



**SNAPLINE**

SUMMER 2018  
THE PHOTOGRAPHY EDITION  
FEATURED ARTIST: ANGELA SNIEDER



# SNAP

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## MESSAGE FROM THE EXECUTIVE DIRECTOR

Welcome to the summer edition of SNAPline. The theme of photography is one of endless interest and excitement for me. I started my very early professional career as a photographer and eventually found my meandering way to printmaking years later. The camera is, and always will be, my primary image creation tool. I love thinking about, talking about, and learning about ways of seeing our world through lenses. Manipulating light and chemistry or pixels and ink to create an impression that communicates an idea or feeling is the crux of my artistic practice. There are so many varied perspectives on the relationship between photography and printmaking, we've captured a wide range within this publication, but I would encourage you to head over to SNAP's newly launched website at snapartists.com to explore our upcoming summer and fall workshops and try your hand at a new photography or printmaking technique yourself!

Thanks for continuing to follow along with us at SNAPline - we are working toward some great themes for fall and winter of 2018. By joining our SNAPline membership you can receive this publication along with a limited edition fine-art print commissioned especially for this project in your mailbox each quarter.

April Dean,  
Executive Director



## MESSAGE FROM THE BOARD

It is summer!!! Grasses are green and gardens will soon be fruiting delicious goods for harvest. Alas, the cold, harsh days are behind us and now top priority is being outside as much as possible.

I am the Printshop Committee Chair on the Board of Directors at SNAP. First and foremost a printmaker and a visual artist, I have been involved at SNAP in varying capacities since 2012. SNAP is a wealth of support and inspiration for the Edmonton Community - through thoughtful, technically insightful exhibitions and programs, space for artists to work in the studio, and introductory, intermediate and professional development courses and workshops offered for variable skill levels. Direct donations, Sponsor Membership and the Print Patron Program are ways that anyone can support and advocate for the artists, programs, exhibitions and communities that SNAP supports and fosters.

This summer at SNAP is a particular exciting one as we host a number of events in the print studio such as: the Members Print Exchange, Put a Bird on It, and Drink and Draw. New exhibitions in the gallery include: Micheline Durocher: *Home and Garden* and Megan Gnanasiamany: *Copy Tropic* June 15 - July 21, and Wendy Tokaryk: *Doilies (The Meaning of Life)* and Carly Greene: *Construct* from August 3 - September 8 to bring us across the Summer Solstice. This June we will be welcoming our third Visiting Artist, Kim Morgan, an Associate Professor at NSCAD University, who will be working in the studio experimenting with silkscreen on latex.

This issue's theme, Photography, is an exciting look at how the medium can be balanced between the worlds

of traditional photography and printmaking. The methodology of photography, light creating images through photosensitive films and emulsions, is the basis of collaboration and manipulation between mediums. Today, a photograph could live its entire life on digital platforms or as a physical printed object. A photograph can intersect printmaking through digital layers printed via large format inkjet printers, or negatives and positives exposed onto a silkscreen or a photolitho/etching/polymer plate. Photographic layers could be figurative, abstract or graphic. If you are curious to see examples in real life, an exhibition featuring the collaboration between photography and printmaking titled *Light/Matter: Art at the Intersection of Photography and Printmaking* runs between May 11 and June 2 at the Gallery A (Telus Centre) and Fine Arts Building Gallery on the University of Alberta campus. All work displayed is influenced by or uses photography to produce the final print.

Thank you for supporting SNAP! I hope you enjoy this issue of SNAPline and look forward to seeing many of you over the next few months in the studio, gallery, events, or exhibitions!

Megan Stein  
Director,  
SNAP Board  
of Directors



## CONTRIBUTORS SNAPLINE SUMMER 2018



**CHARLIE CRITTENDEN** is a writer living in Edmonton. He contributes articles to SNAPLine and edits speculative poetry for On Spec, Canada's oldest English language science fiction magazine. After graduating from the University of Alberta in 2011, he has spent a great deal of time inventing alien species and working in bookstores.



**DANIELLE HOUGHTON** is a practicing Street Photographer based in Dublin, Ireland and is a member of the International 'Observe' collective. She has been exhibited internationally and has won various street photography competitions including 2015 Irish Times Amateur Photographer of the Year.



**WALTER JULE** is known as a curator, printmaker, book, and poster designer. Walter Jule has shown in over 300 exhibitions in 43 countries winning 12 national and 16 international awards. He helped establish Canada's first MFA program at the University of Alberta and was a founding member of SNAP in 1982. His work can be found in over 60 major public collections including at the National Galleries of Canada, New Zealand and India; National Museum in Warsaw; and Museum of Modern Art, New York. In 2015, he received the SGC International Teaching/Practice Award. Jule is a member of the Royal Canadian Academy and the City of Edmonton Arts & Culture Hall of Fame.



**CANDACE MAKOWICHUK**, visual artist, arts educator and arts manager, specializes in historical photographic processes and techniques for her artwork. Committed to the unique and multi faceted aspects of photography, Makowichuk specializes in the following historical photographic processes: Cyanotype, Gum Bichromate, Silver Gelatin, Bromoil and hand tinting. Candace has extensive experience in educating the public on the importance and impact the visual arts have on our community and lives. Through workshops, residencies and exhibiting her artwork in historical photographic processes, she has instilled a renewed interest in analogue photography – film and other non-digital processes. Her work is represented in public collections within Alberta, private collections within Canada and exhibitions.



**WENDY MCGRATH's** most recent project is BOX—an adaptation of her eponymous long poem. BOX is a genre-blurring collaboration of jazz, experimental music and voice with the group "Quarto & Sound." McGrath has written three novels and two books of poetry. Her most recent poetry collection, *A Revision of Forward* (NeWest Press 2015), is the culmination of a collaboration with printmaker Walter Jule. McGrath recently travelled to Houston to read from her work during the PRINTHOUSTON 2017 exhibition "A Revision of Forward," which featured Jule's prints. She is at work on several projects including the final novel in her "Santa Rosa Trilogy."



Front Cover: Angela Snieder,  
*Unearth (detail)*,  
2018, Photopolymer Print, chine  
collé, 4 1/2 x 7" (image), 8 x 10"  
(paper)

## Angela Snieder: Featured Artist

Angela Snieder is a visual artist working in print-media, photo-based printmaking, and installation. Her practice explores relationships between physical and psychological spaces, and the transformative potential of contemplative attention. She holds a BFA from York University and an MFA in Printmaking from the University of Alberta. She has exhibited nationally and internationally, with upcoming solo shows at Alberta Printmakers (Calgary 2019) and Martha Street Studio (Winnipeg 2019). A series of her photo-print work will be exhibited this June in the upcoming group show *Proof 25* at Gallery 44 in Toronto. This summer she will be completing a collaborative residency with Morgan Wedderspoon at St. Michael's Printshop in St. John's, NL. Angela currently lives and teaches in Edmonton at the University of Alberta and at the Society of Northern Alberta Print-Artists (SNAP), where she makes her work.

