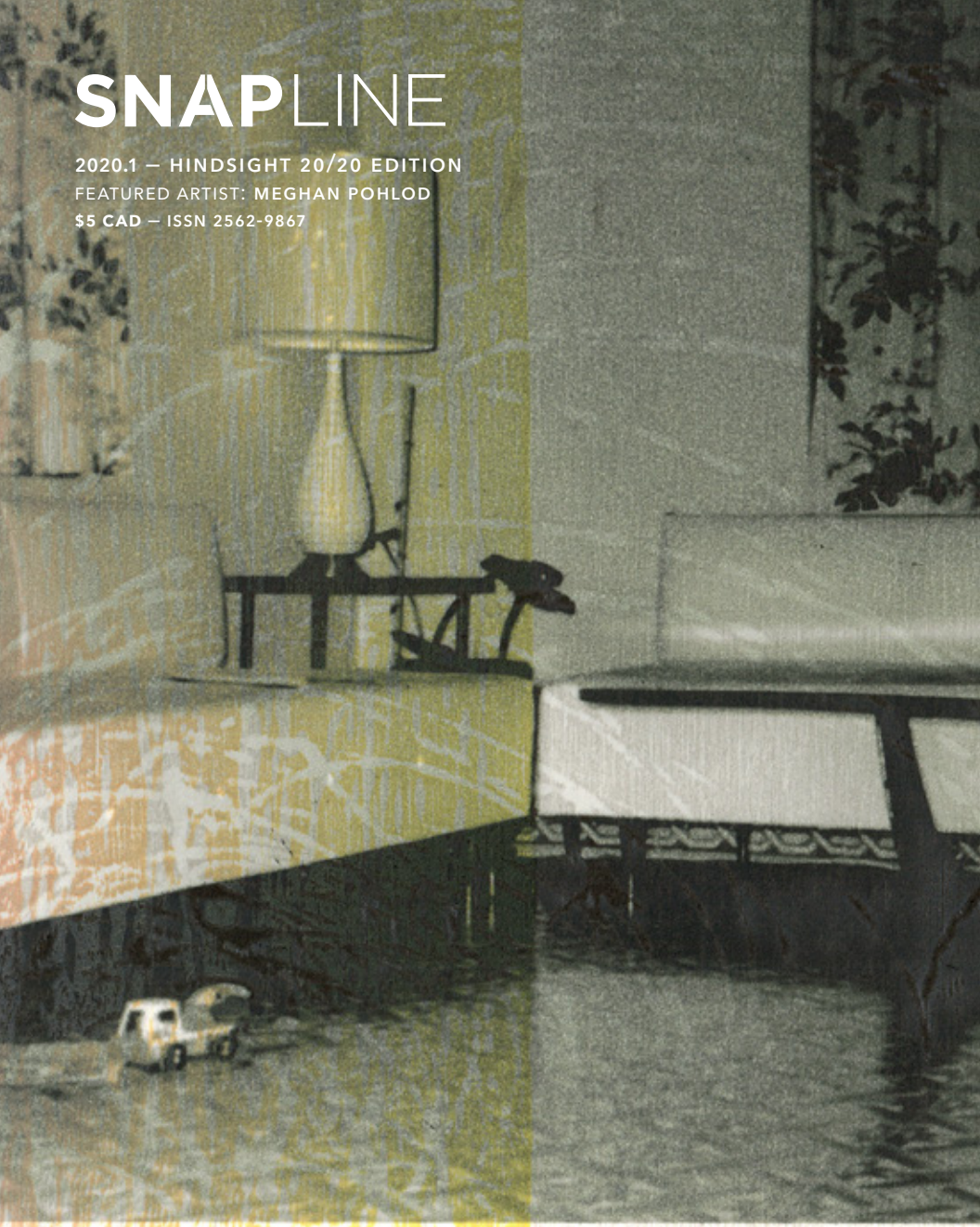
SNAPLINE

2020.1 — HINDSIGHT 20/20 EDITION
FEATURED ARTIST: MEGHAN POHLOD
$5 CAD — ISSN 2562-9867



raised my body up

SNAP
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MESSAGE FROM THE EXECUTIVE DIRECTOR

AS I WRITE THIS MESSAGE, spring has arrived and I am working from my home in the midst of a global pandemic. In Canada, our daily routines and general sense of day-to-day normalcy changed suddenly and dramatically almost two months ago, and time has felt very strange and slippery since. I've always had a sense of time being quite elastic, and not the easily measured and parsed out units we've come to know. Time feels both fast and slow right now. In the northern hemisphere our days are getting longer, stretching toward the summer equinox; and yet I don't remember the month of April happening at all. Where did those days go? At a time when the future is more unknown and murkier than usual, it seems a good time to be looking back. There are beautiful bits of nostalgia throughout this publication and some well-placed advice from 20 printmakers across the country a text-heavy edition for sure, there is much to read. I hope you find the time to enjoy the words and images that unfold in this first 2020 edition of SNAPline. Better late than never, it is a pleasure to continue to connect with artists and audiences through this publication project.

April Dean,
Executive Director

FUNDERS

Canada Council for the Arts | Conseil des arts du Canada | Alberta Foundation for the Arts | edmonton arts council | The City of Edmonton

SNAPLINE SPONSOR: Burke

ISSN 2562-9867 (Print)
ISSN 2562-9875 (Online)

MESSAGE FROM THE BOARD

ACCORDING TO WIKTIONARY, *Hindsight is 20/20* is described as a situation in which "one is able to evaluate past choices more clearly than at the time of the choice."

2020 has not given us the breathing room to evaluate much of anything. SNAP was in the process of opening the doors to our new space, just as a global pandemic hit Edmonton. The timing has not been great for us to celebrate our new "forever" home, let alone judge its success.

What we can be proud of though, is our tremendous progress on SNAP's Capital Campaign. As many of you know, we were priced out of our neighbourhood last spring. So we launched a campaign in the fall of 2019 with the lofty goal of raising $100K from our community of supporters.

We are humbled by how people like you rose to the challenge and gave what you could to make our new space possible. So far, we have raised over $70K in cash donations—an amount absolutely unprecedented in SNAP's history. If you haven't made a donation yet, or would like to donate again to get us to our ultimate goal, we would be thrilled to hear from you!

While our grand opening was postponed, the initial feedback has been wonderful. SNAP hosted a soft-opening for members in March to celebrate our first two exhibitions in the new space. Artists Andrea Pinheiro and James Boychuk-Hunter are both printmakers with connections to Edmonton and SNAP. While neither artist lives here anymore, it felt like a reunion. We also had rave reviews for the new galleries, learning spaces, and expanded printshop.

I am confident that these positive first impressions will be shared by all once we are able to come together again. The new space is an incredible triumph for our staff, supporters, and community.

