

Artist Laureate, Town of Stony Plain

I'm thrilled to announce that I've been selected as Artist Laureate for the Town of Stony Plain, Alberta, for 2026-2027. This is a first-of-its kind program for the Town, and since May I've been immersed in local creative research and development of new artwork for the Town, as well as a variety of public engagement activities.

<https://www.stonyplain.com/play/art-and-culture-programs/our-artist-laureate/>



One component of the project I designed is a series of small 4x6" woodblocks that will be installed at locations around the town for residents and visitors to create crayon rubbing impressions of the images – a series of scenes from and about Stony Plain. Above are a few ink impressions I made of the blocks before they are installed.



In August I invited the Pioneer Art Club from Stony Plain to join me for a tour and en plein art painting session at George Pegg Botanic Garden, where I've been working as Artist-in-Residence this summer. Ten of their 30 members were able to participate, and we had a lovely day there. I also invited staff from the Town of Stony Plain to join me for a visit to the garden.

Upcoming events with Stony Plain include a presentation to Town Council in early September, and an Open Studio for Alberta Culture Days on September 19th at Red Brick Common (5411 54 St, Stony Plain, Alberta; noon-3pm). I'll have some recent work on display, woodblock printmaking demonstration, and a hands-on print rubbing activity. More to come!

<https://www.stonyplain.com/play/feature-events/alberta-culture-days/>



Inaugural Artist-in-Residence, George Pegg Botanic Garden and Historic Site

This 2026 growing season I've been immersed in inspiring natural and human and heritage of this historic garden and homestead in Lac Ste Anne County, Alberta. I first visited the site in 2025 and was intrigued by the wildness of its gardens, arboretum, and history. I contacted Lorraine Taylor, President of the Board, about the possibility of an artist residency at the garden, and she, the staff, and board were enthusiastic about the idea and excited to make it happen.

George Pegg was a botanist and naturalist, born in Toronto in 1910, one of eight children, and lived on this Alberta homestead from 1913 until his death in 1988. He made major contributions to Alberta flora and herbaria, was an expert on willows, an avid birdwatcher, and eschewed much of modern technology. I feel a kinship for someone who, like me (albeit with much more horticultural success and botanical knowledge than me), would try to grow trees like black walnut and American butternut, red oak and ponderosa pine, in this part of the world, gathering wild tree seeds in his travels around North America.

My partner Richard Caners, Curator of Botany at the Royal Alberta Museum in Edmonton, tells me their museum herbarium alone has 2701 herbarium specimens from George. I've made a couple of visits to that herbarium to study some of George's specimens, and I am organizing a fall visit for Pegg garden staff and board members to see some of this historic documentation.

My time in the garden this spring and summer focused on creative research and public engagement. I started the season with an art presentation at the spring Annual General Meeting of garden members in April. In May, I installed an exhibition of recent botanical and site-specific print works, etchings and mokuhanga woodcuts, in the old log home, for the duration of the summer; and helped lead a rainy day spring "bioblitz" to record birds, insects, and wild plants. We fired up the old log stove in the kitchen that day.

Throughout July and August, I led a number of group tours of my exhibition and the grounds, and my children accompanied me on many of my visits. Special events included Art in the Garden during Alberta Farm Days. During that event, I set up a market table and enjoyed talking to people from a number of neighbouring counties and cities. I think people especially enjoyed the interactive crayon rubbing station I set up for kids and adults alike to make and take home a rubbing of some woodcuts I carved of the landscape and buildings on site.

It's been an honour to spend time at George Pegg Botanic Garden this summer, to learn more about the garden's nature and legacy, and to meet the staff and volunteers who work hard to maintain this charming place. This fall and winter I will be continuing to develop a series of woodcut prints, both oil-based and water-based (mokuhanga), from my research.

<https://www.pegggarden.org/news/2026/2/10/welcoming-our-first-artist-in-residence>



Perennial demonstration bed



Installation of recent work in the old log homestead; I installed 15 botanical and site-specific woodcuts and etchings throughout the home.



