

# SNAP LINE

the quarterly newsletter of the  
society of northern alberta print-artists

SPRING 2010

## spring newsletter print



Marc Seigner

*Gabisan*

Medium: silkscreen  
Image size: 7 x 5.5"  
Paper size: 8.5 x 11"



I have created this screen-print to celebrate the re-birth of SNAP. Spring is in the air at SNAP, along with some dust and paint fumes, and with that is a feeling of optimism and the promise of continuing success and growth in our new location. The flower-like form in this print is reminiscent of the Peony, one of my favorite flowers and a plant that flourishes here, returning each year bigger and better. The title of this print, Gabisan, refers to a particular type of peony of Japanese origin, and is described in various texts as “a large white double flower with beautiful center”. The name translates as “Mountain of the Arched Eyebrow” and I chose it because of a few loose but interesting, again in my opinion, associations. (I will show some mercy by skipping the Star Trek references and beauty tips for that perfect look.) The arched eyebrow is inquisitive, illustrating a keen interest from the observer, in this case the observer represents the many of us who will be moved in one way or another by a print, a show at our new gallery or impressed by an experience in the studio, perhaps a comment from a fellow artist. The arched eyebrow is as much about us being interested in what we do as artists as it is about our ever-expanding community curious enough about what’s going on in our studio/gallery to get involved. In our soon to be vacated old location there is an eyebrow that defines the upper edge of the wall that runs around part of the outside of the gallery. I always thought that the term “eyebrow” was funny but somehow appropriate, the wall is alive and aware.

These days my art practice is concerned with aspects of longing and nostalgia. It was during a Residency in Beijing, during the summer of 2009, that I became aware of certain symbols of cultural significance that also reflected a regard for the past. For me the flower form is archetypal, it is the soul, it emphasizes life, blood and passion, it is the impossible made possible, it’s beauty is transient, it’s life so short. I have chosen this image for the SNAP Newsletter Print because the flower, like SNAP, is symbolic of the transitoriness of spring and beauty; of the brevity of time and the ephemeral nature of the pleasure we take in our art form. For me this print is about looking ahead with an understanding about what it was that got us all to this point. Nostalgia is also about using and understanding the past as a tool for moving effectively into the future. Enjoy. Enjoy Life.



# SOCIETY OF NORTHERN ALBERTA PRINT-ARTISTS

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Hours:  
Tuesday-Saturday 12:00 - 5:00



The Society of Northern Alberta Print-artists is a non-profit artist-run centre. The society was formed to provide facilities for the creation of print-based art, to promote the art of printmaking, and to provide a supportive, engaged community of creative individuals. This newsletter is published quarterly. Your contribution in word or image is welcome.



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# PRESIDENT'S MESSAGE

The early part of 2010 has been an exciting one for Edmonton art supporters. The unveiling of AGA's stunning new digs has attracted attention and raised our community's profile worldwide.

On a smaller scale, but just as noteworthy, the unveiling of SNAP's new location will highlight the depth of the commitment to the arts demonstrated by our members and funders. I would like to thank the volunteers who have participated so far, there is a lot left to be done and still room for newcomers to pitch in. The gallery space will be ready for our first exhibition opening on March 02 featuring new work by Derek Besant. The studio space will take a little longer but we hope to have it fully functioning by April.. and the grand opening will be marked by a number of special events.

A relocation project of this scale requires a reliable volunteer base and we are pleased to have access to such a dedicated and skilled group of individuals, many of whom also helped out with our Christmas fundraiser, The Print Affair, which turned out to be our most successful event to date, raising more than \$15,000.

SNAP is stepping up to a new level of operations by moving into a larger facility. Our costs will substantially increase but so will the services we provide to our membership and the community. This kind of leap of faith would not be possible without the dedication shown by our volunteers, board members and staff, all of whom believe in the viability and significance of what we are striving to achieve. We are well on the way to becoming the best artist-run print facility in all of Canada.

