



May 1, 2025

## Charting New Paths – A Month of Creative Momentum

---

### Welcome / Founders' Introduction

Dear Friends of ArtBridgeCanada

This past month at ArtBridgeCanada has been filled with connection, creativity, and conversation, stretching across geographies, disciplines, and perspectives. Each story, each contribution, has added to the growing tapestry of voices that are shaping the future of Canadian art.



In the far North, we shared the powerful story of the Inuvik Justice Committee and their collaboration with **Jasen Robillard** of **StumpCraft** puzzles - a unique community-led initiative using art to support healing and bring people together in a region often marked by isolation. It's a reminder of how even the simplest creative tools can spark meaningful transformation.

Closer to home, our Advisors have continued to fuel thought leadership on key issues facing artists today. **Cher Pruys** offers valuable insights into the benefits of entering juried art shows, drawing on her own award-winning experiences. **Annette Courtemanche** reflects on the role of mentorship and community engagement in sustaining a creative practice - underscoring the importance of connection in every artist's journey.



**Joyce Effinger** brings clarity to one of the most talked-about (and often misunderstood) developments in today's art world: NFTs. Her thoughtful piece helps demystify this digital phenomenon, offering a distinctly Canadian perspective on what artists should know, and what to watch for, as technology reshapes the art market.



We also took a public stand on artistic freedom, following the incident involving artist **Christopher Griffin** at the Atlantic Veterinary College. With broad public support and meaningful dialogue, the College reversed its earlier decision, apologized, and reopened the conversation - an encouraging outcome that reinforces our commitment to defending creative expression.

And in a remarkable fusion of science and art, Advisor **Phil Chadwick** continues to

challenge long-held assumptions about Tom Thomson's paintings using meteorological data. His work is a fascinating example of how interdisciplinary thinking can deepen our understanding of Canadian art history and spark important conversations in the present.



**Behind the scenes**, we've been working hard to prepare for what's ahead: refining our funding strategies, engaging Advisors in meaningful feedback, and building the foundation for our upcoming online platform, mentorship programs, and community workshops. With new tools like our Equity, Diversity & Inclusion policy and our position paper on censorship in the arts, we're staying aligned with our core mission: to create space where artists can thrive, speak freely, and support one another.

**Thank you** for being part of this journey. The momentum is real, and it's growing.

**Join us. Support the movement. Invest in Canadian creativity.**

Brian Usher, Founder, ArtBridgeCanada®

Contact us for partnerships, interviews, or to join our Advisory Council:

[dr.brian.usher@artbridgecanada.ca](mailto:dr.brian.usher@artbridgecanada.ca) | [www.artbridgecanada.ca](http://www.artbridgecanada.ca)



*ArtBridgeCanada is a passion project with a big vision. As we grow from a start-up to a nationwide resource, we rely on the support of people who believe in the power of the arts to transform lives. Our Advisory Council of artists, educators, community leaders, philanthropists, and industry professionals helps secure resources, and amplify our reach nationwide.*



# Connection in the Heart of the Canadian Arctic

## How Puzzles Are Piecing Together Community and Healing in Inuvik

By ArtBridgeCanada & Jasen Robillard  
(StumpCraft)



In Canada's Far North, where the sun disappears for weeks in winter and returns to shine at midnight in summer, community resilience is not just a virtue, it's a necessity. Nestled on the edge of the Mackenzie River Delta and above the Arctic Circle, **Inuvik, Northwest Territories**, is a place of stunning contrasts. It is a land shaped by snow and ice, softened by endless summer light, and defined by the deep cultural roots of its Indigenous peoples - the Inuvialuit and Gwich'in.



It was here, in this extraordinary and remote landscape, that a unique partnership began to take shape.



In 2024, the **Inuvik Justice Committee**, a community-led initiative supporting alternative justice and healing, reached out with a simple but powerful idea: could puzzles help bring people together and support mental wellness in a region often marked by geographic and emotional isolation? Their answer came in the form of an enthusiastic "yes" from **StumpCraft**, a Canadian puzzle company founded by ArtBridgeCanada Advisor **Jasen Robillard**, known for its laser-cut wooden puzzles featuring Canadian art.

What followed was the creation of the "*Going Through Puzzling Times*" program - a heartfelt initiative that reimagined puzzles not as pastimes, but as tools for **self-regulation, storytelling, and shared healing**.

In a community where long winters and social challenges can take a heavy toll on mental health, especially for those coping with intergenerational trauma, puzzles became something far more significant than entertainment. As program coordinator **Eva** shared, the arrival of StumpCraft puzzles marked a turning point.



