

SNAPLINE



FALL 2017 — THE SASKATOON EDITION

FEATURED ARTIST: CATE FRANCIS

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MESSAGE FROM THE EXECUTIVE DIRECTOR

On July 7th myself and a car full of SNAPline committee members hit the road and made a short, but action packed, visit to Saskatoon, Saskatchewan. Crossing the AB/SK border at those giant orange markers in the centre of Lloydminster never fails to amuse and bewilder me. And much like a car full of Artist Run Centre homing pigeons we departed from SNAP and after just a few hours on the road we arrived at AKA Artist Run Centre. It is impossible to know a city in two short days and, as an outsider, even more impossible to understand the complexities, tensions and hidden gems of its art scene. We are totally indebted to a number of friends, colleagues and cohort in Saskatoon, specifically Patrick Bulas and Michael Peterson, for their generous input and enthusiasm for this project and for putting us in touch with all the right people. We were struck by a vibrancy, in part due to a healthy public art program and an onslaught of colourful murals in the Riversdale community. There was a real palpable colour and texture to the surface of Saskatoon, it really does shine. Although our 2 day visit didn't allow for a deep investigation there were many instances of understanding that Saskatoon and Edmonton are very, very similar. Talking through our mutual successes and struggles over a perfectly crisp rhubarb cider with Michael Peterson I was totally delighted to know a bit of the inside scoop of this burgeoning art town on the prairie, and further we are delighted to share a few of those stories here with you. Coming to you fresh from Saskatoon, I hope you enjoy this edition of SNAPline. Perhaps an October road trip is in order before the snow flies?



April Dean,
Executive Director

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MESSAGE FROM THE BOARD

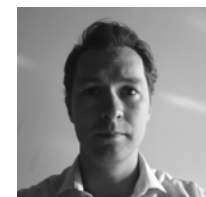
It's hard to believe that it's already time again for new students to be hitting the books—every fall I feel restless with the thought of all the new ideas and possibilities that begin to swirl when the weather gets colder. As you read our Saskatoon issue and consider the city's exciting new chapter that begins with the opening of the Remai Modern on October 21st, I hope you'll let yourself be swept up in new directions, and then share those new projects with all the members of SNAP in 2017-2018.

SNAP's classes are also great way to make more space for new directions in your own artistic practice in the coming year. We are always fortunate to have an exceptionally talented group of member-artists teaching our classes and workshops, and this fall is no exception. Begin copper etching with Kelsey Stephenson, learn plate lithography with Angela Snieder, or dabble in a sampler of print techniques with Amanda McKenzie. If you have less time available for course work, Sergio Serrano, Sean Caulfield and Meghan Pohlod will all be leading short workshops, as well as many others. Taking a class at SNAP is also a great way to spend more quality time with your board of directors—Andrew Benson will be teaching silkscreen on Thursdays, and SNAP President Brenda Malkinson will be spending a weekend in October leading experiments in woodblock technique.

Your board of directors has spent the past year making extensive revisions to SNAP's policy manual, and we work together every month to find new ways to grow and strengthen the organization. We're already getting excited for the

November member's show and sale, and Print Affair. We have been thrilled with the response to the new Print Patron membership level—if you're considering increasing your level of financial support for SNAP, becoming a print patron member this fall is a great way to do so. Only a handful of the inaugural limited edition 16" x 20" print are still available, and we're proud & grateful our members are helping the organization support these commissions & SNAP. As Treasurer, I should also underline that you'll be one step closer to balancing your own books at tax time too, as this level of membership also includes a charitable tax receipt!

With the close of summer, we'll say goodbye to a wonderful pair of subtle, meditative exhibitions, Morgan Wedderspoon's *GIVE UP AND PARTY*, and Leanne Olson's *Last Resort*, September's show also promises to be a boisterous meditation on technique. After sharing over 125 of her own popular portrait prints in the Jasper Avenue printshop window this past spring, SNAP member Sara Norquay will turn to curation with *The Story So Far*—an exhibition of Artists' Books, in the main gallery this fall. The show will be a must-see of the 2017 Canadian book arts calendar, and if you introduce yourself to admit you've read the message from the board all the way to the end, I'll buy you a glass of wine at the opening on Friday September 22, 2017.



Elliot Kerr
Treasurer,
SNAP Board of Directors

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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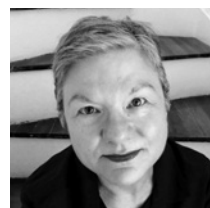
Contributors



PAUL CONSTABLE graduated from the Alberta College of Art and Design in Calgary in 1976, majoring in Visual Communications. He then moved to Saskatoon where he had a 30-year career as an art director and graphic designer. Constable's work as a painter, printmaker and sculptor can be found in private and corporate collections across Canada and abroad. Two of his woodblock prints were chosen and placed in the Saskatchewan Legislature in 2015. In 2000, he started *ArtistsInCanada.com*—a Canadian Artist's website directory that presently connects over 8,500 Canadian artists to patrons, art galleries, curators and other art interested viewers. (Pictured here with Nik Semenoff.)



ALEX KEAYS is a graphic designer living and working in Edmonton. Having recently completed an MA in Design Critical Practice at Goldsmiths University of London, she currently works at the Art Gallery of Alberta and volunteers with *SNAPline*. Her personal work spans a variety of mediums with an emphasis on print.



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."



