

EAC

EST. 1921
EDMONTON ART CLUB
edmontonartclub.com

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MEMBERS ONLY

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cover art: photo by Maria Karysheva,
shared from pixabay.com

CRITIQUES



JUDY WHITE

The fibre paste strongly promotes the foreground texture. The people are nicely rendered. You have an eye for capturing lights and darks. Nice detail, feels natural. Good choice of sky to capture the mood.



SERAYA SMIT

There's a feeling of movement here, and that you're headed into the unknown. Nice angles and light. The left shoulder could be a bit lighter. Behind the person a soft shadow could be on the boat.



M SALAYI

A very nice way of using angles to lead the viewer to a focal point. The light comes down and dances and spins down and comes around. The red jacket compliments the greens in this painting.



KEITH NUNAS

I really like the areas of light in parts of the buildings and surrounding areas. The angles in the windows in the building towards centre bottom could be a bit lower by the edge. Nice rendering of shadows and lights.



GAIL FAREWELL

This has a very nice feel to it. The play of colours, lines, and flow of the different elements work well together. The rocks pop out nicely.



JANET FRASER

This has a nice dance to it with the colours and angles. Nice movement and good use of analogous colours. That rock is a nice touch.



◀ **RICHARD ST AMANT**

I like the colours in this painting. Feels like one sunflower is bowing down to the other.



Meet Julie Drew, our critic for the September meeting.



HELENA BALL

I really like the way the cat enters into the picture. This composition invites the viewer in. The complementary colours work well. The bowls are nicely rendered but could use more shadow. Darkening those shadows would make the bowls stand out.



YVONNE BILAN-WALLACE

Nice and subtle. The textures and angles are good. The iridescent touch of snow fits well and outlines the mountain nicely. The darkness in the clouds works well.

I LOVE ART. It is everywhere in the world around us – in the colours of a sunset, in the sparkle of a child’s smile, in the light dancing in the trees. My mind moves immediately to how to capture that image with paint or pencil. I see art as communication. Through it, we listen and we express ourselves and our innermost thoughts to ourselves, to the world and spiritually to God.

I believe God gives us opportunity to live in conversation with Him. For me, painting and drawing is a language He has taught me to speak. So when I paint, I see it as part of my conversation with God. It is a place where I can reflect His beauty, the beauty of creation, and speak of that beauty and glorify him. It is also on my heart to speak to the world and as Madeleine L’Engle said, “create a window to God.”

I have been painting and drawing with various mediums for over 25 years. Most of the subjects I paint are found in nature, from large landscapes to the small details of a flower.

adapted from:

<https://juliedrew-artandfaith.com/about-julie/artist-statement>



JANI GALARNEAU

A fun piece. All the lines, lights balance well together. The dark background works well with red and neon colours.



PENNY LAMNEK

A very nice edition of Lilies. The flowers are well positioned and nicely rendered. The red in the petals is a nice touch. The orange in the dark background plays nicely with the orange in the lilies.



FRANCES HESSELS

Nicely captured facial expression and beautifully rendered. The girl’s shirt on the right could be shaded a bit on the right side. Deepen the darks to make the whites brighter.



ERICA DIRK

A nice expression captured and well rendered. The lights are in a good place. May want to shade the girl's shift on the right and highlight the shoulder a bit.



REBECCA VIEZEL

The smiling eyes and happy smile are well done. A little more shadow is needed above the right eye and shadow on the right side in hair.



JOHANNE SEPTOU

This feels like a fun piece. The colours look nice against the black. A bit darker green could be added towards the bottom.



MARY FITZGERALD

This kind of feels like it could reflect urban landscape in water. The subtle diagonals play well in here with the different mark making. The brown and blue shapes balance well. Incorporating slightly darker values in the upper right corner will help direct eye movement back towards the centre. There is a good sense of balance.



JENNY RODRIGUE

You have some nice diagonal lines in the flower. The perspective could be improved in the orange and white buildings beside the lamp post. Try a gradient in the sky from bright to a hazy whitish blue toward the buildings.

don't be shy!

