

# DISPATCH

VOLUME 19 - ISSUE 3 - SEPTEMBER 2013

## COMMUNITY ARTS ISSUE



In the photo: ArtStarts' recently-completed mosaic art project in the Glendower community.



**Features:** The OAC's Expansion of Support for Community Arts Practice | Community-arts across the province! | Artist Profile: Ingrid Mayrhofer

**Plus:** CARFAC Ontario Members' Exhibition Listings | Grants Calendar

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*Keeping you connected ... Local News from Across the Province* section will be back next issue - yep there was not a lot going on during the summer!



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# Executive Director's Report



Photo credit: Barbara Gilbert

The weeks leading up to the CARFAC Ontario Annual General Meeting are always filled with anticipation.

This year, we decided to hold our event at the Regent Park Film Festival which forms part of a new community-oriented arts facility in the eastern portion of Toronto's downtown core. With Community Arts as the focus of the programming, this was a fitting environment for presentations and discussions.

Kristen Fahrig added a lot of colour to the day as her presentation focused on the many community-based projects she has undertaken in Toronto. Her photos really captured the energy of her work! This was followed by a presentation by Loree Lawrence from the Ontario Arts Council (OAC) who very charismatically talked about the programs her grant envelop supports. Historically, there has been a divide between traditional fine art practice and community-based practice. However, my feeling is that as a professional artist, you need to think creatively about where revenue is derived from. If this sort of work taps into your skillset, then you

need to consider it as a way to supplement the fine art endeavours that you are involved with. Tara, one of our writers, has actually done a great job of capturing further information about Loree and the OAC program in this issue. Here is the link to the program at the Ontario Arts Council:

[www.arts.on.ca/Page2841.aspx](http://www.arts.on.ca/Page2841.aspx)

The strength of this issue is that it continues to emphasize CARFAC Ontario's priority of reaching across this vast province. Marianne has done just that by unearthing community-based practice in several regions of Ontario.

Finally, I want to thank members who took the time to take part in our extensive survey. Those results as well as those from our Strengthening the Sector project can be found at the following links:

1. <http://tinyurl.com/membership-survey-2013>
2. <http://tinyurl.com/carfac-is-strong>

Wishing you a productive next few months,

Kristian

## At a glance ....



Greg Ludlow, CARFAC Ontario board member speaking at ACTIVATION WORKSHOPS at Forest City Gallery in London, ON.



Premier Kathleen Wynne providing opening remarks at Ontario Non-Profit Network conference in Toronto.

## Vice President's Report



In the early stages of my career, I worked very hard cobbling together part-time jobs that would allow me time to devote to making art in my studio. At various times, and sometimes simultaneously, I was employed as a mail sorter, a census taker, a playground "lady" (art, drama, music animator), a Parks and Rec employee, a studio assistant, a painting instructor at the Art Gallery of Ontario, an educator at the Royal Ontario Museum and a participant in the Artists in Education program of the Ontario Arts Council. I realize now that much of what I did and enjoyed working at was related to education at a community level. The term "Community Arts" did not exist then, but the activities certainly did. As a visiting artist in schools, I endeavored to produce large-scale projects, whether in print or scrap wood sculptures, that involved the whole school as well as the parents. Those projects were always celebratory and most gratifying.

At CARFAC Ontario's Annual General Meeting, thoughts of those events came back to me. The well-attended meeting, held at the Spectrum Building in the redeveloped fabulous Regent Park, was a daylong event. It began, of course, with the formal aspect of reports from the board and the Executive Director about the state of the organization followed by news

from April Britski, CARFAC National's Executive Director and Karl Beveridge, artist/activist, about CARFAC's negotiations with the National Gallery and the upcoming date at the Supreme Court.

The afternoon sessions included Greg Baeker, the consultant who led the research that supports our Strengthening the Province project and Jerry Smith, who discussed the Membership Survey results.

The last two sessions of the day were the ones that brought me back to my early working life. They both addressed the topic of The Art of Community Engagement. Kristen Fahrig, an artist focused on community-based art projects, showed images of amazing projects that she has orchestrated in various communities around Toronto. Loree Lawrence, Community and Multidisciplinary Arts Officer at the OAC, discussed the granting support for Community Arts. Inspirational.

If you did not attend the AGM, please make sure you read this issue of Dispatch and the interview by Tara Mazurk of Loree Lawrence. You might consider Community Arts as a potentially enriching aspect of your art making.

Yael Brotman

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# The OAC's Expansion of Support for Community Arts Practice

Written by Tara Mazurk

The term 'support' holds a lot of weight. In the arts, support is maintained through funding, leadership and assistance, or even the simple acknowledgement of an artistic practice or concern. Through community arts, support seeps through the gaps to embed itself into a region's own history and shared experiences. As a major support system for the arts, the Ontario Arts Council (OAC) acknowledges the crucial importance of this work, offering the breadth of support mentioned above and proactively finding new ways to engage community arts practice. CARFAC Ontario spoke with Loree Lawrence, the Community and Multidisciplinary Arts Officer at the OAC, to explore the many avenues of connecting communities through the arts.

Loree joined the OAC after working firsthand as a community artist. This passion fuels her work at the OAC as she travels across Ontario to support artists and arts organizations while responding to shifts in the sector. One component of her work at the OAC addresses the Artists in the Community Workplace program, which supports arts activities that involve professional artists and community members working together to develop collective experiences and/or public presentations that express the community's unique identity (OAC Guidelines 2013). During the 1980s, these projects were not being supported through the council because their hybrid nature (professionals and non-professionals) impacted the criteria for evaluation. In 1997, the OAC convened artists who were doing such work, and this research was compiled into the Community Arts Workbook (See OAC Resources). After offering support on a few pilot projects, the granting program was established.

As the program has evolved, the granting program now covers the processes of research, development and production. The first of the three is the newest and was initiated after the OAC introduced a Cultural Animator in Windsor in partnership with Arts Council Windsor & Region. The Cultural Animation pilot project involved hiring a local artist, Alana Bartol, to talk to artists about the potential for expanded practice and non-arts organizations about what kind of work artists could provide to

them as well as support the development of projects and applications to the Artists in the Community/Workplace program. The resulting growth in education and thirst surrounding co-creative practice helped to catalyse several community arts projects. Since the introduction of a Cultural Animator, there has been an increase in the quantity of applications from this region and the OAC plans on expanding the Cultural Animator initiative to Kingston in partnership with Kingston Arts Council in 2013-14.

