

SNAPLINE



WINTER 2016 — KYOTO EDITION

FEATURED ARTIST: YURI SHASHIKI



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.

MESSAGE FROM THE EXECUTIVE DIRECTOR

Welcome to the winter edition of SNAPline, a new look, a new format so many thanks are owed to Sergio Serrano and the entire SNAPline committee for their vision and work toward this beautiful publication. In October myself and 18 other Canadian artists met in Kyoto and celebrated the opening of an international exhibition of prints at the Kyoto Municipal Museum and participated in a 2 day symposium along with many artists from the Kyoto region. Liz Ingram and I have been working on the coordination of this exhibition, driven by my Akira Kurosaki, chairman of the Kyoto Print Exhibition Executive Committee, for close to 3 years now. In the following pages our contributors hope to capture and decipher the experience of travelling to Kyoto for this sort of cultural exchange. In the spirit of cultural exchange we also wanted to bring a small part of Kyoto print culture home to our readers and SNAP Sponsor Members, and with the invaluable help of Atsuhiko Musashi, we were able to commission a limited edition of prints by artist Yuri Shashiki & we couldn't be more delighted with the results of this collaboration. Presently Liz and I are working toward bringing the exhibition (with close to 200 prints) back to Canada, and hope to present it in early 2017.



Wishing you the very best of the season,
April Dean, Executive Director

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MESSAGE FROM THE BOARD

Welcome to the Kyoto edition of *SNAPline*. I am delighted to report that SNAP is humming along due to the dedicated and enthusiastic people who work behind the scenes. That includes all of you who continue to support us through your membership and volunteering, kudos to all; we could not do it without you.

On a more unfortunate note, many of you will be aware of the break in to SNAP gallery in October. All of the computers, hard drives, and other equipment were stolen. April and her team have done an extraordinary job to restore what has been lost — not to mention cope with the shock — in what is our busiest time of year. The SNAP community has once again stepped up, and has raised cash donations to help with costs beyond what insurance will cover. It is easy to donate, simply go to our web site, www.snapartists.com, and click on the DONATE button. We thank you from the bottom of our hearts during these challenging times.

Your board of directors has been a beehive of activity concentrating on expanding our membership, in particular sponsor memberships. Now is the time to upgrade your membership to a Sponsor member if you have not already done so, and invite your art enthusiast friends to join us as well. There is an exciting year of publications and limited edition prints in the works for 2017. Print Affair is just around the corner, and the board looks forward to thanking Sponsor members with our second annual Sponsor Appreciation Event.

(Back to Kyoto), I had the privilege of traveling to Japan in October as one of the participating artists in the International Print Exhibition, “Canada and Japan” held in Kyoto. The exhibition is spectacular, and so was the opportunity to meet many national and international artists, promote SNAP, and spread the word about our organization and Artist in Residence Program.

In Kyoto, both the old and new are to be discovered at every curve, there are gems to be found everywhere and for me this is one of the most stimulating aspects spending time there. Walking is my favorite mode of transportation, and it gave me a unique look at neighborhoods that would otherwise have been missed via any other mode of exploration. I had many friendly encounters, and additionally discovered unique museums, galleries, ancient temples and shrines. I was fortunate to be invited to visit a few artists’ studios, and stumble upon a fourth generation indigo dye craftsman; I spent a delightful day in his traditional home and studio learning more about what is the center of my work — colour. The generosity of spirit, the art, and the subtle yet proud manner I found in Japan will stay with me forever.

I close with the following quote from a great mind:

*“Follow me, the wise man said,
but he walked behind.”*

— Leonard Cohen



Brenda Malkinson
President,
SNAP Board of Directors

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STATE OF THE ART | ECO FRIENDLY | PRINT | CROSS MEDIA | MAILING



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KYOTO

EDITION

Contributors to this issue



1

DEREK MICHAEL BESANT RCA received the Distinguished Alumni Award from the University of Calgary in 1999. He works in traditional and advanced print technology imaging. His image + sound *BROKENGROUND* exhibition that has been touring museums in Vienna, Brighton, Venice, and Portugal will be featured next year at The Centro de Arte Moderno, in Madrid, Spain.



