

SNAP Line

FALL 2013
newsletter artist:
JESSE THOMAS



UPCOMING EVENTS:

Drink & Draw
Aug. 24th, 6pm

FEATURES:

Note on the Page by Alan Reed
Pronouncing Permanence by Laura Jane Ritchie

MY PROCESS:

with Lisa Matthias,
SNAP's new president

www.snapartists.com
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**SOCIETY OF
NORTHERN ALBERTA
PRINT-ARTISTS**

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Thursdays 12:00–7:00
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President's Message

Dear SNAP friends,

It is with gratitude and enthusiasm that I write to you as SNAP's new President. I recently completed my MFA in Printmaking at the University of Alberta, and for the past 10+ years I've worked as a professional ecologist. I've been a member of SNAP since first moving to Edmonton in 2003, and have seen our Society rise to meet a variety of challenges and achieve many successes over the years. As a dyed-in-the-wool printmaker I'm deeply committed to helping SNAP meet its fullest potential.

I'm very pleased to say that I'm joining the Board of Directors at a time when SNAP is in a great position to carry out its vision and goals. On that note, thank you to SNAP members who were able to join us at our spring "visioning session" on June 1st. With a view towards strategic planning for SNAP's future, the group discussed, among other things, SNAP's values, organizational strengths and weaknesses, opportunities, and next steps. I look forward to building on this session to articulate our future goals for the Society.

I know you will all join me in extending a giant thank-you to Sean Caulfield for his truly excellent leadership as SNAP's President over the past several years. Fortunately, Sean will be continuing his involvement at the Board level as Past-President to ensure a smooth transition as the Board welcomes some new faces. Welcome to Brenda Malkinson as SNAP's new Vice President. Brenda has a wonderful energy and dedication to our organization and I look forward to working with her in the months to come. Many thanks to Sheila Chu for all of her work as Vice President; Sheila will be taking on the role of Secretary. Thank you to Caitlin Wells for her dedication and valuable contributions as Secretary over the years. We'll see you in the print shop! Many thanks to Daniela Schlueter for all of her efforts with exhibition programming and volunteering with SNAP: we wish you all the best in your future travels and endeavors.

Welcome to Brielle Bukieda, our new Student Representative on the Board, and thank you to outgoing Student Representative Suzi Barlow.

I'd like to congratulate and welcome our Artists in Residence and Summer Scholarship for 2013-2014. Morgan Melenka won SNAP's Summer Scholarship; Brittney Roy and Patrick Ares-Pilon are our Emerging Artists in Residence this fall, and Ellen Prosko will begin her Residency in January 2014. We look forward to having these wonderful artists busy creating in our studios.

We had a wonderful turnout at our inaugural Block Party on June 22nd! What a perfect way to celebrate the beginning of summer and the SNAP community. Thank you so much to all of our wonderful volunteers and members for your help in making this unique event a success.

Our gallery has been full of terrific exhibits over the spring months, and our print shop continues to manifest some fantastic enhancements, including a plate cutter and immediate plans for upgrading the screen printing facilities. Be sure to check out our summer classes and workshops, and our bi-monthly Open Studio dates.

I look forward to meeting and catching up with many of you in the weeks and months ahead. Have a wonderful summer!

– Lisa Matthias
President



Executive Director's Message

Hi, Welcome to Fall 2013! If you were paying really close attention to your SNAPline issues you might have noticed we skipped summer. We do live in Edmonton after all! But don't worry, we're still doing a quarterly publication & print - we're just calling what used to be summer "fall" and what used to be fall "winter" and so on. Rather than telling you about things you missed—we are looking ahead and telling you about our plans - we are looking forward. This is part of a larger shift in perspective we're making at SNAP these days in general. On that topic I would like to extend the warmest of welcomes to SNAP's new Board President, Lisa Matthias & Vice President, Brenda Malkinson. I am thrilled to be working with these two talented and enthusiastic additions to our executive committee and I am truly excited about the rejuvenation of commitment, ideas and energy taking place on our Board, in our printshop and throughout our programs at this time.

