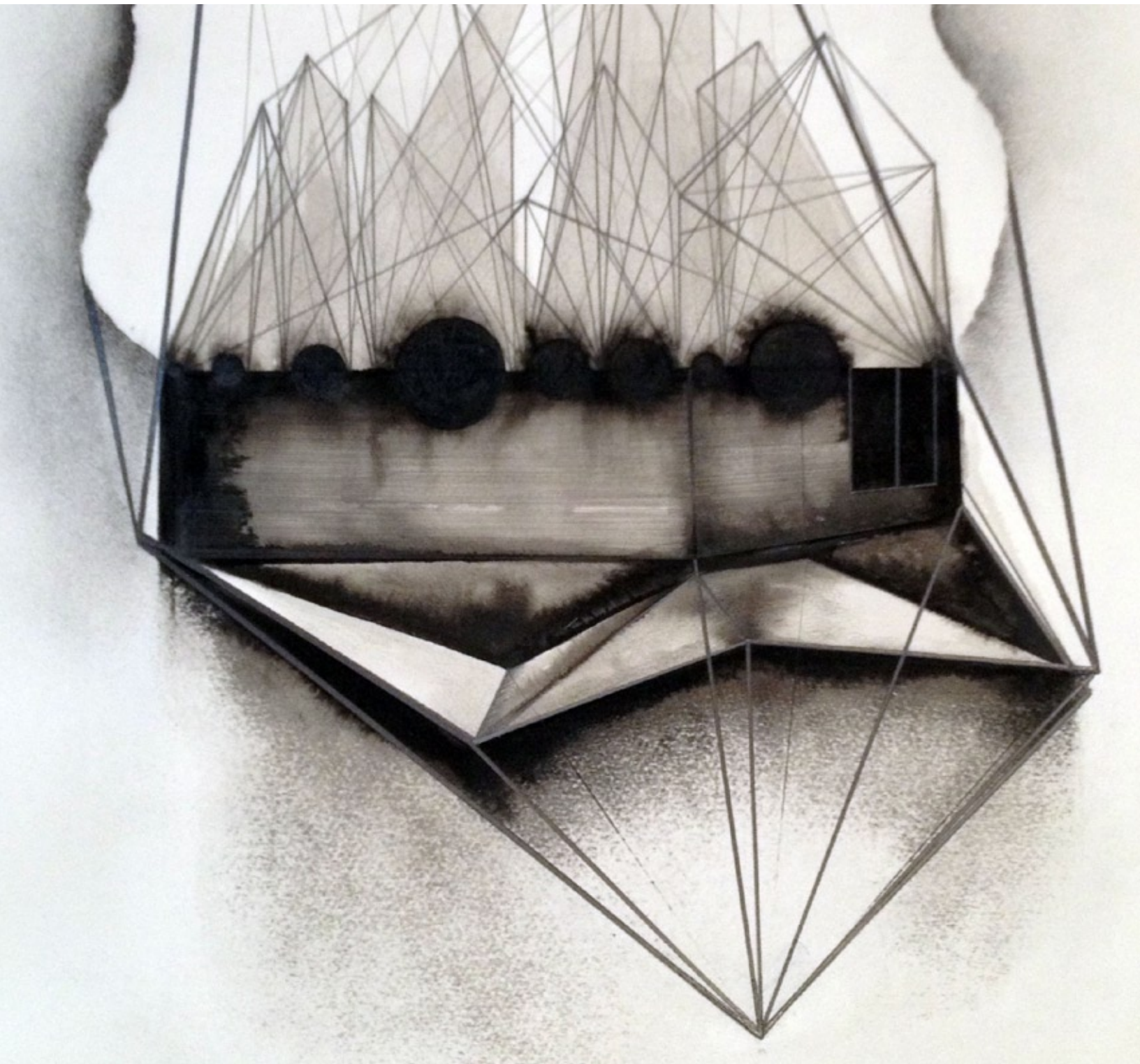


SNAP Line

WINTER 2013
newsletter artist:
AIMÉE BROWN



FICTION:
Mr. Ararat
by Sara Norquay

ARTICLES: GUEST WRITERS FROM PRAIRIE SEEN
Between the Sheets: Books and printmaking
Print Pals: SNAP and A/P Postcard Exchange

