

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

# SNAP Line

SPRING 2013

newsletter artist:  
JOSH HOLINATY



**FEATURES:**

The Cultural Value of Prints by Julie-Ann Mercer  
Emerging Impressions in Edmonton by Cara Secaffien

**MY PROCESS:**

with Megan Stein

[www.snapartists.com](http://www.snapartists.com)

@snapgallery



**SOCIETY OF  
NORTHERN ALBERTA  
PRINT-ARTISTS**

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

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[board@snapartists.com](mailto:board@snapartists.com)

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## Are You Our Next President?

**SNAP is seeking a creative, logical & driven person with a sense of humor & passion for contemporary art to join our Board of Directors**

Our Board of Directors is made up of a majority of working artists and other creative professionals. We are a diverse, dedicated and fun-loving network of people who are passionate about visual art and stimulating dialogues between artists, communities our members and audiences.

In collaboration with the Executive Director & with the support of the Executive Committee, our Board President:

- Provides leadership and governance to both the Board of Directors and the Society
- Chairs monthly Board meetings
- Sits on the Elections, Hiring and Finance Committees as necessary
- Supports and Inspires other members of the Board & the organization's volunteer committees to achieve the aims of SNAP
- Acts as a champion of and spokesperson for the organization, both internally and publicly.

**Please submit your inquiries, interest and/or resumé to:**

Sean Caulfield,  
Acting President  
at [board@snapartists.com](mailto:board@snapartists.com)  
OR to April Dean,  
Executive Director  
at [april@snapartists.com](mailto:april@snapartists.com)  
By mail or in person  
at SNAP gallery  
10123-121 Street,  
Edmonton, AB, T5N 3W9



## Executive Director's Message

And just like that—it is spring! I'm not sure about you, but I am certainly looking forward to a slightly slower pace this summer and those long summer nights of warm air and late sunsets. I hope you'll spend a few of them with us, as always we have great programming lined up for the next four months. I would like to start by congratulating the senior students from The University of Alberta's Printmaking department for the very strong work they exhibited in "Gravity & Flight"—it is always such a pleasure to host this annual exhibition and support their hard work as they move forward in their artistic careers. Bravo!

On Saturday June 1st we will be holding a visioning and strategic planning session and I would like to open up this process to our community of artists, stakeholders and invested members. Please join us, we want to hear your thoughts and ideas—your input is valuable and can help shape the direction of our organization over the next 5 years. Time, location and more details to follow shortly.

We are thrilled to be presenting the work of The University of Alberta's indigenous Artist in Residence Jordan Bennett—with an exhibition opening and celebration of this young and inspiring artist's recent work on June 6th in our gallery.

And on Saturday June 22nd we are having a party! And not just any party—A BLOCK PARTY! So come kick off the summer season in our printshop, we'll be serving delicious BBQ with our co-hosts elm café, serving perfectly chilled beer from season sponsor Yellowhead Brewery and busting out print-on-demand unique artists t-shirts, house wares and pulling graphic prints from hand carved blocks throughout our printshop! We're pretty excited and our special events committee has great things in store - so save the date! It's going to be a warm and vibrant summer here at SNAP, I look very forward to seeing you soon.

