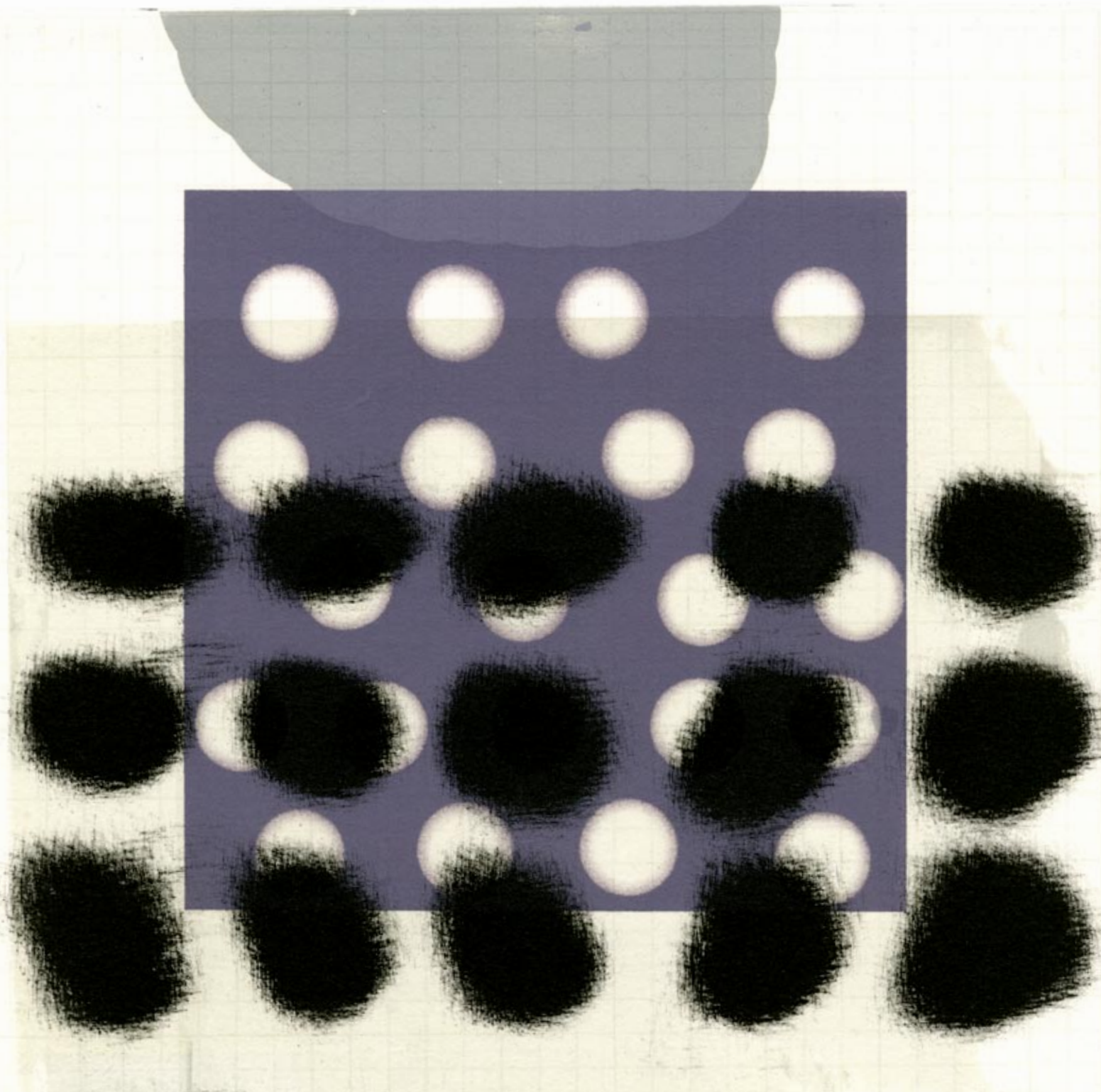


SNAP Line

FALL 2014

Newsletter artist:

SHAWN REYNAR



UPCOMING EVENTS:

Drink & Draw
September 6, 2014

FEATURES:

Clean, Cold & Cobalt by Jenna Faye Powell
Fixtures, a photo essay by Zachary Ayotte

MY PROCESS:

with Sara Norquay
and Mark Dutton

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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President's Message

On behalf of SNAP's Board of Directors I'd like to thank members for their many and varied contributions over the summer, from attending our artist's talks and opening receptions to volunteering at our all-important Casino fundraising weekend.