The granting category of Community Arts Development was introduced when the OAC "realized that we needed to provide support for the development of a seed of an idea; specifically for artist or non-arts organization to hire a mentor to help devise a project". This category of funding is available to regional (based outside of Toronto) applicants only. This Research and Development category was introduced because the OAC recognized that artists and the community needed the opportunity to get to know each other, build interest and trust, brainstorm various ideas, and devise a successful project. The final grant category, Production, covers either the completion phase of the project or the entire natural trajectory of a project.

But with the circulation of a limited amount of public resources, how can community artists ensure that their idea, through their application, will captivate the jury and be funded during the assessment process? A consistent quality of successful applications is that the work itself is thoughtful and engaging to the community. When writing an application, consider how you approach the community participants, build relationships, engage as co-creators, and ensure that the relationship will benefit both the artist and the community. It is important that the applicant mentions how a project will benefit their own artistic development as well. When tackling the grant-writing process, never hesitate to contact the program's respective officer with even just the seed of an idea, through development, to the submission of the application. Often, applications received by the OAC exhibit great potential, and might have

benefitted greatly from a phone call to the officer for support before the deadline. Simply providing more information, background, or stronger support material, could lead to a successful application. Even with extensive grant-writing experience, artists will call just to make sure their idea is an appropriate fit.

Outlining the evolution and processes of the Artist in the Community/Workplace program not only showcases the historical impact of the OAC on the sector, but allows us to recognize that the OAC is still trying to keep an 'ear to the ground' for important transitions in community arts practice. When Loree was involved with community theatre projects, she saw how it built bridges between communities where there was dissention, alienation or a desire for rejuvenation and provided a platform for discussion, greater understanding and community action. Currently, Loree is interested in supporting professional development for artists considering entering co-creative relationships with a community both through the Artists in the Community/Workplace program and the Cultural Animator Initiative.

In seeking out community members for a project, there are many different ways to start. One method is to respond locally to what is happening in your own community by identifying some of the gaps that could be filled through arts projects. Another approach occurs when artists are invited into communities they were not previously familiar with. For example, Jumblies Theatre ([www.jumbliestheatre.org](http://www.jumbliestheatre.org)) has been invited to do residencies in communities by local museums and community organizations. Jumblies often works in communities where there is a surge of newcomers and are experiencing difficulty integrating with long-time residents and/or the organizations that serve the community at large. Often, a 'champion' in the community who is interested in doing something about local issues such as this helps address them by inviting established community artists to start a project.

In Loree's own practice, "I wanted to return to my mother's community in the Junction neighbourhood in Toronto because I was intrigued with the stories I heard growing up about the dying industries and increasing dysfunction of the area; the main street was underused, there was a period of economic decline I partnered with the Junction Historical Society and started the project at a time when the community was at the verge of becoming gentrified.

I wanted to capture the rich stories that I were about to disappear along with some of the locals who were able to live in a less expensive community". When creating these relationships, always maintain the linkages to your own practice, be passionate, and the outcome could yield some meaningful synchronicities and powerful transformation.

You may be wondering how the OAC, as a provincial organization, develops sensitivity for regional differences. This is truly the evolutionary aspect of their work; helping artists and arts organizations adapt to the changing nature of public funding and learning to reconcile increased gaps in communities across Ontario. The OAC staff are always on the job. They encounter people who have questions about the programs and are always receivers and connectors for people with an interest in getting funded, and make an effort to connect with them personally. These connections often stem the development of new research and new networks where, often, artists and their representative arts council feel isolated from the artists/councils in the next community and have limited resources to look outwards and connect with their neighbours.

As an artist, what are the gaps or barriers that exist in your own professional practice or in your community? While the Outreach office responds to invitations for information sessions on grant writing, it is crucial that the OAC is aware of new artistic transitions and concerns. There is no officer that focuses solely on the administration of their office; many of the officers are artists themselves, and may just be taking time away from their practice to make the kind of change that they would like to see in that particular sector. Loree continues to think about the importance for artists and organizations to share resources to a greater extent, and how the OAC can help them to do that. For the individual artist, it is often reassuring to know that you are among friends within a larger support system.

When artists and communities share in equitable collaboration, there is always the possibility to uncover unique histories and make new connections. The granting programs at the OAC have evolved to support this while still being committed to offering professional development, promoting the arts, and having a presence so we can continue the work which helps transform people and places across Ontario.

## About Loree Lawrence

Loree Lawrence is the Community and Multidisciplinary Arts Officer at the Ontario Arts Council. For 20 years, Loree developed collaborative theatre performances, film and video projects, art installations and arts-based research projects with communities in Toronto and Vancouver. During this time she was the Theatre Director at Kensington Youth Theatre and Employment Skills in Toronto and the Creative Director at Projections, a film and video mentorship project for street-involved youth in Vancouver's Downtown Eastside. Loree has also worked extensively with the Public Dreams Society, Leaky Heaven Circus and Jumbles Theatre, and she is the founding member of Red Wagon Collective, a community-engaged arts initiative that is still active in the Junction neighbourhood of Toronto. Loree has an MA in arts education from Simon Fraser University.

### Contact

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## OAC Resources

1. "Community Arts Workbook...another Vital Link". 1998. [www.arts.on.ca/asset363.aspx?method=1](http://www.arts.on.ca/asset363.aspx?method=1)
2. Granting Program Guidelines, Application, and Budget. "Artists in the Community/Workplace". [www.arts.on.ca/page95.aspx](http://www.arts.on.ca/page95.aspx)
3. Podcast with Loree Lawrence and Nancy Kenny. "Community and Multidisciplinary Arts Programs". 2013. <http://oaccao.libsyn.com/episode-6-community-and-multidisciplinary-arts-programs>
4. "Fostering Arts at a Local Level: A review of community arts councils in Ontario". 2011. [www.arts.on.ca/Page4426.aspx](http://www.arts.on.ca/Page4426.aspx)
5. "OAC Grant Survival Guide". [www.arts.on.ca/Asset5935.aspx?method=1](http://www.arts.on.ca/Asset5935.aspx?method=1)
6. "OAC Strategic Plan 2008-2013". [www.arts.on.ca/page525.aspx](http://www.arts.on.ca/page525.aspx)

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# Community-arts across the Province!

