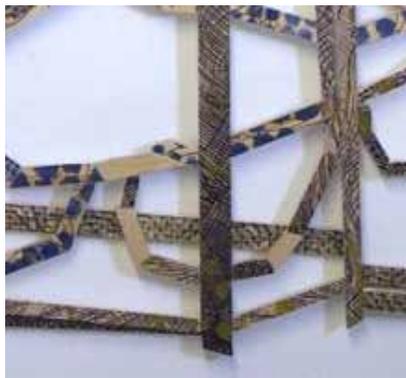


SNAP LINE

IN THE GALLERY

30TH ANNIVERSARY EXHIBITION



Each artist has created an outstanding example of both the versatility of print art as well as the exciting new and hybrid techniques yet to be explored. Print art has been a very active medium for experimentation since the second half of the twentieth century; Edmonton's print artists continue to push this medium to new extremes.

The artworks compiled for the 30th Anniversary Exhibition operate as a means with which the artists display the process of creation, whether etching, carving, or compiling collaged elements. The repetition involved in the act of printmaking is simultaneously recorded in the process of the artist and his/her relationship to the transition of the materials to the final product. Requiring continuous manipulation of various media, the labour involved in each work is displayed through the scratches on the etching plate or the sculpting of a wooden roller. Images of the body act as a record of the life of the artist, mirroring the creative process as a tool of self-reflection for both the viewer and the artist. Details of wood and bark, manipulated in various ways, are seen throughout the show connecting the body to the environment it inhabits.

A cohesive theme emerges within SNAP's gallery through the artworks' commentary on the human body's relationship to the environment, a historically popular trope. The fragile, complex relationship between humans and the environment is reflected in the manipulated material of each artwork, through which both the physical and conceptual levels are formed. Various visual forms are displayed in the artworks and woven together to create layers of meaning within the physical material on display. These materials are intricately manipulated in each work and delicately balanced by deeper connotations and implications in SNAP's 30th Anniversary Exhibition.

ROLLER | 1

BLAIRE BRENNAN
2012

MULTIPLE LIARS | 2

LYNNE ALLEN
2012

WATER AND TOWER

ALLEGORY STUDY #1 | 3

PATRICK MAHON
2012

The Society of Northern Alberta Print-artists (SNAP) has promoted the creation and display of contemporary print art and the experimentation of new, emerging techniques since the opening of its first print shop in Edmonton's Great West Saddlery Building. SNAP Gallery highlights artists and artworks that encompass a wide range of methods and philosophies including work that reinterprets the definition of "print" art.

The 30th Anniversary Exhibition provides a retrospective space within the gallery for visitors to reflect on the techniques of printmaking and SNAP's continued effort to display artworks that challenge the traditional boundaries of print art. Ten artists were selected to participate in this exhibition: Lynne Allen, David Armstrong, Mark Bovey, Blair Brennan, Libby Hague, Walter Jule, Patrick Mahon, Jon Swindler, Tracey Templeton, and Sergei Tsvetkov.



SOCIETY OF NORTHERN ALBERTA PRINT-ARTISTS

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EDMONTON, AB, CANADA
T5N 3W9

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E | SNAP@SNAPARTISTS.COM

HOURS | TUE - SAT 12:00 – 5:00

The Society of Northern Alberta Print-artists is a non-profit artist-run centre. The society was formed to provide facilities for the creation of print-based art, to promote the art of printmaking, and to provide a supportive, engaged community of creative individuals. This newsletter is published quarterly. Your contribution in word or image is welcome.