An important distinguishing feature of printmaking is that it can be described as a community. Printmakers share space, resources, ideas, and discussions. As demonstrated time and time again, members of our printmaking community are always swift to step up to the plate whenever a hand is needed, whether it be assisting someone in the print shop or volunteering at a fundraising event.

SNAP is also constituent within larger communities—it's a voice within the diverse City of Edmonton, and also within the broader arts community here and abroad. As an artist-run centre dedicated to the promotion of printmaking, SNAP frequently engages with other members of wider communities. For instance, this summer a project SNAP completed with the SKILLS Society that was exhibited at Edmonton's City Hall as part of The Works Festival. Collaborating means working together with someone to create something. Because of the communal nature of printmaking studios it is customary to see collaborations among printmakers.

Our summer programs, including a number of outstanding exhibits in our galleries, studio workshops, open studio drop in sessions, and special events like our Block Party, demonstrate the high degree of energy and outreach typical of our community. As we continue to expand our print shop resources over the coming months new opportunities for artists and other members of our communities will undoubtedly unfold.

Fall is always an exciting time at SNAP, with a new line-up of classes in our studios, exhibitions in our galleries, our Annual General Meeting, and of course our annual not-to-be-missed Print Affair. I look forward to seeing you at these events.

Sincerely,
– Lisa Matthias, President



Executive Director's Message

Greetings:

As I write this message it is mid July and the days are long and hot punctuated by rain and thunderstorms, but I know we are moving full steam ahead into cool evenings and changing leaves, really the most wonderful time of the year. As summer winds down we are still full steam ahead here at SNAP. In fact fall is our busiest and most exciting time of year as we begin fall courses, start planning upcoming special events and prepare our annual report for the AGM.

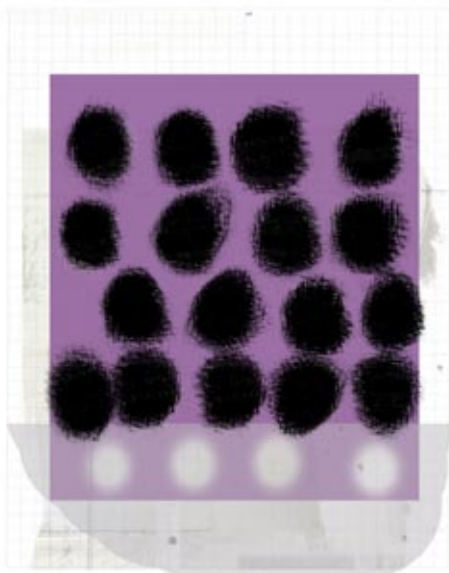
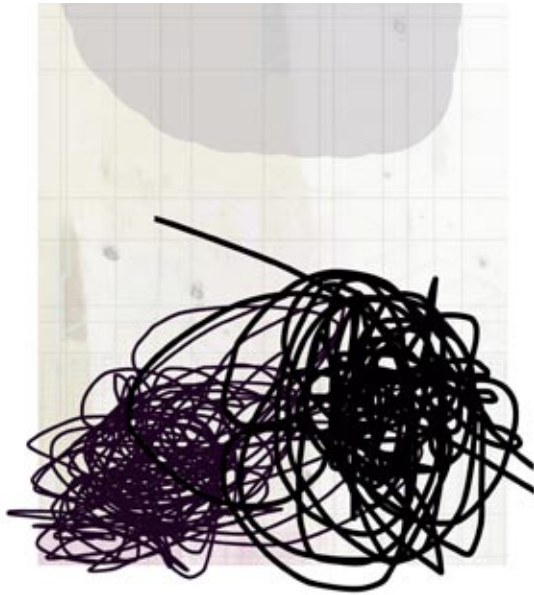
We are currently undergoing some minor renovations in our printshop, with the installation of a new HVAC system before September and the addition of some long needed electrical work throughout the printshop. In September we open our already busy studio environment to over 100 new users through our community education program, and this fall we have an excellent line up of courses and instructors, all our course and workshop offerings are in the centre spread of this edition of SNAPline.

Completing our 2014 exhibition season we have provocative new exhibitions opening in September and October featuring new work by Canadian artists Mark Clintberg (*Hair*, opening on September 12th) and Patrick Mahon (*Lifeboats*, opening on October 24th). These exhibitions will be accompanied by exciting new works by local emerging artists Zach Ayotte & Brittney Roy in the Community Gallery.

