo arts, digital media, and/or the ability to integrate print technologies with digital media. An MFA in the Arts or equivalent degree, a strong theoretical background and knowledge of contemporary issues, excellent technical skills and commitment to studio practice are required. For more info: <http://www.uleth.ca/ffa> Interested candidates are asked to submit a letter of interest along with a current CV, documentation of recent work, publications or writings, a statement of philosophy of teaching and practice, and 3 letters of reference by qualified referees who can assess teaching ability **by February 28, 2005.** Send to: Dr. C.J. Skinner, Dean, Faculty of Fine Arts; The University of Lethbridge, 4401 University Drive, Lethbridge, AB T1K 3M4 Tel: 403.329.2155 Fax: 403.382.7127 or email: skinner@uleth.ca

SCULPTURE PROFESSOR NEEDED • Starting Fall 2005, an assistant professor, tenure track is needed for Connecticut College in New London, CT. Should have experience and knowledge in current practices in sculpture and related media including welding, foundry process, wood construction, installation, and time-based forms. MDFA and strong exhibition record required. College level teaching experience required. Teach 5 courses per year. Send 20 slides, CV, artist statement, teaching philosophy, 3 references and SASE to: Sculpture Search Committee, Art Dept., Connecticut College, New London CT 06320 or <http://www.conncoll.edu>

PRINTMAKING PROFESSOR • Starting August 16, 2005 an assistant or associate professor, tenure track is being sought that has expertise in traditional etching techniques and knowledge of digital applications and contemporary conceptual and technological printmaking issues. Teach undergraduate and graduate courses. Teaching experience and active exhibition record preferred. Send letter of application, CV, 20 examples of recent work, contact info of 3 references, and SASE to Barbara Tisserat, Dept of Painting and Printmaking, Virginia Commonwealth University School of the Arts; Box 842016, Richmond VA 23284 or <http://www.pubinfo.vcu.edu/artweb>

TED HARRISON ARTIST RETREAT SOCIETY • Seeks to provide emerging and established artists, nationally and internationally, the opportunity to work in relative solitude, free from financial obligations and for an extended period of time. The Retreat Society provides a living space at no cost, a monthly honourarium of \$500 to help defray costs, CARFAC rates for any workshops/lectures presented, and a vehicle for the duration of the artist's stay. For more info about THARS or to request an application, contact: Ted Harrison Artist Retreat Society, PO Box 31544; Whitehorse, YT; Y1A 6L2 or ph: 867.393.2787 or email: thars@northwestel.net

LEADING EDGE ART WORKSHOPS • Workshops in Calgary with artist instructors: Jean Pederson, Karin Richter, Donna Baspaly, Jim Brager, Lois Griffel and Barbara Nechis. For more info and workshop time and address: www.greatartworkshops.com or 403.233.7389

THE WORKS ART & DESIGN FESTIVAL ART MARKET CALL • Call for Artists for the Market of The Works Festival. Deadline: 5pm., March 19. The Festival will take place June 24 - July 6. A major part of the Festival is a bustling outdoor bazaar, complete with a live stage, beer garden and International food fair. The Works Art Market offers artists, designers, architects, artisans, crafters, visual art organizations and guilds an opportunity to show and sell their work and demonstrate their talent. **Deadline: March 19, 2005** For more information and for application: www.theworks.ab.ca

KINGSTON ARTS COUNCIL PORTRAITURE COMPETITION • Call to artists for this inaugural competition for primarily painted portraits. Cal is open to all Canadian (landed immigrant / permanent resident) artists. Subjects must be painted from life and they too, must be Canadian (landed immigrant / permanent resident). A three person jury, distinguished in areas of Canadian Contemporary Art has been chose. They will select 25 - 30 paintings to be exhibited in October 2005, at which time the winner will be announced. Prize: \$3,000. For details and rules: www.artskingston.com **Closing Date: June 30, 2005** Kingston Arts Council; PO Box 1005, Kingston, ON K7L 4X8 613.546.2787 or info@artskingston.com

CENTENNIALS OF ALBERTA AND SASKATCHEWAN GRANT • Canadian Heritage has announced the program, "Centennials of Alberta and Saskatchewan Grant Program", with its goal to support diverse celebration, commemoration and learning initiatives put forward by non-governmental organizations in support of the Centennials of Alberta and Saskatchewan. Eligible recipients are non-governmental organizations, ad hoc committees, community associations and charitable organizations. **Deadlines: April 1 and June 1, 2005.** For information: www.pch.gc.ca

