

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

SNAP Line

This issue sponsored by:
Kunitz Shoes

SUMMER 2014

Print Artist:
GABRIELLE PARÉ



UPCOMING EVENTS:

Block Out!
July 5th

FEATURES:

Art Scene in Berlin by Sarah Dudley
The Bunker by Ruth Burns & Shane Laptiste

AND CONTRIBUTIONS BY:

Fish Griwkowsky, Oliver McGarvey,
Molly Nixon, Gabrielle Paré & Kay Rollans

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PRINT-ARTISTS**

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President's Message

Over the past few months our Board of Directors has been building an effective team that will work towards strengthening and improving governance for SNAP. At the end of February our directors participated in a Board Development Workshop, where we focused on Board and committee roles and responsibilities, and on developing and updating some important pieces of policy for our society. We came away from that workshop with a suite of tools and a number of high priority tasks to complete over the next six months. These include going over and revising our Objects and Bylaws, building more than a few much-needed policies, creating orientation packages for new board members, and creating Terms of Reference documents for our various committees. We will continue to incorporate feedback from SNAP's membership as we strive to provide leadership and promote a culture that is aligned with the values of our whole organization. We hope that our Board-level efforts to focus on strategic planning and direction for the entire society will bring SNAP even closer to realizing its full potential in the years to come. As before you are always welcome to contact the Board by email at board@snapartists.com.

Our collective of incredible members, volunteers, staff, and other supporters have all contributed so much to the energy and excitement at our gallery and printshop over the past little while. From our fun-filled evening drawing games and music at Drink and Draw: Parlour Games at the end of March, to the inspiring work filling our gallery space, SNAP is abundant with creativity. From April 24th to May 31st our main gallery showcases the work of Heather Huston, with *Shift*, and on display in our community gallery will be Joanne Madeley's exhibit *Out of the Ether*. Before I conclude I'm especially pleased that SNAP has been able to hire a new staff member – a big welcome to Mackenzey Albright, our new Printshop and Programs Coordinator.

Happy Spring everyone! I look forward to seeing you soon.

– Lisa Matthias, President



Executive Director's Message

Guten Tag SNAP Künstler:

Welcome to the summer edition of *SNAP-line, The Berlin Edition*. This themed edition is the start of something new & we hope to bring you one themed edition annually. The inspiration for this edition stemmed from our commissioned newsletter prints, which were created and sent to us by an Edmonton artist, Gabrielle Paré, who has been living and working in Berlin—so we thought we would further explore the Edmonton/Berlin connection.

As always we are looking forward to an action packed Summer Season, including visiting artist workshops with Patrick Arès-Pilon, Brittney Roy, Koichi Yamamoto, Patrick Bulas & Jordan Schwab. As always we have exciting new exhibitions and our popular Special Events. On July 5th we'll be hosting the second edition of *Block Out: A Summer Block Party* and this year the committee is planning the event around a cycling theme. I don't want to give away the surprises but we think you'll be saying "Da wird der Hund in der Pfanne verrückt!" (See page 10 for translation).

I am also thrilled to announce we have been able to grow our permanent staff at SNAP. In April we hired Mackenzey Albright as our new Printshop & Programs Coordinator. Mackenzey brings a great deal of experience and knowledge to the position and we are pleased to be able to better support our working artists and students in the printshop. Mackenzey will generally be in the printshop on Jasper Avenue Wednesday through Saturday afternoons. In addition we will be offering bi-monthly Open Studio Drop In sessions, so see our website for dates and details.

From my desk to yours I wish you a wonderful summer season full of creative activities, time for art, late evening bicycle rides and watching the sun go down. It really is the best time of year to be in Edmonton and we hope you'll join us for our summer season programming.