### ARTIST STATEMENT

In the edition made for SNAPLine, I draw from historical and contemporary photography, print-media, and theatre/film traditions; namely through my use of the diorama. In making this image and other sculpturally based print works, I look for a feeling of the photographed space being somewhere between concealing itself and giving itself away. I am motivated to create photographic images that elicit feelings of familiarity but that also contain areas that seem obscure or inaccessible. Constructing dioramas allows me to play with the photograph's capacity for deception while also thinking about the ways uncertainty and surprise are inherent to our personal experiences of the world.

# My Process

WRITTEN BY  
WENDY MCGRATH



Whether Vermeer used a camera obscura when he painted is debatable, but, there is no doubt printmaker Angela Snieder makes innovative use of the camera obscura in her work. When I visited her SNAP studio, displayed on the wall and counter were the 'guts' of dioramas she used in "Obscura"— an exhibition at the U of A's FAB Gallery in early 2017. That show, part of her MFA Printmaking requirements, involved photography, printmaking, and an inventive camera obscura. She literally turned the device upside down and inside out using a condenser lens from a photographic enlarger. Snieder made three camera obscura from 60.9 cm x 60.9 cm x 60.9 cm boxes and created a scene inside each box. What is particularly interesting is she lit the boxes from inside and put an aperture on the outside. As Snieder was exploring the original concept of the camera obscura, she was also playing with the viewer's perception, the sculptural model in the box is upside down and projects right side up.

"It's as if you are standing inside the camera." Snieder used natural materials in the dioramas and modified their application to create scenes in the constraint of the boxes. She combined papier-maché with dirt, and hot-glued mud and sticks to surfaces. Snieder was thinking outside the box when she lit upon the idea for the dioramas. She began outdoors, but moved toward interior constructions, feeling the need for a more concrete methodology. "At first, I relied on spontaneity, walking around waiting for something to surprise me and usually it was scale, an ambiguous scale." There is eerie quality to the scenes Snieder creates inside her camera obscura. "The dioramas are still life, but not. As if something had

just happened, was happening, or had happened. It is evocative of the feeling of unease that I'm interested in."

She also took double exposure photographs of the North Saskatchewan River Valley using old fashioned film and digital. Snieder admits she romanticizes obsolete technologies. "It's about picking the tool that best serves your project, your idea, and method. Photography is also about editing, letting chance determine it—there's a moving element."

Her devotion to dioramas continues. "Obscura" will travel to Alberta Printmakers in Calgary January 11 – February 22, 2019 and to Winnipeg's Martha Street Studio September 6 – October 18, 2019. During my visit to her studio, Snieder showed me sketches and proof prints of grass, and gampi paper replicas of grass. She plans to suspend the replicas in an interior scene and create a breeze inside, duplicating the movement of grass in the wind. "Their rhythms are unusual. They have an aura," she says.

Not only is "Obscura" travelling to new Canadian environs, Snieder herself, along with fellow printmaker Morgan Wedderspoon, has accepted a month-long artist's residency this July at St. Michael's Printshop in St. John's, Newfoundland. The duo's plan for the residency includes creating an artist's book using stone lithography and trace monotype, as well as some kind of textual element.



**Born** Montreal, QC

**Education** BFA York University (Honours, Summa Cum Laude) 2013  
MFA (Printmaking) University of Alberta 2017

**Awards** 2nd Prize Award - The Contemporary Print, Print Austin 2018  
Joseph-Armand Bombardier Canada Graduate Scholarship, Social Sciences and Humanities Research Council (SSHRC) University of Alberta 2015

**Favourite Artists** Sally Mann, Ryoji Ikeda, Hiroshi Sugimoto

**Favourite Book** *Living in the World as if it Were Home* by Tim Lilburn

**Favourite Album** "Yankee Hotel Foxtrot," by Wilco

**What do you listen to while you work?**

I've been listening to José Gonzalez - very calming but also rhythmic, so it helps me get in the zone. Otherwise, I love listening to KEXP Sessions and NPR Tiny Desk Concerts.

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

Spending time outdoors. There's a handful of memories I keep coming back to that usually involve affecting experiences of the natural world, that caught me off guard in some way and made me rethink what I know or how I know something. Another big influence is conversations with close friends - there's nothing like a long chat with a kindred spirit.

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

I began in the first year of my undergrad. My first class was etching. I found the learning curve steep. Most of the process seemed up to chance, and

involved observing and trying to predict what the marks would look like. Rather than drawing directly onto paper and responding to that instant feedback, the marks were always mediated by the process. Most types of printmaking involve some version of this mediation because of the use of a printing matrix and this means that surprise/chance always plays a role.

**Do you have a permanent studio/work-space? How does it affect your art?**

For the last year I've worked out of SNAP and shared a studio room with my friend and soon-to-be collaborator, Morgan Wedderspoon. I believe artists are stronger when they can share knowledge and resources and SNAP is a place where that happens. How do the possibilities of the black and white photographic image inspire you? A big part is the mystery. Eliminating colour can add a layer of ambiguity, because it can remove context that colour would provide (although colour can also function to generate ambiguity). I've always loved dark and black and white images, especially when the image is ambiguous in some way.

**How does the idea of 'truth' (literal or figurative) affect your creative process and your work? (i.e., use of light and dark to create seemingly three-dimensional images, the malleability of perception in both photography and printmaking)**

It's an important rite-of-passage for many ways, never certain. Not only can this be a recognition of the dynamics of power at play in the inclusion or exclusion of certain stories in visual culture, but it can also

Angela Snieder, *Storm II*, 2017, Digital Print on Japanese paper, pasted to wall, 6 x 9'





Angela Snieder, *Diorama IV*, 2016, Photopolymer print, chine-collé, 22 x 32 1/2" (image), 30 x 44" (paper)

open possibilities for playing with the idea of truth. This is particularly the case in photo-based methods, because of photography's inherent truth-value and sense of authority. I can engage with mimetic qualities of photography that put you in a specific time and place, while undermining this authority (this assumed "truth") through subtle or overt use of artifice or illusion.

