

SNAP LINE

THE QUARTERLY NEWSLETTER OF THE
SOCIETY OF NORTHERN ALBERTA PRINT-ARTISTS

SUMMER 2010

summer newsletter prints



Mitch Mitchell

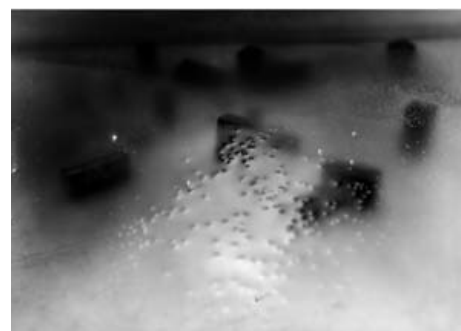
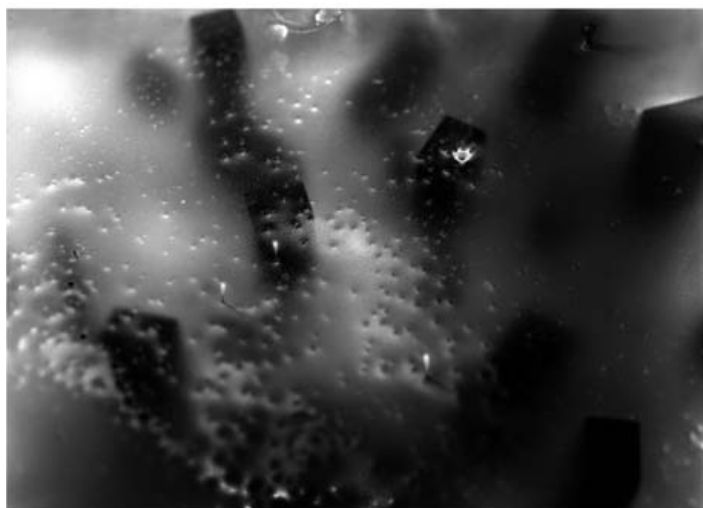
For It's Bastion
Mouth of the Naga
It Pushes South
Noah's March

Media: Photo Intaglio
Image sizes: 8.5 x 10"
8.5 x 11"

My recent works are born out of both subconscious content and sensory memory resulting from my time spent in and around the Tar Sands Oil Project in northern Alberta, Canada. The imagery possesses a threatening and poetic quality, which is a direct response to my experiences of this landscape. The print-works comprise a series of staged images that directly reference landscape. They are stripped of any visible reference to human habitation. Surfaces, objects, spaces and light are created and controlled during the construction and photographing of miniature tableaux, and modified through digital manipulation and photo-intaglio printing. The resulting images portray an incongruous place – a space that lingers with a sense of estrangement and foreboding, suggesting questions regarding habitat and dangerous beauty.

The four pieces presented are selections from a large in progress bookwork detailing a visual journey through a sublime landscape. "March the Dust" is a collection of prints and poems created during the winter of 2009 and 2010. It is a large hand bound book of gravures and typeset short poems focused on an abstract pilgrimage the human body experiences in an environment under constant friction and manipulation. The four works presented are excerpts from "Manual Cantos1", the first chapter in the book.

Want copies of all four newsletter prints in this series? Contact SNAP for additional prints [\$50 each], subject to availability.





SOCIETY OF NORTHERN ALBERTA PRINT-ARTISTS

10123 - 121 Street
Edmonton, AB, Canada
T5N 3W9
t. 780.423.1492
f. 780.426.1177
e. snap@snapartists.com
Hours: Tue -Sat 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.

Board of Directors

| | |
|-------------------|-------------------|
| President: | Sean Caulfield |
| Vice President: | Marc Siegner |
| Past President: | Teresa Kachanoski |
| Treasurer: | Wayne Williams |
| Secretary: | Caitlin Wells |
| Exhibitions: | Kyla Fischer |
| | Ellen Cunningham |
| Education: | Daniela Schlüter |
| | Sara Norquay |
| Printshop: | Mitch Mitchell |
| Communications: | Shirleen Smith |
| Fundraising: | Carmen Douville |
| Student Rep.: | Taryn Kneteman |
| Members at Large: | Carolyn Campbell |
| | Moe Litman |
| | Jim Whittome |

