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MARCH | APRIL NEWSLETTER





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CARFAC Saskatchewan publishes six newsletters per year:

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March/April
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September/October
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**CARFAC SASK WILL BE AT THE SASKATOON FARMERS' MARKET
THE 2ND SATURDAY OF THE MONTH IN MARCH, APRIL, & MAY.**

**WE WILL BE HOSTING INTERACTIVE ACTIVITIES FOR THE PUBLIC
WHILE PROMOTING CARFAC SASK. PLEASE JOIN US!**

Pictured: Handmade book by CARFAC SASK Membership Director, Grant Dutnall.



EDITOR'S NOTE

Welcome to our latest issue, and thanks for checking out the CARFAC SASK Newsletter.

We've put together a number of new things for this issue, including stories, interviews, showcases, and celebrations of our collective work in the arts.

Artist Demilade Otayemi has contributed a piece about his process of building and showing a new installation artwork entitled *Chorus*. In the piece, Demilade describes an intersection of engineering and art, and how his work reflects ideas and connections with the world and with community. You can read the full piece on pg. 6.

Our black and white photography series continues (pg. 13), and we are pleased to feature three photos by Esperanza Sanchez Espitia. Esperanza's stunning work with light, shadow, and contrast is especially well-suited to a black and white format. We'll showcase more of her photography in the next issue, too.

We also take a moment to celebrate two of our employees. Grant Dutnall has been with our organization for 25 years! And we say a big thank you to Terri Fidelak who is moving on from her role as CARFAC SASK Program & Outreach Director, to take on new responsibilities as Director of the Art Gallery of Swift Current. Find out more and hear from Grant and Terri on pg. 18.

CARFAC SASK is calling visual artists in the province to consider joining us as mentors or as mentees in our upcoming mentorship programming year. You can read more on pg. 20, and full details are on our website. Don't miss your chance to meet other artists and to be part of an exciting professional development process.

CARFAC SASK members in Saskatoon please note that our Membership Director Grant Dutnall will be at the Saskatoon Farmer's Market on the second Saturday of the month in March, April, and May. Bring your family or friends and stop by for some drawing, book making, or artist trading card activities!

Thanks again for picking up this copy of the CARFAC SASK Newsletter. We'll be back in a couple months with more stories and photos to share. If you have a project that you would like to see featured in the newsletter, don't hesitate to be in touch!

A CHORUS OF DESIGN

DEMILADE OTAYEMI



Installation photo of *Chorus*, by Demilade Otayemi (folded Tyvek, sand, metal, and wood), at Gordon Snelgrove Gallery, Saskatoon, 2023

I joined the University of Saskatchewan in the fall of 2022 to be part of a research program where I get to work with and observe engineers to gain inspiration for my art, as well as bring a social and cultural perspective to their engineering design processes. The engineers are 4th-year students at the University of Saskatchewan working in groups on their capstone design projects in their engineering discipline. The group I chose to work with is creating a sailboat cradle that helps children learn to sail on dry land.

The moment I heard about this project, I was immediately drawn in and couldn't wait to be a part of it. This device will hold the boat in place while allowing it to move in any direction, allowing a kind of simulation to happen. The cradle will be placed on land and in proximity to water, or anywhere with a relatively high wind velocity so that the children can learn to sail as they would conventionally do on water using the wind.

The cradle can be used on days when there are safety concerns or uncooperative weather; things like too much or too little wind, too high a UV rating, mental health hurdles to sailing on the water, accessibility issues for disabled sailors, or no operational coach or safety boat available and so on.

While observing the engineers, I was struck by the similarities and differences between artists and engineers. Both professions share a burning passion to create something for the benefit of others, whether it be a tool, a toy, or an artistic piece. Our modes of creation may sometimes overlap, but our ways of thinking often diverge significantly. Engineers tend to focus on the rules and constraints, while artists take pride in breaking them and exploring new horizons.

In the meetings, I couldn't help but notice the unwavering commitment of the engineers to controls, precision, and safety in their approach. From measurements to calculations, they spared no detail in ensuring everything is correct. However, I've also realized that this kind of laser focus on accuracy can sometimes choke creativity in the design process. As an artist, I believe that looking at a problem from an experiential view will allow a better design to happen. This is why I decided to create this piece which purposively focuses on the experience of kids. With the kids at the center of my thought, I used elements and materials that kids will easily relate to.

