



LOUGHEED HOUSE  
**SNOWBIRD**  
FESTIVAL

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# FEB. 20-28

ICE SCULPTURES & POP-UP ART  
INSTALLATIONS OUTDOORS.  
7 AM - 11 PM DAILY | FREE

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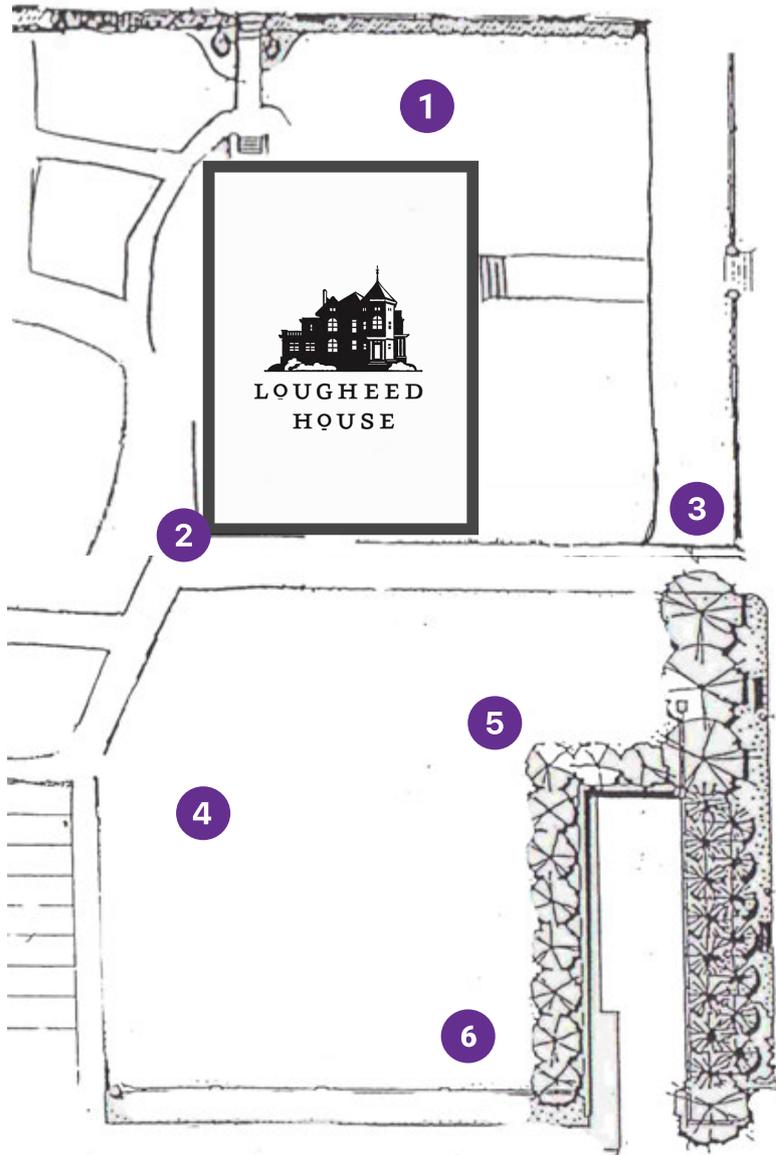
Part of  
CHINOOK  
**BLAST**



LOUGHEED HOUSE

# Play, Place, & Pretence

# Location Map



- 1** **Water Meter**  
*Dick Averns*
- 2** **(UN)COMMON**  
*Candace De Vuyst*
- 3** **absolute history corrupts absolutely**  
*Morgan Melenka*
- as/if**  
*Ewa Sniatycka*
- 4** **Air Drop**  
*Jenna Swift*
- 5** **Not Everyone Becomes a Swan**  
*Autumn Rogers*
- 6** **Amending the Flat Earth**  
*Julian Lee*

1

# Water Meter

*Dick Aaverns*



*Water Meter, 2010, installation view, The Military Museums, Calgary. 8' x 8' x 2'. Photo credit: Dick Aaverns*

Fashioned similar to a forest fire warning sign, Water Meter is inspired by a photograph that I took when deployed as an official war artist to the Middle East. Today, when we are faced with receding glaciers and new coal mines in Alberta's headwaters, clean water for drinking and agriculture becomes a home-front battleground. The subject of water, and what happens when conflict or forces of nature conspire against us, highlights how water is a lifeblood not to be measured lightly.