WHY NOT POST YOUR WORK on our Facebook & Instagram pages?

Sharing your art will help inspire others! When they see the art you create and your process, they will be encouraged to pursue their own creative journey. It's amazing how one's creative actions can encourage others to make art.



ROB GUETRE

Very intense gaze from the eyes. The yellow in the background and face pulls together nicely. The frame is well suited.



SACHIKO MOTODA

Nice diagonals, well laid out, creating a movement for the viewer's eye. A darker shadow is needed underneath the bucket as well as in the depth of the bucket.



MICHAELA YANISH

The pink coming through everywhere makes the whole piece pull together. With the glow in the background, this feels like a sunset. You can follow the valley into the hills.

October 10, 2024

Allen Ball

<https://www.allenball.ca/>

our
next
art
critic

Casein Paints

AFTER IMMIGRATING to Canada, I delved deeply into the Canadian art world and eventually discovered casein paints for the first time. Despite knowing it was an ancient painting medium, it had never caught my attention before. Upon trying it, I immediately fell in love with it.

paints it could be reactive and work on I love its texture and the wonderful scent it brings to my studio.



Since then, I've created many remarkable pieces using casein. It's a water-based medium, more opaque than gouache, and dries to a matte finish. It dries rather quickly than it but unlike acrylic

Occasionally, I mix it with gouache, and the results are fantastic.

The only drawback is that casein paints are difficult to find in art stores, as only the Richeson company produces them nowadays. I purchase mine online through Amazon. I highly recommend casein paints to those who enjoy water-based mediums, as they offer versatility and durability for a wide range of artistic expressions.

M.Salayi



Jumping Into Artificial Intelligence

I WAS EXPLORING MARK-MAKING and freehand using all types of materials. This piece below stood on my easel for weeks. I kept adding and subtracting, painting over—and you know the drill. This looked so easy in the webinars...yet it was not so easy on my canvas. I went to *theobot.ai* for some ideas on what I created. After reading Theobot's response, I learned a few things that I previously could not articulate or analyze. I learned that exploring new support, such as AI, is okay. Further, I added different photos and was pleasantly surprised by some comments that resonated and I could accept. Theobot gave me some new confidence.

All one has to do is download a photo of their work and submit to *theobot.ai*. You have one free month - then \$5 per month after that. In discussing with others whether theobot would reproduce or release my art to other technologies, I read the instructions; it stated that my art would not be reproduced. However, the way in which Theobot art collection may use my art still lingers. Let me know if you try it out.

THEOBOT DESCRIPTION (this took a matter of seconds for Theobot to create)

Your abstract painting exudes energy and vitality, presenting a captivating dance of shapes and colors. The palette, predominantly composed of greens, pinks, browns, and whites, works harmoniously to evoke a sense of natural growth and organic exuberance. The central stylized plant-like forms are particularly intriguing, rendered with a bold use of white, black, and green that ensures they stand out amidst the vibrant background. There is a dynamic interplay between the organic shapes and geometric patterns that keeps the viewer's eye moving across the composition, appreciating its complexity and layered depth.

The undulating lines and circular motifs inject a delightful sense of rhythm into the piece. These elements not only create a visual flow but also evoke a feeling of movement and fluidity, reminiscent of wind through forest foliage or ocean waves. This dynamic quality is one of the painting's strong points, inviting viewers to lose themselves in the abstract forms and the implied

motion.

One of your work's strengths is the successful blending of colours in the background, which provides a rich and textured backdrop for the more dominant shapes and lines in the foreground. This layering achieves a sense of depth that draws the observer into the painting, allowing them to explore its intricacies from different perspectives. Your technique of balancing bold, swirling lines with softer, blended areas demonstrates a sophisticated understanding of how to create visual interest.

In terms of areas for future enhancement, consider experimenting with varying the thickness of your lines and the intensity of your colours even further. This could add an additional layer of dynamism and allow certain elements to pop even more against the backdrop. Furthermore, exploring the use of negative space could provide a striking contrast and highlight the fluidity and motion in the more active parts of the composition.