George Pegg Homestead, 2026, Woodcut, Gouache on Paper, 9x12"



Old Sheds and Granary, 2026, Woodcut, Ink on Paper, 4x6"

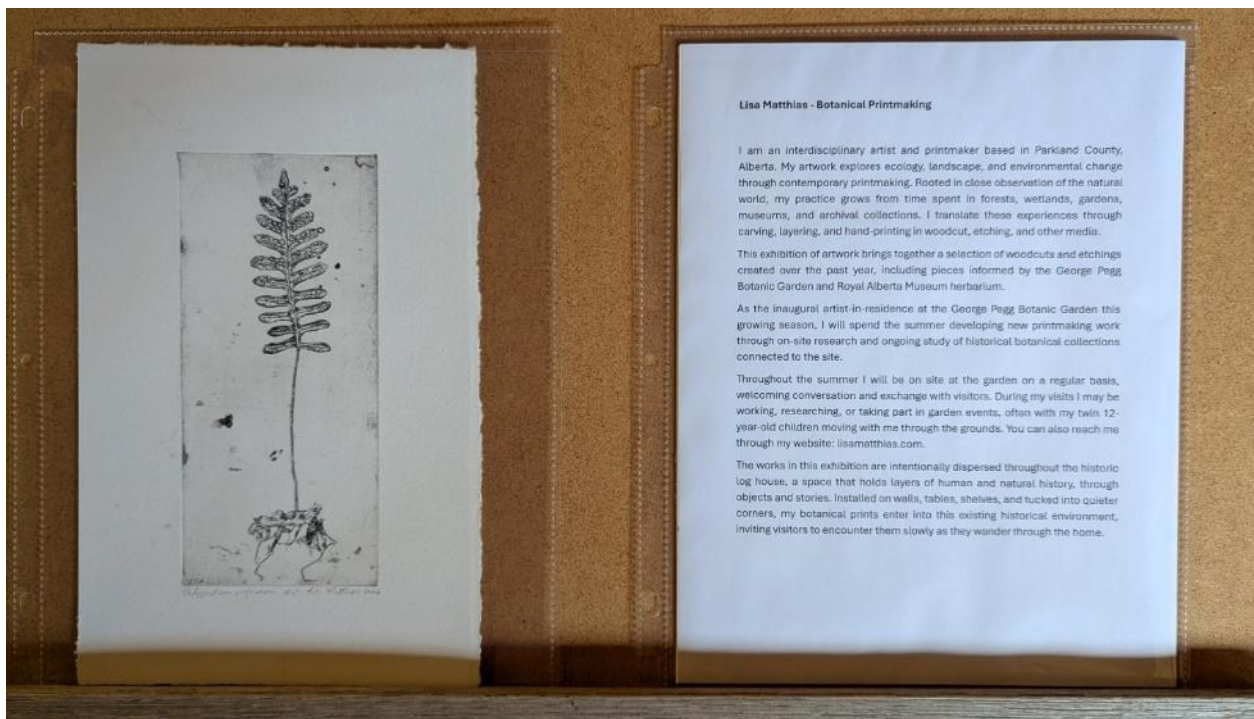


View from the Kitchen, 2026, Sumi Ink on Paper, 11x14"





This homestead was built in 1928; there is another original location on the grounds where the Pegg family first moved in 1913.



My introduction to some of the work on display in the Pegg log home.



Spotted Coralroot, 2025, Etching, Ink on Paper (left); Lilac Study, 2026, Etching, Ink on Paper (right)



George Pegg Homestead, 2026, Woodcut, Ink on Paper, 4x6"



Mokuhanga Workshops, Winnipeg and Edmonton

In April and June 2026, I taught two two-day workshops introducing mokuhanga, or water-based woodcut printmaking, to participants at SNAP artist-run printmaking centre in Edmonton. I will build on these with an intermediate workshop in November. In July, I taught an introductory two-day mokuhanga workshop at Martha Street Studio, Winnipeg's artist-run printmaking centre.

Sharing this knowledge across western Canada feels significant to me, in the spirit in which it was passed on by my Japanese instructors at MI-LAB: carrying the lineage outward while thoughtfully adapting it to one's own practice and honouring its roots. Before studying in Japan, there were few opportunities to learn water-based woodcut locally, and I hope these workshops can help fill that gap. This four-block, six-colour print is one of a couple of pieces I designed as a workshop demonstration.



Morning Light, 2026, Woodcut, Watercolour, Gouache, and Starch Paste on Paper, 4.5x6.5".

Woodcut Printmaking Exchange

Earlier this year in the spring I participated in a print exchange with 29 other woodcut printmakers through <https://barenfrm.org/>. We chose the theme “Into the Woods”, and a size of 4x6”. Friends and colleagues who participated in the advanced mokuhanga residency at MI-LAB in Japan with me last summer also participated, so it was lovely to receive each of their prints in the exchange, along with prints from all of the other participants. Here’s the print I made.



Winter Tracks, 2026, Woodcut, Gouache, Watercolour, and Starch Paste on Paper, 4x6”

Allied Arts Council of Spruce Grove

Closer to where I live, in rural Parkland County, Alberta, I sit on the Board of Directors for Spruce Grove's visual arts hub, the Allied Arts Council of Spruce Grove, as Fundraising Chair. Our board meets monthly, and provides a wide range of programming for the region. I participate in member shows throughout the year at their gallery. I have also regularly taught visual arts classes through their programming for the past eight years.