*Photo credit: Dick Aaverns*

## *About the Artist*

As a multi-disciplinary artist, writer, and curator, Dick Aaverns has built a practice that recalibrates the commodification of space: probing how places are bought, sold, valued, exchanged or even fought over. As an educator he has taught at UBC, AUArts and the University of Calgary, with research specialties in war art, mental health, and public art. Dick's work has been exhibited internationally, published in books, journals and numerous reviews, and in 2020 he received a City of Calgary Cultural Leaders Legacy Award for Healing Through the Arts.

2

# (UN) COMMON

*Candace De Vuyst*



(UN)COMMON explores ideas of authenticity and manipulation of information by examining common phrases often used in English. Typically, these phrases and their meanings are accepted outright with many people unaware that the original quote has been altered in some way. (UN)COMMON brings to light the contradictory meanings of what we have been led to believe and what was intended. It invites viewers to contemplate what they perceive as 'fact' and consider how curiosity and exploration can lead to new perspectives.



*Photo credits: Candace De Vuyst*

## *About the Artist*

Candace De Vuyst is a designer who graduated with a Bachelor of Design in 2018 from the Alberta University of the Arts (formerly the Alberta College of Art + Design). Her arts practice allows her to freely explore ideas without constraints and she enjoys working in a variety of mediums. Her work is often playful in nature and tries to convey ideas in compelling and intriguing ways.

# 3

## absolute history corrupts absolutely

*Morgan Melenka*



I reproduce, modify and misuse familiar architectural forms and materials to engage with the world of architecture. Fantasy and illusion are created through improvised construction and facades composed of printed imitations. The resulting forms slip between sculpture, installation, and printmaking through a constellation of materials which emphasize the veneer, including digitally printed fabric, vinyl, paper, ceramic tiles, mirror, and Formica.



*Photo credits: Morgan Melenka*

### *About the Artist*

Morgan Melenka is a visual artist from amiskwacîwâskahikan (Edmonton) who has recently relocated to Mohkinstsis (Calgary). Through sculpture and printmaking, she engages with prefab architecture to discuss the ways we treat public space and how artifice functions in our built world. She has exhibited across Canada and in the U.S, including New York, Nebraska, and Tennessee. She is a graduate from NSCAD University's MFA program and in May 2019 she was the artist-in-residence at the Vorres Museum in Paiania, Greece.

# 4

## Air Drop

*Jenna Swift*



Borrowed from a military vernacular and aesthetic, Air Drop mimics the method of resupplying a remote geographical locale. Why would these materials be brought to Lougheed House and with what urgency? It is as if place itself has been delivered, but what of origin? The settler's narrative of a remote and barren Western plain has been unsettled.

**An invitation is made to the public to unpack these crates, liberating their entropic contents.**



*Photo credits: Jenna Swift*

### *About the Artist*

Jenna Swift is an independent artist and writer based on the Canadian prairies. Past honours include an internship at the Smithsonian Center for Folklife and Cultural Heritage and the Canadian Art Foundation's Writing Prize. Swift's tactile, creative research has been shared in workshops hosted by the School of Making Thinking and the Klondike Institute for Arts and Culture.

# Not Everyone Becomes A Swan

*Autumn Rogers*



"I never dreamed of such happiness as this, while I was an ugly duckling."  
— Hans Christian Andersen, *The Ugly Duckling*

The story of the ugly duckling never sat well with me since I was little. I remember my mother getting to the end of the story and feeling unsettled by the whole thing. The title, "The Ugly Duckling," indicates a feeling of negative self-worth attributed to society's inherent trust & adoration of seemingly beautiful things. The part that (ruffled my feathers) was that the ugly duck had only become accepted once it was seen as a subject of beauty transforming into an ethereal standard of swan splendour. But not everyone becomes a swan.