2

Frantically leaping around between collapsing towers of print media, **FISH GRIWOWSKY** is a photographer, journalist and filmmaker confident everything will work out just fine... for those on the space ark.



3

WENDY MCGRATH is the author of two poetry collections and three novels. Her most recent book of poetry, *A Revision of Forward* (NeWest August 2015) is the culmination of a long-term collaboration of poetry and prints between herself and Edmonton printmaker Walter Jule. McGrath's most recent novel *North East* (NeWest 2014) was shortlisted for the Writers Guild of Alberta Georges Bugnet Award. Her novel *Santa Rosa* (NeWest 2011) was a finalist for the Robert Kroetsch City of Edmonton Book Prize 2012. She is currently at work on the final novel in the Santa Rosa trilogy, a collection of essays, and a poetry-jazz collaboration with local musicians.



4

SERGIO SERRANO is a freelance graphic designer. In his spare time he creates artist books and zines exploring different thematic streams including issues of communication, information technology and translation.





私は現在、架空の人体再構築をテーマに作品制作をしています。皮膚の下に本来あるものをワイヤーやチューブなど好きな物に置き換えて、組み上げ直していきます。これらはからみ合わせると有機的に動き出し、好きな方向に伸びていこうとするので、私が美しいと感じる形になった時に絵にします。作品「Clover」はこのテーマの取っ掛かりになりました。



SNAPLINE WINTER 2016
FEATURED ARTIST

YURI SHASHIKI

Born in Saitama, Japan in 1985, Shashiki received her MFA from Kyoto Seika University in 2012. She participated in the Kochi International Triennial Exhibition of Print (2011 and 2014).

“Presently I am making a series of my works based on the theme of imaginary reconstruction of the human body. I replace the things under the skin with wires and tubes. They seem to move organically and tend to grow in the right directions when these parts are intertwined. I make my final image when I feel the shape is beautiful. The work “Clover” gave me a clue to this theme.”

– Yuri Shashiki

FRONT COVER AND ABOVE: *Clover*, etching, 2013.

OPPOSITE PAGE: *Hesperus*, etching, gampi chine-collé, 2016.

BACK COVER: *Spellbound*, etching, gampi chine-collé, 2016.



Photography credit:
Bernd Hildebrandt

BRIDGING DISTANCES

**WENDY
MCGRATH**

**2016 International Print
Exhibition: Canada and Japan**

Japan's influence on Canadian printmaking has been profound. Over the years, the relationship between these two countries has been strengthened by a commitment to cross-cultural exchange by printmakers throughout Canada, including printmaking legend Walter Jule.

"Art, like science, moves ahead globally and often the artists we most need to meet live half way around the world," says Jule. "Canada is isolated both geographically and culturally. International communication is necessary to remain relevant."

Jule, who taught in the University of Alberta's Department of Art and Design for more than four decades, was instrumental in providing opportunities for printmakers from Japan and Canada to exchange ideas, techniques, and images. The university has now hosted more than 20 guest artists from Japan. Jule's connection to Japanese print culture continues to influence the work of faculty and students, creating an enduring legacy at the U of A's printmaking program.

It is only natural then that two printmakers intimately involved in the program would go on to co-curate the Canadian content for the 2016 Kyoto International Print Exhibition: Liz Ingram, Distinguished Professor, and April Dean, alumna, instructor and Executive Director of SNAP.

Every two years, the Kyoto Municipal Museum of Art invites printmakers from other countries to exhibit with local printmakers, and, this year, Canada was asked to participate. Organizing a show of this magnitude is a huge undertaking. The co-curators devoted nearly three years to the project — simply packing the work to send from Edmonton to Kyoto took three days.

