SNAPLINE

FALL 2018
FEATURED ARTIST:
ROBERT TRUSZKOWSKI

THE COLLABORATION
EDITION

SNAP

SOCIETY OF NORTHERN ALBERTA PRINT-ARTISTS
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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 and supporters.

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MESSAGE FROM THE BOARD

As a business owner, designer, and artist I am acutely aware of the ever present spectre of competition. It keeps me up at night, makes me question every decision, makes me hate my work and feel envious of others. It also drives me to do a little better every day. Within the same thought, it can be inspiring and isolating.

As a board member, printmaker, volunteer and educator, I understand that nothing is possible without collaboration. It is the backbone of arts organizations like SNAP. It enables learning and it builds community spirit that ensures success and growth. Like competition though, it has two sides. Collaboration leads to complacency. We grow lazy when we believe that there is someone else to handle the task or issue at hand.

How do these two opposing ideas work together? I'm not sure yet. I think we need to learn how to exploit the fear and anxiety that comes from competition. Let's be better and make cool things and get excited about our art, work and life. Let's shake off the isolation that competition breeds and lean on our community when we need it. Share what's scaring or inspiring or confusing us. Be engaged, volunteer and take action.

The next time we step into the studio, look at other people's work, volunteer at SNAP or engage with our community, let's remember how competition and collaboration are swirling inside of us, and how we decipher and utilize all those complex feelings.

Andrew Benson,
Vice President

MESSAGE FROM THE ACTING DIRECTOR

While we transition away from summer and grasp onto those long warm nights wishing them to linger, we start to gear up for autumn. Life starts to work its way back indoors as the weather begins to cool. This change of season creates more activity in our Printshop and community: artists are ramping up to apply for calls for submissions, residencies, and exhibitions, and they are putting energy back into their art practice.

This edition of SNAPline explores Competition and Collaboration and how it is a necessary part of artmaking. Printmaking is a very collaborative and community-based medium. Artists navigate sharing equipment in our Printshop, participate in print exchanges, exhibit work in group exhibitions and support one another in sharing techniques, ideas and concepts. These shared acts and collaborative endeavors create a special community here at SNAP.

While artists are working towards the same goals, awards, exchanges, and exhibition opportunities they are also competing for those very limited, prestigious, and precious spots. Competition can create dynamic work and push artists to grow and succeed while also allowing for collaboration and opportunities to lift each other up. Numerous SNAP artists work together and explore concepts in unison. A strong community of printmakers has grown at SNAP and these artists help to make it the successful organization that it is.

One collaborative project to look out for is the SNAP Calendar Collective; a hand printed calendar which acts as a fun prompt for artists to create new artwork. This year's Calendar will feature 13 diverse artists who will either silkscreen or letterpress an image to create a fine art calendar. This project has been going on for 10 years and it is something that our artists and patrons look forward to purchasing to hang on their walls and eagerly await the new year to come.

SNAP also enjoys working with other local organizations and non-profit groups. September 29, for the annual event BLOCKOUT, SNAP will be collaborating with 3 other non-profits: iHuman, Street Prints Artist Collective, and Nina Haggerty Centre. SNAP Summer Student Billy Marshall will instruct each group on relief carving processes so they can carve large-scale woodblocks for steamroller printing. BLOCKOUT will be a part of Nuit Blanche Festival and Alberta Culture Days, which will feature numerous artists and organizations. SNAP will also be commissioning local emerging and established solo artists to carve large-scale woodblocks for the event. I look forward to seeing the exciting work that these artists and groups will create!

Finally, this SNAPline publication you are reading is in itself a terrific collaboration between committee members who volunteer their time, energy and passion to investigate interesting concepts and work with talented artists and writers to bring together an always anticipated edition. I hope that you enjoy this edition and thank you for supporting SNAP!

Amanda McKenzie,
Acting Director

CONTRIBUTORS
SNAPLINE FALL 2018

RAY CRONIN is a writer, curator and arts consultant living in Nova Scotia. From 2001-2015 he worked at the Art Gallery of Nova Scotia as Curator (2001-2007) and as Director and CEO (2007-2015). He is the founding curator of the Sobey Art Award and is a graduate of the Nova Scotia College of Art and Design (BFA) and the University of Windsor (MFA). The author of numerous catalogue essays, as well as articles for Canadian and American art magazines, he was the Visual Arts Columnist for the Daily Gleaner (Fredericton) and Here (Saint John) and is the arts blogger for Halifax Magazine.

BRAD FEHR is an Edmonton -based artist who completed his BFA at the University of Alberta in 2017. His work addresses contemporary masculinity and has appeared in print in As.iZ Magazine, in public venues and galleries across Edmonton, and online. He has written about Alberta art and artists for a number of years and in 2015 presented his paper, "The Role of Culture in Art Criticism" to the Western Canadian Philosophical Association's meeting in Saskatoon. Almost like a beetle, he continues to crawl out of bed each day and search for new opportunities..

CAROLYN JERVIS is an Edmonton-based art writer, curator and cultural worker. She is the director of the John and Maggie Mitchell Art Gallery at MacEwan University in Edmonton and has worked extensively with local arts organizations. Carolyn attended graduate school at the University of British Columbia, where she received an MA in Art History, Critical Curatorial Studies. She has written for national and local publications as well as exhibition monographs and catalogue essays for galleries in Canada and Germany.