Teresa Kachanoski

**SNAP's Annual General Meeting is coming up.**  
**March 27, 2010 at 1:00pm**  
**\*Remember: SNAP is now located at 10123 121 Street.**  
**See map, page 4**  
**ALSO, check online for SNAP's new website which will be up and running for our Grand Opening on March 2, 2010!**  
**[www.snapartists.com](http://www.snapartists.com)**

# EXECUTIVE DIRECTOR'S MESSAGE

I hope to see everyone at the Grand Opening of our new gallery located at 10123 – 121 Street on March 2nd, 2010. The inaugural show will feature a brand new series of work by award winning Calgary artist Derek Besant. The evening will be filled with fine food, wonderful drinks and music.

SNAP has an exciting exhibition year ahead including our traveling member's show "PROSPECTUS" which will be presented by Graff in Montreal at ARPRIM, opening on February 27th, 2010. Teresa Kachanoski will be traveling down to Montreal to represent SNAP and give a bilingual talk about SNAP during the opening.

In May "PROSPECTUS" will be traveling to Belfast, Ireland where it will be on display from May 6th to 31st at the Belfast Print Workshop. In return both Graff and Belfast will be sending work to SNAP so stay tuned to this exciting exhibition year.

The member's show will be an annual event so please check the new website for submission guidelines in the coming weeks.

Anna Szul

# UPCOMING IN THE GALLERY

## Derek Besant

### THE GREENHOUSE EFFECT

March 2 - April 8

*Opening reception: Tuesday March 2, 2010*

*Artist in Attendance*

*Talk on Tuesday March 2 at 6 pm*

I often find myself watching natural light and how it creates a mood, whether in early morning lumination raking across my car dashboard through the windshield, or casting elongated shadows along wet streets at midnight under the single moon. Natural light is constantly in flux, changing subtle characteristics of our perceptions of how we regard our immediate surroundings.

I wondered what it would be like to invent a scenario that used the fleeting light source of a sunset almost in a filmic method of the fading gradation of sunlight at dusk along the horizon. I noticed, too, how those last rays of setting sun were intense but shifted steadily into dramatic soft tensions that stretched out the brevity of time from grey light into temperate ochres and finally into the red end of the spectrum. The constructed scenes together seemed to insinuate a sense of forboding, or danger, as in a film clip. Perhaps a warning.

The metaphor of « last light » seemed to echo the apprehension of increasing temperature changes in our contemporary world, and the relevant title for the exhibition comes from that. The Greenhouse Effect.



## Wojciech Kubrakiewicz

### Battlefield Landscape

April 22 - May 22

*Opening reception: Thursday April 22, 2010*

*Artist in Attendance*

*Talk on Thursday April 22 at 6 pm (English) and Saturday April 24 (Polish)*

Tradition in art has always had immense impact on my work. My fascination with Callot's and Goya's graphics as well as the memories of the second world war passed on in my family lent my works narrative character. However, I do not want my graphics to be appealing through brutal scenes or distorted pictures showing atrocities of war. I want to emphasize the aesthetic side of composition with simple forms as opposed to the graphics' subject. This method of building up narration, when the subject of my work is not self-evident at the beginning, seems genuinely

appealing to me. I deliberately resign from programming my work to be interpreted in only one way. It is possible to make art that is committed without moralizing at the same time. It all

depends on how we use the symbolic means of expression. My graphics depict war without literal representation. Years of excessive exposure to suffering images have not changed anything. In the context of war atrocities it is far more important to show something unobtrusive and trivial. It helps us to understand that evil resides in reality and that it is present in everyday life.



## University of Alberta

### Senior Show

#### In Between Surfaces

April 22 - May 22

*Opening reception: Thursday April 22, 2010*

*IN THE SHOP*

This year's University of Alberta printmaking graduating class, along with first year graduate students, presents "In Between Surfaces." This body of work focuses on a collection of prints that span the realm between traditional and digital media. Not only does this exhibition shows a myriad of deeply thoughtful concepts and technical prowess, it also presents a group of young and promising artists.