#### **How do the metaphors of the structures in nature (i.e., caves, rock formations, flora) impact your work?**

Although I'm intrigued by many natural structures, the forms/surfaces in nature that I most like to use are those that conceal their scale. Photographic images of materials like rocks, dirt, snow, or water provide textural familiarity or recognizability while also potentially being difficult to decipher.

#### **Are you a spelunker? What caves have you explored and where is your favourite location for spelunking?**

One of my brothers and I went on a guided tour a few years ago of Horne Lake Caves on Vancouver Island and had the chance to crawl and repel through various chambers and tunnels within the cave system. At one point, the guide had everyone turn off their headlamps and we experienced what is called the 'dark zone' of the cave. This is the deepest and darkest part of the cave where no light can enter, where if you stayed long enough (or so we were told), your eyes would temporarily stop working. I think caves are so fascinating for many people both because of the fear factor of being in the dark and getting

lost, but also because their structures are so unique. Caves don't follow any of the spatial or architectural rules that we are used to, making them surprising and unpredictable.

#### **How do you leave space for the potential random occurrence (and, ultimately, incorporation) of the natural world in your work?**

In my most recent series, the prints were all made from various temporary dioramas I built in the studio. Making photographs within the scope of the built diorama meant I had self-imposed constraints to work within, which ended up creating circumstances for random occurrence and chance. The main variables I worked with were the structure of the space, lighting, and the perspective or cropping the photographs. A significant chance variable came from elements in motion - such as fog or water - which imitated natural rhythms of weather or atmosphere. These elements helped give the sense that the image was a moment within a time-based experience.

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

My last exhibition involved building dioramas (often makeshift and always temporary) that I staged with light and atmosphere and then photographed. With the photographs I made photopolymer prints. Using a digital camera was important to make this work because of the feedback loop of taking the photo and reacting to it. Without something too specific in mind, I took photographs, altered the diorama, and took more photographs until something interesting and unexpected happened.

Angela Snieder, *Storm I*, 2017, Digital print on Japanese paper, pasted to wall, 4 x 9'



# Exhibition Preview with Walter Jule

*LIGHT/MATTER: Art at the Intersection of Photography and Printmaking* runs from May 11 to June 2 at the FAB Gallery, with an extended exhibition in Gallery A at the Telus Centre and a companion show at the Print Study Centre in FAB.

WRITTEN BY  
CHARLIE CRITTENDEN

The *LIGHT/MATTER* exhibition presents an international selection from the photo-print movement, featuring works that unite the diverse historical lineages of printmaking with modern photography and visual culture. In layering and producing photographs with a host of print processes, photo-prints offer a record of how we see and value images.

Exhibited last fall in the Grundwald Gallery of Art at Indiana University, *LIGHT/MATTER* developed over three years through the curation of Tracy Templeton, Associate Professor in Studio Art at Indiana University; Ingrid Ledent, Professor at the Royal Academy of Fine Art in Antwerp, Belgium; and Walter Jule, Professor Emeritus at the University of Alberta. The show brings together forty artists from sixteen countries to give an account of this dispersed art form for the first time.

"The remarkable thing about the photo-print movement is that it was a simultaneous discovery," says Walter Jule on a break from setting up the exhibition, noting that photo-prints arose independently in many countries following the Second World War. Sitting down to talk in a sparsely populated student lounge, Jule sips on the unexpected beverage granted to him by a vending machine after it refused to dispense any water. "Everyone had a camera in one hand, there were photomechanical processes that were available, and many were influenced by pop art in wanting to introduce commercial or borrowed imagery to show the inundation of advertising and images everywhere," the curator says. In countries as varied as Canada, Japan, and Poland, this spread of photographic tools mixed with existing print traditions to produce new visions.

Although many photo-print artists developed independently, the movement took shape through the start of print biennales in 1956 in Ljubljana, Slovenia. The biennales introduced many artists to a range of visual innovations and created a regular distribution of catalogues that compiled the prints for an international audience. These interactions led to a global mix of printmaking ideas.

The variety of the artists in *LIGHT/MATTER* speaks to this widespread foundation, with groundbreaking printmakers such as Tetsuya Noda and Shoichi Ida from Japan, Izabella Gustowska from Poland, and Carl Heywood from Canada. Artists from Europe, Asia, North America, and South America complete the show, including Taida Jašarevic from Serbia, Rebecca Beardmore from Australia, and Katsutoshi Yuasa from Japan.

Walter Jule experienced the growing interaction of photography and printmaking in Canada as artists engaged with each other across the country. "It was a mobile feast, traveling around all the time. And consequently, Canadian artists worked across traditional media and hybrid combinations with photo-prints." Canadian printmakers, notably supported by artist-run centres and universities, welcomed international artists with curiosity to learn from their work and their printmaking traditions. The companion show to *LIGHT/MATTER* emphasizes this ongoing chapter in our history, as the Print Study Centre in FAB features photo-prints made by artists visiting Edmonton.

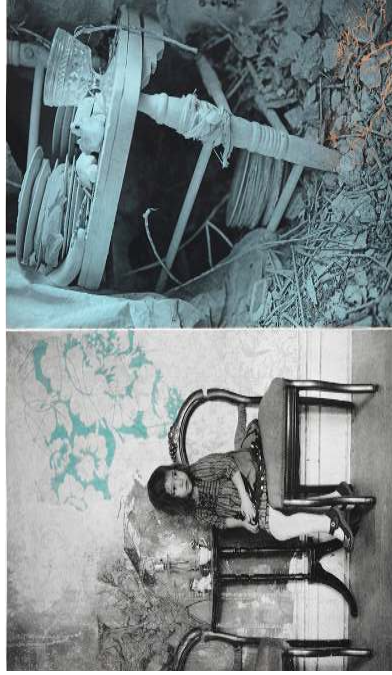
From the beginning of the photo-print movement, Japanese artists produced work that influenced artists in Canada and around the world. Prompted by the spread of commercial imagery and photography in the 1950s, Japanese artists

responded within a rich and evolving printmaking culture. The ukiyo-e ("floating world") print tradition reached back to the 17th century with a guild-based system that separated drawers, block cutters, and printers to focus on the elegant and distant "floating world" of high society. In the early 20th century, Japanese artists explored more individualistic approaches to printmaking, with the *sosaku-hanga* ("creative prints") movement advocating for single artists to design, carve, and print their own works. Against this background, photo-prints provided an opportunity for Japanese printmakers to engage with mass culture, new technology, and long-standing practices.

"These artists created hybrid prints that, for the first time, would combine photographic images with woodblock," Jule says, noting that Tetsuya Noda, a key Japanese printmaker in the *LIGHT/MATTER* exhibition, was a pioneer in mixing these techniques. "He draws on the photograph in such a way as to bring the image to a point of equilibrium between photography and drawing, investigating it by both eye and hand."