“Your puzzles are more than just puzzles to us: they are hope, light and colour. They are the missing pieces; they are the pieces found; they are the shapes of our futures. They bring us together, provide delight, keep us connected.”

Hospitals, group homes, and community centres transformed into gathering spaces. Elders and youth alike came together, sometimes in silence, sometimes in laughter, using puzzle pieces as bridges across generations. Stories flowed as hands worked. Elders traded puzzles, each one becoming infused with memory and meaning. In a town where darkness can stretch across months, these moments offered light.

This initiative is part of a larger tradition in the North: **cultural adaptation and collective care**. For generations, Indigenous communities have practiced forms of restorative justice, prioritizing healing and community over punishment. The Inuvik Justice Committee, grounded in these traditions, saw an opportunity to merge traditional knowledge with modern resources - like puzzles - creating something uniquely meaningful.

The success of this program speaks to a larger truth: art and creativity are essential components of community health. Whether expressed through storytelling, carving, sewing, or puzzling, these creative acts affirm identity, reduce isolation, and spark joy.

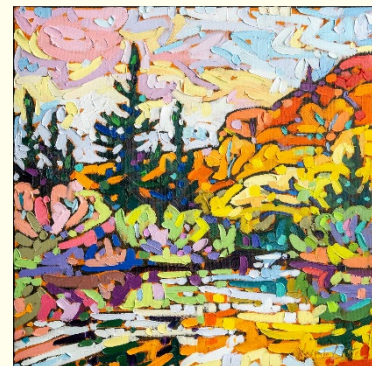
StumpCraft’s work with Inuvik is a model for what can happen when **art, community, and compassion intersect**. It’s also a call to action. Across Canada, from small towns to urban centres, the power of creative tools to heal and connect remains largely untapped.

At **ArtBridgeCanada**, we are inspired by this northern story. We believe deeply in the power of grassroots initiatives, especially those led by community members themselves. If you’re moved by this collaboration, consider how you might bring similar programs into your own local context. Libraries, seniors’ homes, youth programs, and Indigenous community centres can all benefit from accessible, art-driven tools for connection.

Together, we can strengthen communities across Canada - one story, one puzzle, one connection at a time.



Walter - Keitha McClocklin



Autumn's Glory - Noemie Cote



I Am - Alex Fong



In Good Company - Jamie McCallum



Let this story from Inuvik remind us that even in the most remote corners of our country, creativity is alive and well - and sometimes, it comes in the shape of a puzzle piece.

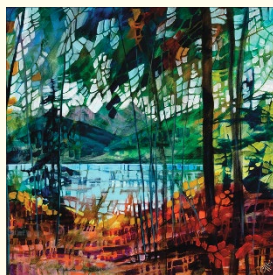
And if you know someone with a passion for **criminology, restorative justice, or social work**, Eva and the Inuvik Justice Committee are looking for dedicated, talented individuals to **join their team**. It's an opportunity to contribute to transformative change in one of the most unique and welcoming communities in the Canadian Arctic.

*"Projects like this are only possible when funders are willing to look beyond conventional practices and recognize what truly works for people and communities. The Government of the Northwest Territories has shown this kind of vision. Thanks to their commitment, especially through the Gender Equity Division of the Department of Executive and Indigenous Affairs, and our ongoing support from the Department of Justice, the Inuvik Justice Committee has been able to develop and deliver meaningful, community-led restorative justice initiatives. This kind of funding flexibility is what empowers us to be creative and make a real difference."* Eva Kratochvil

**To learn more or express interest, contact Eva directly at:**

[inuvikvs@inuvikjustice.org](mailto:inuvikvs@inuvikjustice.org)

**Inuvik Justice Committee, Inuvik, NT**



This is It - Cecile Albi



Mane Connections - Jason Panda



Blooming Hope - Michelle Austen



Larch Valley - Alison Philpotts

Jasen Robillard  
[jasen@stumpcraft.com](mailto:jasen@stumpcraft.com)



Award-winning realist painter Cher Pruys on the value of juried shows. With over 1,000 international awards to her name, Cher shares why juried competitions can transform your artistic journey.

## Take the Leap:

### Why Juried Art Shows Are Worth It (Even If You Don't Win a Thing)

By Cher Pruys, ArtBridgeCanada Advisor

Let's be honest, voluntarily signing up to have your artwork judged by a panel of strangers doesn't exactly scream "fun." It's a bit like handing over your diary and asking someone to critique your handwriting. But hear me out: entering juried art



shows can be one of the most rewarding steps you'll take in your creative journey.