– April Dean, Executive Director



Gabrielle Paré

SUMMER 2014 NEWSLETTER PRINT



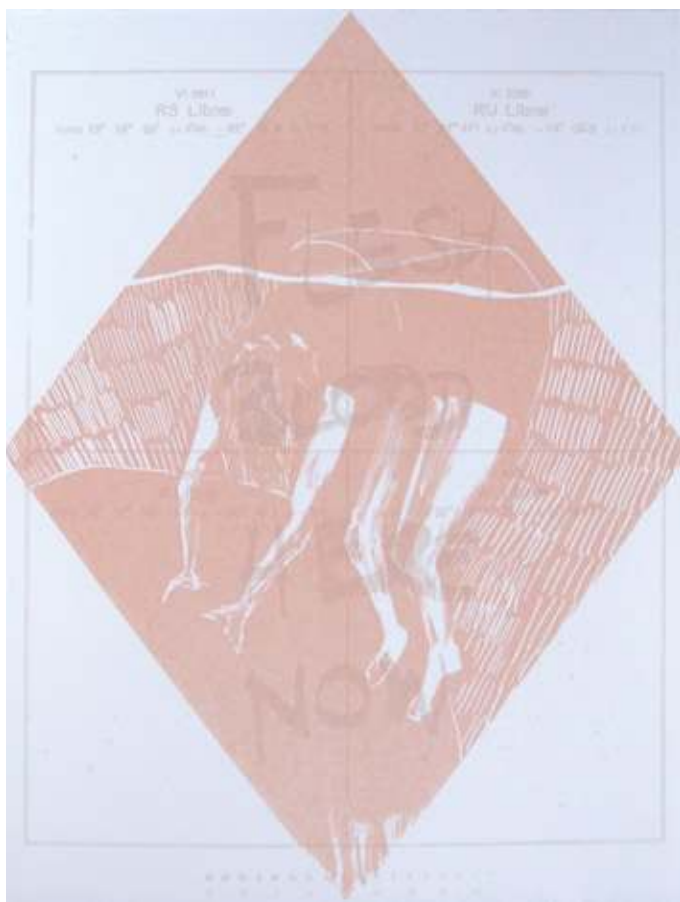
Gabrielle Paré is a graduate of the University of Alberta, where she completed her Bachelor of Fine Arts in Art & Design in 2011. She has participated extensively in projects, exhibitions and festivals all over Edmonton, including the 2013 Alberta Biennial: The News From Here at the Art Gallery of Alberta. Her work has also appeared internationally at the Wimbledon College of Art in London, England.

Gabrielle currently lives and works in Berlin, Germany.

Artist Statement

I am intrigued by the relationship we have to our ideal selves. Blueprints, charts and models are two-dimensional manifestations of an ideal; perfect and protected from reality. The impossibility of attaining an ideal can cause stasis rather than motion, however the idea of rendering ourselves into the clarity and idealism of a blueprint remains a compelling one.

Through the act of layering in this lithograph, I am presenting a way in which we construct our identity. The projected perfection of a blueprint layered beneath gestural figures and defiant text are meant to suggest the striking of some balance between performing an ideal self and revealing an admittedly flawed self. These prints are about the oppression of being measured to ideals and the defiance needed to transcend them.



Top: *IS/WAS*, Lithograph on paper, 2014.

Bottom: *Flesh*, Lithograph on paper, 2014.

Portrait credit: Ameilia Chiew

A Boy in Berlin

by Oliver McGarvey



Photos by Oliver McGarvey

People are constantly taking inspiration from their immediate environment. I personally was born in London, England and then was raised in Edmonton, Canada. This is the story of why I chose to move to Berlin and my pondering on the subject of place.

To understand why one moves to a place like Berlin we must turn our attention to present day London. I read an article recently about how the capital has lost its “cool” factor and has been overrun with bankers and the financially elite. The theory goes if you raise the prices of everything you drive all the artists to the outer edges of the city creating “[a] dull city populated by clean, dull rich people and clean, dull old people,” according to Alex Proud of the Telegraph. So as a rule I hope we can all agree that money can’t buy you love. This applies to cities.

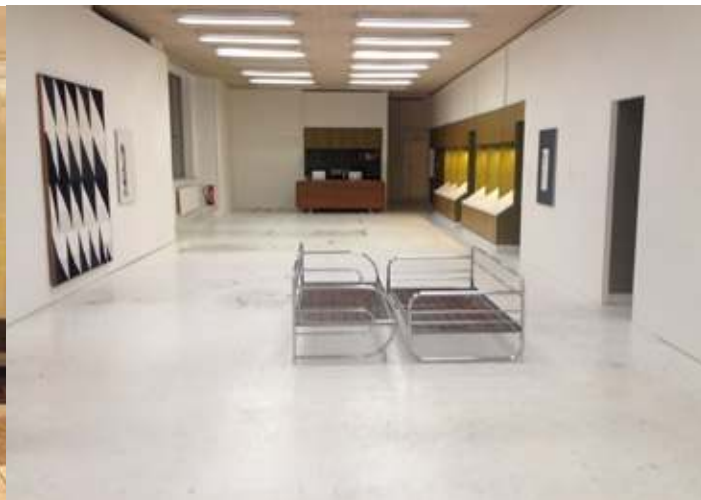
On the other hand Berlin has cheap housing and fair food costs that allow for a higher standard of living. This edge, much alike Montreal in Canada, drives the young and creative towards its centre giving it new life and a boost of energy.