ARTS AND CULTURE EXPLORATIONS 2005 • Adventure Canada, along with Canadian Art Foundation, offer their Art is Adventure and PhotoWild! series. Their programming has been expanded to include an international palette of small, focussed art tours. **Canyon Quest: Nature, Culture and the Arts of the American Southwest** - April 6 - 13, 2005; **The Biennale and Beyond: Venice, Ravenna, Umbria and Tuscany** - June, 2005; **Heart of the Arctic: Arts and Culture of Arctic Canada and Greenland** - Aug 5 - 16, 2005; **The Sacred Landscape: Sante Fe, Abiquiu, Chimayo and Taos, New Mexico** - Sept 25 - Oct 2, 2005 For more information and rates: www.adventurecanada.com Lochburn Landing; 14 Front St. S; Mississauga, ON L5H 2C4 Tel. 905.271.4000 or 1.800.363.7566

THE FLAMING FIRE BIBLE PROJECT • Artists are asked to contribute to an exciting international art project. Info: <http://flamingfire.com/bible.html> With the help of artists and illustrators from all over the world, it is the intent to illustrate the entire bible with one illustration per verse.

KERRY WOOD NATURE CALL FOR ENTRY • The Kerry Wood Nature Centre presents The 19th Annual Art of Nature Show: Theme - Celebrating Alberta's Nature Sanctuaries. Exhibit Dates: April 2 - May 15, 2005. Artists can submit up to 3 pieces of work in any media reflecting the theme. Part of the celebration of Alberta's 100th Anniversary in 2005, the show will celebrate the beauty, inhabitants and visitors to the province's sanctuaries, from small Gaetz Lake Sanctuary located in Red Deer to the vastness of Alberta's national parks. Works must not have been shown before and completed within the past year; works must be properly mounted and ready to hand or display. All works must be packaged in sturdy boxes, with artist's name and address, tel.number and title of work on top and bottom of package; all works must be identified on the back with the artist's name, title of work, medium, date of completion, value (needed for insurance), and must be marked for or not for sale. **Deadline for entry is March 7, 2005**, entries must be accompanied by photograph or slide and artist statements. Send entries to: 2005 Art of Nature Show; Kerry Wood Nature Centre; 6300 - 45th Avenue; Red Deer, AB T4N 3M4

ART ADVENTURE TOURS WITH ART EXCHANGE • Upcoming Tours: **Greece...an Artful Escape (Spring 2005)** and **Stitching Our Way Through Greece, A Fibre Arts Extravaganza** Info: www.artexchange-greece.com

ARTS AND CULTURAL MANAGEMENT • Grant MacEwan College offers 7 great online courses starting February 1st. For the next session and more information: <http://www.macewan.ca> or email: arts@macewan.ca

SUTTONART ART COURSES • Upcoming workshops: **Drawing from the Live Model** - April 9 & 10 Fee: \$110.00 (plus gst), includes model fee. **Learning from the Masters**: learn to analyse what determines whether a piece of art "works", whatever its style or subject matter - March 12. Fee: \$55.00 (plus gst) Call for info, times and directions. 780.449.5312 or eileenrs@shaw.ca

UXSHOW 2005 • Call for entry for the Uxbridge Celebration of the Arts 9th Annual Juried Exhibition welcomes submissions from artists working in all media. Deadline: April 1st. Slides Only. Fee: \$20.00 per artist. Cash awards. Info and to download forms: www.uxbridgearts.com

Around Alberta

HARCOURT HOUSE • **Linda Cronin: EchoSense** - February 10 - March 12, 2005, **Cynthia Gardiner: If This Mouth Could Talk...** - in the front room, February 10 - March 12 **Suzanne Caines: Chainmaking** - March 17

- April 16 and in the front room - **Kim Sala: Game Plan** - March 17 - April 16. Located: 3rd Flr, 10215 - 112 Street, Edmonton 780.426.4180 or www.harcourthouse.ab.ca

THE SCOTT GALLERY • **Gerald Faulder** - New Work February 12 - 26, 2005 Located at 10411 - 124 Street Edmonton, Alberta T5N 3Z5 780.488.3619 or www.scottgallery.com

FRINGE GALLERY • **Amy Loewan, "O'Canada Project"** a work in progress installation: February 12 - 26. **Harcourt House Group Show:** March. **Alex Janvier:** April. Located at: 10516 Whyte Avenue, Basement Edmonton, Alberta T6E 2A4 780.432.0240 or fax: 780.439.5447

SNAP GALLERY • **Kelly McCray "Gnawts Project"**, February 24 - March 19, 2005. Located at: 10309 - 97 Street (Red Strap Market Annex), Edmonton, AB T5J 0M1 423.1492 for more information on schedules and workshops.

