

**SNAPLINE WHAT**

**HAPPENS NEXT?**



**FEATURED ARTIST:**

**GABRIELA JOLOWICZ**

WINTER 2018

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## MESSAGE FROM THE EXECUTIVE DIRECTOR

What Happens Next? It's a good question really, but also, a question rife with problems, because well, who can say? I like to think about what happens next, but not at the expense of neglecting to notice what is happening right now.

This skeptical but uplifting publication has some exceptional content in store for you. In Wendy McGrath's *My Process* interview you'll get some insight into the studio practice of SNAP's Emerging Artist in Residence: Max Keene. Max will be in residence in the SNAP printshop beginning January 2019, so stay tuned for new works from him! Emerging artist and writer Jessa Gillespie gives us hope that technology may not be our final undoing; rather it could be a path forward, a way to find and support and uplift each other; read more on page 13. Local favourite and regular *SNAPline* contributor Blair Brennan opens up a query on stories, the ones we tell each other, the ones we tell ourselves, the ones we are told. Brennan is asking us to think about the role of the artist in the formation of our stories.

When SNAP first exhibited the brilliant work of German artist Gabriela Jolowicz in 2015 I had no idea how fortunate we would be to build a lasting relationship. Commissioning this limited edition of prints from Jolowicz has been such a treat. When she sent me an initial proof all I could say was... "Is that a snorkle??" I think it is a stunning addition to our growing print collection at SNAP and I hope our *SNAPline* subscribers love adding it to yours too. Be sure to read the winning submission from *SNAPline*'s first Flash Fiction Contest; *Heimweh* by Dominik Royko on page 10 — Congrats Dominik!

This edition of *SNAPline* brings us to the end of our 2018 season. With the end of another year always comes the excitement of planning for the next. *SNAPline* is undergoing some changes in 2019, we are moving to 3 issues a year in order to better support our contributors, our artists, and the talented generous people who put this magical publication together through sheer love of the project. Look for us in early spring 2019 — we'll be back with a renewed commitment to excellent content, beautiful design, and an enthusiasm for print culture that you won't want to miss.

Until then, if you're in Edmonton, please stop by SNAP gallery — our member's show & sale runs until December 15th and your walls will thank you!



April Dean,  
Executive Director

## MESSAGE FROM THE BOARD

### IT'S ALREADY GETTING DARK as

I'm writing this, and unfortunately it's only 4 o' clock. The month of November always feels like a late winter sunset, heralding the dark but cozy evening that is December. For some of us the night is just beginning, and others are in anticipation of tomorrow. There couldn't be a more fitting theme to the November issue — 'What Happens Next'. Frankly, sometimes I really wish someone would tell me.

Being a recent graduate, I'm constantly in a mood where I don't know what is coming tomorrow, let alone in the next 3 months. Uncertainty is in the jobs we applied to last week, the texts we sent last night, the Twitter feeds we read tomorrow morning as we open the window and breathe in the Current Political Climate (we should just call it 'political weather' until it settles down). The future (depending on our privileges perhaps) brings excitement, anticipation, hope, and fear — where will I move to? What will I create? Will I leave the house today? Will I apply to grad school? Will I be deported? Where will I sleep tonight? Who knows!

It's also millennial culture to immediately look up what we don't know, so it comforts me to know that this tiny 8.5x5.5 inch publication will be by my side to flip through whenever someone asks me, 'What's coming up at SNAP?' Being on the Special Events Committee and the SNAP Board, I can at least promise you that SNAP will still be here in 2019 with open doors and open hearts, planning workshops and events to brighten this accursed season where the sun sets before you have the chance to fully open your eyes. Prints will be hung to dry at 3am and beer will be pumped into red plastic cups. Wonderful, thought-provoking art will line the walls, again and again.

As always, SNAP cannot step into the New Year without celebrating the support of its members, sponsors, donors, volunteers, and everyone in between. On December 8th, it would be lovely to see you at Print Affair, our annual art party fundraiser to support yet another year of art making and community building at SNAP. Perhaps you will take home a print from the Members' Show and Sale, or join our Print Patron Program. So much to look forward to!

Who am I? Apart from being a SNAP lover I am a recently graduated printmaker, designer, performer and visual artist. If you're looking to get acquainted with SNAP, especially if you're an emerging artist, student, or newcomer to Edmonton, talk to me!

Sometimes I try to fight the uncertainty by simply doing things. Make some art, look at some art, vote, talk to your neighbours, watch Netflix. Stay in bed and let the future wash over you, like I do on weekends. Whatever it is, BE what happens next. To quote a well-known internet saying: 'What happens next will SHOCK you!!!'