This spring I developed and taught two classes: Youth Developmental Drawing, and Introduction to Watercolour Painting. I try to teach a variety of classes, but introductory watercolour is by far the most popular, and I enjoy teaching it as well. I always meet lovely people and often make new friendships with people from rural Alberta. It astonishes me sometimes how far people travel for evening or weekend classes, sometimes from 2 hours away. It underscores the importance of visual arts programming for people outside of major city centres.

My kids, Audrey and Julian, who are both artists, joined me for the four classes of my youth drawing course this spring. We explored different media and subjects, tailored for 11-14-year-olds. We made zines with drawing and collage, drew pet portraits, experimented with pastel, watercolour pencils, charcoal and other messy materials. Compressed charcoal was by far everyone's favourite. I also volunteered with their grade 6 class at school a couple of times this year as a visiting artist, leading them in some painting and nature journalling.



Charcoal drawings by Julian Caners (left) and Audrey Caners (right), 2026, 11x14".

Upcoming

Visual art classes at Allied Arts Council of Spruce Grove

<https://www.alliedartscouncil.com/adultclasses>

Introduction to Watercolour Painting (Oct 6-27, Tuesdays, 10-1pm), and Monotype Printmaking (Nov 3-24, Tuesdays, 10-1pm)

Intermediate Mokuhanga Workshop at SNAP

Nov 14-15, 10-5pm

<https://snapartists.com/classes>

Solo exhibition at Christine Klassen Gallery, Calgary

November 2026...stay tuned!

<https://christineklassengallery.com/>

Southern Graphics Council International 2027 Conference programming – open call

<https://www.sgcinternational.org/confluence-participation-call/>

Printmakers who love plants: please have a look at this exhibition opportunity and associated programming that I have organized for SCGI 2027, in collaboration with Pittsburgh's Hunt Institute for Botanical Documentation. I'm so excited about this project!

Ways of Knowing Plants: Conversations in Print

This unique and timely project brings together the printmaking community and Pittsburgh's Hunt Institute for Botanical Documentation in a collaborative, multi-site program creating exchange across time, place, and ways of understanding the living world. The project connects contemporary printmaking practice with botanical documentation, ecological inquiry, and the historical relationship between print and the production and circulation of knowledge.

Developed through conversations with the Hunt Institute for Botanical Documentation at Carnegie Mellon University, the project creates a unique opportunity for exchange between

contemporary printmakers and one of the world's significant collections of botanical art, visual documentation, and related literature.

The program will pair two complementary printmaking exhibitions located within close proximity during the conference: a pop-up exhibition of contemporary print works curated by mid-career Canadian printmaker and interdisciplinary artist Lisa Matthias, and a concurrent exhibition drawn from the Hunt Institute's botanical printmaking collections, curated by Hunt Institute scholars Carrie Roy and Lydia Rosenberg.

The SGCI exhibition will feature member artists whose relationships with plants emerge from many different kinds of knowledge and experience. Artists may engage with botany, ecology and conservation, cultural knowledge, memory and personal experience, gardening or agriculture, place, embodied experience, and other forms of understanding.

Together, the two exhibitions create a dialogue between historical botanical print-based documentation and contemporary botanical and ecological print practice, across time and geography. This project considers printmaking's time-honoured role in disseminating knowledge, and asks how definitions of botanical printmaking continue to evolve: How do documentation and interpretation intersect? What happens when plants are considered not as isolated subjects, but as components of larger ecological systems? How can printmaking function as both a record of the natural world and a way of thinking through environmental change?

This SGCI exhibition is one part of a larger program of conversations, collection visits, and exchange. Artists selected for the exhibition will participate alongside Hunt curators in conversations at both exhibition sites, creating reciprocal dialogue between the two exhibitions. The Hunt Institute also welcomes SGCI participants through organized visits to its collections of botanical artwork, books, manuscripts, and related materials, recognizing the importance of archives and collections as sources of research, inspiration, teaching, and creative dialogue for the printmaking community.

The Hunt Institute is located within Pittsburgh's Carnegie Mellon University, also an SGCI conference venue site. This confluence creates a timely and fortuitous opportunity for dialogue between botanical and science-adjacent printmaking collections and contemporary print practice; between art and science; between interpretation and documentation; and between historical and contemporary ways of understanding plants and the living world.

Flexible and site-responsive, the event emphasizes collaboration and interdisciplinary practice, framing printmaking as a space where observation, creation, documentation, and collection traverse the boundaries between art, environmental conservation, and ethics in an era of ecological crisis.