#### Undergraduate senior students:

Timothy Grieco    Lisa Matthias  
Mindy Heins      April McKenzie  
Mariya Karpenko    Emery Norton  
Jennifer Konanz    Lisa Rezansoff  
Camille Louis      Kelsey Stephenson

#### Graduate students:

Anna Gaby-Trotz  
Jill Ho-You  
Colin Lyons  
Alexa Mietz





# W E L C O M E !

to SNAP's new home  
**10123 121 Street**

*SNAP is moving and so are you!*

A move is never easy but in this case definitely worth it. The search for a new location began over a year ago; it is hard to believe that the opening is around the corner. As many of you know SNAP will have two "locations" or bays in one building: one will be the gallery and offices, the other the printshop.

First some of the statistics:

SNAP's square footage is increasing from 3200 sqf to 5400 sqf. Although the gallery will have roughly the same linear feet of display space the layout is more accommodating, especially to installations and larger pieces. The gallery will also include a fundraising space which will feature prints for sale from a range of local and international artists. More news on this exciting new program will be available in our next newsletter.

The printshop will include 9 individual rentable studios at a fantastic price. Renting a studio also gives the artist 24 hour access to all of SNAP's facilities, including: Edmonton's only publicly accessible traditional darkroom, very soon a digital lab, and facilities for etching, silkscreen, letterpress, and plate lithography.

In designing the printshop we took into account the suggestions of many of the current users. We want to make SNAP a welcoming, enjoyable and inspiring studio for artists to meet and work. If you have any suggestions to make the printshop better, please feel free to email me at [snap@snapartists.com](mailto:snap@snapartists.com).

*We want to know what you think!*

As part of our complete makeover SNAP has a new visual identity designed by Jess Hogan of Vrse Design Inc. We are truly excited by our new logo (visible on the cover page of the newsletter), inspired by our beautiful sign. With the logo comes a new website designed by Vrse with the assistance of Lift Interactive Inc. unveiled March 2nd so please stay tuned to [www.snapartists.com](http://www.snapartists.com)!





## PRINT EDUCATION

Due to SNAP's move, we currently don't have a functioning studio space, and won't be offering any classes until it is set up. We're planning to have the studio complete for early spring 2010. However, if you are interested in an apprenticeship, please contact SNAP to see how we are progressing and if we can offer something in your area of interest. Also, please send your requests for spring classes to [snap@snapartists.com](mailto:snap@snapartists.com) so that we can begin planning for our first round of classes in our new space.

### Design your own class

Get a group of 8 or more people together and tell us what you'd like to learn. We'll set up a class around your needs and schedule. Contact SNAP for more information.

### Apprenticeships

Have a specific print project you would like to complete but don't have the necessary printmaking skills? Want to learn printmaking at times and dates that suit your schedule? Maybe a SNAP Printing Apprenticeship is for you?

At \$45 per hour, you will receive one-on-one instruction with a highly qualified SNAP instructor and a tailor-made print program to suit your needs, desired outcome, and a budget. The total cost of a printmaking apprenticeship will depend on what you wish to learn and achieve. These details will be discussed with the SNAP instructor prior to the start of an apprenticeship.

For further information contact SNAP staff at [snap@snapartists.com](mailto:snap@snapartists.com) or at (780)423-1492.

## STUDIO RENTAL

### General Rental Rates:

Daily:	\$25	(Recovery fees may apply to shop provided supplies)
Weekly:	\$50	
Monthly:	\$150	
6 Month:	\$650	
Yearly:	\$1250	

SNAP is now offering private studios available for rent! There will be 9 studios 8"x9". Each studio will be lockable with a work table inside. The cost of the studio rental also includes access to SNAP's workshop for the use of the intaglio and relief areas. (There will be an additional recovery fee if you are using silkscreen.)

### Studio Rental Rates:

<i>Individual</i>	<i>Shared (maximum 2 artists per studio)</i>
1 Month: \$270	\$180 each
3 Months: \$765	\$165 each
6 Months: \$1470	\$155 each
1 Year: \$2700	\$140 each

There will be an advance rental discount of 10%. Please contact SNAP if you are interested.