Staff

Executive Director: Anna Szul

President's MESSAGE

It is an exciting time for me to be taking on the role of President. The last several months have been a busy period for SNAP with the organization successfully moving both its gallery and workshop to its new 10123 - 121 street location. This was a huge undertaking, and I would like to extend my sincere thanks to the many generous individuals who volunteered countless hours helping with the move and with preparing the new space. It is of particular note that all this was completed while the organization also continued its outstanding programming, hosting three compelling and successful exhibitions by Derek Besant, and Wojciech Kubrakiewicz, and the senior printmaking class from the University of Alberta. In relation to this, I would like to extend special thanks and acknowledgement to SNAP's Executive Director Anna Szul for her organization, leadership, and dedication, all of which enabled SNAP to accomplish so much in only a few months.

Although a great deal has been achieved in SNAP's new space, much remains to be done to make the print shop fully functional by the end of May. Over the next few months, our priority will be to ensure that our membership and the larger community can begin to use our new studio facility, and we can initiate our educational programming, with the continued support of our volunteers.

In the longer term, SNAP's broader priority will be to maintain strong governance and financial stability after its move. SNAP's new home is a considerably larger facility, which brings with it numerous exciting possibilities such as an expanded educational program, visiting artist program, rental studios, and an increased profile in the community. Indeed, some of these new initiatives are already underway: visiting artist Briana Palmer is coming from Hamilton, Ontario from May 27-July 10. At the same time, SNAP will have to effectively manage this growth in programming so that we do not overextend ourselves. However, I am pleased to report that the current board, made up of both new and returning members, is active, engaged, and eager to guide the organization through this important period of transition.

I would like to close by extending a huge thanks to SNAP's outgoing President Teresa Kachanoski (who has generously agreed to stay on the board in the Past President position). During Teresa's time as president, SNAP grew as an organization and took on a number of important initiatives, including the hugely successful Edmonton Print International. Teresa also guided the organization through a challenging period and worked hard to find SNAP's new home. I know the art community is very grateful for Teresa's hard work, and I would like to wish her the best as she makes the transition to her new life in Newfoundland.

Executive Director's MESSAGE

The excitement never seems to stop at SNAP. This momentum will continue well into the summer. After three successful exhibitions, we are please to present the work of Briana Palmer (opening May 27) who will also be our first Artist-In-Residence at the new printshop (August 2-15.) SNAP will also be hiring two summer students: one to help set up the printshop and the other to photograph the archives. Between finishing the printshop, setting up new classes and getting ready for the legendary Love Those Clothes You Wear Fundraiser on July 3rd (mark your calendars!) its going to be a busy summer.

Hope to see everyone at SNAP Gallery on May 27th at 6:00pm for Briana's talk!



Upcoming in the **GALLERY**

Briana Palmer *Vivarium*

May 27 - July 10

The transition between experience, artifact and memory, is the focus of my work. The comfort of everyday, the mundane act of living, is where my images, objects, and ideas are gathered. Much like my work, my ideas assemble as a collection of odd bits having no boundaries of choice. Discarded fragments of nature, man-made objects, found images, memories, colors, shapes, textures, anything and everything can inform my work.

This anthology is constructed like a jigsaw puzzle; becoming the artifacts or souvenirs of a past, inheriting a fluidity of materials as each of the items are transported into various media. These transformations alter their original state, from individual components to a perpetual metamorphism. As this collection grows, items are pulled further from their original source, re-writing a history, a journey without conclusion. The collection becomes narratives of a lost identity that parallel the everyday fleeting moments that memory betrays.

The collection resurfaces as sculptures, drawings, prints or photographs. These works exhibit similar patterns as the collection; there is no discretion of choice. Often the images are awkward predicaments that I set up in order to create a sense of uncertainty. I do not want my work to rely on what I know, but rather, I wish to create dwellings of surprise.

It is the use of two and three dimensions that mimics the transition between the tangible artifact and memory. The work is the evidence of time, a moment that is past; it becomes the palimpsest of stories that have no fixed meaning. These two and three-dimensional works are the space between the real and the memory of the real. This continual transformation of imagery is balanced between fact and fiction. It is in this space of uncertainty that I position the viewer. The work becomes reminiscent of experience but the imagery itself is lucid; slipping out of what is known.

Opening Reception: Thursday May 27

Artist in Attendance

Artist Talk: Thursday May 27, 6 pm



Briana Palmer will also be the first Artist-in-Residence at SNAP's new printshop. Come by and see what she's working on between August 2nd and August 15th, 2010!