SNAP is buzzing—I'm sure you've heard! And we hope to hear more from you. In late August you can expect a members survey in your inbox. Please take the time to thoughtfully fill it out - your responses will help us determine the kinds of programming and services our members value most. We are hoping to identify what we do best and what we can be doing better. As we grow it is important that we do so in meaningful and sustainable ways. SNAP is a truly unique organization in Edmonton, we have exceptional resources and exceptional people, I feel very fortunate to be able to develop and foster programs and dialogue that connect artists with resources, opportunities, ideas and with each other. I've had great mentors and would like to take this opportunity to congratulate SNAP founders Marc Siegner & Robin Smith-Peck who were inducted into Edmonton's Arts & Culture Hall of fame in June.

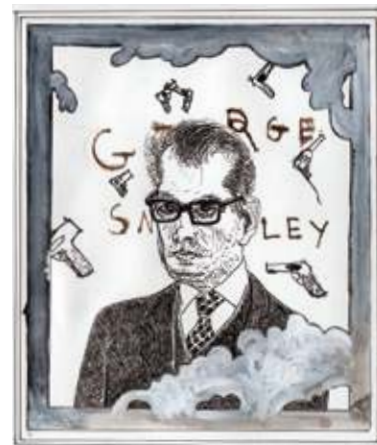
My first year at SNAP has gone by with unbelievable speed—maybe I am having too much fun! As always we are looking forward to welcoming new artists into our printshop with a great selection of fall courses and are looking forward to continuing our collaborations with several community partners. I hope you are enjoying the additions we are making to this publication & I hope to see you at SNAP very soon.

— April Dean, Executive Director

*Super Spy Narratives:
Paintings of Drawings of Prints*
August 15 to September 21, at SNAP

Jesse Thomas

FALL NEWSLETTER PRINT



Self-portrait by Jesse Thomas, in collaboration with his son Cormac Thomas.

I have recently finished my first year of teaching Painting in the Department of Art and Design at the U of A. Prior to this, I had been teaching painting, drawing and design at Washington University in St. Louis.

During my first month in Edmonton I made this set of drawings using rapidograph pens on Bristol board. They were informed first by the woodblock prints of Hokusai and Hiroshige. From there, the compositions developed as places were imagined, assembled, and discovered, then populated by characters released from dreams and memory. Emergent narrative themes lean toward the cinematic, grounded in science fiction and espionage.

Each composition investigates the interior geometry of pictorial space, shaped by my experiences of architecture inside and out. I'm using this structure to build paintings with pigments of animal, vegetable, and mineral origin suspended in linseed oil and refined pine sap. The process offers me the chance to go deep into the visual: finding and creating colorspace energy, looking for temperature and depth, generating a site of balance and resolution.

Super Spy Narratives: Paintings of Drawings of Prints

Opening Reception: August 15th, 7pm at SNAP Gallery

Jesse Thomas

interviewed by Brnesh Berhe



SNAP's community gallery presents *Super Spy Narratives: Paintings of Drawings of Prints* by Jesse Thomas. These paintings, created by Thomas during his first year of teaching painting in the Department of Art and Design at the U of A, are based on woodblock prints of Hokusai and Hiroshige. Each piece is assembled with scenes and characters from the artist's mind and memory and is composed to lay themes of cinematic narrative of science fiction and espionage.

Jesse Thomas is also SNAP's Fall Newsletter Print Artist and he is creating a limited edition of silkscreen prints that relate to the works in *Super Spy Narratives*. This will be Jesse's first foray into printmaking and we are really excited to release the edition at the opening on August 15th

Brnesh Berhe is a freelance graphic designer from Edmonton, Alberta and graduate of MacEwan's Design Studies program. In April 2013, she launched *Marker* magazine, a quarterly publication that focuses on arts, culture and socially conscious stories

Jesse Thomas is an artist with an impressive background. He obtained his formal education at some of the most highly regarded schools in America; Parsons in New York and the Art Institute of Chicago. He also completed his Masters in Fine Art at the Washington University in St. Louis where he later taught painting, drawing and design. It's no surprise then that the University of Alberta offered him a position as Assistant Professor in Painting last year.

