



SNAPLINE

2020.3 — N/E/S/W EDITION

FEATURED ARTIST:

ERICA VASKEVICIUS

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MESSAGE FROM THE EXECUTIVE DIRECTOR

THROUGH SOME SUPER-HUMAN FEAT of publication strength we are so proud to be releasing this third and final edition of *SNAPLine* as the clock winds down on 2020. Of the many things that have been missed this year, travel might be at the top of the list for some of our readers. Often a source of inspiration and rejuvenation for artists, travel for printmakers often results in seeking out other community printshops around the world. I have loved hearing the stories of printshop visits from our travelling members over the years. I know whenever I am in another printshop I always take pictures of their idiosyncratic storage methods — bringing these ideas home and implementing the best ones here. When we began thinking about *North, East, South, West* as a thematic prompt, we wanted to give readers a look at the amazing range and diversity of community-based printshops across the globe. Our contributors, now forever known as “special correspondents”, were given space and freedom to develop their inside look at printshops of their choosing. I am so grateful to Penny, Ana, Shivangi, Kiona, and Madeline for bringing their curiosity and unique perspectives to this *SNAPLine* edition and to all the participating printshops who allowed us the inside scoop into their beautiful spaces and communities.

And of course, we wanted to make space and opportunity for one of our own printshop members to tackle a *SNAPLine* edition this year. Erica Vaskevicius is one of SNAP's most dedicated volunteers and workshop instructors and has been a critical and generous part of committees, events, and initiatives at SNAP for many years. Though Erica doesn't often refer to herself as an artist, I was so excited that she agreed to take on the commission of a new limited edition of prints for *SNAPLine* this fall. The results are stunning. The images Erica produced through

cyanotype and silkscreen processes evoke a sense of wonder at the end of a difficult year and I am grateful to be able to present her thoughtful work to you through this project.

As we look toward 2021, a little worn out and weary to say the least, we can do so with a bit of hope and some world travel voyeurism turning

through the pages of this edition of *SNAPLine* 2020.3.

April Dean,
Executive Director



MESSAGE FROM THE BOARD

I FIND MYSELF WRITING this message from the board in the fading light of 2020. A year that will be memorable for all the wrong reasons that we need not revisit in these 500 words or less. Despite everything, 2020 was truly a big year for SNAP. We opened our new home in the early days of what became a 9+ month global pandemic. We welcomed new staff, including a group of incredible summer students who brought energy and excitement to our organization. While it was hard to see that shiny new space sit quiet and our tools gather dust, there was a hum of activity in the background preparing for the return of artists and our community.

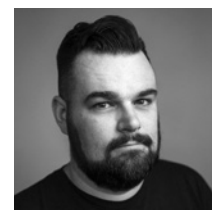
In the last 9 months, we have shifted to engaging our members online through workshops, events, and classes. We have learned how to safely and efficiently serve artists in an ever-changing social landscape, and we have strategized about what's next for our community and come to understand the ways we can and should do better.

In 2021, SNAP's board of directors aims to grow, evolve, and better serve and represent our members and the communities we hope to grow with. As a board, we have committed to reserving half of our director seats for BIPOC, LGBTQ+, and Disabled representation. For anyone who has read our 2020-2025 Strategic Plan, you'll know that we set out to adapt our programs and policies to increase access and support printmaking opportunities for under-represented communities. We can't achieve

this goal without better representation among our leadership. This commitment to a more balanced and inclusive board structure is one of the many steps SNAP will take in 2021 to honestly and purposefully achieve this goal.

I invite all readers of *SNAPLine* to read our new call for directors on our website. Board directors are our community liaisons — building and nurturing connections with, and for, the communities our members live, work, and create in. Responsible for the organization's good governance, SNAP's Board of Directors champion our goals of artistic development, inclusion, and community-building in policies and procedures. Our board of directors will help shape and guide the path we take in 2021 and beyond, and as such, we encourage and welcome inquiries from those who identify as members of underrepresented communities to apply. Please don't hesitate to get involved. We are eager to hear from and engage with new and existing artist communities and find ways to make SNAP more equitable, accessible, and inclusive.

Thank you for sticking with us. We're excited to see what changes and challenges the new year brings.



Andrew Benson
Board President,
SNAP Board of Directors

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Contributors to this issue



SHIVANGI LADHA achieved her Masters in Printmaking from the Royal College of Art (RCA), London in 2016. Prior to this, she received a Bachelor's Degree in Fine Arts from College of Art, Delhi University in 2012. Her work has been exhibited internationally at the STPI Singapore, Art on Paper Fair, E/AB Art Fair, and New/Prints IPCNY in New York; BenUri Museum, Art Rooms Fair in London; Serendipity Art Festival, India; and Fragmented Identities at Mead Museum in Amherst, Massachusetts, to name a few. She participated in artist residencies at the Women's Studio Workshop 2020 and IPCNY 2018 in New York; East London Printmakers 2019; SNAP Studio 2019, Canada; and has received awards such as the Production Grant from Experimenter Lab in 2020 and Financial Grant from Lalit Kala Academy, in 2018 India; Anthony Dawson Young Printmaker Award 2017 from the Royal Society of Painter-Printmakers, London; and the 2014 Jerwood Drawing Prize, London. Her works are in permanent collections at The British Museum, V&A Museum, RCA's Print Archives, East London Printmaker's Archives, Mead Museum, and Snap Studio's Archive, and have been published in Art in Print Journal, USA; Printmaking Today, UK; Art Soul Life Magazine, India; and Platform Magazine, India.