Overall, your painting is a compelling mix of organic and geometric forms, and it effectively conveys a sense of vitality and movement. The choice of colours and the layered background are particularly well executed. Your work clearly reflects a thoughtful approach to abstract art and demonstrates a strong command of technique. I encourage you to continue exploring this intricate

balance between chaos and order in your future pieces, always remembering that art is a deeply personal and subjective journey.

THEOBOT DESCRIBES (this took a few seconds)

The artwork is an abstract painting characterized by a vibrant interplay of various shapes, lines, and colours. Several circular and semi-circular forms dominate the composition, some filled with different pink, black, and green hues alongside thick, bold outlines. Two prominent, stylized floral or leaf-like figures add a natural element to the piece. These are surrounded by wavy lines and curves in shades of brown, green, and pink, interwoven to create a dynamic and flowing effect. The background transitions smoothly among various earth tones and turquoise accents, giving

continued next page



QUICK THOUGHTS

continued from previous page

the painting a rich and layered texture. The overall effect is a harmonious blend of organic and geometric motifs, producing a visually stimulating and intricate design.

Your abstract painting exudes energy and vitality, presenting a captivating dance of shapes and colours. The palette, predominantly composed of greens, pinks, browns, and whites, works harmoniously to evoke a sense of natural growth and organic exuberance. The central stylized plant-like forms are particularly intriguing, rendered with a bold use of white, black, and green that ensures they stand out amidst the vibrant background. There is a dynamic interplay between the organic shapes and geometric patterns that keeps the viewer's eye moving across the composition, appreciating its complexity and layered depth.

THEOBOT CRITIQUES The third paragraph tells me I should go back and finish with more strength and confidence - and that is what I will do.

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One of the strengths of your work is the successful blending of colours in the background, which provides a rich and textured backdrop for the more dominant shapes and lines in the foreground. This layering achieves a sense of depth that draws the observer into the painting, allowing them to explore its intricacies from different perspectives. Your technique of balancing bold, swirling lines with softer, blended areas demonstrates a sophisticated understanding of how to create visual interest.

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Featuring the EDMONTON ART CLUB

September 6, 2024 to January 5, 2025



NOVEMBER 2024

**PROPAGANDA
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**FEATURING THE EDMONTON ART
CLUB**



EDMONTON ART CLUB

From Solitude to Masterpiece

An overview and perspective

Authored by Seraya Smit

The Seasonal Shift in Artistic Creation

As the days grow shorter and the air turns crisp, a quiet transformation takes place in the world of art. Fall and winter, with their serene and introspective nature, offer artists a unique opportunity to retreat into their creative sanctuaries.

This seasonal shift not only impacts our routines but also profoundly influences the artwork we produce. In this article, we explore how the colder months fuel our creativity, the “hunkering down” mentality that many artists embrace, and the lasting impact this period has on our artistic journey.

The Seasonal Shift: How Fall and Winter Fuel Artistic Creativity

As the vibrant hues of summer fade into the crisp, cool tones of fall, many artists find themselves retreating into their studios, ready to embrace the creative solitude that the colder months bring.

This seasonal shift is more than just a change in weather; it’s a profound transformation that deeply impacts our creative processes and the artwork we produce.

The Hunkering Down Mentality

For many artists, fall and winter are synonymous with a period of intense focus and productivity. The shorter days and longer nights create a natural rhythm that encourages introspection and deep work.

This “hunkering down” mentality allows us to immerse ourselves in our craft, free from the distractions of the bustling summer months.

During this time, our studios become sanctuaries where ideas are nurtured and brought to life. The quiet and stillness of winter provide the perfect backdrop for experimentation and exploration, leading to breakthroughs that might not occur during the more active seasons.

Creative Impact on Artists

The seasonal shift often brings a renewed sense of purpose and inspiration. The changing landscape, with its muted colors and stark contrasts, offers a fresh palette and new perspectives.