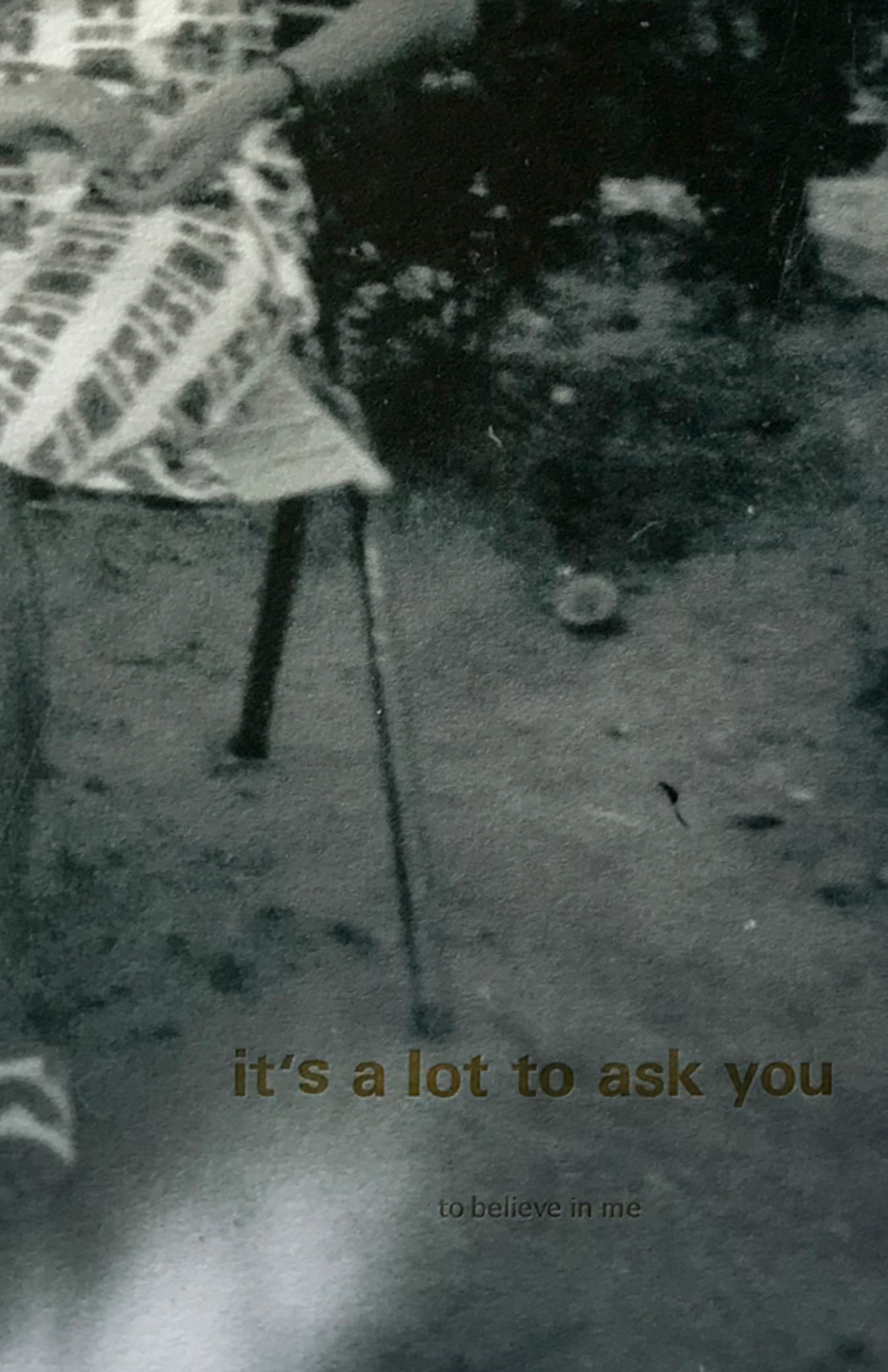
2020 also marks my departure from SNAP's Board. The organization has grown so much during my seven years with SNAP, the last two spent as President. I have also served on the jury of our gallery's selection committee, where scores of outstanding artists apply from around the world for the opportunity to show their work with us. I have shared in the work of authoring not one, but two strategic plans — only April Dean, our Executive Director, shares in this honour. Incidentally, she brought me into the SNAP family only months after starting work here herself.

Even SNAPline is hardly recognizable, having grown from a quarterly newsletter. It has morphed several times to become the incredible publication it is today thanks to the ongoing and dedicated work of a small, but incredibly committed team of volunteers. This is one of the first projects that I took on when joining the Board and I'm proud of what it has become.

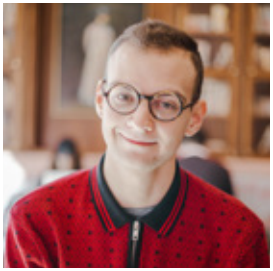
If hindsight really is 20/20, then I am confident in saying that our choices for SNAP have been the right ones, even if they have not always been easy. Without them, we would not be in the solid position we are today. We have matured a lot together as a Board and an organization (though I'll never get Robert's Rules right, no matter how hard I try). It has been an amazing experience to be part of such a truly extraordinary organization.

From the bottom of my heart I want to thank you all for being part of this journey with me.

Megan Bertagnolli
Board President,
SNAP Board of Directors


it's a lot to ask you
to believe in me

Contributors to this issue

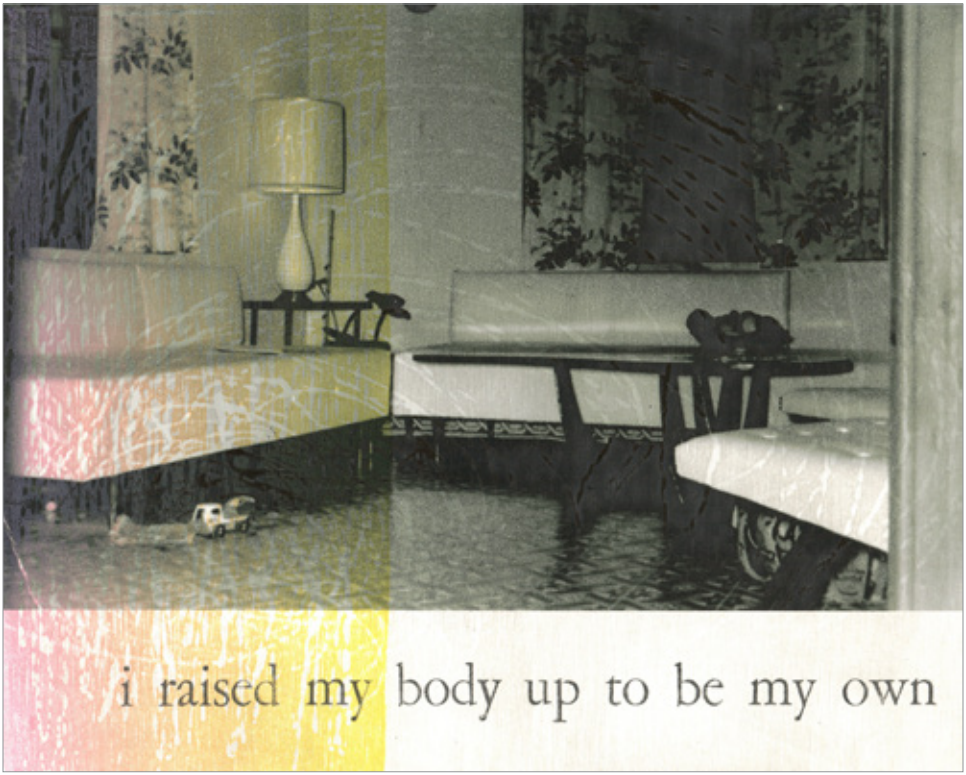


Sydney Lancaster is a multidisciplinary artist and writer; she has presented work in Alberta, BC, Ontario, Quebec, Newfoundland, and the US. Recent exhibitions include *Boundary|Time|Surface* at the AGSA (Sept.–Nov. 2019), *Macromareal (redux)* at ~Diffuser Gallery, ECUAD (Mar 2019), and video work for the world premiere performance of the graphic score *Slippages*, at the Chan Centre UBC (Oct 2018). She is a Board member of CARFAC National and CARFAC Alberta. Her practice considers place, objects, memory, knowledge and time, and includes site-specific installation & sculpture, video and audio works, printmaking, and photography. www.sydneylancaster.com

Wendy McGrath's most recent novel *Broke City* is the final book in her Santa Rosa Trilogy. Previous novels in the series are *Santa Rosa* and *North East*. Her most recent book of poetry, *A Revision of Forward*, was released in Fall 2015. McGrath works in multiple genres—"Before We Knew" is her latest poetry/music collaboration with musician/producer Sascha Liebrand. She also recently completed a collaborative manuscript of poems inspired by the photography of Danny Miles, drummer for July Talk and Tongue Helmet. Her poetry, fiction, and non-fiction has been widely published.