Yes, it's vulnerable. Yes, it can be nerve-wracking. And no, you won't always get in. But the benefits? Oh, they're real, and they go way beyond ribbons and certificates.

Juried shows push you. They encourage focus, foster growth, and force you to look at your work with fresh eyes (and maybe even squint a little). You'll learn to embrace deadlines, follow rules, and spell "artist statement" correctly on the first try. But seriously,

whether it's sharpening your technical skills, learning to bounce back from rejection, or simply getting your work in front of more eyes, entering competitions will help you grow.

Of course, winning an award feels amazing. There's nothing quite like the moment you see your name beside a shiny seal of approval. It's validating, exciting, and yes, it makes your social media post look pretty darn impressive. But even if you don't win, there's value in just being part of the game.



Innocence





Dad's Home

Observing the winning works, noting what makes them stand out, and comparing your own progress is like attending a free masterclass in your chosen medium.

And when you do get in - whether it's your first acceptance or your fiftieth - you'll likely experience a jolt of pride, a renewed drive to create, and a serious urge to dust off your best paintbrushes and get back to work.

Now, rejection? Yep, it happens. To *everyone*. I could wallpaper a small room with past "thank you but no thank you" notices, but I'd still enter again. Why? Because each "no" is just a "not this time", and if you use it as fuel rather than a flat tire, it'll only make you stronger.

## Picking the Right Show (and Keeping Your Sanity)

There are so *many* juried shows out there, and it can be tempting to submit to all of them like you're speed-dating the art world. But slow down, be strategic:

When selecting competitions to enter, be thoughtful. Consider the following:

1. Match the show to your style (realism, abstract, impressionism, you name it).
2. If there's a theme, make sure your piece fits it. Don't try to force a landscape into a portrait show.
3. Follow the rules. Seriously. They matter.
4. Read the fine print. Then read it again.
5. Decide: online or gallery? Online saves shipping costs and nerves. In-person shows are great if you love seeing your work on a wall (and eavesdropping on people talking about it).

## Helpful Juried Show Platforms:

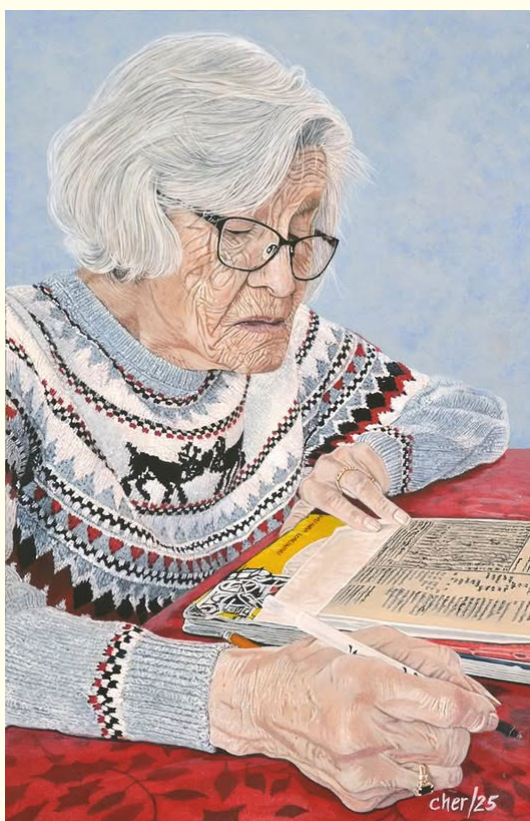
- [onlinejuriedshows.com](http://onlinejuriedshows.com)
- [showsubmit.com](http://showsubmit.com)
- [callforentry.org](http://callforentry.org) (CaFÉ)
- [callforentries.com](http://callforentries.com)
- [artworkarchive.com/callforentry](http://artworkarchive.com/callforentry)

## Explore Cher's Work:

- [Contemporary Art Curator Spotlight](#)
- [Cher's Official Website](#)



Sunday Morning



Aunt Mary

## Presentation Matters

Let's talk photos. No, not the one of you holding your cat in the studio - we mean your artwork. Have it professionally photographed or do your best to capture clean, colour-accurate images. No coffee mugs, fingers, or shadows allowed.

Include the title, size, medium, surface, and year of creation. If they ask for 300dpi at 5x7", they mean it. Submit what's requested, or risk being tossed out before the jury even sees your work.

You'll likely need a short artist bio (third person, 200–250 words) and an artist statement (first person). Think of the bio as your résumé, and the statement as your mini-TED Talk. Keep both concise, compelling, and typo-free.