BOARD OF DIRECTORS

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PRESIDENT'S MESSAGE

SEAN CAULFIELD



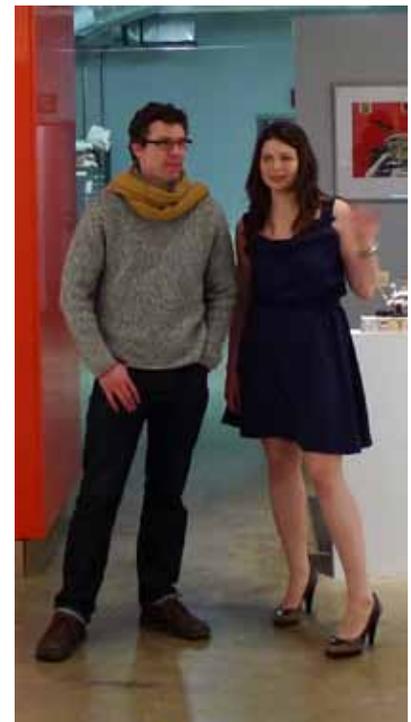
As many in the community have already heard SNAP's Executive Director, Anna Szul, has decided to pursue an exciting opportunity for her at New Leaf Editions in Vancouver and will be moving on from the organization in late August. It is with very mixed feelings that I am sharing this news as everyone at SNAP is very happy for Anna and wishes her the best in this new chapter of her life. At the same time it goes without saying that Anna will be very missed!

Over the last several years Anna has been an important part of Edmonton's arts community, working tirelessly on behalf of SNAP, and also contributing to the broader visual arts and cultural scene by volunteering on the PACE board as well as other community organizations. On behalf of everyone at SNAP I would like to take this opportunity to thank Anna for all her hard work and dedication. As Executive Director Anna brought SNAP through an important transition



period as we moved to our new location on 121street. This was an exciting period for SNAP, but it was also a time when the organization faced many challenges as it transitioned into its new home. Anna faced these challenges with energy and enthusiasm, and I know that the organization would not be enjoying the success it is today without her commitment and passion. In the months and years to come SNAP is looking forward to keeping in touch with Anna as it builds on the many successes that her leadership made possible.

Alongside acknowledging all of Anna's hard work, I would also like to take this opportunity to welcome SNAP's new Executive Director, April Dean, to the organization. April is a former board member of SNAP and has experience working at Museum and Collections at the University of Alberta, and as a Programming Officer at Latitude 53. Over the last two years April has been in Halifax completing her MFA in Printmaking at Nova Scotia College of Art and Design. We are delighted that April has decided to come back to our community, and the board is looking forward to working with April as the upcoming months helping her to get settled in her new position.



SUMMER NEWSLETTER PRINTS



KELSEY STEPHENSON

WATERSTRIDER | 1

MEDIA

ETCHING, DIGITAL PRINT, CHINE-COLLÉ & SILKSCREEN

IMAGE SIZES

4" X 6"

DRAWN IN | 2

MEDIA

ETCHING, DIGITAL PRINT, CHINE-COLLÉ & SILKSCREEN

IMAGE SIZES

4" X 6"

STRADDLING THE RIFT | 3

MEDIA

ETCHING, DIGITAL PRINT, CHINE-COLLÉ & SILKSCREEN

IMAGE SIZES

4" X 6"



2



3

The three prints I created for this Newsletter are part of a larger body of work I created in SNAP's Print Studio. Working primarily within print media, my work combines a variety of techniques including copper etching, mezzotint, digital elements, chine collé, and silkscreen. These techniques intertwine to create a mood drawn on personal experiences through the people, places, and events in my life. My artistic practice combines both spontaneous and a very meditative, process-based work. Working on an image, offers time to think and explore and to reflect on the connections that exist between the developing works and the relationships between spaces and people, and how these shape the development of our own growth and journey in life. My work is a means through which I begin a journey to discover surprising things within myself, as well as offering the same opportunity for the viewer. My work examines what we can learn of ourselves by reaching beyond the familiar into unknown places.