The exhibition explores the effect on a viewer of these conjoined practices. "You would see this woodblock with a photo-etching or screen-print on top of it," Jule says. "You couldn't dismiss it and look through the surface like you can with a photograph. It's like a physical relationship. Your eye would set on the surface, but you couldn't penetrate it emotionally until you acknowledged the ink there, the thickness of the screen-printing." This practice of layered processes has continued to influence a new generation of printmakers, such as Taida Jašarevic with the heavy ink of her marked photographs





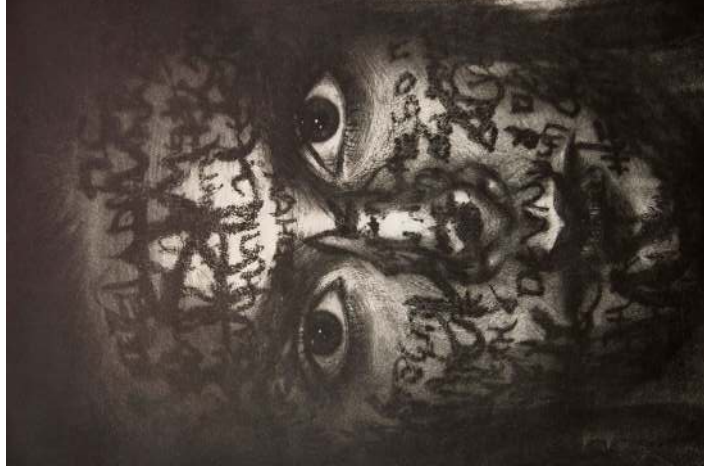
and Katsutoshi Yuasa with his enormous woodcuts cut in precise halftones from a projected photograph and printed by hand.

Across the world, Polish artists experimented with linocuts to create photo-prints in part due to the easy availability of linoleum. Working within a restrictive environment, artists also turned to prints in order to discreetly spread their work through mailing tubes and disseminate buried critiques of totalitarianism. These artists often worked by layering fields of striated lines over images and inserting etches to mar the photograph's perfect reproduction. As Jule puts it, "They intentionally break down the photograph and etch it crudely. There's not that rush towards greater detail. What they're asking is: what is gained, what is lost, and what is articulated when we don't see it all? What are we doing to find coherence?"

Photo-prints work in the relationship between the mechanical eye of photography and hand-generated images, upsetting the pictorial illusion presented by photographs. "It raises questions about the verisimilitude of the photograph as well as notions of time, of sequence, and of process as content. When we see all that coming together in a print, we really have a new kind of expression," Jule says.

The curators of LIGHT/MATTER focused on how the constructed layers of photo-prints slow down the viewer's attention to consider what lies behind the image. As described by the show's catalogue, photo-prints are "an intimate distillation of time [with] paused layers like filmic moments."

Leslie Golomb,  
*She Will Press Onward Over Broken Ground*, 2016  
Copper plate photogravure, 76 x 96.5 cm



Jule sees these thoughtful pauses as key to the emotional impact of photo-prints, emphasizing the exhibition's pervasive sense of time. "These prints are very investigatory, like they are peeling back layers of memory," the curator says. Often our attention is focused on the endpoint of an artwork's presentation, but photo-prints exhibit their means of production as content.

Photography and printmaking have existed in tension and competition during their history. For example, photographs wiped out printed souvenir images in Europe during the nineteenth century as consumers flocked to greater detail in a manner reminiscent of the focus on dots per inch in digital printing. However, LIGHT/MATTER offers a vision of

the symbiosis between the two fields of work. "The argument between printmaking as an extension of handcraft and printmaking as a photomechanical process with the eye of the camera has been going on," Jule says. LIGHT/MATTER displays the remarkable diversity of photo-prints in the union of modern and historical practices.

Taida Jasarević, *Star VII*,  
2011, Intaglio combined techniques:  
Photogravure, aquatint, etching, 80 x 60 cm



# Ethics and Consent in Street Photography

WRITTEN BY  
DANIELLE HOUGHTON

As a practicing street photographer I may be understood as having a biased view of the issue of ethics in street photography: clearly I must find it ethical to invade strangers' privacy with my camera. It is, however, not that straightforward. The question of ethics in the medium is something most of my fellow practitioners and I are very aware of, and, believe it or not, do grapple with, albeit not on a full-time basis.

Looking back at the history of street photography, it appears that consent or ethics was not an early problem—that somehow it is a modern phenomenon. It is interesting to note that even in the early years it was indeed an issue. In his famous series, *Subway Portraits* taken between 1938 and 1941, Walker Evans hid a camera under his topcoat. One could argue that this was primarily to preserve the candid moment. As Evans points out, “[t]he guard is down and the mask is off: even more than when in lone bedrooms (where there are mirrors). People’s faces are in naked repose down in the subway.”<sup>1</sup> It is important to note that these images did not get published until their inclusion in the 1966 book, *Many Are Called* due in part to Evans’ sensitivities about the privacy of his subjects.