During the exhibition, which ran from October 4 to 16, Ingram and Dean delivered lectures on Canadian printmaking culture, emphasizing the influence of geography on the practice. Ingram attributes the success of printmaking in Canada in part “to the pervasive phenomenon of distance that we all experience living in this country.” By distance, she means both physical distance (driving across Canada takes about eight days) and cultural distance (diverse cultural backgrounds and perhaps living far from major art centres and museums). This vastness is part of the appeal of printmaking for Canadian artists, according to Ingram. Printmaking has a communal workshop nature: “It, simply put, brings people together.”

Printmaking works to bridge distance in other ways as well. The portability of prints, for instance, helps overcome geographical distance. As Ingram points out: “Works can be easily shipped and distributed in original form across the country and around the world.” And, as Dean notes, the ability to produce multiples in printmaking gives rise to the potential of forging creative networks. Sharing work simultaneously in a number of shows, ultimately helps create new connections and relationships. In particular, Dean sees group shows as fostering a sense of artistic community rather than competition, which is often the case when vying for solo shows.

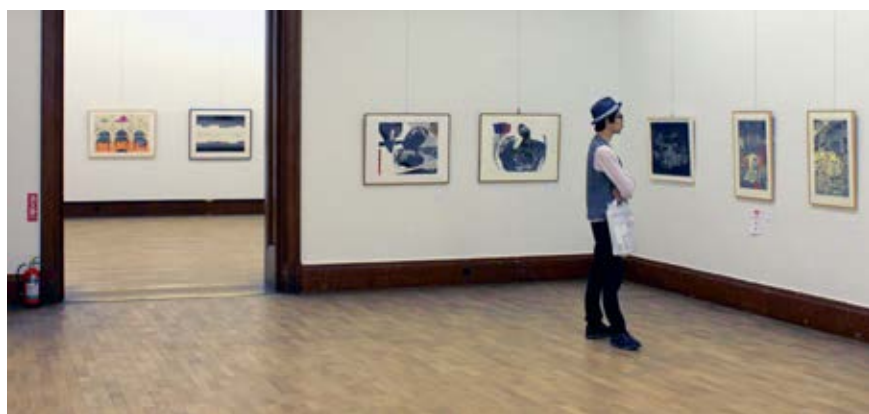
Reflecting on the exhibition, Ingram says that not only did it give Japanese artists deeper insight into Canadian printmaking culture, it also helped bring together Canadian artists: “we do not often have the chance to connect across our vast country. We had this chance in Kyoto.” It was also a unique opportunity to showcase Canadian printmaking to printmakers in the Kyoto and Kyushu region of western Japan.

“Although there have been a substantial number of printmaking exchanges in the past with Tokyo region artists, this was an opportunity to expand our knowledge and expose our works to a new group of artists and a new public,” explains Ingram.

The cross-cultural exchange has already proven to have lasting effects. Shortly after her return to Canada, Ingram started a collaborative project with husband and fellow-artist Bernd Hildebrandt.

“I have just completed a suite of three prints and am already aware of the influence of Japan on this new work — something about the pace, the colour, and the light.”

Discussions are already underway to bring the exhibition to Edmonton.







CANADIAN PRINTMAKING HISTORY HIGHLIGHTS

OPPOSITE PAGE AND THE
FOLLOWING SPREAD:
images by Sergio Serrano

WENDY McGRATH

1885: Association of Canadian Etchers (ACE) founded

1916: Society of Canadian Painter-Etchers and Engravers (CPE) founded. Both the ACE and CPE and artist members had a conservative aesthetic, focusing on intaglio processes of engraving and etching on a small scale. Annual print exhibitions of prints were mounted in Toronto from 1919.

Mid-1930s: the Canadian Society of Graphic Art (CSGA) exhibited silkscreen prints (deemed unacceptable by the CPE) and continued their annual exhibitions in other cities in Ontario in the 1960s and early 1970s.

Late-1950s (flourishing into 1980s): Inuit printmaking movement starts in Cape Dorset, Baffin Island, Nunavut. This cultural legacy is integral to Canadian printmaking history. Physical distance and cultural separation between urban centres and Inuit communities have resulted in artistic practices, for the most part, remaining largely separate; however, interest and recognition of young Inuit artists and recent artistic collaborations are changing this. More Inuit artists begin to integrate contemporary and commercial art culture with their own unique personal, community and traditional history.