Artist Residencies & Artistic Development

by **Lyndal Osborne**

Printmaking and Installation Professor Emeritus

University of Alberta

Artist residencies

This is a brief survey of 4 artist residencies that have contributed to my artistic development. In all examples I applied for and received grants for financial assistance for travel and living costs.

Parks Canada Artist, Nfld

In the summer of 2000 I was offered a Parks Canada residency in Gros Morne National Park, Newfoundland. The Parks house was situated at Glenbournie and at that time was not really set up with studio facilities. (A permanent studio was created the following year.) I rented a car to travel the length of this coastal park and to find places where I could collect outside the park boundaries. Local artists and Park staff were exceptional in helping me find boats for hire, hiking trails and learning about the history and geology of the area. I made small sculptures every evening in the living room that became central to my piece, *Tracing Tides: A Topographical Investigation*, 2002. [images 1 & 4]



Image 1: *Tracing Tides: A Topographical Investigation*, 2002 (detail)

Bundanon Artist's Trust, NSW

I arrived in Sydney, Australia December 2002 to find that Bundanon was surrounded by bush fires and all artists were evacuated. After occupancy was safe, a fire truck remained on site along with the constant surveillance by helicopters dousing smoldering hot spots on the escarpment of the river's opposite bank. Bundanon residency is located 6 hours south of Sydney on agricultural lands alongside the Shoalhaven River and has been donated by the estate of the late Arthur Boyd, an important Australian artist. Throughout the year, the residency supports 4 artists with spacious living quarters and individual studios that face a quadrangle, providing common area for socializing and barbeques. Because of the extreme heat (40°C) I collected material such as singed leaves, seedpods and vines along the river and bushland at first light of morning when the air was cooler. I used the material in the studio to experiment and construct small sculptures that were shipped in several boxes home to Canada. Late afternoons and evenings were productive times in the studio followed by swimming in the tidal river where one could observe Wombats, Wallabies and Kangaroos as well as large lizards and the occasional snake. Shoalwan: River through Fire, River of Ice, 2003 was inspired by my experience at Bundanon. [image 3]

THARS, Yukon

The Ted Harrison Artist Retreat (THARS) is situated at Carcross, one hour's drive from Whitehorse. It is a two-story log building with a large studio on the second level and living quarters on the ground floor. In August 2006, I spent a month in the company of Jan Kabatoff an artist from Canmore. THARS provided a rental car for exploring the Yukon and provisioning at Whitehorse. Together we did a lot of hiking, collecting materials and photographing, interspersed with trips to Skagway, Alaska, Dawson City and a drive up the Dempster Highway to Tombstone National Park. We met a number of Yukon artists and gave talks on our work. My studio work completed the piece, *Archipelago*, 2007. [image 2]



Image 2: *Archipelago*, 2007 (detail)



Image 3: Shoalwan: River Through Fire, River of Ice, 2003

Banff Centre for the Arts, Alberta

In 2005 and 2008 I participated in 7 week-long residencies that were designed to create new works in a community of 24 artists from around the world. In each of these stints, I explored new techniques and materials that challenged my media comfort zone. I took advantage of the studio facilitators' knowledge and the special facilities that were not available to me in

my home studio- working with ceramics, wax, latex, resin, foam and silicone. Exhaust systems at the Banff Centre made it a safe working environment that I could not have provided. Thematic residencies also include artist talks, camaraderie, guest speakers and feedback on your progress. Garden, 2005 and ab ovo 2008 were done in Banff and later shown at the Art Gallery of Alberta.



Image 4: Tracing Tides: A Topographical Investigation, 2002 (detail)

Lyndal Osborne was born in Newcastle, Australia, studied at the National Art School in Sydney and received her MFA from the University of Wisconsin, Madison, USA. Based in Edmonton since 1971, Osborne is a Professor Emeritus in Department of Art and Design, University of Alberta. She has shown in over 350 exhibitions in Canada and internationally since the early 1970s. Her installation work speaks of the forces of transformation within nature, as well as commenting upon pressing issues relating to the environment. In her recent work Osborne has focused on the issues of genetically modified organisms for subject matter. Her work is represented in numerous Canadian collections, including the National Gallery of Canada and the Art Gallery of Alberta. Recent exhibitions include Dunlop Gallery, Regina, 2010, Penticton Art Gallery, 2009, Robert McLaughlin Gallery, Oshawa, 2008 and Canadian Clay and Glass Museum, Kitchener, 2008.