The paper boat origami plays a significant role in this piece as they represent the sailboat. This origami style is commonly related to childhood and almost every child must have made one of these at one point or the other. Despite their appearance, the paper boats are not made of actual paper, but of a material called Tyvek which is known for its durability, water resistance, and lightweight qualities.

This material is also similar to the one used to manufacture the sailboats. The use of Tyvek for the paper boats not only enhances the overall aesthetics of the work but also shows the deliberations given to materials in this work. There are 100 boats in this installation, and they are arranged to evoke a sense of motion just as sailboats do on a course, in the open sea. The boats are of five different sizes which helped to create the illusion of depth, perspective, and fluidity. It also mimics the flow and movements of the water, showcasing the waves and undulations of the sea through the arrangement of the boats.

The placement of the boats on the rods in the installation is symbolic. The boats are suspended on thin metal rods in a 10 by 10 rectilinear grid like a Cartesian coordinate system determining the motion and direction of the boats. Additionally, the rods are made of the same material and have the same function as the cradle, which is to hold up the boat.

In the overall outlook of the work, the rods do not seem to carry so much importance and could easily fade away in the mind of the viewers, however, it seems to be the most important element in the work because it holds up the boats which provide the opportunity to create the illusion of motion of the boats. At the same time, the rods connect the boats to the base, which gives this sense of stability and support.

Similarly, the cradle is the most important factor in the engineered design, which helps to create motion and support for the sailboat, but as soon as the kids step into the boat, the cradle becomes invisible and less relevant, and all they focus on is the wind, the fabric and rope of the sail, the movement of the boat, and their desire to sail.

Next page: in-process documentation of *Chorus*, by Demilade Otayemi (folded Tyvek, sand, metal, and wood), at Gordon Snelgrove Gallery, Saskatoon, 2023



Beneath these boats is an aesthetically patterned body of sand representing the dryland where the cradle exists. In most cases, the cradle will be in close proximity to water, so I created a wavy Zen-like pattern in the sand to symbolize the waves of the lake or sea. However, when this piece was lit, the boats cast shadows on the sand in a very interesting way. The shadows were cascading over each other randomly and the waves of the sand helped to create an uneven yet consistent pattern of shadows. This made it look as if there is an invisible layer of water that the light is piercing through. This further strengthened the concept of the cradle and rods acting as a layer of water for the boat to sail on.

On the other hand, this piece is also a call to action on our climate. Climate change is threatening the very experience of sailing, and I wanted to bring attention to this issue through this work. The depiction of the sand which looks like the bottom of the lake symbolizes the vulnerability of our waterbodies and serves as a reminder of the importance of protecting our lakes, seas, rivers, and oceans and preserving this experience for future generations.

Creating this part of the work was quite performative for me, as I had to meticulously create the wave-like patterns in the sand without any breaks or deviations. Each time I made a mistake, I had to erase the entire pattern and start over. This repetitive process of striving for perfection relates directly to that of the engineers in their design process, and the parallel struggles of myself and the design team became a sort of performance, injecting a poetic quality to the work.

With this work, I hope to link the unique experience children have had with these materials with what they will experience using the sailboat cradle. I was, however, caught off guard by the challenges that arose.

I created this piece in the Gordon Snelgrove Gallery as a part of the MFA studio intensive called Occupy which allowed viewers to see and engage with the artist while the artworks were being produced. On one particular occasion, a family with children visited the gallery and the kids were immediately drawn to the components of the artwork, eager to play with it. While I was happy that they were engaging with the piece, I was also trying to make sure the work survives till the opening of the show. Phew! This showed me that the choice of materials I used paid off and kids did easily relate to the work. It is important to note that as much as this piece was created with the children in mind, it is also a reminder for the engineers to focus on the experiential part of their innovations. As a designer with almost a decade's experience, I know that user experience and feedback in design enable better solutions. Engineering design is no exception. By focusing on the experience and emotions of using this solution, I hope to bring a new perspective to the engineering design process and inspire engineers to consider the social and cultural impact of their designs.

During the opening of the show, a viewer suggested the title CHORUS for the work which resonated across scales for me. This whole project seems like one big chorus being composed and performed simultaneously. After observing the undulating synchronization of the boats, even though they are at different levels and different sizes, one is still able to see the differences work together in a beautifully harmonious way.