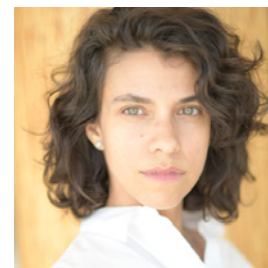
North



KIONA LIGTOET (she/her), is a Cree-Métis artist from Michel First Nation, currently practicing in Amiskwaciwâskahikan (so-called Edmonton). She primarily works in painting and printmaking, exploring narratives of grief and tenderness. Kiona received her diploma in Fine Art from MacEwan University, then went on to complete her BFA at the University of Alberta. Most recently, she's shown at Parallel Space, and SNAP gallery. She's also been working alongside other artists in initiatives of community care, co-founding *Making Space* with Sanaa Humayun, as a virtual meeting place decentering whiteness in the Arts. Currently, Kiona is working collaboratively in Latitude 53 and Mitchell Art Gallery's project, *Writing From Here*, and recently was part of Mitchell Art Gallery's *Mentorship Exchange*. She's interested in exploring a non-linear telling of memories through narrative work and personal archiving, drawing from feelings of displacement and enfranchisement within her own Indigenous identity, but also from moments of deep belly laughter.



MADLINE MACKAY is a Scottish visual artist based in Glasgow. She holds an MFA in Printmaking from the University of Alberta, Canada, and a BA (Hons) from Duncan of Jordanstone College of Art and Design, Dundee. She has exhibited in solo and group exhibitions in the UK, Canada and internationally and has received awards from institutions including the Royal Scottish Academy and the Royal Society of Painter-Printmakers. Her work is held in collections including the Royal Scottish Academy, University of Alberta Art Collections, Cork Printmakers and the UBCO Teaching Collection.



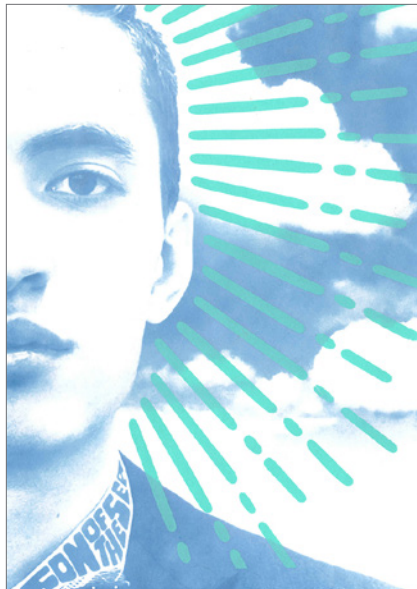
ANA RUIZ AGUIRRE is a Cuban-Canadian researcher and writer who is obsessed with art. Her doctoral research examining the strategy and impact of Cuban cultural diplomacy in North America was awarded a Joseph-Armand Bombardier Canada Graduate Scholarship by the Social Sciences and Humanities Research Council, and she was a Mitacs Globalink Research Scholar at Universidad Autónoma de México. Ana was part of the Public Diplomacy and the Economy of Culture Research Group at Queen's University, and has worked at Fondo Cubano de Bienes Culturales, and the Art Gallery of Alberta. She currently serves at the Board of Directors of Latitude 53.

East



PENNY SEILYON CHUN is a library worker, student, and artist with many interests. Penny recently spent a year risograph printing for artists in Edmonton using a Riso RZ220UI (ig: @frankie_print), but she is currently on hiatus. Her last risograph print project was designing the cover for and printing a book of short stories written by Charlie Crittenden for the Edmonton Story Slam. Penny is completing a Master of Education, and plans to pursue a career in instructional design or UX/UI design.

South

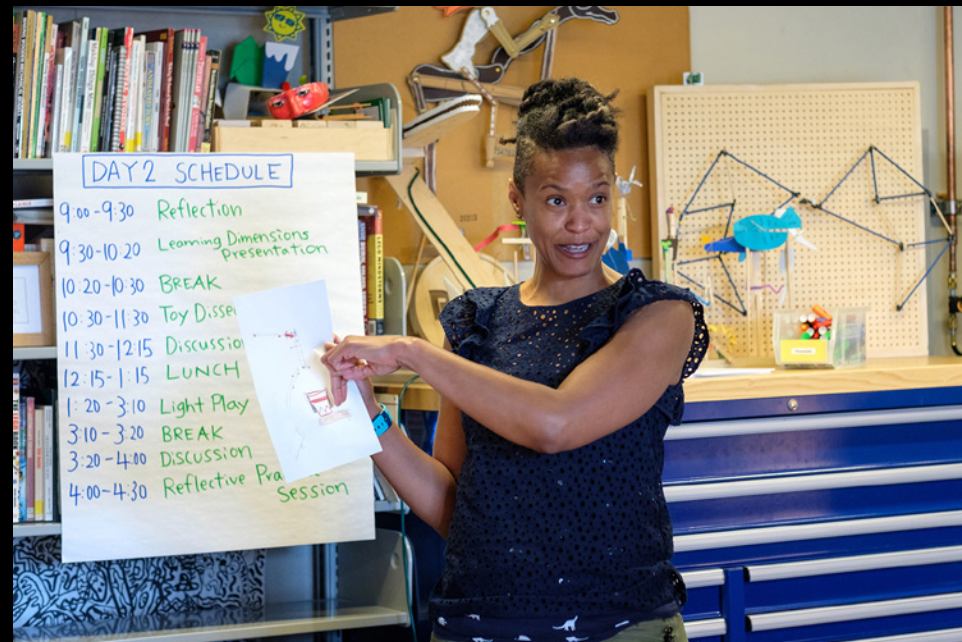


TOP LEFT: Erica Vaskevicius, *NorthSTAR* – bgj.

TOP RIGHT AND BACK COVER: Erica Vaskevicius, *NorthSTAR* – c.

TOP RIGHT AND FRONT COVER: Erica Vaskevicius, *NorthSTAR* – sf.

ALL THREE PRINTS: Cyanotype and Screen Print, 10"×7", 2020.



SNAPLINE FEATURED ARTIST

ERICA VASKEVICIUS

Erica Vaskevicius is an emerging designer who lives and works in Edmonton. She loves all things indigo and challenges herself to combine this natural dye with conductive technologies through the technique of screen printing to create unique, interactive pieces.