MY PROCESS:
with Mackenzie Albright

www.snapartists.com
[@snapgallery](https://twitter.com/snapgallery)



**SOCIETY OF
NORTHERN ALBERTA
PRINT-ARTISTS**

10123-121 Street, Edmonton
Alberta, Canada, T5N 3W9

T. 780.423.1492 | F. 780.426.1177
E. snap@snapartists.com

Tue & Wed 12:00–6:00
Thursdays 12:00–7:00
Fri & Sat 12:00–5:00

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President's Message

I would like to thank all of the volunteers that helped with SNAP's casino this year. As many of you know, this is an important source of revenue for SNAP, which contributes significantly to running the organization's programming. On a related note, I would also like to acknowledge everyone who helped with this year's *Print Affair*. It was a tremendously successful event and it would not have happened without the hard work and vision of the Executive Director, staff, Special Events Committee and countless volunteers. On a similar note, I would also like to once again acknowledge the recent donation from Margaret Norquay, which has enabled SNAP to purchase a new plate cutter. Having a plate cutter in the shop will have a hugely positive impact on creative production and research, and we are all extremely grateful and excited to add this much needed (and long awaited!) piece of equipment to the printshop.

In the coming months the board and staff at SNAP will be working to continue to improve the print shop. In particular, we are hoping to make some upgrades in the silkscreen area and also to continue to work on improvements to some of the individual studios. If anyone has ideas or interest in helping with these upgrades please be in touch, as input and support is always welcome.

Finally, I would like to underscore that I am currently in the role of Acting President, and the organization is still looking for someone who might be interested in taking on the role of President in the coming months. SNAP is in a very strong position now with a wonderful Executive Director, dedicated staff, an engaged board and numerous regular volunteers, so it is a great time to get involved with the organization!

