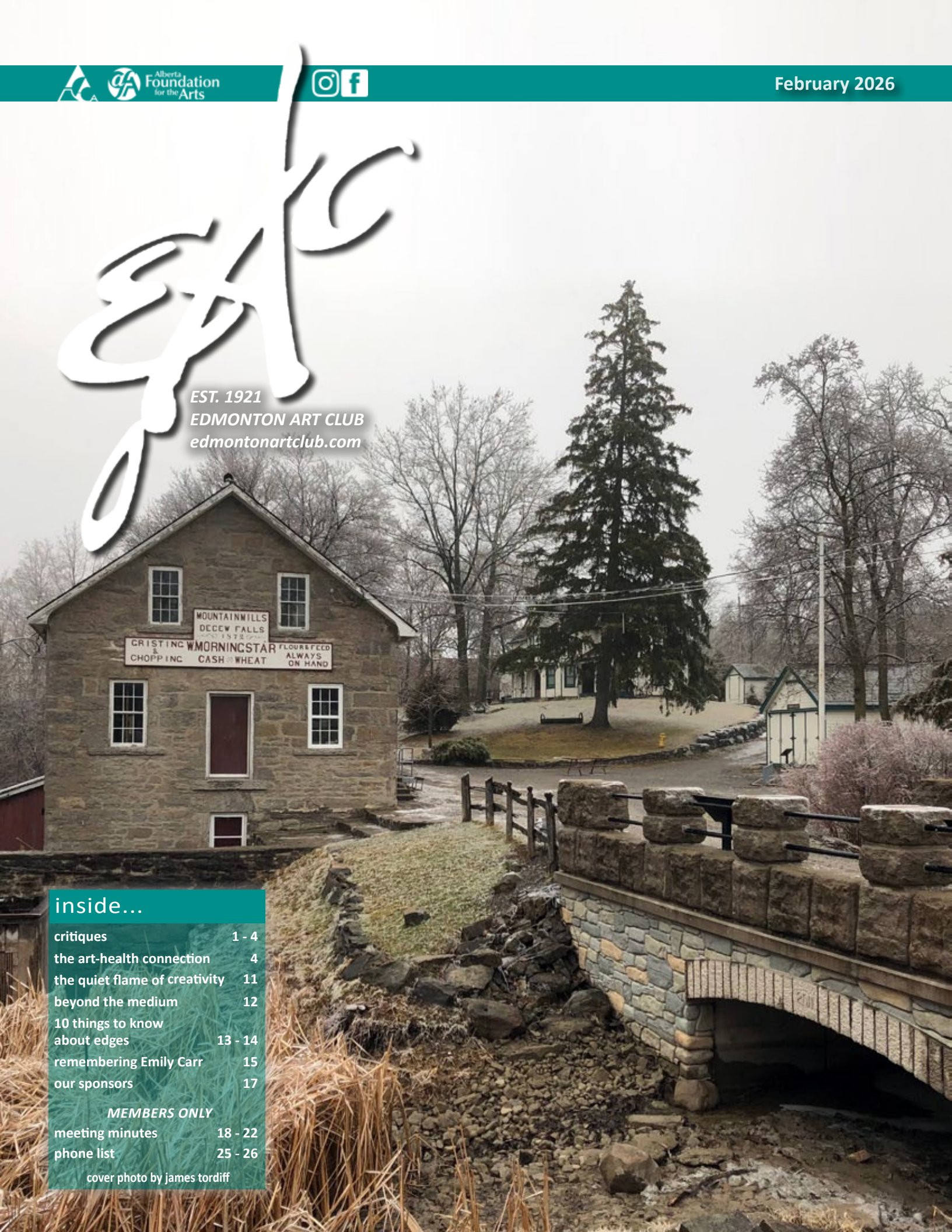




EST. 1921
EDMONTON ART CLUB
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cover photo by james tordiff



**About our critic,
Samantha Williams-Chapelsky**

Abstract landscape artist Samantha Williams-Chapelsky completed her Bachelor of Fine Arts Degree from the University of Alberta in 2009, with distinction, majoring in painting and art history.

Samantha has been exhibiting her art extensively for the past 20 years worldwide. Her paintings are included in numerous corporate and private collections and are represented in commercial art galleries in Canada and the United States.

Samantha is an international art instructor and lecturer on plein air painting and abstraction. She is a materials specialist in acrylics and artistic practice.