XOXO,



Ashna Jacob

Director,

SNAP Board of Directors

Photo credit: Adam Waldron Blain

## FUNDERS



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## Contributors to this issue

OPPOSITE PAGE: Detail from  
Gabriela Jolowicz, *Houseboat*,  
70×90 cm, woodcut, 2016.



**BLAIR BRENNAN** practices his own brand of quasi-mystical anarchism from his home in Edmonton. His drawings, sculpture and installation art have been exhibited internationally in numerous group and solo exhibitions. Brennan has contributed articles to a number of national arts and cultural publications. His favourite Ramones song is “Strength to Endure.”

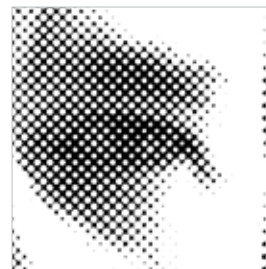
Photo credit: Sophie Gareau Brennan



**JESSA GILLESPIE** is an artist, writer, and curator currently residing in Brooklyn, NY. They have recently published writing with dc3 Art Projects, Akimbo, and Latitude 53, and have a residency upcoming in New York at RU. The web platform discussed within this article will be released in the spring of 2019.



**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.”



**DOMINIK ROYKO** is an occasional correspondent who hasn’t visited Belgrade since it was in Yugoslavia. His recent short fiction has been valued at over a nickel per word.





ABOVE AND FRONT COVER:  
Gabriela Jolowicz, *SZ-SEE*,  
20.3×25.4 cm, woodcut, 2018.

BACK COVER: Detail from  
Gabriela Jolowicz, *Shower*,  
95×95 cm, woodcut, 2018.

NEXT SPREAD: Gabriela  
Jolowicz, *Little Sea Piece*,  
49×69 cm, woodcut, 2016.



To see more of Gabriela's  
work visit: [www.hey-gabi.de](http://www.hey-gabi.de)

#### ARTIST STATEMENT

The scenes on my woodcuts are based upon actual events. The various parts of a picture can be reconstructed by any of the following sources: my memory, online search engines, book illustrations, own photos, life drawing, found materials, conversations or imagination.

#### SNAPLINE FEATURED ARTIST

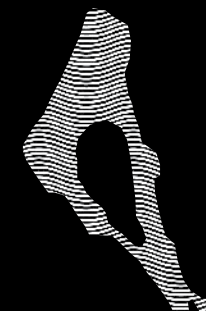
### GABRIELA JOLOWICZ

Gabriela Jolowicz was born in Salzgitter, Germany. Her studies led from Communication Design to Book Arts/Graphic Design with the focus on Illustration and Printmaking. In 2008 the LUBOK press from Leipzig published her woodcut series as a book titled *Megabillig*, printed from original woodblocks. She won the First Prize of the International Artprize Holzschnitt Heute (Woodcut Today) of the Stiftung Kunst, Kultur und Bildung Ludwigsburg (D) in 2012. Two years later she was awarded a honourable mention by the XVII the German International Exhibition of Graphic Art in Frechen (D). Her woodcuts have been shown in many international exhibitions, including the International Print Centre New York, the Museo Nacional de la Estampa in Mexico City and the Museum der bildenden Kuenste in Leipzig. The artist currently lives and works in Berlin, Germany.

Stylistically the entire art history may serve me as a book of samples. Once the knife cuts into the wood, it is irrevocable. The knife and the rigidity of the wood force my hand to operate in a certain manner. The plywood I use only allows a certain amount of detailing and I execute each picture in one single woodblock. These restrictions make it possible for me to develop the image.

The woodcut is a visual medium of the past. Its original function as a carrier of information rather than a form of art—plays into the perception of the onlooker.

**^**  
**SALZGITTERSEE**  
The print Gabriela Jolowicz created for SNAPline members\* is called *SZ-See*, which is short for Salzgittersee, a lake nearby from where the artist grew up.



\*To become a SNAPline member and receive 3 limited edition fine art prints visit: [www.snapartists.com/membership](http://www.snapartists.com/membership)







# HEIMWEH



**“THE NEWS SAY** that the old Belgrade airport is being excavated,” reported the Austrian.

“Живели! I’ll drink to that,” toasted the Serb, taking another swig of her beer. “It’s been eight years since it was buried. That’s where I took off from before I came here, when I was seventeen,” she reminisced.