ARTIST STATEMENT

Many of us feel that yesterday's charted course has been displaced by today's turbulent seas, leaving our skies darkened and the journey ahead difficult to navigate. As this darkness threatens to consume us, we frantically search above the waves, through the darkness, for something to silence the storm. Then suddenly, a glimpse of hope—silent and bright, constant and true, patiently waiting to guide us. We look up, we look ahead and we press on through the storm, confident in the beacon—our North Star. ■



written by
Ana Ruiz Aguirre

Taller Experimental de Gráfica de La Habana

TALLER EXPERIMENTAL DE GRÁFICA DE LA HABANA was created in 1962, three years after the Revolutionary government led by Fidel Castro came to power in Cuba on January 1, 1959. Its creation was part of a larger governmental strategy implemented with the objective of democratizing Cuban art, until then largely controlled by financial elites. This strategy included the immediate creation of art organizations such as Instituto Cubano del Arte e Industria Cinematográficos (ICAIC) for film, Casa de las Américas for music, and Ballet Nacional de Cuba, all of which were created by the new government within six months of achieving power.¹ It took years, however, for the Cuban leadership to realize how instrumental printmaking was to their goal of democratizing art in the country, and actively support the creation of spaces like Taller Experimental.

When Taller Experimental opened its doors, there was only one art school in La Habana: Academia San Alejandro. Lithography was not taught at San Alejandro because, although there was a rich lithographic tradition in Cuba starting in the 19th century, it was almost completely dedicated to the commercialization of tobacco, and therefore, was not considered an artistic medium by orthodox academia. Until, in 1962, a group of Cuban artists² appealed to Chilean poet Pablo Neruda³ to request of Cuban government leaders the preservation of large intaglio, woodcut, and lithographic printing presses that previously belonged to Compañía Litográfica de La Habana. Their goal was to create a community printshop to house the presses, and preserve Cuban printmaking traditions through education and experimentation not yet available at the only local art school.

Throughout the first half of the 20th century, Compañía Litográfica produced cigar bands (*vitolas*), and cigar box labels (*habilitación*) utilizing mostly lithographic techniques on limestones imported from Bavaria. Starting in the 1930s, however, this process was gradually abandoned in favor of metal plates, which were both cheaper, and less fragile, than the massive limestones. Consequently, both the presses and stones fell into disuse. By 1961, a number of the stones were used to create barricades in the streets of La Habana in preparation for U.S. invasions,⁴ and parts of the large printing presses were being used as agricultural equipment.⁵ This situation prompted Cuban artists to forward the petition that led to the creation of Taller Experimental.

When Taller Experimental was officially inaugurated on July 30, 1962, the print shop had recovered a substantial collection of



lithographic stones, one *tórculo*,⁶ three lithographic presses from the early 20th century, and one woodcutting machine from 1829, reportedly their oldest functioning press. For the next thirty years Taller Experimental would welcome students from a growing number of local art schools⁷ to learn printmaking techniques at the 18th century mansion facing Plaza de la Catedral where it was located until the 1990s. The technical capacity of Taller Experimental, its accessibility, and the willingness of its members to experiment made the print shop very popular, very quickly. Sandra Levinson, Director of the Center for Cuban Studies in New York, where an important collection of Cuban printmaking is held, noted in a 2012 interview that the majority of Cuban visual artists who trained during the Revolutionary period (1959–1990) developed a printmaking practice as a key part of their artistic learning process, many of them at Taller

Experimental.⁸ Some of the most important Cuban artists who have produced at Taller Experimental include: Nelson Domínguez, Eduardo Roca (Choco), Umberto Peña, Ibrahim Miranda, Julio César Peña, Sandra Ramos, Manuel Mendive, and Roberto Diago.

In the 1990s, Taller Experimental needed a larger space to accommodate a growing membership and a growing collection of print machines. So, it moved across Plaza de la Catedral to a large warehouse in Callejón del Chorro. The name of this narrow street is telling; it literally translates to “alley of the stream” because, although it is presently full of tourism-oriented businesses, in 1592 it was part of the first public ditch in the city.⁹ When Taller Experimental arrived to Callejón del Chorro, the ditch was gone, but tourists had not yet arrived. At the time, Cuba was experiencing a deep economic recession due to the collapse of the Soviet trading block,

and facing an increasing number of U.S. government sanctions. The generalized, war-time scarcity also included art materials. As a result, collagraph became one of the most popular processes in the print shop.¹⁰ Utilizing found materials on a cardboard plate allowed artists to continue creating despite the crisis, and also conditioned the formal qualities of the work produced. Artists at Taller Experimental discovered, for instance, they could produce very large-scale works using matrices of scrap paper and cardboard. The inflated prices of metal plates in Cuba since the 1990s also informed the continued use of lithographic stones at Taller Experimental because they can be used repeatedly, as only the top layer is sanded down after an image is produced.

Despite relocations, political instability, and ongoing economic crisis, Taller Experimental has integrated deeply with the community. Although its membership structure has changed into a



lengthy, peer-reviewed process, it is largely a recognition of outstanding achievement, as art students and the general public have open access to the print shop. Members of Taller Experimental regularly host workshops for printmakers of all ability levels, and collaborate with local organizations to develop and deliver cultural programming. In the last five years, they added a gallery and a small archive to the print shop, with funds raised by the community. Members agree, however, there is still much to do to ensure the appropriate conservation of printed works held in the collection of Taller Experimental. The location itself poses a challenge for needed capital renovations, as Callejón del Chorro is defined by ancient pipes, crumbling buildings, and extreme humidity. Against all odds, Taller Experimental continues to preserve traditional printmaking practices by teaching anyone who is willing to learn. Their goal is to maintain a profoundly democratic practice, driven by the understanding of art as a formative social force that prevailed in Cuba during the Revolutionary period. ■

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Pivot Print

written by
Shivangi Ladha

IN JANUARY 2020, galleries and art spaces throughout the city of New Delhi were glittering with fanfare, welcoming audiences and showcasing talent with one event after another in tandem with Asia's biggest art event—the India Art Fair. ArtBuzz Studios took a leap of faith with a highly experimental printmaking exhibition called *Pushing Print*, in collaboration with India Printmaker House and curated by Bess Frimodig, a practicing interdisciplinary print-based artist and curator based in Delhi and London.