— April Dean  
Executive Director



# Josh Holinaty

SPRING NEWSLETTER PRINT



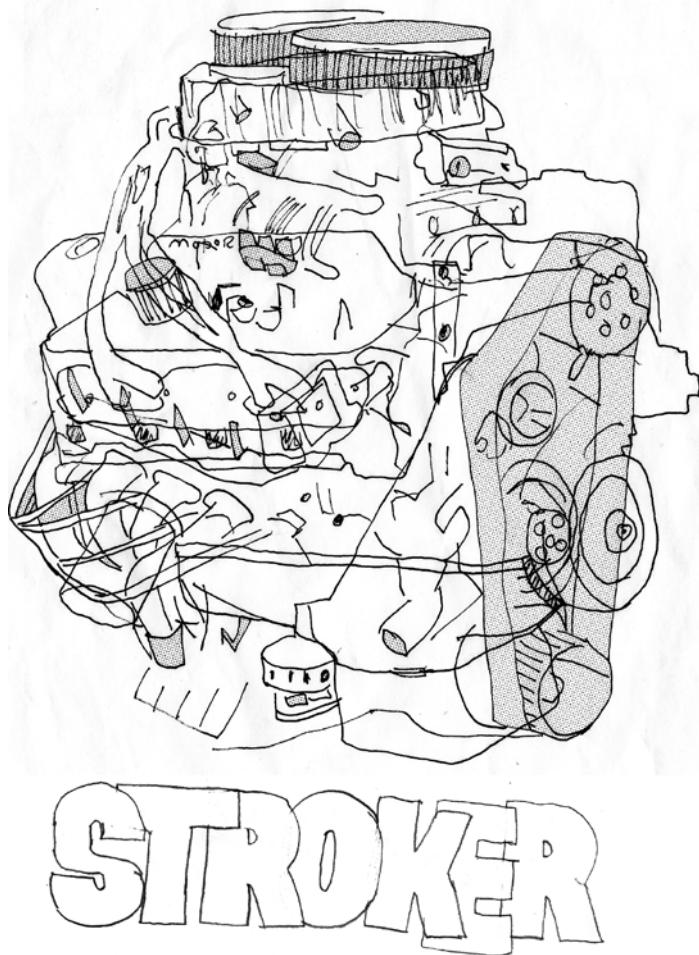
Josh Holinaty was born in Saskatoon, raised in Grande Prairie, graduated from ACAD in Calgary and currently lives in Edmonton. He is a freelance illustrator, designer, and visual artist who has worked for a multitude of clients including *The Globe & Mail*, *Owl*, *WIRED*, *Runner's World*, *Canadian Business*, and of course, *Avenue*, to name a few. He is the current Writer/Illustrator in Residence at Latitude 53.

He also teaches the fundamentals of drawing, digital process and illustration trade practices in the Digital Illustration program at GURU Digital Arts College. Recently the *Transition* mural in downtown Edmonton, which he created with artist Luke Ramsey, received an Edmonton Urban Design Award in Excellence and the Royal Architectural Institute of Canada's Urban Design award in the Urban Fragments category.

In his work, Josh enjoys employing the humorous and grotesque in his quest to make a good low-brow drawing, though recently he has found much appreciation in traditional life drawing. Amongst all of this, he also plays drums in the Edmonton rock outfit Camembert.

# The Cultural Value of Prints

by Julie-Ann Mercer



In 1936, the philosopher Walter Benjamin wrote “The Work of Art in the Age of Mechanical Reproduction.” In this essay, Benjamin outlines how only within an original work of art can someone experience an aura or a rare impression. For Benjamin, originality is intrinsic to its “presence in time and space” or to its relationship with the historical moment of its creation. Benjamin’s contention places originals as more culturally valuable than copies or reproductions since it is not possible to replicate the original’s moment of origin or the aura the original imparts.

Printmaking challenges Benjamin’s claim since each print that forms a part of an edition of prints is an original due to its identical design and matrix. Every print generated from an edition emits an individual aura on its own and a collective aura of a mechanically reproduced artwork. If it is possible to view both multiple originals and auras from the same matrix, where does Benjamin’s claim on cultural value stand with printmaking?

During Mackenzy Albright’s Master of Fine Arts thesis exhibition, *Stroker*, I was able to consider this question first hand. Albright’s exhibition contained a number of mechanically reproducible objects, including silkscreened banners, digital photographs, wood sculptures, and looping video footage. During the opening night of the show, Albright managed a temporary t-shirt stand with limited edition silkscreened shirts. Gallery patrons had an opportunity to choose between two different *Stroker* t-shirt designs: the first illustrated two engines layered over each other and the second featured a souvenir-style race car driver portrait of the artist.

Albright used the t-shirts to create multiple auras in the show. Each t-shirt imparted its own individual aura; as a collective, they reflected the aura of the thesis exhibition. By purchasing and wearing the t-shirt, I displayed the aura of the *Stroker* print and became a part of the show’s combined aura. Therefore, Albright’s exhibition answers the problematic I found in Benjamin’s argument on the cultural value of the original. Albright’s artwork shows it is possible to weigh the cultural value of printmaking by the worth of a shared experience. Every time I wear my *Stroker* t-shirt, I am displaying the value of the experience I had at Albright’s exhibiton—which is an impression I share with each *Stroker* t-shirt owner.