Added to the higher standard of living benefited by Berlin, it is also one of the only cities in Europe that isn’t in a conservative time capsule. It wants to change. This is a rare and exciting quality that creates a momentum and acts as a breeding ground for experimentation and fearless expression. My first night in town I was taken to a temporary cinema built out of shipping containers where there was a short film playing by an up and coming German director. Everyone stood and drank everything from champagne to 50 cent bottles of beer as cigarette smoke outlined the rays of light from the projector. The film presented scenes where kids were experimenting sexually was done in a very raw, yet tasteful, way. Something I haven’t seen since watching Larry Clark’s *Kids* almost 10 years ago. *(Continued on page 11.)*

Oliver McGarvey is a documentary film maker from Edmonton, living in Berlin. He studied at the International Film School of Paris and has worked and lived in Europe. During this time Oliver worked with artists in Basel, Switzerland on a show that took place at a major gallery (Kunst Raum Riehen). He founded Rover Films in 2012 in order to produce a feature documentary about a man driving across India in a Rolls Royce on a great adventure. Rover Films facilitates commercial and passion projects and will release its debut feature in the near future.

A Girl in Berlin

by Gabrielle Paré



In March 2013, I moved from Edmonton to Berlin, Germany to begin a year-long internship at the lithography print shop Keystone Editions. Sarah Dudley and Uli Kühle are Tamarind trained Master Lithographers who – after years of traveling and working in different print shops around the globe – decided to settle in Berlin and open up a workshop of their own.

Sarah and Uli are keen to work on projects that are less than traditional for lithography, having already worked with live snails, perfume and sound components in prints before I got there. Their desire to push the envelope opens a very traditional medium up to wild ideas from artists practicing in other disciplines. It also means that I’m almost always seeing something new and experimental or working with invented techniques.

My intern duties involve everything from graining stones to exposing and developing photolitho plates to assisting either Sarah or Uli with proofing and editioning prints. My vantage point in the shop also allowed me to learn how exactly an artist and a Master Printer collaborate.

A really exciting project I got to assist on was with Monika Goetz, a German installation and video artist. Monika wanted to see if burning sparklers could function as drawing tools for lithographs. We experimented with photosensitive litho plates, testing how reactive the emulsion was to the light emanating from the sparkler (not very). While the light wasn’t strong enough to react with the emulsion we discovered that the heat did; when lit and laid down directly on a plate in a darkened room, the heat of the sparkler melted the emulsion and fixed it to the plate so that it didn’t wash away in the developing process. The sparklers also left the faintest dusting of soot behind, which was then carefully exposed in a UV exposure unit. The marks left behind and when printed the marks left resulting in an almost jagged violent outline of the sparkler softened by a dusty halo. Monika spent hours burning dozens of sparklers onto plates in parallel lines and starburst patterns. *(Continued on page 11.)*

Gabrielle Paré is SNAPline’s latest newsletter artist. See p. 3 for more information.

Art Scene in Berlin

by Sarah Dudley



From far left to right: Painting on paper by street artist El Bocho, for the Street Lab Art Festival. View of the Keystone Editions Lithography Workshop. Artist Liz Ingram working at Keystone Editions on the artist's bookwork *TURBULENT CHROMA*.



If asked to sum up the contemporary art scene in Berlin, I would cite the maxim “the only constant thing is change”. That is what makes being an artist here so exciting and inspiring – nearly everywhere you look there are new project spaces, exhibitions or performances in empty buildings and street art interventions that constantly redefine Berlin’s urban landscape. Just don’t blink- you might miss something. And when you come here, plan on spending at least a week; to those who wonder how to spend a weekend visit I say drink a lot of Club Mate, a popular highly-caffeinated Mate-Tea drink, you’ll need it.

I first came to Berlin over six years ago, not actually planning on staying. Then I realised how vibrant the creative culture is and how easily one can live here on limited financial means. These are of course the main reasons that have been attracting artists here from all over the globe. It’s an excellent place to produce work- studios are relatively easy to find, don’t cost a fortune in rent and exhibition opportunities abound. That said, artists outnumber galleries approximately 100:1, so getting gallery representation is more difficult here than in other cities. However, there are a lot of impromptu and short-term art events, mostly organised by the artists themselves. Often partially funded with German and/or EU grants, many events directly challenge the institution of the commercial gallery, by providing alternative ways to make work available to the public. Art is inextricably interwoven into the social scene in Berlin; it’s the first place I have lived where even non-artists often start a Friday or Saturday night by going to a gallery opening, performance or the like. From there people might go to a party in an old factory building where artists’ studios are or maybe to a street art or screenprint festival where you can also dance to the latest electronic beats until long after sunrise. (www.stattbad.net/2013/12/druck-berlin-print-festival)

There’s always something going on and it can be a bit overwhelming to come here and wonder where to go, what to do first. A printmaker’s visit to Berlin would ideally begin in the Kreuzberg district, home to a number of different print workshops, artists’ studios, galleries and local design shops. The Berlin Artists’ Association (www.bbk-berlin.de) boasts the largest open-access studios in Europe, where artists can work in any print media along with paper making and bookbinding. Each technique has its own workshop space and knowledgeable technicians, and artists can use the facilities for a minimal fee. The building itself is an interesting place – a massive stone construction that also houses a repertory cinema, two galleries and a music school.