Photo credits: Autumn Rogers

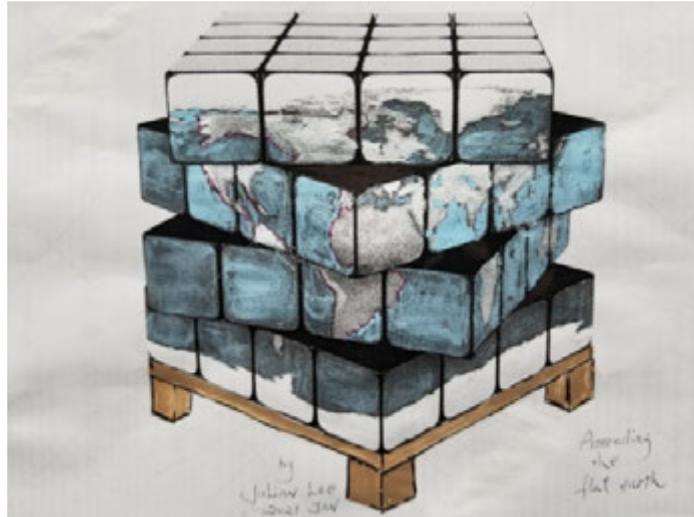
## *About the Artist*

Autumn Rogers is a 22-year-old Canadian artist currently located in Calgary, Alberta, working towards her BFA. By utilizing mark-making as a tool for processing one's inner emotionality and illusive tall tales. She works across a wide variety of mediums that include drawing, painting and sculpture; her work deals largely in dissecting narratives, storytelling, the embrace of figural distortion, and bold defiance of conventional norms of beauty.

# 6

## Amending the Flat Earth

*Julian Lee*



Fact vs Fiction. If you walk beyond the edge of the earth, you will fall off! That was what we believed. We believed that the earth was flat. After that, we believed that the earth is round; but how round? Now we believe that the earth is like a globe. Is that the truth? Back then we said the earth was flat, and we said it was the truth. This ice sculpture *Amending the Flat Earth* calls to us to re-examine what we assumed as the facts, inside, and out. How much we believe as the fact today will hold to be truth in the future? And the facts that we believe today, are they purely facts or fictionalized facts? This art calls us to rethink, reexamine, and reamend what it seemed to be the fact about us and about what is happening around us.



Photo credit: Julian Lee

### *About the Artist*

Julian Lee is a Calgary visual artist who creates sculptures in styrofoam, clay, stone, wood and ice. Starting in 2003, he has focused his creative energy on ice sculpting. Guided by a few of the top ice sculptors in Canada, he continues to hone his ice carving skills, earning him the nickname "Ice Man Julian".

Site-Wide

as/if

*Ewa Sniatycka*



These objects began as various sized balls of clay, taken into my hands one at a time and formed into ephemeral containers. Conditional “what if/as if “ provocations guided the process of the making and the installation. These objects are vulnerable. They are completely dependent on local weather and encounters with others. They will decompose into their constituent parts over time, revealing aspects of natural, cultural and psychic forces. They remind me of trails of breadcrumbs; metaphors of journeys between the known and the unknown.



## *About the Artist*

Ewa Sniatycka BFA, MEd, is an interdisciplinary, community engaged teaching artist, interested in stories of identity, belonging and the environment. She works in collaboration with a variety of folks, creating site-specific residency projects in schools and community settings in western Canada. The residencies are collaborative and responsive, tailored to fostering art-based inquiry. Ewa is drawn to clay because of its primordial and sensual nature, and its vast creative and expressive potential. Her ceramic work is hand built and predominantly sculptural. She lives in a tiny old house in Bridgeland with her friend Archie.

Photo credits: Ewa Sniatycka