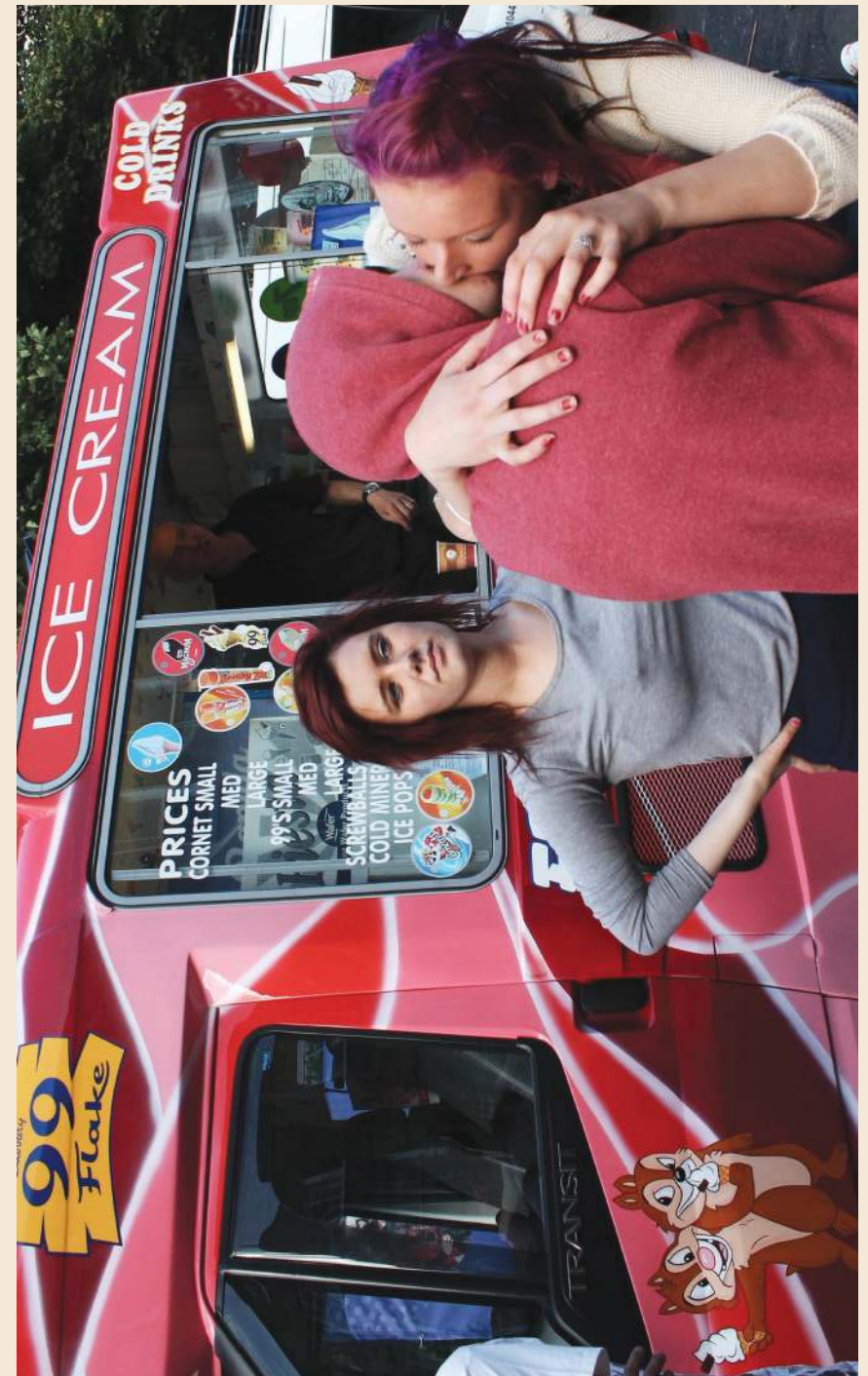
Regarding more modern street photography and ethics, the practice of photographing children without permission has grown into a big issue. As a parent I understand all the concerns and issues of protection we face. As a

photographer I look back on the wonderful photographs of children taken over the years, such as the New York work by Helen Levitt and the work of masters such as Henri Cartier-Bresson, and I think it would be a shame if that type of work did not continue, if the streets were an “adult only” enclave. Can the innocence and fun of children not just be enjoyed without too much paranoia? Naturally, if a parent is upset, we should respect that, but it is sad that we are often viewed with suspicion when we are just celebrating the fun or even routine of life.

A broader argument could be made for how ethical it is to photograph anyone without permission, but for now the law in most countries protects photographing people and places in public as freedom of expression. In New York in 1999, Philip-Lorca diCorcia took a random series of pictures of strangers passing under lights he had set up. Upon seeing an image of himself captured by diCorcia in an exhibition catalogue, Erno Nussenzweig sued and ultimately lost his case because it was ruled that a photographer could display, publish, and sell street photographs without the consent of the subjects pictured.

<sup>1</sup> Walker Evans, quoted in Belinda Rathbone, *Walker Evans* (Boston: Houghton Mifflin, 1995), 170–71.

Danielle Houghton, View more of her work at [observecollective.com](http://observecollective.com)



Of personal interest in this case was the fact that diCorcia set up lights specifically, because that crosses my invisible line of what is permissible in street photography: changing the candid or 'as found' nature of the scene into something that for me takes from the pureness, challenge, and enjoyment of street photography.

I fully understand how sometimes to pursue a good shot a certain level of assertiveness is needed, but this can feel like aggression and I am not always comfortable with that feeling. I was surprised to read that Tony Ray-Jones, a wonderful British photographer whose photographs are full of subtle humour and observations, lists the following shooting advice to himself in his personal journal: "be more aggressive."<sup>2</sup>

Practitioners of street photography have differing approaches to ethics in their work. Within my circle of colleagues and friends, gratuitous shots of homeless people are generally a no-go area, whereas those taken with permission for a specific project are respected. Hip shots are also frowned upon, since we do not want to be seen as sneaky, and more respect is given to peers who are comfortable to hold their camera at the more obvious eye level. The issue of using a flash causes a bit of a divide opinion-wise with some finding it too invasive and others enjoying its use. Some colleagues will photograph the more embarrassing things that happen to people, while some will stay away from those scenes. Staging shots is a huge no-go for a lot of practitioners, although a few others just shrug and get on with it. We are all different and find our own ethical guidelines to shoot by, so there will never be one united opinion. As with many jobs or hobbies, there will always be

people who definitely go too far and give the genre a bad name, but most street photographers are decent ethical people, who often will happily engage with people and explain what they are doing, even going so far as to send a copy of the photograph. How we deal with the people we photograph can help overcome any ethical concerns people have because most people photograph for a positive reason; they like something about a person or a scene. As Eve Arnold states, "[t]he presence of the photographer changes the atmosphere the moment the subject becomes aware of the camera... What I learned was not technique, but that if the photographer cares about the people before the lens and is compassionate, much is given. It is the photographer, not the camera, that is the instrument."<sup>3</sup>

Though we are increasingly being monitored by CCTV, which is hidden and not at all about capturing the joys of life, there will always be an issue with street photography for a lot of people. Even the words of Susan Sontag display a conflicted message, seen in her use of words such as "stalking" and "voyeuristic" coupled with "empathy" and "picturesque:" "The photographer is an armed version of the solitary walker reconnoitering, stalking, cruising the urban inferno, the voyeuristic stroller who discovers the city as a landscape of voluptuous extremes. Adept of the joys of watching, connoisseur of empathy, the flâneur finds the world picturesque."<sup>4</sup>

<sup>2</sup> Tony Ray-Jones, *APPROACH* (notebook, National Media Museum permanent collection, Bradford, UK, 1965 - 1969).

<sup>3</sup> Eve Arnold, *The Unretouched Woman* (New York: Knopf Doubleday Publishing, 1976), 27.

<sup>4</sup> Susan Sontag, *On Photography* (New York: Picador, 1973), 43.