This story was the winning entry to SNAP’s first Flash Fiction Contest inspired by *SNAPLine*’s featured artist’s woodcut *PIVO*. To read the runner-up submissions by Wendy McGrath, Lara Apps and Zach Polis and to stay up to date on SNAP news, events, call for proposals and upcoming contests visit [www.snapartists.com](http://www.snapartists.com)

written by  
**DOMINIK ROYKO**

IMAGE CREDIT, OPPOSITE & BACK COVER:  
Gabriela Jolowicz, *PIVO*, 50×70 cm, woodcut, 2015.

“Ya, I used to fly there too, in my younger days,” the Austrian nodded, stroking his beard. “Cargo planes, mostly, before the couriers switched to drones.”

At this, the American got excited and accidentally kicked the guitar lying at his feet. A burst of heavy metal roared from under the table for a few seconds. Ash floated from his cigarette while he struggled to reach down and shut it off. “I just got this new VR helicopter simulator, and it lets you fly wherever you want. And you can pick any model chopper you want, even the retro ones.”

The Serb was puzzled. “Why would you want to fly it by yourself? Why not just tell it where to go and let it take you? That sounds to me like wanting to clean your clothes by hand.”

“It’s not the same. You have way more control. You can go any way you want, not just in a straight line. You can go in zig zags, if you want.”

She was unconvinced. “I am happy to leave the flying to the machines. Aircraft accidents fell by 98% when commercial flights were fully automated. Besides, you cannot drink and fly, can you? Or smoke for that matter.”

The Austrian had an explanation, which he felt compelled to bestow on his younger companions: “It is because of - what do you call it? Heimweh. Nostalgie. People always look back to the past and think that it was better somehow.”

The Serb laughed. “This guy? Nostalgic? He’s not old enough for that. Look at him. He is a walking gallery of a dozen kinds of new technology!”

“Voulez-vous un peu plus de café, monsieur?”, asked the American’s miniature personal assistant and fashion accessory, as if to illustrate the point.

“Nah. Mmm... Munchies. I’m hungry. Where’s that burger I ordered?”

The assistant went back to cleaning up the ash from his cigarette and rearranging the pins and fobs on the American’s shirt, which blinked and vibrated with various notifications.

But the old ex-pilot insisted. “But look at his music box in the shape of a guitar. His drink dispenser made to look like a French press. Even the icons on his clothes are from another era. Who sends email anymore? Who still reads books?”

The Serb gestured at the thick volume on the shelf nearby. “Well, you certainly like to stare at your art book.”

“Ach, das ist wahr. It is my little oasis of colour in this black and white world of ours.”

The American came out of his reverie. “Why do you make it sound so awful?”

The new technology is where it’s at, isn’t it? And it’s why we’re still here. It keeps saving us from messing ourselves up.” He took a drag on his cig.

But the Serb took the old man’s side. “No, I understand. My mother used to keep one old keyboard around for writing her poetry. I used to ask why she didn’t dictate it, but she said it slowed her ideas down just enough to choose the right words.”

“Ya, I had artist friends who would carve blocks of wood - by hand - one for each colour in their picture, and print their images manually with a press. Even I thought they were a little crazy in hanging on to the old ways. I don’t think they were able to bring their presses here.”

Picking up her beer, the Serb toasted the air. “I’m just glad that someone had sense enough to bring some yeast up here with them!” Tipping the can and her chair, she finished off her beer.

“И сада? What happens next?” ■



IMAGE CREDIT: Jessa Gillespie,  
collaboration with Kablusiak  
for *i don't know what i am  
supposed to be feeling*, 2017.

written by  
**JESSA GILLESPIE**

**TO LOOK TOWARDS THE FUTURE** is to look towards crisis management. As social relations, politics, and the planet's ecosystem collapse around us, with us, and because of us, crisis is being infinitely managed. This infinite management occurs as a result of the current systems of governance practicing maintenance through reactionary action, as opposed to progressive investment. In other words, systems of governance react to uphold a status quo, instead of organizing in a way that acknowledges change as inevitable.

AFTER MUCH  
CONSIDERATION,  
TOMORROW  
HAS NOT BEEN  
CANCELLED

# THE WORLD WILL MAINTAIN ITS COMPLEXITIES, REGARDLESS OF HOW MUCH KNOWLEDGE WE OBTAIN.

This constant negotiation of crisis allows governing bodies to maintain power. The widest reaching of these governing bodies is neoliberal-capitalism, and those who are disadvantaged by it, are strategically disadvantaged. Neoliberal-capitalism governs contemporary society under the guise of individual freedom and gain in a free-market economy. What it continues to forget (or strategically ignore) is that not everyone is born equal and free.