– Sean Caulfield
Acting President

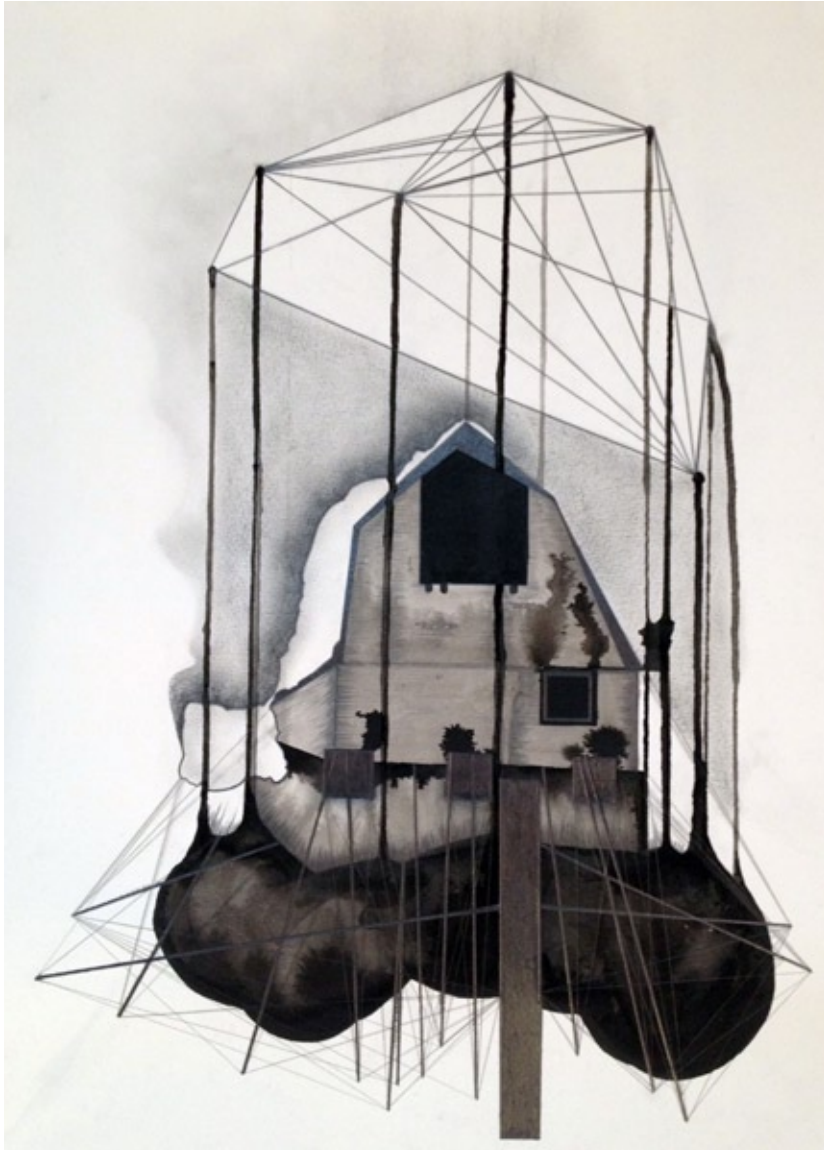


Executive Director's Message

Hello 2013! What a year it is going to be here at SNAP. I am so enthusiastic about our upcoming season of programming, starting with this edition of *SNAPline*. Our newsletter and publications committee spearheaded by the fabulous & talented Megan Bertagnolli is working hard to bring you a unique quarterly publication with both critical and creative content from local writers. In addition we will be bringing you some truly exciting and challenging exhibitions over the next 12 months that I hope will keep you coming back. We will continue to present and promote the very best in printmaking, but I think this season we are also looking at some diverse artistic practices that embrace the language and inventive spirit of print media or print culture and expand on the contemporary vocabulary of print. This spring and summer we are also gearing up to host a number of exhibitions and events in the printshop starting with an exciting collaboration with A/P in Calgary, followed shortly by the much anticipated U of A senior student exhibition, followed by Spring Gallery Walk and a new initiative we are kicking off called *Shop Talk*, which will be an informal monthly gathering of SNAP artists, studio renters, students & members to provide a forum for the presentation of individual studio research & ideas. *Shop Talk* is an endeavour to promote and support critical discussion, engagement with each other's practice and social interaction in our printshop and our community at large – so stay tuned!

– April Dean
Executive Director

Provisional Shelter
drawing on paper



Statement of Practice

I am a project-based artist working with printed matter in flat, sculptural, and performative manners. Archives, documents, text-based media and instructions are often activated through sustained performances, installations and multimedia applications, initiating a liminal space where print and paper transcend their materiality. My work simultaneously relates the term **volumes** to all books, performances, sculptural forms, and the sensorial slipping-space between the definitions of a word. My artistic practice addresses both the history and fate of printed matter as a tangible object in a virtual era. We may need to learn how to read ~~again~~ for the first time.

Aimée Brown

WINTER NEWSLETTER PRINT



Born and raised in Western Canada, Aimée completed her undergraduate degree in Fine Arts at the University of Alberta. After moving to Halifax, Nova Scotia, in 2005, she obtained her Masters in Fine and Media Arts at NSCAD University in 2007. Aimée's artistic practice engages archives and research to place historical content within contemporary performance and visual art. She has received several awards and grants, notably the Joseph Beuys Scholarship for Artistic Merit, a Canada Council Creation Grant, and an honourable mention at the 2011 *Halifax Contemporary Visual Art Awards*. Aimée has exhibited her work nationally and internationally, with group shows in Germany and Los Angeles, and has completed several artist residencies in North America, most recently a five-month residency with Point Pleasant Park in Halifax, Nova Scotia, and a cooperative residency project with VIA rail, OCAD University and the Art Gallery of Ontario. She looks forward to an upcoming month-long residency in Finland during July 2013.