Written Marianne Rellin

ArtStarts, Arts Council Windsor and Region (ACWR), the City of Kitchener and the White Water Gallery are four organizations from different parts of Ontario, that incorporate community-engaging activities in their programming. Marianne Rellin interviews representatives from these organization about their community-based programming, which, as you will read are both inspiring and creative.

Founded in 1992, ArtStarts uses the arts as a vehicle for bringing people together to share stories and overcome barriers that exist in their neighbourhoods. The organization operates out of five neighbourhood sites in Toronto, organizing citywide youth arts programs as well as a unique roster of programming at each location. Their multi-disciplinary arts projects involve professional artists collaborating with kids and youth. Past projects have included building bicycles from scratch, designing and painting murals, and sewing dresses and paradis them in a fashion show.



According to Liz Forsberg, Managing Director at ArtStarts, the organization is particularly strong at creating programs that truly respond to the needs identified by the community. Forsberg mentions the recently-completed mosaic art project in the Glendower community as an example. This was a 7-year partnership between the community and ArtStarts. Forsberg explains “The basketball court was identified by the community as an important public space – it was centrally located and it was the biggest public space they have, and yet a majority of the residents felt unsafe there.” ArtStarts

was invited to facilitate the creation of a mosaic around a low-rise wall surrounding the perimeter of the basketball court where people usually sit. Residents of all ages and different cultural backgrounds were invited to participate in helping design, create and install the piece. Through this collaborative art-making effort, the project brought residents together and allowed people to contribute their stories through the imagery that they created in the mosaic.

The positive benefits of the project extend further: “Before the project, the residents felt that they did not have anything to be proud of, and they felt stigmatized because they live in Toronto community housing, but that attitude shifted after the project.” The mosaic not only ignited a sense of camaraderie in the community, it also ignited community pride.

Similar to ArtStarts’ community focused projects in Toronto, the Arts Council Windsor and Region (ACWR) has its own community-engaged history. “There were always community arts activities happening in the region,” according to Michelle Le Chien, Executive Director at ACWR. What is incredible and surprising though, is that no one from the region has been actively pursuing funding from the Ontario Arts Council (OAC) for their projects. “Artists were just not aware that they can get paid for doing the work that they do,” Alana Bartol adds.

This reality soon changed. Last year, in partnership with the Ontario Arts Council, Alana Bartol became the first Cultural Animator in Windsor for the Artist in Community/Workplace (AICW) Grant Program. A new initiative for ACWR, the Cultural Animator would help in developing partnerships between artists and non-arts organizations to work on a collaborative, process-driven project in any discipline, as well as aid in the development of projects and OAC grant applications. After the first year of the AICW Grant Program, three projects were successfully funded. In addition, a new community arts development category within the Grant Program was created, which allowed for a regional artist to be mentored by a professional Ontario-based artist.

This year, the ACWR continues to nurture and develop community-engaged activities in the region through Neighbourhood Spaces: Windsor and Region Artist-in-Residence Program, in partnership with the City of Windsor and Broken City Lab. Neighbourhood Spaces selected ten artists to engage various community sites in Windsor and Essex County by bringing non-traditional art to non-traditional spaces. It has just wrapped up their third Artist-in-Residence, the Portland-based artist Ariana Jacobs, whose project *Working/Not Working* engaged the community through verbal conversations about their work (and/or lack of work), and how that affects how they view themselves. Neighbourhood Spaces continues until August 2014, and will work with seven more artists and projects, each equally as fascinating as the previous one.



Ariana Jacob on the bus on the way to the Unemployed Help Centre. Photo Credit: Alana Bartol

The ACWR maintains that it is important to continuously engage the community through the arts. “It gives an access point for our neighbourhoods to be really connected with the art, and to also be connected to the artists themselves.” Le Chien, Executive Director at ACWR asserts. She adds that most people still think of art as objects on the walls of a gallery, but community-engaged work is a whole other endeavour as it not only allows people to see the process of the artwork, but also involves the participants in the process.

Public participation and engagement are also evident in the long-running City of Kitchener Artist-in-Residence Program. When the program started in 1995, it was due to the desire to fill a studio space owned by the municipality. In recent years, however, the program has shifted its focus to funding and helping realize projects that prioritize community development through public engagement. According to Emily Robson, Coordinator of Arts and Culture at the City of Kitchener, the emphasis of the program

is on experience and exchange, and on giving the public an opportunity to participate in the artistic process, thus enabling accessible engagement with contemporary art.

And what can be more accessible than trash? Susan Coolen’s Litter-Arti Project exemplifies all that is accessible and non-threatening. Her interest in urban detritus – i.e. trash and trash categorization – has led her to develop “The Snowball Effect,” an initiative wherein Coolen picks up trash found on the streets near her studio, and invites people to do the same in their own neighbourhoods. She then puts the trash in white plastic bags and photographs them, resulting in a graphic image that resembles snowballs.

“We’ve received a lot of positive feedback from the participants about the project,” shares Robson, but the strength of the program lies not only in the community engagement aspect but also the opportunity for artists to broaden and develop their practice by having access to space and other necessary resources needed to realize their projects. It is definitely a win-win situation for both the communities involved and the professional artists.

The shift from art confined in a studio or a gallery to one that ventures out into the community is also explored in rural regions like North Bay and Nipissing First Nation. Clayton Windatt of the White Water Gallery in North Bay is paving the way for artist-run centres to explore and program more community arts initiatives in their space.

