

SNAPLINE



SUMMER 2017 — THE GREAT OUTDOORS EDITION

FEATURED ARTIST: JONATHAN S. GREEN

2017 BOARD OF DIRECTORS

board@snapartists.com

PRESIDENT

Brenda Malkinson

VICE PRESIDENT (SHARED)

Megan Bertagnolli

VICE PRESIDENT (SHARED)

Mark Dutton

TREASURER

Elliot Kerr

SECRETARY

Marian Switzer

DIRECTORS

Andrew Benson
James Boychuk-Hunter
Emilienne Gervais
Ashna Jacob
Ferdinand Langit
Laura Ritchie
Matt Whitson

PUBLICATIONS COMMITTEE

Stephanie Bailey
Alex Keays
Sergio Serrano
Riva Symko

STAFF

EXECUTIVE DIRECTOR

April Dean
april@snapartists.com

COMMUNICATIONS COORDINATOR

Alex Linfield
communications@snapartists.com

PRINTSHOP & PROGRAMS

COORDINATOR
Amanda McKenzie
printshop@snapartists.com

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

As I welcome readers to the summer edition of SNAPline, *The Great Outdoors* I wish to acknowledge that the land on which we gather and produce this publication is Treaty 6 territory and a traditional meeting ground and home for many Indigenous Peoples, including Cree, Saulteaux, Blackfoot, Métis, and Nakota Sioux.

Summer in northern Alberta looks, at times, just like the cover image by our feature artist: Jonathan S. Green. We have had the pleasure of working with so many incredible artists to produce this publication and our aim was to illuminate the theme with a broad range of artistic perspectives. *The Great Outdoors* as subject is simultaneously awe-inspiring, terrifying, and full of falsehood. As Canada's federal government is poised to celebrate 150 years of confederation we decided to dig into this topic that is so often used to define a national identity and that has captivated artists in Canada for centuries.

As we roll into our summer programs at SNAP we aim to open up the printshop for a number of drop-in events, evening and weekend courses and we'll bring printmaking out of the studio and into the community by collaborating with a number of Edmonton's summer festivals. Looking forward to the long sunny days ahead I hope to see you at SNAP soon.



April Dean,
Executive Director

FUNDERS



Canada Council
for the Arts

Conseil des arts
du Canada



SEASON SPONSORS



MESSAGE FROM THE BOARD

Summer is here and SNAP is bursting with activity!

But it's not as though we've been hibernating through the winter. In February we celebrated SNAPline's relaunch with a wonderful evening of stories, community, gorgeous art, and amazing food, all hosted by District cafe with support from Elm Cafe & Catering, one of our amazing season sponsors. SNAP's first annual Print Night: Drink & Ink was held in late April. With help from SNAP artists, guests created their own limited edition of prints. Printmaking and a cash bar...what could be better? The Gallery hosted BIMPE IX, the long-running Biennial International Miniature Print Exhibition with 420 small scale print works. Other inspiring and challenging shows included works from Guillero Trejo, Marie Winters, Jason Urban and Jordan Blackburn. The Printshop's popular education programming continued to introduce students to everything from letterpress, relief, screenprint, etching and mixed media. The studio was also bustling with renters of all stripes, printing from morning to night.

SNAP in the summer promises to be as busy and exciting as the last four months. The Gallery continues to host provocative, beautiful and thoughtful exhibitions in our Main Gallery, Community Gallery, our Jasper Avenue Window and even the Printshop. Upcoming shows include works by Ericka Walker and Laura Grier (May 10-June 10) and Beth Howe/Clive McCarthy and Emmanuel Osahor (June 22-July 29)

And the Printshop is buzzing! Whether you've never printed before but want to take that first step, or are looking to brush up on some techniques, SNAP's summer workshops offer some fun weekend printing experiences. We even offer customized, one-on-one apprenticeships, professional development opportunities, as well as full studio rental. Open studio continues

throughout the summer months, providing print artists and previous SNAP students the opportunity to access the Printshop on a drop-in basis.

SNAP loves its many Members who continue to support our programming and innovative projects. We are excited to announce a new level of philanthropic membership, the SNAP Print Patron. This tier has been devised for those who want to continue supporting SNAP in a meaningful way, participate in our growing membership and help the organization achieve its goals through a financial contribution. Besides receiving all the benefits of an Individual Membership, Print Patrons will receive a 16x20" limited edition fine art print commissioned exclusively for this program, and a charitable tax receipt. Find details about becoming a SNAP Print Patron at our website at snapartists.com.

SNAP's highly anticipated 2018 Calendar Collective featuring 26 SNAP artists is already underway. This limited edition art calendar is a great way to financially support SNAP and hang some fine functional art on your walls.

Want to get involved but not sure how you fit in? Consider volunteering for one of our events throughout the year. It's a great, fun atmosphere to be welcomed into the SNAP community and just might be the first step to printing your first work of art. (And did you know volunteering hours count towards studio rental fees?!)

Another busy summer filled with openings, events, and art making... come join us!



Mark Dutton
Vice-President,
SNAP Board of Directors

Trust your masterpiece to us for cost effective fine quality printing.

McCallum Printing specializes in comprehensive
printing solutions for our customers.
We offer the broadest range of products
and services in Edmonton.

OUR PRODUCTS AND SERVICES INCLUDE:

- limited edition prints
- posters
- calendars
- postcards
- soft & hardcover books
- brochures
- web based ordering
- forms
- stickers & decals
- banners
- point-of-purchase displays
- letterhead
- business cards
- envelopes
- flyers
- coupons
- note pads
- order forms
- annual reports
- catalogues
- magnets
- direct mail products
- newsletters
- cling film printing
- warehousing/fulfillment & logistics

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



mccallum
printing group inc

mcprint.ca

Contributors to this issue



STEPHANIE BAILEY is a writer and editor in Edmonton. After completing her master's degree in English literature at the University of Victoria, she returned to her hometown to develop the education programming at the Works Art & Design Festival. She now works on the editorial team of *New Trail*, the University of Alberta's alumni magazine, and volunteers with *SNAPline*.



JORDAN BLACKBURN is an Alberta born French Canadian Artist. He received a BFA from NSCAD University in Halifax, Nova Scotia, was selected as a 2016 regional winner of the BMO 1st Art! competition, and recently completed a six-month Emerging Artist Residency at SNAP. He has shown in multiple group and solo exhibitions and has had work collected internationally.



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. 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.



ANDREAS RUTKAUSKAS is a nomad currently based in Kelowna, BC. His projects have been part of *The Edge of the Earth: Climate Change in Photography and Video*, Ryerson Image Centre, Toronto (2016); *Field Work*, OSLO 8 Contemporary Photography in Basel, Switzerland (2015); and *Encounters at the Edge of the Forest*, Gallery 400, Chicago, USA (2014). His work has also been featured in the press, including *Canadian Art*, *Artpress*, *CBC News World*, and *Wired*.