Mr. Ararat

by Sara Norquay



It had been a rainy night during which Ararat discovered several leaks in the roof of his house. He placed pails under each leak and went to bed. In the morning, the boat was there in his soggy mind. Ararat looked out on a sunny world outside, while inside, his mind was wet and weighed down with a wooden boat. The boat wasn't floating; it was filling up with water, water raining inside his head.

Ararat wondered if the gods were trying to tell him something. It was tax time and clients came every day asking Ararat to worry their numbers into sense and argue strategies for avoiding financial ruin. His clients' anxieties gave him plenty to think about; problems sometimes impossible to solve. It was the busiest time of the year when his mind needed to be dry and polished, calmly sorting and ordering other people's business into columns and rows. This year his mind was drowning in water.

Moon put down her knitting and turned on her computer. She checked the forecast for the weekend: sunny with 0 percent chance of rain. Great, thought Moon, more ordinary sunny days and tediously dry nights this weekend. No chance of romance under an umbrella in a rainstorm. No raindrops on the roof to bring a stranger to your door. No watery Neptune in search of a mermaid. I might as well knit.

Ararat's wife was worried about him. "Mr. Ararat, are you out of sorts today? What troubles you, my love?"

Ararat told his wife about the boat.

"Mr. Ararat, are you going on a trip? Have you been taking your vitamins? Might you be coming down with the pleurisy?"

Ararat said he had no plans for travel and his vitamins should fight off any illness. His wife turned on the radio and listened to the weather report. Despite unseasonable sun and warm temperatures, droplets of moonshine were dripping into the earth's atmosphere making the trees come down with colds. Perhaps this was what was causing disturbances in weather patterns. Ararat said he wasn't a tree.

Moon took her knitting outside and began to knit a long scarf around the tree that shaded her yard. The tree seemed to be coughing. The tree waved its branches at Moon and sighed in the wind. Moon smiled.

Ararat's wife consulted her almanac in search of a remedy that would get rid of Mr. Ararat's boat. Surprisingly the book prescribed a daily glass of fresh pomegranate juice and seaweed drunk whilst sitting in the moonlight wrapped in a sail. Where could she find pomegranate juice with seaweed in it, and how could she persuade her husband to sit in the garden every night? For the problem of the sail she went to visit her friend Moon.

Moon listened to Ararat's wife's questions and said, "You could knit Mr. Ararat a sail for his boat."

"Won't he be glad I asked for your help, Moon?" Ararat's wife smiled and went home.

Ararat wondered how he was managing not to make mistakes in his accounting. It seemed inevitable that one of his clients would realize his skills were compromised, and then his reputation would be ruined. When he thought about this, the boat rocked violently and water sloshed into his ear canals making him hold his head as if to block out noise. At night he often woke up hearing the paddle knocking against the gunnels.

Ararat looked up from his work and saw that Moon's tree was wearing a knitted garment made of lovely green and silver yarn. The boat in his mind lurched and some of the water spilled out. He got up from his desk and went outside. He opened the gate and walked around Moon's tree admiring its new clothes.

The boat stopped rocking for a moment. He looked closer. The tree's garment was partly unraveled. "Oh, how I wish I were this tree wrapped in its cozy blanket instead of an accountant with a boat in his head," he thought. He absentmindedly fingered the end of the loose yarn. He could feel a slight breeze blowing through his mind. The boat seemed to float calmly. Ararat smiled.

When Ararat returned to his house he discovered that the yarn had attached itself to his pant leg. He picked up the yarn end and handed it to his wife.

"Perhaps, what I need to do is go and live in a southern climate, where the sun shines all day and there are no numbers to deal with. What do you think?"

Ararat's wife replied, "How can I go traveling? Am I not too busy?"