Neoliberal-capitalism binds us to unrealistic and unsustainable expectations of how to participate in the world. It forces us to maintain a status quo that is inherently designed to exclude us. This governing body regulates and perpetuates what the 'normal body' is, deeming everything outside of it less able. And the 'normal body' in contemporary Western society is white, male, heterosexual, able-bodied, and able-minded. This criteria (and the degree to which one is separated from it) determines an individual's value and ability within contemporary society. It allows some voices to be heard and not others.

Neoliberal-capitalism works hard to conceal the possibility for 'us' to consider any moments outside of the present moment. It manages our consumption of time through persistent encumbrances; manifesting hurdle after hurdle to keep us consumed with what's happening now. Remuneration now, distraction now, pleasure now. It makes it near impossible not to participate (work to make money, to support, to live, to die), all the while exploiting our mandatory

labour. So what do those of us who refuse to participate do? The future is going to unfold regardless of neoliberal-capitalism chaining us to the present. This is a call to remember that there is an alternative to the obsessive consumption of the now: to task ourselves with this present as a means of demanding a different future. I am wagering on the long game.

What happens next will require carving out space for opportunities to outrun this obsession with the present tense. For me, this begins through the formation of an autonomous and open source web platform. The main mandate is to bring women, queer, trans, poc and all other marginalized folks together to discuss and share their knowledge and skill sets as a means of harnessing information and technology to uplift their own, and each other's voices.

Rooted in communal education, this web platform will assemble through collaboration, bringing a diversity of voices into deliberations around pertinent contemporary academic literature. From there, it will compile, organize, and unpack various subcategories of critical theory, specifically that which speaks to contemporary politics, technology, and relations. For example, it will gather consequential texts on topics like Marxist-Feminism, with accessible explanations of the subcategory, as well as each text itself. This platform will work with other organizations, writers, and academics to ensure that each piece of literature is free and accessible to those who wish to engage further with

the material. Additionally, there will be a forum available for Q&A around each subcategory; a safe space for open dialogue that welcomes curiosity and helps promote accountability.

Drawing from the fundamentals of anarchist organization, this project rejects neoliberal-capitalism and the systemic violence inherent within it, instead emphasizing self-organization, voluntary association, and mutual aid.<sup>1</sup> This platform functions as a communal space for folks to collaborate and create new pathways for the production and dissemination of knowledge. Pathways that resist the traditional framework of the academy; a framework that continues to systematically exclude those who do not inhabit the 'normal body.' This is an opportunity for a multitude of voices to come together to create different ways of knowing and being in the world, bound by one another. This platform resists neoliberal-capitalism's system of hyper-valuing individual success and monetary gain, and replaces it with communal flourishing. This flourishing requires a diversity of voices to come together and intervene into the realms of information and technology. Within the context of global ecological catastrophe, how our collective futures manifest is of the utmost importance.

In his latest book, *New Dark Age*,<sup>2</sup> James Bridle emphasizes over and over again the importance of embracing complexity. This project echoes that sentiment: the world will maintain its complexities, regardless of how much knowledge we obtain. There will always be a cacophony of voices saying different things. Silencing some of them over others will not cause them to cease existing; it will not aid in reaching an understanding of the world. Instead, we have to keep listening to the cacophony, regardless of its complexity, and let it undo the unsustainable quest for absolute knowledge.

One practice that this project emphasizes is finding each other, amidst complexity, amidst crisis; finding someone or something to hold onto through it all. Academia functions as a gatekeeper of knowledge and in doing so prevents a huge majority of people from accessing its vocabulary and its resources. By restricting so many people from obtaining its tools, academia creates an echo chamber of the same voice on a loop. The only way to change this is to change the conversation (to break the loop). Thus, those who have access to academia must steal from it, because while the master's tools will not dismantle the master's house,<sup>3</sup> stealing its tools and repurposing them will. We must disseminate this information more widely, outside of the gates of the academy, because the voices who populate the conversation will change the nature of the conversation. Bringing women, queer, trans, poc and all other marginalized voices together, and to the forefront of conversations about the future, is what must happen next.

If crisis helps maintain the power of governing bodies, then it's counterintuitive to allow them to continue to make decisions about the future. Within the context of global ecological catastrophe, how our collective futures manifest is of the utmost importance. Tomorrow has not been cancelled, and it will remain populated by the decisions made today. ■

1 Graeber, David. *Fragments of an Anarchist Anthropology*. Paradigm Publishing, 2004.

2 Bridle, James. *New Dark Age*. Verso, 2018.

3 Lorde, Audre. "The Master's Tools Will Never Dismantle the Master's House". 1984. *Sister Outsider: Essays and Speeches*, Ed. Berkeley, CA: Crossing Press, 2007, 110-114.





