

VOL 02 ISSUE 02 - 09 FEB 26

# MIROITÉR

POSITIONED ON THE EDGE OF INNOVATION AND ARTISTRY.

*Verge*

**INSIDE**

**ART, CRAFT & CULTURE**  
**FASHION**  
**LIFESTYLE**

## **Painter's Reflection**

*Chat with Canadian Artist*

**Suzanne Sandboe**

## **Tri Nguyen**

*Silent Power*

**Lushia Vachon**

## **Shaleena Narayanan**

*Monochrome Series*

**Unyielding**

## **Colin Bicknell**

*Pastel Muse*

**Christiana Ouellette**

Cover Model

Reshmi Ramdin  
**Single Note**

COVER PHOTOGRAPHER

Donald Wold

## Artist's Impression

# Suzanne Sandboe

Canadian painter

# Light & Land

**Suzanne Sandboe** is a Canadian painter whose work unfolds like suspended cinematic moments, rich with memory, atmosphere, and emotional depth. With over three decades of artistic practice, she has developed a distinctive visual language rooted in landscape, history, and quiet reflection.

Drawing inspiration from the expansive skies of the Canadian prairie and the textured romance of European villages, her acrylic and watercolor paintings transform place into intimate narrative. Guided by intuition, mood, and music, Sandboe shapes light and shadow into poetic storytelling tools. Her works, held in international collections, invite viewers into contemplative spaces of nostalgia, stillness, and connection.

Suzanne's paintings reside in private and corporate collections across Canada, the United States, and Europe, yet her practice remains anchored in the act of seeing, of noticing what others may pass by. Through her work, Sandboe offers not just imagery, but a sensorial experience: a gentle invitation to linger, to remember, and to connect.

---

PHOTOGRAPHER

Donald Wold

 donwold68

CREATIVE DIRECTOR & RETOUCHER

Charlene Wold

 donwold68





# Painter's Reflection

Chat with Canadian Artist

## Suzanne Sandboe

# Featured Artist

## INTERVIEW

MIROITÉR Verge had the privilege of meeting Canadian painter Suzanne Sandboe for an intimate interview, offering a deeper look into her life as an artist. Through thoughtful conversation, we explored the inspirations, daily rituals, and personal experiences that shape her creative journey. From her connection to landscape and memory to the quiet moments that influence her painterly process, Suzanne shared insights that reveal the depth behind her evocative works. This conversation invites readers to step beyond the canvas and discover the artist's world — where intuition, emotion, and lived experience converge to form a distinctive and poetic visual language.

### Process & Artistic Practice

**Q1.** *You describe painting as an expressive connection between artist and viewer, how do you know when that connection has truly been achieved in a finished piece?*

As an artist I paint to satisfy my creativity and thru that process attempt to create something that is not only attractive and interesting but also one that often tells a story of one sort or another. The connection is likely different with each viewer, some may be attracted to the scene, others to the colors, textures, brushwork, and yet others to the story behind the painting. It may remind them of a particular moment in time or strike a memory. All these things create connection and it is truly in the eye of the beholder what they see and what they get out of the artwork itself which of course is up to the viewer.

**Q2.** *Your work is often described as atmospheric and nostalgic. What elements, technical or emotional, are essential for you to create that sense of memory?*

I truly like to paint images of historical significance, whether it be local or otherwise. Inspiration mainly comes from the Canadian landscape, its people and history. As well where and when our part of the Peace River country started in the early part of the 19th century holds great interest for me. I participated in a show titled "\$10. And A Dream in 2021, which featured the opening up of the Grande Prairie area with a highlight on the surveyors who originally came into this country in 1909-1910. That subject matter has extended from several paintings in that show to several large scale murals now on display in Beaverlodge AB as part of an outdoor mural project.. More recently travels across Canada from coast to coast as well as travels to France and Italy have been part and parcel of many paintings for me of which many are based on ancient and historical settings. Canada is a young country so the history in

Europe is very attractive to me.

**Q3.** *You work primarily in acrylic and transparent watercolor. How does each medium influence your decision-making during the painting process?*

Although these are technically two different mediums, there are some similarities in that they are both water based and that I can employ the use of transparent layers to build color reflecting what is below in both mediums. In watercolor we typically paint from light to dark and try to save out the whites of the paper while creating our work often using wet on wet techniques with soft gradients in color to create. With acrylic, which dries rapidly and once dry cannot be lifted, we often work in the opposite way from darks to lights, although can work the other way too and because the paint can be more opaque we can layer lights over darks which is the opposite of watercolor. Each takes practice in their own ways but each has their own strengths and weaknesses as well. I enjoy them both.