Working in-between the digital, print and adhesive realms, **CHRIS MORIN** has exhibited work in several galleries and festivals across Canada, and has had work appear in numerous publications including *The National Post*, *The Toronto Star* and *Papirmasse*. In addition to a day job in communications, Chris also works as a freelance illustrator, journalist, blogger and has toured North America and Europe several times over with his band *Slow Down Molasses*.



MICHAEL PETERSON is co-founder and chair of Saskatoon's Void Gallery, Project Manager for the provincial Professional Practices for Artists training program jointly developed by the Saskatchewan Craft Council and Void, and 2017 Curator for *Nuit Blanche* Saskatoon. He co-hosts *Un-framed*, the weekly arts program on CFR, Saskatoon's community radio station. Michael holds a Master of Design from Emily Carr and a BFA and BSc from the University of Saskatchewan.



KELSEY PHILIPCHUCK and **MARISSA BIALOWAS** share a passion for social justice and women's studies. Marissa begins the Master of Social Work program at McGill this fall, hoping to explore the use of art in the field of mental health and women's rights. Kelsey is completing her nursing degree alongside a bachelor's degree in Women's and Gender Studies, focussing on community health action and advocacy. When not reading textbooks or putting together a zine, the two pals can be found hiking, making art, petting Kelsey's dog Casper, or diving into long chats with dear pals.



Canis latrans no. J-7,
Screenprint on Shoji,
wheatpasted, 2016
Photo: Skot Hamilton.

**SNAPLINE FALL 2017
FEATURED ARTIST**

Written by
**WENDY
MCGRATH**

CATE FRANCIS

Cate Francis is a printmaker and illustrator from Saskatoon Saskatchewan, she obtained a BFA from the University of Saskatchewan in 2008. In 2012 she received a SSHRC Joseph-Armand Bombardier grant to pursue an MFA at the Nova Scotia College of Art and Design which she completed in the spring of 2014. She has shown work in galleries across Canada and the US. Her work has been published in local and national publications including *Applied Arts*, *Grain Magazine*, and the *Antigonish Review*. Currently she is chief conservation officer of the Paper Wildlife Conservancy, and printmaking instructor at Creative Commons YXE. In addition to her personal art practise Cate also works as an award winning freelance illustrator for numerous clients in the Canadian arts and entertainment industry.

BORN: Saskatoon, Saskatchewan

EDUCATION:

BFA University of Saskatchewan
MFA Nova Scotia College of Art and Design
Prairie Horticulture Certificate – University of Saskatchewan

AWARDS: SSHRC Joseph Armand Bombardier 2012. Boston Print Biennial 2013 – Blick Juror Prize

FAVOURITE ARTISTS: Many of my favorites are muralists and street artists such as ROA and BLU, or illustrators such as Moebius and painters like Walton Ford. I do; however, have a favorite genre of “artist” in historical medical and naturalist illustrators for early scientific publications—particularly those from about 1600–1900. So many of these illustrators were also master printmakers and many went uncredited.

FAVOURITE BOOK: I would have to say that William Gibson is my favourite fiction author as I have been actively collecting and reading him since highschool and he just keeps getting smarter with his approach to sci-fi. For non-fiction, lately I’ve been pretty into Eugene Thacker.

FAVOURITE FILMS: It’s been a tie between *The Thing* and *Videodrome* for a long time. Early John Carpenter and David Cronenberg movies have a real texture to them.

FAVOURITE ALBUMS: Depends. Just based on sheer number of plays consistently for the last 15 years I guess it would be *Flow* by Foetus, unless it’s the month of October, then it’s Roky Erickson’s *The Evil One*. I cycle through albums I am enamoured with, but the music I want to listen to is all about context...and the weather.

MUSIC PLAYING WHILE PRINTMAKING: I have different playlists depending on where I am in the process. If I am drawing and doing color separations, usually something slower, more low key, like what I play on my radio show (postpunk, triphop, shoegaze, or doom metal). But when I am printing, due to the speed at which my inks dry into the screens, it has to be quick and consistent, so I’ll usually opt for the faster on-beat tempo of the heavier stuff such as noise rock or black metal, or dancier stuff. For a while I found the best album for keeping pace was *Blackjazz* by the band Shining.



ABOVE: *March of the Malacosoma I* (The Bluejay), screenprint on Shoji, Chine collé on 8" × 10" Stonehenge paper, print size: 5.5" × 8", 2017.
 FRONT COVER: *March of the Malacosoma II* (The Big Brown Bat), screenprint on Shoji, Chine collé on 8" × 10" Stonehenge paper, print size: 5" × 8.5", 2017.

Saskatoon and Edmonton share a river, so it was easy for me to relate to Cate Francis's attachment to her hometown Saskatoon, especially when she talks about the river trails, the plants and wildlife. Francis is a printmaker whose day job as a horticulturalist with the city's parks department allows her to encounter wildlife, and her city, close up. Saskatoon and its urban wildlife—both real and those she re-imagines as prints—are the focus of her Paper Wildlife Conservancy (PWC) project. She jokingly describes PWC as "a printmaking and breeding program" or "habitat installation." The project blurs the boundary between urban wildlife and public art."

"I wanted to improve the ecology of the city's street art," says Francis. "I'd install a numbered ID tag and the date installed as a kind of parody of a wildlife conservation organization with printmaking-like cloning."