"I produce large scale abstracted landscapes with a focus on the materiality of the paint to allude to emotion and feeling within the natural space. I reference natural landscapes and create these works with brooms, palette knives and liters of paint on birch panels. My work has unique finishes and sheens varying from shiny to matte to indicate an intuitive feeling of a geographical element in the landscape."

adapted from
samanthawilliamschapelsky.com



ADRIANA CRUCES

A good focal point and the flowers are fine. More flowers placed on the bottom and sporadically receding to the back might enhance the composition.



KATY LEENDERS

A well painted piece with a nice green background. Some bright highlights in the face and jewellery would add pop to this painting, as would few white tufts of hair coming from the ears.



JUDY WHITE

Beautiful painting that tells a story. The grasses in the front could be taller and toned down to mid value. Vary the grass line a little.



JANI GALARNEAU

A magical piece. Consider this done as it doesn't need a glossy finish, the craftsmanship is apparent.



KEVIN BIGELOW

Beautiful piece. By using a glossy sheen, the raven could be emphasized. Interference paint in some of the words might add some definition.

CRITIQUES (continued)



PUNITA CHOCHAN

You have a nice composition and room for playfulness in this work in progress. Experiment with glazing techniques, such as magenta on the whole canvas adding blues and yellows in layers for different areas. You can go back and add more opaque colours for detailing.



DEBRA LONG

A fabulous painting with great values. Love the red glow in snow on the driveway. That glow to the left of the tree could be omitted to bring the eye more towards the centre of this piece.



MARY FITZGERALD

Beautiful and well executed. Invest in a better support for a cleaner finish. The colours are beautiful. Leave the mat sheen.



JAMES TORDIFF

A nice compositional structure using the "Z" shape to move the eye. Some pointillism added to the sun to match the faces in the statue might enhance this piece. Would love to see this larger.



DIANA PANIZZON

Enhance the focal point by adding more saturated colour and detail. Pull down some grapes from the focal area. Let some leaves fall off the canvas. The texture is beautifully done.



ROB GUETRE

Beautiful texture. Manipulate tones and temperature to control depth. Can also accomplish this by loosening the brush work for the background leaves.

CRITIQUES (continued)



BETTY DEAN

Enhance your focal point by favoring transparent over opaque colours. One of the trees could be a focal point by developing a different sheen. Glossy versus mat for example.



CHERYL JOHNSON

Love the directional flow. Soften the blue in the background to enhance depth. Incorporate warmer colours like burnt sienna for vibrancy.



REBECCA VIEZEL

Love this style, the hair! You can do well with this type of illustration art!



RICHARD ST AMANT

Definitely make more of these! The authentic textures have an appeal.



SERAYA SMIT

A wonderful palette with a nice orange under painting. Softening the edges in the background will enhance depth, as will cooler colours.



JOHANNE SEPOU

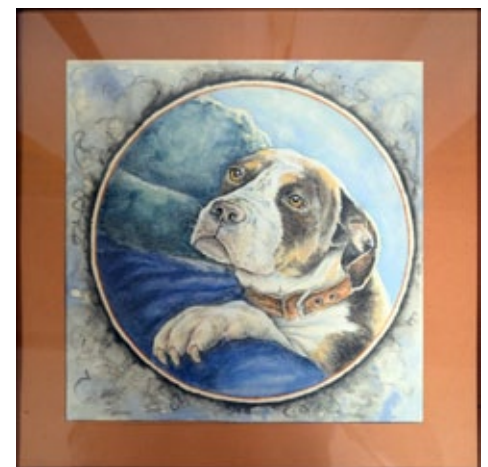
Lovely silhouettes. The figures could be more involved with each other and the ink patterns. A glossy finish would enrich this.

MARIA HOLOWINSKY ▶

A beautiful piece and the vignette is interesting. Soften the background colour. Lovely technique.

◀ **CARMELLA HAWKOWSKY**

Love the clouds and shape. The horizon line could be pushed down. Introduce a little more vibrancy to the foreground. Good texture.



CRITIQUES (continued)



DONNA CHAMBERLAIN

Nice movement. The hands are well done. The girl on the left might unintentionally be getting all the attention at the moment, might try adding more detail and intensity to the other figure.