The thought behind the title *Pushing Print* intended to showcase how far reaching print can be—political, critical and socially engaged as well as participatory. Prints were hung from the ceiling, on pillars, low and high to make the viewer take them in by physically moving around. Case in point, there was a clothes rack

of wearable prints (etching on fabric) imitating skin diseases made by printmaker Sheshadev. The audience literally embodied the works, breaking the interaction barrier further by trying them on for selfies—an exercise in empathy. Another point of interaction was a screen-printing station in the middle of the room where visitors could make their own prints as a takeaway of the exhibition experience.

The show was well-received with feedback that spoke of an inclusive, playful event—one visitor expressed that it was the least ego-tripping art event she had ever been to, something ArtBuzz studio consciously set out to do. Exhibitions that focus solely on printmaking are currently rare in India, and the aim of the studio is to challenge the normal and represent printmaking as a contemporary practice.

Historically used by the British as a medium to expand the profitable export market of India, printmaking developed as an artistic practice towards the end of the 19th century. Raja Ravi Varma became one of the first artists in India to experiment with printmaking during this time, and his oleographs gained popularity as they were accessible to the masses. As a medium of fine art, printmaking gathered steam in 1919 when the Tagore brothers established Kala Bhavan in Kolkata, a salon-style institution for printmaking and painting that took on the *gurukul* approach of community learning with artistic techniques using technology. A century later, the First Print Biennale India was held in 2018 by the prestigious Lalit Kala Akademi in New Delhi, an endorsement that prompted all eyes to shift to this art form.

India is catching up. Slowly but surely, printmaking is making its impact on the art circles as the intensely technical and skill-driven mode of artistic expression

that it is, claiming its worthy spot in the radar of younger artists and collectors. The Indian art fraternity is taking notice, like ArtBuzz Studios, India's first privately owned artists' co-working studio space that set up a fully equipped printshop in 2018. Increasingly becoming a catalyst for dialogue between artists, curators and community organizations, ArtBuzz is a neutral place for artists to come together and work in a contemporary twist on the *gurukul* legacy. Identifying a lack of support for young artists in India, the co-founders Anubha Gupta and Amisha Chowbey aimed to build a vibrant and eclectic community, an inclusive space that inspires critique and collaboration.

The following is an excerpt of conversation with the co-founders of ArtBuzz Studios, Anubha Gupta (AG) and Amisha Chowbey (AC), about their journey with setting up a studio and printshop in New Delhi:



setup. We've focused on first educating ourselves about the technique and assessing the voids in the field so that we can work towards filling the gaps, which the artists help us with. I think we are more aware about what we want to do now in creating a niche for printmakers and we will continue to evolve and learn on the job to provide a more artist-friendly platform for emerging printmakers of the country.

How do you engage with your local community (e.g. workshops, print fairs, exhibitions etc)?

AG: Most of our major programming is based on collaborations with our peers and young artist groups. When it comes to the printshop, we have worked extensively alongside India Printmaker House, an initiative to promote young and emerging printmakers. Together we have hosted numerous workshops like the Summer Print Club (2019) and a collaborative exhibition called *Pushing Print*, curated by Bess Frimodig, earlier this year and served as their venue partner for the Manorama Young Printmaker Award and residency, making it an active engagement throughout the year. It's always great to work with like-minded artist-run groups, as they are a great match to our sensibilities.

AC: Basically, we have always tried to be approachable to any collaboration as long as it involves our studio space being used in its best capacity by artists. We have had a series of workshops by a dynamic group of illustrators called Blue Jackal, hosted interactive art walks with other cultural venues around us called the

Okhla Art Walk, showcased works by artists who work from the studios in prestigious spaces like Lalit Kala Akademi, HT Imagine Fest and so on.

What is the most used or popular type of print making among the artists in your printshop?

AC: Our space is mostly used by artists who have recently finished their studies and are experimenting beyond what they have learned at art school. We see a lot of etchings taking shape, and recently, there seems to be a fascination for monoprint amongst the studio members—so lots of colours and experimentation.

What is a challenging aspect of running, managing, maintaining a printshop that you have experienced?

AG: One of the main challenges we have faced is wastage of materials and organization of the setup. Since we don't have a designated person handling the space on our payroll, it gets a little difficult to track the consumption. It also led to disorganization since the setup was being used by different artists. With time, things have fallen in place and the artists have gradually started working together in keeping the setup as organized as possible, respecting the practice of other artists. It's great to see the artists co-existing and working together with us to create a cohesive space to work in.

AC: We learn and grow on the job, and that's what keeps things interesting and exciting at all times. I think at the end of the day, we love what we do, connecting young creators and providing them an extremely neutral space to work out of. Above all, it's a happy place!

ArtBuzz Studios is India's first co-working studio space for artists and creative professionals in New Delhi. Established in May 2018, it continues to function as a great place for like-minded artistic community members to come together. For more information, visit their website artbuzz.in and follow them on Instagram at [@artbuzzindia](https://www.instagram.com/artbuzzindia). ■

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- Blue Jackal** <https://www.bluejackal.net/>
- Bess Frimodig** <http://www.bessfrimodig.com/>

What is your organization's origin story?

AG: Amisha and I always wanted to do something for the artist community since we established ArtBuzz India, and what better to do than to bring them together in creative space? That is exactly what we set out to do and we're happy to see that we're well on our way to achieve it.

AC: When we were looking at different studio models, we felt that a solid support for printmaking was missing and it fit right in with our vision for the space. All spaces that catered to painters and printmakers were either in colleges or government institutions like Garhi that had a very complex and stringent application and selection process. So we set out to make a space that is more flexible, modern, and approachable to artists as a creative work space.

In what ways has the printshop evolved since you first opened?