Chorus also signifies practice and the need to lean on one another to create a coherent sound. In this case, we see the need for engineers to lean on artists to create socially relevant solutions and also the need for artists to lean on engineers to create more unifying innovations.

On the other hand, we see the need for children to lean on the experience of experienced sailors to learn through practice, and also for the sailors to lean on technology to bring safety to the kids. All of these layers work together to bring a mutualistic approach to art and engineering design.

While sculptural installations are not my usual mode of expression, I have thoroughly enjoyed working on this project. I do now look forward to returning to my painting and embossing Nsibidi scripts on prints, which is another passion of mine, but this project has taught me that as an artist, there are countless ways to express oneself and I have made the decision to embrace my ideas without being held back by modality.

I hope that at the end of this project, the engineers will understand the significance of their work beyond technical calculations. I believe that their creations have the potential to leave a lasting impression and make a positive social and cultural impact on the children's lives. By incorporating experiences like this into their design process, the engineers will not only create a better solution but also provide the children with a more enjoyable learning experience. Rather than rushing to the sea, they will be able to fully appreciate and understand the concepts they are learning in a safe and interactive environment.

The process of creating this piece was a journey in and of itself, much like sailing. There were many twists and turns, tacks and gibes, highs and lows and in the end it all seems to work out. I began this narrative with the pronoun "I", embodying the essence of singularity and independence. But in actuality, the realization of this project is a testament to the power of collaboration and community. Artists, engineers, faculty, children, and instructors alike are all crucial players in its creation.

The symbolism it represents transcends any one individual—it takes the harmonious efforts of a collective to bring it to life. It took a village of diverse voices and perspectives to bring this artwork to fruition. It is indeed a Chorus.