YVONNE BILAN-WALLACE

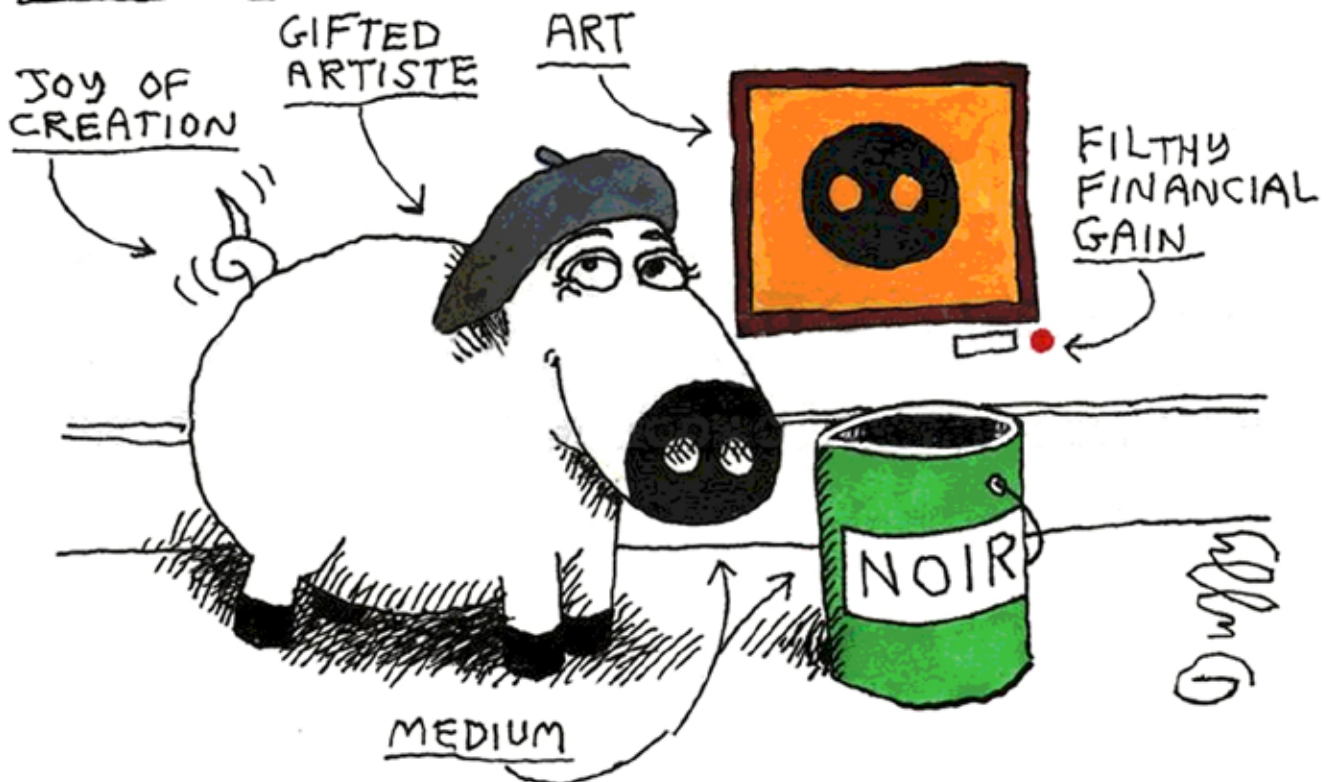
Beautiful felting. Mount on a piece of wood with four nails for a great display that draws attention to the work.



MARJ MILLER

The sky has wonderful movement which can be extended to the lower half of the canvas. Vary the colours and texture in the grasses.

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- Kroma (Vancouver, BC)
- Deserres in House Brand (QC)
- Gwartzmann Acrylic (Toronto, ON)
- Natural Earth Paint (Winnipeg, MB)
- Opus House Brand (Vancouver, BC)
- Tri-Art (Kingston, ON)

Oil Paint:

- Kama Pigments (Montreal, QC)
- Natural Earth Paint (Winnipeg, MB)
- Demco En Couleurs (Candiac, QC)
- Opus House Brand *mediums only (Vancouver, BC)

*note: some art retailers may source their in-house supplies from other countries. While these brands are Canadian owned, they may source paint from other countries.

Watercolour/Gouache Paint:

- BEAM Paints (M'Chigeeng First Nation, ON)
- Stoneground Paint Co. (Regina, SK)
- Humpbeck Studios (NS)
- Natural Earth Paint (Winnipeg, MB)
- Opus House Brand (Vancouver, BC)

Drawing:

Nitram Charcoal

Misc. (canvases, paper, studio supplies, brushes):

- Gotrick/Apollon (QC)
- St. Armand (QC)

lots of the paint brands mentioned also manufacture paint accessories!