RB

2/1/2015



SPRINGING

SINGING



SPRINGING

RB

2/1/2015





*“Storytelling reveals meaning without committing the error of defining it.”* This quote comes from German-born, American philosopher and political theorist Hannah Arendt’s essay on Danish author Isak Dinesen.<sup>1</sup> Some time ago, I heard a radio documentary on Arendt<sup>2</sup> and was struck by this line because it supplemented my belief that the human brain is hardwired to understand and recall information in story form and programmed to derive deeper meaning or generalize broader lessons from a specific story. Visual arts deploy similar tools with symbols and imagery drawing viewers deeper into deciphering the artist’s meaning by following the chain of referential clues to find the hinted message.

written by  
**BLAIR  
BRENNAN**

PREVIOUS SPREAD AND OPPOSITE PAGE: *Object in the Grass*, gouache and pencil on paper. *Springing, Singing, Sinning*, ink, gouache, red pencil and steel metal stamped text on paper. *Red Wolf on Red and Green Plaid*, Gouache and red pencil on paper. All works by Blair Brennan, 28×21.5 cm, 2015.

*These  
shadows of  
imagination*



Arendt's remark suggests the reason for the timeless, cross-cultural importance of all story forms. She tells us that story can deliver meaning without necessarily declaring that it will do so. In effect, a story seduces us by hiding the message and compelling us to read on to find out *what happens next*, to seek out more stories, or even to listen to the same story again (the Hollywood reboot explained!)

Here's a rudimentary example of the storytelling process described by Arendt: I may want to prevent someone from going into the forest. My message to them would be: "Do not go into the forest!" I might say exactly those words or, instead, I may tell them a story about the perils of talking to a wolf while going through the woods to their grandma's house. The story itself does not "commit the error" of announcing its subtext of teaching vigilance when navigating the dangers of the world. The tale comes out, innocently weaving its elements. Whether the details are sparse or ornate, each individual listening to the story will embellish it and find the key message for their ears. In a story, every hidden thing wants to be found. Simple stories can deliver complicated meanings, but we often don't even know this process is taking place. We just enjoy the story. This is why Little Red Riding Hood's adventure will get more requests for retelling than the simple admonition to "Stay out of the woods!"

The most absurd stories could be accepted, Samuel Taylor Coleridge suggested, through a willing suspension of disbelief—certainly a requirement for listening to a talking wolf! Coleridge coined this term in the pages of his *Biographia Literaria*, stating, "My endeavours should be directed to persons and characters supernatural, or at least romantic, yet so as to transfer from our inward nature a human interest and a semblance of truth sufficient to procure for these shadows of imagination that

willing suspension of disbelief."<sup>5</sup> A reader would willingly set some of their objective or critical faculties aside in order to accept a story and let the story reveal its significance. If we accept Arendt's position, then readers may suspend disbelief specifically because it enables them to receive meaning embedded in the story.

While story is celebrated in our culture, this is less true for contemporary visual art (we need only think of the success of the Hollywood story machine and the challenges faced currently by most contemporary art galleries). We often overlook the primary role that visual art plays in our storytelling and similarly forget that story telling with images may represent one of our first ventures into symbolic thought. Of the first rock paintings, science journalist, Jo Marchant writes:

**"Such sophisticated thinking was a huge competitive advantage, helping us to cooperate, survive in harsh environments and colonize new lands. It also opened the door to imaginary realms, spirit worlds and a host of intellectual and emotional connections that infused our lives with meaning beyond the basic impulse to survive. And because it enabled symbolic thinking—our ability to let one thing stand for another—it allowed people to make visual representations of things that they could remember and imagine."**<sup>4</sup>

Human survival may have relied on the skill of verbal and visual storytellers—writers, poets, musicians, dancers, artists, and all image-makers. Noted mythologist Joseph Campbell identified artists as the first storytellers. And, in our Paleolithic past, the ability to draw an auroch or a babirusa on the wall of a cave—and to comprehend that drawing and the stories that went with it—would have been as important as the capacity to make tools to hunt those animals.