Paul Twa is a graphic designer and illustrator based in Edmonton, Alberta. A graduate of the University of Alberta's Bachelor of Design program, he works in the areas of branding, advertising, and illustration. With a keen interest in history, Paul enjoys studying the art and design of the past as a way to inform the work he's making today. His work has been recognized nationally by the Association of Registered Graphic Designers and the Society of Graphic Designers of Canada as the winner of the RGD Entro Award in Placemaking Design, the RGD So(cial) Good Design Award, and the GDC Ray Hrynkow Scholarship..

OPPOSITE PAGE: Meghan Pohlod, detail from *Do You Still Have That Photograph*. 10" × 10".



ABOVE AND DETAIL ON FRONT COVER: Meghan Pohlod, *Hindsight 2020*. Digital Pigment print on Stonehenge, Woodcut, Letterpress, 8" × 10". The image is a found photograph from an Estate Sale in Colorado. The text is from singer, and songwriter Julia Jacklin's album: Crushing. The type is set in Garamond. 2020.

SNAPLINE FEATURED ARTIST

Meghan Pohlod

Meg Pohlod is a print artist based in the Bay Area. She is the Artist Residency Manager and Adult Classes Coordinator at Kala Art Institute in Berkeley, California. She received her MFA in printmaking from the University of Alberta in 2017, a BFA in printmaking from Metropolitan State University of Denver in 2015. Pohlod has exhibited work, and been a visiting artist nationally and internationally including Canada, Spain, and Germany. She is currently working on an international collaboration project with artist and educator Heather Leier, expected to be shown in Hong Kong 2020.

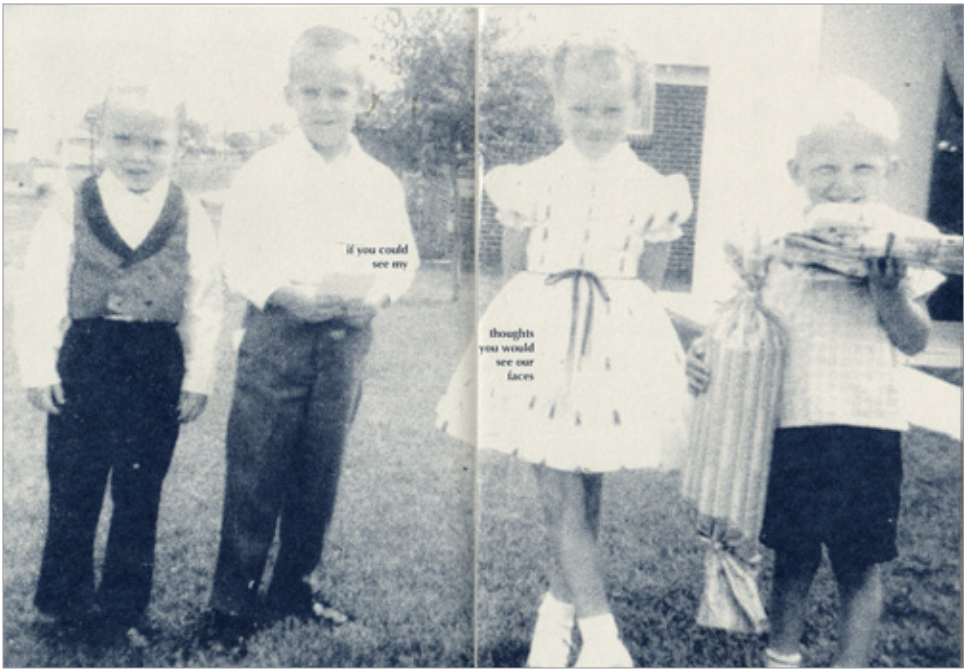
www.meghanpohlod.com

ARTIST STATEMENT

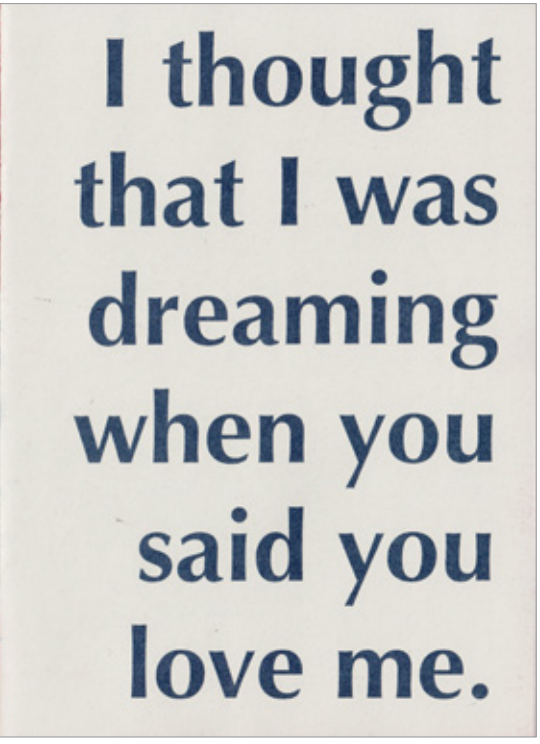
My growing need to remember comes from my personal narrative of resolution towards Post Traumatic Stress Disorder (PTSD). I explore representations of the body by investigating interior and exterior space, questioning what happens when distressing memories are triggered by image, place and time. My visual research contributes a first-person perspective to theories of memory and contemporary discourses of trauma, family, and the body.

I employ auto-ethnographic methodologies to visually explore the trauma of abandonment by using both personal and found archives of family photographs, body monoprints, and print installations. I find that by portraying my own experiences I present common visual language, prompts of nostalgia, childhood and vulnerability. I use gridded print installations and compositions to offer a readable narrative. Juxtaposing text and image is a direct reference to an imprint in our psyche. These are prompts for recollections of the past, offering a place of pause and contemplation.

I believe in the normalization of trauma, but also see a lack of resources for those who experience it. This continues to be a major risk due in part to the stigma associated with individuals who experience mental illness because of PTSD. My work explores the forgotten, the suppressed and the past in an open and honest conversation. I am influenced by research through epidemiology of intergenerational experiences being passed down to us through genetic make-up. In order to be part of a larger conversation towards openness and resolution I seek to understand and support through care and empathy.



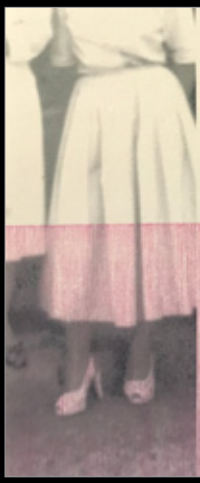
THIS SPREAD: Meghan Pohlod, *Ivy 1, 2* and *3*. Printed with a Risograph MZ 1090. Midnight and Brick Ink. Springhill papers.The images are found photographs from an Estate Sale in Colorado. The text is from singer and songwriter Frank Ocean's album: Ivy. This edition was printed in coordination with Art Kala 2020, an exhibition, auction, and gala benefit to support Kala's artistic, cultural, and educational programs. Published by: Chute Studio that is a collaborative Riso publishing studio of Amy Burek and Zach Clark.