SKETCHBOOKS OF THE PROS



GRANT SNIDER

the art-health connection

Reviewing Creativity in 2025 and 10 Questions For Exploring How Your Art and Health Intersect

M F Fitzgerald

THE NOTION OF CREATIVITY COMPRISES many traditions, experiences, and personal stories.

At the time of writing this article, it is January 2026, and we are moving into February at an amazing pace. This morning, I watched the United Art Space video with Michelle Lloyd, who asked us to reflect on our creativity in 2025. She suggested we look through our phones and check what we have captured in our 2025 photos related to our art and creativity. Then she suggested that you create your story titled “2025 was the year that...” Wouldn’t that be interesting?

Author Kathryn Vercillo, from *Create Me Free*, is a psychologist who also helps creatives consider the relationship between creativity and mental health. Kathryn states that the relationship is far more complex and intertwined than most people realize. The free worksheet available at <https://createmefree.substack.com/i/164837234/the-art-health-connection-most-of-us-miss> can help you explore what

this looks like for you.

- How do you currently think about the relationship between your health and your creativity?
- When has your creative practice been your most significant source

of healing?

- When has your creative practice complicated your life or well-being?
- What would change if you truly believed that health is creativity, not separate from it?
- How do you currently balance your creative drive with taking care of yourself?
- What patterns do you notice between your mental/physical state and your creative output?
- If you could have one ‘aha’ moment about creativity and health, what would you want to discover?
- What creative struggles do you most want validation for?
- How do you define a “healthy creative life”?
- What would you risk or sacrifice for your art? What wouldn’t you?
- What surprised you? What themes emerged? Where do you see your growth opportunities? What one small experiment could you try?

For now, I am going to review my 2025 year and see what stands out to me. How about you? Will you give it a try?

THE MYTH



THE DEPRESSED ARTIST

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THE REALITY





New Colours for 2026!

Daniel Smith Watercolour

6 NEW colours - Jaune Brilliant No. 1, Jaune Brilliant No. 2, Coral Reef, Earthy Red Light, Manganese Violet, and Cobalt Green.

Gamblin Artists Oil

13 NEW Colours - Radiant Warm Green, vibrant hues such as Cobalt Turquoise, Coral, Kings Blue, and earthy shades like Forest Floor Green, Bush Green, Canopy Green, and Indigo, plus Shell Pink

Gamblin 1980 Oil

11 NEW Colours - Coral, Denim Blue, Teal, Sevres Blue, and Kings Blue, plus intense fluorescents like Hot Pink and Hot Violet,



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Date: May 1, 2026 to August 28, 2026

Location: Misericordia Community Hospital

Overview: A longstanding tradition showcasing member works in a healing environment, open to the public.



Propaganda Exhibit 2026

Date: May 3, 2026 to May 31, 2026

Location: Propaganda Salon, Edmonton

Overview: A spring showcase exploring bold themes and contemporary expression in a vibrant salon setting.

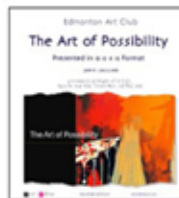


The Art of Possibility

Date: June 6, 2026 to July 7, 2026

Location: Night of Artists Gallery

Overview: Presented in a unified 12x12 format, this exhibit celebrates innovation through constraint and creativity.



Outside the Lines - Annual Juried Show

Date: October 2, 2026 to October 29, 2026

Location: Night of Artists Gallery

Overview: A juried exhibition featuring original works that challenge convention and celebrate artistic individuality.



On The Horizon - Exhibits

AUTHORED BY SERAYA SMIT



Our Critic February 2026

LAUREL HAWKSWELL

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**Sharing your art will help inspire others!
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February: The Quiet Flame of Creativity

An overview and perspective

A quiet moment to reconnect with intention and imagination

Authored by Seraya Smit



February arrives like a quiet melody – soft at first, almost shy – then growing brighter as the days stretch open. It's a month that hums beneath the surface, a subtle shift in tempo that artists feel before they see. While the world still wears winter's muted palette, something in the air begins to shimmer. The light sharpens. Ideas stir. Colour returns to the imagination long before it returns to the land.