# Photos from the City of Edmonton Cemeteries Artist Residency

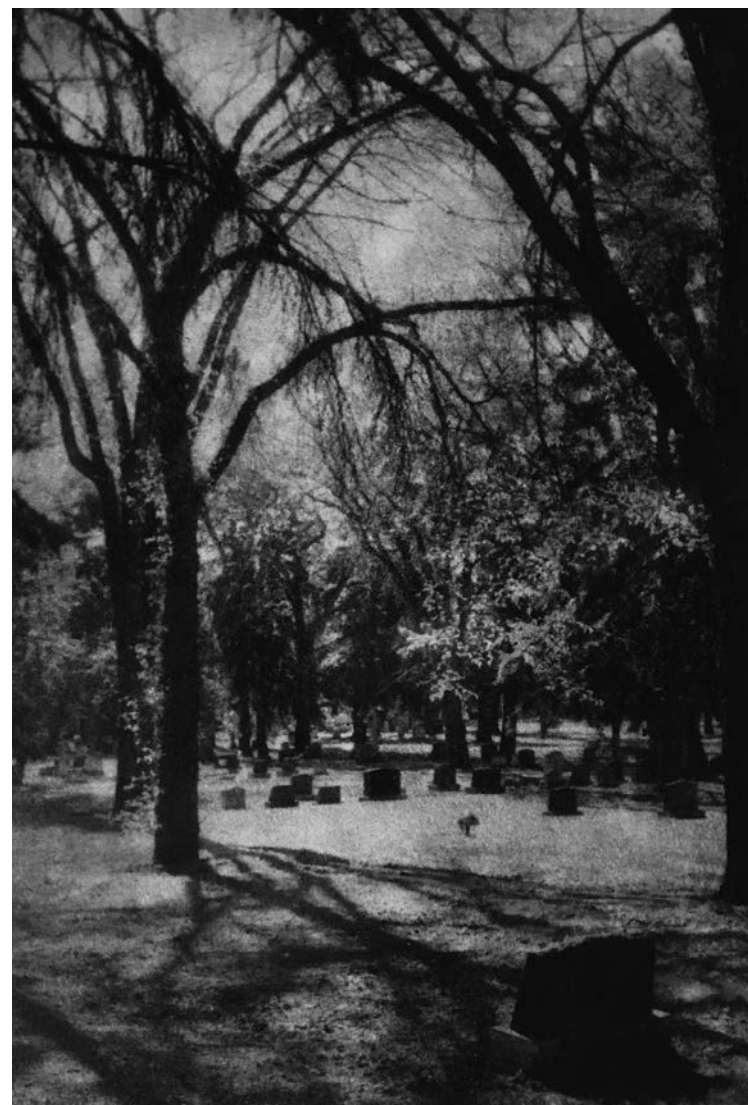
## Candace Makowichuk

The medium I work in is historical photographic processes including: Cyanotype, Bromoil, Gum Bichromate, Liquid Emulsions and Silver Gelatin. My art is made by patience and quiet observations, using primarily a historic bellows sheet film camera, and 19th century printing processes. In our digital age of rapid fire cameras and gigabytes, I believe my methodology and approach projects my contemporary vision forward, while at the same time celebrating the roots of photography in its purest form.

These pieces are from a larger body of work that I produced during my residency with City of Edmonton Cemeteries. More than just a burial plot for a loved one, cemeteries provide a place of beauty to inspire the living. I want to showcase the beauty of these iconic places that are designed to blunt death's sorrow. With my excursions throughout cemeteries, I find it impossible to not feel a

personal connection to those that died, to be pulled to certain headstones – relating personally to a year, a name, a child – what was their life like? What story would they have to tell? My experiences and other people's experiences within cemeteries are poignant. I feel that cemeteries and burial grounds are built to achieve a triumph over the gloom of death. To make it a garden where people can stop thinking of death as gloomy and see in it the possibility of rebirth and beauty. From the landscaping, the trees, the paths and the decorative work of monuments and grave markers, cemeteries are places of comfort, connections and history. It is humbling that in all our diversity, death is one of the commonalities we all share.



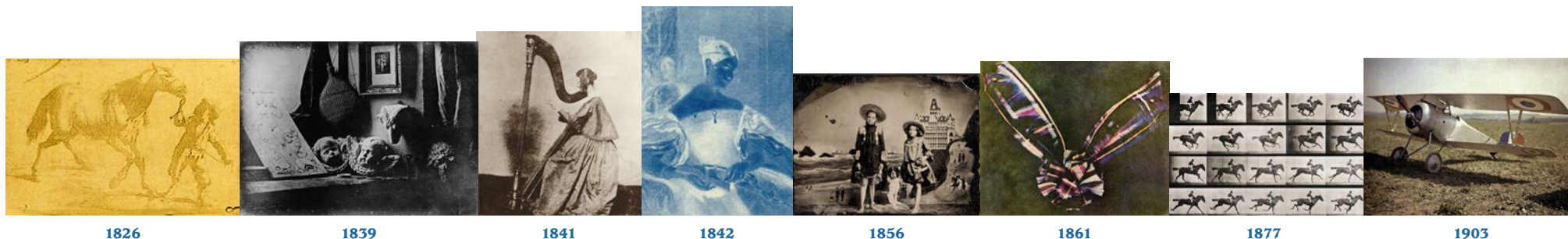








P.14 - *Angel*, Cyanotype on Paper, 2017 and  
*Two Roses & Cross*, Cyanotype on Paper, 2017  
P.15 - *Spring at Beechmount*, Bromoil, 2017  
P.16 - *Foggy Morning*, Liquid Emulsion  
on Paper, 2018  
P.17 - *Snowstorm*, Bromoil on Liquid  
Emulsion on Paper,  
2018 and *Sleeping Angel*, Bromoil, 2018  
P.18 - *Bronze Angel*, Bromoil, 2018  
P.19 - *Lamb*, Cyanotype on Paper, 2017



## INVENTION AND OBSOLESCENCE

~ **400 BCE**: Chinese mathematician Mozi explained how the inverted image works in camera obscura.

~ **1027**: Arab physicist Ibn al-Haytham experimented with camera obscura by passing light through small pinholes, and contributed significantly to the study of light with his work *Book of Optics*.

**1826**: Nicéphore Niépce took the earliest known surviving permanent photograph, calling his process heliography.

**1839**: Louis Daguerre announced the invention of the daguerreotype in Paris, which became the first publicly available photographic process.

**1841**: William Henry Fox Talbot invented the calotype, allowing for a shorter exposure time and could make multiple positive prints.