**Q4.** *You've spoken about painting intuitively. What does intuition look like in practice when you're standing in front of a blank canvas?*

I definitely have a feeling for what I will paint on any given day. It's truly an inner voice telling me what and how I will paint something. It's also a little bit of letting go and letting that inner voice speak about the mood and atmosphere of the painting and most often about the subject matter. I have to be emotionally connected, excited and inspired about what I am going to create and allow my creative voice to follow that intuition vs thoughtful or logical at times. When I am in my studio work space, I listen to my music as I paint, try not to overthink, in fact let my thoughts wander and simply enjoy the process of creating.

**Q5.** *How do light and shadow function as storytelling tools within your landscapes?*

Light and shadow create mood and atmosphere in any painting and how an artist uses these tools can convey so many different responses. Whether it be a bright sunshine kind of painting or deep dark cool grey shadows of mystery these tools can be used to convey sublime mysterious messages in your work.

**Q6.** *When working en plein air versus in the studio, how does your process shift both creatively and mentally?*

Working in the studio is much more controlled and sometimes maybe too much so, however you have all the tools at your fingertips including comfort of the indoors without the change of light and weather. Working in the out-of-doors you are in a state of constant flux or change and always balancing the weather, the wind, the sun, heat or cool and of course the bugs which all these can create difficulty and distraction and exhaustion. I would have to say painting plein air is much more immediate as you are definitely working much faster with the changing light and day and likely working on small studies vs larger canvases which can take many days in a controlled environment like the studio.

**Q7.** *Are there moments in your process where you deliberately allow imperfection or spontaneity to guide the final outcome?*

Most definitely when I am painting I don't fuss about or complete any one part of the painting without first working out the big areas of the painting, blocking in color and keeping it loose and suggestive. So working from large to small and then pulling it all together at the end keeps it fresh. Oftentimes some of that washy interesting brush work done initially stays unchanged as it really adds to the effect and overall look of the painting. The saying "less is more" is so true and can be one of the difficult things to achieve as an artist.

**Q8.** *The Canadian landscape plays a central role in your work. What is it about these places that continues to call you back artistically?*

Someone once said to me to "paint what you know"....and that is most true as one can convey the story or message much easier when something is truly understood and experienced. I grew up on a farm and still live out in the country in an incredibly beautiful part of Alberta, Canada. There is so much here to paint. I am always drawn to the beauty of the Peace River country with its glorious farmland and rolling hills and trees. To the south and west of us are the rocky mountains with all its majesty and beauty. We have never ending landscapes,

big beautiful skies and subject matter galore really. I feel so fortunate to have all this beauty surrounding me right at my doorstep.

**Q9.** *Many of your paintings feel timeless, neither fully past nor present, is that a conscious intention?*

No I wouldn't say that is a conscious intention. I do paint a lot of landscape and landscape is most definitely timeless. I can go back to many images or sketches I have drawn from many years ago. I have sketch books and journals from all my travels and lots of photos to work from. Most definitely there are certain places that I am drawn to create from so I keep these at my fingertips and often return to these areas to draw new inspiration from as well.

### Inspiration, Place & Narrative

**Q10.** *You often incorporate figurative or historical elements into your landscapes. How do you decide when a scene needs a human or historical presence?*

Sometimes the simple scale of a scene is hard to convey in a painting. Adding a figure or human element or structure for instance in the painting can convey the scale or scope of what you are trying to convey.

**Q11.** *Travel has become a more recent source of inspiration. How has painting outside of Canada influenced your visual language?*

I love travel and Europe provides so much history and visual impact. I have primarily painted from France and Italy although, traveled and painted elsewhere as well. I love the quaint and nostalgic historical villages with buildings and street scenes filled with flowers, ancient walls and the beautiful pastoral settings of the French countryside. In Italy the historical cities and ancient hillside villages, the waterways and just knowing you are following and painting in the footsteps of the masters has so much draw and nostalgia for me. I want to paint what they painted and am drawn to the beauty of the quaint and crumbling and nostalgic beauty offered by these old countries.

**Q12.** *Do you approach painting a "place" differently when it holds personal history versus unfamiliar terrain?*

As far as actual painting technique I would say no, however as far as subject matter most certainly places I am familiar with may hold more sentimental or life experience subject matter and hence produce a different outcome.