Thomas's use of painting as a medium serves as a platform for the stories he wants to share with his audience. The interaction between subject matter in his works say as much with their body language and detailed facial expressions, as do the juxtaposed interior spaces they inhabit; full of both simplistic and detailed elements that guide the viewer into the characters' own worlds.

Most of his paintings start off as smaller black and white drawings, which lead into more extensive color studies before tackling the final piece which can take anywhere from 50-100 hours to complete. While his subject matter is contemporary, his current series is heavily influenced by the likes of Hokusai and Hiroshige, woodblock artists of the 19th century; beautifully detailed figures and patterns that off-set deep flat spaces.

His work as an instructor stimulates artistic dialogue among himself and his students; an environment which generates inspiration for his own work.

"[With teaching] you get to see a lot of people make paintings who care about painting. They all really inspire me in terms of energy and ambition."

Even with his educational background and extensive exhibition record, Thomas's love for art pushes him to constantly get better. He has made numerous trips to Italy, most recently last May where he taught painting in the city of Cortona. He was surrounded by iconic works by the great master artists; a dream situation for anyone, and an experience he took full advantage of.

"I went to the Bargello and drew Michelangelo's *Bacchus*; just sat there for two hours. It was truly amazing".

Technical abilities aside, Thomas's sense of humor and interests in music and literature seeps into his work at times, like with his most recent exhibit for the SNAP Gallery called *Super Spy Narratives: Paintings of Drawings of Prints*.

"Well, if I was going to talk about where I want to take [*Super Spy Narratives*] in relationship to other works of art, I would say Cormac McCarthy's books like *Blood Meridian* or some dark-era Neil Young. I don't want to illustrate that in a way that's self indulgent and predictable. I want the visual experience to be deep and rich; I want to pull people in."

It's evident that Jesse Thomas is a well-rounded artist with a deep wealth of artistic knowledge and skill, and his body of work is proof of years of dedication to his craft.