A short bike ride away you’ll find the three best-known professional print workshops in town: Druckstelle, Tabor Presse and Keystone Editions. Those who have attended the IMPACT conference in Berlin in 2005 may have met Eva Pietzcker, from Druckstelle. She is an expert Japanese woodcut printer and hosts regular classes in her shop on the Manteuffelstrasse. (www.druckstelle.info) The Tabor Presse is Berlin’s oldest workshop; they specialise in lithography and print for some of Germany’s most important artists, such as Dieter Roth and Jonathan Meese. (www.taborerlin.de) If you’re interested in lithography with a twist, then Keystone Editions is worth a visit. Also specialising in lithography, the workshop is run by two Tamarind Master Printers who like to push the envelope on what’s possible with the medium. They publish work by international artists and are always happy to give visitors a quick tour. Some artists they’ve worked with so far are Jim Dine, Arturo Herrera and Edmonton’s own Liz Ingram & Bernd Hildebrandt. (www.keystone-editions.net) Keystone Editions is located right on the picturesque Landwehr Canal, where there’s also a great Turkish market on Tuesdays and Fridays. You’ll find heaps of fresh produce, good bread and delicious Turkish, African and German food to snack on while listening to buskers perform.

In Berlin, Friday evenings are for art openings; in the past two years, many of the city’s best galleries have relocated to the Potsdamer Strasse, just minutes away from the Kupferstichkabinett which has an excellent collection of works on paper by international artists. Must-see galleries include: Galerie Judin and Arratia-Beer for cutting-edge work by contemporary artists whose practice includes print and drawing; Blain/Southern – the Berlin counterpart to the well-known London gallery; Sassa Trülszsch and Esther Schipper, two galleries focusing on installation, and Klosterfelde Editions, where only editioned work is shown. Be it print, sculpture or installation, they take a very innovative approach to the multiple.

The best times to visit would be during Gallery Weekend (May) or Berlin Art Week (September). Avoid August – everybody is closed for summer holidays. No matter what time of year, you’ll likely head home feeling inspired and excited about your own creative practice- what more could you ask for!

Sarah Dudley was born in Montréal and studied visual art in Canada, France and the U.S.A. In 2007, after completing the Tamarind Master Printer Programme and eight years working in printshops around the world, she relocated to Berlin. Together with her partner Ulrich Kuehle, she opened the Keystone Editions lithography workshop in 2010.



SELFIE

HASHTAG!



GRINDR!



RING
RING



image credit: www.sammlung-boros.de

THE BUNKER

From air raids to torture to fruit to dancing to sex to art to private gallery to penthouse

by Ruth Burns and Shane Laptiste

In the city of Edmonton, it does not seem as if there are many buildings built to last. As suburbs are spreading out, bulldozers arrive in the core. Structures crumble, and something else – often similarly disposable – gets put up in its place. Compare this with Berlin, a city visited by many Canadian artists. In the German capital, buildings constructed to assert authority have been retooled and appropriated by one group after the other. In many cases, the buildings have been embraced by subcultures once anathema to the government in power. No better example of these re-interpretations exists than the Bunker.

Constructed during the Second World War, architect Karl Bonatz designed the Bunker with walls 1.8 metres thick and a ceiling depth of 3 metres. Located in the central neighborhood of Mitte not far from the train station, the Bunker was conceived to house up to 2000 train passengers in the event of an air raid. Created at the behest of Hitler, this concrete cube more closely resembles an Italianate villa than the complex massing of Brutalism. With limited formal details, its mostly unadorned facade is arrayed with small slit windows; above, the cornice is studded with dentils; below, low keystoned arches frame the doorway. Original floor plans show one small room leading into another, their solid concrete walls creating a labyrinth that would traumatize any claustrophobe.