NEXT SPREAD AND DETAIL ON BACK COVER: Meghan Pohlod. Spreads from: *Do You Still Have That Photograph*. 10" × 10". *Do You Still Have That Photograph* was created by Meg Pohlod at In Cahoots Residency with a grant from California Society of Printmakers Artist in Residence Program. The images are digital reproductions of found photographs from Paris. The text is from singer, and songwriter Julia Jacklin's album: Crushing. The type is set in Optima and Univers.


i can see
the whole
picture


it's a lot to ask you



You'll be okay
You'll be alright
You'll get well soon

it's my body

THE HISTORY OF PRINTMAKING

FROM WOOD BLOCKS TO THE DIGITAL AGE

Printmaking has been a part of our visual culture for centuries, and the techniques under its umbrella have evolved over time to become increasingly sophisticated and precise.

artwork and words by PAUL TWA

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IN TODAY'S WORLD, we often take for granted the proliferation of images. Whether it be the sharing of artwork online or the mass-printing of books, we're used to seeing identical images in different forms and on multiple surfaces. There was a time when seeing images that weren't one-of-a-kind was a rare occurrence. Printmaking's capacity to spread knowledge cheaply has made it a powerful communication tool and instrumental in the passing of knowledge beyond the upper class and to the general populace. While today it is often associated with a fine art practice, printmaking has always had ties tied to commercial intents. If it weren't for innovations in printmaking, the textile, advertising, and publication industries wouldn't look very different. Through the work of inventors, both from their intentional experimentation, but also accidental discoveries, printmaking has gone through many changes that have influenced how we see images and how we disseminate visual information.

(200AD) RELIEF PRINTING

Following the Chinese invention of paper in 105 AD, relief print techniques using blocks of wood or stone began to be used. Carving into these surfaces allowed Chinese scholars to replicate Buddhist scriptures and other important texts. By marking directly on blocks of wood and then carving away the negative spaces, a printing matrix was created allowing for reproductions on different substrates. By the 9th century, books became more prevalent in China.

MOVEABLE TYPE (1040AD)

The use of moveable type in printmaking is noted as early as 1040 AD in China, 400 years prior to **Johannes Gutenberg's** European invention. These systems allowed for individual text characters to be reassembled across pages rather than having to make unique woodblocks for each page. Woodcut printing spread to Europe through the Silk Road during the 1300s. Previously, block printing had been used to create impressions on textiles, but with the construction of paper mills in Europe during this era, woodcut prints on paper soared into production.

(1400s) INTAGLIO

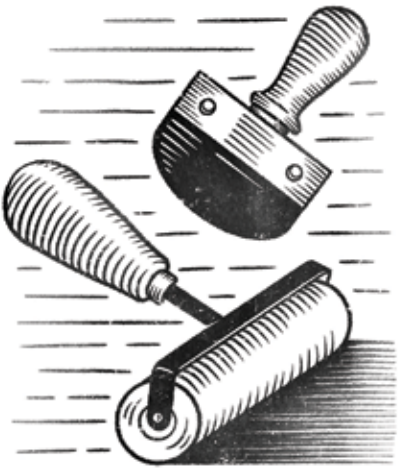
By 1450 Gutenberg introduced his printing press to Europe, allowing books to be reproduced more quickly and therefore the sharing of knowledge made easier than ever before. During the Renaissance, intaglio print processes were introduced. Artists used drypoint, etching, and engraving techniques to replicate existing paintings, helping to spread different artistic styles across the continent. Intaglio was a fast way to reproduce artistic works and became a more affordable way to own pieces of art.

ENGRAVING (1430s)

Originally in use as a way to decorate armour, engraving became a technique for book illustrations to provide visual knowledge to accompanying text. The printed image advanced the study of anatomy and architecture by allowing medical illustrations and engineering diagrams to be shared. Unlike woodcuts, engraving allowed for finer, more detailed marks, but also resulted in smaller print runs, making it the more expensive of the two techniques.

(1642) MEZZOTINT

Mezzotint was born out of a desire to make prints that more resembled the shading techniques of drawing. Mezzotint, meaning "half-tone", was a process invented by the German printmaker, **Ludwig von Siegen** in the mid-1600s. It involved burnishing a metal plate to create variation in smoothness that, when printed, would allow for a wide spectrum of tonal variation. This process catered to portraiture as the planes of the face could be described more subtly, and therefore, more realistically than with other printing techniques.



AQUATINT (1650)

Aquatint was invented by Dutch printmaker, **Jan van de Vele IV** around the same period as Mezzotint, but unlike the latter, it would be a century until it was popularized by artists like **Jean-Baptiste Le Prince** and **Francisco Goya**. By exposing areas of a copper plate to acid, waterlike tones are created at varying shades depending on the concentration and exposure time of the acid. This allowed for more accurate replicas of painted works and further expanded commercial illustration techniques.

(1796) LITHOGRAPHY

An accidental discovery by **Alois Senefelder** in the late 1700s. By using a greasy crayon on limestone he found that large runs of prints could be made with incredible precision. Lithography was particularly popular for commercial purposes in the 1800s. Colour Lithography quickly followed in the mid-1800s and it was used by advertisers to promote events and products. Notably, **Henri de Toulouse-Lautrec's** cabaret posters, now seen as works of art, were the gig-posters of the Victorian Era.

OFFSET PRINTING (1904)

It is important to note in this history, the innovations in mass-printing processes during the turn of the century. American, **Ira Washington Rubel**, forgetting to load paper into a rotary printing press, printed directly on the rubber roller instead. This offset image, when printed from the roller onto a sheet of paper, created a sharper image and commercial plants began using his offset press by 1907 for high-volume projects

(1910) SCREEN PRINTING

While the use of stencils to push ink through silk and other mesh materials has its origins in Asia around 900 AD, screen printing as we know it today didn't get introduced to the West until the early 20th century. In 1910 photo-reactive stenciling was introduced. Pochoir was an alternative technique of the early 1900s where artwork was replicated by expert "colorists" in ateliers using stencils and hand-colouring to build up an image. Artists of the mid 20th century like **Robert Rauschenberg** and **Andy Warhol** brought the commercial innovations of screen printing into the art world.

DIGITAL PRINTING (1950s)

The inkjet printer has origins in Japan in the 1950s, by the 1970s they were more widely manufactured. Printing digital images allowed for affordable fine art reproductions. Giclee prints have become a broadly used term to define fine-art prints using archival inks and paper from an inkjet printer. Innovations continue to be seen in the digital sleeking process, where metallic foils, holographic effects, and other finishes can enhance the effect of digital prints created today. ■

collage and words by
SYDNEY LANCASTER

LOOKING BACK (AND FORWARD) IN SUSPENDED TIME

ABOVE: Photos from the SNAP Archive collaged and collated by Sydney Lancaster, featuring SNAP artists: Patricia McEvoy, Ron Mori, Marlene MacCallum, Isabella Gustowska, Monica Tap, Antony Pavlic, Mario Trono, Angus Wyatt, Loren Spector, Lyndal Osborne , Heather McCool , Steve Dixon, Deirdre Smart , Brian Noble, Robin Smith-Peck, Marna Bunnell, Nick Dobson, Marc Seigner. October 1988.

OPPOSITE PAGE: written on the back of photo: "As is well known – Marc and I resolved all our differences through peaceful and thoughtful consensus." Robin Smith-Peck, mid-1980s.

IT WASN'T SUPPOSED TO BE LIKE THIS.

This article was supposed to be straightforward: I would interview Robin Smith-Peck and Marc Siegner to chat about SNAP's beginnings and what they felt was in store for this 38-year-old organization as it moved to a new home. A relatively simple proposition, in which I would sit down with people I know from the early days of SNAP and capture their ideas on the subject.

I did that, and then the world turned upside down about 48 hours later.

Just as SNAP entered a vital chapter of its existence, COVID-19 forced closures and cancellations and isolation right across the sector. The reception for the first two solo exhibitions in the new galleries—*Residual Assets (skipped steps)* by Andrea Pinheiro, and *Horizon Line/ Base Line* by James Boychuk-Hunter—was limited to 50 people, and contact information was requested of those attending, in case anyone became ill.

A strange time for crossing the threshold to…what next?