MEDICINE HAT MUSEUM & ART GALLERY • **Spaces of Transformation: Brenda Francis Pelkey; Just Visiting: Calvin Bannow and Visibility Unlimited: Joan van Belkum** - February 5 - March 20, 2005. Located at: 1302 Bomford Crescent SW, Medicine Hat, AB 403.502.8580

ELECTRUM DESIGN STUDIO & GALLERY • **Rural Reflections: Marilyn Rife** New work. **February 2 - March 6, 2005** Hours: Tues: by appointment only; Wed - Fri: 10 - 5:30pm, Sat: 10 - 4pm and closed Long Weekends. 12419 Stony Plain Road, Edmonton 780.482.1402 or www.gallery-walk.com/electrum

MILNER ART GALLERY • **Keith Turnbull** Jan - February / 05 Located at the Edmonton Public Gallery, Main Floor 7 Sir Winston Churchill Square, Edmonton ph. 780.496.7000 for information.

ALLIED ARTS COUNCIL OF SPRUCE GROVE • **Jenny Ma** will be exhibiting **"Fantasy and Flora"** February 2 - 26 at the Little Church Gallery: 455 King Street. For info: 780.962.0664

WILLOCK & SAX GALLERY • During the winter season the gallery is open on occasional weekends, please check the phone message at 403.859.2274, toll free at 1.866.859.2220 or check the website for updates. www.willockandsaxgallery.com

ART BEAT GALLERY • **Kari Duke: March 19** ArtWalk begins the first Thursday in May. Hours: Tues - Wed: 10 - 6pm; Thurs: 10 - 8pm; Fri: 10 - 6pm; Sat: 10 - 5pm, Sun and Mon: Closed. Located at: 26 St. Anne Street, St. Albert, Alberta 780.488.3619 or www.artbeat.ab.ca

MULTICULTURAL CENTRE PUBLIC ART GALLERY (MCPAG) • **George Kubac: Travel Paintings:** A collection of paintings and drawings from works created in France, Italy, Greece, Canada, Brazil and Tahiti. February 3 - March 2. Located at 5411 - 51 Street; Stony Plain, Alberta 780.963.2777 Open 10 - 4pm daily.

GRANT MACEWAN FINE ART GRADUATING EXHIBITION • Saturday, April 23 - Thursday, April 28, 2005 Opening Reception: Saturday, April 23, April 23 from 7 - 9 pm. Check website for more times, and to call them - 403. 497.4321 Studio 109 / 113, Center for the Arts; 10045 - 156 Street, Edmonton.

TNG: THE NEW GALLERY • **Being Subject: Johnnie Eisen, Kelly Lynne Wood, Chris Flower** - **February 18- March 19, 2005** Opening Reception Friday February 18 7 - 10 p.m. Artist Talk: Saturday February 19, 2 p.m. 516D - 9th Ave. SW; Calgary T2P 1L4 Hours: Tues - Sat. 11 - 5pm 403.233.2399 or www.thenewgallery.org

THE STRIDE GALLERY • main gallery: **Harry Kiyooka (Calgary, AB)** February 18 - March 19, 2005 Reception: February 18 at 8 PM; **Patti Dawkins (Calgary, AB)** March 25 - April 23, 2005 Reception: March 25 at 8 PM; **Lisa Murray (Calgary, AB)** and **Marna Bunnell (Edmonton, AB)**; April 29 - May 28, 2005 Reception: April 29 at 8 PM and in the Project Room: **Kuh Del Rosario (Calgary, AB)** March 25 - April 23, 2005 Reception: Thursday, March 25 at 8 PM Located at: 1004 Macleod Tr. S., Calgary 403.262.8507 Hours: Tues - Sat 11 - 5pm www.stride.ab.ca

Membership



<input type="checkbox"/> Associate non-voting*	\$30	
<input type="checkbox"/> Individual	\$30	
<input type="checkbox"/> Student/Senior	\$20	
<input type="checkbox"/> Group Members**	\$60	Renewal <input type="checkbox"/>
<input type="checkbox"/> Gallery***	\$60	New <input type="checkbox"/>
<input type="checkbox"/> Related Affiliates****	\$80	

Name of Affiliate-Organizations/School/Library/Association/Institution:

*An Associate non-voting Membership entitles Associate Members (members of the ACACA, ASA, APA & HWSDA) to participate in all programs and communications of the Visual Arts Alberta Association at member's prices.