The structures in which our experiences take place become imbedded in our psyches, and establish a lasting impression. Our understanding of what constitutes 'place' is enhanced by emotion, and the memories attached to it. For this reason, a place and the people who were part of it continue in consciousness long after its physical counterpart has ceased to exist. It is this intangible connection that I've begun to

explore more extensively, documenting my journey from a familiar place into the unknown. The individual elements in my prints are set adrift; simultaneously, they search for an anchor to hold them in their place. Without a visible anchor these islands become detached. As they move forward, they struggle to establish a connection within the ambiguity of their new surroundings and relationships; similar to struggles we are often faced with to find our own anchors in life. The images allow the viewer to feel the resonance between themselves and these drifting islands as we often struggle to find our own place in life, as changing relationships, places, and events often dislodge us from what once anchored us to places that now hold no physical form.

Without a clearly defined destination, we do not know what experiences these drifting islands will encounter as they search for their anchor. The paths we travel are unknown, though we still feel, and can never forget the anchors of place and relationship that hold us to where we came from. The works presented here invite the viewers to imagine themselves on this path and open themselves to the unknown connections yet to be explored. The complexity of relationships between people and places offers many surprising and exciting connections waiting to be discovered, if we open ourselves to the uncertainty of being set adrift.

SNAP HISTORY

TESS HAWKINS



1



2



3



4



5

The Society of Northern Alberta Print-artists (SNAP) began in 1982 as a fine art print shop in Edmonton's historic Great West Saddlery Building. The founding group of print-artists recognized the need to establish a space for printmakers to meet and work, similar to print shops in Eastern Canada, as well as encourage dialogue between members of the printmaking community. Marc Siegner describes the founding members as "bright-eyed and bushy tailed" artists who energetically banded together to form a collective, independently run artist centre. The original mandate, to "further the awareness and appreciation of printmaking as an art form" is recorded by Robin Smith-Peck in the catalogue from 1987's Great West Saddlery Show's catalogue. This concept has been maintained and evolved in the past thirty years. The need for space and supplies as artists was recognized and enhanced by providing "critical dialogue" (Robin Smith-Peck) to appreciate the capabilities of printmaking and all that the medium offers.

Five years after the initial lease of the fifth floor of the Great West Saddlery Building, the society expanded to include private studios on the fourth floor as well, totaling eighteen studios. 1987's print show on the first floor of the building exhibited seventeen of these artists. By 1988 SNAP

collaborated with the University of Alberta and successfully organized an international travelling exhibition, which highlighted contemporary print art from Edmonton and wound its way through Brazil, Europe, and the United States.

This growing enterprise expanded in 1996 to include a gallery space, which was shared with Latitude 53. This provided a venue for the display of new, innovative print and print-related works. International print art was invited to exhibit at the new 104th street gallery. Ranging from contemporary Polish prints to an Albertan Symposium on Printmaking and Image Culture, the SNAP Gallery attracted a broad range of printers and new techniques to Edmonton. SNAP's international collaboration reached a high point in 2008 with the Edmonton Print International (EPI), which was a major exhibition featuring established and emerging artists from around the world.

By 2010, SNAP made its most recent move to the Oliver District, closer to 124th Street's "Gallery Row." Its new location features three gallery spaces. SNAP Gallery offers space for international artists and space to showcase local Edmontonian artists; and one in SNAP's print studio. SNAP continues to grow to encourage the vibrant print culture both in Edmonton and abroad.

MARC SIEGNER AND KARN DUGAS | 1

GREG SWAIN | 2

SNAP STUDIO C1990 | 3

INSTALLATION AT
GREAT WEST SADDLERY BUILDING | 4

4TH FLOOR OF THE GREAT WEST
SADDLERY BUILDING | 5

30TH ANNIVERSARY

ROBIN SMITH-PECK

My memories of SNAP begin with dismantling all the wooden shelves on the 5th floor of the Great West Saddlery and then building the studios with the salvaged planks. The space resembled a horse stable, complete with swinging doors. It definitely wasn't pretty but on that floor art was made, friendships were formed, assumptions were challenged, curators were entertained, schemes were hatched, dreams were dreamed.