The White Water Gallery, an artist-run centre whose focus is supporting innovative and experimental art practices, partnered up with community arts organizations Aanmitgazi and Jumblies Theatre for Four Lands of Nipissing, an interdisciplinary project that explores the potentials of the intersection of visual and theatre/performing arts. Ruth Howard, a seasoned community arts practitioner, will act as the lead artist on the project, encouraging participants to explore how they feel about the communities they live in, and elaborating those feelings through drawing, miniature-model making, and performance – all of which will be taking place at the White Water Gallery and at various local venues.

Programming a community arts initiative in a contemporary arts space is a risk that Windatt and Howard are willing to take. “It’s time to be making bold decisions,” Windatt declares, and we whole-



Clayton Windatt and Ruth Howard at the White Water Gallery. Photo by Tara Windatt

heartedly agree. As part of this project, Howard and Windatt have randomly planted teacups in surrounding areas of the gallery, and invited the people to look for the teacups and bring them back to the gallery. “The teacups act as an invitation for people to engage,” says Howard. Both emphasize that galleries should put more effort in going out to where the people are instead of waiting for people to come to their space.

With all of these inspiring projects, the future for the community arts practice is looking bright. ArtStarts which is an established community arts organization will start offering mentorships to emerging and newcomer artists who are interested in community arts but might not have substantial experience in the field. In the fall, ArtStarts will also be administering micro-grants to youth and newcomer artists – groups who do not have access to municipal and provincial arts funding yet – to aid them in starting their own community-engaged projects. The City of Kitchener Artist-in-Residence Program plans to broaden their funding scope to include more multi-arts and interdisciplinary projects. The Arts Council Windsor and Region and The White Water Gallery will continue to innovate and pave the way for more community-engaged initiatives in their regions.

Despite funding challenges, the project-to-project grant structure available to community arts projects, limited support for rural communities, as well as the ever-persistent lack of recognition from the art world, community arts initiatives continue to innovate and surprise. We can clearly see that community arts initiatives are not only a “trend”, but a province-wide movement which is here to stay. c

## Artist Profile: Ingrid Mayrhofer

Marianne Rellin interviews Ingrid Mayrhofer

**Can you describe your art practice? Have there been any major changes/shifts in your practice since you started?**

My practice has always been fluid. As a professional artist, I can function as a community arts practitioner, arts educator, and curator. In the 80s, I was involved in a number of solidarity groups in creating art that addressed issues of human rights, not necessarily from my own experience. With the Red Tree Collective in the 90s, I became more involved in collaborative art-making, and began to combine my participatory research and education experience with art-making. The main motivations were issues of authenticity of experience and the opportunity to reach people hands-on. In projects like Never Again, I worked with the Guatemalan community in Toronto in the building of a monument using clay tiles. The monument is dedicated to the victims of Guatemala’s civil war. In another project with the Red Tree Collective called Birds of a

Feather, I worked with a community co-op to build a permanent multi-media bas-relief mural, which is permanently installed on the corner of Primrose Avenue and Davenport.

My studio practice now continues to be influenced by political concerns, but I might say that the imagery demonstrates more of an academic distance and gives more weight to formal and material properties. I started paying more attention to the craft inherent to certain materials, their origins and purpose in nature.

**As an “artist” or a “curator”, what do you see is your role in community arts projects?**

Community art practice is similar to participatory research in that it works toward a shared outcome as defined by all involved. My goal in community art projects is to facilitate a creative process that gives artistic form to the content provided by a community group.



## What are the major difficulties of being a community artist in Ontario?

The major difficulties are: lack of continuity to funding, and disappointment for participants due to the “project-to-project” nature of the grant cycle. This also can be a challenge for the artists, as they can experience burn-out due to administrative burdens associated with the project-to-project existence.

Another challenge is the lack of access to public institutions such as community centres, schools, libraries with space for studio or presentation and equipment.



Photo by Sarah Joy Salise

Lastly, there is the dilemma of working in the community and striving to be accepted as an equal with the rest of the art world. I find it difficult to reconcile the lack of recognition awarded to professional artists who aim to engage non-artists in contemporary artistic exploration. Although I do understand that there is an inherent non-art star nature to the community arts practice, and that the primary aim of the community arts practitioner is to connect people and their creative expression by facilitating the collaborative process. This nature of working does not garner loads of publicity, and certainly flies below the radar of art critics. It would be contradictory for a community art practitioner to seek notoriety, as that would most likely harm the relationship with the participating non-artists.

## Are you currently working on, or have recently finished a community-engaged/community arts project? Can you tell us about the project and the role/s you played in it?

My most recent community art project is Steeltown Views, with a group of McMaster students and staff.

I worked as the facilitator and one of the artists doing collagraphs with the group, and I also applied for funding and coordinated the exhibition at Centre3 for Print and Media Arts. The imagery that we used explores the natural and built environments through interpretations of waterfalls, parks, streets, paths, landmarks and architecture.

## What challenges have you experienced when working with communities, and how did you overcome them?

It can be challenging when a group wants to take a direction that deviates significantly from what the grant application specified. In my experience, artists usually add more than one workshop to the schedule in order to assure that all participants get results that satisfy their own expectations.

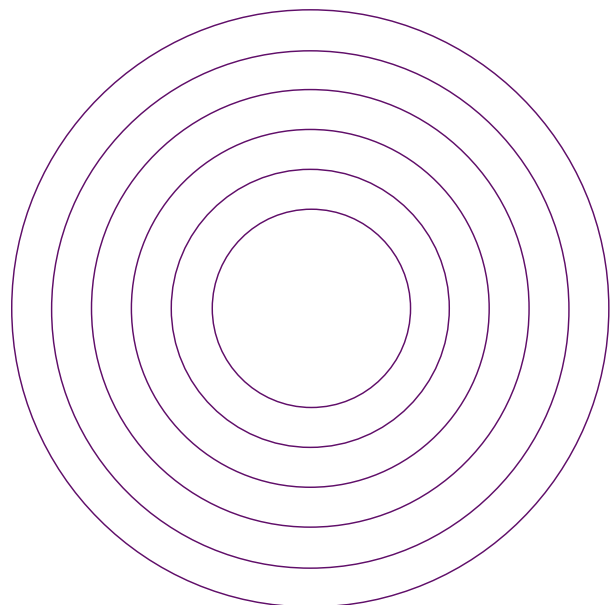
## How do you see community arts practice evolving in the future (whether in Ontario or in Canada)?