For artists, February is not an in-between month. It is a threshold. A place where possibility gathers.

The Spark Beneath the Snow

Even in the coldest weeks, February carries a spark – a sense that something is waking. The sun lingers a little longer on studio floors. Shadows soften. The sky experiments with new gradients. These small changes have a way of nudging us forward, urging us to pick up the brush, the pencil, the palette knife, and follow where curiosity leads.

This is the month when dormant ideas begin to thaw. When sketches tucked away in December suddenly feel alive again. When a colour you rarely use calls out with unexpected insistence. February reminds us that creativity is not bound by season; it simply waits for the right moment to rise.

There is also a gentleness to February that invites us to reconnect with our artistic instincts. Without the rush of deadlines or the pressure of summer exhibitions, we can return to the simple pleasure of making marks, mixing colours, and letting our hands move without expectation. This is a month that encourages us to rediscover the joy of process – the quiet satisfaction of watching an idea unfold slowly, layer by layer, until it reveals something unexpected.

And in this slower pace, we often find clarity. February gives us room to breathe, to listen, and to notice the subtle shifts in our own creative energy. It is a time to honour the small sparks – the fleeting thoughts, the

half-formed sketches, the sudden flashes of inspiration that appear when we least expect them. These moments, though delicate, often become the seeds of our strongest work.

Momentum in the Making

January often feels like a blank canvas – full of intention, full of promise. February is where the work begins to move. It's where intentions gain momentum, where the early strokes of the year start to take shape. There is energy in this month, but it's not frantic. It's steady, rhythmic, like breath.

This is a wonderful time to revisit the goals you set at the start of the year. Not with pressure, but with curiosity. What has shifted? What feels exciting now? What deserves more space? February invites us to adjust our course with grace, to honour the natural ebb and flow of our creative lives.

The Art of Warming Up

Every artist knows the value of warming up – those first marks on paper, those early layers of paint, those tentative experiments that loosen the hand and open the mind. February is a warm-up month in the best possible way. It encourages play. It encourages exploration. It encourages us to try things simply because they spark joy.

At the Edmonton Art Club, this spirit is alive and well. Members bring works-in-progress to critiques, share discoveries from winter studio sessions, and exchange ideas that ignite new directions. There is a collective warmth that grows in these gatherings – a reminder that creativity thrives in community.

A Season for Boldness

Though February is quiet, it is also bold. It dares us to take risks. To push past the familiar. To trust our instincts even when the path ahead is not fully illuminated.

Try a new medium. Rework an old piece. Start something that scares you a little. Let the energy of the month carry you into uncharted territory. Some of the most exciting breakthroughs happen when we allow ourselves to leap before we feel ready.

February also invites us to embrace the beauty of imperfection. When we experiment freely, without the weight of expectation, we create space for discovery. A misplaced brushstroke can become a new direction. A colour that once felt too bold can suddenly feel essential. These small surprises remind us that art is not about control – it is about conversation, intuition, and trust.

As we warm up our creative muscles, we also strengthen our resilience. Every attempt, every revision, every moment of uncertainty teaches us something valuable about our practice. February becomes a training ground for courage – a place where we learn to follow our instincts, honour our curiosity, and believe in the work that is emerging, even when we cannot yet see the final form.

Community as a Source of Light

In the heart of winter, connection becomes its own kind of warmth. Our club meetings, workshops, and conversations offer a place to recharge – a place where ideas are met with encouragement, where challenges are met with understanding, and where every artist, whether emerging or established, is welcomed with genuine enthusiasm.

If you've been away from the club for a while, February is a beautiful time to return. If you're new, you'll find a community eager to meet you. And if you're deep in your practice, you'll find inspiration in the shared energy of fellow creators.

Looking Toward the Brightening Days

Soon, the world outside will shift again. The snow will soften. The colours will return. Exhibitions will fill the calendar. But February is its own kind of magic – a month that teaches us to listen closely, to trust the quiet spark, and to honour the slow, steady rise of creative momentum.

As we move through this month together, may your work feel alive with possibility. May your ideas surprise you. And may the winter light – soft, bright, and full of promise – guide your hand.

In many ways, February is a reminder that creativity is a shared journey. When we gather – whether in critique sessions, workshops, or casual conversations – we bring our individual sparks together, creating something brighter than any one of us could achieve alone. These moments of connection strengthen our community and deepen our understanding of what it means to be an artist in a world that is always changing.