SNAP PRINTSHOP

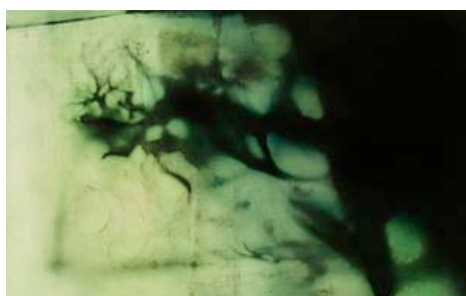
Inaugural Exhibition **IN BETWEEN SURFACES**



IN BETWEEN SURFACES - The printshop has been abuzz with people, energy and ideas thanks to the University of Alberta Senior Printmaking Exhibition. A special thanks to all the students, professors and volunteers who made this exhibition possible. The process taught us a lot about the space, and reminded us how wonderful it is to have artwork in the printshop - a tradition that will be continued in the future.

Congratulations to Katherine Vos, the recipient of the eight-month student scholarship and to Mariya Karpenko and Lisa Rezansoff who were awarded the four-month summer scholarships. Thank you to all the students who applied for the scholarship we hope to see you all at SNAP.

Artist-in-Residence **PROGRAM**



The Artist-in-Residence program at SNAP was developed in 2006, and has continued to be popular, particularly with local artists. The program gives artists the opportunity to develop their print practice in a professionally equipped and run printshop environment. Residencies are one of the cornerstones of a professional artist practice, particularly for printmakers. Printmaking requires equipment that most individuals cannot afford or don't have the space to keep. Therefore, publically accessible printshops are essential for a thriving printmaking community.



Residencies are about more than just providing an artist with a functional studio, they are about building community. The incredible part about residencies is that they benefit the organization hosting the residency as much as the artists. The artists' benefits are obvious: a dedicated space and time to focus on their art practice. However, the benefits to the community are less apparent: the introduction of a new artist, the possibility of working alongside with an artist from a different area or culture, the chance to see different ways of doing things or new techniques altogether. These are all reasons why a thriving Artist-in-Residence program is at the top of SNAP's priority list.

For more information on sponsoring this invaluable program please contact SNAP. Stay tuned to our website for application criteria and deadlines for the upcoming residencies.

Images left, top to bottom:

- 1 - "Uyt den Geest; Thirty-third Revelation" by Katherine Vos. Digital image, silkscreen.
- 2 - "Submerged perceptions" by Kelsey Stephenson. Aquatint, etching, drypoint, spit bite, digital output with chine collé
- 3 - "mimesis" by Tim Grieco. Etching

***NINE INDIVIDUAL STUDIOS! They're going fast!
Get your name on the waiting list if you want one.***

Printshop & Studio **RENTALS**

Printshop Access Rental Rates:

| | |
|-----------|---------|
| Daily: | \$ 25 |
| Weekly: | \$ 50 |
| Monthly: | \$ 150 |
| 6 Months: | \$ 650 |
| 1 Year: | \$ 1250 |

Individual Studio Rental Rates:

(includes 24/7 printshop access)

| | Individual | Shared (maximum 2 artists per studio) |
|-----------|------------|---------------------------------------|
| Monthly: | \$ 270 | \$ 180 each per month |
| 3 Months: | \$ 765 | \$ 165 each per month |
| 6 Months: | \$ 1470 | \$ 155 each per month |
| 1 Year: | \$ 2700 | \$ 140 each per month |

Recovery fees will apply.