MEGAN STEIN is an artist hailing from Edmonton, Alberta, currently living in Banff, Alberta for a one year Practicum position in Printmaking at the Banff Centre for Arts and Creativity. She works with immersive vs intimate experiences in the mediums of drawing, relief, silkscreen and copper etching.



BECCA TAYLOR'S PHOTO
CREDIT: Katherine Whitt

BECCA TAYLOR holds a BFA from the Alberta College of Art and Design and is a multi-disciplinary artist, youth coordinator and curator of Cree, Scottish and Irish decent. Her practice involves investigations of Indigenous feminisms and forms of community building through various mediums including textiles, beading and installation. Taylor has worked within Aboriginal communities in Edmonton and Winnipeg. She was recently the Aboriginal Curator-in-residence at Urban Shaman, awarded through the Canada Council for the Arts and is a member of the Ociciwan Contemporary Art Collective, based out of Edmonton.



SNAPLINE SUMMER 2017
FEATURED ARTIST

JONATHAN S. GREEN

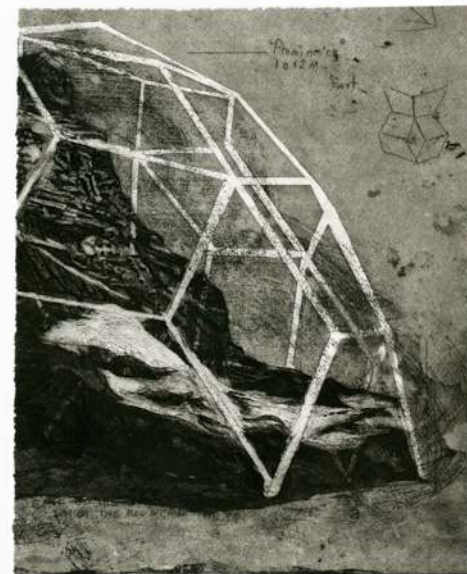
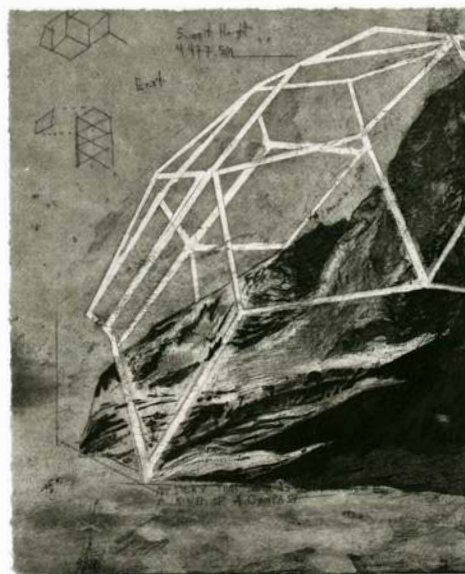
Jonathan Green is of Mi'kmaq and Inuit, British and Scottish heritage from Labrador City, Newfoundland and Labrador. He does not know a lot about his indigenous heritage but is trying to learn more. Green earned an MFA in Printmaking from the University of Alberta in 2016. He is currently an artist in residence at SNAP Printshop in Edmonton, AB.

My research is focused on wilderness survival, and ecological change. Particularly temporary and propositional sites—such as camps—where humanity and architecture meet nature.

Charlie Hailey's 2008 book, *Campsite: Architectures of Duration and Place* expands metaphorically and literally on the Western conception of camping and campsites. For Hailey, the idea of making, breaking, and clearing a campsite can be useful for providing us with insight about the way we view the 'wilderness' as a liminal and separate 'place' in our collective conscious. The temporal and semi-permanent architectures of the campsite, or cabin, act as transitional sites—as spaces between the environment and culture. Camps create spaces that are permeable, not just 'inside' or 'outside' spaces.

I combine my own documentation of the so-called 'wilderness' with appropriated images from survival books, and online images of wild landscapes, then merge them with pictures of cabins, construction sites, and modernist, 'hippie' architecture like domes. In these 'camp' spaces, our built human environments have the potential to work with or against the reality of nature. These campsites, and their accompanying landscapes, have become a "site of contest" between humanity and nature.

FRONT COVER: detail from *Beta*
Series: *Constructing an observatory*.
Intaglio 16" × 18", 2016.



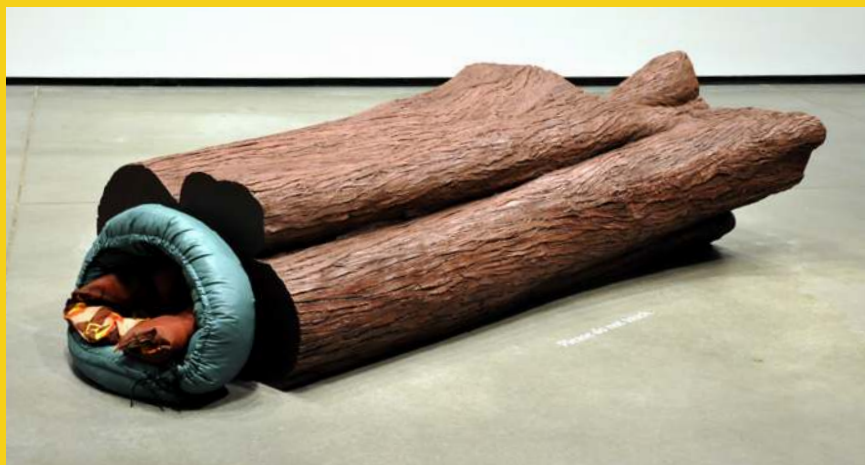
TOP: *Nunatak dome at Monte Cervino 1 & 2*. Intaglio 8" × 10", 2017.

BOTTOM & BACK COVER (DETAIL): *Nunatak construction at Mt. Robson*. Intaglio 18" × 24", 2017.

COLLECTIVE SURVIVALISM

STEPHANIE BAILEY

Tinfoil-hat-wearing conspiracy theorists holed up in the woods. That's what we tend to picture when we imagine survivalists, those dedicated to preparing for doomsday. Survivalism has traditionally been viewed as a fringe phenomenon. But now, that seems to be changing.



The movement is gaining in popularity amongst affluent circles in Silicon Valley and New York City, according to Evan Osnos' recent *New Yorker* article, "Survival of the Richest." This trend can be traced back to the Bush administration's mishandling of the Hurricane Katrina catastrophe in 2005, when a growing number of Americans lost faith in their government's ability to protect them. Seeing no other recourse, those with the means to do so have resorted to protecting themselves: buying high-end underground bunkers, remote islands and getaway helicopters and stockpiling ammunition and supplies for an uncertain future.

Of course, critics of this new survivalist movement ask: why don't these billionaires just use their money to help strengthen the

society they fear is going to crumble? Why not, for example, support social institutions to fix the income inequality that's eroding social stability or fund scientific research examining climate change that's decimating our planet?