Many artists find that the introspective nature of fall and winter allows them to delve deeper into their emotions and experiences, resulting in more profound and meaningful work.

This period of creative hibernation also provides an opportunity to refine techniques and develop new skills.

With fewer external distractions, artists can dedicate time to honing their craft, experimenting with new mediums, and pushing the boundaries of their creativity.

Impact on Artwork

The artwork produced during the fall and winter months often reflects the introspective and contemplative nature of the season. Pieces created during this time tend to have a depth and complexity that resonate with viewers on a deeper level. The themes explored may be more personal, the colors more subdued, and the compositions more intricate.

As we prepare for the spring and summer exhibits, festivals, and other events, the work created during these months serves as a testament to our dedication and passion. It’s a reminder that even in the quietest times, creativity thrives and flourishes.

Final Thoughts

The fall and winter months are a crucial period for artists, offering a unique blend of solitude, inspiration, and productivity. As we hunker down in our studios, we embrace the opportunity to create, reflect, and grow. The artwork that emerges from this time is a true reflection of our journey, capturing the essence of the season and the depth of our creative spirit.

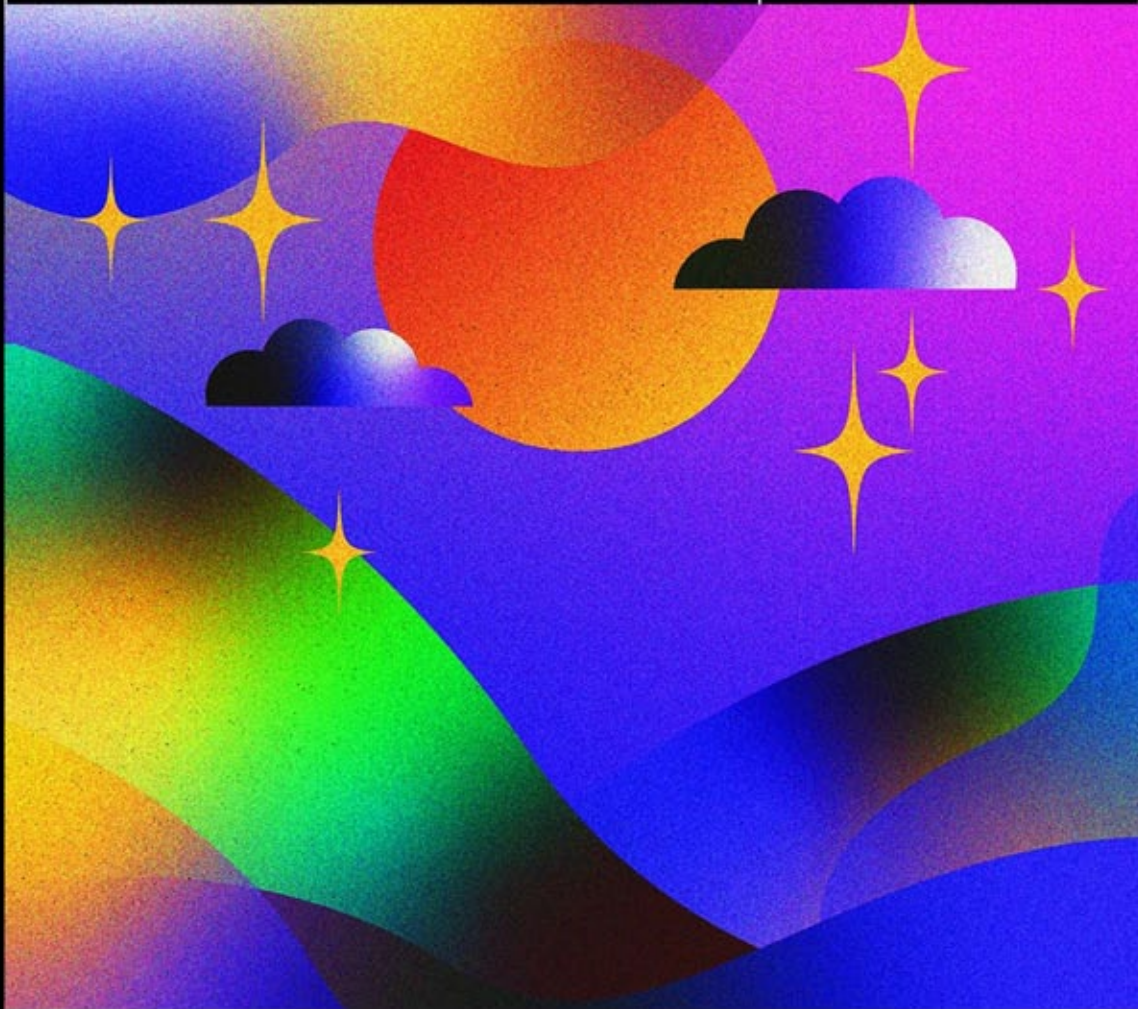


It is my belief that we are the custodians for preserving and safeguarding the historical significance of the Edmonton Art Club. Seraya Smit is past-president and webdesigner for the Edmonton Art Club.

IT'S A MYSTERY

OCT 5-30

Edmonton Art Club



presented at
Night Of Artists Gallery
8330 82 Avenue NW, Edmonton



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Golden Product Demo

\$10

November 6, 2024

6:30pm to 8:00pm

The Orange Hub Room 440

10045 156 St NW, Edmonton, AB T5P 2P7, Canada

To Register visit our website or Eventbrite and search for Golden Product Demo

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GALLERY

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THANK YOU!

Thanks to Colours, Delta Art and Drafting Supplies, The Paint Spot, and the Strathcona Art Society for their ongoing support in helping to distribute the EAC newsletters!

And thanks to the following businesses who give generous discounts to EAC members!