If submitting multiple works, lead with your strongest piece. It sets the tone and might just earn you a second glance.

## Final Thoughts (and Pep Talk)

At the end of the day, entering juried art shows is like stepping on stage. It takes courage, preparation, and a good dose of optimism. But it's also where growth happens, connections form, and careers can take flight.

So, take the leap. Submit the work. Learn from the process. And above all, keep creating.

*Because really, what's the worst that could happen? You learn something new, meet some fellow artists, and maybe even walk away with a ribbon and a great story to tell.*



Beachcombing

Cher Pruys

[cher@artbycher.ca](mailto:cher@artbycher.ca)



We're building a network of passionate people who believe in the power of Canadian art. Join the movement. Sign up today <https://artbridgecanada.ca/advisors.htm>



## Keeping the Spark Alive:

### How Mentorship and Community Engagement Sustain an Artist's Journey

By Annette Courtemanche, ArtBridgeCanada Advisor

Artist's works displayed, more information at:  
<https://www.annettecourtemancheart.com/>

Creativity may begin in solitude, but it thrives in connection. Even the most introspective artists, who spend long hours immersed in their work, inevitably resurface - seeking feedback, inspiration, and fellowship. They rejoin a vibrant ecosystem of makers and thinkers where ideas collide, evolve, and expand through shared experience. At the heart of this exchange are two essential forces: **mentorship** and **community engagement**.

For emerging and established artists alike, mentorship serves as a lifeline. It provides not only validation and technical guidance but also emotional anchoring through the often-unpredictable journey of the creative life. A mentor's voice - steady, experienced, and understanding - can help quiet the inner critic and encourage the bold steps that lead to artistic breakthroughs. In this way, mentorship becomes more than support; it becomes a sacred thread in the broader tapestry of artistic evolution.



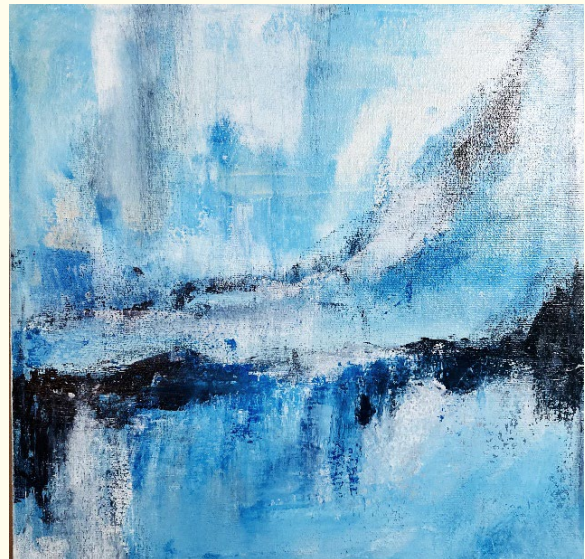
But mentorship is never a one-way street. In sharing their wisdom, seasoned artists often rediscover their own sense of purpose. The questions, curiosity, and courage of a mentee can reignite a mentor's creative flame, making the relationship mutually transformative. Through this exchange, a legacy is passed forward, ensuring that the arts remain not only vibrant but also deeply connected across generations.

Equally vital is **community engagement** - the bridge that connects individual artistic expression to collective experience. When artists step outside the studio to participate in workshops, public art projects, or collaborative events, they become part of something greater than themselves. These efforts demystify the



creative process and invite audiences in, creating spaces where dialogue and discovery flourish.

Through community engagement, artists encounter diverse perspectives that challenge assumptions and enrich their worldview. In turn, communities see their stories reflected in the art around them - amplified, honoured, and shared. It's in this reciprocal exchange that art becomes a powerful agent of connection, healing, and transformation. The distance between the artist and their audience collapses, and in its place grows a sense of shared purpose and belonging.



When mentorship and community engagement intersect, their impact multiplies. A young artist, inspired and supported by a mentor, might lead a mural project that revitalizes a neglected public space. That same artist could later step into a mentor's shoes, extending the cycle of growth and inspiration. This ripple effect - rooted in creativity but branching into civic and cultural renewal - demonstrates that art is never just about the product. It's about the people, the process, and the possibility it holds for positive change.



At **ArtBridgeCanada**, we believe in the transformative power of mentorship and engagement. These values sit at the core of our mission to foster connection, collaboration, and opportunity within Canada's visual arts community. As we navigate a world marked by rapid change and deep division, the arts offer us a way forward - a way to imagine, to express, and to unite.