September 6th we will be presenting our 3rd installment of Drink & Draw in the printshop. This themed community event is growing in popularity. It began as an initiative to open up our printshop to a broad range of creative audiences in a casual and fun environment and has become an exciting mix of live music, drawing games, delicious cocktails and community cheer. The last event saw over 85 people collectively drawing together in our studio space. We hope you'll join us on the 6th!

Lastly I would like to express my deepest gratitude to the SNAP Board of Directors and all of our casino event volunteers! This fundraising initiative makes a huge difference to our annual budget and requires the time of over 35 volunteers. We really could not do it without you. Thank you so very much for your time.

– April Dean, Executive Director



Shawn Reynar

FALL 2014 NEWSLETTER PRINT



Shawn Reynar holds a Master of Fine Arts degree in Print Media from Concordia University, Montreal, QC. He received a Bachelor of Fine Arts degree from the Nova Scotia College of Art and Design University in Halifax, NS, as well as having studied at Langara College in Vancouver, BC. Most recently, he was artist in residence at Towson University in Maryland. Reynar has been recognized with various awards and grants

for his print-based work including a Social Sciences and Humanities Research Council Grant and a John B. Aird Award for printmaking. His work has been exhibited in solo and group exhibitions in Canada and the United States.

Artist Statement

My current work explores the connections between traditional media and how it interfaces with digital technologies specifically aimed at the growing vocabulary of print based processes. As a springboard for the creation of these abstract works, my research explores the history of mark-making and the notion of digitally generated line in relation to medical disorders that affect motor skills required for precision work. There is a great deal of uncertainty with regard to both the etiology and diagnosis that surround these ailments. Motor coordination is an essential element required in our daily activities. As an artist, dexterity and skill are parallel to one's drive and focus. I am interested in the character and quality of image that comes from these explorations. This is translated and evidenced in the imagery by the peculiarity of mark and line, which connotes both the artists' struggle and determination; as well as the tension between the seemingly spontaneous, and elements that are composed with control and reticence.

Electronic mediation enabled by newer technologies both shapes and informs my process. Using digital tools as aids, my work is built up in layers where linear elements, geometry and symmetry, are embedded and superimposed on open and fluid spaces. While the use of digital applications has become a significant component of my practice it is important that my own hand can be seen in the work. I am interested in the disjunctive qualities of analogue and digital print processes when they are combined, and the potential point in which they converge and become symbiotic.

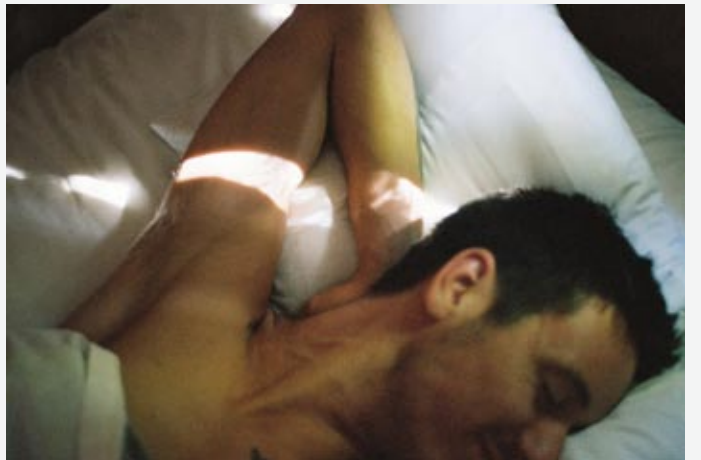


Image: Patrick Mahon, *Shipwreck Study V*.

Clean, Cold and Cobalt

OBSERVATIONS OF WORK BY PATRICK MAHON

by Jenna Faye Powell, www.jennafayepowell.com



Cobalt blue is the ultimate catalyst for an active imagination, stirring notions of nostalgia, cursive writing and other wonderfully melancholic things. Reminders of the beach and seagulls, fantasy and shipwrecks. This particular color of blue, found in much of Patrick Mahon's sculpture/print hybrids, speak to a romanticized (or glamorized) version of water and sky: clean, cold, clear and cobalt. It's the type of scene you recall from over-saturated, inky vacation brochures or vivid daydreams. These blues can be found in the backdrops and beams of Mahon's series *Shipwreck Studies* and *Voyageur I & II*. The placid backgrounds in the *Shipwreck Series* set a contradictory tone against the hand-printed graphics that sit atop of these quiet, experiential moments. Sooty blacks and browns interrupt the serenity with images of wreckage and destruction. But the wreckage doesn't appear to be life-like or life-sized: miniaturized chunks of wooden boats seem more reminiscent of toothpicks or popsicle sticks than planks and panels. Only the skeleton remains. The vessels' bones remain simultaneously frozen and fragile, ever floating, like a "study" never deemed a completed piece of artwork. Disruptive, initially, yet playful upon investigation, these shipwrecks too conjure feelings of the fantastical, Huckleberry Finn and Peter Pan.