MICHELLE SCHULTZ has worked in public and private institutions in Canada, the US and the UK for the past 8 years. She holds an MA in Contemporary Art from the Sotheby's Institute of Art in London and a BA in History of Art, Design and Visual Culture from the University of Alberta. She is currently Director of dc3 Art Projects and Bookshop, and sits on the Board of Directors at Latitude 53 and the Edmonton Arts Council Public Art Committee.

WENDY MCGRATH's most recent project is BOX—an adaptation of her eponymous long poem. BOX is a genre-blurring collaboration of jazz, experimental music and voice with the group "Quarto & Sound." McGrath has written three novels and two books of poetry. Her most recent poetry collection, A Revision of Forward (NeWest Press 2015), is the culmination of a collaboration with printmaker Walter Jule. McGrath recently travelled to Houston to read from her work during the PRINTHOUSTON 2017 exhibition "A Revision of Forward," which featured Jule's prints. She is at work on several projects including the final novel in her "Santa Rosa Trilogy."

Our Process: Norton (Sara Norquay & Mark Dutton)

Written by
WENDY MCGRATH

In my collaborations with printmaker Walter Jule and the band Quarto & Sound, I valued how these projects plucked me out of the writer's self-imposed isolation. As I met with Sara Norquay and Mark Dutton to discuss their creative work, I recognized other elements I liked about my collaborations and gained insight into an evolving project from two printmakers with diverse backgrounds and experiences.

Norquay's oeuvre is multi-disciplinary and encompasses printmaking, artist's books and felt objects. Her impressive list of artistic collaborative credits includes prints as part of the trio The Compl( )ments with Andrea Itzeck and Brenda Malkinson, a deck of ersatz tarot cards and a postcard book with David Townsend, and artist's books with Kristin Meller.

Dutton has some 30 years' experience as a graphic designer. He is a partner in Halkier & Dutton, a design company started by his wife Laurel Halkier in 1987. As a designer, Dutton is no stranger to the collaborative process. When he and Halkier are working for a client they often discuss approaches in terms of problem solving. "We'll get a call out of the blue: 'We're a potato company. Design us a brand.'"

Norquay and Dutton embarked on the first series of their "Norton" (a mash-up of Norquay and Dutton) collaborative project five years ago. These first prints are intriguing, at once playful and ominous. They began with woodcut backgrounds created by Norquay on which Dutton would silk-screen overlays. Two prints in this first series were auctioned at one of SNAP's Print Affair events.

Norquay reveals she and Dutton don't discuss beforehand what they're going to do with a print. "It's a flat out jump-off-the-cliff approach." She adds, "This project allows me to go somewhere each time that I never would go otherwise. It's an exercise to challenge the other person to go outside their box." As Dutton says, "One of the biggest things about collaborating is being given the initial imagery—just the backgrounds—from Sara, which are different from what I'd do."

"The design world is all about exacting perfection in terms of printing from digital," says Dutton. "That was something I loved about printmaking and still do, the hand-made part. The huge thing for me was the physical process." Expressing a similar draw, Norquay says, "I fluctuate between loving the hand-made and wanting the exact perfect result. In my own work I love the imperfections." She continues, "With something hand-made you're making a series of decisions. It's evidence of time passing. Even if the viewer doesn't know what the decisions are, I do. When you're on a computer the history of decision-making is not there."

Norquay and Dutton have completed a second iteration of their Norton project. For the third series each will choose six of their own prints from the previous two series and modify them further. As the duo sends proposals to galleries for an exhibition of their collaborative prints, Norton goes on...

MARK DUTTON

Born Calgary
Education BFA (U of A)
Favourite artists Pierre Soulages, Robert Motherwell, Corita Kent
Favourite book Blindness by José Saramago
Favourite album Hard Again, Muddy Waters
Music you play while working Rodney Crowell, Lucinda Williams

What do you consider to be the greatest influence on your work?

SNAP. The printshop is a vibrant, encouraging community where conversations and ideas are freely shared. Beginners work alongside emerging and established print artists. It's been a great place to develop skills and experience work from local to international artists.

When did you begin printmaking and what attracted you to it?

My introduction to printmaking was by way of a screen printing course through SNAP in 2009. Having spent 30 years in front of a computer as a graphic designer, the idea of stepping away from the mouse, getting my hands dirty and embracing the very human process of screen printing was an exciting departure.

You have collaborated before—what inspired you to undertake working together on a second series of this project?

I found the collaborative process in the first series to be both challenging and liberating. After some time away, we felt there was more we could explore together.

How does collaboration impact your process and your work?

My biggest take away has been the starting point of any of my newer work. Responding to Sara's imagery has challenged some preconceptions or limitations I've put on my work and process.

What are the challenges of a collaborative project such as yours?

For me, it's just trying to keep up with Sara. She is so productive, focused and energetic. I bring a nice balance of procrastination to the partnership.

How do you keep yourself open to random occurrences or ideas that may take your project in an unexpected direction?

I've always looked for the unexpected results, for 'surprises'.

What do you admire most about each other's work?

Sara's use of vibrant colors and her playful sensibility. Plus, there's her work ethic.

Images: top-Norton, *Dialogue*
bottom-Norton,
Shrouded Ornament

SARA NORQUAY

Born Edmonton
Education BA English, BEd (Elementary), ACAD (two years in painting), lots of printmaking workshops over the years. TESL certificate.

