

Hello, and welcome to my autumn art update. I'm glad to share a bit of what I've been working on in the studio. As I mentioned in my earlier newsletters, this quarterly email series is my new way of staying connected after leaving social media at the start of 2025. Thank you for reading!

I hope you're keeping well during a time when so many global and local issues weigh heavily on all of us. I find myself returning to the things that give me a sense of purpose: my studio work, nature and landscapes, and the people and animals who remind me what matters. These things shape the work I've been creating this fall.

Most of my newest work has grown out of a grant from the Alberta Foundation for the Arts, which has given me the time to explore botanical printmaking and its long lineage of scientific and artistic documentation. Working from herbarium specimens at the Royal Alberta Museum and from direct study of living plants in natural areas and cultivated gardens, I've been researching questions around endemic plant biodiversity, ecological resilience, the future of species under climate uncertainty, the role of garden ecosystems, and the value of weeds, what Fred Pearce describes as "The New Wild."

I've been deeply immersed in mokuhanga (water-based woodcut printmaking) a process that continues to challenge and inspire me. Each print involves a great deal of experimentation: testing image design and carving methods, adjusting brushwork and pigment mixes, and trying out assorted beautiful handmade Japanese papers and their responsiveness to differing dampness levels and printing layers. The process is complex and full of moving parts, which is in part why I find it so compelling. Below I've included images of recent pieces from this ongoing exploration.

In October, I exhibited four new mokuhanga works featuring endemic plant species, each connected to a different conservation area near my home, in a three-person exhibition with the Allied Arts Council of Spruce Grove. The show, titled *FutureWilder*, shares its name with our newly formed collective of three rural Alberta artists. I met Kelly Andres and Brie Adkins at an arts event last year, where we bonded over the unique challenges and opportunities of sustaining a professional art practice in rural Alberta, and this exhibition became our first project together.

For *FutureWilder*, I also displayed the carved mokuhanga woodblocks used to create my prints, which drew a great deal of interest from visitors. In addition, I presented a new large oil-based woodcut, *The Old Willow Hideout*, also included below.

I'll be sharing two of these pieces in the 2025 Members Show and Sale at SNAP (Society of Northern Alberta Print-artists, Edmonton) Nov 29-Dec 17; another in the Alberta Printmakers Annual International Not So Mini Print Exchange and Exhibition (Dec 6-12, Calgary); and several with Christine Klassen Gallery in Calgary for the holiday season.