THIS PAGE: Top: in the original print shop. Antony Pavlic, Joanne Farley, Heather McCool. October 1989. Bottom: In the printshop, Saddlery Building, ca. 1988–1990

OPPOSITE PAGE: Top Left: Lyndal Osborne with Isabella Gustowska and Patricia McEvoy in the background , February 1989. Top Right: Installation of work on exterior of Saddlery Building. for The Works, June 1989. Bottom Left: during installation of work on the exterior of the Great West Saddlery, for The Works. Marc Seigner, Antony Pavlic, Susan Menzies, Greg Swain, June 1989. Bottom Right: Deirdre Smart and Steven Dixon, October 1988.

SNAP was born from both need and vision: the practical need for a place to create work after graduation; as a resource that offered continued feedback to foster that creation; and the vision required to build something that would provide reasons for people to stay in Edmonton.

Marc noted, "It was really that group dynamic that pushed and pulled us in more organic ways than not...We couldn't afford to take the floor ourselves, we had to have other partners, and we found a number of painters in the community that were willing to also chip in, and help build, and help make studios—and their influence certainly was something."

In short, SNAP began as a means to grow and foster community. As Robin explained, "We thought [SNAP could be] a response to...a kind of fractured animosity between media in Edmonton—which I certainly wasn't familiar with— and we felt it's not healthy to attempt to make art in communities where that becomes the mainstay of discussion...Our motivation was to create this community of people who were not standing on opposing lines because there shouldn't be that kind of opposition."

From the beginning, SNAP has been a hub for connection and communication, and inherently flexible in response to change. Both Marc and Robin were very quick to acknowledge the shared effort that heavily influenced SNAP's history; as Marc noted of the early days, it "wasn't just Robin and me—there were so many other people that have come and gone and contributed in huge ways." And they were legion; the lists of names from those early years included: Sue Menzies, Janet Cardiff and George Bures Miller, Greg Swain, Anthony Pavlic, David Allen, Angus Wyatt, Marna Bunnell, Brian Noble, Trish MacEvoy, Pat Patching, Dana Schultz, Marlene MacCallum, Tina Cho, Phil Mann, Dick Der, Sandy Rechko, Bernd Hildebrand, Barbara Gitzel, Darci Mallon… and of course there were so many others in the decades that followed.

The agility of this longstanding community has allowed SNAP to evolve in many ways since 1982. Several changes in location and programming, additions to the printshop's facilities, the development and refinement of the exhibition and educational programs, the expansion of the *SNAPline*

newsletter into its present form … all this, the result of uncountable hours of hard work for staff and Board and volunteers.

Alongside these many moments of growth and change for SNAP, the shop also responded to, and incorporated, interest in both historical and future-facing practices. Classes in letterpress, linocut, woodblock, etching, and screen have their counterpoints in corresponding developments in computer software, hardware, and digital processes at SNAP, in particular the acquisition of the hardware and software for a full digital suite. The exhibition program has presented work from artists that combine not only print practices in combination, but also print in active relationship to installation, video, and sculpture—all of which have provided an expanded field within which SNAP actively engages with the city of its birth.

Quite to the point, Robin noted, "*It's a matter of the way we make images, rather than the tools we use.* It's not necessarily about something being more hand-based because you see it as a linocut, but I totally get that the use of the hand in the creation of the mark-making is something that people feel drawn back to, and I think that's fabulous! I'm all for people engaging in those practices, as long as it doesn't become this thing that printmakers have a tendency to do: they start doing this sort of 'hierarchy of medium.'"

And now, with SNAP settling into Queen Mary Park, it is vital to consider the potential and possibilities for the future of this organization. Perhaps there is no better time to consider what comes next than in these odd and isolating times, when we all crave community. What life will look like post-pandemic is anybody's guess at this point, but both individual artists and artist-led organizations will need *considerable* support of various kinds in the weeks and months to come.

Both Marc and Robin addressed the need to develop an expanded audience for art in general—and printmaking in particular. Developing an informed audience of collectors here would certainly benefit all artists, now more than ever. Robin notes, "[If] there is no informed audience, there never will be the necessary kind of investigative critical

SNAP

Society of Northern Alberta Print Artists

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"The Greatest Great West Saddlery Show" has finished its exhibition run. This was an ambitious project that involved a great deal of time and energy on the part of many people. We would like to thank all those who made this exhibition possible:

the artists who contributed work, Stuart Olson, the jury (Blair Brennan, Derek Besant and Elizabeth Kidd) Alberta Art Foundation, Latitude 53 Gallery and all our volunteers who gave their time in producing Derek's installation piece and for gallery sitting.

This exhibition was a pilot project for SNAP. It was our first attempt at a large-scale installation and our first juried exhibition. We were excited by the artists' response to the challenge of creating a three-dimensional print. Moreover, we were pleased with the interest generated by the exhibition and look forward to future projects.
Thanks again for your help in this endeavor.

yours truly,

SNAP, Board of Directors

support *required* for a healthy community. Maybe that's the future of printmaking: reintroducing a love-fascination-investigation of print as a language, and [of] print collecting as a really extraordinary opportunity to exchange ideas."

Likewise, Marc sees an appreciative audience as a way to "support these artists in the community in a *meaningful* way. They have to be able to *sell their work*." He also offered potential strategies: the expansion of the residency program to include custom printing projects that would employ local printmakers, and the exploration of sponsorships in the community that could bring print to a very broad audience. Worth noting perhaps, as we all face uncertainty on many levels. Just now, we don't know what—exactly—will be needed.

That state of not-knowing has made me think differently about what Robin and Marc discussed; for both of them, SNAP was and is a space meant for people, for *community*, for active *engagement* with printmaking. These words all but insist on in-person interactions; the reality of a communal printshop with a teaching and exhibition program insists on *people in close proximity* even more. These aspects of SNAP ultimately fly in the face of what we are currently experiencing. As complicated as that is currently, it's also one of the greatest things to look forward to.

PRINTMAKING AT SNAP
HAS ALWAYS BEEN AS MUCH ABOUT
WORKING IN A COMMUNITY AS
IT HAS BEEN ABOUT INK ON PAPER...

– APRIL DEAN, EXECUTIVE DIRECTOR,
SNAP EMAIL NEWSLETTER, RECEIVED 18 03 2020

At this point, we can only speculate upon what the 'normal' post-pandemic state of affairs will be. But even if the doors aren't open right now, what SNAP offers to artists and the community at large remains deeply important. This is a community that is welcoming, encouraging, and supportive—and that cares passionately, isn't afraid of hard work, and is willing to take risks. These strengths will allow SNAP to remain adaptable in the face of this rapidly-evolving reality, and will, no doubt, lead to new ways of connecting print artists to each other and to the broader community, the long history of print's association with information in times of 'plague' notwithstanding.

I feel Robin and Marc should have the last words; what they each say below seems particularly apt.

Marc: "I'm a great believer in community, and I think if you tried to do that today you'd probably have people coming out of the woodwork that were keen, interested in wanting to make a go of it. There's a lot of people out there too that maybe their ideas run counter to what you're trying to do… raising questions that you didn't want to hear, or bringing up things that maybe you thought were best not brought up, but I think you need some of that push and pull in order to examine fully what you're trying to do."

Robin: "[SNAP] should always be a place that meets the needs of the community—whatever those needs are. So if it turns out to be some kind of *weird film animation kazoo party with puppets*, then that's what they need to become!

"I think it's fabulous that they've survived—it's a credit to all the hard work of all the people who have been involved. And it's a credit to the community that continually allows it to become something else. It's not an edifice, it's not an institution—it's an artist-run centre with some really cool expertise and equipment." ■

I would like to thank Robin Smith-Peck & Marc Siegner for their time and thoughtful discussions, and SNAP for allowing me to access the organization's archives for the images developed to accompany this article.

– Sydney Lancaster

20 ARTISTS LOOKING BACK

LOOKING BACK ON YOUR EARLY DAYS IN PRINTMAKING,

WHAT ADVICE WOULD YOU GIVE YOUR YOUNGER SELF?