I don't have an answer for vision of the future question. My only fear is that the funding will dry up, that there is never enough continuity, especially in the regional activities that are funded project-to-project, rather than some of the stronger and vital community arts organizations in Toronto that receive operating funds.

## What is your advice to artists who are new to community arts and are looking to start a community arts project?

Apply for a grant!

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## CARFAC Ontario Members' Exhibition Listings

Any CARFAC Ontario member can be included in these free listings. The deadline for inclusion in the next issue is Friday, November 29th for shows running during January, February and March 2014. Please send listings for shows running only during these months to: [cc@carfaontario.ca](mailto:cc@carfaontario.ca)

The listing should include: your name; title of your show; gallery's address and contact information; date for which the show will be on display; and a brief artist's statement or description of the work. The subject line of the e-mail should clearly request inclusion in the next issue of DISPATCH. You can also post your exhibition listings on the members' section on our web site: [www.carfaontario.ca](http://www.carfaontario.ca)

**Claudia Pisa** in group exhibition:

***The Art of Seven Women***

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Opening Reception on Saturday September 7, 2013 from 1 - 4pm with light refreshments and a solo cello concert eclectic-electric-eccentric by Kye Marshall from 2-2:30pm.

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**Tracey-Mae Chambers**

***Self Pity***

September 5 – 30, 2013

Ontario Shores Gallery  
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Self-Pity. I never saw a wild thing sorry for itself. A small bird will drop frozen dead from a bough without ever having felt sorry for itself. By D.H. Lawrence.

Chambers' art exhibition was inspired by the poem Self Pity and her confrontation with her perception of mortality. The art exhibition includes encaustic paintings, painted skulls and five foot canoe made from Washi, fur, leather and birch bark.

**David W. Jones**

***Manhattan Nocturne - New York City & the Great Blackout of August 2003***

September 5 - 15, 2013

Exposure Gallery  
(Second Floor of Thyme & Again)  
1255 Wellington Street West, Ottawa ON

Gallery Hours: Mon-Fri: 8 AM to 8 PM | Saturday: 9 AM to 6 PM | Sunday: 10 AM to 5 PM

**Claude Breeze**

***No Commercial Potential***

September 10 - October 6, 2013

Campus Gallery at Georgian College,  
Helen and Arch Brown Centre for Visual Arts  
1 Georgian Dr, Bldg D, Rm D122. Barrie, ON

An exhibition of large paintings from various series, 2009 - 2012.

**Panchal Mansaram**

***Past Present, a Retrospective***

July 18 - September 7

Art Gallery of Mississauga  
300 City Centre Drive, Mississauga, ON L5B 3C1

For more information, please view the exhibition catalogue at: [http://artgalleryofmississauga.com/downloads/agm\\_profile\\_Mansaram\\_13249f\\_web.pdf](http://artgalleryofmississauga.com/downloads/agm_profile_Mansaram_13249f_web.pdf)

**Anastessia Bettas**

***Solo Show***

November 13 – 24, 2013

Gallery 1313  
1313 Queen Street West, Toronto ON

## **Lorena Ziraldo**

### ***Snap Shot***

October 4 – 25, 2013

Wine reception: October 4, 7-9pm

Second Gallery

Upstairs at 6301 Quinpool Road, Halifax, NS B3L 1A4

The paintings stem from family photos taken on a beach vacation, at home and walking the streets. Somehow paint gives these banal pictures, a certain importance. Studying snapshots can allow for a deeper, closer look at ourselves.

## **Lorraine Roy** in a group exhibition

### ***Catch the Weave:***

### ***A Textile and Fiber Art Experience***

September 12 – October 12, 2013

Artists' Reception: September 12, 7 - 9:30

Earl's Court Gallery

215 Ottawa Street North, Hamilton, ON L8H 3Z4

Hours: Tuesday-Friday 10 - 5pm; Saturday 10 - 4pm

A group textile exhibition in honour of the long textile history of Ottawa Street North. For more information: [www.earlscourtgallery.ca](http://www.earlscourtgallery.ca)

## **Tom Benner**

### ***Call of the Wild***

September 14 - November 3, 2013

Reception with artist's talk: September 14, 2 - 5pm

Art Gallery of Sudbury

251 John Street, Sudbury, ON P3E 1P9

Since the early 1970's, Benner's artistic attentions have explored the relationship between human beings and nature and have continued to involve a sustained exploration of the environment, of history and of the land. Call of the Wild features a selection of works that span the breadth of Benner's long career.

## **Ruth Abernethy** in a group exhibition

### ***Brushing it in the Rough: Women, Art & Nineteenth-century Canada***

August 24, 2013 – January, 2014

Royal Ontario Museum, Sigmund Samuel Gallery  
100 Queen's Park, Toronto, ON M5S 2C6

Curated by Arlene Gehmacher, this includes work of Susannah Moodie, Anna Jameson and Alice Killaly,

19th century Canadian artists. It includes 5 of sculptured works from the Canadiana Collection that were acquired by the ROM in 2009.

## **Frances Ferdinands**

### ***Convergence***

October 16 – 27, 2013

Opening reception: October 17, 7-10pm

Propeller Centre for Visual Art

984 Queen Street West, Toronto, ON

Frances Ferdinands exhibition history spans 3 decades. Recently she embarked on a new direction with her work, moving into the realm of abstraction but in a distinctly untraditional way. The exhibition features a catalogue including an essay by noted Art Historian Joan Murray.

## **Wendie Donabie** in a group exhibition:

**4**

September 28 & 29, October 5 & 6, 2013

Windermere Village Hall

2496 Windermere Road, Windermere, ON

Hours: 10 - 6pm

4 is a group art show with Wendie Donabie, Lynda Lynn, Janice Feist and Pat Whittle. Their distinctive styles include works in acrylic, watercolour, encaustic, soft pastel and mixed media with subjects ranging from realistic and impressionistic landscapes to vibrant abstracts. Reflected in their paintings is the artists' love of nature and concern for the natural environment.