As the month unfolds, may you find comfort in the steady rhythm of your practice and inspiration in the company of fellow creators. Let February be a time of gentle expansion – a moment to nurture your ideas, honour your progress, and trust the quiet flame that guides your hand. The season will shift soon enough, but the warmth you cultivate now will carry you into the brighter days ahead.

With warmth and creative fire,

Seraya Smit

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

Beyond the Media

M Salayi

PAINTING DOES NOT NEED TO RELY ON A SINGLE MEDIUM. Moving between oil, acrylic, gouache, and watercolour allows the artist to refresh their vision and avoid falling into routine. Each medium carries its own rhythm, texture, and emotional quality, shaping how ideas are developed and expressed. Working across different media encourages flexibility and helps build a more sensitive and diverse artistic taste.

medium with a distinct character and discipline. Yet through this ongoing exploration, I have been able to produce many paintings and, more importantly, experience the joy of discovering and engaging with the unique qualities of each medium.



That is why I work in different media such as oil, acrylic, gouache, and watercolours. From an early age, watercolour was a safe and familiar medium for me, one that felt natural and accessible. Other media revealed themselves gradually over the years, each bringing new challenges and possibilities. This journey is not easy, as not every artist is willing to take the risk of learning a new

10 Things I Know About Painting Edges

This article by Doug Swinton is adapted from:

<https://www.swintonsart.com/post/10-things-i-know-about-painting-edges>

IN THE HIERARCHY OF PAINTING, edges are down the list but their importance should not be lost. Good edges can lead a viewer around the painting, give one a sense of reality and bring much needed unity to a work.

- 1 Place your sharpest edges near the focal point.
- 2 Close values and similar colours will have softer edges. The more contrasting your values are, the stronger the edges will appear.
- 3 Natural objects (clouds, trees, model's hair) have softer edges than man-made objects (door frames, buildings, cars, brick wall).
- 4 Strong light will produce harder edges. Soft muted light will give softer edges. Drama vs atmosphere. Evening light can have stronger edges, midday with super saturated light will have softer edges.
- 5 The further back you go into your painting (think distant objects such as mountains) the softer the edges should get.
- 6 The more moisture in the air, like at the oceanside,



Higher contrasting values and colours have harder edges. The background people are softer-edged because their values are closer together. Take away the colour (right) to check if you have similar values, this can be done by squinting as well!

Similar values or colours make softer edges.



A good approach is to place a colour and value between them that represents something halfway—a bridge. Here, a blue bridge colour is placed between the shadow and the light on the leg



article continues next page

the softer the edges will be. The clearer the air (like up in the mountains) the harder the edges will appear. Note however, even though what you see *seems* to be a harder edge, follow rule number 5.

7 Movement will cause softer edges, (Clouds are always moving, water can be flowing).

8 The texture of an object determines how its edge looks. A blanket will have a softer edge than a brown paper bag. A brown paper bag might have a softer edge than a crushed cola can.

9 Edges in your shadows are generally softer than edges in your lights.

10 The smaller the object the lighter it will seem and the softer the edges. Light is wrapping itself around the object. Small twigs will have softer edges than the branches they are coming from. As for sky holes in trees...the smaller they are the softer the edges.

Bonus! The 11th thing I know about painting edges.

11 The more pure a colour is, the stronger the edge will appear. Pure saturated colours tend to carry stronger edges.

Aside from simply blending edges with a brush, there are at least two additional ways to manipulate edges and gain control of your subject (see illustrated examples previous page):

1. Place similar values or colours next to each other.
2. Use a "bridge colour" (a transition colour to get from one area to another). No bridge colour will give you a harder edge. Bridging the two colours will give you a softer edge. The closer the bridge colour is to the two colours you're trying to blend, the softer the edge.

UPCOMING! A GLOBAL EXPLORATION



Into the Wild

Featuring
Tammy Taylor
&
Jani Galarneau

Opens April 4th
1-3 p.m.
April 4th - 29th
2026

Two artists bringing their love for animals to the forefront through distinct artistic styles. This show will allow you to experience their individual styles collaborative efforts.

They have curated three themes for the exhibition: African Animals, Ocean, and Birds.

Hoping to see you there!



REMEMBERING EMILY CARR



by Betty Dean

FOR AS LONG AS I CAN REMEMBER I have loved Emily Carr's work. Her colours, flow and scale capture my imagination, taking me to places I have always longed to go.