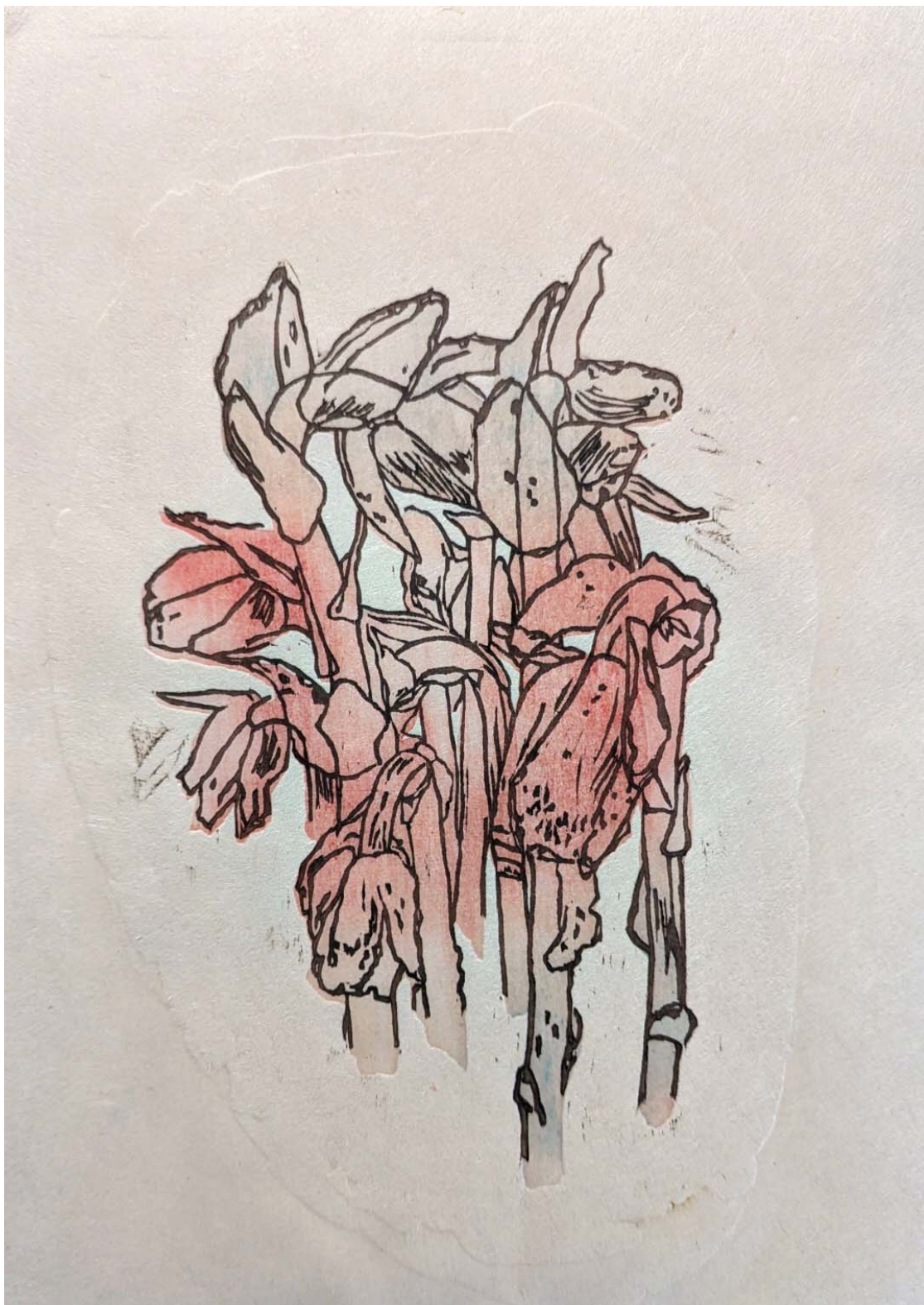
Four new botanical mokuhanga woodcuts in *FutureWilder*, at the Allied Arts Council of Spruce Grove, Oct 2025.



Mokuhanga woodblocks, in *FutureWilder*, at the Allied Arts Council of Spruce Grove, Oct 2025.



Yellow Lady's Slipper, Wager, 2025, Woodcut, Gouache and Watercolour on Paper, 9x12"



Ghost Pipe, Glory Hills, 2025, Woodcut, Gouache and Watercolour on Paper, 9x12"



Rough-fruited Fairybells, Miquelon Lake, 2025, Woodcut, Gouache and Watercolour on Paper, 9x12"



Fireweed, Chickakoo, 2025, Woodcut, Gouache and Watercolour on Paper, 9x12"



Morden Sunrise Rose, 2025, Woodcut, Gouache and Watercolour on Paper, 9x12"