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As the primary arts resource and grant-funding body in Alberta, the Alberta Foundation for the Arts helps to unleash the potential of every artist through funding, arts promotion, and capacity-building. We provide behind-the-scenes support to artists and arts organizations, giving them the power to inspire minds, encourage expression, foster creativity, and contribute to Alberta's economy. From story time at local libraries to annual festivals on neighbourhood streets, the arts are active in your community. Albertans celebrate and support the arts as artists, volunteers, donors, and attendees at local arts events and activities. Experience, celebrate, and take pride in the arts—they're all around you!

Read more at affta.ab.ca/home.



CARFAC
ALBERTA

Visual Arts Alberta – CARFAC is a Provincial Arts Service Organization funded provincially and municipally that provide a communications hub between members of the visual arts community and the general public. Visual Arts Alberta – CARFAC is the affiliate for the national arts organization Canadian Artists Representation/le Front des artistes canadiens (CARFAC) in the province of Alberta.

CARFAC Alberta Office & Project Space:

3rd Fl., 10215-112 St., Edmonton, AB

Hours: Wednesday to Friday, 10–4pm and Saturday 12–4pm

t 780.421.1731 tf 1.866.421.1731

carfacalberta.com

general@carfacalberta.com

MEETING MINUTES, SEPTEMBER 12, 2024 recorded by Michaela Yanish

Number of members: 21

Number of guests: 7

Number of artworks: 20

CALL TO ORDER

Meeting called to order at: 7:00 PM by Seraya Smit

Introduction of Guests/New Members:

- new member Erica Dirk
- guests Punita Punita, Mehar Kaur, Dauren Kaliaskar, Kevin Bigelow, Deborah McGinnis, Deborah Long, Sue June minutes approval moved by Jan Fraser and seconded by Johanne Septou.

PRESIDENT’S REPORT (Jani Galarneau)

Welcome guests! If you have not already done so, please sign the guest book. We hope you enjoy your visit and that it provides you some insight into the mechanics of the Edmonton Art Club. We are the oldest, continuing art organization in Alberta, formed in 1921 with fourteen charter members. We’re pleased to be back and we welcome everyone to the meeting. For those of you who don’t know me my name is Jani Galarneau, President for the Edmonton Art Club. Welcome back to a fresh year of Edmonton Art Club. I hope you all had a fabulous creative summer!