AG: Since we're not artists by profession, it took us a while to understand the process of printmaking, the right equipment required and the peripheral support that an artist would need while using the



Dundee Contemporary Arts Centre

THE DUNDEE CONTEMPORARY ARTS CENTRE (DCA) is not only a print workshop, it is a hub for creativity and culture in Dundee—a contemporary art gallery, independent cinema, learning department, restaurant, shop and, until recently, the Visual Research Centre for DJCAD (the University of Dundee's art school). When I was a student, the DCA's dramatically curved white building was the place to go for cutting-edge art, cocktails, and affordable movies. After I graduated, joining the Print Studio allowed me to keep making work. The studio was a lifeline to sanity in the post-graduation vacuum, offering a community of creative people ready to support each other. Scott Hudson has worked at the DCA Print Studio since 2001, and was a co-founder of Dundee Print Collective. I asked him about the DCA, what it does, and where it came from. As with most conversations these days, ours started off with Covid-19.

written by
Madeline Mackay

How have Covid-19 restrictions affected the DCA?

We opened on the 4th of September and prior to that I worked most of lockdown from home. So far we've been on restricted hours. We've had a strong cohort of about 15 people who've been in every week, but obviously we're not near pre-Covid numbers. And we're not doing any courses at the moment, just because the rules with social distancing keep on changing. That's loads of lost income, but also new people coming to the studio. Like if they'd done a class and then maybe joined as a member and come in, there's always a trickle of folk joining up. A lot of the ones who have come back in have really missed it; it's a reason for jumping on the bus to go into town. I think the challenge now for DCA and many other organisations is to make sure you can get people back in and new people in when we get out of this.

What is DCA's history?

DCA was 20 years old last year. It opened up in 1999. It's an award winning Richard Murphy building but there's elements of the older building incorporated into it. It was derelict for years and it was an unofficial skate park—behind the white walls in the gallery there's still graffiti. But in its very first guise it was a hospital for infectious diseases. We're talking 1700s.

Prior to the DCA, the print studio and the cinema used to exist in two separate locations in the city. The idea was to consolidate them into a cultural hub, but there's been an open access print studio in Dundee since the 1960s. DCA has kept the traditional etching, relief, screenprinting, lithography, and photography, but also we've been leaders in introducing new technology to the print studio. We were the first in Scotland, maybe even the UK, to get a digital laser cutter, digital router, digital vinyl cutter, basic 3D printing. That changed the print studio quite a lot because you open it up to a wider audience. So we were getting designers and makers coming in.



DCA recently started offering Risography, can you tell me about that?

The best way to describe the machines, they are oil-based screenprinting photocopyers. You put in a black and white image. Maybe it's got tonal values, the Riso machine picks all of that up in one stencil. You press the button, and inside it makes a stencil like a screenprint, on a roll of banana paper, and it wraps it around the barrel of the ink, and the stencil gets ink pushed through it and then your paper's run through and you can print off hundreds. You print one colour at a time. When people are buying second-hand Riso machines you might have two or three colours and that's all you've got. We've got two machines over a couple of years, the same model, and we've got a few inks with each one, so we've got about ten colours now.

What's really good about Riso is it's got its own little counter-culture. Since we got it into the studio it gives us more insight into what's going on, what people are working on and what people want to do: cheaper, quicker, more colourful, brighter—posters and zines and artist books. It's really good for workshops. My colleague Katie at the print studio does lots of Zine and Riso workshops, because it's not particularly complicated to use. It might be a bit of a lifesaver for us to get new folk in.

Tell me about collaborating with artists who are exhibiting at DCA?

More often than not you'd be working with artists who've never worked in print at all. Often they've come to visit DCA and a conversation might start there about making a print, or something specifically for the exhibition, or a co-edition. Martin Boyce was the main artist for the Scottish pavilion in the 2009 Venice Biennale; a lot of people from DCA went out to Venice to work on the project there and the show returned to DCA, so we did a number of different types of edition for that exhibition. At the moment we're going to be editioning with a selection of artists, about 10 or 12, who've all worked with the DCA before. Toby Paterson, Martin Boyce, more recent artists like Patrick Staff, who's based in the States. DCA has approached them and asked if they'd like to support DCA by making an affordable edition. We've worked with David Shrigley, Will Mclean, Clare Barclay, Ilana Halperin, Lucy Scaer. So my working week might be as diverse as chopping up rags, cleaning work surfaces, prepping for a class, working with some school kids and then working with a high profile artist. If you get your teeth into a good editioning project it makes you a better printmaker because people will ask you to do something and you're like, hang on, can we do that? Well let's have a shot. Test the barriers a little bit.

The Victoria & Albert Design Museum recently opened in Dundee; how has that boosted creative culture?

DCA is one component in the story of the V&A coming to Dundee. It wouldn't have happened if DCA didn't exist. Dundee is a university city; you've got DCA, DJCAD, the University of Abertay, the games industry, the comics, all these things for a small place, so it's like why shouldn't a big design museum work outside central Scotland? DCA's Footfall went through the roof, people visiting our gallery, even drop-in visitors to the print studio, because they've gone to the V&A and then come up into town. From down south, or another part of Scotland, or France, Europe, further afield, loads of visitors. There's talk now the Eden Project is supposed to be coming to Dundee, big domes with different natural habitats inside like an indoor living museum. And then the old factory that used to print the Beano comics, the hardback annuals for DC Thompson, that's been earmarked to be refurbished as a working hub for designers and artists. There'll be affordable studio space, exhibiting space, workshop space. I really hope it does happen because it'll benefit the creative sector massively in Dundee.

Thank you, Scott.

...