Negotiating installation sites for the prints was a time-consuming task and Francis distributed hundreds of permission letters and met with property and business owners. She spent an average of six-hours-a-day for six weeks prepping the project, which included drawing, inking, printing and cutting the animals. The animals were printed to life-size scale (except for the leopard frogs which were twice the normal size). There is a narrative to the installations, for example, a coyote jumping on a rabbit. Francis screen printed black-and-white images onto Japanese choji paper and applied the animals to Saskatoon urban surfaces—walls of businesses and organizations, street posts—using street artists' wheat paste recipe: flour, water, and a small amount of cornstarch and white glue. As in chine colle, the surface under the image shows through.

Installation times varied depending on weather, the size of the print and type of surface. Installation on brick was the most time-consuming as she had to cut and adhere the print around individual brick edges. Average installation time was approximately 1.5 hours. Francis installed some 200 prints of wildlife throughout Saskatoon and they are surviving — only five have needed repairs and approximately 30 per cent have "disappeared."

Cate Francis takes me on a skype tour of the basement studio of the home she shares with her husband, two pugs, a snake and a turtle. She pans her computer over an eclectic mélange of mannequin legs, rock collections—black rocks gathered on Nova Scotia's Lawrencetown beach—a bovine skull, a leafy branch, and, though she is not a supporter of the hunting industry, some vintage taxidermy: a pheasant, a crow, a goose and a duck. "They're gorgeous. I try to preserve them," says Francis. She has always been interested in nature and animals. In fact, when choosing a path for herself it was a toss up between biology, veterinary studies and art. Francis uses art to highlight Saskatoon's urban prairie ecosystem. "People tend to think of the prairies as just empty, and they're not. It's a big, open space, but you can drill down. It's not just a big resource pool—there's an ecology to be preserved."

She would like to do more large murals in Saskatoon and take her PWC project to other cities. Francis exhibits with artist Iris Hauser in Prince Albert, Saskatchewan, in fall 2018.

Francis' website:
www.k8bit.com

More information on the Paper Wildlife Conservancy Project:
www.paperwildlife.com
facebook.com/paperwildlife
instagram.com/paperwildlifeconservancy



ABOVE: *March of the Malacosoma III* (The Peregrine), screenprint on Shoji, Chine collé on 8" × 10" Stonehenge paper, print size: 6" × 6", 2017.

When did you begin printmaking and what drew you to it? I started print in my first year as an undergrad at the University of Saskatchewan. Initially [what drew me to printmaking was] the ability to combine the communicative and graphic nature of illustration with more subtlety and texture than those graphic forms generally allow for. I use photoshop in my process, but always find the look of my work as a digital print flat and unsatisfying.

How does music influence your work? While I am working on personal work, I mainly use music to carve out a certain mental space in which to think and feel out ideas. During these times, I prefer there to be less lyrical content, since I often generate ideas by taking an initial concept, then trying to define it by losing myself in rabbit holes of research surrounding a topic. Then, during the actual execution of the work, it becomes a way to zone out in a drawing or dull my awareness of the fact that my legs have fallen asleep while I am inking or to keep a fast pace while printing with time sensitive materials. Basically, with the artwork music rarely factors into the concept. With illustration, though, it is the opposite, as the bulk of my commissioned work has been for clients in the music industry. With these types of jobs, obviously, the content I am illustrating for dictates the direction of the work, and I have been fortunate to primarily have clients that offer a general concept and trust me to do their work justice. Broadly doing commission work for bands has made me a better artist. Since what I produce is entirely in service to the music, I feel freer to use a broader array of tools both in terms of medium and content than I do when creating my own work. Sometimes in working on a commission, I discover some new way of using a medium or communicating a visual idea that directly solves a problem or block in my personal practice.

How has working and living on the prairies, specifically, Saskatoon—an iconic prairie city—inspired your art? I would say it is primarily the environment that influences my work. The wide-open spaces encourage me to zero in on the more hidden complexities of the ecosystem. The Paper Wildlife Conservancy project was created as a direct response to the realization that my sense of place and home is deeply tied to the prairies. I have worked in the horticultural/arboriculture field since I was 12, and I grew up learning the names and cultural requirements of the plants around me. This interest in the natural world naturally extended to insects and animal life as well. The familiarity with the sights and sounds of the Saskatchewan ecosystem is how I contextualize my sense of place. I never really realized just how deep this connection was for me until I moved to Nova Scotia where the trees and birdsong are familiar but also completely different. Exciting to explore, certainly, but I never developed a connection to the landscape that really felt like home.

What printmaking processes are you drawn to and why? I primarily work as a screen printer. I think in layers and love how flexible I can be within the process, like adding elements and layers, so it's a natural fit. I usually combine this with *chine colle*... more layers! I also love etching, but find it much more constraining. My goal is to get into the habit of pulling one edition per week when I have more regular studio time this winter.

What project(s) are you currently working on and what are the connections to nature and the outdoors? My public art project, the Paper Wildlife Conservancy is still running. I am in the process of logging and removing damaged placements and compiling all the data and images for the project's final

home on the web. It has been a fun and informative project. I intend to continue working under the moniker on some larger murals in the future.

Connected to this project is a series of prints "Excerpts from the collection of the paper wildlife conservancy," reflecting on my personal experiences when interacting with the local wildlife on the prairies, funny stories or the ways the local ecosystem has shaped my idea of home and place. This work is on tour until 2020 around the province, along with a field guide that invites viewers to submit their own stories and experiences with the local flora and fauna. Hopefully some of these can make it onto the PWC website in the future.