Let us continue to support artists not only as creators, but as leaders, mentors, and changemakers. When we invest in mentorship and create spaces for genuine community engagement, we do more than sustain the creative spirit - we empower it to flourish and shape the world around us.

Annette Courtemanche  
[annetecourtemancheart@gmail.com](mailto:annetecourtemancheart@gmail.com)



---

*Our Advisor Council is now 30 members strong—and growing! These creative leaders are bringing vision, connection, and support to artists nationwide.*



## NFTs in Canada:

### A Double-Edged Digital Canvas for Artists

By Joyce Effinger, ArtBridgeCanada Advisor

In the vast and lovely landscape of Canadian art, a new technological phenomenon has emerged like a moose through morning mist: Non-Fungible Tokens, or NFTs. For artists bundled up against economic uncertainty, NFTs present an intriguing, if perplexing, opportunity.

#### What is an NFT?

NFTs are digital tokens using blockchain to verify ownership and authenticity. "Non-fungible" is economist-speak for "you can't swap it for another identical thing." Unlike Bitcoin, each NFT is unique - making them ideal for proving ownership of digital art.

When an artist creates an NFT, they upload their digital work to a blockchain, generating a unique token linked to the artwork. The buyer receives this verifiable proof of ownership, though the artwork itself can still be viewed or shared publicly. It's like buying a certificate that says you own a star: everyone can see it, you can't touch it, but it's yours!

#### The Pros: Oh, Beauty, Eh?



**Digital Ownership Finally Makes Sense** - After years of artists watching their work get right-clicked and saved, NFTs offer provable ownership with specified usage rights.



**Cutting Out the Middleman (Sorry, Not Sorry)** - The traditional art world has more gatekeepers than Pearson Airport. NFTs let artists connect directly with buyers worldwide.



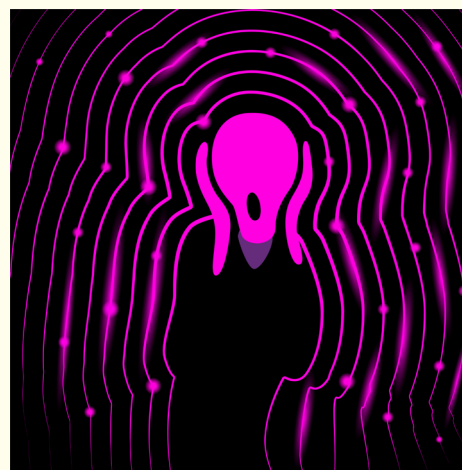
**Royalties, The Gift That Keeps on Giving** - Many NFT platforms allow artists to receive a percentage of future sales - like getting residual checks from a Tim Hortons franchise you no longer operate.



**Global Reach Without the Shipping Hassle** - No customs forms, no shattered artwork. NFTs travel the digital highway smoother than a Zamboni on freshly flooded ice.



**Future Potential** - Established artists, museums, and galleries may integrate NFTs into their digital offerings, expanding opportunities to engage with art.



## The Cons:

### The Moose in the Room...



**Environmental Concerns** - Some blockchain networks use enough energy to power Saskatchewan for a year, creating an ethical dilemma more uncomfortable than explaining a "double-double" to a tourist.



**Volatility That Makes Winter Weather Look Stable** - NFT values swing wildly—one day worth thousands, the next, less than a Loonie. Financial whiplash worse than driving the Coquihalla in a snowstorm.



**The Learning Curve is Steeper Than Whistler** - For artists still figuring out Bluesky, blockchain terminology like "gas fees" and "minting" might as well be IKEA assembly instructions in Swedish.



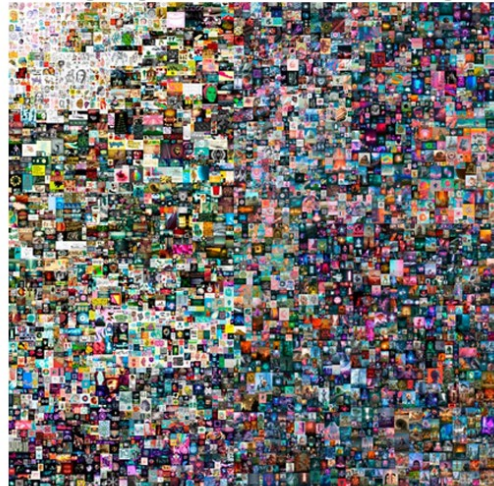
**The Bubble Question** - Is the NFT market a revolutionary paradigm or another tulip craze? Jumping into NFTs can feel like skating on spring ice—exciting but potentially thin.