I moved home this summer after living in Canada for 5 years. I count on the DCA and places like it to help me find my feet again in the Scottish art scene post-Covid, as they helped me find my feet in Canada. Across the world, the arts are feeling the pinch of the pandemic, but it gives me renewed energy and optimism to hear from Scott how actively the DCA is still working to bring creativity to the lives of artists and non-artists alike. By adapting as they have always done to changing opportunities, technologies and audiences, places like the DCA will carry on enriching our lives and enabling our creativity through the times ahead. For now, as Scotland inches into tighter restrictions, I sit tight. But I look forward to visiting Dundee and the friendly, productive familiarity of the DCA Print Studio soon, and trying out their Riso machines. ■

In Conversation with Christeen Francis

from St. Michael's Printshop

written by
Kiona Ligtoet

WORKING IN SNAP'S PRINTSHOP here in Amiskwaciwāskahikan, I often hear people enthusiastically chat about the research they were able to do at St. Michael's printshop through the shop's Visiting Artist Program. Others often recall the ways they were embraced by varying communities who access that land, and an overall fondness of the atmosphere they worked in while moving through their residency. St. Michael's printshop operates right beside the ocean in St. John's, Newfoundland, and focuses on intaglio and relief printing, equipped with two lithography and two intaglio presses. Recently, St. Michael's also acquired the resources to start offering screen printing in their space, rounding out their scope even further as a printshop. As a way of connecting with the different communities around St. John's, the printshop utilizes a small mobile press to

meet people where they are. Clearly, a lot of care is put into their primarily workshop-focused programming.

So much of what I love about printmaking is the aspect of community, and the collaborative efforts needed to problem solve again, and again. When Christeen Francis (the Executive Director of St. Michael's) and I hopped on a Zoom call to chat about the shop, I was excited that the conversation paced itself towards exactly these topics of community and collaboration. Christeen and I both arrived a mutual five minutes late in true Artist-run fashion, then we casually made introductions, I received a tour through my laptop screen, and we exchanged some struggles with printmaking through the lens of colonialism, while also constantly revisiting a shared want (need) for thoughtful community care through print.



What do you find unique about the space, community, programming, etc?

It's a beautiful space with a magnificent view of the harbour and the narrows, so that's a huge plus. The shop is old and creaky, which I really like but it does make the shop really inaccessible due to the ruts in the floors and steps, so I don't like that at all. Other than that, it is a really tight knit, multigenerational community which is really refreshing. I love seeing people of all ages in the shop, especially when I get to hear stories about what was before.

How do the communities that access your space influence the printshop?

This is something that I think previously was not happening. At least not as much as it should have been. Now we are actively seeking feedback from our community and members in the form of online surveys that we send out. We've done one in general about the shop, asking what people thought about different aspects, and asking for some long form answers so people could write in their thoughts. We also just did one on our fee schedule because we are looking to change it to address money as

a barrier for some people to access the shop. Other than that people often reach out to me personally either in the shop or via email and tell me what they think. I also hear things from members reporting info from the grapevine, haha. So to conclude, we solicit feedback from our members and through the newsletter and then we make decisions based on that. We also hold AGM's where members can vote on stuff—we had a special one this summer to approve the anti-oppression committee and so I could meet the membership (virtually). I want to be accountable to our members while at the same time thinking also of the surrounding community and who isn't a member yet but may want to be if we changed some things to make them feel more welcome.

How do you already engage with the community, or what are some ways that you'd like to be engaging with the community or communities?

I would like to do more mobile press workshops out in the community. There's something really exciting and fun about doing a workshop in a community space where the participants are in



...

Virtually visiting St. Michael's Printshop with Christeen was low-pressure, patient, and casual; we were able to exchange individual hopes for what printmaking can be, and in my favourite moments, what we've witnessed printmaking do (whether socially, emotionally, physically, or politically). Basically, we hung out while chatting about what a big part "hanging out" plays in print culture. St. Michaels is tackling some big changes, and I'm excited to continue watching them grow both with, and around, the needs of their community. I can't wait to see that ocean view for myself. ■

their comfort zone, instead of them coming to your space/comfort zone. We are in talks with First Light* here about doing some workshops in their space in the new year and they are going to be hosting a print workshop in our space as part of their Spirit Song festival later this month.

What are some things that you're excited about in your shop right now?

Most of the stuff I'm stoked on involves people coming together in different ways. I love doing the live printing events because it gets us out into the world a little more and we interact with people who may not know about St. Michael's. I also love the open studio nights because it's a chance to have a little community art party in the space, and it's a low key way for people to check us out and see if they want to get involved. I'm also super stoked on the anti-oppression committee that just formed and is working to address systemic

inequalities in the shop, barriers to access, and how we can transform St. Michael's into something better. I do feel like there's been a shift in the atmosphere lately. While Team Awesome (myself and our awesome staff this past summer) were all working remotely while the shop was closed, we were really trying to get "out" a bit more on the internet. We started the *Prints From The Archive* and *Printer Of The Week* features which I love and people seem to be responding to. We also upped our game on the e-newsletter so now it has way more news, but it also has resources and calls for artists which I think are important. I'm on a million mailing lists from all over so I try to share anything I think is relevant.

Big Dreams for the shop, without limitations set by funding, etc?

Some big dreams I have for the shop are, firstly securing our own spot so we can have

some sort of stability in regards to space and then we would be working towards owning/ paying our own mortgage instead of enriching someone else. I would love to see the printshop grow in size and scope to include things like letterpress and risograph. Another thing that seems like a big dream because money's so tight right now is a full update of our digital equipment like computers, large format printers, even a scanner. I would love for us to have a full time gallery space similar to SNAP.

I also have wild dreams about creating a more comprehensive art complex that could include the St. Michael's, Eastern Edge, and other ARC's, collectives and community arts projects. We talked a little bit about this project called Can Batllo in Barcelona - which I am in love with, but it's hard to imagine anyone non-corporate being able to pull that off in North America.

* First Light is a Friendship Centre in St. John's that serves urban Indigenous and non-Indigenous communities by providing programs and services rooted in the revitalization, strengthening and celebration of Indigenous cultures and languages.



Risograph Print Shops:

BOGOTA / HAMBURG / SEOUL

A **RISOGRAPH PRINTER** is a digital duplicator created by Japan's Riso Kagaku Corporation, manufactured mainly for high-volume, high-speed, and low-cost photocopying needs worldwide. In recent years, risograph printing has seen a major resurgence with circles of artists and publishers who choose Riso for its accessibility, efficiency, and unique aesthetic. The printing process is often described as a combination of photocopying and screen printing, as it involves ink being pushed through a stencil onto paper.