Notes on the Page

by Alan Reed

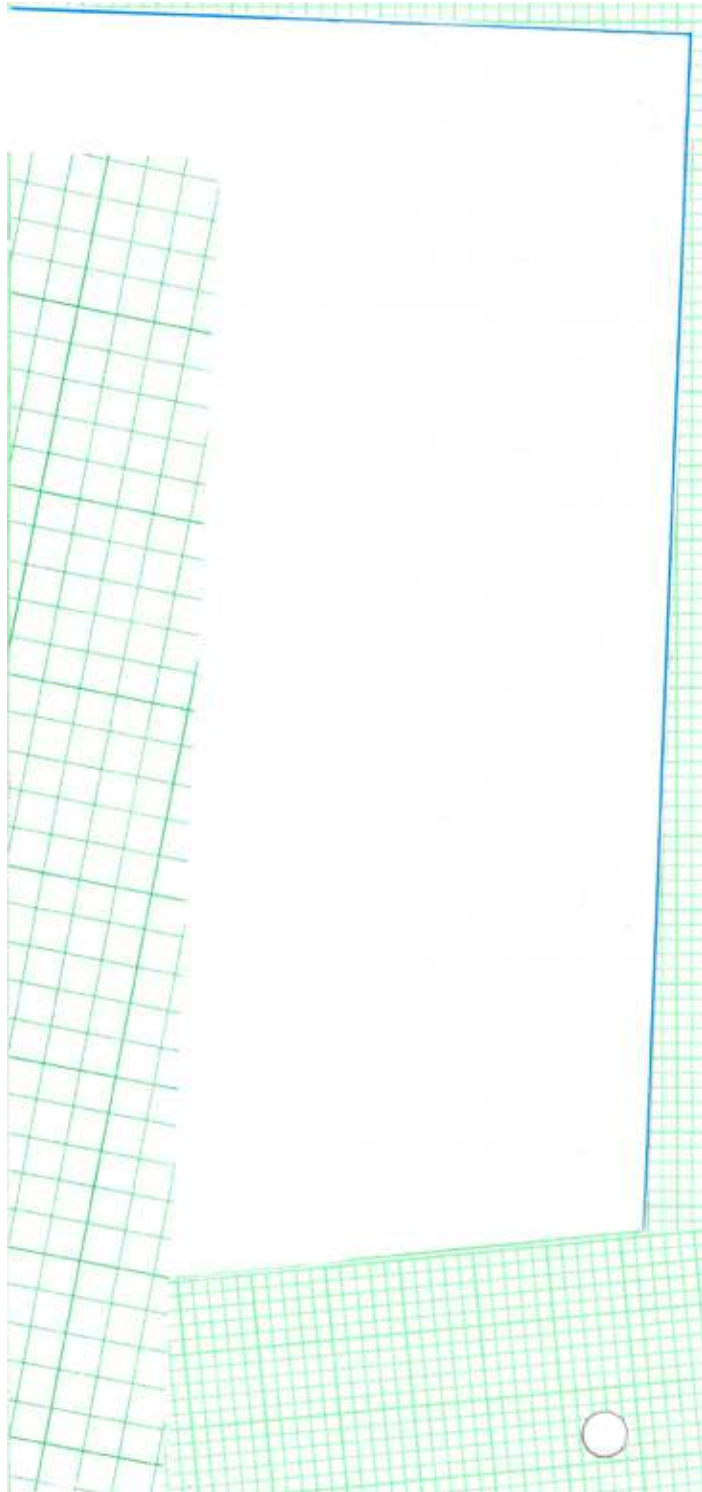


Image by Jeffrey Klassen

I am a writer. When I work, I sit down before a blank page and I write. This is something you and I have in common: when we work, we sit before this emptiness and we fill it. I would like to speak to the blankness of the page, to what it is and to the role it plays in the way we create. It is not as simple a thing as it appears, and I would like to work out at least some of its complexity.

To begin, I would say it does not already exist when we sit down to work. There can be no such thing as a blank page, there will always be something to it—the texture of its surface, the weight of it in the hand, something that insists upon the materiality of what is before us. It is not an empty surface, it is itself something. When we sit down to work we put that materiality to one side. I have come to think that this is the necessary first gesture of a page-based practice. We must, first of all, establish the blankness of the page, we must put aside whatever it is already to make a space for what we want to create. And this blankness is not a quality that is already there when we sit down to work, it is something we imagine and project onto the page. And only then can we work.

(Though we do not put it aside entirely. We cannot—there are material limits to what we can do on the page. We remain aware of it, for practical reasons. I keep in mind the dimensions of the page my work will be printed on, and try to anticipate the effect this will have on the layout of the text. This almost subliminal awareness has its influence on what we create.)

There is a relation here between blankness and creativity: in order to create there must first be a blankness, an open space in which to create. And to make that blank space requires that something be unmade. What the page is ceases to be so that something else can come into being—hand in hand with the act of creation is an act of destruction.

There is, perhaps, a whole history of metaphysics behind this unmaking of the materiality of the page. I would say it has something in common with the desire underpinning metaphysical thinking: the desire to put aside the mere stuff of the material world in order to reveal the higher truth it conceals. But we live in a material age, we no longer have this faith in a higher truth. The history of metaphysics is a history we have become more or less alienated from. Like the materiality of the page, it has ceased to be for us—and, also like the materiality of the page, it persists within us subconsciously.

We do not believe in a higher truth anymore, and yet we still make this gesture, as if out of habit, to clear a space for it. We still work from the blank page—and insofar as it is a blankness unconstrained by any metaphysical doctrine, it is a more radical blankness, a more radical freedom than perhaps ever before.

And in this radically open expanse, what does it become possible for us to do?

Alan Reed is an experimental writer turned novelist. To that end, he is the author of one novel so far—*Isobel & Emile* (Coach House, 2010)—and is at work on another. He lives in Montréal.