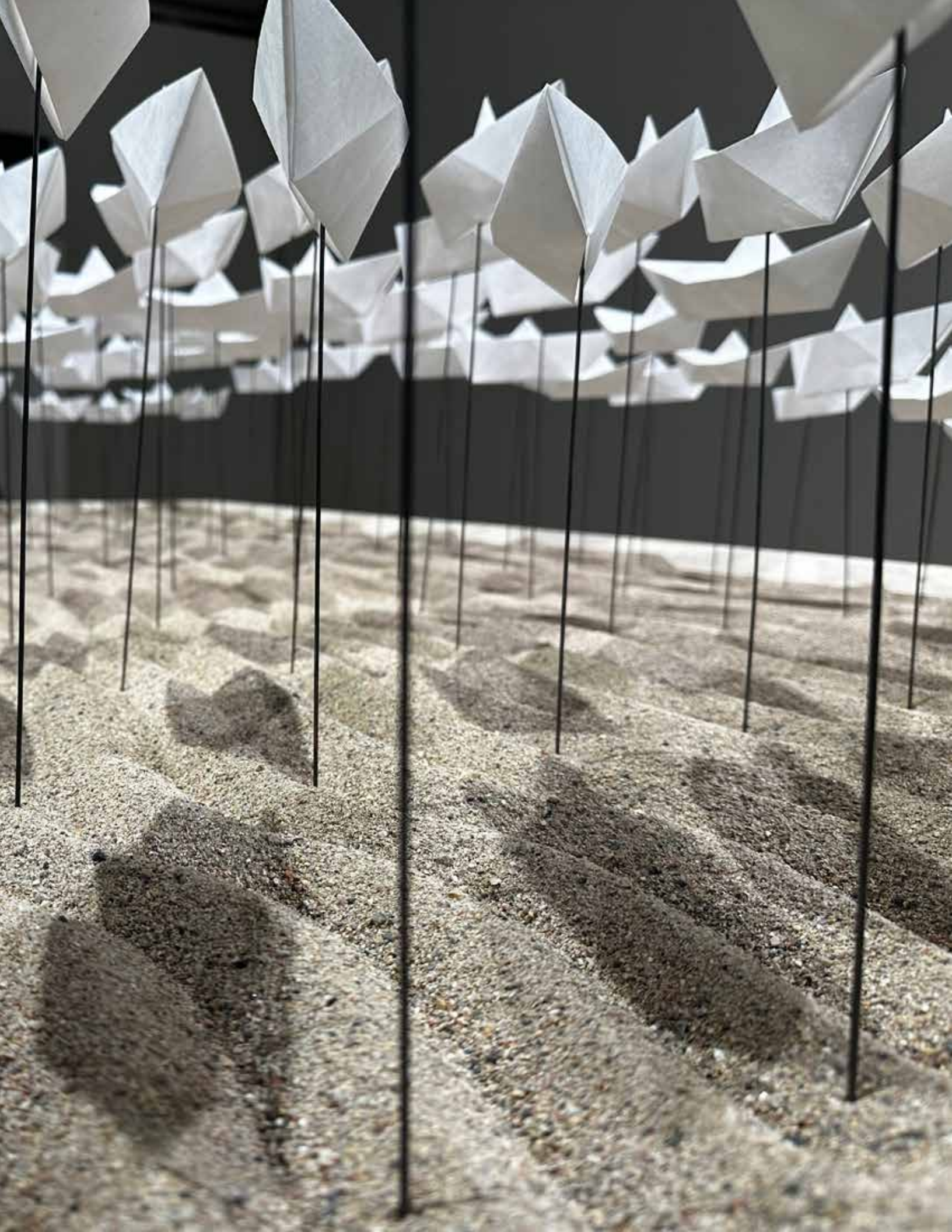
* * *

Demilade Otayemi is a multi-disciplinary artist from Nigeria who explores the relationship between personal thoughts, experiences, and reality through his work. He expresses complex ideas through colors, typography, and any other means necessary, emphasizing the fluctuations of conscious thought and the vulnerabilities of the mind. These oscillating thoughts are represented in various art forms for the audience to decipher, while addressing social issues along the way. He is also a brand designer and has created stunning visual identities for several brands.