Moon noticed that the tree in her back yard was almost naked. She was perplexed for a moment, but then thought, "My tree must be warm now because it is shedding its coat." The yarn that Moon had knitted around the tree was now trailing from the tree, through the gate, up the stairs of Mr. Ararat's house and into the kitchen where Moon found Ararat's wife knitting what looked like a hat.

"Mrs. Ararat, that's lovely yarn you have there," said Moon.

"Isn't it the perfect colour?"

"It is the yarn I used to knit a scarf for my tree to keep it warm."

Ararat's wife stopped knitting. "Are you saying this yarn belongs to you?"

"Well," said Moon, "I think if you follow it to its source you will discover it is still attached to my tree."

"Do you care about Mr. Ararat's head?"

"Of course, but my advice was to knit a sail for his boat, not a hat for his head."

"Did you not realize his head is a boat?" Ararat's wife looked up.

"Oh dear," said Moon.

And at that moment Ararat stepped into the kitchen. His boat began floating away to a distant horizon. The water seemed to recede from his consciousness. He looked at Moon.

Moon stared at Ararat. She could feel her mind filling with water.

"Mr. Ararat" was inspired by the prints *Mr. Ararat* by Akiko Taniguchi (on left) and *Tree on the hill - the moon* by Tomoyo Ihaya (on right).

Between the Sheets

The centuries-long relationship between book and printmaking

Chelsey Van Weerden
and Tori McNish

prairieseen.tumblr.com

It is high time book and printmaking got back together... and just in time for Valentine's Day!

Book and printmaking are interminably linked in one of history's longest love affairs, beginning in the year 1450 when Gutenberg unveiled his invention of a movable-type press (letterpress), changing their (and our) lives forever.

Prior to the invention of the mechanized printing press, books were made laboriously by hand, with almost every page and every illustration existing as a singular edition. Although the technology of woodblock printing already existed, the painstaking task of carving the words in backwards in order to print a legible page made it not worth the "extra" effort. Almost all visual and literary arts produced at this time were also religiously based, 1450 being the end of the incredibly devout Gothic era. Gutenberg stepped in with his mechanized press just as this period of religious fervour began to wane.

One of the most well known, and probably the first "real" master of print, was the Flemish artist Albrecht Dürer. Dürer worked in the late 15th- early 16th centuries in the city of Nuremberg. Travelling between the epicenter of the Renaissance, Italy, and the market-based economy of Nuremberg, Dürer succeeded in marrying the Classical style of the Italian Renaissance with the business savvy of a self-promoting entrepreneur. By using the techniques of woodcut, engraving and etching, along with a mechanized press, Dürer's work was imperative in spreading visual literacy to the middle class.

Some of Dürer's most well known prints were actually illustrations for books, including a widely circulated version of the Book of Revelations (some images of which can be seen at the Art Gallery of

Alberta in the exhibit *Beautiful Monsters* until March 10). With the invention of mechanized printing, books, and prints, were cheaper and easier to produce, and became a hot commodity among the nouveau riche. People outside of the aristocracy thus began to learn to read and write, slowly increasing overall literacy rates, and, in turn, book production. It can also be assumed, based on the popularity of Dürer's work, a great increase in visual literacy occurred during the same time.

As the period we call the Renaissance progressed, painters and printmakers alike turned away from religious themes in art to focus on myth, fantasy, landscape, genre, portraits and other secular subject matter. Writers, too, began to compose more and more novels of an entirely fictitious nature, such as *Don Quixote of La Mancha* and *Robinson Crusoe*.

The new era of print culture exploded

Book and printmakers continued to partner in printing activities (à la Dürer) in the 18th and 19th centuries. Publisher's commissioned prints to be made of all kinds of work, including caricatures, architectural prints, fashion plates and famous works of art. Lithography soon became the technique à la mode, with artist's producing large-format posters, periodicals for the extremely popular new written medium, the newspaper, and illustrations for books. Notable lithographer's included Honoré Daumier, who poked fun at the crumbling reign of the French king, Charles X, Henri de Toulouse-Lautrec, who, exposed the seedy underworld of Montmartre in Paris, and Alphonse Mucha, who helped usher in the era of Art Nouveau.