## **Wendy Cain**

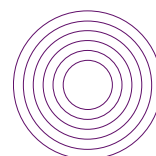
### ***Shipwreck Dreaming***

September 5 - 19, 2013

John M. Parrott Gallery

254 Pinnacle Street, Belleville, ON K8N 3B1

Shipwreck Dreaming is a two decade long project utilizing the practices of screenprinting and hand-made paper. It engages the imagination by presenting the apparently dysfunctional relationships that occur in the world of dreams. Fish become a metaphor for curiosity.





## **Gerald Steadman Smith**

### ***Encounters***

October 24 - November 26, 2013

Reception: October 27, 2 - 4pm

Trinity Art Gallery, Shenkman Arts Centre  
245 Centrum Blvd. Lower Level, Ottawa ON K1E 0A1

In this exhibition viewers will “encounter” some of the interesting people who have posed for me over the past few years. They will also see several of my models “encountering” some famous works of art.

## **Michèle Provost**

### ***Art Now!***

September 25 - November 2, 2013

Vernissage: September 27, 5:30 - 9pm

Patrick Mikhail Gallery  
2401 Bank Street, Ottawa, ON K1V 8R9

## **Cheryl Wilson Smith** in a group exhibition

### ***PUSH***

November 23, 2013 – January 19, 2014, with an opening reception taking place

Opening: November 28, 7 – 9pm

Living Arts Centre  
4141 Living Arts Drive, Mississauga, ON L5B 4B8

PUSH is the culmination of a year-long mentorship funded by FUSION and OAC. Nine Ontario artists were mentored by Koen Vanderstukken, renowned glass artist and Glass Studio Head at Sheridan College. Throughout the year we discussed and explored our work and the work of others. Visit this show to see what we have discovered! PUSH Artists: Camilla Clarizio, Jerre Davidson, Valerie Dennis, Debbie Ebanks Schlums (in collaboration with Don Miller), Marlene Kawalez, Laurie Spieker, George Whitney, Bridget Wilson, Cheryl Wilson Smith.

## **Margie Kelk**

### ***Swarf***

October 9 - November 2, 2013

Reception: October 18, 6 - 9 pm

Red Head Gallery  
401 Richmond Street West, Suite 115  
Toronto, ON M5V 3A8  
416-504-5654 | [art@redheadgallery.org](mailto:art@redheadgallery.org)  
[www.redheadgallery.org](http://www.redheadgallery.org)

My work operates within the interstices of flesh and machinery. In ‘Swarf,’ peelings ground away from the matrix of machinery interact with skin-like surfaces. There is a deeper scraping away of biological and mechanical realms that leaves neither intact. The world is entangled to its detriment, leaving no way out.

## **Marjorie Moeser**

### ***New Work***

September 1 – 30, 2013

Reception: September 11, midnight

Ruth Upjohn Gallery  
23 Prince Arthur Avenue, Toronto

## **Yvonne Wiegers**

### ***2012 Recent Additions – City of Ottawa Fine Art Collection***

August 30 - September 29, 2013

City Hall Art Gallery  
110 Laurier Avenue West, Ottawa, ON K1P 1J1

View purchased artwork Colony 11004 by Yvonne Wiegers.

### ***Open House 21***

October 25-27 and November 1-3, 2013

Opening: October 24, 6-9 pm

Enriched Bread Artists Studios  
951 Gladstone Avenue, Ottawa, ON K1Y 3E5  
Hours: Friday 6-9; Saturday and Sunday 11-5

Opportunity to visit Yvonne Wiegers’ studio and see works on the themes of accumulation and proliferation as well as other artists at the Enriched Bread Artist Studios. [www.enrichedbreadartists.com](http://www.enrichedbreadartists.com)

### ***Proliferation***

November - December, 2013

\* *Exact dates available in September, please visit:*  
[www.theschoolofdance.ca](http://www.theschoolofdance.ca)

Gallery 200, The School of Dance  
200 Crichton St, 2nd Floor, Ottawa ON K1M 1W2

Accumulations obsess me. The number of stars in the sky, the number of carbon dioxide molecules in the atmosphere and the number of people on the planet are the impetus for my work. My latest work investigates the ideas of presence, accumulation and proliferation. See [www.theschoolofdance.ca](http://www.theschoolofdance.ca) for more information.

**Patricia Moore** in a group exhibition  
***Selected Paintings 2012 - 2013***  
August - October, 2013

TAG Art Galley  
214 King Street, St. Catharines, ON  
1-877-682-5072 | [www.tagartgallery.ca](http://www.tagartgallery.ca)

**Marie Adam**  
***Rough Terrain***  
September 10 – October 15, 2013

Watson Art Centre Gallery  
104 – 1st Avenue NW, Dauphin, MB R7N 1G9

My show will display my acrylic abstracts, plus 2 special landscapes depicting the local area. Two years in the planning, this show will take patrons on an adventure to explore the strange and beautiful workings of the human mind.  
Please see [www.fronthouse.ca](http://www.fronthouse.ca) for more information.

**Jon Oelrichs**  
***Improvisation in paint and sound***  
October 5 – 27, 2013  
Opening reception: October 5, 7-9:30pm

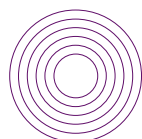
Flesherton Art Gallery  
22 Collingwood Street, Flesherton, ON N0C 1E0

The work is made as an improvisational dialogue between sight and sound. It is a back and forth between the two sensory modes each informing the other. The media are oil paint and instrumental and found sounds.

**Pavlo Lopata**  
***Linear expressionism***  
December 1, 2013 - January 14, 2014  
Reception with refreshments: December 1 at 2pm

St. Vladimir Institute  
620 Spadina Avenue, Toronto, ON M5S 2H4

Come visit: Monday, Wednesday, Friday - 9:00am to 5:00pm, Tuesday & Thursday - 9:00am to 7:00pm, Saturday: from 2pm especially if there is another event happening ie. lectures, classes, presentations & cultural events



**Adrian Baker** in an outdoor art installation  
***Summer Escapes/escapades d'ete***  
July 1 - October 31, 2013

The Plaza Bridge Terrace off Elgin Street, just north of the National Arts Centre, Ottawa, ON.