The tension between the instinct to retreat from the collective and to engage with it is at the heart of *Survival Guide*, the group show at the Art Gallery of Alberta, curated by Kristy Trinier (January 28 – May 7, 2017). The show brings together artists who explore "how to adapt and process current shifting political, economic, personal and environmental challenges to individual safety and stability," according to Trinier's curatorial statement. In a world on the brink of ecological, social and economic chaos, how do we survive?



We learn from each other. Or this is what the collaboration between survival expert Mors Kochanski and illustrator Nickolas "Smokey" Johnson suggests. For the show, Johnson illustrated ten core skills put forward by Kochanski that would aid survival in the boreal forest region, including fire building, knot-tying and shelter conceptions. Although Kochanski's famous 1987 book *Bushcraft* features his own concise drawings (that could be easily recalled in case of an emergency), Johnson's artful reproductions—with his signature varied weighted lines—help reach people who might never pick up a copy of Kochanski's book. This transfer of knowledge enables new networks of relationships to form between individuals—between Kochanski and Johnson, and between Johnson and the viewer—what Trinier would describe as "constellations of connectedness that give rise to the conditions of autonomy." Although the prints seem to uphold the romantic ideal of man retreating to the wilderness to fend for himself, they also forge new pathways for learning, a potential model for a collective survivalism.

Liz Magor's sculpture *Burrow* (1999) answers the show's guiding question by offering a forceful critique of individualist survival strategies. The claustrophobia-inducing sculpture features a plush sleeping bag protruding from a narrowly hollowed-out centre of a gypsum-cast log. Cast from a living

tree on Cortes Island in British Columbia, the log is at once natural and synthetic. It subverts the escapist fantasy of retreating to nature by bringing to mind the nerve-wracking experience of being inserted into the tube of an MRI machine. If we were in fact to squeeze ourselves into the log, we would not be freed from the constraints of our broken society, but rather immobilized by our aloneness. Magor thereby takes aim at the back-to-the-land movement. She throws into question the privileged place "the great outdoors" occupies in our collective unconscious as a site of total freedom. In an interview for *Monte Cristo* magazine in 2010, Magor explains that the work is intended to get us to examine our need to retreat and to ask "how far would we go in our imagination to escape the anxiety caused by being with others."

The survivalist trend in Silicon Valley shows us just how far some of us would go.

Looking back, survivalism as we know it today didn't really take off until the 1970s oil crisis, according to Osnos. Writers at the time tapped into the culture of fear triggered by the rampant inflation and started celebrating frontier-style skills, such as building your own house and growing your own food. The movement then built up momentum during the era of Reagan, who famously said, "Government is not the solution to our problem; government is the problem." Now with the Trump administration, the urge to retreat again is undeniable and the do-it-yourself mentality is omnipresent. But perhaps it's time we at least entertain the possibility of more radically cooperative, politically engaged strategies to cope with our current mess. ■

OPPOSITE PAGE: Liz Magor, *Burrow*, 1999. Polymerized alpha gypsum, textile, stain, 58 × 198 × 137 cm. Collection of the Vancouver Art Gallery, Purchased with the financial support of the Canada Council for the Arts Acquisition Assistance Program and the Vancouver Art Gallery Acquisition Fund.

THIS PAGE: Nickolas Johnson and Mors Kochanski, *Survival in the Boreal Forest*, 2016. Prints, edition of ten, 76.2 × 55.88 cm.



MEGAN STEIN



Awe*

ô/ noun

1. a feeling of reverential respect mixed with fear or wonder.



A common reaction to watching a print being made is that of awe—wonderment of the medium and technique, respect for the ability of the printer and fascination with the final realization of ink on paper. As I steadily complete a yearlong printmaking practicum at the Banff Centre for Arts and Creativity, I still experience those early feelings of awe that drew me to print in the first place.

What is it like printmaking *in* Banff, more specifically at the Banff Centre, and what makes it so special? Is it the reality of being located between multiple wildlife corridors? Or being secluded from the chimes and pulls of the city? Is it the shelter the mountains provide for the valley system below? In my opinion, I believe it is all of this, combined with the inexplicable awe that Banff National Park inspires.

For those who do not know, the Banff Centre is nestled on the side of Sleeping Buffalo Mountain, located in Treaty 7 Territory, overlooking the town of Banff, Alberta. The town is situated along the Bow River in the Bow Valley, framed by beautiful mountains such as Mount Rundle, Cascade, Mount Norquay and Sleeping Buffalo. I have always loved the mountains: the way they break or hide the horizon; the possibility to be lost in their beauty and danger; the ecosystems and diversity they host; how they effortlessly inspire reverence. Though, what fascinates me most as a printmaker about the mountains is the texture and forms found up close or from afar, ever changing throughout the seasons.

When I hike up a mountainside, my love of ecology and printmaking coalesce. I am careful to give attention to quiet details—where different lichens are growing or the way spruce and pines creak in the wind the higher I get. I investigate how the growing patterns of trees or the surface of the limestone respond to our human interaction with the landscape over time. Similarly, through working in various mediums of print, I appreciate the subtleties of the printed surfaces and forms. (Like others in my field, I can be found at galleries viewing prints from centimetres away, examining the layers of inks, embossments and paper quality.)

The Banff Centre is the perfect place for me to explore these two loves: it is rural and self-contained, energetic and inspiring, and the starting point of endless places to explore the surrounding area. During a practicum, there are countless ways to

experience the inspiration the park has to share, whether it be through guided geology walks or forest bathing. The facilities offer a full wall of windows with a captivating view and space to work with screen print, intaglio, relief, stone and plate lithography, letterpress, polymer plate and digital imaging. Away from daily distractions and responsibilities of the city, we are free to create and focus on our craft. On top of it all, the interactions with other artists, facilitators and practicum participants (from a variety of disciplines) help push concepts further, resulting in new work and a powerful sense of community.