Peony Study, 2025, Woodcut, Gouache and Watercolour on Paper, 8"x10

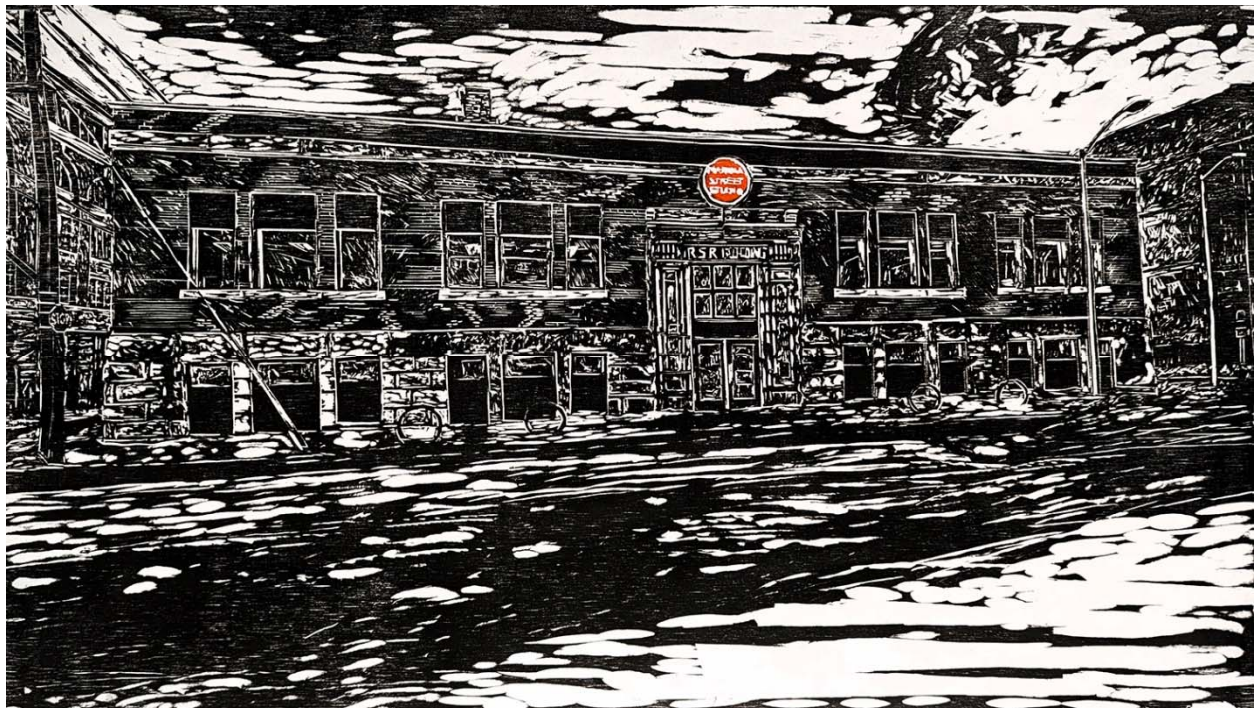


The Old Willow Hideout (left), 2025, Woodcut, Ink on Paper, 3x5', with Audrey and Julian

Upcoming Residencies

In March 2026 I will be undertaking a three-week residency at Martha Street Studio in Winnipeg. I'm so excited to return to Martha Street after an incredibly warm welcome during my show there in 2024. The residency will combine creative research and studio practice with public engagement, offering artists and audiences the chance to see the mokuhanga process. I'm excited to have access to the studio's full range of presses and facilities, and plan to experiment with mokuhanga alongside etching and monotype, exploring layered techniques and hybrid approaches, creating work that is technically and conceptually novel.

Field observation, sound recording, and daily writing will inform my work, bridging traditional printmaking with interdisciplinary experimentation that engages ecological, cultural, and architectural narratives. My site-responsive works will illuminate often-overlooked interactions between prairie wildlife, plant communities, and human-altered spaces, reflecting both the living dynamics of the city and the shifting character of its natural and built environments.



Martha Street Studio, 2024, Woodcut, Ink on Paper, approx 13x24"



Exchange District, Winnipeg, 2024, Woodcut, Ink on Paper, 5x7", for a Martha Street Studio print exchange, *The Peg*.



Installation from *Printed Flight*, Martha Street Studio, 2024

I've been planning ahead for spring and summer 2026 and am preparing for an artist residency at the George Pegg Botanical Garden in Lac Ste. Anne County, about 50 km northwest of my home. I visited the garden and homestead for the first time this past summer and fell in love with its naturalist history, wildness, arboretum, and unique community events. I'm excited to continue planning with the team there and explore how to bring this project to life. Here are a couple of photos of the gardens and homestead.



Teaching

I teach a wide range of community art classes. Right now, in keeping with my own studio practice, I'm offering an evening botanical watercolour class in Spruce Grove, AB, with a few more classes planned there this winter: Drawing and Sketching for Teens (I love teaching this age group) and Mixed Media Explorations for Adults. You can find full details on the Allied Arts Council of Spruce Grove website, where I also serve as Fundraising Director on the Board of Directors.

Looking ahead, I'm thrilled to be offering my first mokuhanga workshop with SNAP in Edmonton in April 2026. Details are available on their website. Thank you to the SNAP team for collaborating with me to bring this unique workshop to life. I can't wait to share what I've learned about mokuhanga with the SNAP community.

During October, I also spent a lot of time painting and playing with air-dry clay with my own kids, who were out of school while Alberta teachers were on strike fighting for better public education funding.