demiladeart.com

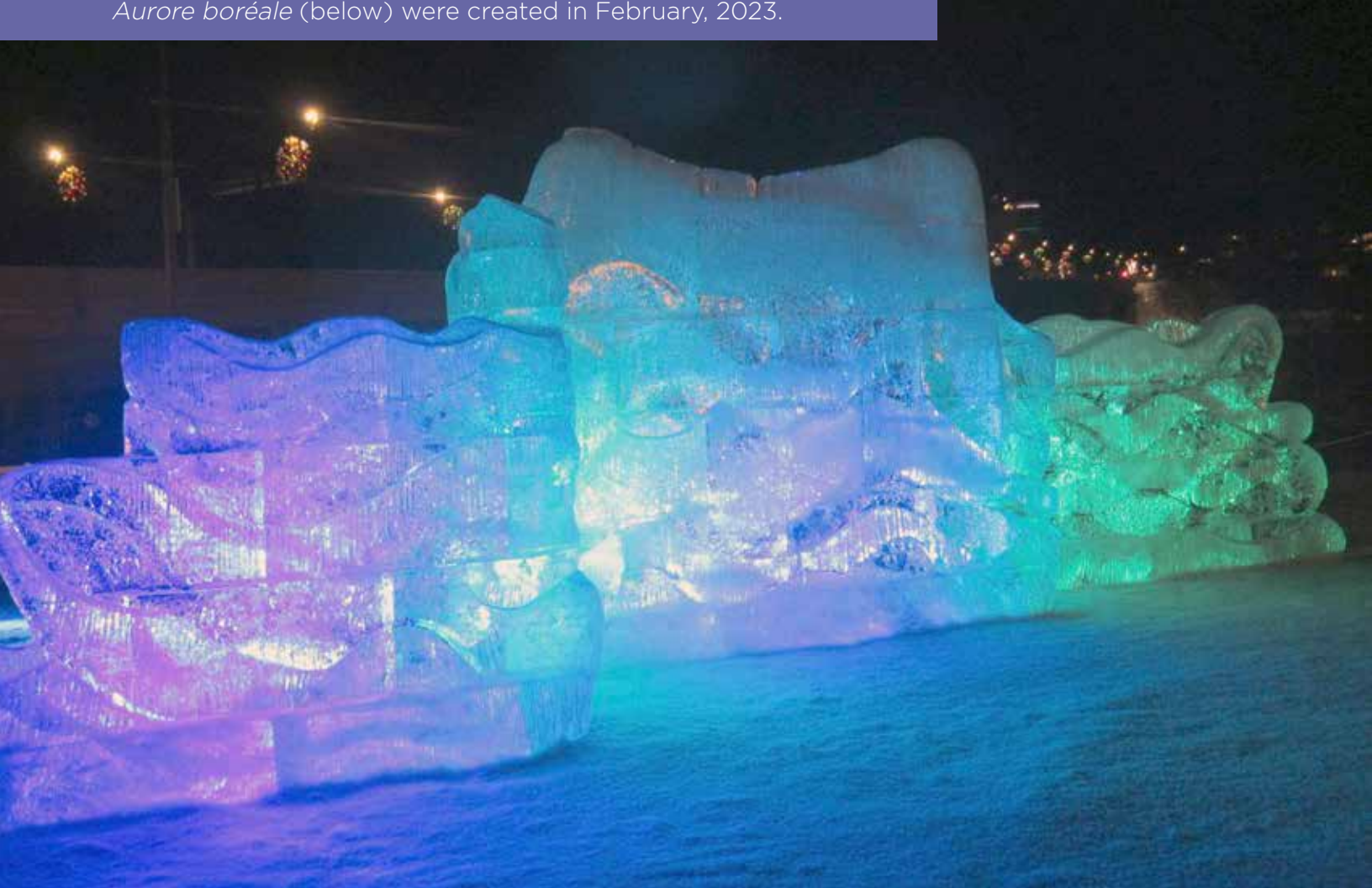


Instagram
[@demilade.art](https://www.instagram.com/demilade.art)
[@demidhemian](https://www.instagram.com/demidhemian)





Congratulations to CARFAC SASK member Patricia Leguen on her recent ice carving at Nutrien WinterShines Festival in Saskatoon. Patricia's *Snowy Owl Carving* (above) and *Northern Lights / Aurore boréale* (below) were created in February, 2023.



ESPERANZA SANCHEZ ESPITIA:
SASKATCHEWAN PORTRAITS SERIES

Esperanza Sanchez Espitia is a Colombo-Canadian photojournalist, a base lenses artist and a woman storyteller and filmmaker living in Saskatchewan. Esperanza has been using her cameras to fight against women's and First Nations People's discrimination. Esperanza's artistic work has been exposed on a national and international level.

Esperanza came to Canada as a political refugee, and holds a BFA in Journalism, Media, and Television from INPAHU in Colombia. She spent 18 years engaged in self-financed research work in Colombia documenting the life and cultural practices of Indigenous communities in Colombia, creating a body of work to assist the protection of cultural knowledge. However, this made Sánchez a political target and resulted in her needing to escape that country.

Sánchez's photographic work has been exhibited in Canada, South Africa, Geneva, New York, Paris, and the USA, among other countries.











CHEERS TO CARFAC SASK WORKERS GRANT DUTNALL AND TERRI FIDELAK!

FROM NEWSLETTER EDITOR JEFF MORTON

In this special anniversary year for CARFAC SASK (40 years!), it is fitting that we acknowledge some of the milestones our staff have accomplished and recognize their contributions. This year, our Membership Director Grant Dutnall marks 25 years with our organization, and it is with great appreciation that we say farewell to our previous Program & Outreach Director Terri Fidelak, who has recently taken on a new role as Director of the Art Gallery of Swift Current.

From everyone at CARFAC SASK, we want to say a big thank you to Grant and to Terri. They both have been inspirational and a joy to work with over these past years, as colleagues and friends. Congratulations to Grant on an amazing 25 years with CARFAC SASK. We admire your dedication to artists in Saskatchewan, and look forward to working with you for many more years. Congratulations also to Terri, who in her new role will bring the same energy and passion as she brought to our organization. We wish you the very best and will miss you!

We wanted to give Grant and Terri each a chance to share something about their experience at CARFAC SASK, so I reached out to them with a few questions.

Grant told me about how he got started in the arts.

Grant Dutnall: “Much like Peter von Tiesenhausen, my wife Ann had given me a push into the arts in Saskatchewan. I had skirted the arts since the 1980’s, often referring to myself as a reluctant artist. I obtained a degree in Fine Arts from the University of Saskatchewan in 1983, as a means of making a portfolio to enter

Architectural School. However, I soon realized that Architecture was not going to make me happy, and a life as an arts worker might be the answer. In the late 80s and into the 90s I worked as Interim Administrator for Duck Lake Historical Society. At that time, we were fundraising to build a new museum. I wore many hats from fundraiser to curator, from Executive Director to publisher. I joined CARFAC SASK in 1996 and became active again in building relationships with the arts community in the province. In 1998, I was hired by the CARFAC SASK Board & Patrick Close to be the Membership Coordinator. ‘Artists working for Artists’ we said. I had found my home.”