The Bunker is a building intended to mock the most determined of demolitionists. As critic Imre van der Gaag points out, for cen-

turies it will illustrate the dictums of Albert Speer, head architect for the Third Reich, in that it will have “ruin value”. The desire for a structure to last for centuries and remain aesthetically appealing in varying states of decay was a 19th century concept brought about by a renewed appreciation of classical ruins. The irony exists, though, that while the Bunker has survived the Nazi regime, groups that were once Nazi targets have since taken it over. When the Bunker came under Soviet control, the Red Army repurposed it into a prison and torture chamber. After Stalin’s rule, and the arrival of the Berlin Wall, the building was adapted for more benign purposes. The cool interior spaces were the ideal location for the storage of Cuban fruit. After the Wall fell, and the intellectuals, artists and squatters moved into the neighbourhood, bananas and pineapples were replaced with hedonistic revelers. The Bunker became a famous techno club with dancing on the first floor, and sadomasochistic activities on the second. This was a time when, as described in the 2014 performance *The Sex Was Over* by Benny Nemerofsky Ramsay: “the city was still an open wound / A playground for dreamers and the dispossessed / A refuge for the misfits and the brokenhearted.”

It was a state that could not be sustained. The neighbourhood began to change once more in the late 1990s. The authorities shut down the squat, and the building lay vacant. It is at this point that the artists came in, using the Bunker as a space for temporary exhibitions. Following a predictable pattern of investors trailing artists into undervalued neighborhoods, Mitte became fashionable and was set on its path to upscale status. Christian Boros, a wealthy advertising executive, purchased the Bunker from a developer. With his wife Karen, Boros has built up a massive private art collection featuring the likes of Wolfgang Tillmans, Olafur Eliasson, Ai Weiwei and Elizabeth Peyton. The couple enlisted the architecture firm Realarchitektur, and spent years renovating the Bunker – making it their own. A penthouse was added on top, while below, select walls and ceilings were cut out to create spaces more suitable for the exhibition of art. The first exhibition stayed up for four years. Now open to the public by appointment only, groups of twelve are led through by a guide. The lack of exit signs means that, due to safety regulations, an attendant must accompany visitors at all times.

This building is analogous to the transitions of Berlin in the period since the mid-20th century. Built to withstand the chaos of war, it has continued to exist through Soviet brutality, Cold War era economics, and the flourishing of alternative subcultures. Today, this space unapologetically accepts the remnants of the past to fit a contemporary function. As control of the Bunker moves from one group or individual to the next, the users find a new function, and discordant memories and histories become layered within the walls. Though now in private hands, the use of the Bunker as an art exhibition space offers visitors a lens through which to see this history, and perhaps acknowledge the ghosts that exist in our present. This is the model that the Bunker presents to other cities, and which could well be applied to our hometown of Edmonton: to construct while recognizing the layers of history in our built environment, and using this knowledge to better inform our future.

Ruth Burns is an independent curator and the president of Nuit Blanche Edmonton. Shane Laptiste is an architect and vice-chair of MADE (Media Architecture Design Edmonton). They are based in Edmonton, Alberta and are both avid travellers.

Denkmal, Mahnmal: Structuring Memory

by Kay Rollans

In German, there are two words to say “memorial.” The first is *Denkmal*. A *Denkmal* is anything that commemorates or bears witness to any person, place, thing, or event, and thereby contributes to an artistic, historical, political, technological, architectural, or natural historical culture of memory. A *Denkmal* is vague.

The second is *Mahnmal*. A *Mahnmal* is a particular kind of *Denkmal*. It does not celebrate anything, nor is it a site of mourning. A *Mahnmal* charges us, here and now, with the task of remembering something that was carried out by those who came before us. It carries with it a sense of admonition, of rebuke, of guilt. A *Mahnmal* is meant to make us think, “We will never let this happen again.” It passes on not only memory, but also responsibility.

* * *

We have many *Denkmäler* in Edmonton. They seem largely to fall into two categories. Those in the first category celebrate something: life, history, heritage, certain achievements, and so on. Fort Edmonton, Hawrelak Park, the Ernest Brown Block, the High Level Bridge, and our collections of commemorative statues and legacy benches belong in this category. Those in the second category are particular, personal sites of mourning. Ghost bikes, graveyards, and fatality signs come to mind. Each *Denkmal* each adds a piece to the puzzle of Edmonton’s memory culture by making manifest something deemed important by a community.

Sometimes, I find our monuments hard to remember.

* * *

English has no word-pair that expresses the distinction between *Denkmal* and *Mahnmal*. We could translate either word equally as “memorial” or as “monument.” But neither of the English translations appropriately communicate the weight and responsibility that distinguishes a *Mahnmal* from a *Denkmal*.

It can be difficult to imagine outside of language. Perhaps the linguistic absence of these separate concepts plays a role in the way we—that is, we anglophones—imagine, create, modify, and destroy our memorial structures.

* * *

Mahnmale are everywhere in Berlin. *Stolpersteine*, golden stones bearing the names of holocaust victims, are part of the ground you walk on, and here and there a portion of the Wall stands jaggedly above. Even the drabest of East Berlin architecture can seem to cry out, “Never again!”