Who do you consider to be the greatest influence on your work?

Leofwin Luke, a deceased dramaturge and playwright who encouraged my creative impulses and ideas.

When did you begin printmaking and what attracted you to it?

I learned at ACAD (1974-76) and began practicing seriously around 1996. I like the process and the various steps required for making work. It slows my creativity down.

How is this collaboration different from how you work on your own?

I plan my own work, but this is more of a responsive kind of work.

How do you keep yourself open to random occurrences or ideas that may take your project in an unexpected direction?

Each challenge from Mark is different so there is no way to plan. These prints are visual conversations between us. Each print is unexpected.

Can you describe your collaborative process?

Each collaboration starts with an idea and a structure or set of parameters that is negotiated. Two rules are enough. Firstly, the process must be enjoyed by both parties throughout. If anyone becomes unhappy, communication and renegotiation occurs. This requires honesty by both parties. Secondly, all contributions are accepted – no micromanaging or demands for specific elements produced by the other person. In the case of this project, series one proceeded without problems. Series two took longer with some stops and starts and we are still finishing it. Series three has been negotiated but we haven't started.

What do you admire most about each other's work?

Mark's design ideas are very sophisticated. His colour palette is similar to mine and he is flexible, easy to negotiate with. He also isn't afraid to tackle subject matter and composition that is new to him.

Interviews with Three Edmonton Art Collectives

Written by **CAROLYN JERVIS**

A significant way in which artists collaborate is forming collectives. I interviewed three local groups to learn more about what working together meant for their creative practices. These three groups—Ociciwan Contemporary Art Collective, Tennis Club, and aiya合作社—represent both the breadth of collaboration in Edmonton's art community and the importance of relationality, capacity and accountability in making art and exhibitions together.

The following interviews are edited and condensed for print. Please find the full text online at snapartists.com/snapline

Ociciwan[1] Contemporary Art Collective core members Jade Nasogaluak Carpenter, Tiffany Shaw-Collinge, Erin Sutherland, Becca Taylor, Kristy Trinier, and Missy LeBlanc.

Responses by Erin Sutherland and Becca Taylor

[1] Ociciwan [otsi-tsi-wan] is an inanimate Plains Cree noun relating to current or river, translated to mean the current comes from there. The name references the North Saskatchewan River that has brought many people over time to the region. It conveys an energy of engagement with Indigenous contemporary culture, linking present with the past and the future. - www.ociciwan.ca/about/

What led to the creation of Ociciwan?

Kristy Trinier sent out an invite to a number of people in the beginning of 2015 asking if the city was ready for an Indigenous Artist-Run Centre. After several people met to express their positive interest, many meetings and community dinners were held to reach out to others and join in the discussion. As it became clear that a consistent group of people was forming, we began to identify an organized commitment to finding more ways for Indigenous artists to be supported and be exhibited in the city. The group gathered and discussed a name, vision and mandate and from there we formed officially at the end of 2015 as Ociciwan Contemporary Art Collective.

What has working collaboratively made possible that you couldn't have accomplished alone?

Working collectively instead of independently allows us to do more shows. We can be innovative, because we share ideas and brainstorm to create stronger concepts. There is more capacity to create exhibitions, write, reach out and be involved with the community locally, provincially and nationally. Each of us gives personal and emotional support, and brings our own community connections and relationships to the collective, creating

a larger support community. We each have different skill sets we bring to the group, using our independent abilities to strengthen the collective.

Has working collaboratively informed your individual artistic practice? In what ways?

We each have different strengths and connections to the arts community. Individually we become connected to a larger community through each other. We have learned so much about new artists, how to strengthen our writing and editing skills and positively engage with community connections while actively listening to our peers.

What have been the major challenges of working as a collective?

We work slow, because we work by consensus. We are often making space and re-negotiating the space for that process.

What do you see as the future of your work together?

The sky is the limit. We are constantly growing and adapting to our changing and evolving communities.

Ociciwan logo

Tennis Club: Megan Gnanasihamany, Morgan Melenka, Marie Winters, Alyson Davies, and Renée Perrott

What led you to start Tennis Club together?

Morgan: We were friends at the University of Alberta during our BFA, and all very involved with VASA (Visual Arts Student Association). Half a year after most of us graduated, the five of us started talking about being a collective. Searching for a sense of community, support and encouragement in artmaking, we began discussing how to successfully collaborate on large projects.

Alyson: I think we wanted an excuse to hang out together. After finishing my BFA I felt paralyzed in making work again. Tennis Club (TC) allowed me to stretch artistic muscles in a community where I felt free of judgement.

What has working collaboratively made possible that you couldn't have accomplished alone?

Renée: Working with Tennis Club gave us the opportunity to complete larger projects that wouldn't have been possible otherwise, like building a parade float and taking it on a tour of Alberta. Being a member of Tennis Club allowed me to connect more closely with fellow artists whose work I really admire, and I still feel close to everyone even though we aren't currently working together.

Alyson: Our projects were so large that I would have never been able to dream them on my own or have the logistical skills to bring them into the world. The projects we made, such as the parade piece, had so many moving parts.

Morgan: Our projects, identity and ethos were a five person task of collective dreaming. Having the support of the team helped us reach out to galleries and artist centres to let people know who we are, something in my own practice I still find terrifying. As Tennis Club, I found it easy to tell people about the exciting projects we've done.

Has working collaboratively informed your individual artistic practice? In what ways?