1976: CPE and CSGA merge to form the Print and Drawing Council of Canada (PDCC), an organization that influenced the developing contemporary Canadian print scene, being more inclusive of other regions in Canada. The organization sponsored the first national open juried biennial, *Imprint 76*, in Montreal, Quebec.

1978: PDCC sponsors *Imprint 78* in Calgary, Alberta.

1980: PDCC sponsors *Imprint 80* in Edmonton, Alberta where the organization had recently relocated under the chairmanship of Walter Jule, Professor Emeritus, University of Alberta

1980s and beyond: Other national print exhibitions of prints spring up throughout Canada including: the *Calgary Graphics Exhibition*, organized by the Alberta College of Art Gallery; the *Burnaby National Print Show*, organized by the Burnaby Art Gallery in British Columbia; the *Canadian Printmaker's Showcase*, organized by Carleton University in Ottawa, Ontario; *Graphex* at the Art Gallery of Brant in Ontario; *Printed Matter* at the Owens Art Gallery in New Brunswick. These exhibitions and competitions provided valuable forums for print artists across Canada to communicate with each other and with the viewing public. ■







**DEREK
MICHAEL
BESANT**

The City of Print

My first voyage to Kyoto was back in 1980 when you could rarely find a sign anywhere that was in English. With little recourse, I instinctively followed words that looked like images. Although I did not understand their meaning, these ubiquitous printed images became my guide. Returning in September for the *International Print Exhibition: Canada and Japan*, I once again found myself mapping out new trajectories in this way.

If Venice is the Sinking City and Paris is the City of Light, then Kyoto must be the City of Print.

Searching the streets where used bookstores are stacked like leaves, I have learned to be patient over the six times I have visited Japan. During my wanderings this time around, I eventually came across Kunisada's ukiyo-e woodblock prints, which I am always drawn to. Might it be the compositions? Diagonal tatami sets the stage for narratives of the mundane and treacherous in his work. The aging paper only adds to the timelessness, erasing parts of umbrellas, swords or letters flying in the air from a courtesan's grasp or a Samurai's cross-eyed gaze.

Even rice crackers sold in stalls along the market streets are carefully designed. The packaging melds printed designs of textile textures and calligraphic emblems, creating exciting small objects to carry away. The first time these packages captured my imagination, I ended up buying bean paste sweets that had to be eaten before I left Japan. This time, the dried seaweed and soya sauce coated crackers were a gift from a fellow Japanese print-artist, so were a welcome treat in both contents and wrapping.

Saké is a part of the flavor of Japan that can amaze and confound one's perceptions of taste. I usually only have heated saké, but on this trip I made an exception for the saké of collegial socializing. Long-time members of the Japan Print Association poured cold saké into ceramic cups with great dexterity — eager to connect despite the language barrier between Canadian artists and themselves. Gestures can get you far in Japan. (The exchange of business cards had me running out of mine the first evening.) Once again, I found myself taken by the labels that adorn saké bottles — how printed text meets graphic response — and hauled off the empties in order to soak off labels for my collection.

In all my visits to Kyoto over the years, the brush as a writing tool has always inspired speculation, unable as I am to

decipher the content of these graphic gestures. As I wandered through the city's streets, bookstores, hidden galleries and museums again, the graphic language and design stirred a state of wonder in me: from the comestibles wrapped in ways you would never want to unwrap to the art of ukiyo-e that throws you back into Feudal story-telling to the electric signs that charge streetscapes into Bladerunner dreams.

Making my way through this printed world, I found myself again looking for that one secret object — the one thing that you discover as a traveller with a Proustian resonance. Once, it was a metal lantern found in the Toji Temple Market thirty-six years ago. Another time it was one of those textile doorway coverings with a single calligraphic circle printed over the parted seam. And on yet another visit, it was a white headband that the Zen Master at Leaping Tiger Paw Temple Garden wrote on and handed to me, telling me, "You'll return here again..."