The primary focus of Patrick Mahon's printed and sculptural works has been to investigate the shifting conditions of our current, globalized water predicament. The crisis of having too much or too little. Yet these particular studies only hint at the idea of water. Representations of clouds, ice and boats embody the idea of water so intrinsically that it took further inspection to realize there was no actual fluid water present. Which alludes to another dilemma, how does one represent water through line and pattern? We are reminded of the structures we pass on highways that control our water supply, or treatment plants on the outskirts of town; the water is never visible, but we know it's there in, suppressed and quelled. Yet, the illusionistic structures created by Mahon can't be functional:

the two-dimensional dams could never hold water, the cutout water towers couldn't withstand the weight of climbing teenagers. The artist's hand is evident in the structure's delicacies and failures. Their flimsiness reminds the viewer of the ephemeral nature of what was once steadfast and solid given sufficient time and decay.

The wreckage of these water-bound, water-based structures are a message themselves: a message in a bottle, without the bottle. The vessel's remains hold notes, cues and information from the past. The pieces in *Water Memory Table* created specifically for exhibition at Gallery 1C03 at University of Winnipeg, reflect this idea best. These works display statistical data from histories of floods dating back to the early 17th century, and illuminate the precarious state of bodies of water and our relationship to them. Warnings from the past with hope for the future.

The wall-mounted structures in *Water Memory Table* stand assertively, more collected than their broken counterpoints in *Shipwreck Studies*. Posed and poised, some of these towers sit politely angled, looking prepared for a photo shoot, showing off their best "side". They imply "remember when?". Yet these structures lack

newness; their histories have weighed hard on them. It's difficult to decipher if they are structures in the making, or aged towers that are starting to decay. They stand proud and flimsy, adding to the various representational contradictions apparent in Mahon's work. These intended contradictions allude to the timely, tumultuous relationship between humans and water, foreshadowing future environmental troubles with tales of woe from the past.

Despite the foreboding words of warning, Mahon's work remains optimistic, and playful, maybe even cartoon-like. Thick lines, reoccurring fluffy clouds, and of course, that specific shade of cobalt blue, aid in the somewhat-animated, certainly-whimsical feeling of these works. Yet, the industrial, the dirty and sharp, exist under the color. Coaxed in by formal constructions evocative of scaffolding and lifeguard towers, the dialogue between past and present becomes an embellishment to the seemingly industrial forms. Earthy tones of pattern, image and writing adorn the faulty beams - effectively making the structures look more ornamental than the heavier conceptual content embedded in the work. Mahon's bodies of work eloquently tip-toe between two (typically contrasting) methods of art making: the conceptually-laden, message-based strategy, and the whimsical familiarity of narrative, formalism, and decoration. These works are industry with ornamentation, story with message, and contradictions with intention.

Jenna Faye Powell is an emerging artist, who recently has attained a MFA degree from the Nova Scotia College of Art and Design University, as well as a BFA degree from the University of Western Ontario. Powell has participated in various solo and group shows over the last five years including *Brave New Worlds* at Museum London, and the 2012 RBC Painting Competition at the Power Plant Gallery. Powell particularly enjoys books with full-bleed colorful photographs, building miniature dioramas of any sort and anything that involves the words 'optimistic,' 'utopic,' or 'light-hearted'. Powell practices and resides London, Ontario, working as the Gallery Director of the Forest City Gallery.