It was simply a space where creative people could stretch. I've always found that insight grows out of conversation. It is in the sharing of ideas, observations, inclinations, reflections, motivations, machinations, aspirations, and perspiration with others who are striving for the same level of engagement. Creating an environment where that can happen is tricky. Generally, I learned a few things from helping to build SNAP.

KEEP THE SPACE EQUIPPED FOR POSSIBILITIES BUT RUGGED ENOUGH TO AVOID INHIBITIONS. YOUNG ARTISTS HAVE BEEN GENERALLY TRAINED BY MOM NOT TO MESS UP THE HOUSE; AND WE KNOW THAT SOMETIMES TO GET TO THE IMAGE YOU HAVE TO MESS UP THE HOUSE.

EAT TOGETHER
MAKE SOME ART

DRINK TOGETHER
MAKE SOME ART

ARGUE
MAKE SOME ART

BE GOOFY

MAKE SOME ART

WORK WITH ARTISTS WHO MAKE ART DIFFERENT FROM YOURS.

IF YOU DON'T KNOW ANY, GO FIND SOME AND INVITE THEM TO THE STUDIO.

TEACH A LITTLE BUT NOT TOO MUCH CAUSE THEN YOU'RE A SCHOOL AND NOT A STUDIO.

WRITE ABOUT EACH OTHER'S WORK...IT HELPS AND, WHEN YOU'VE MADE A BUNCH OF ART THAT YOU FEEL STRONGLY ABOUT, SHOW IT!

SHOW IT IN GALLERIES, LIBRARIES, OR ABANDONED BUILDINGS OR ON THE STREET...

YOU'RE COMMITMENT WILL GENERATE A BUZZ. THE BUZZ ALWAYS ATTRACTS ATTENTION.

THEN MAKE SOME MORE ART.



1

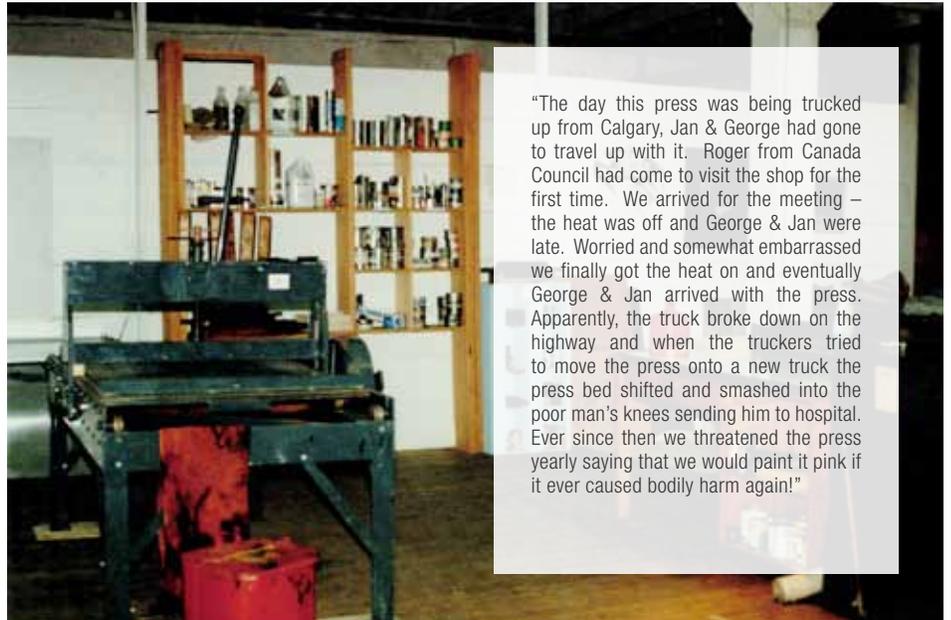


2



3

THE MAN EATING PRESS



"The day this press was being trucked up from Calgary, Jan & George had gone to travel up with it. Roger from Canada Council had come to visit the shop for the first time. We arrived for the meeting – the heat was off and George & Jan were late. Worried and somewhat embarrassed we finally got the heat on and eventually George & Jan arrived with the press. Apparently, the truck broke down on the highway and when the truckers tried to move the press onto a new truck the press bed shifted and smashed into the poor man's knees sending him to hospital. Ever since then we threatened the press yearly saying that we would paint it pink if it ever caused bodily harm again!"