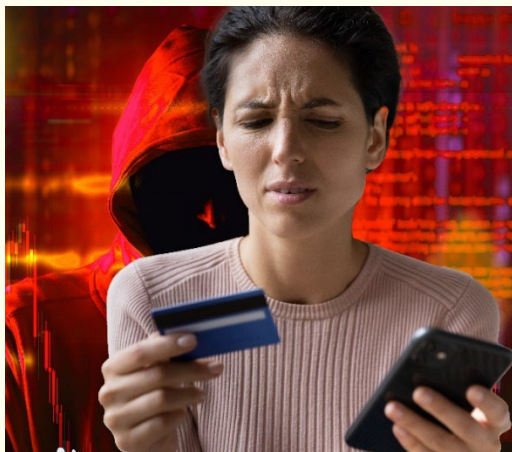
**Art as Speculation** - With high-profile NFT sales making headlines, concerns arise that speculation is overshadowing creativity.



#### ***Everydays: the First 5000 Days***



Artist: Mike Winkelmann  
Completion date: 21 February 2021  
Medium: Digital (JPEG)  
Dimensions: 21,069 x 21,069 pixels  
Owner: Vignesh Sundaresan (MetaKovan)



## The Scams! The Scams!

The NFT art world sometimes feels like the Wild West, where cowboys carry digital wallets instead of six-shooters. For every legitimate artist, there's a scammer galloping through the blockchain prairie.

That infamous Facebook "friend" who offers to buy your art but needs you to pay to mint it first? Run. Run very quickly.



Consider the industrial-scale "right-click-save" heist. Some shady "entrepreneurs" scrape artists' portfolios and mint their work faster than you can say, "That's definitely copyright infringement."

Then there's the "pump and dump" scheme: influencers hype collections they secretly own, cash out when prices skyrocket, and leave buyers holding cartoon ducks worth less than a gas station coffee.

"Rug pulls" are another classic—when developers launch an NFT project, collect millions, then vanish faster than my motivation to call the CRA back. Their Discord server transforms overnight into a support group for people who just learned an expensive lesson.

Even verification systems fail. Some scammer accounts impersonate artists so convincingly they deserve an acting award alongside their fraud charges.



## Conclusion: A True Canadian Compromise

In typical Canadian fashion, the answer to whether NFTs are good for artists lies somewhere in the reasonable middle. They offer genuine opportunity with legitimate drawbacks, much like choosing between the TransCanada Highway and the scenic route.



For those willing to learn the ropes, NFTs could be the most exciting frontier since the Klondike Gold Rush - hopefully with fewer cases of scurvy. For others, the traditional gallery system remains, where the only cryptic thing you'll encounter is the wine list at an opening reception.



Either way, Canadian artists will do what they've always done: create work that reflects our national character - polite yet sturdy, innovative yet pragmatic, and always with a sense of humor to keep us warm through the long digital winter.

Joyce Effinger

[effingerjoyce@gmail.com](mailto:effingerjoyce@gmail.com)



---

Canada-Wide & Growing: Meet Our 30 ArtBridgeCanada Advisors!  
<https://artbridgecanada.ca/advisors.htm>

## Chasing the Light:

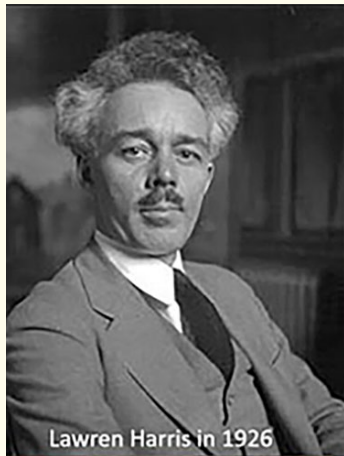
### A Meteorologist's Case for Revisiting the Catalogue of Tom Thomson

By Phil Chadwick, ArtBridgeCanada Advisor

In the rich tapestry of Canadian art, few names are as celebrated or revered as Tom Thomson. His luminous panels, painted with urgency and clarity, capture the raw spirit of Algonquin Park and the surrounding wilderness with a sensitivity that continues to inspire generations. Yet what if some of Thomson's works - as cherished and studied as they are - have been misunderstood? What if the labels and assumptions handed down through history don't quite align with the truth of what he saw and painted thus missing the motivation that inspired his art.



Tom Thomson circa 1905-1910



Lawren Harris in 1926

This is the question that has occupied much of my later life. As both a plein air painter and a veteran meteorologist with Environment Canada, I have long believed that science - particularly meteorology - can offer insights into art history. And nowhere is that more evident than in the posthumous organization of Tom Thomson's body of work.