**1842**: Sir John Herschel invented the cyanotype process.

**1849**: Sir David Brewster developed the lenticular stereoscope, which produced the illusion of a 3-dimensional image.

**1856**: Hamilton Smith patented the tintype process, a cheaper alternative to the daguerreotype.

**1861**: James Clerk Maxwell created the first color photo, an image of a tartan ribbon.

**1871**: Richard Maddox invented gelatin emulsion.

**1874**: Silver gelatin paper, a key component to one of the most common black-and-white photographic print processes, became available commercially.

**1877-78**: Eadweard Muybridge completed human and animal locomotion studies.

**1888**: George Eastman ignited the mass use of cameras with the Kodak No. 1 box camera, which featured unbreakable flexible film that could

be rolled, with the slogan: "You press the button, we do the rest."

**1900**: Eastman Kodak sold the easy-to-use, inexpensive Brownie camera, a very popular camera that greatly expanded the market for photography to amateurs.

**1903**: The Lumière brothers patented the first commercial colour photograph process, Autochrome Lumière.

**1925**: The first practical and portable 35mm camera, the Leica I by the Leitz camera company, became a favourite among photojournalists and general public.

**1929**: Franke & Heidecke developed the Rolleicord, a twin-lens reflex camera.

**1935**: Eastman Kodak introduced the first colour transparency film Kodachrome.

**1939**: The View-Master 3D viewer corresponding "reels" of small

## — A Timeline of Photographic Processes

stereoscopic images are introduced.

**1942**: Eastman Kodak developed the Kodacolor process using colour negatives to make colour prints.

**1948**: Edwin Land introduced the first instant camera, the Polaroid Land Camera Model 95, taking about 60 seconds to produce prints.

**1963**: Kodak released the Instamatic, the first point-and-shoot camera.

**1975**: Steven Sasson, of Eastman Kodak, made the first digital camera, which used a cassette tape to record black-and-white images.

**1986**: Nikon introduced the Nikon SVC, the first digital single-lens reflex (DSLR) camera.

**1987**: Thomas and John Knoll developed Photoshop and sold the licence to Adobe Systems Incorporated in 1988.

**1992**: The Joint Photographic Experts Group defined the standard

for the JPEG file format.

**1994**: Apple launched QuickTake, one of the first digital cameras for consumers, at less than \$1000.

**1996**: Epson introduces the Epson Stylus Color Photo, a six-colour photo quality desktop printer.

**1999**: The Nikon D1 was introduced, a 2.74 megapixel DSLR camera that was affordable to professional photographers and high-end consumers.

**2000**: Samsung's SCH-V200 and Sharp's J-SH04 were the first commercially available mobile phones with a built-in camera.

**2000**: The Epson Stylus Pro 9500 large-format inkjet printer is introduced and uses newly developed ColorFast ink to produce high-quality output.

**2003**: The Canon Rebel, the first digital SLR priced below \$1000, was very popular as its price point

allowed amateur photographers to switch to digital photography.

**2004**: Kodak stopped selling traditional film cameras in Europe and North America.

**2004**: Web-based image hosting service Flickr is created by Ludicorp.

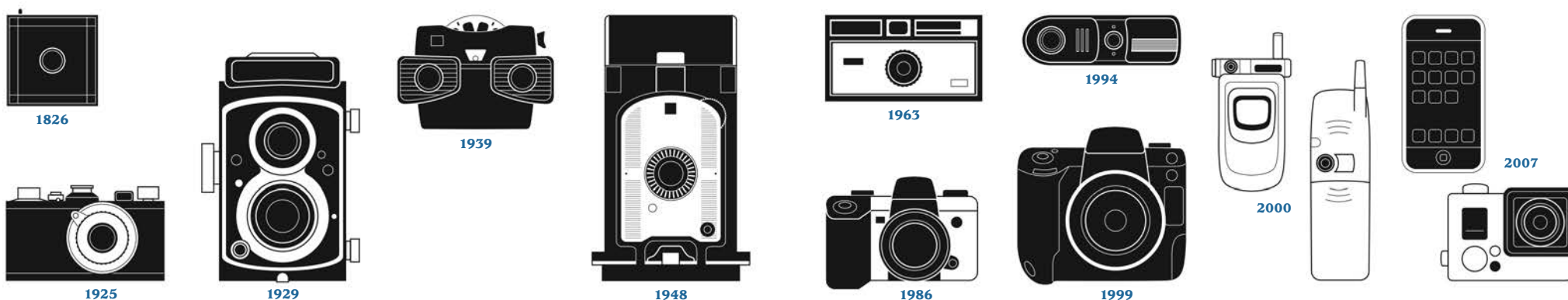
**2007**: Apple launched the first iPhone and GoPro launched the Digital Hero 3 camera.

**2008**: Polaroid discontinued the production of instant film products and the Impossible Project was founded to relaunch instant film for Polaroid cameras.

**2009**: Kodak discontinued of Kodachrome film.

**2010**: Photo-sharing social networking app Instagram is launched. By its first year it had 10 million users.

**2017**: Kodak announced the return and relaunch of its Ektachrome slide film. ■





# BOOK REVIEW

## River of Shadows: Eadweard Muybridge and the Technological Wild West by Rebecca Solnit - Penguin Books (2004)

WRITTEN BY  
CHARLIE CRITTENDEN

Rebecca Solnit captures the strange life of Eadweard Muybridge in *River of Shadows* with a poetic and wide-ranging eye. As she explores Muybridge's development of instantaneous photography in the nineteenth century, Solnit looks at the broader shifts in human perception during his life as cameras froze time with the click of a shutter and projectors reanimated motion for captivated audiences in the first flickers of cinema. As she writes, "He was the man who split the second, as dramatic and far-reaching an action as the splitting of the atom."

Muybridge left England as a young man to sell books in New York and San Francisco during the 1850s. Passing through Texas, he was thrown from a stagecoach in a crash that damaged his brain and turned him towards an eccentric creativity. Following years of recovery and travel, he returned to San Francisco as a wet-plate photographer versed in the alchemy and technical restrictions of his profession. He took up a variety of commissions under the artist's name of Helios, and had a portable darkroom in a carriage for business around town with the words HELIOS'S FLYING STUDIO painted on the side.

Driven to master landscape photography, Muybridge began exploring Yosemite. The artist took mammoth-plate photographs with glass plate negatives that reached twenty-by-twenty-four inches in size. Much of his work focused on natural phenomena such as clouds and water that shifted during his camera's long exposures. Muybridge built a library of cloud photographs and improved his shutter speeds to depict more accurate skies. Water was too elusive to clearly photograph, and the white blur of waterfalls and rapids shows the minutes of time passing within each image.