**Any non-profit group(s) or associations wishing direct involvement with the society

***Any public or artist-run gallery wishing direct involvement with the Society

****Groups or institutions (commercial gallery, art supply store, PASO, educational or government institution(s) wishing direct involvement with the Society in a non-voting capacity.

Where did you hear of The Visual Arts Alberta Association?

☐ Please send me the Visual Artist Database form.

Name _____
 Address _____
 City _____
 Province _____ PCode _____
 Phone _____
 Fax _____
 e-mail _____

Payment ☐ Cash ☐ Cheque

Newsletter distribution preference: ☐ email ☐ fax ☐ surface

Membership are renewed annually from the original date of joining.

Send your completed application and payment to:

Visual Arts Alberta Association
 3rd Floor, 10215 - 112 Street
 Edmonton, AB T5K 1M7
 Telephone: (780) 421-1731 Fax: (780) 421-1857
 e-mail: visartaa@telusplanet.net
 www.visualartsalberta.ab.ca

Office only:

Date received: _____ Mem. Aff: _____
 Entered on: _____
 Entered by: _____ Mem number: _____



Gallery
and Office
Hours

Monday to Friday 10am-4:00pm
Saturday - noon - 4:00pm

Contact:

Allison Argy-Burgess – Executive Director
 Donna Reigl – Administrative Assistant
 Kristene Miller - Gallery Assistant
 Linda Russell - Bookkeeper
 Wioletta Polanski - WebMaster
 1-866-421-1731
 www.visualartsalberta.com

In an effort to provide Alberta visual artists with a variety of views on diverse subjects, Visual Arts Alberta prints articles that do not necessarily reflect the views of the Board of Directors or staff.

WHY DO WE NEED YOU?

Individual members

of the ASA, APA, ACACA or HWSDA who wish to receive the VAAA Newsletter, The Voice, receive full members benefits on Visual Arts Alberta Association programs (ArtCards, etc.) should purchase an associate non-voting membership. As each of the founding groups appoint a representative to the VAAA Board annually, members of these groups cannot vote. Your membership allows VAAA to defray rising costs of mailing and administration to members of the founding member groups. Funding is tight. We hope you will support us in this membership drive, so we can serve you better!

ArtCards

- We are now booking the fourteenth run of the ArtCards. The cost includes layout of the images and text and 500 full-colour postcards. **Please call us for more information concerning current pricing and for availability.**

Guest Columnists Wanted

Guest columnists from all over Alberta are encouraged to send in articles concerning current, historical, whimsical, educational or informative subjects. Send us a review of a local exhibit or happening concerning the arts. Please note that we cannot guarantee that every article submitted will be used. **Who can submit - anyone:** students in arts administration, art history, or fine arts to seasoned artists, art educators and patrons of the arts. Call us - or hey! - just drop it in the mail (or email: visartaa@telusplanet.net)

Membership • Renew your VAAA Membership!

Renew today! Do not forget if you are a member of ACACA, APA, ASA, or HWSDA please check off the Membership Category – Associate Non-voting.

We hope you continue to support us! The support we receive through your renewal means that Visual Arts Alberta can continue to operate and develop programs that serve you, the artist, better.