Megan: I think the effect of collaboration is so much wider than an artistic practice. I trust myself to work with other artists in a way I didn't know how to before, to be kind in critique, to give space when it's needed, to not see myself and others as tools of productivity when we're so much more than that as we collaborate.

Alyson: We would take quick ideas and run with them. I've taken this ability to my practice. Allowing myself to be less judgmental of my ideas at the start, I now let the work run its course.

Morgan: Tennis Club's dedication to fun has trickled into my own practice. I am comfortable letting myself enjoy artmaking in a way I didn't before.

What have been the major challenges of working as a collective?

Alyson: Difficulties come with disorganization and breaks in communication. Also, we were pushing TC very hard and not really allowing for the natural ebbs of our lives to dictate moments of quietness and rest.

Renée: Working in a close group on multiple projects requires constant communication, which sometimes was difficult. We all became better communicators and team players working through it.

Megan: That's probably one of the areas I'm most grateful to TC for, giving us an opportunity to build the network of care, encouragement and critique that a really strong friendship and collaboration needs.

What do you see as the future of your work together? How has your experience with Tennis Club impacted how you collaborate with other artists?

Alyson: I usually tell people we're on hiatus. As for other collaborations, I'm currently completing a collaborative mural with Borys Tarasenko.

Megan: A lot of the work I've been excited about since TC has been collaborative, and I don't think I could ever say no if we found the space to work together again. It's an honour to collaborate with people and then see them flourish on their own, like we all get a tiny share of each other's brightness. Life is long and we're only far away for now. Even from across the country, we'll always be Edmonton's greatest sporting sensation.

Tennis Club logo

aiya合作社: Jinzhe Cui, Marcus Fung, Paul Giang, Daniel Hackborn, Grace Law, Kathryn Gwun-Yeen Lennon, Wai Ling Lennon, Lan Chan Marples, and Shawn Tse

Responses by Grace Law, Shawn Tse, Paul Giang, and Kathryn Gwun-Yeen Lennon

Grace: Aiyah! is what Chinese people use to express "oh shit!" or "oh crap!" It can express a variety of feelings and the meaning of the interjection is dependent on the tone and context. It can also be used to express happiness, surprise, sarcasm, speechlessness, and sadness.

What led to the creation of your collective?

Grace: We have formed out of necessity for two reasons. The first is to respond to the obvious signs of slum clearing and gentrification in Edmonton's Chinatown. I don't think it is an accident that we formed shortly after the removal of the Harbin Gate. Anger was a big reason why I wanted to be part of this collective. Secondly, there is a need to create space for radical dialogue in the Asian diaspora.

Shawn: In 2017, I began leading an Edmonton Heritage Council project focused around the history of our Chinatown. As a result of learning more and connecting with Chinatown, I discovered a supportive community of traditional cultural and art practices. I soon realized there were no groups focused on contemporary practices of Chinese Canadians and reached out to people with this idea of a collective—creating a safe space for Edmonton Chinese artists and leaders to gather, discuss, collaborate, and create art focused around cultural identity and place.

What has working collaboratively made possible that you couldn't have accomplished alone?

Grace: This work is impossible without collaboration because it's not about the individual artist, it's about a movement. It goes beyond the bounds of the modernist practice where Western art history tells us self-expression is the priority. For so long we have advocated for the public to come to the artist, to step into the gallery. Now it's time for the artist to prove our work is relevant and contributes to action. The continued existence and success of Chinatown is not about economics or politics, it's about our belief in new stories and the honouring of our old stories. This is the work of artists.

Kathryn: This spring, Grace and I organized a cultural art party for our group. Grace suggested focusing the gathering on a theme of "Care and Tong/Soup". We invited my mother to teach us how to make a Chinese medicinal soup, and then invited the group to have conversation, and to create, based on the experience of making and drinking soup together. The experience inspired me to create a linocut block print with the 9 ingredients, illustrating the recipe, and translating cultural knowledge and experience into art.

Has working collaboratively informed your individual artistic practice? In what ways?

Shawn: I am fortunate now to focus most of my work around cultural identity, so the collective has greatly influenced my art practice consciously and subconsciously. The collective is an energy source in my work.

Paul: Our group comes from diverse experiences and helps challenge our community's understanding of what defines Chinese Canadian or even Chinese identity(ies): we can be a combination of Buddhist, Daoist, Atheist, Christian, Muslim, Capitalist, Communist, Colonizers, the Colonized, Refugees, and Eastern or Western (whatever that means).

Kathryn: I lived in Vancouver for two and a half years, and felt nourished by plugging into Asian arts communities. Edmonton's creative scenes can be a lonely place for diasporic artists, and being able to work collaboratively with this group provides a safer space for creating and testing ideas.

Grace: I feel the work of the collective is asking me to make time for a rebirth for my own artistic practice. The personal feeds into the collective. The stronger I am with my practice, the stronger I can contribute in a group.

What have been the major challenges of working as a collective?

Paul: Our diversity in background and disciplines leads to big ideas but also means that we need to spend more time focusing to make sense of it all.

Kathryn: I find that doing work grounded in culture and cultural identity is challenging, when many of us carry the weight of conscious or unconscious shame over our Chinese identity and have experienced pressure to assimilate throughout our lives. Part of me still resists celebrating Chinese culture because of this experience of internalized racism from growing up non-white in Canada. There is also part of me that is wary of auto-exoticization and fetishizing/tokenizing our experiences to produce art that may be received by audiences wearing an orientalist gaze. How do we create a container or platform that allows all our members to express themselves authentically?