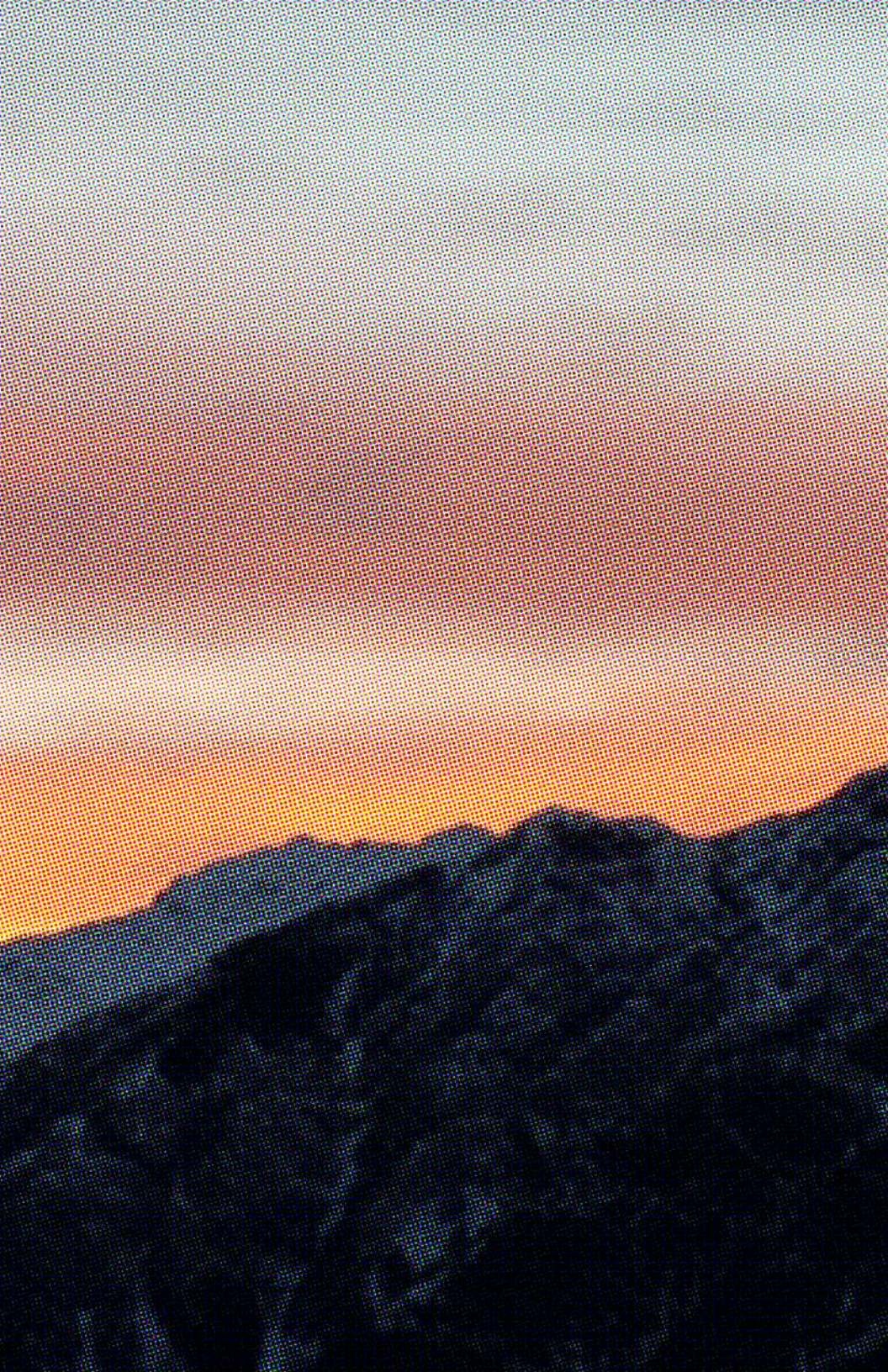
In my particular experience, I've been working directly with a mentor (Wendy Tokaryk, Print and Paper Facilitator, Visual Arts) at a pivotal moment in my development as an emerging artist and wannabe printmaking technician. I've benefitted not only from this mentorship, but also from the space to think and make. Conversations, studio visits and hard work have challenged me to ask difficult questions in my work that have no clear answers.

There is awe in coming to a new place initially alone meeting people in the same situation—sharing stories, learning from one another—only to eventually part ways to continue the lives outside of the place that once connected us. To celebrate a great friend sending in her acceptance for her dream graduate program last week, we hiked to the top of Sleeping Buffalo at sunset, reminiscent of gradient rolls on glass palettes, and watched the sky fade from blue to pink to orange and finally darken. I felt in this moment everything I love come together. ■

* "Awe – Definition Of Awe In EnglishOxford Dictionaries." Oxford Dictionaries English. N.p., 2017. Web. 22 Mar. 2017.

FOLLOWING SPREAD:

Sunset view from Sleeping Buffalo, March 2017. *no window*, linocut, 20' × 20', 2017.





ANDREAS
RUTKAUSKAS

AGAINST NATURE

My latest project titled, *Against Nature* is currently being produced in conjunction with the Canadian Forces Artists Program (CFAP). I have been selected as one of six artists who will work with the military throughout 2016-17. *Against Nature* involves fieldwork in the world's largest mobile avalanche control program, operated by the Canadian Armed Forces at Rogers Pass, British Columbia. As a national historic site for its significance as a strategic location in the completion of the Canadian Pacific Railway (1885), as well as the Trans-Canada Highway (1962), during the winter months the pass is prone to severe avalanches. My role with the CFAP includes recording high-speed video footage and capturing still photographs with my large format view camera of military personnel while they use a C3 105mm Howitzer cannon to trigger snow slides.

Working with Operation PALACI has been a fascinating experience. Avalanche control in Rogers Pass requires the complete closure of the Trans-Canada Highway, and it is a rare occurrence that civilians are allowed access to Glacier National Park during this time. While the enemy in the "snow war" is the

mountains, the forces of nature are powerfully real. The 18-kilometre section of highway that passes through the park receives up to 15 meters of annual snowfall, and 130 avalanche paths cross this busy transportation corridor. Military personnel are required to undergo avalanche training and carry transceivers at all times when leaving the safety of their compound. The scenery is majestic, but the work is tiresome. Each day begins early with the Sisyphean task of clearing snow from concrete rings at 17 gun positions between the east and west gates. The military work in partnership with Parks Canada, who conduct weather forecasting and snowpack analysis, as well as with highway crews who clear the snow debris left behind. Closing the highway is costly; therefore the operation's coordinated efforts must run efficiently.

The Operation PALACI troops are known as the "Snow Punchers", and they warmly welcomed me in to their barracks during my visits. I ate meals with the troops in the cafeteria, and charged camera batteries and backed up video footage with my laptop in the lounge. I learned the rank abbreviations, in order to properly address the TSM (troop



sergeant major), or the TC (troop commander), and to follow the chain of command. I gained the nickname "reporter", as I moved from vehicle to vehicle, following crews of personnel as they engaged in various activities around the barracks and along the highway. There are two annual rotations of personnel during an avalanche control season, which runs between November, and April. This year, the artillery troops are from 1st Regiment, Royal Canadian Horse Artillery, based out of CFB Shilo, Manitoba.

Back at home in Kelowna, I turn on CBC radio and listen to the morning news and weather report. There is a snowfall warning in Revelstoke, and another imminent closure of the Trans-Canada Highway. I think about the motorists queuing as the Snow Punchers set to work, and it feels like a dream that I was able to witness this process from the inside—like a fly on the wall. The entire scope of my project will address the numerous ways in which rail and highway engineering are integrated in this landscape, as well as the history of tourism and photography of the area. Operation PALACI is one component in a complex avalanche

control program, involving multiple static defenses, including railway tunnels, snowsheds (tunnels that vehicles pass through), earth dikes (that direct snowslides over the sheds rather than across the highway), and earth mounds (that serve to break up and slow down the slides). My time as a CFAP artist has galvanized me to create a body of visual art that speaks to the juxtaposition between the natural impressiveness of this place, and its anthropogenic characteristics.