4

30TH ANNIVERSARY

MARC SEIGNER

In the beginning we envisioned SNAP a place where people could come to make prints, a cooperative environment, an open studio. What Robin and I were witnessing in Edmonton, from our positions on Campus, was a migration away from Edmonton of printmakers, after they graduated from our program. In other words, no one was staying here to contribute to the “community”, no one was promoting printmaking as an art form, except us printmakers who worked on campus. We knew that in order for the community to prosper, in order for there to be a healthy environment and for print culture to grow in Edmonton, we would need influences and development from without, from places and people other than those involved in teaching printmaking on campus. Both Robin and I came from communities where printmaking was established with facilities that encouraged the art form, provided a place to work and encouraged newcomers to engage in the practice. Practicality was equally important, as it was expensive for the average artist to set-up a print studio and we knew if we built it they would come. Community is also important because for the one term viability of the printmakers in this community we need to also educate the greater public, to develop an appreciation of printmaking outside of the practitioners.

In the beginning we concentrated on providing a space and equipment and we did our community outreach through annual exhibitions on the main floor of the Great West Saddlery Building, (it remained vacant for years). We tried to do shows in the community, that demonstrated the width and breadth of printmaking, taking it beyond the paper and outside of the building, shows like: “Out of Print” at Beaver House Gallery, a large Tic-Tac-Toe piece we installed on the north face of the Main Branch of the Public Library, printed on tarps, and a large three-dimensional piece by Derek Besant installed on the south wall of the Great West Saddlery Building that was printed and assembled in SNAP. We also started a newsletter that allowed our prints to travel even further, eventually all over the world.



Have things changed since the beginning, yes and no. We always recognized that a gallery was an important asset to be developed, that full-time employees would be essential to making the organization even more viable with a professional dimension that would help promote our mandate throughout the community and into more diverse funding sources. We also knew that eventually developing a presence internationally would help with putting Edmonton and SNAP “on the map”, holding an international print biennial and eventually an international residency program with guest artists and international exhibitions would be essential in our long term goals. Some of these goals have been met and others are still in the works...but we are an “artist-run centre” and that is limiting in some respects and until we can develop and sustain two, possibly three full-time positions we will suffer through changes and missteps that are less than ideal. We have accomplished many great things and many have contributed well beyond their obligations and for that we are blessed many times over. There is still much to be done and hopefully we will still be here many years from now.

11 **MARC SEIGNER**
DEMONSTRATING THE
NEED FOR SIGNAGE IN
THE SHOP C1990

EDUCATION PROGRAMS

SILKSCREEN

8 WEDNESDAYS, SEPT 18 – NOV 6 6:30-9:30 PM
Instructor: Eric Burton



In this introduction to Silkscreen class, we will transfer images to a mesh screen using light-sensitive emulsion and an exposure unit. The screen is then washed to remove the emulsion from the exposed images to create a stencil. Students will emerge with their own silk screen prints and all training necessary to silkscreen independently at SNAP.

COST: MEMBERS \$356; NON-MEMBERS \$410

ETCHING

6 THURSDAYS, SEPT 27– OCT 25 6:30-9:30 PM
Instructor: Kelsey Stephenson



Etching, as everyone knows, is a sure-fire way to romantic success. SNAP offers the opportunity to boost your charm quotient by learning traditional etching in a safe and fun environment.

COST: MEMBERS \$280; NON-MEMBERS \$320

ALTERNATIVE PHOTOGRAPHY: CYANOTYPE

4 WEDNESDAYS, OCT 3 – 24 6:30-9:30 PM
Instructor: Candace Makowichuk



Discovered in 1842, a mere three years after the announcement of the discovery of photography, the Cyanotype provides permanent images in an elegant assortment of blue values. Working without a camera or darkroom, students will transform a favorite or new image into a Cyanotype on paper and fabric.