Grant told me that working in the arts isn’t easy, and most people probably aren’t going to make a lot of money. However, the community has been welcoming and supportive of Grant, and the arts is his passion. At CARFAC SASK, Grant also shared that the Mentorship programs are one of most important things that we do, and he sees firsthand the tremendous impact of CARFAC SASK’s Artist Distress Fund for artists in crisis.

Grant is a poetic and creative individual who brings a thoughtful perspective to his role in the arts. After 25 years with CARFAC SASK, and more years than that as an artist and arts worker, Grant maintains a sense of optimism and care.

GD: “We in the arts are passionate about what we do. It is about being with people; being willing to reveal a little about yourself. Be brave and look forward with excitement to the next project. The community is enriched by you and your work.”

I was also able to catch up with Terri by email during this incredibly busy period. In addition to taking on a new job and wrapping up loose ends here at CARFAC SASK, Terri is also managing the relocation of herself and her family to Swift Current. What an exciting time, not to mention a lot of work!

Terri joined CARFAC SASK in 2015, at a stage in her career when she was taking on lots of different contracts, moving from project to project as an artist.

Terri Fidelak: “I was working with my dear friend and mentor Joe Fafard as his studio assistant at the time, and still very much figuring out my own studio practice. I was getting more into sculpture and new ways of making. The opportunity at CARFAC SASK appeared on my path. I was ready for a new challenge and the role seemed like a solid way to grow professionally and to build my networks. That turned out to be true!”

Terri also emphasized the importance of our mentorship programs, as one of the most effective paths to personal and professional growth. Terri led our Foundational Mentorship

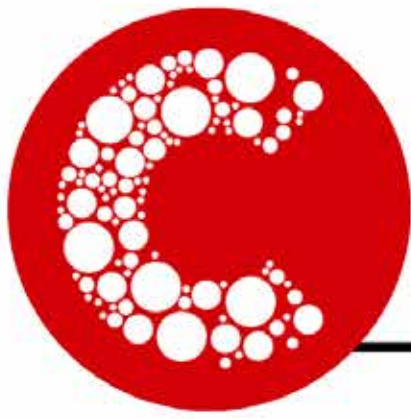
program between 2015-2022, a program that has been running for over 20 years. It’s never been in better shape, and our incoming new Program & Outreach Director will have an excellent foundation to build on.

While at CARFAC SASK, Terri also built the Travelling Mentorship program, and our Critical Art Writing Mentorship program, both as a response to what we saw as gaps in our programming and needs in the community.

“Building those opportunities from the ground up and providing professional development to Saskatchewan artists and writers was truly gratifying. Developing programming that is authentic to my interests and abilities, and which supports the organization’s mandate, that’s an interesting way to engage my own creativity. I believe that perhaps my favourite part of working as an arts administrator is the way that enacting care becomes so integral to success. Tending is a word I would use to describe my work in the arts—tending to needs, concerns, delights, queries, or to whatever is at hand—often to things that are unsaid or overlooked but which require attention.”

Left-to-right: Grant Dutnall, Wendy Nelson (CARFAC SASK Director), and Terri Fidelak.





CALLING ALL VISUAL ARTISTS

CALL FOR MENTORS AND MENTEES

**APPLY BY
JUNE 15**



**Do you want to grow as an artist? Or do you have skills to offer as a mentor?
Apply to CARFAC SASK's 2023-24 Mentorship Program!
Craft and traditional art forms are welcome.**



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workshops.sask@carfac.ca
carfac.sk.ca/mentorship

**FOR
MORE
INFO**

EXHIBITIONS ON NOW

MARCH-APRIL 2023

ART GALLERY OF REGINA

SYLVIA MATAS & ANNE BROCHU LAMBERT:
MEMORIES OF THE SUN
Curator: Sandee Moore

ART GALLERY OF SWIFT CURRENT

GLADYS WOZNY SIEMENS: THE ARCHIVAL SHORE

ART PLACEMENT

COMMUNITY, CONNECTIONS, AND _____
Curated by Kelsey Ford, Lauren Warrington,
and Emily Zdunich