In addition to this body of work I am prepping for a two-person show with Iris Hauser in Prince Albert, Saskatchewan, next year.

Is there a daily work routine that you follow? Depends on the time of year and how many jobs I am working at the time! Deadlines are my best friend. I do have a day job working for the parks department, in addition to teaching workshops and giving demonstrations regularly. It's easy to get involved in all sorts of work when there are so many awesome things happening in the community that I love being involved with. But because my art process tends to be quite labor intensive and time consuming, I try to combat overfilling my schedule by always having a studio-based project or two with hard deadlines in the calendar. That way, no matter how much I want to get distracted by other events in the community, I have to get into the studio daily, or at least for the weekends, in order to keep up. Though I would never recommend this to anyone, I find I work best with periods of really intense focus where I can spend a week doing 18-hours-a-day in the studio to get an edition done, start to finish. That's my favorite way to

work, but it isn't sustainable, physically or socially, so I normally only have the luxury to work this way a few weeks a year.

What is your favourite Saskatoon bridge? I bike down the university bridge every morning on my commute, and the city let me install some Paper Wildlife Conservancy geese on it last summer, which are intended as a homage to the actual flock that loiters at the north end of the bridge tormenting families and joggers.

What are your other interests (besides printmaking)? The things that take up the rest of my non-art hours include horticulture, dogs, hiking the riverbank, growing stuff and kickboxing.

Saskatoon has a vibrant arts/music scene—how has that environment nurtured your art? The community here is in a lot of ways small, but big for the size of the city. And it has always been supportive of my work. The size is such that there is a significant crossover between the arts and music scenes—many people have a hand in both. But it is also a large and engaged enough arts community to allow for new projects and collectives to spring up and carve out little isolated niches. ■

Branta canadensis, no: S-2, screenprint on Shoji, wheatpasted, 2016.

BACK COVER: *The Hive*, screenprint on Shoji, spraypaint, adhesive and epoxy. Public installation on Avenue H and 20th, Saskatoon, SK, 2016.



NEW DIRECTIONS in PRINTMAKING



Nik Semenoff is many things: an accomplished printmaker, painter, jeweller, drawer, architectural model builder, tool manufacturer and published inventor. He is also a dear friend and mentor. Since the early 1980s, I've been fortunate enough to learn about his inventions and from his wealth of printmaking knowledge.

PAUL
CONSTABLE



OPPOSITE PAGE (TOP TO BOTTOM): *My Guinness*, Nik Semenoff, toner chalk and wash on rag paper.
Nik Semenoff portrait, James Rosenquist, toner chalk litho, rag paper, 3/3.
A Flower for Sydney, Nik Semenoff, waterless litho in 13 colours on 56 × 76 cm Somerset paper.

Working primarily out of his basement studio, Nik has made a number of major discoveries that have contributed to making printmaking safer and more environmentally friendly. He received the Saskatchewan Arts Board Lifetime Award for Excellence in the Arts in 1999 and was received a Doctor of Letters for his contribution to the evolution of new printmaking technology in 2006. His processes are now used by universities and printmakers across North America, Europe and Asia.

Here are a few of his printmaking innovations he's shared with me over the years:

Cutting down on waste

Seeing the waste generated from lithography, Nik devised a system of recycling and reusing old plates. Not only did this make the process more eco-friendly, but it also helped students save money. He also developed a punch system for the plates, modified from the graphic industry, resulting in perfect registration.

Freeing up the fine artist in the printmaker

While on sabbatical in 1985, Nik developed a method to replace grease-based touches. Using a toner chalk and wax pencil on a ball plate instead, Nik's technique brought a freer form to printmaking that didn't need excessive planning to produce multiples of spontaneous art. It also allowed the artist to explore a wider array of fine lines, textures and saturations through lithography and etching.

Cleaning up oil-based ink screen printing

Nik developed a water-based ink by using commercial wallpaper paste and adding colour to it. He even implemented an ink carousel from a paint store to measure and calibrate the colour. Removal of oil-based inks and caustic cleaners made the screen printing area much safer and less toxic.

Making printing devices more portable

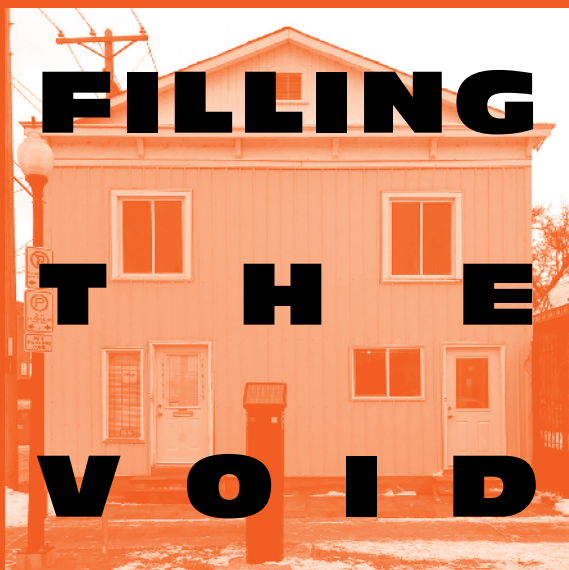
Over the years, Nik has built everything from a large scraper press capable of handling a full sheet of paper to a number of light portable palm presses. These hand devices—sometimes made with machined bearings or a sealer jar or a simple block of toothpicks glued together—are rubbed on the back of the paper while positioned on the plate.