1. BARBARA BALFOUR: "Practice. Experiment. Learn from your mistakes.

When a gallery dealer offers to send images of your work to a curator in New York, don't hesitate to do it. Not everything has to be a print."

2. TARA COOPER: "Cowboy style (or cowgirl in my case). This is how I understand my approach to print. It is a no fear, all-materials-on-deck way of making and thinking. My first woodcut was 4 by 4 feet and I carved it with a circular saw. I printed it on a homemade press made out of car jacks that took about 20 minutes and a lot of sweat to pump by hand. The press could facilitate images up to 8 by 4 feet–a physical feat just to manage the paper, plates and ink. These are the attitudes that my younger self embraced–an unbridled creativity and joy of making coupled with it's okay to fail. One of the things I love about print is that all of that repetition makes it full of second chances. Today I would add an always be generous policy, and keep working on your storytelling skills (at the very least pepper your demos and artist talks with some tall tales and a few jokes). I think it takes a certain kind of courage to sustain an artistic life, but eventually this relationship turns inside out, and it's the artistic life that gives you courage to face everything else."

3. BRIAR CRAIG: "The first bit of advice I would give myself would be to work hard and work often. Nothing comes from inactivity or waiting around thinking about things. And, perhaps especially in printmaking, you need to jump right in to these wonderful, and likely foreign, processes to embody them as fully as holding a pencil or a paint brush. Only when we no longer have to think about 'how to do something' can we concentrate more on expressing ideas and concepts.

Then, consider everything you do in the studio an experiment. You just have to try things and see how they look and how they might read. If something works – great; but, if something doesn't work, no worries – just give it another go.

Related to that is lighten up and don't sweat the small stuff.

Recognize that everything you are doing today is just a prelude to what you could be doing tomorrow. Your next piece will be your best piece.

Figure out what something working means to you. It will be different for everyone so it is important to figure out what feels effective for you and your ideas. Then, consider why.

Get back into the studio whenever possible."

4. NICK DOBSON: "As a student I would have fun debating prospective manifestoes and theories of which my favourite was the "Stuff Theory of Art," holding as its central premise that the more stuff you could fit in a picture the better. However flippant we may have been in intent I, and many of my classmates, had a hard time separating ourselves from our facetious maxim. I could not stop myself from adding stuff.

I still get into difficulty trying to impose information – keep it simple, meaning will attach itself.

I've said too much already but, seriously: listen to yourself, closely."

5. TOMOYO IHAYA: "'Learn it well but break it well, too.'

One thing which is often stressful in printmaking: it requires many detailed techniques in each stage. Art of making a plate, art of inking and wiping, art of printing and art of curating to art of signing (wow). It can be nerve breaking for a beginner to meet with all the rules of how a print should be. One smudge on the paper margin is not a print! Waaaaa!

I think it is important not to get trapped in that pit and limit yourself as a printmaker. Printmaking is so beautiful and wonderful and yes, the properly executed prints have a unique beauty (including an artist's handwritten signature). It is good to master all those manners well.

At the same time, if you want to explore the potential means to express what you want to express, don't be afraid to break rules: go off the margin, cut and paste, combine with other media. Break them but break them well so that your art can speak in multiple layers.

Expression of art is like an ocean with no limit."

6. LIZ INGRAM: "Probably my main piece of advice would be akin to that which my 100-year-old father gave to a 25 year old who asked him this very question. His response was: "Don't take yourself too seriously". But wrapped up in that statement for me is the idea of letting go of your self-consciousness, and with that, your fear of failure. I remember the intense trepidation I felt as a young artist in grad school, and the fear of making 'bad' work. I wish now that I had taken more advantage of the situation and been more daring sometimes. I guess I mean to say… don't forget to jump off the cliff at times to follow through on some adventurous and bold ideas! I now wish that I had done that more often as a young artist."

7. JENN LAW: "Looking back, I would tell my younger self: do not be restricted by your own expectations. Allow yourself to take detours; sometimes the anticipated path does not get you where you need to be. I used to think I had to walk a singular path, choosing between art and other modes of inquiry. Disciplinary boundaries were not always so porous, and when I was a student, I worried that it made me less of an artist for straying off course. After I finished my BFA degree, I felt unsure of my next steps for the first time. A trusted print professor, Carl Heywood, wisely advised me not to worry about how making art was going to fit into the bigger plan, and just trust that it would. I travelled for a year and changed tack–eventually moving to the UK to complete a PhD in Anthropology on contemporary art and civil society in South Africa. The world and experience will open your eyes to a great many things. There are many ways to be an artist. In time, I returned to Canada and resumed printmaking. It takes finessing, but I have found some sense of balance, accepting that writing and research are integral parts of my material practice. The path forward looks obvious only in retrospect. It turns out that print was the shared touchstone all along. On reflection, the lessons that I learned early on as a printmaker taught me about problem-solving and trouble-shooting, collaboration, and the rewards of embracing the unexpected. To be honest, I'm not sure I would want to reveal this "spoiler alert" to my younger self. Some lessons are best hard won across circuitous pathways."

8. HEATHER LEIER: "What a great question! At the risk of sounding cliché, when I look back on my early days of printmaking, I wish I would have given myself the permission to fail more by allowing myself to experiment with materials, processes, and techniques that may not have yielded the "perfect" results each time. Now, in my role as an instructor at the University of Calgary, I have the privilege of working with emerging artists everyday, and I see the importance of letting go of the pressure of academic standing in order to really experience and understand a media or technique. In the short term, experimentation and failure may result in the production of some visually and conceptually sub-par works, however, in the long run, the work will be stronger due to a deeper understanding of materials, processes, and techniques. I have lived by the rule that I must do something that contributes to my creative practice everyday, but, reflecting on this, I think I need to take my own advice and give myself the permission to fail a little in my creative practice everyday as well."

9. KRISTIE MACDONALD: "Sometimes your sculpture is a print, and sometimes your print is a photograph.

Although arriving at printmaking late can feel like a detriment at times, beginning your art practice in other media will be critical to your perspective and love of expanded printmaking.

Don't wait so long to join an artist-run print studio (you don't need to know everything upon arrival–it will be a place to learn, experiment, and build community)!"

Barbara Balfour
Jenn Law
Otis Tamasauskas

Tara Cooper
Heather Leier
Andrew Testa
Ericka Walker

Briar Craig
Kristie MacDonald
Phoebe Todd-Parrish

Nick Dobson
Marilène Oliver
Wendy Tokaryk

Tomoyo Ihaya
Chrissy Poitras
Kyle Topping
April Mary Lynn White

Liz Ingram
Angela Snieder
Rob Truszkowski

10. MARILÈNE OLIVER: Firstly, I would shout (not tell) myself to put on some gloves and a mask when I am cleaning my screen with gallons of screen wash and white spirit and that ferric will stain forever and ever so I need to invest in some good overalls! Once young Marilène had really understood that (she was pretty arrogant and strong willed), I would look her deep in the eyes and promise her that all these hours, days, weeks she is spending in the print studio will teach her much more than how to pull a perfect print: it will guide her to know how to be happy, believe in herself and appreciate others. I would tell her that printmaking will show her not only how to laboriously polish a copper plate with jeweler's rouge, but also the importance of patient and methodical preparation. It will teach her not how to make a reduction linocut, but the profound value of making a deep commitment to herself and her ideas. I would explain that she will learn not only how to rock a mezzotint plate and make an image emerge from blackness she has painstakingly created, but that everything has its own pace and that she will be much happier if she surrenders to that pace. Most importantly though, I will promise her printmaking exemplifies that everything will be fine in the end, even if it goes terribly wrong in the middle – as long as she doesn't give up and isn't scared to ask others for help and advice.