Risograph print shops exist all over the world, serving the diverse needs of the communities where they are located. This article features three of these print shops: Taller Colmillo in Bogota, Colombia, Corners in Seoul, South Korea, and Risofort in Hamburg, Germany.

written by
Penny Seilyon Chun



Artwork by Gabriela Zenteno

TALLER COLMILLO

OWNERS: Dany and David
LOCATION: Bogota, Colombia

Taller Colmillo has its roots in Bogota's underground punk and metal scenes. The owners, Dany and David, have created fanzines for these communities since 2008, and decided in 2013 to print and publish their own fanzines. After encountering continuous obstacles with silkscreen printing, they decided to try their hand with a risograph printer.

Riso duplicators are quite common in Colombia. According to Dany and David, they are regularly used "to make pirated books and the Colombian army uses them to distribute information in helicopters to look for and communicate with guerillas." Printing these items does not require a large variety of colours, and so Colombia's official Riso distributor is not interested in bringing in colours outside of the basics. Consequently, one of the main challenges that Dany and David face is the inaccessibility of brighter colours for their studio. Risography's revered fluorescent

coloured inks and other speciality inks are extremely expensive to import from the US, and on top of that, the Colombian peso has been consistently losing value over time.

Despite the challenges of acquiring these inks, Dany and David chose risograph printing for its cost efficiency. Because Taller Colmillo has evolved from a past in silkscreen printing, the owners note that risograph printing does not require as much labour, water, light, and other miscellaneous equipment. They emphasize the ease of "printing 30 copies of a fanzine with several inks or different types of paper, while still yielding great results without having to spend so much money or use so much material."

Since opening to their studio to the public, Taller Colmillo has been highly involved in their local community. Dany and David have organized "fairs, exhibitions, workshops, lectures, parties, drawing clubs, and residencies" for the fanzine community in Bogota. They enjoy collaborating on "many different types of projects with different groups of people... and being involved in the depths of the process."



RISOFORT

OWNERS: Lisi, Martin, Nikita
LOCATION: Hamburg, Germany

Risofort was started this year by Lisi, Martin, and Nikita in Hamburg. Risofort is a kind of extension of Risograd, which is an open risograph printing workshop that Lisi and Martin established in 2017 in Graz, Austria. After moving to Hamburg, they joined forces with Nikita to open Risofort and continue their Riso momentum in Germany.

Like Taller Colmillo, the owners of Risofort mention that risograph printing is “not as much a hassle as silkscreen printing is,” and note that the the biggest upside of risograph printing is “the ability to intervene in the printing process, easily change settings, play around with paper, and discard stuff without wasting too much.” They also cite its accessibility.

This Riso printing trio use their print shop as a political tool. The owners of Risofort state, “Printing is really, really political because you can reach lots of people with it and give artists

or whoever is printing a voice, so we try to encourage people to print and spread their message, and if we can afford it, we charge them less or nothing for their political action.”

Lisi, Martin, and Nikita are passionate about engaging with their local community, and Risofort’s business mainly comes from Hamburg locals. Hamburg has “a large number of illustrators and graphic designers who also print at their universities,” meaning many people who print with Risofort are already familiar with the risograph printing process and technique. They often print for local initiatives, opening up a range of further connections in their neighbourhood. Earlier this year, Risofort participated in Indiecon, “a fair for publishers of all sorts in the old harbor of Hamburg,” by bringing their duplicator for live risograph printing. They also offer bi-weekly workshops where people can drop by and talk about their projects as well as print small editions of their work. Lisi, Martin, and Nikita enjoy a challenge, and say that if a project “gets a little trickier, it’s even more enjoyable.”



Artwork by Braulio Amado



CORNERS PRINTING

OWNERS: Daewoong and Hyojoon
LOCATION: Seoul, South Korea

Corners Printing was initially a smaller project. Daewoong and Hyojoon wanted to print a book about the “visual impressions, inspirations, and narratives of various areas in Seoul” through another risograph printer. However, they decided to purchase a second-hand machine themselves when they realized that the cost was comparable. Today, they are a well established print workshop with nearly a decade of risograph printing experience. They mention that while information about risograph printing is readily available these days, “there was not much information about this machine” when they first opened Corners Printing in 2012.

This print shop is located in the Chungmu-ro neighbourhood in Seoul. Chungmu-ro’s history is intertwined with the printing industry, and currently is “an area where very small print shops are concentrated.” Being located within this area is convenient for Daewoong and Hyojoon, who collaborate with nearby businesses for finishing services such as laminating, folding, perforating, and bookbinding. Their initiative is integral to the risograph printing scene in South Korea. The owners have published and exhibited specifically on the possibilities of risograph printing, and have participated in community events in various cities to introduce others to this community.

Corners is a relatively larger Riso studio, with 3 duplicators and 31 colour drums. The owners

note that mechanical issues with the machines are one of their greatest challenges, but that they are “in close contact with Nak-Yoon Choi, a professional technician,” and that they “admire the many print shops that repair and customize the machine themselves.” Having this kind of connection with an experienced technician is rare, and many risograph printers rely on online resources to fix and maintain their printers.

...

There is a significant risograph printing scene here in Canada as well. They are concentrated in our big cities, with three Canadian Riso mainstays located in Toronto: Vide Press, Colour Code, and Pindot Press. The risograph printing scene here in the prairies is lacking, but there is a notable desire from our arts community. It is easy to spot risograph prints at our local art markets here in Edmonton (e.g. Royal Bison and Art Walk), and there is strong interest from the local vinyl and cassette music community. Even SNAPline’s last two covers were of risograph printed works! Like Hyojoon and Daewoong from Corners Printing mentioned, there is a massive store of information about risograph printing online now, and an incredibly supportive online community of experienced printers. The time is ripe to bring more risograph printing to our creative city. ■





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

SNAPLINE 2020 FLASH FICTION CONTEST

Contestants were asked to submit a story of 500 words or less, responding to Daniel Evan's print *Pauca Sed Matura* (pictured) and answering the question, **"Where do we go from here?"**

Congratulations to **MEGAN KLAK** for her winning story, "But Few Mature", and to **MAX CARDILLI** for his runner-up, "Repeat After Me." Visit snapartists.com/snapline to check out the shortlist of two stories that tied for third place: "Fortune" by **Scott Hiller** and "Centrigual Trajectory" by **Brad Fehr**. Thank you to everyone who submitted stories this year, we enjoyed reading each entry!