What do you see as the future of your work together?

Shawn: We want to be better listeners and advocates for the disenfranchised groups in our city. Our hopes are to be publicly active and engaged and use our art as a platform to address the social needs of the community.

Kathryn: We need more ways to connect in this time of racism, borders, silos and isolation. Art is an amazing and powerful tool for working with head and heart to grow connections.

Grace: I want our work to be driven by collaboration with and accountability to the communities in Chinatown, which are impacted by racial, social, and economic inequities. We are racialized settlers living on traditional Indigenous land, so what is our role in this time of truth and reconciliation? There is conflict and tension between groups and I want our work to contribute to healing and understanding. Also, I hope we're going to have a lot of fun! Making spaces for parties, celebration, and joy are powerful acts of resistance!

FALL 2018 CLASSES

Explorations in Textiles: Printing & Crafting
September 26 - October 10
3 Wednesdays, 6 pm - 9 pm
Mitchell Chalifoux, $225
Discover the limitless combinations of monotype and craft arts. Emerging Artist in Residence, Mitchell Chalifoux will teach you introductory monotype and textile techniques to create one-of-a-kind prints and fabrics. Play with material, texture, colour, and mark-making to create both prints on paper and on fabric. This class is perfect for those with a crafty edge or for those who want to dip their toes in two art forms at once!

Hand-Drawn Plate Lithography
September 18 - October 23
6 Tuesdays, 6 pm - 10 pm
Angela Snieder // angelasnieder.com, $360
Learn from artist Angela Snieder to create subtle tonal drawings and expressive marks on hand-drawn lithography plates. Experience hands-on instruction in mark-making, processing plates and printing techniques so that at the end of the class you can create your own lithographic images independently at SNAP.

Introduction to Copper Etching
October 30 - December 4
6 Tuesdays, 6 pm - 9 pm
Kelsey Stephenson // kstephenson.ca, $308
In this class you will learn the basic techniques used to create etchings. Kelsey Stephenson will teach you how to use ferric chloride to etch different types of drawings and marks into copper plates and print them on the press using a variety of inks and papers.

Print Sampler
November 7 - December 5
5 Wednesdays, 6 pm - 10 pm
Sally Mayne, $286
Wondering which print medium is for you? Why not try a few during the 5-week sampler class and get a hands-on taste of: Intaglio, Lithography, Relief and Silkscreen. Artist, Sally Mayne will give you an introduction to the basics of each of the techniques to create a suite of prints.

Silkscreen on Fabric: Repeat Pattern and Textile Printing
November 1 - December 6
6 Thursdays, 6 pm - 9 pm
Bernie Paetz , $297
Learn to silkscreen your illustrations, words or patterns using coloured ink on any piece of fabric. Artist Bernie Paetz will teach participants how to create hand printed fabrics using the silkscreen process.

WEEKEND WORKSHOPS

Cyanotype
September 15 & 16, 1 Weekend (Sat & Sun)
10 am - 5 pm, Max Keene, $223
Best known as the process used to create "blueprints" it can also be used to create rich photographic prints, drawings and collages. This weekend workshop will cover a variety of approaches to cyanotype as well as in depth technical information and hands on experience.

Hand-printed Holiday Cards
November 24 & 25, 1 Weekend (Sat & Sun)
10 am - 5 pm
Catherine Kuzik // ochrelea.com, $223
Learn how to set antique metal type and cut away linoleum to create a relief block print. Be it a snowy landscape scene, a festive tree or a unique image with a line of cheerful holiday type, you will have a set of hand-printed letterpress cards that will impress your family and friends.

PROFESSIONAL DEVELOPMENT SERIES

Photographing Artwork Workshop
Wednesday, October 24, 6 - 9 pm
Blaine Campbell // blainecampbell.com, $55
Learn an overview on documenting your artwork, including tips and tricks on lighting, camera settings and image editing. Professional Photographer, Blaine Campbell, will instruct you on how to better use your camera settings and how to best edit your resulting images. Have your photography and documentation questions answered and learn how to take better photographs of your artwork.

Advanced Silkscreen Techniques
October 27 & 28, 1 weekend (Sat & Sun)
10 am - 5 pm
Robin Smith Peck // robinsmithpeck.com
$198
Explore and expand your screen printing knowledge. Screen printing expert and Artist, Robin Smith Peck will teach "secrets from the substrate" by screen printing onto materials both bought and built. Participants will collaborate; play and print using prepared screens, inks and substrates to learn advanced techniques. *Participants must have experience in screen printing.

SNAP

SNAP Printshop - 12056 Jasper Ave
For further information on SNAP courses and workshops, registration and fess, please contact SNAP.
All materials are included in the course fee or otherwise indicated

COMMUNITY EVENTS

BLOCKOUT!
CITY SKIES

SATURDAY, SEPTEMBER 29
7 PM - 3 AM

SNAP is taking art into the street!
In partnership with Alberta Culture Days and Nuit Blanche, SNAP's free BLOCKOUT event will feature steamroller printing massive woodblocks, print-on-demand letterpress activities, and a night market from 7 pm 'til 3 am.