Our enlarging brains and symbolic thought were a winning combination. The evolution and long-term survival of humans may have depended on our ability to think symbolically and suspend disbelief in order to receive messages that were best delivered in story form. It would have been evolutionarily advantageous to understand pictures and stories and it would be essential for a culture to produce skilled storytellers which, of course, includes image-makers. This is a good thing for contemporary artists to recall on those dark days in the studio. ■

- 1 The full quote from Hannah Arendt's "Isak Dinesen: 1885–1963" in her collection of essays *Men in Dark Times* is: "It is true that storytelling reveals meaning without committing the error of defining it, that it brings about consent and reconciliation with things as they really are, and that we may even trust it to contain eventually by implication that last word which we expect from the Day of Judgment."
- 2 CBC Ideas: *The Human Factor*: Hannah Arendt, April 22 2014.
- 3 Coleridge, Samuel Taylor. *Biographia Literaria; or Biographical Sketches of My Literary Life and Opinions*. Project Gutenberg, 2004.
- 4 Marchant, Jo. "A Journey to the Oldest Cave Paintings in the World." Smithsonian.com, 2016.





OPPOSITE PAGE: Max Keene,  
*Holiday*, digital print, 2017.

written by  
**WENDY  
McGRATH**

## MY PROCESS

# MAX KEENE'S BOOBY TRAPS

I scale the stairs to the second floor of the University of Alberta's Fine Arts Building and stop in front of an installation by Max Keene. On the wall on the other side of the glass are four large colour photographs, on the floor a collection of objects. Other objects are suspended in between. What strikes me about this exhibition is Keene's cheeky playfulness. These set pieces create a hold-your-breath sort of anticipation, like that instant before the ubiquitous ACME anvil falls on top of Wily E. Coyote. How apt, then, that the pieces of this installation are part of a project entitled: "Booby Traps."

**BORN:** Edmonton, Alberta

**EDUCATION:** BFA University of Alberta  
focus in Printmaking and Intermedia

**FAVOURITE ARTISTS:** Jamian Juliano-Villani,  
Tom Sachs, Chris Maggio.

**FAVOURITE BOOK:** *1001 Ways to Beat  
the Draft* by Robert Bashlow and Tuli  
Kupferberg.

**FAVOURITE ALBUM:** (impossible to pick  
one!) "A Grand Don't Come for Free" by  
The Streets.

**MUSIC PLAYING WHILE PRINTMAKING (AND  
WHY):** So much different stuff. Right now,  
the group *Kero Kero Bonito*—really high  
energy.





ABOVE: Max Keene, *Wood Shot*, digital print, 2017.

OPPOSITE PAGE: Max Keene, *Detergent*, digital print, 2017.



*“I wanted something more than I could get with sculpture where the suggestion of motion is absent. Not so with these. What can fill in the blanks?”*



Keene has obviously succeeded in his goal of “giving the viewer the sense that something was about to happen, a kind of implied movement.” He adds, “I was becoming interested in sculpture but didn’t really like the implication that it’s frozen in time. But with these, they’re like booby-traps. Frozen before something’s going to happen.”

There are some interesting and evocative objects in Keene’s installations: a fake hand, a large silver ball-bearing, a Birkenstock shoe, a rock, a panini sandwich. “When something looks out of place or looks peculiar in an environment, I’m drawn to that.” Some of the items Keene has salvaged include: Culligan water jugs, a skeleton mask from some bushes near the Butterdome parking lot,

a badminton birdie by a pile of wood. The fake hand incorporated into this tableau he’s had since he was a child and brought with him when he moved from Regina to Edmonton. He found a silver orb in bushes at a barbeque in Regina when he was seven years old. The Birkenstock which functions as a cantilever he simply took off his foot and the panini was from La Pasta in HUB Mall. (He ate it after he took the photograph of the installation). “I approach things intuitively. If a few things went together, I just took it from there.”

Keene finished his BFA at the U of A this spring and wants to continue making strong connections in Edmonton’s artistic community. What he’s found strange, since leaving university, is that there is no one providing feedback on his work. “The biggest adjustment is making work and not having anyone critique it.” With a major in printmaking and a focus in intermedia, he is attracted to the possibilities of word and image and found objects. “I wanted something more than I could get with sculpture where the suggestion of motion is absent. Not so with these. What can fill in the blanks?”

Keene is looking forward to being Artist-in-Residence at SNAP beginning January 2019. “I can’t wait to have another opportunity to work in the studio. I can look back at what I did in my undergrad and really think about it.” He wants to return to large format photography. He develops the film himself. “Analog all the way! I love the spontaneity, and accidents, and mistakes. I love the colours and the way they render.”

OPPOSITE PAGE: Max Keene,  
*Lighthouse*, digital print, 2017.

### **What/who do you consider to be the greatest influence on your work?**

I think that being exposed to experimental music and film by my dad when I was young was a huge influence on me.

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

The first time I ever did any printmaking was back in high school. I love photography and print is a great way to take things off the computer and make them physical.

### **Do you have a permanent workspace? How does this space affect your art?**

I don’t! I think it benefits the way I work. Sometimes having constraints helps you make decisions easier. Working without a studio has given me a great opportunity to learn how to 3D render.