## Career, Reflection & Legacy

**Q13.** *You've been exhibiting professionally since 1989. Looking back, how has your relationship with painting evolved over time?*

When I was young small paintings of whimsical figures or landscapes was my starting point. Over time the need and desire to be more expressive, spontaneous and original has led me in search of scenes that speak to me and are part of my life and past history. Hence the nostalgia, the history, the story telling which I include in my work. I have never been afraid to try different things over the years. I started creating when I was really young and as time passed many different experiences came my way. Watercolor, Oil Painting, Acrylics, Pen & Ink, Pencil, Airbrush, Sign Painting, Backdrops, Large Scale in-door and outdoor Murals, Huge Set Designs, and pottery were all part of my past experiences. I was creative in many other ways as well learning to knit, sew, embroider, crochet and figure skate which was my true love when I was young.

**Q14.** *With over 80 exhibitions and numerous awards, how do you continue to stay creatively curious rather than complacent?*

As an artist we move from one project to another, from one request to another, always moving, always growing, always building whether we are conscious of this or not. I never have a shortage of things that I want to paint... in fact I find that I have never truly have enough time to create and do all the things that come to me. One idea leads to another and another and out of that come bodies of work over time on many different subject matter. The sky is the limit honestly. I guess that's what makes us all individual and have our own voice. Connecting with other artists, participating in shows and workshops, studying the works of the masters.... it's so inspiring watching others create it simply makes one want to produce and do more and have new experiences.

**Q15.** *Teaching and workshops have been part of your practice, what have students taught you about your own work?*

I find it interesting that others watch my brush work, how I hold the paint brush to create images and textures, layering, color mixing and things that like that come naturally and without much thought as I paint.

There is always times when you learn from others as well as each painter or artist naturally leans on certain strengths in their work be it composition, color, light, or whatever they are instinctively drawn to.

**Q16.** *Your paintings live in both private and corporate collections internationally. How does knowing where your work will live influence what you create, if at all?*

It's interesting to know where some of the paintings have gone. Selling through private galleries there have been buyers from all over the world. But that's really not my focus at all. I just like to create and when you create you need to let go of the work and let them find a place out in the world wherever they may be or end up for others to enjoy. I hear back from people from time to time that they have seen a painting here or there so that is interesting. I have work all over the world, in Europe, the US, and across Canada through my long standing connections with Unique Gallery in Grande Prairie for 25 years, the Front Gallery in Edmonton and the Grant Berg Galleries in Grande Prairie & Kananaskis for the past 10 years, Mountain Galleries at the Fairmont Hotels in Jasper, Banff, Whistler and Victoria and associations with the Alberta Society of Artists, the Federation of Canadian Artists, Peace Watercolor Society and Local Peace River FCA Chapter that I have been part of in the past.

## **Future Direction & MIROITÉR Verge Focus**

**Q17.** *What themes or ideas feel unresolved for you right now or areas you're eager to explore more deeply in future work?*

I certainly would like to work on a body of portrait and figurative work. It can be much more contemplative and personal I think. From time to time I do this work particularly painting from family images and family experiences. As well, I am now a Grandma, so I would like to spend time painting more for my Children, Grandchildren and extended family. It is important to me to leave my story and legacy of where I came from and how I have lived my life behind for them to know, enjoy and remember me by.

**Q18.** *How do you envision your work evolving in the next chapter of your artistic journey?*

As I get older and know that the years of painting will eventually come to an end, it is important to me to leave behind a body of work and legacy of sorts for my family and others who are close to enjoy. I am currently extremely busy painting large scale Canadian landscapes at this point in time for the galleries I represented by, but do also have a body of work I am working on which will be kept. I am very generous donating work to local fundraising events which is something I have always done and also give paintings to people and causes that are close and dear to me. Philanthropy is important to me and has been part of my artistic journey from the beginning.

---

**It's still wonderful to see and experience true, raw, natural talent and creativity by the hands of talented artists expressing their personal stories and beliefs. That is what I most enjoy when viewing original art.**

---



**Q18.** *What role do you believe contemporary landscape painting plays in today's fast-moving, digital-first culture?*

Many painters or artists may take a stand or carry a torch. They want to convey a personal message about whatever their cause is. I am a painter first and not necessarily an activist of any sort at least to this point, although painting the immediate environment and landscape can tell my story in time about what we are currently experiencing in our ever changing world. It's still wonderful to see and experience true, raw, natural talent and creativity by the hands of talented artists expressing their personal stories and beliefs. That is what I most enjoy when viewing original art.

**Q19.** *For readers of MIROITER Verge, what do you hope someone carries with them after spending time with your work—emotionally or reflectively?*

I truly want people to first of all enjoy my artwork and feel deeply connected in some way. It is with this connection that they will feel enjoyment, understanding, nostalgia and appreciation of what I bring out in my work. I've always said that an artist sees things differently....noticing many things that most don't.

If an individual notices my work and it brings them enjoyment, curiosity and contemplation, then I have accomplished my task.