Over the following decades, Muybridge created the technology to photograph each drop of water spilling from a jug and every detail of a horse stretched in full gallop. The way that a photograph stops motion seems natural to us, but for Muybridge it was a miracle that unveiled the blur of speed for human eyes. As Solnit writes, "He had captured aspects of motion whose speed had made them as invisible as the moons of Jupiter before the telescope, and he found a way to set them back in motion. It was as though he had grasped time itself, made it stand still, and then made it

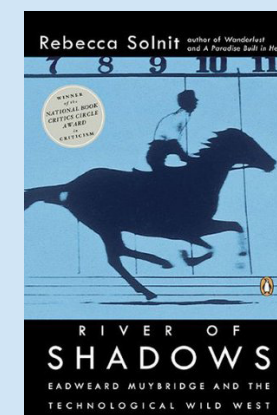
run again, over and over." Photography had required immobile subjects, but Muybridge's work began to capture processes and events in action.

To present the sequences of his motion studies, Muybridge invented the zoopraxiscope as an improvement on existing image projectors. Both a precursor to cinema and a nineteenth-century GIF machine, the zoopraxiscope showed dancers spinning, boxers throwing punches, and doves fluttering away.

The photographer's work packaged time and movement for consumption, pausing and diverting the forward motion of our lives. Solnit sees this apparent power over time as key to the appeal of instantaneous photography and cinema, as she writes, "'Time lost or spent or not yet had' was what people desired and fed upon in the films that became a collective

dreamworld inhabited by multitudes. It all began with photographs of a horse in California."

\$19 Available locally at  
Audreys Books



"He had captured aspects of motion whose speed had made them as invisible as the moons of Jupiter before the telescope, and he found a way to set them back in motion. It was as though he had grasped time itself, made it stand still, and then made it run again, over and over."

## SUMMER CLASSES

### Introduction to Electrochemical Etching

June 2, 3 (Saturday & Sunday)  
10 am - 5 pm \$215 for members //  
\$238 for non-members // Daniel Evans //  
danielemersonevans.com

Learn the basics of etching aluminum plates in copper sulfate from Artist Daniel Evans. Experiment with line etch and mark making techniques and explore aluminum's capacity of a natural aquatint. Create imagery with bigger and bolder lines during this weekend workshop.

### Relief Printing from Textiles

August 4 (1 Saturday) 10 am - 5 pm  
Wendy Tokaryk // [www.wendytokaryk.com](http://www.wendytokaryk.com)  
\$108 for members // \$119 for non-members  
Explore textile relief printing on paper with Visiting Exhibiting Artist & the Banff Centre's Print & Paper Facilitator Wendy Tokaryk. This one-day workshop will explore printmaking as contemporary craft; textiles such as lace, doilies and crochet will be used as the matrices for the design and printing of relief prints. Colorful inks will be applied to the textiles using brayers and printed on the etching presses to create intriguing and interesting prints on paper.

Register for SNAP's classes in  
any of these 3 ways:  
By Phone: 780.423.1492  
By Web: [snapartists.com](http://snapartists.com)  
In Person: 10123 1221 Street



## Historical Edmonton Darkroom Photography Workshop

June 19, 20, 21 (Tuesday, Wednesday,  
Thursday) 6 - 10 pm  
Patrick Arès-Pilon & Dan Rose  
\$203 for members  
\$223 for non-members

Explore the architectural history of Edmonton during this evening darkroom photography class! Enjoy a tour of historical East Jasper Ave with local heritage enthusiast Dan Rose and capture intriguing shots from artist Patrick Arès-Pilon. Learn how to process film and print contact sheets and an 8x10" image in the darkroom after learning about some of Edmonton's interesting historical sites.

## PROFESSIONAL DEVELOPMENT

### Bruce Peel Special Collections Library Visit

Friday, June 8: 3 - 4:30 pm // By a suggested  
donation of \$10 for SNAP members  
Bruce Peel Special Collections Library  
Lower Level, Rutherford Library,  
University of Alberta //  
[bpsc.library.ualberta.ca](http://bpsc.library.ualberta.ca)  
Enjoy and show and tell session of incredible and intricate artist books while visiting the Bruce Peel Special Collections Library at the University of Alberta.  
\* Please RSVP and send item requests that you would like to see during the visit by May 30.

### Introduction to Photoshop

July 4 - 25, 4 classes (4 Wednesdays)  
6 - 9 pm // Darcy Paterson //  
[darcypaterson.ca](http://darcypaterson.ca)  
\$142 for members // \$157 for non-members  
Are you looking to improve your Photoshop skills? If so this four-week class with Artist, Darcy Paterson will open up the wide world of possibilities that Photoshop has to offer to Printmakers. Learn a fundamental knowledge of Photoshop so you can explore and use its tools for your image making.

## SNAP MEMBERSHIP

When signing up to become a  
SNAPline Member you'll take  
part in a limited edition mail  
art program!

At a cost of \$150 a year, you will  
receive 4 limited edition fine-art  
prints along with the quarterly  
edition of the SNAPline Publication.

### Printmaking Techniques for Educators

Tuesday - Thursday, August 21-23: 10 am -  
5 pm // 3 classes (Tuesday, Wednesday  
& Thursday) Caitlin Bodewitz, Richard  
Borowski & Phoebe Todd-Parrish  
[caitlinbodewitz.com](http://caitlinbodewitz.com) // [richardborowski.com](http://richardborowski.com)  
// [phoebetoddparrish.com](http://phoebetoddparrish.com) \$265 for SNAP  
members // \$294 for non-members  
Learn a wide variety of printmaking techniques to take back to your classroom and teach your students. You will get a hands-on experience of silkscreen, relief and intaglio printmaking processes and will create a suite of prints. You will be taught numerous techniques to modify the processes and projects to have success in your specific classroom and with your unique group of students.

### Papermaking

Saturday, August 25: 10 am - 5 pm  
(Saturday) St. Albert Paper Arts Guild &  
SAPVAC // [sapvac.ca](http://sapvac.ca) // Multicraft Studio, St.  
Albert Place, 5 St. Anne Street, St. Albert  
\$110 for SNAP members // \$120 for  
non-members  
Learn how to make your own handmade paper with the artists from the St. Albert Paper Arts Guild. Create 30 to 60 sheets of 6x9" paper by preparing pulp, forming sheets, adding inclusions and pressing and drying the pulp. This one-day workshop is ideal for beginners or individuals who need a refresher.

# SNAP

SNAP Printshop - 12056 Jasper Ave

For further information on SNAP courses and workshops, registration and fees, please contact SNAP. All materials are included in the course fee or otherwise indicated