Since this time, book and printmaking have been "on a break" from their formerly ardent relationship. Although printmakers have engaged in some Modern art movements of the 20th century, it has been largely to partner with bookmakers to print artist's books. Mainstream bookmaking was swept up in the digital and technological inventions that are hallmarks of the era.

After utilizing Gutenberg's letterpress technology for almost 400 years, bookmaking in the early 20th century was marked by the switch to the new printing technique of offset. Offset printing borrowed

from the technology of photo-lithography and the accidental discovery that an image transferred onto paper from a rubber-covered cylinder was sharper than a flat-pressed image from a plate. Binding machinery is often set up at the end of the offset press cycle, folding, trimming, and binding the sheets into finished books, completely removing the human hand from the process. Offset is cheaper, faster, and much less labour intensive than letterpress, and is the most used method for book printing today.

With the new age of computers upon us, book and print artists alike have taken it upon themselves to integrate computer technology into their respective (yet still distinctly different) processes. Digital printing, which combines a computer-driven copying machine and bindery equipment, is fast becoming a popular method of printing. Contrary to letterpress and offset processes, digital printing can produce as little as one book at a time.

Some local businesses in Edmonton assist with small-run publications and first-time writers. Many local printers can assist you in the publishing process, producing letterpress, offset, and digital print materials. They include Edmonton's Priority Printing, Capital Colour, Atlas Book Bindery, Correct Type and Clark Printing & Letterpress. Of course, there is also our very own SNAP, whose facilities are available for those with the skills to produce their own prints or the time to take a class!

Both offset and digital printing are extremely adept at producing high quality photographic reproductions of images. With these methods of producing the printed word now the norm, prints have fallen out of favour as the best means to illustrate the written word (if they have any illustration at all!) Yet with the recent "return" of letterpress, popular especially among young graphic designers, and the upsurge in craft and handmade markets, there is an obvious interest in what many see as the art in putting together a book. Working within these parameters, print artists have an opportunity to inject new life into the bookmaking industry by including the modern-day versions of print images that once were married to the production of books, helping foster a deeper understanding of the printed word and the reading of an image.

Print Pals

SNAP and the Alberta Printmaker's Society collaborate on upcoming postcard print exhibition and exchange: *Cities in s'INK*

Chelsey Van Weerden and Tori McNish | prairieseen.tumblr.com

With a philosophy that lies in promoting and exhibiting the printmaking practice, the Alberta Printmaker's Society knows its medium. Around Calgary since 1989, this artist-run centre is active in programming that supports local print artists. Offering artists studio rental space as well as an Artist-in-Residence program, the A/P Society aims to be a complete resource for those in the printmaking community.

In keeping with the importance placed on circulating works by Alberta artists comes the call for proposals for an exciting event and collaboration with SNAP: the 1st annual Alberta Postcard Print Exchange. Both SNAP in Edmonton and the A/P Gallery in Calgary have put out a joint call for print artists, both local and abroad, to fill their mailboxes with submissions for the first joint postcard print exhibition and sale, offering an opportunity for print artists from all over to circulate samplings of their work in an innovative way. Because who doesn't love snail mail?

The A/P Society has held postcard print exhibitions annually in the past, however, this is the first of the events to be co-hosted between two cities and galleries; similarly situated in their mission and vision to advocate for the print medium.

We talked to the A/P centre director, Emma Sacco, about the upcoming postcard print exhibition and exchange. When asked what the inspiration was to have a print show and sale in conjunction with SNAP, she told us: "We thought that a great way to reinvigorate the exchange was to involve a greater community. As A/P and SNAP have similar missions, the idea to have an exchange between the galleries was just the ticket to extend our reach on a number of levels through the opportunity to exhibit works in multiple gallery settings while offering participants exchange packages with works from other artists in the show."