### **How do the possibilities of installation—using real and imagined spaces—inspire you?**

I love working with installation. In most of my work I try and augment things that are vaguely familiar. I really like the idea of being able to accentuate an existing space. I’ve always liked working with interior spaces and installation just feels like an extension of that.

### **How does the metaphor of non-organic materials (in particular, the blueprint) impact your work?**

A lot of my work involves simulations (particularly materials mimicking other

materials). I think our daily life is full of subtle simulations. Blueprinting has always been interesting to me for a different reason, I’ve used cyanotype for images of unkempt interior spaces because of its connection to the early stages of construction.

### **How do you make space (literal and/or figurative) for spontaneity in your work?**

I try to work in a real fervour, pretty quickly. I love working fast enough that when I look at my work after it’s done it’s still surprising and exciting. I think working like that helps me judge my own work a bit more objectively and allows me to make decisions that I wouldn’t if I were overthinking things.

### **Can you describe your creative process?**

I take notes of things I think are interesting and strange throughout the day. Often I just take a lot of photos on my phone. Then, I think about why those things are interesting and see if they can become a basis for any sort of artwork.

### **“What happens next” for you, Max Keene?**

This November I’ll be off to Toronto for the BMO Art First exhibition and I’m very excited! Also, really looking forward to being the 2019 SNAP Artist-in-Residence. Right now, I’m just trying to focus on making work whenever I can and keep learning things! ■

nov. 17 - dec. 15

# SNAP

members show & sale

**GET PRINTS. GIVE PRINTS.**

SNAP's Members Show & Sale is as diverse as our membership – there is truly something for everyone. Our Printshop will be full of original artworks for sale, ranging in price, with many works framed and ready-to-hang.

**Get first pick!**  
**Opening Reception:** Saturday, November 17, 12–5 pm at SNAP Printshop (12056 Jasper Ave.)

*Note: The sale will be in the Printshop from November 17 to December 1 and in the Gallery from December 8 to 15 (with new works added just in time for Print Affair!).*

# SNAP Print Affair

*Winter Woods*

On December 8th shed your mittens for **Print Affair: Winter Woods** – SNAP Gallery's biggest fundraising event of the year.

**December 8th** – 8pm until late

7pm Champagne Preview for our SNAPline and Print Patron Members

Advance tickets available at [snapartists.com](http://snapartists.com)  
 Event is 18+ / members and invited guests

Members and guests are invited to join SNAP for an enchanted evening filled with festive fun and, of course, all things print! At this year's Print Affair, the halls will be decked with fine art prints from local artists, accompanied by live music, and hand-printed goodness. Cozy up to handcrafted cocktails by amazing local partners Strathcona Spirits, delicious eats from Elm Catering, and great sips by Alley Kat Beer. Help us celebrate art, culture and holiday cheer!

## 2019 PROFESSIONAL DEVELOPMENT SERIES

SNAP is implementing a series of professional development studio demonstrations and workshops that are tailored for Artists who already have a working knowledge of basic printmaking practices and want to further develop or refine particular skills and techniques.

### Taxes for Artists

Wed., Jan. 16 / 6–9pm  
 \$55  
 Stacey Cann

### Print Study Centre Visit

Fri., Feb. 22 / 12–1:30pm  
 by donation  
 (Must be SNAP member)

PSC, 3–78 Fine Arts Building, University of Alberta. Please RSVP and submit one request to [printshop@snapartists.com](mailto:printshop@snapartists.com) by January 17

### Grant MacEwan Library & Special Collections Visit

Thur., March 7 / 6–7:30pm  
 by donation  
 (Must be SNAP member)

John L. Haar Library, City Centre Campus, Grant MacEwan. Please RSVP and submit one request to [printshop@snapartists.com](mailto:printshop@snapartists.com) by February 23

### Monotype Explorations: Generating Chance Occurrences

May 4 + 5 / 10am–5pm  
 \$198  
 Robin Smith-Peck

### Traditional and Digital Printmaking

May 9 – 30 / 4 Thurs. / 6–9pm  
 \$240  
 Kelsey Stephenson

## Winter and Spring 2019 Classes at SNAP Printshop

### Silkscreen (Tuesdays)

January 22 – February 26  
 6 Tuesdays / 6–9pm  
 \$286  
 Phoebe Todd-Parrish

### Linocut

January 23 – February 27  
 6 Wednesdays / 6–9pm  
 \$264  
 Megan Stein

### Photo Lithography

January 24 – Feb. 28  
 6 Thursdays / 6–10pm  
 \$396  
 Marc Siegner

### Collagraph

March 12 – April 12, 2019  
 4 Tuesdays / 6–9pm  
 \$198  
 Angela Snieder

### Print Sampler

March 6 – April 3  
 5 Wednesdays / 6–10pm  
 \$286  
 Sally Mayne

### Silkscreen (Thursdays)

March 28 – May 2  
 6 Thursdays / 6–9pm  
 \$286 for non-members  
 Tamara Deedman