#### Assembling a Legacy

Thomson died under mysterious circumstances in July of 1917. Left behind were two to three hundred small panels, painted with expressive freedom and left largely untitled and unsigned. In the spring of 1918, his friends Lawren Harris and J.E.H. MacDonald faced the monumental task of cataloguing these works to preserve Thomson's legacy. They applied an estate stamp, created titles based on visual interpretation, and made educated guesses about locations and seasons. They did their best. But they did not have all the tools.



J.E.H. MacDonald

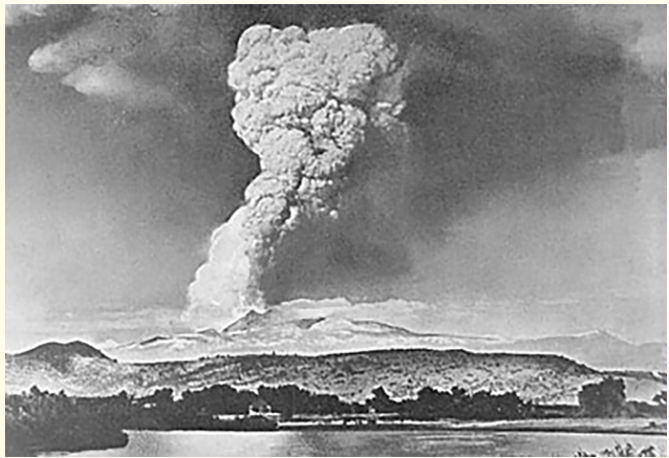
Harris and MacDonald were artists - not scientists or naturalists. Their appreciation for Thomson's work was immense, but they lacked firsthand knowledge of the geography and meteorological clues within the paintings. One of them had never even been to Algonquin Park.

Honest mistakes were made. And many of them persist to this day in the Tom Thomson Catalogue Raisonné.



## Weather as Witness: The May Two-Four Weekend

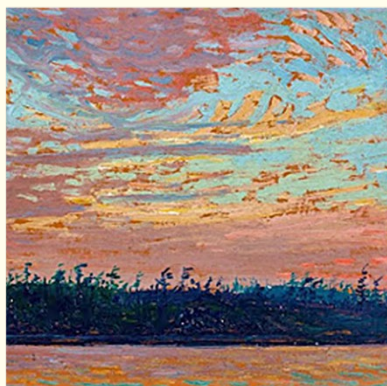
Take, for example, the Victoria Day weekend of May 22-24, 1915. On that Saturday afternoon, Lassen Peak, a volcano in northern California dormant for over 27,000 years, erupted violently. Volcanic ash and aerosols were lofted into the atmosphere, eventually travelling across North America. At the same time, Tom Thomson was painting at Canoe Lake.



I believe, through careful observation of weather patterns, topographical markers, and cloud formations, that Thomson recorded this event in a unique four-panel sequence that captures each sunrise and sunset that weekend. These paintings have been mislabeled for over a century, with sunrises mistaken for sunsets and summer misidentified instead of spring.

By combining knowledge of jet stream behavior, cloud dynamics, and terrain orientation, I can confidently reinterpret these works:

**Saturday, May 22:** Sunset from Hayhurst Point, correctly labeled in intent but seasonally inaccurate.

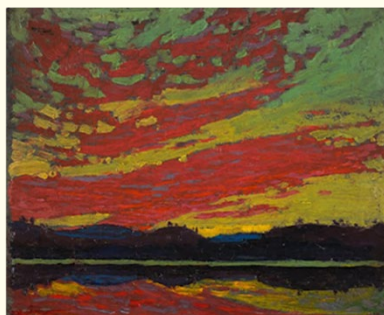


*Saturday May 22, Sunset*

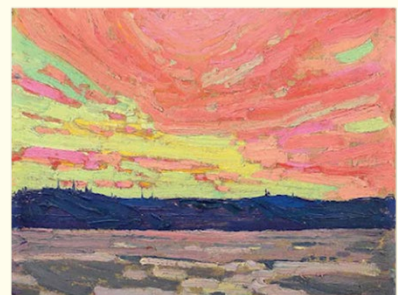


*Sunday May 23, Sunrise*

**Sunday, May 23:** A vivid sunrise seen from Mowat Lodge, misidentified as a sunset.



*Sunday, May 23 Evening*



*Monday, May 24 Sunrise*

**Sunday evening:** Another true sunset from Hayhurst Point, influenced by the first wave of volcanic aerosols.

**Monday, May 24:** A brilliant sunrise, again viewed from Mowat, misattributed as a summer sunset.

The volcanic eruption changed the quality of the light, enhancing colour saturation in a way unfamiliar to even seasoned observers. Thomson, attuned to nuance, captured

these changes precisely, without ever knowing the cause. But he painted what he saw. And the sky tells the truth.