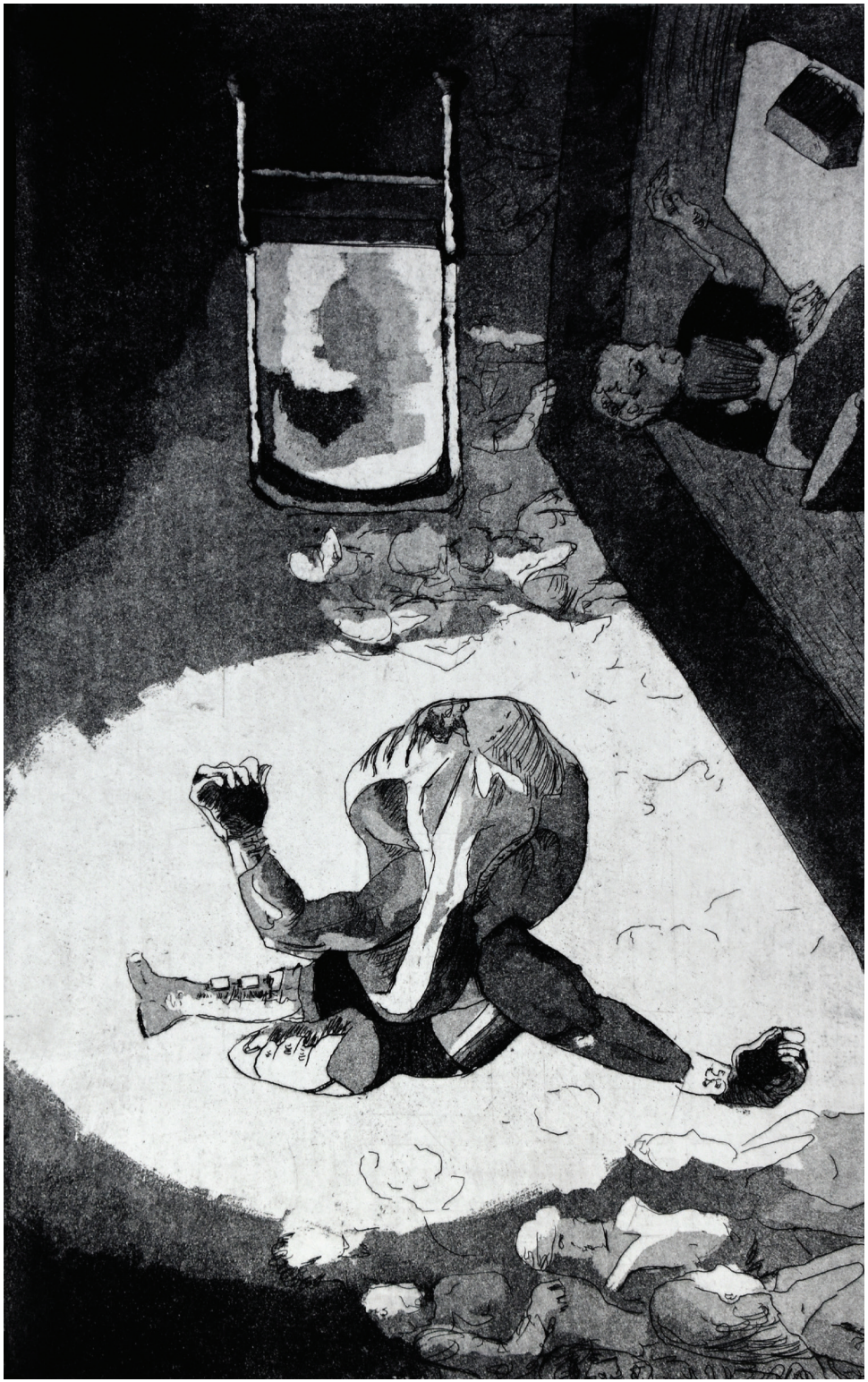
PRINT AFFAIR

SATURDAY, DECEMBER 8
7 PM ~ LATE

SNAPLINE MEMBERSHIP

When signing up to become a SNAPline Member you'll take part in a limited edition mail art program!

At a cost of $150 a year, you will receive 4 limited edition fine-art prints along with the quarterly edition of the SNAPline Publication.



Disasters of 2K16

In professional wrestling, violence is mediated by cooperation.

Visual Essay and Commentary by **BRAD FEHR**

Both parties work towards a negotiated end, permitting the other to do violence to them. The resulting spectacle is played as genuine competition. This play allows the hungry crowd to contribute their energy to the spectacle even as they consume it. The wrestlers get paid and head home. The fans anticipate the next false fight.

Disasters of 2K16 recreates wrestling video game glitches in etching through the same processes as Goya's Disasters of War series. While Goya describes the brutal consequences of war, my work describes warped character models existing in digital space. The same language upholds distorted facsimiles of real people and real victims of a nineteenth century war. This contrast and the mutation of spectacle from real to conceptual through video games grants agency to the viewing audience. They are no longer audience, but actors.

The audience is critical in Disasters of 2K16. There's a saying in the wrestling business: "A body only has so many bumps." In the real world, wrestlers exchange their bodies for their living. Bumps draw money and audiences pay. In these video games the viewer no longer cooperates in an exchange of energy and cash but rather directly enacts violence; the competition, too, dries up. Without play competition to serve as an excuse for spectacle, the violence is a self-directed exercise done with no other end than the violence itself. No cooperation, no exchange. The interplay between two wrestlers is replaced with that of the audience and violence. With no interaction between parties, the audience is left alone in a virtual world. They are free to consume the object of spectacle – violence – with nothing to interrupt the consumption. The only thing beyond their control is the glitches.