Fall 2014 Classes

For more information please visit: snapartists.com/education

Silkscreen

Sep. 11 – Oct. 30, 6-9pm
8 Thursdays | *max 8 participants*
Mackenzey Albright
\$356 for members
\$392 for non-members

Take part in one of today's most popular printmaking techniques, which has a vibrant history in pop art, DIY culture, band posters, and t-shirt printing. In this 8-week course, students will create multiple-colour images while learning safe studio practices and procedures. From making stencils and layering colours to printing your final image, this course will leave you with the skills to continue creating your own silkscreen prints independently at SNAP



Silkscreen, Mackenzie Albright

Mackenzey Albright was born in rural Minnesota (1985). He holds an MA in Printmaking and an MFA in Intermedia. He currently lives and works in Edmonton AB. Most recently he participated in a residency at Centre3 for Print and Media Arts in Hamilton, ON

Relief Print: Advanced Techniques

Sep. 16 – Nov. 4, 6-9pm
8 Tuesdays | *max 8 participants*
Lisa Turner
\$308 for members
\$328 for non-members

One of the oldest and most distinctive techniques, relief printing is an adventure you don't want to miss! In this 6-week course you will learn various techniques for carving images into both linoleum and woodblock. You will learn how to apply ink, register, and print multiple-colour and reductive images using the printing press. Participants are invited to bring a selection of drawings, images, or photographs to work from.



Relief, Dawn Wooley

Lisa Turner is an Edmonton-based artist who holds an MFA specializing in Printmaking from the University of Alberta, and a BFA from NSCAD University. Lisa has exhibited nationally and internationally, and has received numerous awards and grants including Visual Arts and New Media Project Grants from the Alberta Foundation for the Arts, and a Project Grant from the Canada Council for the Arts. Turner's creative practice integrates a variety of printmaking methods, and mediums, to explore ideas surrounding mass media, material culture, and consumption.

Print Sampler

Sep. 22 – Oct. 27, 6-9pm
5 Mondays | *max 8 participants*
Brittney Roy
\$280 for members
\$308 for non-members

SNAP has so much to offer that it can be hard to decide where to start! If it all sounds exciting, this 5-week print sampler is a great way to begin. In this 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 many exciting and diverse processes available at SNAP.

(No class on Thanksgiving)



Etching, Jon Swindler

Brittney Roy is a visual artist that works in printmaking, digital photography, video and sound. In the Spring of 2012 she completed a Bachelor of Fine Arts at the University of Alberta. Since then she has contributed to the arts in Edmonton through several different avenues including teaching, volunteering, community development, and collaboration.

This year she started a new arts collective with six other founding directors called Creative Practices Institute and has completed a six-month printmaking residency at SNAP. She has taught at SNAP, Harcourt House, Visual Arts Studio Association and is currently a lead artist at the Nina Haggerty Centre for the Arts.

Weekend Workshops

Plate Lithography

Nov. 6 – Dec. 11, 6-10pm
6 Thursdays | *max 8 participants*
Marc Siegner
\$308 for members
\$328 for non-members

This unique 6-week course instructs students how to develop and print with both photo-litho and hand-drawn lithography plates, yielding incredibly diverse results. Lessons will kick off with instruction on plate-lithography preparation and work through the process of printing them on a flat bed press. A demonstration on the off-set press operation is also included. Upon completion of the course, students will be capable of preparing and processing different types of litho plates.



Liz Ingram

Marc Siegner studied at the Ontario College of Art and completed his Masters of Visual Arts at Norwich University, Vermont College. His print and multi-media installation works have been exhibited across Canada, as well as internationally in Germany, Thailand, Mexico, Brazil, Slovenia, Poland, Japan, London and now China. He is co-founder of the Society of Northern Alberta Print-Artists (SNAP) and has been working for the Department of Art & Design at the University of Alberta. His work can be found in collections of The Alberta Foundation for the Arts, the Canada Council Art Bank and several corporate collections internationally.

Letterpress

Oct. 4 & 5, 10am-5pm
1 Weekend | *max. 8 participants*
Dawn Woolsey
\$183 for members
\$202 for non-members

Calling all letterpress aficionados! Over the weekend, you will be hand-setting antique metal type and creating an accompanying image on linoleum blocks which will be printed in two colours on SNAP's Vandercook and Challenge proofing presses. This workshop begins with an explanation and discussion of letterpress history, terms, tools, type, and paper. Case layout, typesetting, composition, lock-up, inking, proofing, make-ready, hand-feeding and cleanup will all be covered. Supplies, tools and ink are provided. Participants are invited to come with a short written quotation to work with. No previous experience required.



Letterpress

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. Dawn has over 25 years commercial experience in presentation graphics, print design, videographics and animation for television; plus over 100 CDs and 50 web sites to her credit. She loves birds of any kind and is a cherished SNAP member.