I've spent a considerable amount of time learning about the Group of Seven, and to understand more about their colours, composition and brush work I copied several of their pieces onto small canvases, thus changing the

It was fun to do, and I made a few changes along the way. I wanted to use some metallic gold and copper, and brightened both the yellow and the red as compared to my copy of their copy!

"Success is dangerous. One begins to copy oneself, and to copy oneself is more dangerous than to copy others. It leads to sterility."

PABLO PICASSO

As always, I am amazed at the rhythm and flow captured in both Emily Carr's work and in much of the work she inspired. The internet allows great access to her and countless other artists, allowing me to learn without leaving my studio. I find that these small copies are great to work on when I want to

paint but don't have anything underway and always give me opportunities to learn and appreciate the original artist.

"From Emily Carr" by Betty Dean



Forest Art Print: Canadian Landscape Painting

scale and perspective. In planning another Emily Carr interpretation, I came across this Emily Carr inspired Forest Art Print and decided to copy it instead. Below I've shown both the original print (left) and my copy.



My painting 'From Emily Carr', was inspired both by Emily Carr, and by another interpretation 'Forest Art Print: Canadian Landscape Painting' found at <https://www.etsy.com/ca/shop/TaraleeGuildGallery>

There is much to be learned from copying famous artists, learning about their style, composition and colour usage.



EAC member Donna Chamberland's watercolour, "The Black Cat Ranch", was featured in the IWS Canadian Watercolour Magazine, Winter 2026.

ART CANADA INSTITUTE INSTITUT DE L'ART CANADIEN

The AFA believes in the full and equal participation of all citizens in the economy, polity, and society. The AFA manifests this belief through its policies and programs that promote inclusive citizenship in two distinct ways: in the arts and through the arts.

<https://www.affta.ab.ca/EDIA>

In the arts means encouraging a diversity of artists, arts organizations, and audiences to participate through inclusive access to opportunities and resources in the arts



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sector

Through the arts refers to the use of art as a vehicle to help Albertans learn how to respond to differences in ways that enable dialogue, promote a sense of trust and belonging, and pave the way for innovation, vibrancy, and meaningful structural changes.

The objectives of the AFA's Pluralism Policy are to:

- Advance equity, diversity, inclusion, and access by committing to pluralism in the arts.
- Promote dialogue, understanding, AFA pluralism, and vibrancy by committing to a pluralist Alberta through the arts.
- Guide the implementation of the Pluralism Policy by the AFA.

See this short explainer video to learn more:

https://www.youtube.com/watch?v=W60KcQ_gaYQ

A key mission of the Art Canada Institute is the creation of our open-access digital art library, the **Canadian Online Art Book Project**. The project is available in English and French and is free of charge. Recognizing that we live in a multi-platform world where readers seek content in different formats, there remains passionate support for printed books. In 2019, we created the Canadian Art Library that publishes four books annually. As well, numerous books are online, which you can download. Some of the artists are Robert Houle, Emily Carr, Lionel LeMoine FitzGerald, Jock Macdonald, Helen McNicoll, Molly Lamb Bobak, Betty Goodwin, and many more. You can download these books for free.

<https://www.aci-iac.ca/art-books/>

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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CARFAC Alberta works to promote and advocate for the visual arts in Alberta and help Alberta artists become more professional in their practice.

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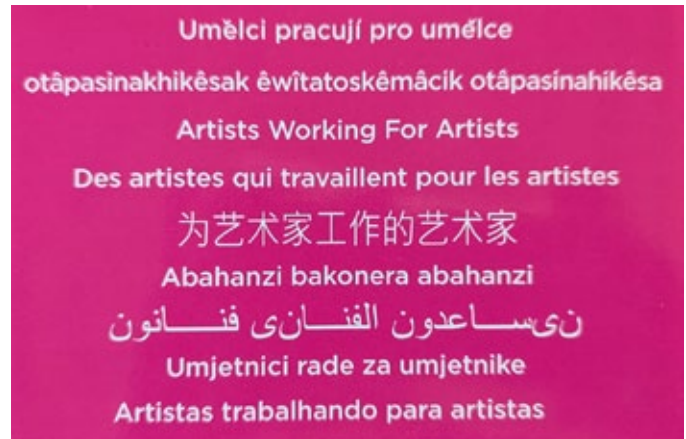
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