### Woodcut

April 9 – 30  
 4 Tuesdays / 6–9pm  
 \$198  
 Richard Borowski

## Weekend Workshops

### Introduction to Letterpress

January 26 + 27  
 1 Weekend / 10am–5pm  
 \$223  
 Dawn Woolsey

### Bookbinding

March 9 + 10  
 1 Weekend / 10am–5pm  
 \$223  
 Sara Norquay

### Illustration and Screen Printing

May 31, June 1 + 2  
 1 Weekend / Fri.: 6–9pm  
 Sat. & Sun. 10am–4pm  
 \$238  
 Andrew Benson

BECOME A  
 SNAP MEMBER  
 & RECEIVE 10% OFF  
 ON REGISTRATION

For more information and to REGISTER for classes visit:  
[snapartists.com/education](http://snapartists.com/education)

All classes take place at SNAP printshop located at 12056 Jasper Avenue unless otherwise noted.

ALL MATERIALS ARE INCLUDED IN THE COURSE FEE UNLESS OTHERWISE STATED.



# SNAPLINE 2019 CALL FOR CONTRIBUTORS

We want to hear your ideas for articles that engage, critique, and/or challenge our notions of printmaking.

Pitch us an idea (300 words or less), outlining the proposed article (1500 words or less) or visual essay (a set of images with a statement of 500 words or less), along with samples of previous work, to [communications@snapartists.com](mailto:communications@snapartists.com).

## COLOUR

The optics of colour is multifaceted. Colour has a rich and storied history, reflecting and refracting significant and diverse cultural connotations. It is studied vigorously in physics and psychology. It has a physical basis in ink, created by mixing pigments, applied to paper. It can convey intense meaning within a work. Colour is political, a prism used to view and symbolize specific notions around concepts such as gender, class, and ethnicity.

Send us a pitch by  
**January 15, 2019**

## RESISTANCE

Resistance can create images; images can embody resistance. Resistance, in printmaking processes, has form and function, consisting of manipulating a material or matrix in tangible ways to create an image. Artists express resistance through their imagery or approaches to art-making, by utilizing printmaking as a democratic means of distributing ideas, protesting against socio-political issues, and decolonizing and/or subverting art-related systems and institutions.

Send us a pitch by  
**May 15, 2019**

## FRAGILITY

Artworks become unstable due to disintegrating materials, fading inks, or wear on a matrix. Lack of access to resources, funding, or workspace makes an individual's art practice vulnerable, while artist-run centres face similar tenuous circumstances. Precarious work (such as temporary work, side hustles, and contract teaching positions) may supplement an artist's income but is unpredictable and offers little security. However, this fragility is facing an enthusiastic resistance. Through activism, education, funding, and policy changes, artwork and artist labour are being recognized for their merit, creating opportunities for stability and security.

Send us a pitch by  
**September 15, 2019**

## SNAPLINE WINTER 2018 — WHAT HAPPENS NEXT? FEATURED ARTIST: GABRIELA JOLOWICZ

### IN THIS ISSUE

*These Shadows of Imagination* ..... by Blair Brennan  
*My Process: Max Keene's Booby Traps* ..... profile by Wendy McGrath  
*After Much Consideration,*  
*Tomorrow Has Not Been Cancelled* ..... by Jessa Gillespie  
*Heimweh* ..... by Dominik Royko

### 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 **3 limited edition fine-art prints** along with the triannual edition of the *SNAPline* Publication beginning in 2019. Through this program SNAP commissions 3 exceptional, diverse and exciting artists a year to create a limited edition of prints, one of which is sent to your home three times a year. We are switching from our previous quarterly model to devote more resources to our contributing writers and artists as well as to the production of special and innovative magazine issues. 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](http://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!

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

**Saturdays: 12—5pm**  
**\$25** supply fee

### 2019 DATES

February 2 + 16  
March 2 + 16 + 30  
April 12 + 27  
May 11 + 25  
June 8

For more information visit [www.snapartists.com/shop-and-studio](http://www.snapartists.com/shop-and-studio)

# SNAP

SOCIETY OF NORTHERN ALBERTA PRINT-ARTISTS  
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