Increasing consistency in inking plates

As Nik worked on different sizes and ink formulations, he required more versatility in the rollers. Increased surface area on a roller increases the coverage that you can make in one push. His three-part roller is like a large commercial printing press, where the rubber rollers are stacked in a triangle and share the ink transfer. This increases the length of your roll when pushing up, helping to apply the ink more consistently.

Want to learn more?

Now 89, Nik Semenoff is still hosting occasional printmaking workshops, as he feels it is a way of offering a hands-on approach to his methods. He shares his resources and developments in printmaking and jewellery making on his Blog, *New Directions In Printmaking*, ndiprintmaking.ca ■



Borne out of the need for more accessible spaces for printmakers in Saskatoon, Ink Slab Printmakers was formed in 2010 by a group of students and recent grads from the University of Saskatchewan. Void, a commercial gallery for emerging artists, opened two years later. The gallery now runs as a non-profit, focused on printmaking and community programming. Michael Peterson has been involved in both initiatives from the beginning. Here he shares with us what he's learned along the way.



Reflections on Starting an Artist-Run Centre

1 **HAVING FUN IS IMPORTANT**

Ink Slab started over salad nights. Every few weeks we'd each make a salad to share, get together at someone's house, and sometimes vote on whose salad was our favourite. At some point after we had finished eating, someone would say, "I guess we should talk about printmaking." After a few nights of salads, board positions were eventually formed and filled. A few months later we received a Saskatchewan Arts Board grant (with the help of technician-instructor Patrick Bulas) and a used Charles Brand etching press was being shipped to us from Ontario.

2 **START WHERE YOU CAN; IT'S PROBABLY ENOUGH**

Ink Slab's first studio wasn't much: a fifth floor walk-up where the only running water was in the bathroom. But it was cheap. A dozen of us chipping in \$20 a month was enough to pay rent and buy inks and other basic supplies. We built our own inking and soaking tables and used the freight elevator to move in our etching press. We had to cut the doorway larger to fit it through, but our landlord was cool and didn't mind us replacing the missing wall with a very makeshift half-door we locked with a latch. The studio was never heavily used—other than by a handful of members, and before shows—but because our fees were so low and we all wanted a printmaking studio, most of us stayed members for years.



3 IT'S EASIER TOGETHER

As recent grads, we quickly learned that we could form partnerships or land shows more easily as Ink Slab than we could individually. We have participated in exhibitions and exchanges with Articulate Ink in Regina and Thompson Rivers University in Kamloops, and we're currently working on a touring exhibition with a group of printmakers from South Korea.

4 THINGS CHANGE; LET THEM

In 2015, Ink Slab and Void sort of merged together. Void moved from our tiny basement space to our current location, which includes a 1,250 square foot printmaking studio. At the same time, Ink Slab was considering closing its space; membership was decreasing and the studio was too small to hold public workshops. So we moved Ink Slab's equipment to Void and a few months later Tyler Butz, a textile printer, moved in his silkscreen set-up. We began providing 24 hour studio access for members and in the spring of 2016 offered our first classes: a silkscreen course taught by Cate Francis and an etching course taught by Patrick. We had no idea what the reception would be, but both sold out and we have been offering printmaking courses for people of all skill levels since. We also develop community programming, which most recently has taken the form of working with high schools to build their capacity to offer printmaking education for their students.