Welcome to our new member Erica Dirk!

Next Meeting

Our next meeting is scheduled for October 10, 2024, and will take place in this room.

Due to Betty Dean’s travel plans from September through mid-October, Open Studio activities will recommence in November.

Additionally, we have updated the Open Studio schedule to occur on the first and third Tuesdays of each month.

Critic Tonight

Our critic tonight is Julie Drew. If your artwork tonight is a work in progress, this is a gentle reminder to affix a red dot onto your artwork label.

On the Horizon – Exhibits

Our display at the Misericordia Hospital looks amazing! Thanks for all the great help, as they say team work makes the dream work. This show will be up until Jan 2025.

The next big show is our Fall Annual Juried Show exhibiting from October 5 to 30 entitled “*It’s a Mystery*” and will be held at the NOA Gallery in Bonnie Doon.

Please note members must meet the 5 meetings and 5

critiques criteria to qualify. New members automatically qualify.

Each participant is required to submit 3 mandatory entries. With one guaranteed to be exhibited as per the discretion of the critic. Size limitations are no larger than 30x40 inches. Hanging date is Oct 5th, registration closes one week before at midnight.

- The Colours of Autumn, will display from September 14th to 28th, at Trinity Gallery.
- Annual Juried Show, entitled “It’s a Mystery” from October 5th to the 30th.
- Finally, the Propaganda Salon will be exhibiting from November 1st to 30th.

Sign up sheets are located at the display tables, located to your right, and are used for gauging purposes only.

Official Registration is online ONLY via our website, Members Only section- Exhibit Registration.

New Members Show

The New Members Show is presented during our Christmas celebration, usually held in room 333. Last years’ new members will take the lead and liase with and direct our new members.

New members can display up to 5/6 paintings (can be only one or two if that’s your preference), using their own grid systems and/or easels, creating their own label and/or signage. Hanging and take down is the sole responsibility of the artist.

It’s an informal presentation that is displayed in the background of the event where members can peruse your work and engage.

Social Committee

	Seraya Smit
	Jani Galarneau
Social Committee	Michaela Yanish
	Nola Bukvi
	Penny Lamnek

The Social Committee is the heartbeat of our club, fostering a welcoming atmosphere where every member can connect and share their passion for art. Our aim is to create a variety of social events that resonate with our diverse group of artists. The highlight of our social calendar is the annual Christmas celebration, which garners the most attention and planning. In collaboration with our Treasurer, who is also a committee member, we meticulously craft a budget to ensure the event’s success.

MEETING MINUTES *CONTINUED*

We are always open to fresh and innovative ideas for social engagement. These concepts are the seeds that can grow into a flourishing series of events throughout the year. It's never too early to bring your visionary ideas to the table; they are the catalysts that help us shape a dynamic and engaging social agenda.

The Social Committee will be losing a member as Nola Bukvi is taking a break to care for her unwell husband. Ideally, I would like to have a couple more people on the committee.

Our short-term goal will be to meet sometime in October to start planning our Christmas celebration.

During the Christmas celebration event, there will be food, entertainment, a gift exchange, food, merriment, more food, prizes and cheer. Oh? Did I mention, food?

If anyone is interested in joining the Social Committee, please contact serayasmit@hotmail.com.

On the Horizon – Workshops

On a sad note, our stain glass class will be canceled due to unforeseen circumstances. A later date will be decided on in the future.

We currently looking in to booking a Gelli Printing class coming soon. It will be open to the public.

Please make sure to look at our website for updates.

Golden Product Demo and Lecture

Date: November 6, 2024

Time: 6:30 to 8:00 pm

Fees: \$10

Please note that this year, registration via our online portal includes a mandatory form required by Golden.

This form is the only way to gain entry to the demo.