Using photography and video, my work often tends to explore the effect of various technologies on the perception and development of landscapes. Today, I have begun to consider mobile camera technology in the creation of immersive representations of the Rogers Pass corridor. Accelerometers and gyroscopes built into this technology permit a new level of involvement with the photographic image, which paradoxically renders the natural landscape more surreal. So far, my research has considered the heightened tension between the photographed landscape and the context of the studio or gallery in which the work of art is constructed or, ultimately, viewed. ■





Andreas would like to thank the Alberta Foundation for the Arts, as well as the Canada Council for the Arts for their support of his work at Rogers Pass.



interview by
**WENDY
McGRATH**

**MY
PROCESS**

Befriend the Unknown,
pencil and silkscreen
on birch wood, 5'x3.5".

CAITLIN BODEWITZ

PROFILE

BORN: Peace River, Alberta

(Grew up at Powder King, B.C.)

EDUCATION: BFA (Honors in Printmaking)
University of Calgary 2011

FAVOURITE ARTISTS: Zaria Forman, she documents changing glaciers landscapes in pastel on paper and they are stunning!

FAVOURITE BOOK: Anything written by Thomas King

FAVOURITE FILMS: *Elf*, and *The Fifth Element*

FAVOURITE ALBUMS: Don't know about a whole album, but favorite songs, "Give Me One Reason" by Tracy Chapman and "Pennies from Heaven" by Louis Prima

MUSIC PLAYING WHILE PRINTMAKING: Jazz. Louis Prima, Ella Fitzgerald, and Nina Simone make me dance around the studio and get stuff done!

I first met Caitlin Bodewitz March 11, 2017 at the "By Curated Market" in the Prince of Wales Armouries in Edmonton. Her booth was dominated by her large-scale print, "Befriend the Unknown." At the centre of the print is an owl in flight. It grips a triangle in its talons and flies against a backdrop of tree trunks in varied muted colours and textures. Two smaller triangles seem poised to drop to the forest floor. But the prediction could be illusory—perhaps the owl really means to grab the other two triangles before they escape. "Great horned owls represent this notion of deception. They cannot be deceived. I liked the literal sense that owls fly in the dark. That can be interpreted in the unknown. They thrive in uncertainty," says Bodewitz.

She also draws on the image of a triangle for a more personal, metaphorical meaning in her art. She develops ideas through the perspective of a triangle's three sides: autobiographical (a direct profound reflection), aboriginal (respect for indigenous culture), and academic (research-based and a social justice). Bodewitz is not of indigenous heritage and feels it is important to emphasize she makes no claim to an indigenous history. She gained knowledge of indigenous culture growing up. Her mother was adopted by an Algonquin Métis woman, the closest settlement was the MacLeod Lake Band Reserve where she completed her early schooling. Bodewitz attended high school in Mackenzie, B.C. She also minored in Aboriginal Studies at University.

She has strong feelings about cultural appropriation. "People taking without asking is a form of neo-colonialism," she says. "I am 100 per cent coming from an educational and experiential aspect that is respectful to elders. If you have stories shared with you, you ask if you can use them. In a gallery setting you need to have a written statement that says, "I have permission." There needs to be a clear attribution." She says context is important. "Where those images are coming from and how you're using them and why. It's not just an aesthetic symbol."

I talk with Bodewitz again at SNAP, where she has studio space full of old, weathered doors, reclaimed wood and, of course, her prints. Tacked to the wall are vinyl LPs she's printed on. Bodewitz tells me it's important to her to be an environmentally responsible printmaker and she tries to reflect that in her process. She spends a lot of time in the studio at SNAP. "I'm able to be a professional because of this space. I wouldn't be able to be as far as I am were it not for this space."

Though Caitlin Bodewitz has chosen to live in an urban setting, staying connected to the outdoors is very important to her. "My art is entirely about finding the balance between these two foreign realms. It's a necessity to find balance between the two," says Bodewitz. When she first came to Edmonton four years ago, she stayed with her partner's parents in their home near the river valley where porcupine, deer and owls were regular visitors. Bodewitz was inspired by the way animals could live in harmony with this urban environment and welcomed these wildlife encounters in the city. "I want to be able to reflect on a personal basis, that's the way I can authenticate."

Bodewitz was raised in northern B.C. with a view of Powder King Mountain in her backyard, so she feels a connection with these animals. Her travels have led to other encounters with animals—turtles in Hawaii when she snorkeled for the first time, sperm whales and native birds while visiting New Zealand, sea otters, and polar bears. Animal and nature imagery is a recurring motif in her prints.

Bodewitz strikes a balance between urban and nature and she also aims to strike a balance between the artistic and purely practical. Market settings are an opportunity for her to display her prints to a wide demographic. "You never know who's walking through, so I keep price points and items diverse. A large piece draws people in but buyers might take something smaller." But she also emphasizes the importance of an online presence—online store, website, social media—to help get her work in front of an audience and potential buyers. She sold one of her most expensive pieces to someone who saw the piece on Instagram. "I am so grateful to be able to live as a full-time artist and sustain myself. I'm craving my next step of gaining new knowledge," she says. "I want to push my practice, working big, working outside."

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

I wasn't actually introduced to printmaking until university in Calgary. I took the introductory class to silkscreening with Professor Bill Laing and continued to take lithography and etching, but, mainly focused taking silkscreening to the advanced levels. During my first year of university I found the process of learning the fundamentals of all the other practices (drawing, painting, sculpture) very segregated and when I was introduced to printmaking I found that I was able to play with all those other forms of mark-making through one process. I fell in love knowing I didn't have to categorize my aesthetic or practice, while being able to explore all kinds of gestures and marks.

How does nature and the outdoors influence your art? Completely, entirely, and unequivocally. If I wasn't able to adventure in the wilderness, I wouldn't be able to make art! My personal experiences in nature, the landscapes and wildlife, and the history of the land constantly fuel my art. Not only do my images come from direct personal experiences of being outdoors, but my respect for nature also influences the materials and processes I try to be as environmentally mindful as possible. I print on birch wood to directly bring nature indoors and it also allows me to avoid excessive plastic sleeves or framing, use water-based ink to avoid cleaning chemicals, and I even use corn-based biodegradable tape!

How does working and living in an urban environment affect your art? Being in an urban environment has hugely impacted my current body of work. I am constantly seeking a balance between two opposing realms: the juxtaposition of being a nature-lover in an urban setting, organic versus structure. I depict this duality through the use of geometry imposed on nature, trying to unify them in harmony rather than creating tension.