Education **PROGRAM**

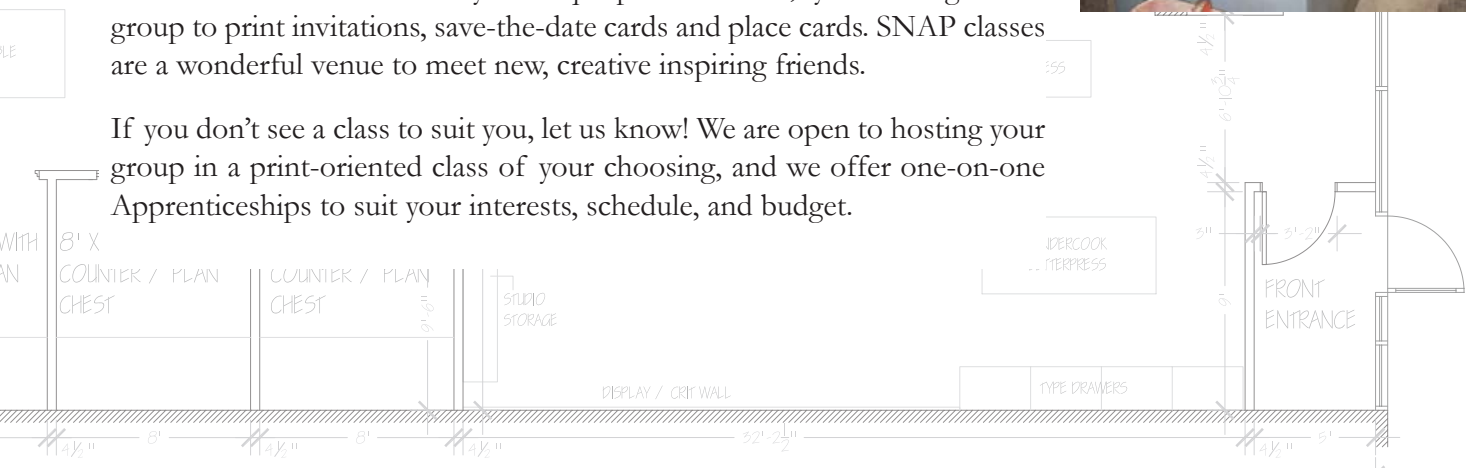
SNAP will be reintroducing the Education Programming in June. Our first class offering will include silkscreening on fabric (in preparation for Love Those Clothes You Wear 2010) and letterpress. We will be launching a series of exciting new workshops related to printmaking:

- Printing with Light and Shadow: Embossment Intaglio printing
- MailArt: print your own cards and messages!
- The Painted Figure: Monotype Printmaking & Life Drawing
- Woodcut XXL

Thank you to everyone who has been patiently checking in with us regarding upcoming classes. We look forward to seeing you all in the next few months. We hope the new shop will inspire everyone to take a class, learn something new and get involved in our community.

SNAP classes make excellent gifts - we sell gift certificates so you don't even have to make a decision! They're unique parties as well; you can organize a group to print invitations, save-the-date cards and place cards. SNAP classes are a wonderful venue to meet new, creative inspiring friends.

If you don't see a class to suit you, let us know! We are open to hosting your group in a print-oriented class of your choosing, and we offer one-on-one Apprenticeships to suit your interests, schedule, and budget.



SNAP EVENT!



Love Those Clothes YOU Wear 2010

July 3rd, 2010

Featuring unique, hand-crafted clothing and house wares. For tickets and submission information, please contact SNAP!

On the theme of love... SNAP loves all the volunteers, members, supporters and funders that make our organization not just possible but also a thriving art community. A special thanks to of funders & supporters...



Canada Council
for the Arts

Conseil des Arts
du Canada



vrse



Alberta
Foundation
for the Arts



lift



SNAP MEMBERSHIP

Become a member of SNAP's vital and exciting printmaking community and take part in classes, hear about upcoming exhibitions, receive discounts on printmaking supplies, qualify to use the studio, and collaborate with other SNAP members. As well, your membership supports SNAP ensuring that the organization can carry out its long-standing commitment to promote and preserve printmaking through courses, lectures, workshops and exhibitions. By volunteering your time, becoming a member or making a donation, you are actively helping SNAP promote, facilitate and communicate printmaking as an art form.

LEVELS OF MEMBERSHIP

SPONSOR \$150 * receive 4 newsletter prints a year!

FRIEND/INDIVIDUAL \$40

STUDENT/SENIOR \$20

MEMBERSHIP BENEFITS

- 30% off your purchase at Art Placement
- 20% off any 2, or 10% off any 1 item at Fine Lines Art & Graphic Supplies or Nordraft Art & Framing
- 15% off at the Big Pixel Inc
- 15% discount on SNAP courses
- 10% off at the Paint Spot
- 10% off at Delta Art & Drafting
- 10% off at Carousel Photo imaging
- Industry discounts McBain Camera

SNAP is going green!

Would you rather receive this and other SNAP news *electronically* and in *full colour* instead of snail-delivered in black & white? If so, please e-mail snap@snapartists.com with the subject "going green".