The basis of such an event is in keeping with the nature of the printmaking process, inherently creating reproductions that are conducive for shows of this kind. Emma

explained that print exchanges and small shows are not unusual in the printmaking community, which "translates very well to exchanges because artists are able to add to their collections in exchange for sharing their work. The unique idea about the postcard exchange is that they coincide with a "post" exchange project nicely, due to their small scale.

Exchanges like this are beneficial to artists as well as the art-loving public. For starters, artists are able to circulate their work while contributing to a growing community of print artists. The event also serves to connect two cities in a simple, yet effective way. Emma added, "The print exchange taking part in two Alberta galleries is a great way to increase participation, share more artworks and build community in our province."

Thanks to Emma Sacco at the A/P Society for taking the time to talk to us about this exciting event.

For more information about *Cities in s'INK* and to download a submission form, visit snapartists.com.

SNAP EDUCATION

WINTER 2013

Intro to Letterpress // \$200

Mar. 2-3, Noon-5pm

Silkscreen on Fabric // \$204

Mar. 16, 10am-4pm
and Mar. 24, 11am-5pm
2 Saturdays

Photo Etching // \$204

Mar. 21-Apr. 4, 6pm-9pm
4 Thursdays

Woodblock // \$204

Apr. 11-May 2, 6pm-9pm
4 Thursdays

Grant Writing Workshop

Apr. 20, 1pm-4pm
by **donation**

SNAP MEMBERS SAVE \$20

For more information visit:
www.snapartists.com/education

My Process

with Mackenzie Albright



Which medium do you typically work in?

I reckon when I put on my printin' pants I work typically in silkscreen. The reason I love it is it's diversity and ability to work with sculpture and installation. Endless possibilities not to mention economical and ecological!

What's your top favourite trait of SNAP?

I think the number one thing I think is great about SNAP is it's perseverance. It's been around since '82 (3 years older than myself) and is still boppin. It's great that SNAP has been able to bring printmaking and art to the community for such a long time.

Can you share a super smooth studio trick you use?

Writing ideas on napkins at the bar.

What's your pet studio peeve?

Getting distracted and forgetting to eat.

Anything new and exciting coming up for you and your practice?

My practice is beginning to focus more on working collaboratively with artist Rachele Bowen. We have tons of ideas (and bar napkins). Two-heads are better than one!

Mackenzie is currently teaching a Silkscreen class at SNAP.

Sponsor Membership

Be a part of an exciting program and support your favorite Artist-run center, SNAP. Sign up to become a Sponsor Member and take part of a unique art in the mail program. At a cost of **\$150** a year for a Sponsor Membership, you will receive the quarterly edition of SNAPline Newsletter, **along with 4 limited edition fine-art prints.**

The *SNAPline Newsletter* program commissions 4 exceptional, diverse and exciting artists a year to create a limited edition of prints, one of which is sent directly to your home each quarter. This year, expect to see work from U of A Alumna Aimée Brown, Edmonton artist and illustrator Josh Holinaty and the University of Alberta's newest fine arts faculty member Jesse Thomas.

Along with your prints, you'll receive the *SNAPline Newsletter*. *SNAPline* features well-written articles, organization news and informs you not only about Edmonton's art community, but what is exciting and innovative in other Print shops around North America and the Globe.

SNAP strongly believes in the integrity of our newsletter print program. It is one of the most exiting programs offered by the organization. To become a Sponsor Member register by visiting www.snapartists.com.

It is through the support of individuals like you that we are able to continue to strengthen our programs, and develop new and innovative projects to serve our members and the community. By supporting SNAP, you are ensuring we carry out our long-standing commitment to promote and preserve printmaking through courses, lectures, workshops and exhibitions.