Fall 2013 Classes

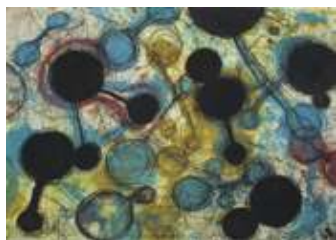
For more information please visit: snapartists.com/education

Print Appreciation & How to Start a Print Collection

Sep. 10 – Oct. 1, 6–9pm
4 Tuesdays | max 20 participants
Robin Smith-Peck
\$100 for members
\$110 for non-members

This survey style course is for anyone with an interest in the history of printmaking or beginning to collect prints. Robin will cover various print genres from early engravings and Ukiyo-e woodcuts through to contemporary digital prints.

Over the 4 weeks we will cover: The basic techniques of intaglio, relief, lithography, screen and digital printmaking. Care, handling and storage of works on paper. Print nomenclature like *Artist's Proofs*, *Trial Proofs* and *Restrikes*. And investigate how to begin collecting including identifying the genre(s) that may interest you and where to purchase prints.



Silkscreen

Sep. 12 – Oct. 31, 6–9pm
8 Thursdays | max 8 participants
Stacey Cann
\$356 for members
\$392 for non-members

Learn the printmaking technique, which has a history in pop art, DIY culture, band posters and t-shirts. In this 8 week course you will learn how to transfer images onto screens, make stencils, layer colours, register images and print your final image. Students will create multiple colour images while learning safe studio procedures, preparing you to independently use the silkscreen facilities at SNAP.



Etching

Sep. 23 – Nov. 4, 6–9pm
6 Mondays | max 8 participants
Suzi Barlow
\$280 for members
\$308 for non-members

In this 6 week introductory course learn a variety of copper etching techniques. You will learn how to prepare the copper plate, apply a variety of grounds & image transfer techniques, ink application and printing on various cotton rag and washi papers through the etching press.

(No class Thanksgiving)



Print Sampler

Oct. 8 – Oct. 29, 6–10pm
4 Tuesdays | max 8 participants
Brittney Roy
\$220 for members
\$253 for non-members

Wondering which print medium is for you? The print sampler is a great place to start. In this 4 week fast paced class you will get a hands-on taste of: Silkscreen, Relief, Etching and Lithography. Each class will cover a different technique and give you an opportunity to try out the different processes available at SNAP.



As Co-founder of SNAP, **Robin Smith-Peck** has endorsed printmaking through education and exhibition. Robin has taught art throughout Canada including; Newfoundland & Labrador, Nunavut, Northwest Territories and most recently, at Keyano College in Fort McMurray. She has also exhibited throughout the world including exhibitions in Canada, Japan and South Korea.

Stacy Cann is a multidisciplinary artist based out of Edmonton, AB. She graduated from Alberta College of Art and Design in 2008 with a major in Print Media and from Concordia University in 2012 with a M.A. in Art Education. She has exhibited at the International Print Centre New York, Latitude 53 Gallery, and Harcourt House Artist Run Center.

Susanna Barlow is an Edmonton based artist completing a BFA Degree at the University of Alberta. Her studio practice includes print media, drawing, video & performance work. When not making art, Suzi is an avid rock climber & guides climbing expeditions throughout the summer. Most recently, Suzi has been the Student Rep on SNAP's Board of Directors. This is her first time teaching at SNAP and we're so excited for her to share her skills and knowledge with students.

Brittney Roy is a visual artist in Edmonton that holds a Bachelor of Fine Arts Degree in printmaking. This fall she will take on the role of SNAP's artist in residence and is itching to help build the bridge between the community and SNAP. She currently facilitates education and exhibition programming at Harcourt House ARC.

Workshops

Solar Plate

Nov. 5 – Dec. 3, 6–9pm

5 Tuesdays

Sara Norquay

\$260 for members

\$286 for non-members

Using UV light and water, make relief or intaglio prints with this photopolymer plate. Learn all the ways these plates can be manipulated to get the images you want. These versatile plates can be printed at home without any expensive equipment, or used to make complex images in a printshop. Solarplates are being used by photographers and fiber artists, designers of greeting cards and professional print artists.