I came across many inspiring things during this trip: ancient woodblock works on rice paper; beautiful, tiny ceramic objects stenciled with repeated motifs; etched wooden signs ("not for sale"); the sound of a flute drifting out of a zen-do on one of the mountain paths through the forest hillsides. But, still, the Proustian object remained elusive.

It was not until my last day, when I was resigned to being out of luck, that I finally discovered it. Something akin to the things I have always found in Kyoto. Something that does not necessarily make any sense, but grabs you as something you would like to understand. I found it in a clothing story: a T-shirt with words silkscreened on the front that read, *Relish Glare Pleasurable*. ■



RELISH, GLARE,
PLEASURABLE



When I was lucky enough to speak with Yoko Ono last year to discuss *Wish Tree*, she described how she came to the idea. An ongoing interactive art installation series that began in the '80s, the project invites viewers to tie written wishes to trees Ono plants in different sites across the world. The concept harkens back to a ritual she participated in as a child of tacking small pre-printed notes with wishes of love, health, happiness and long life on a bush outside of a temple.

“When you saw it from a long way away it was like white flowers.

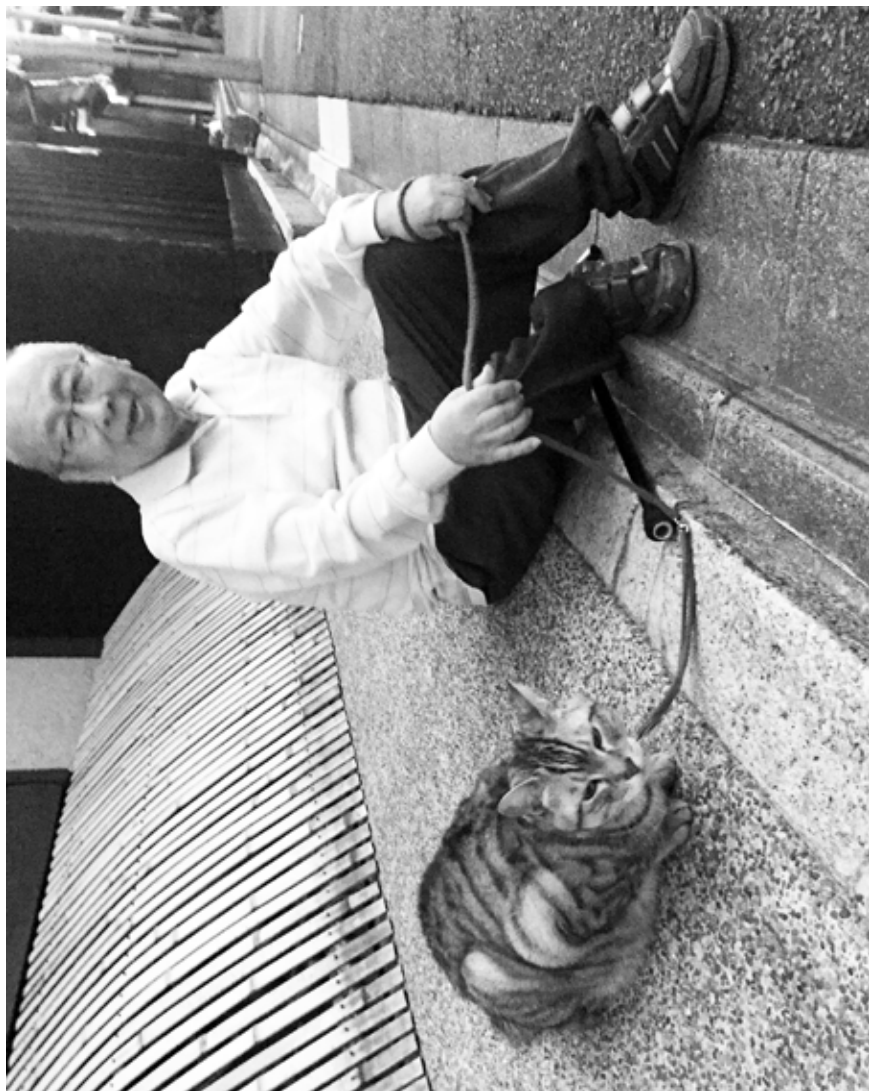
Very,

very beautiful.”