DUNLOP ART GALLERY

THE EXCESS IS RITUAL
Damien Ajavon, Darcie Bernhardt & Carmel
Farahbakhsh, Anna Binta Diallo, Sahar Jamili, and Dan
Taulapapa McMullin

MEERA SETHI: RITUAL INTIMACIES

ESTEVAN ART GALLERY

BEV PIKE: GROTTESQUE
Curated by Blair Fornwald

THE GALLERY AT FRANCIS MORRISON LIBRARY

ANNE SIMMIE: WALKS WITH DEXTER

GODFREY DEAN ART GALLERY

ALANA MOORE AND AMBER PHELPS BONDAROFF:
BELONG WHERE YOU FIND YOURSELF

RYAN WONSIK: ALTERNATE SCENARIOS

KENDERDINE AND COLLEGE ART GALLERIES

LOVE ETHIC
Joi Arcand, Amalie Atkins, Catherine Blackburn, Ruth
Cuthand, Curtis Santiago

MACKENZIE ART GALLERY

DEANNA BOWEN: BLACK DRONES IN THE HIVE

PAUL SEESEQUASIS:
TURNING THE LENS: INDIGENOUS ARCHIVE PROJECT

ROMAN KHIMEI AND YAREMA MALASHCHUK: YOUTH
OF THE WORLD

ANTHONY THORN: A PORTRAIT, 1927-2014

TEN ARTISTS OF SASKATCHEWAN: 1955 REVISITED

THE ART OF FAYE HEAVYSHIELD

THE PERMANENT COLLECTION:
WHAT THE BAT KNOWS

MOOSE JAW MUSEUM AND ART GALLERY

JONATHAN FORREST:
ONE THING LEADS TO ANOTHER

CAROL WYLIE: THEY DIDN'T KNOW WE WERE SEEDS

NEUTRAL GROUND ARTIST RUN CENTRE

RACHEL BROUSSARD: TABBOULI ROSE WINDOW

MANUEL AXEL STRAIN: THRESHOLD

PAVED ARTS

20|50 DOUBLE ANNIVERSARY EXHIBITION
Steve Bates, Terry Billings, Lisa Birke, Linda Duvall, Ellen
Moffat, Sandra Semchuk, Adrian Stimson

REMAI MODERN

STAN DOUGLAS: 2011 ≠ 1848

STORIED OBJECTS: MÉTIS ART IN RELATION

DENYSE THOMASOS: JUST BEYOND

ALL ABOARD: EVERYONE AN ARTIST

DAWNA ROSE AND BETSY ROSENWALD:
JOURNAL OF THE PLAGUE YEAR(S)

SASKATCHEWAN CRAFT COUNCIL GALLERY

HANNA YOKOZAWA FARQUHARSON:
GAIA SYMPHONY

WANUSKEWIN HERITAGE PARK

JAMES BRADY: ENCLOSING SOME SNAPSHOTS

VARIOUS ARTISTS: IN SEASON

Listings are identified at the time of publication, and reflect many but not all of the exhibitions on display in the current 2-month publication period.

Send notices to: newsletter.sask@carfac.ca

NEWS & NOTICES



Job Opportunity:

Preparator-Carpenter, Art Gallery of Swift Current (full time, permanent)

This position is responsible for the installation and dismantling of exhibitions, safe handling of artworks, design, construction, and maintenance of gallery materials and equipment as well as supporting Gallery programming, education, and outreach activities. This position plays a vital role in exhibition design as well as in the preservation of AGSC's permanent collection, helping to ensure artists are supported in achieving their artistic goals. This position is also responsible for the coordination and lead installation of event tent setup and take down for various special events in the community.

The salary range for this position is \$2,014.23 to \$2,449.78 bi-weekly in accordance with the City of Swift Current - CUPE Local 183 Collective Agreement.