What printmaking processes are you drawn to and why? I primarily work with silkscreening as I love its ability to explore both organic and graphic imagery and also its ability to be transferred onto a variety of surfaces and integrated with different mediums. I integrate silkscreening with my photo-transfers and large scale drawings. I was also drawn to the process of having to come up with your final image first and then deconstructing it into layers and working backwards.

How do these processes inspire you and your work? The action of having to really break down your images forces you to slow down and spend a lot of time with your image and ideas. I feel this directly reflects my admiration for nature and what I try to bring into the eyes of the viewers. It forces you to slow down, focus, adapt, and commit. These processes are labours of love but, I feel, are invaluable.

Where do your ideas for printmaking originate? Primarily from being outside and new encounters with different landscape and wildlife. But ideas for full compositions come together when I'm back in the studio, reflecting on those experiences in an urban setting.

What project(s) are you currently working on and what are the connections to nature and the outdoors? My current "Balance" series is constantly dealing with nature versus geometry to explore this idea of two opposing realms and how to find balance between them. Nature is what I love being in, what I love learning about, and what I love educating people about, so I'm certain it will always be at the center of my work. Moving forward, I plan on tackling more large-scale drawings with silkscreens, several art markets, and commissions to keep me busy during the summer and "Vignettes," an interior design competition, in the fall.



Three Sisters, pencil and silkscreen on birch wood, 20" x 24".

"Vignettes" showcases the local talent and craftsmanship of Edmonton, including designers, visual artist, wood workers, furniture makers, and suppliers. This will be my fourth year participating and it is always an incredible amount of work with such a rewarding experience.

There are also a couple large-scale public art opportunities on the horizon so stay tuned about that...

Can you describe your creative process? My creative process admittedly starts with a general idea or composition, but I commonly don't truly know what I'm trying to depict until I stand back and look at the finished piece and realize what my original intention was all along! My art always seems to have a better way of say something than myself can. My overall process usually starts with rough sketches, looking at reference photos, then starting to work on compositions on tracing paper, then finally transferring my general line work to the birch wood. Once my line work is on the wood, I start freehand drawing the figure. I then seal the drawing and entire wood surface in preparation for silkscreening. Finally, I draw my geometric design as stencils and silkscreen the design into the drawing.

Is there a daily work routine that you follow? The joys of being my own boss lead to every day being different...but a typical day involves music on, prep photo transfers, expose screens, silkscreen, rub photo transfers, go cuddle my cat. And the unromantic side, but equally as important, of being an artist is being a business woman. So some days are staring at computers screens, shipping orders, phone meetings, professional development, and taxes!

What are your artistic goals? My goal is to simply share my art with as many people as possible. In the big picture I'd love for my art to have an impact on the conversations about our responsibility to protect our planet, one piece at a time. I wouldn't argue with a couple solo exhibitions allowing me to travel and explore the world either.

How important is the incorporation of text in your print images? I think I love the idea of art as a form of story telling and by directly putting text into an image it's just an immediate way to start the dialogue. The text I include has a direct personal connection for me to the land or animal in the piece but it can also act as a starting point for the viewer's own reflection. ■

LAND *and* CHILDHOOD

*the narratives
that come from it*

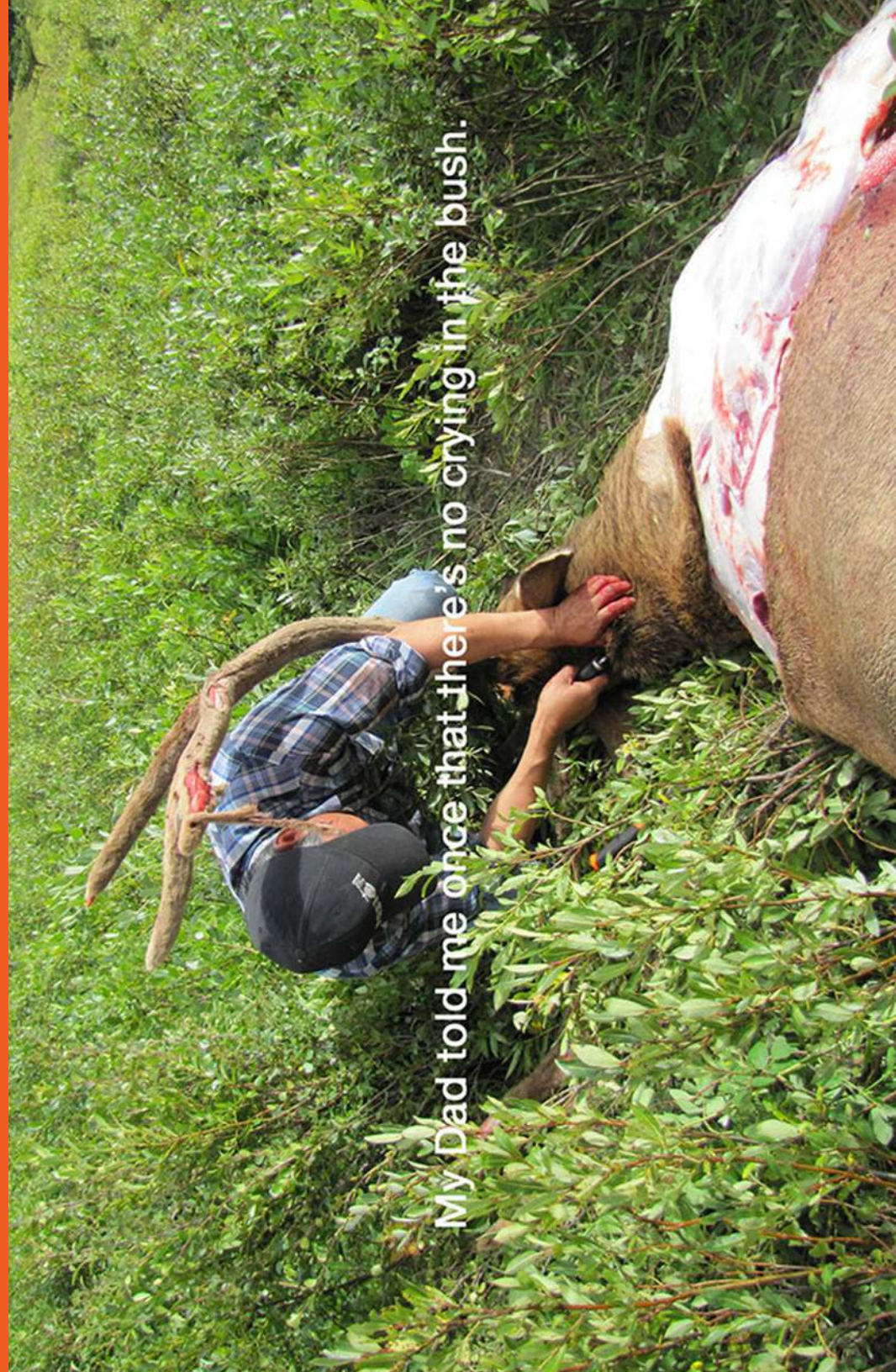
The Northern Alberta landscape has always been a comforting place for me. Growing up, I spent my summers with my family out on the land, exploring and enjoying the openness and the familiarity nature had to offer me. My father, Swampy Cree, grew up hunting, and passed down the knowledge, and skills, he learnt from nimoshom. When my siblings and I walked through the bush, he would teach us how to track animals: to look and see if they were running or walking, where they slept, if they had been through the area recently, to look for signs of water so we could find the paths the animals were most likely to travel. My father would also share stories of his childhood learning to hunt, and times spent with his brothers and nephews who would bring home the animal to nohkom to be prepared to feed their family. When I was first introduced to Brittney Bear Hat's practice, I was brought back to this familiar land: to stories and memories of a childhood amongst the trees in Alberta.