This 5-piece art installation of iconic summer scenes is designed to be interactive. The life-sized paintings of images such as a floating dock, a campfire, a cedar canoe, create great photo ops for visitors. The scene of people jumping into water is proving especially popular with the public. Commissioned by the National Capital Commission.

**Cathy Griggs**  
October 17 - November 16, 2013

Earls Court Gallery  
215 Ottawa Street, Hamilton, ON | 905-527-6685

Earls Court Gallery features work by member Cathy Griggs in a dual exhibition. Her work features Georgian Bay and the surrounding area. The powerful environment is captured through dramatic bold colours. Works range in size. Artist in attendance. Inquiries to Curator Andrea Jackman

**Patricia Moore**  
***Selected Paintings from 2012 - 2013***  
July 29 - August 5, 2013

Howes Hall Gallery  
3421 Brackley Point Road, Brackley Beach, PEI

A solo exhibition of the work of Patricia Moore including work from "The Canal Series" 2012 - 2013

**Merlin Homer**  
***Merlin's Spirits***  
November 17 - December 1, 2013  
Public reception: November 17, 4-8pm

Communication Fine Art Gallery  
209 Harbord Street, Toronto, ON M5S 1H6

I'm working on these pieces as I write this, but themes of spirit and redemption are emerging. (I surprised myself by writing that.) These will be oils and water-colours. I've been moved by the dancing associated with Idle No More, and by Christi Belcourt's amazing Walking With Our Sisters, the healing path of beauty. Open: Tuesday-Sunday 12-7.

## **Pat Durr**

### **The Venice Biennale Project**

June 2 – October 31, 2013

The Biennale Project Villa  
Palazzo degli Angeli  
Calle degli Avvocati 3833, Sestiere di San Marco  
Venezia, Italy

This is a digital presentation of selected artworks from artists from across the world which will be showcased the opening week of the Venice Biennale. The first presentation will take place at the Biennale's VIP Reception for the Opening of the Venice Biennale 2013, June 2 at The Biennial Project Villa.

## **Dipna Horra** in a group exhibition

### ***In the Presence of Sound***

August 2 – September 29, 2013

Opening: August 2, 8pm

Fundación Botín  
Villa Iris, Santander, Spain

This exhibition invites its audience to consider an early history of sound reproduction technology and its arrival in India. It explores the implications of these technologies, alongside certain colonial legacies, through works of contemporary art. In opening up the archives of early commercial and ethnographic recording expeditions, the show comprises bodies that hear, images that speak, and aural histories that reverberate with our present times.

## **Lisa Binnie**

### ***The Port Lands Sensory Walk***

August 28 – October 31, 2013

Toronto Port Lands

The Port Lands Sensory Walk is a guided walk that leads to five marked stops along the Martin Goodman Trail. At these vantage points participants slow down, tune into their senses, and observe the dynamics between the forces of nature, industry, and recreation that share and shape this unique urban landscape. See [www.portlandswalk.com](http://www.portlandswalk.com) for information and times of artist-led walks.

## **Elaine Whittaker**

### ***Ambient Plagues***

September 4 – 28, 2013

Reception: September 13, 6:30pm

Red Head Gallery  
401 Richmond Street, Suite 115  
Toronto, ON M5V 3A8

Ambient Plagues is a mixed media installation that explores this invisible world, teeming with microbial life and the possibility of infection. Microbes are sublime, beautiful, but we can't see them. They keep us alive, but they can make us sick, even causing death. The art works in Ambient Plagues make them visible. The artworks blur the boundaries between what is real and what is manufactured, what is animate and what is inanimate, challenging viewers' perceptions about their bodies, a site that has become trespassed, tainted, and contaminated by a popular culture that escalates social anxiety and terror of microbes, by artificially creating a sense of bioparanoia.

## **Ebonnie Hollenbeck**

### ***Toronto Nuit Blanche***

October 5 – 6, 2013

Gladstone Hotel  
1214 Queen Street West, Room 205, Toronto, ON

I've been selected by Gladstone Hotel to be one of their exhibiting artists. You can find me in Room 205. For the event, I'll be creating an interactive mural of the entire room, and repainting it over and over for the duration of the night.

## **Tatjana Hutinec**

### ***Exploring Identity***

October 17 – 31, 2013

Opening Reception: Wednesday, October 23, 2013  
3pm-10pm. Viweing at other times is by appointment only.

Toronto Heliconian Club  
35 Hazelton Avenue, Toronto ON M5R 2E3

For more information: [www.tatjanahutinec.com](http://www.tatjanahutinec.com)





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## Grants Calendar

The CARFAC Ontario Grants Calendar is published in every issue, allowing you to plan in advance for grant deadlines. All the information published here has been edited for space, and is meant to give you a general sense of the types of grants available. Deadlines and eligibility criteria are subject to change at any time. Visit the funders' websites to verify deadlines and to find out more about application requirements. CARFAC Ontario makes every effort to provide information which is up-to-date and accurate. Neither CARFAC Ontario nor any of its employees can be held responsible for any errors or omissions, or for any losses, costs or claims which arise as a result of relying on this information.