5 LEARN FROM YOUR COMMUNITY

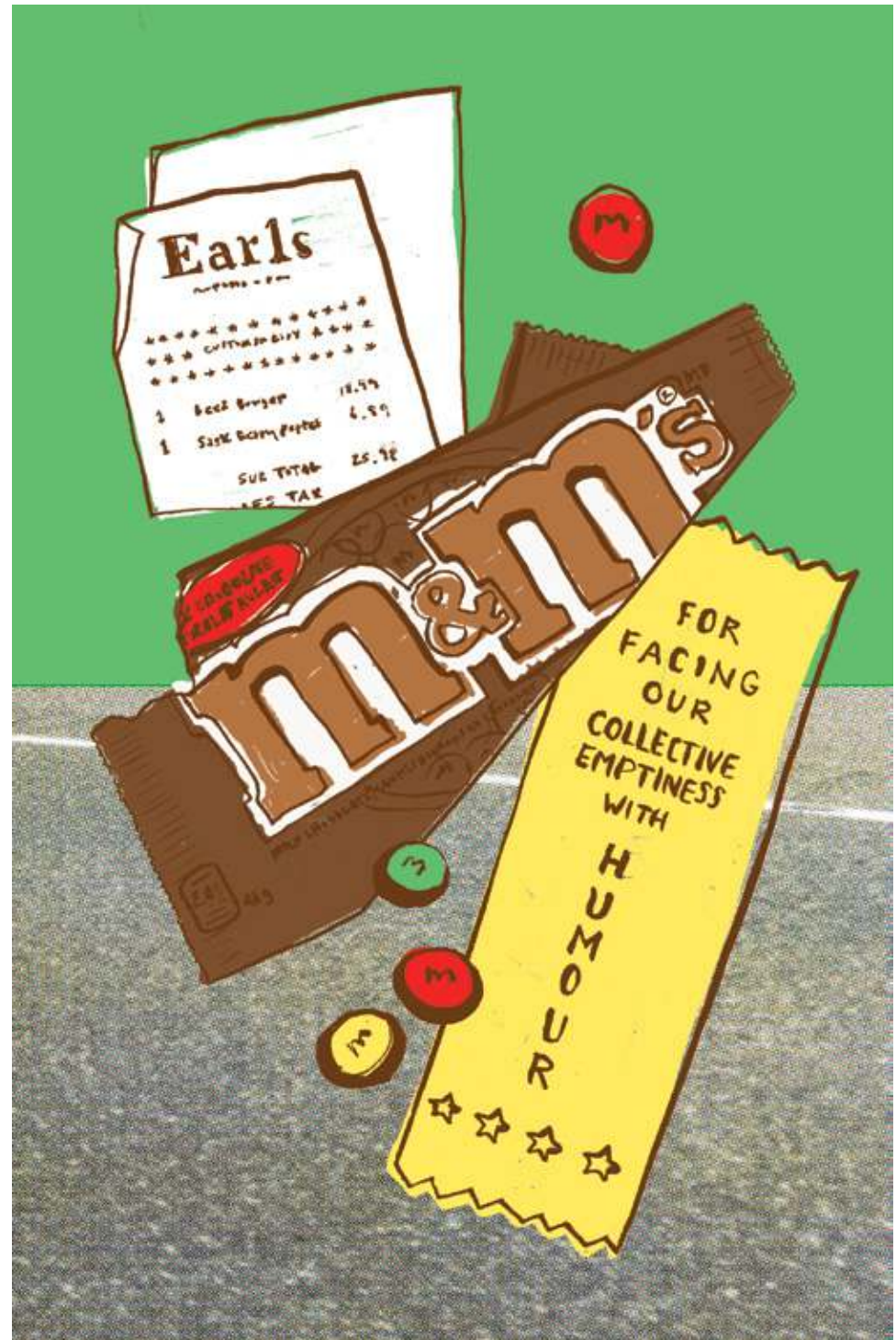
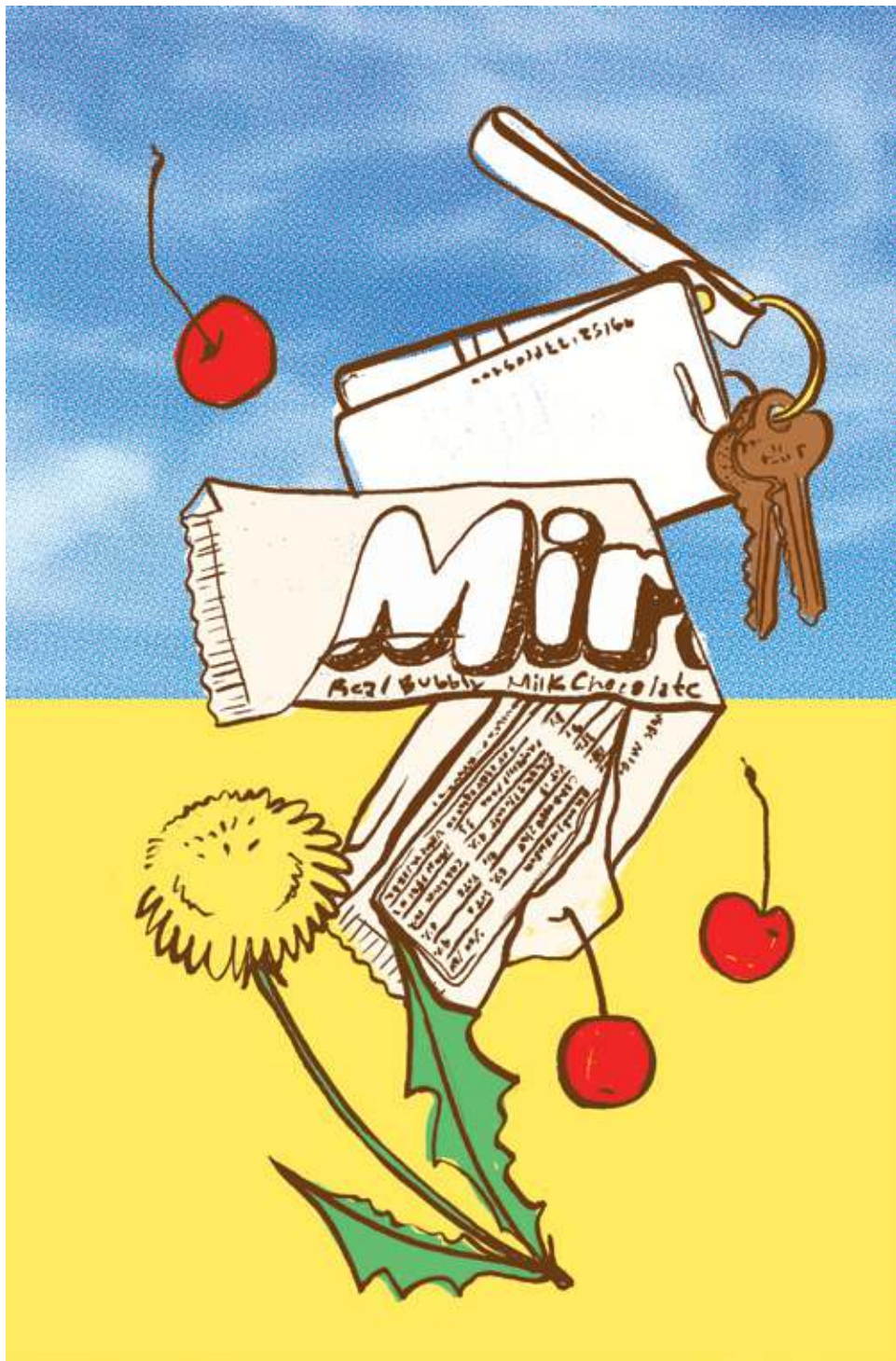
When we started offering workshops at Void, we did so with the goal of enabling our students to become printmakers. We wanted to teach silk screening or etching or relief printing sufficiently enough that people could continue after the course. Sometimes when I see an Instagram post about a button-making workshop or zine collection, I find myself questioning this focus. I have to remind myself that sometimes the experience, or the opportunity for expression, is what's important. Not that editioning isn't (the technical printmaker in me wants to go on about how important it is), but those posts remind me how valuable it is to listen to what people want and to make space for them to create the art that makes them happy.