D R I F T I N G
T H R O U G H
K Y O T O

FISH GRIKOWSKY

I found myself making similar observations during a recent trip to Japan following a flock of emerging-to-legendary Canadian printmakers to their show at the Kyoto Municipal Museum of Art in September. Underneath the modern-day rituals of consumerism — replete with vending machines gleefully yelling at you for plugging them — Japan has a permeating, artful and rather inviting sense of soul.



PREVIOUS SPREAD:

LEFT PAGE: image by Derek Michael Besant

RIGHT PAGE: image by Fish Grikowski

THIS AND NEXT PAGE:

photo of by Fish Grikowski



Over the phone last month, in fact, George Takei musically declared Kyoto, “The true spiritual heart of Japan!” — as if he were giving a guided tour. The American-born Star Trek actor went on to rave about his favourite temples, suggesting a list to visit next time. This included Kiyomizu-dera, a Buddhist temple on stilts founded in 778 in eastern Kyoto. “Living art!” he called the surrounding gardens.

It’s hard not to take such rare travel advice seriously. But, in fact, recently trying to get to this very spot, I’d pushed myself to a point of pass-out delirium riding a rental bike up densely forested Mt. Kiyomizuyama, past signs warning against interacting with its occasionally violent and territorial simians. After pushing my cumbersome torture device up another cruel set of moss-painted stairs leading not to a Google-Maps-promised road but a thin graveyard path, I could barely breathe: a beet-red, sweaty gorilla with eyes made of rock seeing only a pattern of tiny flowers — a little like Ono’s — swirling around like silent snow.

Let’s not pretend this was a zen moment of any sort. Against the glowing bamboo forest wall, however, the tiny skyscraper tombstones gleamed beautifully, then settled peacefully to grey. It really wouldn’t have been the worst place to check out, amid the tiniest hint of incense burning in the distance for the already quiet dead. Nearly 20 years earlier, in a moonlit graveyard in small-town Asahi to the east, an old woman told me Japanese ghosts have no legs. I was, understandably, too terrified to look down to see if she did.

Swimming randomly through a culture that on the surface appears to do at least most things better than back home, a sense of wonder is incumbent, and inspiration endless. Orange pagodas, blues skies, white dragon frescoes, green ginkgo trees and pines which look like frozen fireworks make an entire city of art. There are exceptions to this, of course, such as the cafés where you rent friendship from supremely bored

cats who’d rather be sleeping in sunbeams than prodded by the lonely. But the sense of meticulous craftsmanship, however cliché, is truly everywhere in Kyoto — from tiny electronic animals to the complicated packaging on seaweed-wrapped triangle snacks to sprawling, sculpted gardens.

When, for example, pedestrians, bikes and cars meet each other on the city’s narrower-than-here streets, there is no universal right of way, or even a designated side of the street for passers-by to claim. Everyone just calmly finds a path and gets out of each other’s way. The freakouts are left to the jungle crows, battling each other at dusk down the impossibly sculpted Kamogawa River, combining the bustle of crossing New York’s High Line and the serenity of canoeing the North Saskatchewan. You can even cross the water with your exploding popcorn-looking dog via a path of flat cement discs connecting each bank.

After soaking up the mountaintop views, my love companion Dara and I sped down back into the city in search of the museum home of the late Kawai Kanjirō — a master potter and a key figure in Japanese folk art. Kawai refused accolades, including the title Living National Treasure, leaving his work unsigned. “I myself am the emptiest of all,” he wrote in a poem published in 1953. Weaving between wooden buildings the Americans intentionally didn’t wreck during the Second World War, we found the museum — closed an hour earlier than the again-deceptive Internet had promised.