**Writers note:** I would like to thank Mackenzy Albright and Rachelle Bowen for supporting my efforts in writing this article.

## Emerging Impressions in Edmonton

by Cara Seccafien



When you're twenty-one and have lived in Edmonton your entire life, you know the city better than yourself. It's like a copper plate that's been etched and scraped into and held and loved and hated. Your hands feel comforted when they run over its surface; you have a bodily connection with it.

Edmonton leaves an impression. It might be the best place in Canada to be an emerging artist. There are long winters for working, and exciting summers for exhibiting, and a welcoming arts community. When I travel, I am homesick. It's hard to walk away from a place so safe. Living in the centre of the city, I consistently see the same people. There is one of everything good: one print shop, one gay bar, one good latte. I know where and how to find beauty and complexity in Edmonton.

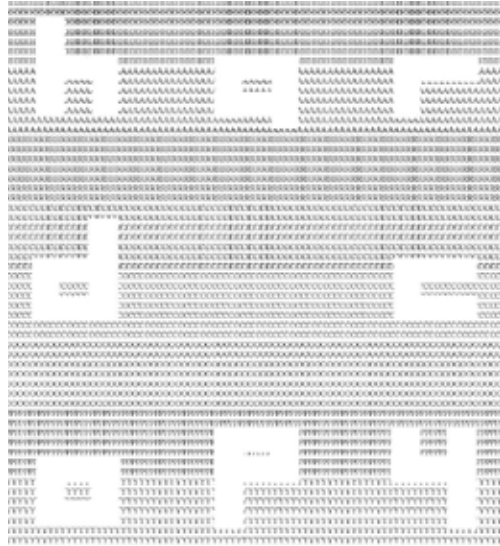
My experience with Edmonton was not always comfortable. For years I struggled financially during an economic boom and experienced the holes of the socioeconomic safety net first hand. I was living a life lived by so many young people here. I decided to go to art school. Not everyone is so lucky.

Even though it breaks my heart, it doesn't surprise me that people leave this place before loving it, hating it, and entirely getting over it. Provincial budget cuts that directly affect young professionals are unsettling or even crippling; but leaving is like abandoning an etching before it's resolved. Every print artist has had that plate they gave up on, even though they should've etched it again. We probably won't ever be a big cultural centre, like Vancouver or Montreal. I think instead Edmonton will always be everyone's first love, everyone's first proof. It might always be that way, and I am personally okay with that.

**Cara Seccafien** is an emerging artist and an Edmonton devotee who has recently been accepted as a Scholar at Malaspina Printmakers Society in Vancouver. She enjoys bodies and drawing, at once if possible, and will use these vices in dealing with her Edmonton withdrawal next fall.

## Hardcopy: Edmonton's Artist Book & Zine Fair

by Megan Bertagnolli & Devon Beggs



Zine fairs exist all over the world as a way to help the public encounter the diversity of publications that often fall outside the scope of mainstream venues. Events like these showcase a host of innovative approaches being explored by artists and writers, and gives these alternative projects a voice. For artists and writers working within the community of small and/or independent presses, book guilds, artist run centres, and independent bookstores, zine fairs offer rich opportunities for

connection and collaboration. In response to an absence of book and zine fairs in Alberta, Hardcopy was formed.

But what's a zine? At the heart of a zine is a DIY aesthetic, but beyond that anything goes. They can be any size or shape. They can have text or illustrations or both. Multiple copies or single editions. Zines can take the form of flip books, pop-up books, comics, magazines, pamphlets, fold-outs, booklets. They can be funny, serious, irreverent, political, erotic, introspective, conceptual, or even personal.

The birth of the zine coincided with an effort by artists to circumvent the traditional gallery system and circulate their ideas by any means necessary. The do it yourself attitude of the sixties fueled experimentation and collaboration among artists and zines exploded into a fully fledged artistic practice.

Scheduled for June 8th and 9th at Latitude 53, Hardcopy will bring together more than 25 of Edmonton's own artist book and zine makers for a show and sale that offers a community based platform for people to come together, collaborate, sell their works while also providing an exhibition space in Latitude 53's new gallery which will showcase a diversity of practices. In addition, a panel discussion and mixer have been planned for the Saturday evening. On the Sunday two workshops will take place in SNAP's own print shop - one that focuses on easy ways to incorporate printmaking into zines and the other on different binding strategies. Registration for these will take place through Hardcopy.