At the time I was living in Winnipeg, Manitoba, and was unaware—until that moment—how much I missed and longed for the diverse terrains of Alberta.

The archival family images of rural Alberta, which are similar and hold resemblance to my own, belong to Brittney Bear Hat, a Blackfoot/Cree artist from Calgary, Alberta. Her practice investigates the lineage and personal narratives of her childhood, often referencing time spent on the land and with her family. Bear Hat uses her family's archival images from her childhood, and simple hand written narratives to allude to memories that had taken place at some point during that time exploring her identity, and what makes her an Indigenous person. A large body of her work references time she had spent with her father. Raised away from her indigenous community, understanding her Indigeneity as a child came from the trips to the land with her father: learning to hunt, fish and "be" in the bush.

OPPOSITE PAGE: Brittney Bear Hat, detail from *Dad Lessons*, Digital print. Artist's personal collection. Calgary, AB. 2014. 24" x 36".
FOLLOWING SPREAD: Brittney Bear Hat, *Home*, Vinyl digital prints and paint marker. *Future Station: Alberta Biennial* 2015. Edmonton, AB. 2015. 24" x 36" for each print, text reaching over 10'.

My Dad told me once that there's no crying in the bush.





*My dad told me once there's no crying in the bush.*¹

A common belief most Indigenous peoples share is that our culture and way of life are connected with the land: "we work towards a pedagogy of the land where teachings are never merely didactic, but most often expressed in relation."² It is our experiences that create the narratives, which we base our lessons upon. Margo Greenwood and Sarah de Leeuw state in their text, *Teachings from the Land: Indigenous People, Our Health, Our Land and Our Children* that we as Indigenous people, "have no ownership over the land. We are simply a part... a very small part... And if (we) listened to, these stories tell the truth of connectivity to the land and of interconnectedness with the earth."³ Brittney Bear Hat uses her holistic and dynamic experience of being on the land to examine her personal narratives, and histories; using these moments of experience to build upon her relationships with the land, with relatives and with herself, the artist expands the ever-growing exploration of her understandings of Indigeneity. Her use of images of her family trips into the bush—as in her work *Dad Lessons*, where

her father is seen skinning a deer amongst the shrubs—further shares and broadens her experience to the viewer, providing a visual understanding of her narratives.

*The first time I shot a gun, my dad made us drink so many cans of coke. Just so we could have something to shoot at.*⁴

In each of her works, Bear Hat thinks through a particular narrative, and uses text that references a very specific memory related to the photo she is using. The artist makes the text as minimal as possible; just enough to convey information and build the viewer's sense of connection to a story without giving the whole story away. The moments she shares with us are moments that have informed her notions and practice surrounding Indigenous identity, where the story of life experience becomes the teacher.⁵ These memories are not contained to those moments, but are heightened, broadened and shared between land and generations, allowing the next generation to learn from the stories of those before.

*This is my home, he is going to pass this on to us... I will wait.*⁶

Telling and listening to stories have a potential for learning. A fluidity of knowledge, through generations, passing down through the narratives we share with our kin. Bear Hat's father is the story keeper, sharing the stories that need to be shared: passing on histories, traditions, and "knowledge (that) has been refined over the years and down the generations."⁷ The stories shared with her, are her father's stories and of those before him, but each of her texts are of her own making—her memories of the learnings shared with her. In the installation *Home* (2015), the viewer is presented with images of landscapes and Bear Hat's moments with her father. While some of these images have been presented in previous exhibitions, in this iteration *This is my home, he is going to pass this on to us...* is written in large letters across three 24 by 36 inch photographs. Below this, a smaller text reads, *I will wait*, which recognizes that she must inherit it, gaining the knowledge of the place first before she can pass it on. These stories the artist shares are not used without permission of her family: an important part of Bear Hat's process is including her family, by discussing the narratives she uses. Calling her father for his input and often collaborating with her older sister, artist Richelle Bear Hat, to share a dialogue that only sisters would truly understand.

Brittney Bear Hat's narratives and images are familiar to my own understanding of being on the land. We never knew each other as children—our fathers are from different tribal affiliations and regions—yet when I talk with her, and look at her work I feel as if we had come from a shared childhood experience. Bear Hat uses these moments and narratives to help her connect to her own personal history, and understanding of her identity; which, in turn, has come to help me remember the stories, when I'm away, shared to me by my father in the lands of Alberta. ■

Brittney Bear Hat is a graduate from the Alberta College of Art and Design in 2011, where she majored in painting with an interest in collage and drawing. Based in Calgary, her work focuses on identity and belonging. Half Blackfoot and half Cree, Bear Hat makes work about memory and how her personal history is what makes her Native. Her work involves the process of taking her own family photos or personal items and combining them with text, retelling stories and memories. With each piece, Bear Hat is trying to figure out what is hers and what she can call home. Bear Hat has exhibited her work at such venues as Latitude 53, Edmonton, Art Gallery of Alberta and Alternator Centre for Contemporary Art, Kelowna.

- 1 A narrative from Brittney Bear Hat's work, *Dad Lessons* (2014).
- 2 Celia Haig-Brown and Kaaren Dannenmann, "The Land is the First Teacher: The Indigenous Knowledge Instructors' Program" in *Cultural Education-Cultural Sustainability: Minority, Diaspora, Indigenous, and Ethno-Religious Groups in Multicultural Societies* (2008), 245–266.
- 3 Maro Greenwood and Sarah de Leeuw, "Teaching from the Land: Indigenous People, Our Health, Our Land and Our Children," *Canadian Journal of Native Education* 30, no. 1 (2007): 48–53.
- 4 A narrative from Brittney Bear Hat's work, *Remember* (2014).
- 5 Jo-Ann Archibald, *Indigenous Storywork: Educating the Heart, Mind, Body and Spirit* (Vancouver: UBC Press, 2008), ix–xi.
- 6 A narrative from Brittney Bear Hat's work, *Home* (2015).
- 7 Celia Haig-Brown and Kaaren Dannenmann, "The Land is the First Teacher: The Indigenous Knowledge Instructors' Program" in *Cultural Education-Cultural Sustainability: Minority, Diaspora, Indigenous, and Ethno-Religious Groups in Multicultural Societies* (2008), 245–266.