Relief

Nov. 7 – Dec. 12, 6–9pm

6 Thursdays | *max 8 participants*

Lisa Matthias

\$280 for members

\$308 for non-members

Learn one of the earliest and boldest printmaking techniques: Relief printing. In this Introductory 6 week class you will learn various techniques for carving an image into both Lino and woodblock. You will learn how to apply ink, register and print single and multiple colour images using the printing press. Participants should bring a selection of drawings, images or photographs to work from.



Letterpress

Oct. 5 & 6, 10am–5pm

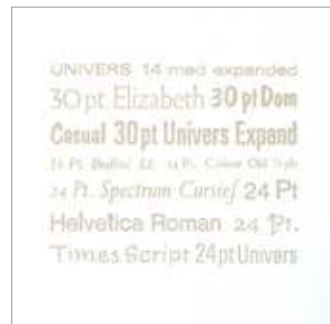
1 Weekend | *max 8 participants*

Dawn Woolsey

\$183 for members

\$202 for non-members

Join the growing legions of letterpress aficionados by learning the fundamentals of printing on the Vandercook SP20 Cylinder Proofing Press. Hone your upside-down-and-backward typesetting skills as you hand-set antique lead type and create accompanying images on type-high linoleum blocks. You will print both your text and image in two colours using this relief printing technique. Students will receive hands-on instruction covering the proper use of equipment, setting of lead type, and illustration of text. Participants are invited to come with a short written text to work with.



Hand-printed Cards

Nov. 16 & 17, noon–5pm

1 Weekend | *max. 10 participants*

Megan Stein

\$183 for members

\$202 for non-members

Cards from near and afar are a special treat, especially during the holiday season. In this 2 day workshop you will cut away Lino to create a relief block print as an image for your card. Be it a landscape, reindeer or our favorite, cats, you'll have a card that will impress your family and friends.



After attending The Alberta College of Art in the 1970's, **Sara Norquay** then became a stage manager in Canadian Opera productions for 8 years; then returned to university for an English degree and a B.Ed. In 1989, she moved to California for 20 years, during which, she produced and exhibited prints and artist books extensively and taught printmaking and bookbinding. Moving back to Edmonton in 2009, she continues to teach and create around the city.

Lisa Matthias has taught art at the University of Alberta and recently completed her MFA in printmaking with an in-depth experience in a wide variety of print techniques. Her past work using photo-intaglio methods has been exhibited in a number of local and international print shows.

Dawn Woolsey is an Edmonton designer and printmaker and joined SNAP in 2005 to return to her roots in letterpress. She is an avid bookbinder, boxmaker and papermaker. She loves birds of any kind and is a cherished SNAP member.

Megan Stein is an artist living and working in Edmonton, Alberta. Lately, she has been finishing up her residency with SNAP by drawing and carving many, many cats for her Artist in Residence show in October 2013. This summer Megan has been teaching art camps at Harcourt House, as well as teaching workshops at SNAP and Harcourt House.

Pronouncing Permanence:

A Newcomer's Thoughts on Stamps

by Laura Jane Ritchie



I wanted to write a little piece; to make my mark. Thinking about little pieces and mark-leaving, I can't help but be conveniently reminded of how stamps embody them both. I keep seeing stamps everywhere. On slabs of chipboard, on design details at 29 Armstrong, on the wall at Wunderbar, the bottom of every porcelain plate at the Next to New sale, the mailbox tag, the bus stop stencil. The more I ponder stamps, the more the topic is fitting. On a print, that single, standard form can lend authorial credit. It is a trace; a very particular type of 'presence-ing' mark-making. On the street, out in the world, to leave that mark, that trace, is to occupy space. To be in a place. To last.

This is appropriately on my mind, you should know, because I'm new. I'm new in town. It's obvious. It's betrayed in part by my lack of direction, lack of nuanced conversation about municipal politics, and constant commentary on how this 'hot' day really isn't that hot. Moreover, my newness is publicized in the fact that I pronounce it so readily. I've been travelling. I'm new here.