My demonstration of explorations in watercolour textures, for a beginner/intermediate class in botanical watercolour, at the Allied Arts Council of Spruce Grove, 2025.



I stopped by MAUD Gallery, Edmonton, in late September, where this 2019 piece, *Formations*, is framed on display, and for sale along with other works.

October Morning

Loud trill of an American red squirrel
Distant hum of the country highway
Bright late-morning sun
Lively black-capped chickadees
Long shadows of an October morning
Cool air, light wind
Leafless branches
I look up and see a doe directly in front of me
One ear bent back, the other twitching
Her head turns slowly, following me
I walk far around, giving her space
Copper-brown leaves collect on the roadsides
Gentle cobalt sky
My footsteps soft on the pavement
Snaking lines of crack-filler along the asphalt
Like blackened tree limbs
Strands of clouds and fragmented streaks from a jet plane
An American crow caws as another answers and flies past
Brittle aspen leaves cling to a branch, rattling in the breeze
Sunlight warms my neck as the air freezes my fingers
A downy woodpecker cries and takes flight
Grass leaves are burnt sienna, yellow ochre
Rusty red tips, some crimson and green
Umber edges
Shiny deep-blue pickup truck
I wave as they pass
Golden lab sticks its head out the window
Municipal election signs falling over
Nugget barks at me from his porch
White mini donkey feeds from a hay bale
Auburn poplar leaves at the top of the tree rustle in the breeze
Shade from a long wooden fence
Casts a giant network over the field
Five Canada geese overhead
Honking intermittently
Hurrying towards Muir Lake

South-southwest sun
Low over the horizon
Another pickup truck comes along
Maroon, this time
Dave is his name, I think?
His dog's name is Kona
Dave waves
Blue jays squawk
I blow on my fingers to warm them
Only a couple of degrees above zero
A dog down the road starts howling
I approach the open meadow at the bend in the road
The little collie continues its warnings
A gust blows more brown leaves from the canopy
Aspen leaves almost as big as my hands rain down erratically
Hard to catch a falling leaf
I walk off the road, crumbling leaves underfoot
Ruffling, sweeping
Following the tractor path through tall pasture
Curl my hands into fists to warm my fingertips
Exhale on my thumbs
You can see the tallest buildings in downtown Edmonton
From these rolling hills 50 km away
A month ago this trail was teeming with grasshoppers
Two-striped grasshoppers
Clear-winged grasshoppers
Carolina grasshoppers (road dusters)
Not an insect to be seen this chilly morning
I stop to take a photo of the grass inflorescences
Gleaming and sparkling
Extended awns almost-white
Aspen leaves quiver from a bough
Some wobble gently side-to-side
Others dramatically flip-flop back and forth
Movements synchronized like a flock of starlings
Amber foliage against the robin-egg-blue sky
Tendrils of white cloud
Giant drops of white ink spreading in an ocean

Shhhhhhhhhh

A rush of air

Approaching a dead juvenile striped skunk I try not to look

I think of our resident skunk housed in the culvert under the driveway

We saw it the other night, sneaking towards the bird feeding station, adorable and wary

Patch of Canada thistle gone to seed, silky tufts of hair

Small glowing circles of light

Diminutive scarlet amur maple seedlings spread from a nearby driveway

Thin clouds momentarily cover the sun

Roaring wind hits my face and ears

Nasal sounds from a red-breasted nuthatch

Only the hardy winter resident birds remain this far into autumn

A few Canada geese linger

My pace increases as I get back to the road

Chickadees call from either side of me

Black-billed magpie

Cweck weck weck weck

Walking alone, no dogs by my side

The sun feels warm on my face now

Blindingly bright at this angle

It looks about 30 degrees upward from where I stand at 11:55am

Scent of warming leaf litter

Sweet and musty

A jet follows the same path as an earlier one

I pass a row of pine trees, red squirrel at the top dropping cones

Painted horses across the road

Alone in the cluttered back corner of their yard

Trapped behind ramshackle fences

Father and son

More horses, the grey and white one rests a foot

Feather mosses peek through under the leafy mulch

Flashes of white as I startle deer for a second time

Does and their twins a constant presence in our yard

Sleepy depressions in the grass

I'll leave them some apples by the compost.