COST: MEMBERS \$233; NON-MEMBERS \$266

INTRODUCTION TO LETTERPRESS

SATURDAY & SUNDAY, OCT 13 & 14 NOON-5:00 PM
Instructor: Shirleen Smith



Hone your upside-down and backward typesetting skills on our Vandercook letterpress and illustrate your text with a linocut.

COST: MEMBERS \$183; NON-MEMBERS \$210

DRAWING: ZERO POINT

4 THURSDAYS, NOV 8 – 29 7-9:30 PM
Instructor: Walter Jule



Join artist Walter Jule in a unique series of guided experimental drawing sessions designed to subordinate habits of self judgement, evaluation, critique, ambition, achievement and failure in favor of increased sensory awareness and identification of individual creative predilection or “inner-vision” .

COST: MEMBERS \$153; NON-MEMBERS \$180

LINOCUT

4 TUESDAYS, NOV 13 – DEC 4 6:30-9:30 PM
Instructor: Jill Ho-You



Explore Relief using Lino Blocks and easily carve out an image using techniques such as reduction prints and multiple block printing. By the end of the class you will come away with a small edition of prints by your own design and execution.

COST: MEMBERS \$203; NON-MEMBERS \$230



SNAP MEMBERSHIP

Become a member of SNAP's vital and exciting printmaking community and take part in classes, hear about upcoming exhibitions, receive discounts on printmaking supplies, qualify to use the studio, and collaborate with other SNAP members. As well, your membership supports SNAP ensuring that the organization can carry out its long-standing commitment to promote and preserve printmaking through courses, lectures, workshops and exhibitions. By volunteering your time, becoming a member or making a donation, you are actively helping SNAP promote, facilitate and communicate printmaking as an art form.

LEVELS OF MEMBERSHIP

SPONSOR

\$150 * receive 4 newsletter prints a year!

/INDIVIDUAL

\$40

STUDENT/SENIOR

\$20

MEMBERSHIP BENEFITS

- 30% off your purchase at Art Placement
- 10-50% off any selected item at Colours Art Supplies and Framing
- 15% off at the Big Pixel Inc
- 15% discount on SNAP courses
- 10% off at the Paint Spot
- 10% off at Delta Art & Drafting
- 10% off at Carousel Photo imaging
- Industry discounts at wMcBain Camera

CHECK US OUT
 SNAP
 SOCIETY OF NORTHERN ALBERTA PRINT-ARTISTS
ON FACEBOOK
 @SNAPGALLERY

AND TWITTER

PRINTSHOP & STUDIO RENTALS

INDIVIDUAL STUDIOS! THEY'RE GOING FAST! GET YOUR NAME ON THE WAITING LIST IF YOU WANT ONE.

PRINTSHOP ACCESS RENTAL RATES

Daily	Weekly	Monthly
\$ 30	\$ 75	\$ 150

3 Months	6 Months	1 Year
\$ 400	\$ 700	\$ 1200

INDIVIDUAL STUDIO RENTAL RATES

(includes 24/7 printshop access)

INDIVIDUAL

Monthly
 \$ 270
3 Months
 \$ 765
6 Months
 \$ 1440
1 Year
 \$ 2700

SHARED (*maximum 2 artists per studio*)

Monthly
 \$ 210 each per month
3 Months
 \$ 585 each per month
6 Months
 \$ 1080 each per month
1 Year
 \$ 1920 each per month



Canada Council
for the Arts

Conseil des Arts
du Canada



SNAP LOVES ALL THE VOLUNTEERS, MEMBERS, SUPPORTERS AND FUNDERS THAT MAKE OUR ORGANIZATION NOT JUST POSSIBLE BUT ALSO A THRIVING ART COMMUNITY. A SPECIAL THANKS TO OUR FUNDERS & SUPPORTERS.