Every stamp I see reminds me of this. By example, the first letter that arrived to my unfurnished and hastily chosen apartment sparked an 'oh hey, this is new.' Not only solidifying the reality of my new address and demarcating postal proximity to my last, that letter's stamp (and those wobbly lines shattering the perfectness of what might otherwise have been a pristine sheet of framed pears or koala or cross country skiers—whatever it was) told me: This has come from somewhere else, just like me.

This example may be a bit too trite to relay my intrigue into stamps' ubiquity and correlation to newness. Not just postage stamps illuminate connections between markings, place, and endurance. The passport stamp, to be sure, is another prime indicator of place and commitment. (Just as it does on the back of my hand at the club, that little rubber imprint has a lot of power. Stamp me in, I might need to leave. I'm here, I paid, but if I go, I'll want to get back in.) Likewise, the trending capacity of DIY stamping—in ceramics or soap or amateur-

gourmet chocolate, what have you—encourages that something (or someone) can pop up out of nowhere and have a moment. As I overheard someone say recently at *Hard Copy: Edmonton's Artist Book and Zine Fair*: "I know stamps are so 2010, but I still love them." (I really wished she had been a philatelist. It would have made the commentary a little more nuanced, a little edgy, even. But we know, I know, she was referring to the rubber-ink-scrapbook combo that in ostensibly went the way of the slap bracelet, or more recently, the cupcake.) Whatever form they might take, stamps persist.

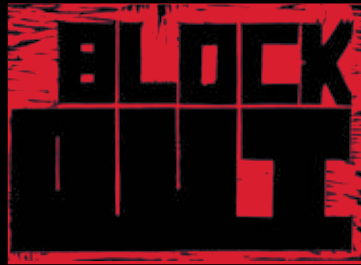
Why find consideration of stamps compelling? More than expedient, more than just delivery, stamps reflect arrival. While ephemeral, they recall a pronounced permanence that is subsequent to movement. Expedited and transient, stamps—in however roundabout of a way I consider them—make me feel more at home, and present, in this new place.

Laura Ritchie has recently moved to Edmonton from sunny St. Kitts, West Indies. She is a lacklustre art historian, wannabe illustrator, and newbie exhibitions manager at the Art Gallery of Alberta.

Opposite page:

Images from SNAP's Block Out! Print Party, featuring a silent art auction, textile print-on-demand stations, and steam roller woodblock printing. Stay tuned for upcoming events at SNAP.

Photography by 3TEN photo.



My Process

with Lisa Matthias

You have a Bachelor of Science and a Master of Science. How does this education translate into your print practice?

I'm drawn to the abundance of life that resides around and within us, and this captivation is what fuels me both as an artist and scientist. More specifically, my print work frequently draws from my experiences as a biologist. For instance, I often capture microscopic images and videos in my creative practice. The idea that everything is part of a larger assemblage is the central concept of ecology, and this notion is embodied, and abstracted, in my work. A lot of my artwork has explored this idea by emphasizing the recognition of patterns and relatedness in form and behaviour across species and scales of life.

You're teaching an upcoming session on relief printing. What is one studio trick that you hope each student will leave with?

The upcoming workshop will explore woodcut. It's a wonderful medium with which to work, offering a direct, energetic, and graphic approach to printmaking. One understandable challenge with woodcut is dealing with the resistance of the wood grain when carving a woodblock. Because of this, I find that really getting immersed in the act of carving, and not overly worrying about replicating an image that you've drawn on or transferred to the plate, helps to embed the plate and final print with the liveliness and drama unique to this medium. To me this means not being afraid of an empty piece of plywood, and just jumping right in with carving. With this kind of approach there are no mistakes! So the one studio trick I hope each student will leave with is to be intrepid when it comes to woodcut!

Is there a studio technique that you have yet to master?

I think there are probably endless possibilities for learning and exploring within all print media. There are certainly techniques with which I haven't spent much time (maybe one day!) Letterpress, photo-lithography, and offset lithography come to mind.



What concepts are you currently exploring in your work?