The Memorial to the Murdered Jews of Europe covers over five acres of downtown Berlin. It is both a *Denkmal* for the millions of lost lives and a Holocaust-*Mahnmal*, commemorating and admonishing all at once. Other *Mahnmale* are scattered about nearby: the Neue Wache, the Memorial to the Sinti and Roma Victims of National Socialism, the Bebelplatz book burning memorial...

It must be borne in mind, however, that structures, building, memorials, monuments—these are not memory, but only memory aides. Memory is not what is past. It is only our present reflections, actions, words, and postures towards what is past.

Often, you can see people playing at the Memorial to the Murdered Jews of Europe, along the pathways or on top of the stones.

Do we remember better if we inundate ourselves with memorial structures?

* * *

The significance of a memory is fluid. Sometimes that which begins as nothing at all comes to bear the weight of memory. Other times that which at first commemorates one thing, comes eventually to commemorate another.

What we remember, and how we remember it, requires the work and the thought of a community. Memory is active and implicative. It is the collective mind of a collective body: the archive of a people, built, curated, and maintained by the people through their words, their actions, and their structures. It is the legacy we leave for those who come afterwards.

* * *

Edmonton’s fatality signs and ghost bikes might be considered to be *Mahnmale*, except that they are so easily overlooked. With their quiet forms and colours, they seem designed to fade into the noise of the background as we rush by them in cars. A *Mahnmal* imposes itself on the collective memory of a people: it is made so as not to be overlooked, although we may want to overlook it.

I am reminded of the murals on the walls of Grandin/ Government Centre LRT station. When the *Denkmal* to bishop Vital Grandin became, in the public view, less of a monument to the bishop’s good works in founding our fair city, and more a memorial of the suffering and abuse of aboriginal peoples at residential schools in Treaty 6 territory, a proposal was made to tear the mural down and replace it with something less painful.

The past can be erased if we let it be erased.

Only after long discussions and collaboration with aboriginal community members was the decision was made to add two new murals—symbols of peace, knowledge, and hope—alongside the original mural, which has been left untouched.

These murals are *Mahnmale*.

* * *

The posture of memory is saturnine, gazing backward with arms open to everything it sees.

Kay Rollans was born in Edmonton and, between stints of traveling, still calls the city home. She is recent graduate of the University of Alberta, with a Bachelor of Arts in philosophy and German studies.



PHOTO ESSAY BY FISH GRIWKOWSKY

(see centre spread)

"These photos are part of an ongoing series of Batman and Robin played by Toronto couple Bryce Kulak and Max Telzerow.

In staged street performance, we see the Caped Crusaders as tourists in Berlin at a dangerous point in their long relationship, Robin distractedly texting while Batman embraces him. There's further tension as Batman overworks a photo through his long Bat Lens of the Boy Wonder and the bulb-headed TV Tower. The irony of their connective technology disconnecting them is obvious.

For visiting creative people, Berlin is a place of simultaneous global promise and heightened impatience for possibility. These stereoscopic photos sidestep chiselled-superhero / ideal man erotica while simultaneously commenting on the old concept of an ideal or perfect vantage in exotic locations.

At the time of shooting, the Canadian Embassy had just plastered all over Berlin thousands of copies of a movie poster of three sailor rumps I'd shot.

For the Batman shoot, the subjects had to stand perfectly still to aid the stereo effect, holding their angst, and their concerns echo the tension between patient, traditional craftsmanship and immediate digital gratification.

Because the full effect requires post-production, something of the era of film lurks – we have to wait to see if they turn out properly, in the case of these photos I held off for years to process the stereoscopy, showing no one the images since they were taken in early 2012."

– Fish Griwkowsky

German Vocabulary

by Molly Nixon

When in Berlin, do as the Berliners do! And that does not just mean eating sausages, drinking beer and going to techno parties. In Berlin, the official language is German. The German language still has a reputation for being harsh, loud and severe (especially when compared to its more "romantic" European counterparts) but it's way more charming than all that. German has wonderful phrases of description that too often go unappreciated, even by the Germans themselves — it's easy to miss the charm when you're used to something! As a non-German speaker, the humour and delight are obvious when the literal translations of many everyday German sayings are revealed. The following words and sayings illustrate a softer side of the German language and will help to make breaking the ice of the Berlin art scene a SNAP!

Sayings & Expressions

Alles hat ein Ende, nur die Wurst hat zwei.

"Everything has an end. Only the sausage has two."

Kind of philosophical, no exact meaning, shows the German sense of humour.

Ich verstehe nur Bahnhof.

"I only understand train station." I do not understand this, it doesn't make sense to me (when looking at art).

etwas aus dem Ärmel schütteln.

"To shake something out of your sleeve."

To pull something out of a hat or to come up with something out of nowhere, without effort.

bekannt wie ein bunter Hund.