WINNER!

But Few Mature

by **MEGAN KLAK**

We tore this house out of the earth and wrenched it into the sky, tore it out of the deep, wide, looming earth, the black dirt encrusted on our hands, on our arms, painting our fingernails mud-colored. At first it didn't want to come up, stubborn thing, we had to coax it, whispering to its roots in the darkness, muttering soft incantations and lies, stroking foundations and tickling doorjambs, until we became impatient, imploring, demanding obedience. And then we grew angry and pulled, pulled on the floorboards and banisters and windows, tugged at the quaking ceiling tiles and with howls hurled it into the sky, up and up and up and up.

We danced as the house shot upward, careening through its levels, running upstairs, downstairs, through walls, along ceilings, swinging from windows and tilting our heads up to glare at the clouds, taunting the sky.

The sky laughed with us, mad, drunk on the power of floating we grinned at each other, at the world and where do we go from here, where, where, spinning, cackling. The house shudders, passes through a cloud, water trapped in air, we stick our tongues out to lick it, to catch the cloud into ourselves and then we feel the house shake once, twice. And our bellies suddenly shoot up, crowding into our ribcages as we fall and fall and fall, through cloud and air and sky.

Where do we go from here?

Down. ■

RUNNER UP!

Repeat After Me

by **MAX CARDILLI**

They tell me to externalize it. Take the voices and give them flesh. Turn them into monsters. Separate. Repeat after me — you are not your thoughts. You are not your feelings. Hell, even your self-concept is self-constructed, so why not give it a shot?

So I point at random, giving them their official Monster Names™.

You—Godzilla. You—Nosferatu. You—Hannibal Lecter.

And hey, presto, there they are - just how I imagined! Well, maybe not exactly. Actually, the more I look at them, the less I like what I see. Godzilla shrinks into a shiny, frowning blobfish, flopping on the floor. Nosferatu becomes a chihuahua, shrilly barking, spooked by its own shadow. Dr. Lecter's fate is unclear - all I can see of him is a hand beckoning from under the bed. I approach it slowly, lowering to my knees. This is it, I'm sure, my greatest creation. That is until I see that it's only my Inner Child, looking at me with a tear-streaked face asking for my mother in a voice that's nails-on-a-chalkboard meets hearing-your-own-voice-on-an-answering-machine. Useless.

"Turn them into monsters", they said, "it'll be good for you," they said.

And what to do with them? The blobfish is suffocating, the chihuahua is nipping at my ankles, and my Inner Child has to go to the bathroom. They are following me around like ragtag goslings. Ugh. It can't go on like this. My apartment isn't big enough for the four of us.

Let's take this outside.

I start building, grabbing whatever is at hand—the arches from my elementary school, the brick of grandma's house, the chimney from Mary Poppins, wood from an abandoned treefort.

Here, it's done.

Get in.

But, of course, they want more—the blobfish wants a swimming pool, the Inner Child is allergic to everything and the chihuahua won't stop barking until it gets a mansion.

Fine, I say, throwing on windows and porches. The clock from Parliament Hill. The pillars of the White House. Whatever you please. Soon the thing is forty stories tall, tottering against a grey matter sky.

Finished.

Happy?

Of course not. As soon as they get in they are peering out the windows, snarling, crying, spraying me with water. Worse, now that they have a home-sweet-home they are getting bigger, stronger. Dear God, the monsters are going to take over the asylum. Work fast. Slam the door shut, swallow the key.

Here's my advice: take the house with both hands and pull. It won't want to let go. Keep pulling anyways. The chimney might crumble, cracks will form in the foundation, wood will splinter. But don't stop. The extraction isn't complete until it emerges with the smell of fresh earth and childhood. Make sure to get it all—and don't forget about the roots. Trust me. Otherwise it'll just grow back. ■

CALL FOR CONTRIBUTORS

SNAPLine seeks to publish creative and critical content around the theme of SLOW, including but not limited to: written features and visual essays, artist interviews, illustration, poetry, and creative writing. SNAPLine is a print publication focused on and about printmaking, print media, and contemporary visual art.

2021.1:

SLOW

For the 2021 season SNAPLine invites pitches and proposals for written or visual content on the theme of SLOW.

Artistic practice often develops at its own pace and can literally require watching paint dry, and many printmaking techniques require artists to slow down and respect the process. Some creative processes come fast, while others see a work-in-progress being picked up and put down over many years. In recent years, there has been much written about hyper-accelerationism and late capitalism, the trap that is bragging about being busy, and how our reading abilities are impacted by internet article skimming.

In March 2020, those with the privilege to do so found all of these phenomena shift with the global pandemic: social calendars were evacuated, many projects screeched to a halt, and time suddenly felt like it changed dimensional properties. Jigsaw puzzles and bread making's skyrocketing popularity alongside other time-consuming and patience-requiring #stayathome pursuits speaks to the opening up of space for procedures that consume considerable time.

Arthur Schopenhauer's description of boredom – "a tame longing without any particular object" – is perhaps a more familiar sensation now, shaping daily and artistic practices and our relationship to slowness. The first 2021 edition of SNAPLine will investigate slowness as a persistent mode and a newfound dimension across the cultural landscape?

Send us a pitch by February 1, 2021

Final Copy due by: March 31 2021

Expected Publish Date: April 2021

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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

SNAPLINE 2021

CALL FOR CONTRIBUTORS

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

Visit snapartists.com/submissions/write-for-snapline for more information on upcoming issues.



EDMONTON
TALES