11. CHRISSY POITRAS: "Stop overthinking it! It is hard enough to make your passion for print a reality, constantly putting off projects until they are completely "flushed out" in your mind generally means you never actually start. Get in the studio and DO!"

12. ANGELA SNIEDER: "You can't know everything in advance. Actually making something physical will tell you a lot more about how to proceed and what the next decisions should be than speculating (even when the speculation feels informed). Trying something will provide a foothold to move to the next thing."

13. OTIS TAMASAUSKAS: "Gain an overview of print culture. Working out of print shops around the world, you learn that there are so many ways of making prints, many styles and techniques in the print world, which is an intricate worldwide network. Places and people will change you.

Prioritize a stream of study at an educational institute. After a BFA, I would certainly not study art – my love of lithography would demand geology to better understand and appreciate the process. There are many fascinating areas of study that can reinforce one's imagination.

Study brain surgery. My mentor always equated registering paper to brain surgery – connecting vessels and veins with precision. Knowing my slipshod registration techniques, this would have served me well! Plus, how many print artists do you know who also have a medical degree?

Learn to think in a classical analytical manner. Learn to ride and repair a motorcycle (after reading Robert M. Pirsig's book *Zen and the Art of Motorcycle Maintenance*). Gain a perspective of the mechanical and technical aspects necessary to print well or simply fix things.

Find exciting and relevant printmakers to work with. I am very thankful that I met master lithographer Don Holman, which allowed me to bring some technical focus to my aesthetics – otherwise it would have been like playing ping pong with a hammer! Also, J. C. Heywood, master of colour and composition. I thank Carl for polishing my appreciation of colour."

14. ANDREW TESTA: I remember feeling intimidated not only by print processes but the studio itself. I wasn't a part of the print community in my school yet, and I wasn't outgoing enough to just step in. Print and the studio space were unfamiliar to me; there seemed to be these invisible barriers to overcome. But what I quickly learned was how strong and welcoming the print community is, especially for those beginning their exploration. I would tell a new-to-print individual to step beside their intimidation (as it will very much still be there and that is okay!) and give the magic of print a go (as print can be quite magical, especially in the beginning when pulling a print off the press for the first time). To further that, give the magic of 'screwing up' your prints a chance too! Celebrate the failure, in the best sense of the word, you will inevitably work through when learning. When I first started to print I was so nervous to mess up a process. But I later realized that this is where conversation began

to occur with the materials of print, with the space of print, and with the community of print. It is also important to note that print is a community as much as a medium, and this community is inclusive, supportive, welcoming, innovative, and exciting to be a part of (so don't hesitate to join in!).

15. PHOEBE TODD-PARRISH: "Advice to my younger self? 'Don't start with lithography!!!' Just kidding, I actually think that kind of 'Baptism by Fire' aspect of my printmaking trajectory was a good choice, even if I didn't know it at the time. Okay, proper advice: 'Get more involved in community print shops, now!' (and I'm not just saying that because SNAP asked me to answer this question). I never really met any other printmakers outside of my class when I was in my undergrad at York University, and it wasn't until I went to the University of Alberta in Edmonton that I started getting involved with my local community printshop (which happened to be SNAP). Soon after I started volunteering there I got to know many of the printers and artists, I learned way more about letterpress (which is very dear to me now), and eventually I had the opportunity to teach some of my first print classes in screenprinting. When you finally bust out of the art-school bubble you quickly realize that printmakers go by a host of other titles in the Real World: artists, book makers, producers, master printers, small business owners, poets, crafters, industrial printers, technicians, hobbyists, curators, collectors, graphic novelists, publishers, and many more that contribute entirely different – and really valuable – perspectives to the contemporary printmaking scene. Wee Phoebe: go get your greasy mitts involved in a community print shop (just don't touch the stones!)."

16. WENDY TOKARYK: "Be patient, open-minded, and listen to others. Take advice and constructive feedback without becoming emotional or feeling hurt – these are learning opportunities. Understand that it is difficult for any person to make time and offer feedback about your work (especially when it is truthful) and know their intention is good. Appreciate when anyone is willing to discuss your work freely because they are also taking risks; feedback is not easy to give or receive."

17. KYLE TOPPING: "Dear Kyle, you are not good at prioritizing your studio practice. You schedule every other task before your own studio practice; this fails to leave any time for creating art during the day. By the evening, you're burnt out and full of excuses. Please change this. Start your day with your studio practice and let the other tasks come after. Trust me when I say, you'll find greater fulfilment and satisfaction through maintaining a consistent studio practice than crossing off dozens of items on a mundane to-do list."

18. ROB TRUSZKOWSKI: "This is a tricky question… because I teach at a university, I think about it a lot! I would want 20-year-old Rob to understand that there is so much to know about being a printmaker, (and a person, too) and he's never going to know it all. But try! When you stop wondering, when you stop asking 'why?,' you're finished. Art is not about the answers, it's always about the questions."

19. ERICKA WALKER: "I would have encouraged my younger self to make lots and lots of small studies, not technical tests per say but small, well-composed-images in order to find my stride with mark making in addition to new techniques. I would tell Ericka – 'Make tons of low-risk images, stop trying to make masterpieces, just make a lot.' After the first few years I eventually figured this out and I began a series of nearly one hundred small etching. It allowed me to build confidence and a graphic language of my own."

20. APRIL MARY LYNN WHITE: "Try not to judge something negatively before you make it! You will always learn more from making the artwork than if you keep shooting down your own ideas. Also, especially with printmaking, record everything that happens during your process. Did something weird happen and you're not sure why? Write as much down about it as you can, photograph the process. If you can't ask someone about it, you'll at least have a record. And it's still smart to do this even if nothing is going wrong." ■

OPPOSITE PAGE: Myken McDowell, *His Mother's Pharmacy – Kodaira*. TPR etching on copper plate and chine-collé, 13" × 17".

MY PROCESS

written by **WENDY MCGRATH**

MYKEN McDOWELL

"WE ALL WANT A STORY," says Myken McDowell. McDowell's quest for narrative involves excavating memory to explore both its vacancy and fullness. Her evocative work scrapes at layers of an ever-growing archive; with source materials that include photographs of akiyas (Japanese vacant houses), houses closer to her home, and vintage family films. "You have to make things up based on information you get from a variety of places," says McDowell. She has an interesting take on remembering, which she credits to Sally Mann. "If you really want to remember something it's a better idea not to take a picture. You're not actually remembering the experience, you're remembering the last time you looked at that photo."

The adage "Hindsight is 20/20" is itself imperfect. Memory is as malleable and flawed as our own personal narratives. McDowell's work captures moments in flux, a recollection in print or video that tells a story in a space, or place, in time.

BORN: Red Deer, Alberta
EDUCATION: MFA University of Alberta (Printmaking)
AWARDS: Alberta Foundation for the Arts Visual Arts and New Media Project Grant, Joseph Armand Bombardier Canada Graduate Scholarship-Master's (SSHRC-CGSM), Walter H. Johns Graduate Fellowship

FAVOURITE ARTISTS: Sally Mann, Bill Morrison, Tacita Dean, Bill Viola, Sophie Calle
FAVOURITE BOOK: *Hold Still* by Sally Mann
FAVOURITE ALBUM: *Remind Me Tomorrow* by Sharon Van Etten
MUSIC YOU PLAY WHILE WORKING: Lately, *House in the Tall Grass* (album by Kikagaku Moyo)

THIS PAGE: 7-year-old Myken in Eichstätt, Germany holding a sea lily fossil. Photo was taken by Myken's mom, Lynn McDowell.

FOLLOWING SPREAD (LEFT TO RRIGHT): Myken McDowell. *First Visit with Moeko – Kodaira*; *Blane's Room – Devon, Alberta*; and *Fred's Room – Devon, Alberta*. TPR etching on copper plate and chine-collé, 13" × 17".