## Why It Matters

These may seem like small corrections - sunset versus sunrise, spring versus summer - but they reflect a deeper opportunity. They show how interdisciplinary tools like meteorology, topography, and environmental science can refine our understanding of the visual record left by artists.

More broadly, they open up questions about how many other artists' legacies are shaped - or skewed - by good intentions lacking grounding in fact. When paintings are left untitled or undocumented, we must proceed with humility. Artistic interpretation deserves support from other ways of seeing, including science.

## A Call to Re-examine

I don't bring these observations forward to diminish the work of Thomson's friends. Rather, I hope to build upon their dedication with new insight. We all want the same thing: to understand and preserve the truth of Tom Thomson's artistic vision. And that means being willing to look again, to think differently, and to chase the light with the same fervour Thomson himself brought to his work.

I invite the art community - curators, historians, and fellow artists - to take another look. Not just at these four paintings, but at the broader catalogue. Let's bring together disciplines. Let's let art and science work in harmony. And above all, let's honour Tom by being true to what he saw.

**Phil Chadwick** Meteorologist & Painter,  
[philtheforecaster@hotmail.com](mailto:philtheforecaster@hotmail.com)

## *Editor's Note:*

For years, growing up and looking at various forms of art, I often assumed that what I saw was not necessarily an accurate depiction of the world. The faces in Minoan or Egyptian art, for example, seemed exaggerated - almost caricatured. And when I read Wordsworth's poetry, with his vivid descriptions of landscapes and phrases like "hills on hills arise," I couldn't quite imagine what that truly meant. These impressions felt abstract, even symbolic.

It was only when I stood before actual museum pieces or walked by Wordsworth's Cottage in the Lake District that I realized something essential: these depictions were not imagined. They were, in fact, deeply real. The artists had captured life as it was, not as an artistic ideal or romanticized dream, but as something observed, felt, and faithfully recorded.

Phil Chadwick brings that same kind of awakening to the work of Tom Thomson. His meticulous exploration of weather and light, rooted in science and deep observation, reveals not just artistic beauty but historical truth. Phil reminds us that great artists chase the real - and that sometimes, through interdisciplinary eyes, we can finally see what they saw.



# Momentum in Motion:

## 30 Advisors, One Shared Vision for the Arts



We're pleased to share an exciting milestone: the ArtBridgeCanada Advisor Council has grown to 30 *passionate and engaged individuals* from across the country! [See HERE](#). From coast to coast to coast, these artists, curators, educators, cultural workers, and community leaders are united by a shared vision - to strengthen and celebrate Canada's visual arts community.

This growth isn't just a number. It reflects the momentum we've seen over the past month, as more people step forward to lend their voice, experience, and creativity to building something truly meaningful. Advisors are helping shape our programs, expand our reach, and support artists where it matters most - through mentorship, connection, and collective advocacy.

Their contributions are already having an impact, from inspiring our national outreach campaigns to fueling conversations about artistic freedom, equity, and cultural sovereignty.

And we're just getting started.

As we look ahead, we're excited to continue this journey, inviting more Advisors to join us, launching new initiatives, and creating opportunities for artists to thrive together. To all who have joined us so far: thank you. Your support and leadership are helping build a stronger, more connected arts community across Canada.

If you believe in the power of art to shape our nation's future, we invite you to be part of what's next.

**Together, we are ArtBridgeCanada.**

---

### Subscribe to Our Newsletter & Stay Connected

*Each monthly edition will feature stories of emerging artists, updates on community-based art projects, and insider news on our advocacy efforts. It's also where we'll highlight new opportunities for partnership, volunteering, and donations.*



### Join Our Advisory Council: Help Shape Our Future

Send a brief introduction and CV/resume to [dr.brian.usher@artbridgecanada.ca](mailto:dr.brian.usher@artbridgecanada.ca)

### Thank You / Closing Note

*We appreciate your support and can't wait to collaborate with you to enrich Canada's artistic landscape. Stay tuned for more updates, and don't hesitate to reach out with questions, ideas, or just to say hello!*

**Website:** [www.artbridgecanada.ca](http://www.artbridgecanada.ca) | **Email:** [connect@artbridgecanada.ca](mailto:connect@artbridgecanada.ca)