### CANADA COUNCIL FOR THE ARTS

350 Albert Street, P.O. Box 1047, Ottawa ON K1P 5V8  
 Phone: 1-800-263-5588 (toll-free) or at their individual numbers | Fax: (613) 566-4390  
 TTY (TDD) machine for hearing-impaired callers: 613-565-5194  
[www.canadacouncil.ca/grants](http://www.canadacouncil.ca/grants)

Deadline	Grant Name	Contact Person	Contact Information
15 October	<b>Aboriginal Traditional Visual Art Forms Program for Individual Artists</b>	<b>Jim Logan</b> Program Officer	613-566-4414, ext. 5266
1 November	<b>Travel Grants to Professionals in the Visual Arts</b>	<b>Mela Constantinidi</b> Program Officer	613-566-4414, ext. 4122
15 November	<b>Aboriginal Peoples Collaborative Exchange: National and International Project Grants</b>	<b>Noël Habel</b> Program Officer	613-566-4414, ext. 4178
1 December	<b>Project Grants to Visual Artists</b>	<b>Michel Gaboury or Pao Quang Yeh</b> Program Officers	613-566-4414, ext. 5265 or 5094
Anytime Recommended to apply at least 10 weeks in advance.	<b>Travel Grants to Media Arts Professionals</b>	Media Arts Section	613-566-4414, ext. 5914
Anytime Recommended to apply a minimum of 8 weeks in advance of departure date.	<b>Travel Grants for Aboriginal Collaborative Projects</b>	<b>Noël Habel</b> Program Officer	613-566-4414, ext. 4178

### ONTARIO ARTS COUNCIL

151 Bloor Street West, 5th floor, Toronto ON M5S 1T6  
 Phone: 1-800-387-0058 (toll-free in Ontario) or 416-961-1660 | Fax: 416-961-7796  
[info@arts.on.ca](mailto:info@arts.on.ca) | [www.arts.on.ca/Page16.aspx](http://www.arts.on.ca/Page16.aspx)

Deadline	Grant Name	Contact Person	Contact Information
15 October	<b>Craft Projects: Creation and Development</b>	<b>François Boivin</b> Bilingual Program Assistant	416-969-7455   1-800-387-0058 ext. 7455 <a href="mailto:fboivin@arts.on.ca">fboivin@arts.on.ca</a>
		<b>Anne Gardé Gravestock</b> Bilingual Program Assistant	416-969-7461   1-800-387-0058 ext. 7461 <a href="mailto:agravestock@arts.on.ca">agravestock@arts.on.ca</a>
15 October	<b>Craft Projects: Connections</b>	<b>François Boivin</b> Bilingual Program Assistant	416-969-7455   1-800-387-0058 ext. 7455 <a href="mailto:fboivin@arts.on.ca">fboivin@arts.on.ca</a>
		<b>Anne Gardé Gravestock</b> Bilingual Program Assistant	416-969-7461   1-800-387-0058 ext. 7461 <a href="mailto:agravestock@arts.on.ca">agravestock@arts.on.ca</a>

Deadline	Grant Name	Contact Person	Contact Information
15 October	Multi and Integrated Arts	<b>Fabiola Cavé,</b> Bilingual Program Assistant	416-969-7424   1-800-387-0058 ext. 7424 fcave@arts.on.ca
1 November	Media Arts: Emerging	<b>Anne Gardé Gravestock</b> Bilingual Program Assistant	416-969-7461   1-800-387-0058 ext. 7461 agravestock@arts.on.ca
		<b>François Boivin</b> Bilingual Program Assistant	416-969-7455   1-800-387-0058 ext. 7455 fboivin@arts.on.ca
15 November	Northern Arts	<b>Christina Akrong</b> Northern Arts Program Officer	647-258-5075   1-800-387-0058 ext. 5075 cakrong@arts.on.ca
		<b>Marilyn McIntosh,</b> Northwestern Consultant	807-622-4279   1-866-391-2221 mmcintosh@arts.on.ca
		<b>Jean-Baptiste Blaud</b> Program Assistant	416-969-7401   1-800-387-0058 ext. 7401 jblaud@arts.on.ca
2 December	Visual Artists: Emerging	<b>Anne Gardé Gravestock</b> Bilingual Program Assistant	416-969-7461   1-800-387-0058 ext. 7461 agravestock@arts.on.ca
		<b>François Boivin</b> Bilingual Program Assistant	416-969-7455   1-800-387-0058 ext. 7455 fboivin@arts.on.ca
16 December	Visual Arts Projects	<b>Anne Gardé Gravestock</b> Bilingual Program Assistant	416-969-7461   1-800-387-0058 ext. 7461 agravestock@arts.on.ca
		<b>François Boivin</b> Bilingual Program Assistant	416-969-7455   1-800-387-0058 ext. 7455 fboivin@arts.on.ca

## TORONTO ARTS COUNCIL

26 Grand Trunk Crescent, Suite 200, Toronto, ON M5J 3A9  
Phone: 1-800-387-0058 (toll-free in Ontario) or 416-961-1660 | Fax: 416-961-7796  
info@arts.on.ca | www.arts.on.ca/Page16.aspx

Deadline	Grant Name	Contact Person	Contact Information
4 November	Grants to Media Artists (Individuals)	<b>Peter Kingstone</b> Acting Visual/Media Arts Officer	416-392-6802 ext. 208 peter@torontoartscouncil.org

### The Visual Artists' Guide to Estate Planning



By Karilynn Ming Ho for CARFAC Ontario



**The Visual Artists' Guide to Estate Planning** examines the steps that you can take towards generating a strong artistic legacy that has persistent visibility and protection. It is meant as a guide to maximize the potential of your work, and to minimize the complications that come with the process.

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# DISPATCH

VOLUME 19, ISSUE 3, SEPTEMBER 2013  
ISSN 1201-0081

DISPATCH is published by

## CARFAC Ontario

440-401 Richmond Street West  
Toronto, Ontario M5V 3A8  
416.340.8850 / 1.877.890.8850  
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The opinions expressed in DISPATCH are those of the authors and do not necessarily reflect those of CARFAC Ontario, CARFAC National or its regional affiliates.

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CARFAC Ontario is supported by the Ontario Arts Council, the Toronto Arts Council, the Ontario Ministry of Culture, the Ontario Trillium Foundation, the Law Foundation of Ontario, and by our members.

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CARFAC Ontario is the association of professional visual and media artists in Ontario, Promoting the legal and economic rights of Visual and Media Artists for over 40 years. As an artist-run organization, CARFAC Ontario knows the needs of artists and has developed services and programs to assist artists at every stage of their career.

CARFAC Ontario sponsored *Sacred Seven*, the 7th Annual Manifesto Art Show. Here are a few photos from the exhibition:



Artist: Sara Golish. Photo by Sara Golish.



Artist: Hans Poppe. Photo by Victoria Charko for badperm.com



Artist: FLIPS BSC & Nedo. Photo by Nabil Shash.