Thank you to these companies for their generous help with our new website

lift

vrse

An excerpt from

# “Why Printmaking”

by Robin Smith-Peck  
*SNAP co-founder and instructor of  
printmaking at Keyano College*

I pulled a proof the other morning. It was a proof from a lino plate that I had cut with my 2nd year art students for their introduction to relief printmaking. Here in Fort McMurray we are far enough north that the first light of day is slow to reach us in winter. In this quiet grey place a small group of students leaned against the glass slab watching me roll out the oily black palette of ink smelling its contents of carbon and linseed. Occasionally they would run their hands over the carved surface of the linoleum, touching the raised and lowered levels in anticipation of how these shifts would be recorded by the roller, the ink, the paper under the pressure of the press. We peeled the proof slowly off the plate and I smiled. I have pulled literally thousands of prints in my life and still get a rush at this moment of transmission.

Generally, art students become printmakers for visceral reasons. They are first and foremost attracted to how this place called a printmaking studio makes them feel inside. This place set with industrial looking equipment and materials emanating strange new smells; peopled by artists deeply engaged in behaviours like wiping metal plates, scraping surfaces, drawing on thick slabs of stone...together, yet somehow completely absorbed in their individual tasks. Remember, most people, at some point in their lives, look for a chance to be totally absorbed by the activity of their lives.

They have a need to be completely engaged in the moment. It is one of the hallmarks of any creative process. It is also one of the defining factors of battle. Interesting? Once students become engaged in the process of creating a print they begin to realize that it is, at its core, an art of translation and interpretation. We create Matrices. We then interpret and translate the matrices onto paper to create a printed image. I think of the matrix in printmaking as the imprint or record of an artist's intimate conversation over time with idea and material.

In this conversation the artist's mark does not exist in its intended state until the printer translates it. Print-Artists are both the creators and the translators of their own mark. If I draw a line with an HB pencil on an 8" x 10" sheet of vellum, that line exists in the worked in its intended state. It flowed from my impulse directly into the world. When I cut a line into a block I create a groove in the surface of the material and I see it in my head as a white shape in a black space. I am responding to its potential. Each material has innate qualities, which hopefully work in concert with the artist's ideas. This recording session can last many days or weeks without the image being actualized in the world of things. Until the print is pulled, the image is a suggestion, a possibility. So in that moment when the print is pulled from the plate it emerges not as a proposition but as a

statement. I present this brief analysis of the process of printmaking to my students not simply as yet another opportunity for a printmaker to 'talk about technique' but rather as a way of beginning to understand the hermeneutics of our practice and the images that are the artifacts of this process.

The theory of interpreting anything necessarily begins with at least a rudimentary understanding of its history.

As students, generally our first encounter with prints in art history is as an addendum to the history of painting; print as a means to reproduce other works of art. This, of course, is not true. The history of prints is a history of communication and collaboration. It is an art form that was created to communicate knowledge; from how to tie a knot for rigging, to the location of the place; from the intricacies of the human body, to star charts of the universe. It is an art form created to exist in concert with words and diagrams. It is an art form created to share images – an open source if you will. Printmaking created and continues to create a visual language capable of communicating in the discursive language of instruction and poetic language of ideas. This is an art form that can teach you to build a shelter and provide a focus for worship. What this implies is that the creation, viewing, interpretation





and criticism of prints requires an understanding that there is a different visual syntax at work in this medium.