6 DON'T WAIT FOR INSTITUTIONS TO DO THE WORK

As Void has grown into one of our city's artist-run centres, I have come to understand some of the challenges associated with publicly funded spaces.

There is a complacency that can build in, as funding and positions become settled. The art community is small, at least here, and peer reviews can mean you only need to receive approval from those with whom you are already engaging. There have been positive movements recently, as vacant storefronts are beginning to hold weekend pop-up exhibitions and some of our public galleries are opening their spaces to community programming and exhibitions. But too often a lack of public engagement is still present.

In many ways, Void exists to counter this lack of engagement. As more exhibition space has become available, we have closed our gallery to focus on community programming. I believe it's an exciting time for printmaking in Saskatoon because it's a time when it's becoming less tied to institutions. We now see it moving into more public spaces that better reflect what our communities want it to be. ■





-isms

On Starting a Feminist Zine in Saskatoon

"I am not free while any woman is unfree, even when her shackles are very different from my own."

— Audre Lorde

KELSEY PHILIPCHUK
and MARISSA BIALOWAS

It all started with assigned readings in our respective university classes: Audre Lorde, bell hooks and other influential thinkers. They ignited a fire within both of us. Already friends, we had a new common interest that quickly became a passion: feminism.

One weekend, while immersed in long, naïve discussions on the topic, we realized that we also shared a common experience. Whenever we identified ourselves as feminists in our social circles, we would be confronted with discomfort or disapproval. We were left asking, "Why is feminism so misunderstood?" In that moment, we decided we would undertake some kind of project to explore and address this question.



As the project began to take shape, our idea of “feminism” continued to evolve. We started to recognize our own privilege and the way it softened our experiences with sexism. On social media, we came across countless articles that focused on a specific type of feminism: hairy legs and armpits, nipple campaigns, and pictures of t-shirts that read “FEMINIST AS F*CK.” While it was encouraging to see a younger generation of women rallying together to reclaim our undeniable grrrl power, discussions about ditching the razor forever seemed insufficient. Slowly, we began to accept the existence of white, mainstream feminism, as well as how we perpetuated and benefited from it.

We soon discovered that the discussion addressing gender equity in relation to privilege was alive and well. One google search of Kimberlé Crenshaw’s concept of “intersectionality” unveiled a plethora of feminisms that recognized race, ability, sexuality, age and perceived mental health, as a part of one’s identity. Seven months following our weekend visit, we returned to the drawing board to discuss a potential

project that would be more inclusive of a plurality of voices.

After countless proposed ideas we settled on the concept of a mini magazine. Though skeptical of this approach at first, we let our imaginations run free; we discussed zine culture, art as a means of storytelling, the power of sharing and its potential to raise awareness and educate. Maybe we could foster a platform that allowed marginalized voices to share their experiences through art, which others could enjoy and learn from. This seed of an idea eventually became -isms, a contributor-based feminist/art zine.

Knowing the potentially influential power of print, we wanted to create something meaningful, something people would enjoy looking at, something that anyone could pick up and “get something” out of. We began by establishing five goals, which are printed clearly on our first two issues (but continue to evolve): (1) promote positive/diverse feminism(s); (2) inclusivity; (3) accessibility; (4) foster discussion; and (5) acknowledge the intersections of oppression. These goals informed the

content of the zine, as well as encouraged us to persevere when technological frustrations and creative blocks left us sprawled out on the floor in defeat.

Despite the initial and ongoing challenges, we have successfully printed two issues, all the while adjusting and improving our process. We begin by putting out a call for contributors, which is circulated both by physical posters and social media platforms. Strangers and familiar faces alike send us their creative goodies, which have ranged from poetry, photography, doodles, paintings, comics and more! Then, we fundraise, run bake sales, and empty our pockets, as our hours hunched over a screen turn into something we can hold in our hands. Finally, we drive around town and distribute our modest amount of copies in places that we hope might have a positive impact on someone’s day.

We both happily admit to having much to learn both as activists and zine-makers, as we always will. But, we’ve learnt that even a speck-sized zine can have inspiring effects and bring people

together to share, learn, reflect and feel. We intend to continue to foster an inclusive, physical platform where we hope all beautiful and diverse voices can feel safe and heard. ■

-isms is a contributor-based feminist/art zine printed on Treaty 6 Territory in Saskatoon, SK. Striving for accessibility, the zine is available to readers at no cost, and it can be found in local businesses and non-profits. Artistic submissions range from paintings, sketches, poetry, crosswords, photography, comics and more. Contributions tend to reflect experiences and important issues related to various aspects of feminism and intersectionality, such as gender, sexuality, race, perceived mental health and so on. Learn more about -isms or get involved on Facebook (facebook.com/ismszine) or Instagram (@address.the.isms).