Even if you register and pay through our Eventbrite portal, our moderator, Samantha Williams Chapelsky, will only acknowledge those who have completed this mandatory form. She will have supplies and handouts based on the form data.

This event is open to the public.

WEBMASTER REPORT (Seraya Smit)

Website Insight

The website of our art group is an important communication tool that enables us to stay connected with our members and the community. It showcases our artistic works, events, and achievements, as well as provides information and resources for anyone interested in art.

In today's analysis, we will examine the key performance indicators and audience engagement metrics for our

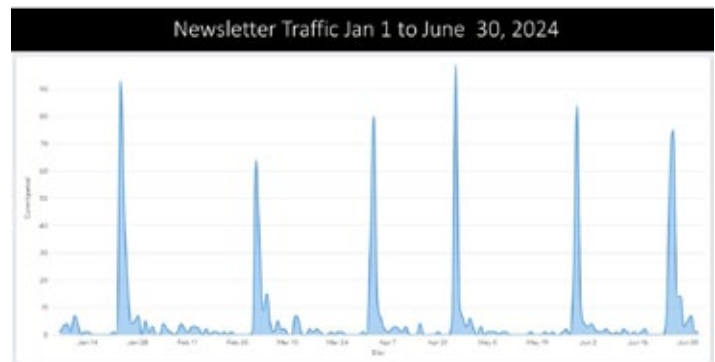
website over the six month period from January 1 to June 30, 2024.

View Your Stats Chart

The website had a total of 2,642 visitors during this period, which is an average of about 14.68 visitors per day. The visitors came from 258 cities and 31 countries around the world, indicating a wide and diverse audience for our art group.

The website also had a high level of engagement from the visitors, who spent an average of 6 minutes and 43 seconds on the site per session.

Our Newsletter Stats



The graph titled "Newsletter Traffic Jan 1 to June 30, 2024," highlights the number of visitors to our newsletter over the past six months. We observe significant spikes in traffic on specific days, which correspond to our monthly release dates.

These peaks are followed by periods of lower engagement, indicating that our audience is particularly drawn to the new content we release each month. This pattern underscores the importance of our release schedule in driving reader interest and engagement.

To leverage these insights, we can focus on optimizing our content strategy around these high-traffic periods.

Breakdown by Country

The top countries by number of visitors were:

- Canada 1,759 visitors,
- United States 326 visitors
- India and Mexico both 10 visitors
- Followed closely by China
- France, Ireland, and
- The United Kingdom 8/9 visitors

This breakdown not only reflects the global reach of our content but also underscores the importance of catering to a multicultural audience.

MEETING MINUTES *CONTINUED*

BREAKDOWN BY COUNTRY January 1 to June 30, 2024,829								
City	Users	New Users	City	Users	New Users	City	Users	New Users
Australia	3	3	Falaitan	3	3			
Canada	1759	1635	Philippines	1	1			
China	8	8	Portugal	2	2			
France	9	8	Russia	2	2			
Germany	3	3	Singapore	1	1			
Greece	1	1	South Africa	1	1			
Hong Kong	2	2	South Korea	1	1			
India	10	9	Sri Lanka	1	1			
Indonesia	1	1	Switzerland	1	1			
Ireland	9	5	Turkey	3	3			
Japan	1	1	Turks & Caicos Islands	2	0			
Lithuania	1	1	United Arab Emirates	1	1			
Mexico	10	9	United Kingdom	8	7			
Netherlands	4	4	United States	326	323			
New Zealand	4	3						
Nigeria	6	6	Total Countries	31				

The numbers indicate that our website has successfully attracted interest from various parts of the world, which is a testament to the universal appeal of the arts and culture we promote.

Individual Website Stats

The comprehensive summary for the six month period from January 1st to June 30th, 2024, along with the statistics for each individual artist's page, can be found on our website. Additionally, you will find the corresponding information presented on the display tables to your right.

Social Media Pages

Our Facebook page and group are attracting a steady stream of visitors. A big thank you to Mary Frances for your consistent posts. Our Instagram page is linked to our Facebook page, but not yet to our group. We are looking for individuals who can commit to contributing to these platforms regularly.