Hardcopy is only in it's first year, and so far the response has been staggering. The proposals submitted by artists were overwhelming and many participants expressing their excitement at the prospect of bringing this kind of event to Edmonton. Save the date - the success of a zine fair depends on people like you coming out and seeing what your community has to offer.

To follow event updates or to learn more, check **Hardcopy** out online at [hardcopyedmonton.wordpress.com](http://hardcopyedmonton.wordpress.com)



# My Process

with Megan Stein



## Which medium do you typically work in?

My go-to medium is linocut (relief printing) with silkscreen as a close second. Although, I like to mix them up and sometimes burn my lino prints onto screens, or draw my screen stencils onto linoleum plates. Little a' this, little a' that.

## You're teaching an upcoming session on lino cut printing. What's one studio trick that you hope each student will leave with?

I hope they take away the fact that relief is a really versatile medium...there isn't just one style of cutting, it can be printed in a reduction method or in one colour, it can be printed on anything (if one is willing to try), it can be kept in rectangular format or it can be cut out into shapes and most of all: it is awesome and everyone should try it at least once! Personally, I think my success mostly comes from using different knives while responding to how the plate is developing, rather than drawing out a specific mapped out image then cutting out all of the white... I mean, relief transforms drawing into something magical. If one is cutting, one should be willing to adapt to what is happening on that sweet, sweet linoleum.

## What has been the most rewarding part of your residency with SNAP?

The most rewarding part has definitely been the amount of time I was awarded. It allowed me to feel open to experiment with new ideas and printing methods;

without feeling too pressured to have something polished right away. Because I was able to experiment so much for the first seven (or so) months my work is more focused, cohesive and reflective of my concepts. I am happy with what I've produced, and I think that is pretty rewarding.

## Where do you go, when you need some inspiration for your (art) work?

Inspiration is a tricky temptress. Generally, I try to stop thinking about what I should or want to do and focus on something else: books, cooking, staring into space. If those distractions fail to work, I try not to focus on anything at all. If neither of the above succeeds in producing inspiration, I find my cat and make her sit with me while I look at photographs or videos of cats on the Internet. The last option I'll mention is probably the most cliché and I considered not including it, but it is probably the most effective: making things and making mistakes (while watching cats on the Internet). Usually one of those methods help me to get out of a slump or stop feeling like what I make is silly or fruitless.

## Megan Stein, 2012/13 SNAP Emerging Artist in Residence.

SNAP would like to acknowledge the support of the Government of Alberta's Community Spirit Program Donation Grant in the support of our 6 month term Emerging Artist in Residence Program



## SNAP is so thrilled to announce Yellowhead Brewery as our 2013 Season Sponsor.

Yellowhead Brewery is on a mission. Since Yellowhead's inception in 2010, this brewery has gone out of their way to establish their beer as "made by Edmontonians for Edmontonians." But not only are they brewing beer, they don't keep it a secret that this lager can also be a tool to support the arts. They come by this genealogy honestly. Gene Dub, notable Edmonton architect, best known for his City Hall design, is the man behind the Brewery. He has made an impact on the landscape of Edmonton's arts scene in one of the most fundamental ways- providing affordable housing for artists in buildings such as City Market Apartments, just a few blocks south of the old SNAP. The staff Gene employs at the Brewery is made up primarily of artists. Musicians, painters, designers, photographers turned accountants, sales reps, event coordinators, operation managers and promoters. That's a lot of fire in one room. Yellowhead manages to fan this flame without smothering the initial spark that these individuals bring, a business quality hard to come by these days. Yellowhead Lager is not just another beer brand, it's Edmonton's beer, and it has the power to germinate even the most lofty of pipedreams.

Pop in to Yellowhead's restaurant "The Tasting Room" to enjoy a sample of this wonder lager. You can also enjoy lunch & tapas menu.

*Yellowhead Brewery & The Tasting Room are located at 10229-105 street, and are open Monday to Friday, from 11am to 6pm. For more information about the brewery or to for event bookings please visit [www.yellowheadbrewery.com](http://www.yellowheadbrewery.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, 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](http://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

### Funders



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look for SNAP - Society of  
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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.