Images 1-*Boston Crab*, 2-*Irish Whip*, 3-*Pedigree*, 4-*Steel Ring Steps*, 5-*Shining Wizard*, 6-*Turnbuckle*, 7-*Steel Chair*

The Value of Competition

Written by
Michelle Schultz

Productive competition creates value.
It challenges, reveals and amplifies.
It pushes and moves forward.
Unproductive competition destroys value.
It regresses, withdraws and obstructs.

The so-called 'art world' swarms with competition between artists, galleries, curators, writers and institutions. Beyond the promoted and publicized examples, many competitions are products of the public and private economies in which art is disseminated. Other forms of competition are so ingrained that they are rarely acknowledged or challenged.

Productive competition creates value. It challenges, reveals and amplifies. It pushes and moves forward. Unproductive competition destroys value. It regresses, withdraws and obstructs. It leaves everyone bruised and bloody. In spaces where so many people are vying for the same opportunities and resources, when is competition productive and when is it unproductive? What is the value of competition in the art world and what values are propagated by certain types of competition?

The art prize is an obvious example, often hyped because of its public nature and attached dollar value. These prizes can generate both productive and unproductive competition. They challenge the status quo in the best cases, bringing attention to and supporting under-recognized artists as well as awarding innovative and poignant practices. At their navel-gazing and nepotistic worst, they waste resources and fortify boundaries and categories.

The everyday competitions faced by artists, writers, curators and galleries are less sensational but much more incessant as they seek and work towards exhibitions, grants, residencies, press, curatorial attention and sales. While not celebrated like prizes, these markers of success are arguably of greater long-term value. These challenges can be productive, but stacks of rejection letters can result in smouldering self-doubt, debt and sheer exhaustion. Here, there is the inherent risk of abandoning nascent ideas of potential and depth for pandering, short-term gain and survival. We can give into playing by the rules and structures set in front of us, or we can fight against them, break them down and build new ones.

For commercial galleries, one of the most public-facing measures of success is acceptance into art fairs. The price of these competitive trade shows is steep, particularly for Canadian galleries presenting outside of the country, and a presence at these events can be conflated with value. Art fairs often require galleries to have a permanent space and represent artists. While less explicit, there is also the expectation of having put on a certain number of shows or having programs with artists of significant recognition, as well as having the five figure capital to participate. This leaves little room for innovative galleries that are trying to break the mold by foregoing permanent space or representing artists whose practices are not yet recognized, or who do not have deep pockets.

While more obvious in certain kinds of competition, very specific types of cultural and financial capital are often required to participate. In thinking about what values particular types of competition enforces, it is necessary to address who is there and why. And more importantly, make space for those that are not and ensure that competition creates, rather than destroys, value.

into adulthood. Equal parts friend and foe, ego and id, the avatars cooperate, compete and eventually are estranged, living parallel lives that just stop short of intersecting. As children they cooperate to construct their secret citadel, a fort buried under a mountain where they work together on mysterious projects. As adolescents and young adults, they compete – in the wrestling ring and at camp – and end up betraying each other. In adulthood they live out lonely lives in a rooming house, missing each other in the bar, on the elevator, each seemingly unaware that the other is inhabiting the same space.

There is a constant push and pull between the two protagonists of *Secret Citadel*, who are present in videos as both animated figures and costumed performers (Patterson himself in each instance). We all want the same things, they imply, but we can't quite agree how to achieve them. Cooperation gives way to competition, over and over again, playing out in each sculpture and in the fifth element of the project, a long form video, also entitled *Secret Citadel*, that is projected on one of the walls of the exhibition space, or in an adjacent room. Even the costumes are included, hanging in the installation like trophies.

Competition and cooperation may seem notions at odds with each other, but that impression can be faulty like much that we discern at first glance. Team sports are certainly familiar examples, with their ethos of working together for the common goal of beating the competition. But teams often hold internal rivalries as heated as any official matchup. In baseball, for instance, one only needs to watch two outfielders competing to catch a ball, narrowly avoiding a collision and then laughing afterwards to see the dynamic of competition and cooperation in play (especially if the 'winner' then turns around and fires the ball to second base to begin a rare outfield assisted double play).

While cooperation seems common in the visual arts, competition is not as overt or as cut-and-dried as it is in sports. There are definitely winners and losers in art, but how they are determined is far more arcane than someone running faster than a field of others. Artists compete for jobs at universities and cooperate (in theory) once they have won a position. They compete for grants and cooperate on the juries to determine the outcome. Some artists get regular exhibitions, most others don't – but are they in competition with each other?

Graeme Patterson often returns to the theme of sports to work out his ideas. In his first large scale installation project, *Woodrow*, he depicted characters bowling in the basement of a church, playing war with potato cannons amidst a series of grain bins, and engaged in an endless hockey game in a ruined rink, all complemented by the central competition between another two avatars – a monkey and a deer – that concludes with a form of cooperation. In between his two major installation projects there were several works that built on the themes of sports and competition – two more hockey works and a series of staged wrestling and boxing matches with friends that were documented and eventually integrated into *Secret Citadel*.