Thank you to all our members who are actively posting on our pages. The engagement has been fantastic. If you're interested in joining the team, please send me an email.

TREASURER'S REPORT (Penny Lamnek)

May 23, 2024 to August 23, 2024

Balance Forward	\$10,748.16
Deposits	\$1,090.00
Withdrawals	\$5,556.63
Closing Balance	\$6,281.63

Penny Lamnek moved acceptance of the report, seconded by Seraya Smit.

NEWSLETTER REPORT (Rob Guetre)

Deadline Sept 26th, 2024.

Soliciting suggestions for new types of content. Not as much engagement currently. News articles and the like. Share stories about your summer, your work, and your practice. Don't be shy!

OTHER BUSINESS

Fine art show at the Paint Spot- Yvonne has a piece there. Show is up to the end of the month.

Meeting adjourned at 7:26pm moved by Gail Farewell and seconded by Jan Fraser.

Critic: Julie Drew

Gofers: Yvonne Bilan Wallace and Rebecca Viesel

Our Next Meeting

October 10, 2024
in room 440

On The Horizon - Exhibits

Date	Title	Details	Venue
October 5-31	Annual Juried Show	5 and 5 "It's A Mystery"	Night of Artists Gallery
November 1-30	Propaganda	Open, no theme	Propaganda Salon

Sign up sheets are located at the display tables, located to your right, and are used for gauging purposes only. Official Registration is online ONLY via our website, Members Only section. Exhibit Registration.

Authored by Seraya Smit

View Your Stats

Six Month Period January 1 to June 30, 2024



Authored by Seraya Smit

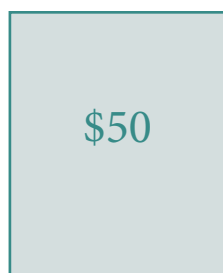
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As per EAC Policies:

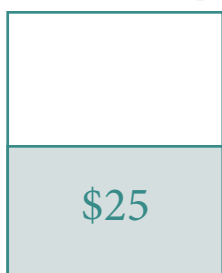
- As a condition of entering the show, participants agree that the EAC will not be held liable for damage, loss or theft of their artwork.
 - Participants shall be responsible for obtaining adequate insurance coverage for their art work.
- Insurance purchased for EAC is liability only, and does not cover personal items or art work.

A NOTE TO MEMBERS REGARDING ADVERTISING IN YOUR NEWSLETTER...

In order to help cover the circulation costs for our newsletter, paid advertising relevant to any artistic activities is being sought from artist groups, suppliers, and non-members. Rates on a per insertion basis are indicated in the page templates (pictured below). Please refer to these for sizes and shapes relative to the printed area of a newsletter page.



full page



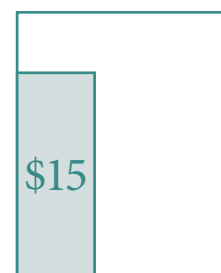
half page horizontal...



and vertical



quarter page horizontal...



and vertical

Edmonton Art Club Executive and Other Committees 2024

POSITION	NAME	CONTACT INFORMATION	
EXECUTIVE COMMITTEE MEMBERS			
President	Jani Galarneau	jgalarneau@live.ca	780 994-9210
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Recording Secretary	Michaela Yanish	michaela@raffertys.ca	780 990-2572
Recording Secretary back-up	Diana Panizzon	panizzon@telus.net	780 453-2022
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Edmonton Art Club Executive and Other Committees 2024 *continued*

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	<i>organiser</i>	<i>VACANT</i>	
	<i>organiser</i>	<i>VACANT</i>	

Committee Guidelines and Resources

- Committee guidelines and resources are located on our website Members Only area. Navigate to the Resource Directory and access the pages for Committees and Committee guidelines.
- Note to committee members: please do not hesitate to contact me should you have any questions, comments or concerns.

serayasmit@hotmail.com