To apply submit a resume, cover letter and three working references to:

Human Resources
City of Swift Current
P.O. Box 340, Swift Current, SK
Email: hr@swiftcurrent.ca
Fax: (306) 778-2194

Deadline: 4:30pm, March 8th, 2023

PRAIRIE RIVER ARTISTS ANNUAL SHOW AND SALE

Friday April 14, 6-9pm / Saturday April 15, 10am-5pm / Sunday April 16, 11am-4pm

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Are you an emerging Canadian filmmaker who wants to get a short film in front of a national audience? Consider submitting your work to the 16th season of Short Film Face Off, premiering this September on CBC TV and CBC Gem.



CONTACT



C A R F A C

Our mandate is to promote the well-being of practicing visual artists resident in Saskatchewan, to enhance the development of the visual arts as a profession, to represent artists for the advancement of their common interests, and to assist artists in their negotiations with individuals and institutions.

CARFAC SASK is strongly committed to the development of the visual arts, artists, and artistic practice in Saskatchewan. We provide professional and personal development opportunities for visual artists, and stimulate and encourage the production and understanding of artists' work through programs, projects, and services. CARFAC is founded on the principles of fair compensation to artists, respect for artists, and effective and responsive advocacy.

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Grant Dutnall
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**Program and Outreach
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*CARFAC SASK Regina and Saskatoon offices are open by appointment only. Email or call for assistance or to book an appointment.

MEMBERSHIP

CARFAC SASK MARCH | APRIL 2023

NEW MEMBERS

Beverley Brenna
Joathan Farrell
Michelle Plett

RENEWAL

Pat Bliss
Joanne Bolen
M. Craig Campbell
Sandra Christensen
Molly Clark
Bonnie Conly
Louise Cook
Caron Dubnick
Shannon Erickson
Estevan Art Gallery & Museum
Sylvie Francoeur
Martie Giesbrecht
Rod Goertzen

Handmade House
Grace Rose Holyer
Blanche Johnston
David Katz
Patricia Katz
Sandra Lamontagne
Diane Lara
Cheryl L'Hirondelle
John McDonald
Moose Jaw Museum and Art
Gallery
John Penner
Leslie Potter
Prince Albert Arts Centre
Cheryl Ring
Betsy Rosenwald
David Sanscarter
Louise Tessier
Crystal Thorburn
James Widley
JingLu Zhao

ARTIST DISTRESS FUND DONATIONS

Bonnie Conly
Shannon Erickson
Leslie Potter
David Sanscarter
James Widley

DONATIONS TO CARFAC SASK WORK

Bonnie Conly
Caron Dubnick
John Penner
Michelle Plett
Betsy Rosenwald
David Sanscarter
JingLu Zhao



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membership.sask@carfac.ca

As a member of CARFAC SASK, you (and your art career) can benefit from programs and services including member discounts, advocacy, advisory services, newsletters, e-bulletins, resource centres, tech support, equipment rental, and toll-free telephone contact with our team.



Congratulations to two members of The Regina Art Collective who won awards this year at The Mann Public Art Gallery's 47th Winter Festival Show and Sale in Prince Albert, SK, with Guest Curator Wally Dion. Les Sneesby won the Award in Watercolour sponsored by The Gallery / Art and Placement Inc., for "Working on the Railroad", and Nikki Jacquin won the Award for Expressing Canadian Identity Through Landscape Painting, sponsored by The Men Who Paint, for her acrylic, copper, silver painting entitled "Bergamont As Far As The Eye".





PRAIRIE TYPOGRAPHY PHOTO SERIES

Above: Edith Skeard (they/them) is a queer artist working in sound, drawing, performance, and installation to explore themes of isolation, embodiment, and the sublime. Edith currently lives and works in Saskatoon, SK, located within Treaty 6, the traditional territories of the Cree, Dene, Nakota, Saulteaux, and Ojibwe and the homeland of the Métis Nation. Edith curates and produces Prairie Typography.

“Prairie Typography was started in 2018 while I was living in Yorkton, Saskatchewan. I was doing a lot of driving around the province at the time, so I had a lot of opportunities to photograph old signs and buildings. Prairie Typography is a place for me to share and is always open to submissions.”

Back Cover: Gina Brass is a film photographer living in Regina, Saskatchewan. She attended OCAD in drawing, painting, and printmaking. I've always admired her ability to create lush narratives through her lens. She's contributed to Prairie Typography for some time and even coined #prairieneon - one of my favourite niches in the P.T. canon.



Photograph by Gina Brass, for Prairie Typography Photo Series (see inside back cover for more details)



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