Patterson himself most often plays golf, and the sport provides insight into this artist's psychological take on competition. In golf, it is often said, you are competing with yourself. There are winners and losers each round, but there isn't really any head-to-head

competition. You shoot your best game, or you don't. Golf is actually a good metaphor for art-making – a lot of seemingly puzzling activity that ultimately is a conversation with history in reading the course and with yourself in achieving a personal best. If your body cooperates, your mechanics are just right and you don't get in your own way, you will vanquish the competitor who is that other, losing version of yourself. The rest of it – the green jackets, the television cameras, the crowds – are just a gloss. It's not all that that different from an art fair, really. For the artist, the competition and the cooperation are internal before they ever manifest externally. It's something we know standing immersed in Patterson's installations, something that feels true. After all, on the mental and emotional planes, who among us hasn't shot ourselves in the back?

Image P. 5
Graeme Patterson, *Secret Citadel* (animation still 3)

Image P. 7
Graeme Patterson, *Camp Wakonda*, 2013 (photo by Steve Farmer)

STATEMENT ABOUT SNAPLINE PRINTS

I don't do well with themes. As an artist, I tend to steer clear of making work for something and trying to fit my art with an external condition. Now, don't misunderstand me—my work is always about something. There are always conditions placed upon it: conceptually, intellectually, technically, socio-historically and politically. But I don't love being told what to do. Or even asked. Not that SNAP is to blame for wanting me to make these prints with a theme. Maybe it's me. Maybe I'm rigid and intractable. It's hard to explain, but I think my resistance is more complex than that.

The new prints produced here for SNAPline's theme are called "On" and "Off", and they bear some relation to the idea of competition. The central image is a highly styled hotplate. I lifted the image from the Printmaking studio at the Kyoto University of Art and Design, where I was a Visiting Professor earlier this year. Anyone who knows me, knows my affinity for studio signage. When I saw this striking example imploring me to turn off the power (presumably, when I finished using the hotplate), I knew I had to engage with it. I reworked two versions of the image, placed them on trompe l'oeil sheets of graph paper, and produced text for a competing sign directing users to, oddly enough, turn the hotplate on.

The elementary on/off binary created by these prints might suggest some sort of competition, but that's not exactly my aim. Rather, these pieces compete for your attention. The questions I ask myself are manifold: As they compete for your attention, are they 'signs' or weird pieces of art about signs? Are you drawn to the blue-black sucker blend, or the orange-black version? Do you like the power cord on the left, or the right? Do you prefer the Japanese text for

電源は切る
(turn power off)

or

電源は入る
(turn power on)?

And what about the language – does it matter if you can read it? What circumstances led to a permanent sign being made in the first place? Why a sign with image and text? Why does a sign even work at all?

My work, described as broadly as possible, is about communication. Or rather, it is about how I think communication is impossible. Does that make sense? If you totally understand what I'm saying in the above text, you're more evolved than me. The point of communication is not really absolute understanding. It is about the attempt. It is about perception. It is about misunderstanding. And from that, coming to some uneasy truce between knowing and not knowing.

A Shot in the Back: Graeme Patterson's Competitive Edge

Written by
RAY CRONIN

The most disturbing scene in Graeme Patterson's large sculptural installation *Secret Citadel* happens in the video incorporated into the sculpture *Camp Wakonda*. The two main protagonists are engaged in what seems to be a friendly archery competition, familiar to anyone who spent time as a child at summer camp. The figures are Patterson's familiars – a mountain lion and a bison – who play out the entire narrative of *Secret Citadel* across the four sculptures that make up this remarkable work of art. In part of *Camp Wakonda* we see the characters battling with their animal counterparts – the bison figure playing matador with a non-anthropomorphised animal, the cougar avatar, spear at the ready, stalking a mountain lion. Both contests end poorly for Patterson's alter-egos. The truly alarming part comes in the archery scene where, as the cougar leans down to pull an arrow out of the camp wall next to the target, the bison calmly shoots him in the back with an arrow. The video switches to another scene as the cougar slumps to the floor.

Through the complex narrative of Patterson's *Secret Citadel* these two figures – bison and cougar – play out the dynamics of male friendship from childhood through adolescence and

FLASH FICTION CONTEST: WHAT HAPPENS NEXT?

SNAPline invites you to submit a story to our 2018 Flash Fiction Contest. Your entry must be under 750 words and use PIVO by Gabriela Jolowicz (pictured above) as its starting point.

Show us what happens next in the frame with a highly distilled narrative that brings the woodcut alive. Give us a complete and vivid dose of the unexpected!

The winning entry will be published in our Winter 2018 issue, and a shortlist of the top contenders will appear on our website. The winner will receive a copy of Gabriela's SNAPline print, and a cash honorarium

Please submit your entry to snapline@snapartists.com before October 1st. For a closer look at the print, visit snapartists.com/snapline

SNAPLINE

Robert Truszkowski: Featured Artist

ROBERT TRUSZKOWSKI received a BFA from Queen's University, and an MFA from Concordia University. He is Associate Professor of Print Media and Head of the Department of Visual Arts at the University of Regina (Saskatchewan, Canada). From January to June 2018, he was Visiting Professor at the Kyoto School of Art & Design, and at Kyoto Seika University, in Kyoto, Japan. He has exhibited widely across Canada, the U.S., and internationally.

SNAPLINE

FALL 2018
FEATURED ARTIST:
ROBERT TRUSZKOWSKI

THE COMPETITION
EDITION