THE JOY OF STICK



Slinging Lowbrow Art to Saskatoon

A man's sudden screaming pulls the restaurant out of its collective weekend slumber. Flailing his arms wildly, the entire room looks up from their morning coffee. But the flapping man is far too immersed in his own business to notice the weary stares and apprehension. Standing at a vending machine, his attention is completely attuned to the wad of paper now in his possession—a handful of assorted stickers, some handmade art and a snarky DIY fortune that reads along the lines of “We are all just garbage humans, trying our hardest not to be thrown out on garbage day.”

Welcome to the world of Scummy Magic, where one dollar buys you a piece of limited-edition highly collectable art and life advice. Or, to some, weird scraps of crap.

Inhabiting Saskatoon, Scummy Magic is a world filled with the doodles, illustrations and zines of local artists, a place where the emotional response is paramount to monetary transaction.

Part mobile gallery, part pop-up retail fun, Scummy Magic is an illustrated sticker art project that takes on the form of a travelling exhibit that is part retro vending-machine nostalgia and part affordable adhesiveness. Dispensing stickers, hand-made zines, limited edition screen prints, DIY life advice and whimsy,

Scummy Magic is a design collusion that exists in the spaces where entrepreneurial visuals meet street art and everything can ultimately be purchased and enjoyed for the price of one dollar.

The idea isn't exactly a new one. Art vending machines have permeated a number of unconventional spaces across Canada. For example, Montreal has Distroboto, a cigarette machine that no longer sells cigarettes, but instead dispenses the work of emerging artists of all disciplines—visual arts, film, animation, music, literature and poetry, crafts etc. But it's still a novel idea for Saskatoon, poking out like a proverbial sore thumb at local art markets and galleries where the hustle is palpable.

Fall 2017 Classes at SNAP Printshop

Plate Lithography (Hand-drawn images)

Sep. 19 – Oct. 24 / 6 Tuesdays / 6–9pm
\$280 for members / \$308 for non-members
Angela Snieder / angelasnieder.ca

Silkscreen: Thursdays

Sep. 21 – Oct. 26 / 6 Thursdays / 6–9pm
\$260 for members / \$286 for non-members
Andrew Benson / drwbnsn.ca

Print Sampler

Sep. 27 – Oct. 25 / 5 Wednesdays / 6–10pm
\$260 for members / \$286 for non-members
Amanda McKenzie / amandaanemckenzie.com

Silkscreen: Tuesdays

Oct. 31 – Dec. 5 / 6 Tuesdays / 6–9pm
\$260 for members / \$286 for non-members
Morgan Wedderspoon
/morganwedderspoon.com

Intro to Copper Etching

Nov. 1 – Dec. 6 / 6 Wednesdays / 6–9pm
\$280 for members / \$308 for non-members
Kelsey Stephenson / kstephenson.ca

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.

Community Events

DRINK & DRAW! // Saturday, September 23, 7pm – late

'TIS THE SEASON: SANTA'S PRINTSHOP

Saturday, November 25, 12 – 5pm (drop-in event) // Join us in SNAP's Printshop for some festive
printmaking crafts and holiday projects! Get oh so holly and jolly just in time for the holiday season and
print hand-made gift tags, greeting cards, wrapping paper and tree ornaments. Silkscreen patterns and
designs onto wrapping paper, carve lino blocks to print on the letterpress to create unique gift tags and
busily make all of your gifts and decorations at SNAP like Santa's happy elves!

PRINT AFFAIR // Saturday, December 2, 7pm – late

Weekend Workshops

Monotype

September 16 + 17 / Weekend / 10am–5pm
\$203 for members / \$223 for non-members
Meghan Pohlod / meghanpohlod.com

Hand-bound Artist Book

Saturday, September 30 / 10am–5pm
\$154 for members / \$169 for non-members
Andrew Benson / drwbnsn.ca
Sergio Serrano / gosergio.com

Experimental Woodblock

October 14 + 15 / Weekend / 10am–5pm
\$203 for members / \$223 for non-members
Brenda Malkinson / brendamalkinson.com

Hand-printed Holiday Cards

Sunday, November 5 / 10am–5pm
\$108 for members / \$119 for non-members
Catherine Kuzik / ochrelea.com

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

SNAPLINE FALL 2017 — THE GREAT OUTDOORS EDITION FEATURED ARTIST: CATE FRANCIS

IN THIS ISSUE

Featured Artist: Cate Francis profile by Wendy McGrath
New Directions in Printmaking by Paul Constable
Filling the Void: Reflections on Starting
an Artist-Run Centre by Michael Peterson
Mostly flat but pretty great illustrations by Alex Keays
-isms: On Starting a Feminist Zine
in Saskatoon by Kelsey Philipchuck and Marissa Bialowas
The Joy of Stick: Slinging Lowbrow Art to Saskatoon by Chris Morin

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

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

12–5pm
Saturdays
\$20 plus \$5 supply fee

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

October: 7 + 21
November: 4 + 18
December: 9

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

SNAP

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