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

Contact us at [snap@snapartists.com](mailto:snap@snapartists.com)

SNAP would like to acknowledge the support of the Government of Alberta's Community Spirit Program Donation Grant in the support of our 6 month term Emerging Artist in Residence Program

### 2013 Season Sponsors



# Block Out!

## Print. Party. Repeat.

June 22nd, 4pm at SNAP's Printshop

A Summer Fundraiser & Block Party  
in support of Community and Art



SNAP supports a strong community, not only within the arts sector but also among our neighbors in Oliver and Glenora. On June 22nd, SNAP is partnering with Elm Café to bring the community together for a good old Block Party. This art party is a fundraising event for SNAP and will feature unique hand printed goods for sale and silent auction, killer barbecued grub served up Elm Café style, perfectly chilled beer from Yellowhead Brewery and exciting print on demand activities, including Steam Roller printing – we're taking art into the street!

An array of 4 x 8' hand carved woodblocks will be rolled up, and rolled over to print enormous sized prints. These prints will be available for sale along with print on demand t-shirts, tote bags & other garments. Choose your design, size and colour and get it printed right in front of your eyes! Designs from local artists will be featured and are sure to please and amaze.

Along with these printing activities will be a silent auction of locally designed and printed goods from a diverse and talented group of artists. Among the auction items will be fine art prints, hand made house wares, handbags, aprons and more.

Everyone is invited to attend and take part in the day's events. We are super excited to start the summer off with a community Block Party. Your chance to Print. Party. Repeat. is at Block Out! June 22nd only at SNAP's Printshop.

## Workshops & Exhibitions at SNAP

### WORKSHOPS

#### Pet Portraits

June 15th & 16th  
Megan Stein

#### Monotype

**Figure Printing**  
July 20th & 21st  
Sara Norquay

#### Drawn

#### from Nature

July 27th & 28th  
Lisa Matthias

#### Silkscreen

#### Workshop

August 17th & 18th

#### Open Studio

May 8th, 5-10pm  
May 25th, 12-5pm  
June 12th, 5-10pm  
June 29th, 12-5pm  
July 10th, 5-10pm  
July 27th, 12-5pm

### EVENTS

#### Block Out!

**Print. Party. Repeat.**  
**SNAP Fundraiser**  
June 22nd, 4pm

#### High Tea

July 6th, 3-6pm  
*Tea towel printing  
& High Tea*  
*Community event*



### EXHIBITIONS

Jordan Bennet: Shamans and Superheroes | *Main gallery*  
A Glimpse into the World of Neon Kohkom | *Community gallery*  
June 6th to 22nd

Haviland & Colagiovanni: Music for Teacups | *Main gallery*  
Amanda McKenzie: Patterns of Rememory | *Community gallery*  
June 27th to August 3rd

Shawn Reynar: Generated Line/Essential Tremor | *Main gallery*  
Jesse Thomas: New Drawings | *Community gallery*  
August 15th to September 21st

For more information on SNAP summer events, workshops and exhibitions visit [www.snapartists.com](http://www.snapartists.com)



**Did you know that SNAP is part of a much broader network of Artist-run Centres across Canada?** Did you know we are a contributing member to the Alberta Association of Artist-run Centres (AAARC). Currently the Association Members are: Stride, The New Gallery, Truck, Mountain Standard Time, Alberta Printmakers Society (A/P) from Calgary; Latitude 53, Harcourt House and SNAP from Edmonton; and VASA and Trap Door (in St. Albert).

The AAARC facilitates advocacy, networking, and development for artist-run centres in the Alberta region. The AAARC is part of the regional caucus of Arca (Artist-Run Centres and Collectives Conference / La Conférence des collectifs et des centres d'artistes autogérés) an organization that represents and advocates for Canadian artist-run organizations on the national and international scenes.

The current objectives of AAARC are

1. To provide a communication network for Artist-run culture in Alberta
2. To promote the recognition and continued development of Artist-run culture throughout Alberta.
3. To promote activities of member organizations through shared initiatives, outreach and education at a variety of levels.
4. To advocate for non-discriminatory practices, and to facilitate inclusive and collaborative dialogues within the arts.

The Members of AAARC are meeting at SNAP in May for an annual general meeting. We are currently developing a stronger association website—so check back soon at: [www.aaarc.ca](http://www.aaarc.ca)