"Famous like a colorful dog."

Well-known, famous.

den Karren in den Dreck fahren.

"To drive the carriage/cart/chariot into the filth."

To ruin things or make a mess of them.

Das ist Schnee von gestern.

"That's snow from yesterday."

That's old news, that's already been done.

wie die Kuh vorm neuen Tor dastehen.

"To stand like a cow in front of a new gate."

To be completely baffled, confused, amazed.

jemanden Honig um den Mund schmieren.

"To smear honey around somebody's mouth."

To butter someone up.

sich in den Arsch beißen.

"To bite oneself in the ass."

To kick oneself.

Ich glaub mein Schwein pfeift!

"To think your pig is whistling!"

To be blown away, amazed, surprised.

Da wird der Hund in der Pfanne verrückt!

"The dog is becoming crazy in the pan!"

This is crazy/insane/wild!

art *n.* Kunst

art forms *n.* Kunstformen

art gallery *n.* Kunstgalerie

artists *n.* Künstler

(or Künstlerinnen when it is a group of all female artists!)

beautiful *adj.* schön

boring *adj.* langweilig

collective *n.* Kollektiv

disgusting *adj.* aasig

drawings *n.* Zeichnungen

frightening *adj.* beängstigend

graffiti *n.* Graffiti

horrifying *adj.* entsetzlich

inspiration *n.* Inspiration

invigorating *adj.* belebend

materials *n.* Materialien

media *n.* Medien

moving *adj.* bewegend

paint *n.* Farbe

(also the word for colour in general, as in "What's your favourite colour?")

photography *n.* Fotografie

powerful *adj.* stark

print *n.* Druck

print making *v.* drucken

screen printing *n.* Siebdrucktechnik

sculpture *n.* Skulptur

surprising *adj.* überraschend

tactless *adj.* taktlos **transcendent**

adj. überweltlich (literally means over-the-worldly)

worrying *adj.* beunruhigend

All nouns are capitalized in German, hence the capital letters at the beginning of every noun.

Molly Nixon's passion for the German language began after reading several German writers and wishing to understand them in their native tongue. Something is always lost in translation! The delightful idioms and phonetic disposition of German had her hooked immediately. She now lives in Berlin with her two roommates (one of whom is an artist!) and rides her bike often down the Hermannstrasse hill to speak German and drink German beer with her German boyfriend.

Open Studio at SNAP

Refine those printmaking skills or come in to print a quick run, SNAP is pleased to once again offer **Open Studio drop-in sessions, twice every month over the summer of 2014**. Open to all SNAP members, Open Studio is an opportunity for artists and recent students to use the studio with the support of a technician. It is the perfect opportunity to transition from taking a SNAP class to becoming an independent renter. Open Studio users should be familiar enough with the process and equipment to complete their project with minimal supervision but might still like the support of the technician.

The Open Studio will be run on a drop-in basis for 5 hours, one Thursday and Saturday each month (see the back cover for the dates). All you are required to do is supply your own plates, stencils, paper and inks, and RSVP a day in advance if you require a coated screen.

For more information and to RSVP please contact us at 780.423.1492 or snap@snapartists.com.

Continued from page 4 – A Boy in Berlin: Oliver McGarvey

As I am new here I know not of how great the city was in its hey days (10 years ago I am told), but I can say even if I'm hitting the tail end of the wave I feel honored to set foot in this incredibly energetic city. It's the kind of place you can go to a bar, talk about life with strangers, and lock a filming gig for the next day. The way it should be.

At the end of the day it's the people that make the place. The people I have met in Berlin thus far are on the same journey in life as I am. Wanting to make things happen and affect positive change to the world. No one really knows how to do this but to be surrounded by positive people is the certainly the first step to success. Long live Berlin.

Continued from page 4 – A Girl in Berlin: Gabrielle Paré

One of my favourite projects we've undertaken so far, isn't actually a lithograph, but rather a giant multilayer woodcut print by Danish painter Peter Linde Busk. This is one of the most labour intensive pieces I've been able to assist on. The print itself is enormous at 141cm x 99 cm, and composed of three layers: a key layer in red, a multicolour layer, and a final all-over layer in a transparent grey. The key layer is the main drawing of the print and it depicts an abstract angel-like figure playing a pipe. The multicolour layer is essentially a jigsaw puzzle of smaller woodblock pieces, allowing us to print individual flats of colour for a wing, a foot and so on. There were 46 pieces to ink up and then carefully piece back together. As you lay the paper down and run all this through the press, you say a little prayer hoping it prints beautifully, not wanting the last hour you and your colleagues just spent inking up for a single impression to produce a reject. The print itself is very beautiful, but I know a lot of my attachment to it comes from knowing how much work it took, and how much fun it was to work on.