In my new work I'm interested in exploring what is meant by the idea of a home, both from my perspective and that of others: other people and also other life forms. A key component of my new creative research will involve creating digital sound and video recordings *in situ*, as a sort of field diary of experiences. The focus will be on recording a wide spectrum of inhabited and seemingly uninhabited spaces throughout the city. Through recording then contrasting and comparing these visual and sound recordings I hope to explore the notion that even the most seemingly neglected corners of an industrialized landscape provide habitat of one form or another.

With this new work I aim to create visual spaces that will help articulate a link between ecological or other indelible natural processes and short-term human mediation and interference. I plan to continue playing with shifting scales in my work using progressively more oversized works that literally immerse people in a visual and ecological space, but also to engage viewers through more intimate experiences at a very small scale.

Lisa Matthias is the new SNAP president.

Drink & Draw

Drawzilla!

August 24, 6pm at SNAP's Printshop, FREE

Join us for our first ever Drink & Draw event!



Drink & Draw is a new series of community get-togethers hosted in SNAP's printshop. Unlike workshops, classes, and studio rentals, *Drink & Draw* aims to bring people from the community together, learn a little more about what SNAP does, and inspire some creativity. *Drink & Draw* will be open to the public, and people of all different skill sets are invited to join. Whether you just like to doodle, are the next Rembrandt, or you just want to see what its all about, *Drink & Draw* is great for everyone. This will be a unique opportunity to bring people with similar interests into our Printshop, socialize, and get your motor skills to work! We invite the public to stop in for however long they like, and we hope to show everyone a part of SNAP they might not know a lot about. With the help of a creative events planning committee, *Drink & Draw* aims to invite, incite, and ignite.

Our first ever *Drink & Draw* event, "Drawzilla" premieres on August 24th. This month's theme is rooted in the infamous Japanese Kaiju monster films. Draw handmade monsters rampaging through miniature cities in SNAP's printshop. Inspire all your senses as chilling DJ beats roll through the printshop, playing alongside a grotesque queue of horror films. This monster themed event will be sure to inspire. Stop in for a drink with friends, and hang around for some sketching. Let your imagination roar with DRAWZILLA! Simply bring your own materials, and we will supply you refreshing beverages to feed your inspiration. **Entrance to this event is free!** **Our doors open at 6 pm until 10 pm, so pop in anytime.**

Can't make it out this time? Be sure to visit www.snapartists.com for updates on our *Drink & Draw* events to come. New exciting themes each time, and deliciously catered cocktails. What more could you ask for?

3TEN
photo

SNAP thanks 3TEN photo for sponsoring our Fall 2013 Newsletter

Since age 19, when his camera was a skateboarder's best friend, Aaron Pedersen went from selling photos to skate-fashion companies to working for leading Alberta agencies Mode Models and Red The Agency. Now, magazines like *FASHION* and *Western Living* are carrying his work, and for a piece in *Alberta Venture*, he won the 2011 Best Photo award from the Alberta Magazine Publishers Association.

In 2003 Pedersen and Eugene Uhuad started 3TEN photo, an outlet for the two to showcase their take on fashion and commercial photography. It quickly became more than that, hosting exhibitions and providing studio space for up and comers much like themselves.

His passion is portraiture. Inspired by Rankin, David Bailey and Helmut Newton, Aaron is known for uncomplicated setups that let the lens absorb the personalities of his subjects', which has included Romeo Dallaire, Henry Rollins, Elvis Costello and Cadence Weapon, who has put Aaron's images in the pages of *The Guardian* and *Independent*.

Pedersen didn't choose a career, he chose a lifestyle. As one of Alberta's most prolific shooters, the commercial and editorial photographer has worked on everything from advertising campaigns for utility giants to high-end fashion photography.

For more info on 3TEN photo visit www.3tenphoto.com



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, we commissioned 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. This winter look forward to an edition of woodblock prints from Edmonton Artist Brenda Malkinson.

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 Printshops 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 SNAP courses

10% off at the Paint Spot

10% off at Delta Art & Drafting

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

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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.

2013 Season Sponsors



www.snapartists.com
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