From an open door across the street, a small tiger with a leash around its furry neck confidently led its human over to the house museum. The cat — striped like some of the potter’s ceramics — stopped in front of the wooden door, fell over on its side and started rolling around, clearly the ghost of Kawai.

We cracked open a beer and laughed about this as the streetlights flickered on. ■





THIS AND THE FOLLOWING
SPREAD: images by
Sergio Serrano

Thubosaka Bldg

つぼさかビル

2F

Louise

3F

クラフ 千代

BF

Kyara

伽羅

1F

Com-On

2F

祇おん

文山

3F

おま

BF

kei 佳

1F

fledgling

2F

Rent Space

3F

Rent Space

八坂ビル

カラオケ

たんたかたん

1曲・¥100

スナック

野咲

Snack

マノン

藤

松田

きし

ちひろ

グローバル

5 林檎館
River Kw

4 紙 團 Again

4 扇 おうぎ

3 ファミリーズ 集

3 寛

3 日 来
ヨミ

2 来 暉
MIKI

2 夜 来 香

1 Presence プレゼンス

1 我ん家

SNAP Winter & Spring 2017 Education Programs

Silkscreen

January 24 – February 28

6 Tuesdays / 6–9pm

\$260 for members / \$286 for non-members

Jordan Blackburn / jordanblackburn.ca

Transform your drawings into beautiful and bold prints! SNAP's Emerging Artist in Residence, Jordan Blackburn will teach you the basics of silkscreen printing using both hand-made processes and digital processes. Create stencils, layer colours and print multiple colour images onto paper.

** Please note this class is for creating screen prints on paper and not on fabric however, the skills taught during the class are transferable to fabric printing.*

Plate Lithography

January 26 – March 2

6 Thursdays / 6–9pm

\$280 for members / \$308 for non-members

Marc Siegner / marcsiegner.com

Learn from the pro Marc Siegner, to develop and print both photo-litho and hand-drawn lithography plates. Experience hands-on instruction in digital processes, processing plates and printing techniques so that at the end of the class you can create your own lithographic images independently at SNAP.

Print Sampler

February 1 – March 1

5 Wednesdays / 6–10pm

\$260 for members / \$286 for non-members

Amanda McKenzie / amandaannemckenzie.com

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. SNAP's Printshop Coordinator, Amanda McKenzie will give you a hands on introduction to the basics of each of the techniques and how to explore textures, patterns and imagery to create a suite of interesting prints.

Etching: Level 2

March 14 – April 11

5 Tuesdays / 6–9pm

\$230 for members / \$255 for non-members

Jonathan Green / www.jonathansgreen.ca

In this class you will learn the advanced techniques used to create etchings. SNAP's Emerging Artist in Residence Jonathan Green 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.

** This course is ideal for those who have had an introduction to intaglio processes and want to refine their etching and printing abilities.*

Silkscreen

March 16 – April 20

6 Thursdays / 6–9pm

\$260 for members / \$286 for non-members

Morgan Wedderspoon / meghanpohlod.com

If you missed out on the Tuesday night class, SNAP has got you covered with this second Silkscreen class! Artist, Morgan Wedderspoon will teach you the basics of silkscreen printing onto paper as you create hand made and digital stencils to use for bold colour layers to make some fantastic prints!

**Please note this class is for creating screen prints onto paper and not onto fabric however, the skills taught during the class are transferrable to fabric printing.*

Relief Print

March 15 – April 5

4 Wednesdays / 6–9pm

\$180 for members / \$198 for non-members

Meghan Pohlod / meghanpohlod.com

Learn how to create beautiful and unique woodblock prints, one of the earliest and boldest printmaking techniques. In this introductory class learn carving techniques, how to mix and apply ink, register and print single & multiple colour reductive images

Mixed Media Printmaking: Photo Transfers & Screen Printing

May 10 – May 24

3 Wednesdays / 6–9:30 pm

\$175 for members / \$192 for non-members

Caitlin Bodewitz / caitlinbodewitz.com

Explore mixed media methods and create a series of unique wood panel prints that incorporate photo transfer techniques with silkscreen printing. Caitlin Bodewitz will teach you her tips and tricks for achieving flawless photo transfers and how to integrate layers of designs and imagery with colourful screen inks.