Authenticity in a Can

I'm looking at a tin can that rests on the corner of my desk at home. I bought it from the local drug store on sale for \$5 on a typically snowy January day in Edmonton. I recognized the same design motif from souvenir and gift shops found just about anywhere in Canada from coast to coast—you know—the ones that sell Canada flag keychains, “Moose X-ing” signs, and butt-flap pyjamas that say “Bear Bum” above an image of a cheeky looking bear.

The outside of the can is labelled in both official languages, but the side facing me reads, “Sirop d'érable” along with “100% PUR” printed inside a maple leaf just next to it. Beneath this text is a snow-covered landscape filled with maple trees. In the foreground is a horse pulling two wooden barrels on a sleigh, a man hanging a steel bucket from a spile, and an old-style sugar shack with an open barn door and a smoking chimney—where one may assume sugar maple sap is being reduced to its delicious ten-times concentrated form. Inside this can, however, is not



maple syrup, but rather a maple-scented candle with a wooden wick that crackles while burning. It lights quickly, but the artificial scent is more akin to what a chemical engineer would call “maple scented” and much less like the smell of real maple syrup. Although I typically avoid purchasing kitschy objects, there was an alluring absurdity to this one that held my attention, not to mention I had deliberately set out that day to find a candle.

When I brought the peculiar specimen home I placed it next to another maple syrup can that has sat on my desk for much longer, serving as a catchall penholder. Like the candle, this can-turned-penholder depicts a similar idyllic scene, but with a blue and red colour scheme that is much more familiar. I possess a 23 year old memory of this exact image repeated in a stack of cans that my father had stored beneath our basement staircase for years, and I bought

JORDAN
BLACKBURN

this particular one from my grandfather's convenience store in Saint-Philippe, Quebec a number of years ago. I've kept it mainly for the symbolic values I've imposed on it, but must admit that I've indulged many-a-time in the peacefulness of the serene landscape printed on its surface.

Both cans were wrapped in romantic depictions of an old fashioned cottage industry as a way to bolster their contents with authenticity; a marketing technique that likely began many years ago when producers realized that they could take a portion of the market share from competitors who labelled their cans with text alone. Many years later, the symbolic value of this imagery has only grown stronger and aligns easily with current trends in shopping for handcrafted, local, and eco-conscious goods. The staying power of maple syrup as a cultural symbol might be because maple syrup is more “Canadian” than the confederation of Canada itself. After all, the syrup consumed today is virtually unchanged from that which Indigenous peoples were making long before the first European settlers arrived, and certainly before winter sports and knitted toques.

Through observation, these landscape-clad cans prove to be more than just vessels for distributing sugary liquid or enticing tourists. They are artefacts that expose many threads that connect to colonial history, patterns in the marketing of Canadian wilderness and ‘winteriness’, and the complex orchestration of nationalistic visual identity that exists between artists, industry, and consumers. ■

Summer 2017 Classes at SNAP Printshop

The Business of Fun

June 13 + 15 / Tuesday + Thursday / 6–9:30pm
\$128 for members / \$141 for non-members
Catherine Kuzik / ochrelea.ca

Summer Nights Printmaking

July 12 – July 26 / 3 Wednesdays / 6–9:30pm
\$180 for members / \$198 for non-members
Meghan Pohlod / meganpohlod.com

Handcut Screen Stencils

August 22 + 24 / Tuesday + Thursday / 6–10pm
\$144 for members / \$158 for non-members
Andrew Benson / drwbnsn.ca

Visit snapartists.com/education
for more details on classes at SNAP

Community Events

BLOCK OUT!

Saturday, June 24

PUT A BIRD ON IT:

Screen Print Drop-in Event

Saturday, July 15

SUGGESTED DONATION OF \$10

Inspired by the infamous *Portlandia* skit and our incessant DIY need to put birds on EVERYTHING, SNAP invites you to drop in to our Printshop and literally Put A Bird On It! Bring any flat printable items to be screen printed on and adorned with birds of all sizes, types and full of feathers. You can bring existing drawings, posters or prints, fabric, clothing, tote bags, anything flat and in need of a Bird On It for this event! Fabric items such as tote bags, pillowcases, tea towels and t-shirts will be available for purchase.

REGISTER for classes in any of these 3 ways:

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 please contact SNAP Gallery. All materials are included in the course fee.

Snap announces 2017 Professional Development Series: Studio Demonstrations & Workshops for Artists

Printmaking Paper Demonstration with The Paint Spot

Thursday, May 25 / 6–9:30pm
\$10 suggested donation
Kim Fjordbotten / paintspot.ca

Photoshop for Printmakers

Saturday, June 3 / 10am–5pm
\$84 for members / \$92 for non-members
Robin Smith-Peck / robinsmithpeck.com

Grant Writing Workshop

Wednesday, August 9 / 6–9pm
By donation / David Folk

Printmaking Techniques for Educators

August 15 – 17 / 3 classes / 10am–4pm
\$243 for members / \$270 for non-members
Morgan Wedderspoon /
morganwedderspoon.com

CMYK Lithography Demonstration

August 19 + 20 / 2 classes / 10am–5pm
\$175 for members / \$192 for non-members
Marc Siegner / marcsiegner.com

Chine-Collé

Saturday, September 9 / 10am–5pm
\$120 for members / \$132 for non-members
Sean Caulfield / seancaulfield.ca

Visit snapartists.com/professional-development
for more details on this series

SNAPLINE SUMMER 2017 — THE GREAT OUTDOORS EDITION FEATURED ARTIST: JONATHAN S. GREEN

IN THIS ISSUE

Collective Survivalism by Stephanie Bailey
Authenticity in a Can by Jordan Blackburn
My Process: Caitlin Bodewitz interview by Wendy McGrath
Against Nature photo essay by Andreas Rutkauskas
Mountain Views and Sunset Rolls by Megan Stein
Land and Childhood: the narratives that come from it by Becca Taylor

SNAP 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. Through this program SNAP commissions 4 exceptional, diverse and exciting artists a year to create a limited edition of prints, one of which is sent to your home each quarter. You'll also receive all other SNAP member benefits including discounts on SNAP's classes; special event tickets and discounts at retail supporters around the city.

For more information on how to become a SNAP Member visit:
www.snapartists.com/membership

OPEN STUDIO & LETTERPRESS CLUB

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

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

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

May: 27
June: 10 + 24
July: 22
August: 26

For more information visit www.snapartists.com/shop-and-studio

SNAP

SOCIETY OF NORTHERN ALBERTA PRINT-ARTISTS
10123-121 Street, Edmonton, Alberta, Canada, T5N 3W9
780.423.1492 | snap@snapartists.com | snapartists.com