New and Renewing Members

Margo Anton, Edmonton	Izabella Orzelski-Konikowski, Edmonton
Fred Braakman, Sherwood Pk.	Anne Page, Medicine Hat
Sharon Simonds Chia, Saltspring Island	Liv Pedersen, Calgary
Lily Christensen-Dutchak, Waskatenau	Melinda Pinfold, Edmonton
Andrea Colby, Edmonton	Judi Popham, Edmonton
Klara J. Cole, Eckville	Audra Schoblocher, Carseland
Pamela Copeland, Edson	Barb Shore, St. Albert
Edmonton Art Club, Edmonton	Candace Lee Smith, St. Albert
Lena Gilje, Wembley	Ansgard Thomson, Edmonton
Hand Weavers, Spinners & Dyers of Alberta, Ft. McMurray	Marjorie Tidsbury, Gibbons
Dianna Hanna, Drayton Valley	Edith Todd, Edmonton
Emily Rose Govien Honderich, Calgary	Renee van der Putten, Edmonton
Margaret Jones, Edmonton	Sharon Wareing, Sherwood Pk.
Thaneah Krohn, Edmonton	Brian Zwicker, Edmonton
Michelle Leavitt-Djonlic, Edmonton	
Pamela Marriott, Swan Hills	
Margaret Metcalf, Sylvan Lake	
Kathleen Newman, Edmonton	
Fran Boyce Olynky, St. Albert	

Thank You!

Your support is important for the success of the VAAA which believes that the visual arts are integral to the quality of life in Alberta!

and thank you to:



Calling All Members!!!

**The Works Art & Design Festival 2005
June 23 to July 16, 2005**

Visual Arts Alberta

will be exhibiting a juried membership show during the
2005 Works Festival.

This year's exhibition will be a celebration of

Alberta's 100th Birthday
and will showcase works of art
celebrating the talents & diversity of Alberta's artists

Visual Arts Alberta will also use this special occasion
as a fundraising opportunity by offering
all juried artworks presented for sale.
VAAA will retain a commission of 25% on any works sold.

*Members wishing to participate are invited to submit
the following for consideration:*

- *Artist Statement*
- *Contact Information / Brief Biography*
 - *5 slides or photographs*
- *A maximum of two works from each artist will be selected*
- *All works submitted must be available for sale*

Deadline for submission April 15, 2005

Submissions may be mailed or dropped to:
Visual Arts Alberta
Attn: Allison Argy-Burgess, Executive Director
3rd Floor, 10215 - 112 Street
Edmonton, AB T5K 1M7
Info: 780.421.1731 Toll free: 1.866.421.1731



Professional Development Workshop Series VAAA Gallery / Spring 2005

Professional Development Workshops for Artists

...presented by *Visual Arts Alberta
& The Edmonton Arts Council*

**Saturday, February 26, 2005
2:00 - 5:00 pm**

**Writing Your C.V. &
Artist Statement**

Instructor: Candace Makowichuk

Candace Makowichuk, a practicing artist and Executive Director of an Artist Run Art Centre, will explain how to put together a professional curriculum vitae and an artist statement - two very important items for those interested in a career in the arts.

Candace has extensive experience in educating the public on the importance and impact the visual arts has on our community and lives. As a Director with 3 public galleries over the past thirteen years, she has worked with hundreds of exhibiting artists and reviewed over one thousand artist statement and c.v.'s.

Her education includes Art and Design from the University of Alberta, Photographic Technology from N.A.I.T., Arts & Cultural Management from Grant MacEwan and various workshops. Her work is represented in public collections within Alberta, private collections within Canada and exhibitions throughout the province.

Registration for this workshop is limited, so please register early.

Course Fee: \$30.00

To register, please contact: 780.421.1731

**Workshops to be held at the VAAA Gallery:
3rd floor, 10215 - 112 Street
Edmonton, AB**



Professional Development Workshops for Artists

...presented by *Visual Arts Alberta*

**Saturday, April 2, 2005
1:00 - 5:00 pm**

Accounting / Business in Art

Instructor: Carol Patterson

In this valuable 4 hour workshop, artists will be provided with information that will assist them in the business side of their art. Accounting necessities, what to look for in an accountant, how to access your financial health, information that will aid in the running of the studio business such as taxes, payroll, incorporation - all will be covered.

Carol Patterson is the President of Kalahari Management Inc., a consulting firm that provides services in staff development and training, accounting, business planning and tourism research.

Carol has worked in management, training, accounting, and systems design for organizations in the tourism, oil and gas, retail and non-profit sectors. Carol has degrees in Business Administration, Economics and Geography, and holds a Certified Management Accountant's Designation. She has also taught courses for the Banff Centre for Management and is an active member of various community organizations.

Registration for this workshop is limited, so please register early.

Course Fee: \$35.00

To register, please contact: 780.421.1731

**Workshops to be held at the VAAA Gallery:
3rd floor, 10215 - 112 Street
Edmonton, AB**

