



As an adult, I remember with a touch of amusement, the bitterness of not finding finger paints in my stocking on Christmas morning. Who could really blame Santa? But the simple joy of playing with those squishy pigments at grade school is a sensation that remains vivid for me today. Art and design have always been interests for me, but aside from relentless doodling, focused art-making was set aside after junior high for academics and athletics.

A work assignment away from home in the aughts was the catalyst for my return to art-making. I thought I needed an activity to pass the time while away, but so enjoyed a drawing course that visual art became much, much more. Sketching and drawing shifted quickly to printmaking and painting, first with watercolours, then acrylics and oils, and finally with mixed media. My background in science led to study and experimentation with each medium until I quite naturally gravitated to the versatility of acrylics as a base

medium with mixed media elements. And science became a familiar support to my artistic practice.

My professional teaching experience includes two years as a sessional instructor for the University of Alberta School of Business, twenty years as a dance instructor, and three workshops focusing on the use of acrylic paint for fine art. My educational background includes a B.Sc. in Computer Science and Mathematics, several years of evening courses in art fundamentals with the University of Alberta Extension, workshops with a wide range of exceptional artists, and too many online demonstrations and workshops to count. Co-ownership of the Daffodil Gallery taught me a great deal about art, artists, and the art business and I've contributed countless hours as a volunteer to eight Edmonton-area art societies as an executive member, a critic, and/or speaker over the years. But the majority of my learning has been through exploration and experimentation in my studio and collaboration and discussion with other artists and mentors.

Over the past few years I have realized that experimentation is fundamental to my practice. A creative vision cannot be achieved without experimentation, whether in the process and materials used, or the visual design and feeling expressed. My work continually evolves, often shifting quite a bit in style between series. Iterative adjustments of processes and approaches are key. Where once I thought I had pushed a concept, process, technique or material far enough, I now know there is always an unexplored direction in which I can push it further.

After 15 years of dedication, it remains exhilarating to explore new possibilities. Even the little discoveries today still produce an echo of the joy of those messy finger paints so many years ago!

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