**REGISTER for classes in any of these
3 ways (class maximum 8 participants):**

BY PHONE: 780.423.1492

BY WEB: snapartists.com

IN PERSON: 10123 1221 Street

**All classes take place at SNAP Printshop
located at 12056 Jasper Avenue.**

*For further information on courses and workshops,
registration and fees, please contact SNAP Gallery.*

All materials are included in the course fee.

OPEN STUDIO

Bring your plates, stencils, paper and inks as well as your ideas and creativity for a day of printing at SNAP!

*Please RSVP a day in advance
if you require a screen rental.
(\$10 for screen and chemistry)*

**12–5pm
Every Second Saturday**
\$20 plus **\$5** supply fee

December: 10

February: 4 + 18

March: 4 + 18

April: 1 + 15 + 29

May: 13 + 27

June: 10 + 24

snapartists.com/shop-and-studio



Holiday Events

Letterpress Club: Hand-printed Cards

DROP-IN SESSIONS:

Saturday, December 10: 12–5pm

Wednesday, November 30: 5–10pm

BY DONATION (\$15 for Club use
and \$25 for a personal project)

Individuals that have had an introduction to letterpress or taken a letterpress workshop and/or class are welcome to the Printshop to carve and typeset a card. Afterwards print your blocks and type and improve your letterpress skills!

Wrap & Repeat

December 17 & December 18

1 Weekend (Sat. & Sun.) / 10am–5pm

\$184 for members / \$204 for non-members

Jordan Blackburn / jordanblackburn.ca

Learn the art of repeat pattern making and screen print your own roll of wrapping paper just in time for the holidays, with Emerging Artist in Residence Jordan Blackburn. During this weekend workshop you will transform your drawings of patterns onto screens, make stencils, register images and print your final pattern to create a roll of wrapping paper. Participants should bring a selection of drawings, patterns and reference imagery to turn into their repeating print.

** Previous screen printing skills are recommended but not required. This is a weekend workshop to learn pattern screen printing but not the entire screen printing process.*

Weekend Workshops

Silkscreen on Fabric

February 25 & 26

1 Weekend (Sat. & Sun.) / 10am–5 pm

\$215 for members / \$238 for non-members

Alex Linfield / alexlinfield.com

Learn to silkscreen your favorite graphics, words or patterns using vivid colours of ink onto any piece of fabric.

** Previous screen printing skills are recommended but not required. This is a weekend workshop to learn silkscreening onto fabric but not the entire silkscreen process.*

Introduction to Letterpress

March 11 & 12

1 Weekend (Sat. & Sun.) / 10am–5pm

\$183 for members / \$202 for non-members

Dawn Woolsey / woolsey.ca

Learn about the sweet emboss and graphic punch in letterpress prints that cannot be beat! You will learn basics of typesetting, image carving, press setup, and proper cleanup. Nothing “out of sorts” here!

Letterpress Portraits

April 8 & 9

1 Weekend (Sat. & Sun.) / 10 am – 5 pm

\$183 for members / \$202 for non-members

Sara Norquay / slnorquay.wordpress.com

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All classes take place at SNAP printshop located at 12056 Jasper Avenue. For further information please contact SNAP Gallery. All materials are included in the course fee.

BACK COVER — SNAPLINE WINTER 2016 FEATURED ARTIST:

Yuri Shashiki, *Spellbound*, etching, gampi chine-collé, 2016. See page 7 for more information.

SNAPLINE WINTER 2016 — KYOTO EDITION

NEWSLETTER ARTIST: YURI SHASHIKI

IN THIS ISSUE

<i>The City of Print</i>	Derek Michael Besant
<i>Drifting Through Kyoto</i>	Fish Grikowsky
<i>Bridging Distances — 2016 International</i>	
<i>Print Exhibition: Canada and Japan</i>	Wendy McGrath
<i>Photo essay</i>	Sergio Serrano

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www.snapartists.com/membership



SNAP

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