One year full of print experience later, my internship is officially over. Sarah and Uli have been great teachers and are the coolest bosses I've ever had, and Nina Dine, an artist from New York and fellow intern, is a blast to work with. I'm happy to say that this time has resulted in two jobs and opportunities for more learning: the first as an art assistant to Arturo Herrera (a frequent client of Sarah and Uli's); the second as a workshop assistant at Keystone Editions, where I'm so happy to remain.

I do wish I could fly home in an instant sometimes, especially when I see the really interesting projects happening in Edmonton these days (I'm looking at you The Drawing Room, The Works and you, yeah you SNAP). To journey home now would be too soon though, as there's still so much Berlin can teach me. But I'll come back to you Edmonton, soon enough.

A special thanks goes to the Alberta Foundation for the Arts and the Edmonton Arts Council for their support in making my internship possible.



Kunitz Shoes

Sponsor of SNAPline,
Summer 2014 issue.

Kunitz Shoes is a family run, independent shoe store. Can you tell us a little bit about the history of Kunitz Shoes in Edmonton?

Kunitz Shoes was started by Dwane and Darlene Kunitz in 1981, and began as a children's shoe specialty store. The business has grown over the intervening 34 years to what it is today: Edmonton's largest independent (and family owned/operated) shoe store. The two locations are owned and operated by 4 Kunitz's: Dwane, Darlene, and their two kids Morgan and Everett.

What is your family's involvement in the arts community?

The entire Kunitz family has been involved on a professional basis in the performing arts. Dwane and Darlene have long histories with many choral groups in the city; Morgan spent years on the road in musical theater; and Everett spent about 6 years in Europe as ballet dancer. We are all long time supporters of various artistic endeavors in Edmonton, and hope to continue participating where and when we can in our city's arts communities.

Why does Kunitz Shoes support SNAP?

SNAP has become an important part of our neighborhood. Most of the Kunitz's live in Oliver, and having the SNAP gallery and work space has been a great addition to an already vibrant community. On a personal level, members of the family have also participated in SNAP's awesome workshops. We also have ties with the SKILLS society and are very excited about the social and artistic collaborations happening between the two groups.

Kunitz Shoes

website: kunitzshoes.ca | e-mail: info@kunitzshoes.ca
south location: 837 Saddleback Road (114 St & 23 Ave)
downtown location: 10846 Jasper Ave



Interested in sponsoring an issue of SNAPline?

Reach a strong community of artists and art-enthusiasts with a feature on your business. For more information contact snap@snapartists.com.

Sponsor Membership

4 Limited Edition Prints. \$150. Supporting the production of art & writing in Edmonton.
SIGN ME UP!

We want to let you in on the best art deal in town. SNAP has been commissioning the creation of new works by print artists for over 25 years. Becoming a SNAP Member at the Sponsor Level currently costs **\$150** annually & our Sponsor Members receive **4 limited edition fine art prints** in the mail and a printed version of our beautifully designed quarterly newsletter, SNAPline.

The Newsletter Print program is one of the most exciting things we do as it connects our Sponsor Members with exceptionally talented artists and with the physical manifestation of contemporary print production in Edmonton and beyond. This program allows us to pay artists and writers to produce new works and provides our organization with funds to continue to strengthen our programs, and to develop new and innovative projects to serve our members and the Edmonton arts community. We are developing our publication content to include critical and creative writing by commissioned local writers

By supporting SNAP through Sponsor Membership you are ensuring that we can carry out our long-standing commitment to promote and preserve the fine art of printmaking through courses, lectures, workshops and exhibitions. I invite you to become part of this unique program, you can enroll in person at our gallery or online through our website www.snapartists.com.

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

Funders



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SNAP SUMMER EVENTS

MAY

24 & 25 Workshop: Photographic Postcards,*
with Patrick Arés-Pilon, 10am-5pm

JUNE

13 Opening Reception & Exhibition:
Bulas & Schwab, and
Encumbered: A Group Exhibition

14 Open Studio (see p.11 for more info)

26 Open Studio

JULY

5 Block Out: A Summer Block Party

12 Open Studio

24 Open Studio

25 Opening Reception: *Koichi Yamamoto*
and *Patrick Arés-Pilon*, 7pm

26 Workshop: Monoprint,*
with Koichi Yamamoto, 11am-5pm

AUGUST

16 & 17 Workshop: Embossing,*
with Brittney Roy, 12-5pm

21 Open Studio

SEPTEMBER

6 Drink & Draw: Camp Out

* visit snapartists.com/education for more info

Find us on:



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SNAP - Society of Northern
Alberta Print-Artists

Interested in writing 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.

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