As artists practicing this art form there are characteristics of printmaking that directly or indirectly affect how we use this syntax to create meaning. For example; The creation of a matrix facilitates repetition and the repeated shape, mark, texture or image can therefore be re-contextualized. This ease of recontextualization allows for a refinement of meaning to emerge through editing. And like film editing it is the art, technique, and practice of assembling shots (marks) into a coherent whole. The use of a matrix gives us the opportunity to create images using radically different mark making that can be actualized in a common material on a contiguous knowledge that comes from a sustained critical viewing. In another example; we create images using the same materials as books, posters, illustrations diagrams, etc. and this means that when information we encounter in life is in some form of printed matter (I include digital in this form because it is essentially printed matter on a screen). Watching people in a gallery situation, I am touched by the way people look at a painting waiting for it to wash over them like a visitation. People generally don't look at a print they study it. Perhaps it is the scent of the familiar that allows them to enter into intimate contact with this printed image; and as with all intimate relationships they

are more apt to bring their opinions and criticism to bear. Intimacy equals equality and therefore there is a lack of reverence, a suspicion of intent, and a deep desire to comprehend. Add to that, the physical intimacy of the paper, often held in one's own hands, or viewed on one's own screen in private, and I can begin to see the possibilities of printmaking in the 21st century.

It is perhaps pedantic to note that early on, this new century seems to be characterized by the mass dissemination of *data*; which when organized becomes information, which when integrated becomes knowledge, which when abstracted becomes wisdom. There is more data than information than knowledge than wisdom. (Somebody said that and I can't remember who)...But, in this media literate culture I see the desire to visually communicate both; their amusement with the secular and their sense of loss of the sacred.

Printmaking, in the form of Silkscreen and Photoshop, is emerging as the image-creating medium of choice for vast groups of people. Why?

Because it allows for the creation of images using an alphabet of shapes, forms, textures and characters in combinations that can be broadcast to the many?

*Because it does not rely upon knowledge of the specifics of written language in order to communicate?*

*Because it does not play by the same rules as traditional fine art?*

Contemporary artists openly employ methods of printmaking to create images that endlessly quote each other in an attempt to construct a 'place' for images to actively engage their lives. Not only as decoration or artifacts in a museum of part of the hierarchical world of collections, but of a living, breathing, argumentative, messy, intimate everyday existence on our walls, on our digital devices and on our T-shirts.

**It is no longer a question of originality – it is a question of authenticity.**

The fact that in this era of available technologies where one can easily learn how to operate a program or construct a print; acquiring the skills to be fluent in any language still requires the acquisition of knowledge... And the best way for human beings to acquire knowledge still resides in the collaborative arena where those who have gained knowledge guide and learn from those who desire it. The arena can look like a college, or a university, or a studio, or a workshop. The art arena however must contain actual human beings, not their facsimiles, because the study of art is never purely intellectual but involves all our senses.

*\*See [www.snapartists.com](http://www.snapartists.com) in March for the full article along with images.*



# THANK YOU!

To everyone who volunteered, attended, donated artwork, and purchased artwork.

You helped make Print Affair 2009 SNAP's most successful fundraiser to date! We couldn't have done it without each and every one of you.

## SNAP MEMBERSHIP

SPONSOR \$150

*Includes 4 limited edition original prints*

FRIEND/INDIVIDUAL \$40

STUDENT/SENIOR \$20

### MEMBERSHIP BENEFITS

30% off your purchase at **Art Placement**

20% off any two, or 10% off any one item

at **Fine Lines Art & Graphic Supplies** or

**Nordraft Art & Framing Supplies**

15% off at **The Big Pixel Inc**

15% discount on **SNAP education courses**

10% off your purchase at **The Paint Spot**

10% of your purchase at **Delta Art & Drafting**

10% off your purchase at **Carousel Photo Imaging**

Industry discounts on items at **McBain Camera**



## SNAP LINE

**is going green!**

If you would like to be sent an electronic newsletter in colour instead of a printed one in black and white, please e-mail us at [snap@snapartists.com](mailto:snap@snapartists.com) with the subject "going green".

### PUT YOUR MONEY WHERE YOUR ART IS

SNAP is eligible for the Community Spirit Program, a provincial initiative that will let you double the impact of your donation. The program is donor-driven, meaning Albertans decide where they want the funding to go, simply based on where they donate. So show the province of Alberta that we matter to you, because for every dollar you donate to SNAP, the province will donate the same amount to us!

Thank you to our funders!



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THE CITY OF  
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