What/who do you consider to be the greatest influence on your work? When I was 10, my dad took me to an archeological dig in Jordan for a summer. He woke me up at 5 am six days a week to sift through piles of dirt and touch ancient pottery shards—looking back, that trip had considerable influence over how I think about time. Time passing and the passing of knowledge and experience over generations are themes I continue to grapple with in my art practice. I have also been fortunate to have had some truly excellent teachers. I owe a lot to Mitch Mitchell for introducing me to a printmaking process called photopolymer gravure in the last year of my BFA. It's what got me into graduate school.

When did you begin printmaking and what attracted you to it? I dabbled in printmaking throughout my undergrad but was a Fibers and Material Studies major, so I didn't call myself a printmaker until I finally took an upper-level print course called "Examining the Graphic Photo Matrix." Having space to explore my interest in time-based media was the tipping point. I am very into the slow, process-heavy, tactile nature of making a print, and then using that print to make a video that's over in a matter of seconds.

The artist statement on your website states "we are what we remember." How does childhood memory weave its way into your work? The conflation of personal documents—especially photo and video documents—and personal identity is a significant part of what I do. I used to think of memory as a fixed thing. Then I realized I have no real memories from my childhood. I have lots of photos of me and stories that my parents and caretakers like to tell from that time, but no actual recollection of the day those photos were taken. I don't trust my memory at all, but our bodies, surroundings, relationships, everything changes with time. In this way, our memories are the only thing that makes us who we are. I am endlessly

fascinated by that, so I draw from personal archives and examine the spaces they inhabit as a way to both question and reconstruct memories of childhood.

In fall 2019, you were a visiting arts researcher at Musashino Art University in Tokyo, Japan. In hindsight, how would you describe your experience there? How did that experience inform your work and your practice? Before that trip, I understood communication would be difficult (my Japanese is non-existent). That photopolymer gravure—the process I love—wasn't done there, not to mention I had no clue how I would track down the subject matter I wanted to photograph. So, while there was a goal in mind, I had no real expectations. My experience at Musashino Art University completely surpassed those ideas. Not being able to communicate with words as easily, I think, made me a more careful observer. And while I probably could've gone the photopolymer route if I wanted to, I instead had the opportunity to learn a printmaking process not widely taught in Canada: TPR photo etching. Participating in a workshop on this technique led by master printmaker Hitoshi Nakamori broadened my technical skillset. It also extended the thematic concerns of my art practice in ways I had not anticipated.

Regarding the whole finding a subject thing, a lot of people went out of their way to help me on that front. I have enough photos and video footage from Japan to fuel 100 future projects, roughly. It's a place I will hold in my heart forever.

Typhoon Hagibis was a catastrophic cyclone that hit Japan in October 2019 and your etching, "After Typhoon Hagibis—Kodaira" is both eerie and sad. How do you deal with the concepts of devastation and regeneration in your work? Throughout my work runs the subject of loss. Whether it relates to memory and identity formation or associated with the passing of individual and cultural histories—loss is always there. In Japan, I was documenting unoccupied houses, so I was looking at losses directly and often. To experience it can be devastating, Typhoon Hagibis was devastating. In the aftermath of a catastrophic event like that, there is value in looking forward. With my art; however, I am interested in exploring how nostalgia and careful observation of whatever's left in front of us can be a tool to take on new challenges and opportunities—which is a form of regeneration.

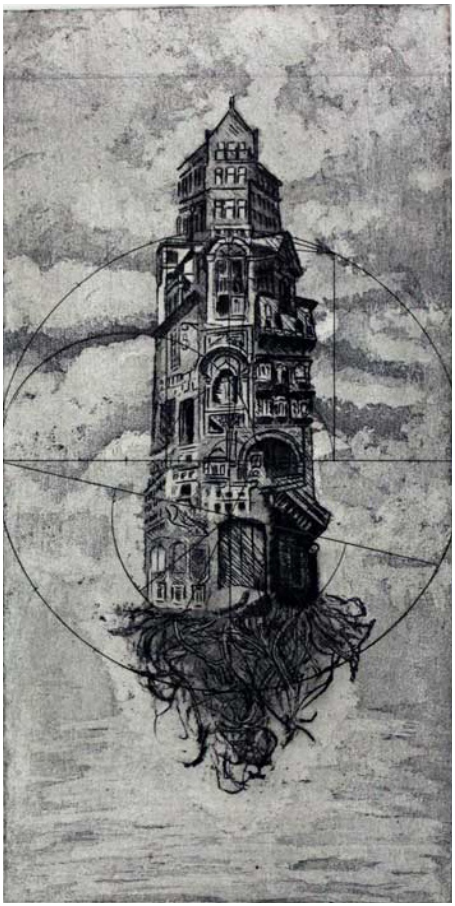
Human forms seem to be absent in your prints; however, they play prominent roles in your videos. Is this a conscious decision? You're right about an absence of humans in the most recent work—and that is a conscious choice—but humans show up in a lot of the MFA prints. Throughout my time in graduate school, Super 8 films from my mom's childhood were my primary source for images, and I would scan those prints to make videos. At the print stage, though, humans aren't at the forefront—they almost disappear into a grid. Part of what makes working between moving and still images so fun is that information gets lost or comes forward that you don't necessarily expect—which is thematically appropriate because it echos the movement and slippage that can occur in the process of forgetting.

How would you describe your creative process for your printmaking and your videos? I approach both areas of my art practice systematically. Whether I am working with found footage or producing the footage myself, I like to have specific parameters in place beforehand. Reading and writing daily plays a critical role in establishing

those parameters. In the studio, I tend to start with a film or video; then, I will select stills from the film or video to create a series of prints; after that, I scan the prints to make a new animated work. At every stage of the process, I am making creative decisions related to cropping, editing, distillation, and erosion of the images—creating subtle, gradual shifts. The source material for each piece goes through several filters, and the result is dramatically different: allowing new narratives to emerge.

In hindsight, is there any creative path you wish you would have taken and, either by choice or chance, did not take? Well, it turns out I enjoyed sifting through piles of dirt when I was 10. Maybe I should've been an archeologist? Then again, maybe not. The 5 am wakeup call was rough. In all seriousness, of course, there are creative paths I could have gone down that I wonder about in hindsight. But I consider myself lucky to have followed the one that led me to Edmonton. I've lived in a lot of different places, and this city feels the most like home.

What projects are you currently working on? I am very drawn to interiors—desk drawers fille with miscellaneous receipts; bedframes that leave impressions in the carpet; breadcrumbs embedded in the grooves of kitchen tables, and then emptiness. Interiors reflect the identities and habits of the people who live there. In late August, after documenting my experience emptying the home of a dead family member, I landed in Tokyo with a series of questions: can a vacant house, minus the personal connection, still bear traces of its former inhabitants? As an outsider, what can my observing these spaces reveal about their culture, memories, experiences, dreams? I am still grappling with these questions. Since returning to Alberta, I have continued to document abandoned or vacant spaces, and I still have a long way to go with the Japanese house material. The etchings are just a beginning. ■



Daniel Evans. *Pauca Sed Matura*. Electrochemical Etching & Powdered Copper, 20" × 15".

PLEASE SUBMIT YOUR ENTRY

(one per contestant) with the subject "Flash Fiction 2020" to **snapline@snapartists.com** before **October 1, 2020**.

There is no entry fee.

Find Daniel's print and the work of other artists at **snapartists.com/buy-art**

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SNAPLINE 2020.1 — 20/20 HINDSIGHT

FEATURED ARTIST: MEGHAN POHLOD

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SNAPLINE 2020

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PUBLISHED BY The Society of Northern Alberta Print-Artists (SNAP) in Edmonton, AB Canada.

ISSN: 2562-9867 (Print) | 2562-9875 (Online)

You'll be okay
You'll be alright
You'll get well soon