Membership Levels

Sponsor
\$150

*receives 4 newsletter prints a year

Individual
\$40

Student/Senior
\$20

Membership Benefits

30% off your purchase at Art Placement

10-50% off any selected item at Colours Art Supplies and Framing

15% off at the Big Pixel Inc

15% discount on SNA P courses

10% off at the Paint Spot

10% off at Delta Art & Drafting

10% off at Carousel Photo imaging
Industry discounts at McBain Camera

Funders



Canada Council
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Alberta
Foundation
for the Arts



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arts council



Check us on twitter
@snapgallery
and on facebook



look for SNAP - Society of
Northern Alberta Print-Artists

Interested in writing an article or piece of creative fiction for SNAPline?

Contact us at snap@snapartists.com

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 our funders & supporters.

SNAP is so thrilled to announce elm café as our 2013 Season Sponsor.

This means you can look forward to hands-down Edmonton's best eats at our opening receptions and events. We are so excited to have these passionate and committed people supporting our organization and programs. elm café is located just blocks away from SNAP on 117 street, north of Jasper ave. They offer mouth watering take-away craft sandwiches, light fare, killer premium coffee & (in our opinion) Edmonton's best catering. The people at elm are committed to quality and are invested in supporting and sustaining local initiatives, making our community an awesome place to live, work & create. We encourage you to support the businesses that support us – so get your sandwich & coffee on at elm, but be careful, it is habit forming.

2013 Season Sponsors



SNAP IS PLEASED TO PRESENT

Pressure Sensitive

A workshop with print-artist

Jon Swindler | Sat., March 9th, 12–5pm



Large Scale Collaboration; Southern Graphics
Council International Conference 2011

Bring your proofs, your print failures, those bits of paper you love and keep just incase; bring them all to the *Pressure Sensitive* workshop at SNAP. American artist Jon Swindler will be leading a workshop, March 9th to demonstrate the use of pressure sensitive film. By combining artists' 'off-prints', the workshop will create a series of collaborative collage like pieces, which reuse and recreate, giving purpose to that which might have been discarded.

Using GBC Arctic Duramount, participants will combine images in a "dry" chine-collé procedure, which is a non-toxic alternative to air-born adhesives. Those in attendance will learn how to adhere elements together permanently with and without using the press.

The process results in a variety of compositions, which shares your individual style and identity with other peoples prints. The off-prints will be layered on top of, emphasized by and enhance one another; each contributing to the piece, creating depth and diversity within the collaborative effort.

Take part and learn this unique and alternative technique practiced by Jon Swindler in his own artwork. **To register for the workshop, contact the gallery at 780.423.1493 or snap@snapartists.com.** Space is limited and the workshop will be \$5.00 to cover material costs. Participants should bring a selection of their own offprints to the workshop, and if possible drop off prints prior to March 9th.

Jon Swindler is an artist and teacher based in Athens, GA, where he is a member of the Printmaking and Book Arts faculty in the Lamar Dodd School of Art at the University of Georgia.

An essential by-product of his creative activity is an abundance of printed and digital remnants, or visual "left-overs". Surfaces possessing this quality are continually re-printed and recycled. Accumulated failures and accidents on paper acquire involuntary visual connotations, which serve multiple personal and conceptual priorities. Recently, Jon contributed a print to SNAP's 30th Anniversary Portfolio and Exhibition.

UPCOMING EXHIBITION AT SNAP GALLERY

Sissies and Psychopaths

April 4th – May 11th, 2013

Peter Kingstone and Daryl Vocat are at it again. What started with the question "What was gay like when I was 5?" has evolved into a mutual exploration of their early influences from cartoon characters to music idols and facial hair. The print and video pieces included in *Sissies and Psychopaths* represent a collaborative working process that combines and the imagery of both artists into works layered with early 80s nostalgia. Boy Scout adventures bump up against the likes of He-Man and Freddie Mercury as matured understandings about sexuality are re-examined through the eyes of two boys who have become men. Viewers can expect an potentially (a)rousing, if not subversive, trip down memory lane and a consideration of the childhood influences that give shape to adulthood.

Opening Reception: April 5th, 2013 at SNAP Gallery

Artist Talk at 7pm, reception continues until 10pm

Both artists will be in attendance

Olympians