Silkscreen on Fabric

Nov. 8 & 9, 10am-5pm
1 Weekend | *max. 10 participants*
Ali Nickerson
\$183 for members
\$202 for non-members

Create a one-of-a-kind screened-printed gifts and keepsakes by transferring your favorite pattern, slogan and image onto any piece of fabric: t-shirt, pillowcase, tote bag, overalls, or anything you like! In this 2-day weekend workshop you'll develop a basic understanding of the method and the madness of silkscreen printing on fabric, a wonderfully fun technique with roots in pop art, the history of fashion, and DIY culture.

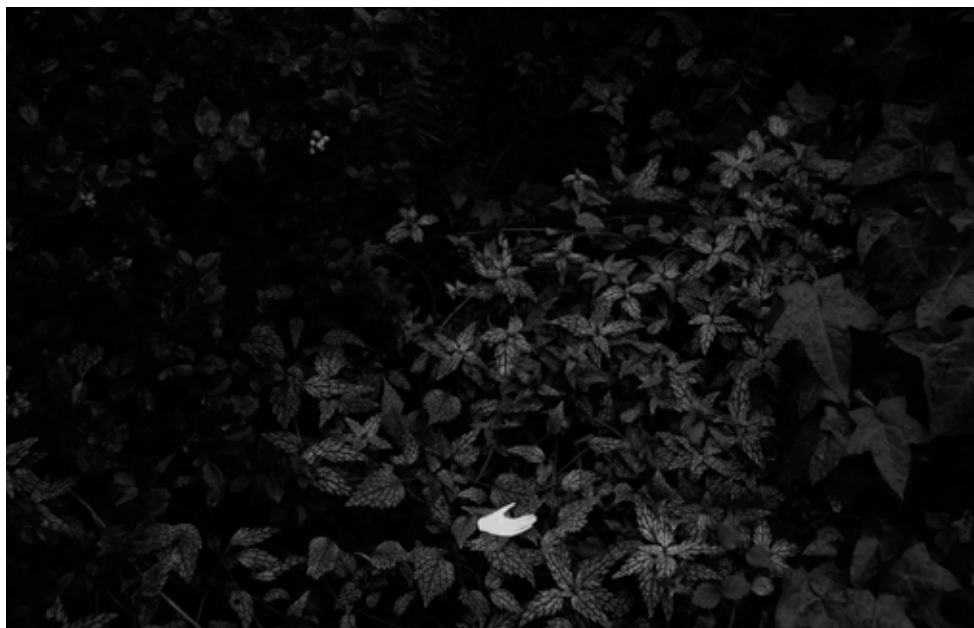


Mixed media and silkscreen, Ali Nickerson

Ali Nickerson's practice spans a diversity of media. Fuelled by skewed narratives and dark humor her work embraces the world through lenses of fact, fiction and the uncanny. She is currently living and working in Edmonton, having received her undergraduate degree from NSCAD and her Masters of Fine Art from the U of A. She has attended residences at the Banff Center for the Arts, participated in the Fibreworks: The Biennial of Canadian Fiber Art and has shown at the Confederation Centre Art Gallery, PEI, Anna Leonowens Gallery and Khyber Gallery in Halifax as well as recently at Dc3, The Drawing Room, and Hartcourt House in Edmonton and will be participating in the upcoming Art Gallery of Alberta biennial 2015.

We're excited to announce SNAP 2014/15 Emerging Artists in Residence

Dara Humniski and Daniel Evans



Dara Humniski



Daniel Evans



Dara Humniski is a multi-instrumentalist with a diverse background encompassing fine art, industrial design and carpentry. Using the natural world as a starting point, Dara experiments with scale and media to assemble fictional worlds with open-ended narratives that express things about the human condition.

She completed a Bachelor of Design from the University of Alberta and is a founding member of the Loyal Loot Collective. "MASS" (2011) was her first major gallery installation, hand-painted on site in Manning Hall of the AGA. Her work is included in Edmonton's Public Art Collection and Canadian Centre for Austrian and European Studies at the U of A. Dara has shown in solo/group shows since 2005.



Daniel Evans studied Fine Art, English, and Psychology at Grant MacEwan University, and majored in Drawing at ACAD. There he was introduced to intaglio printmaking and it wasn't until pursuing postgraduate studies in Illustration at the North Wales School of Art and Design that it became a major component of his work. Since completing a Masters of Arts in the fall of 2012, Evans has been an avid supporter of Edmonton's artist-run centres. Earlier this year he received the Emerging Artist award at the Mayor's Celebration for the Arts in St Albert.

Daniel's work explores questions of narrative and mythmaking in both historical and contemporary contexts. His work manipulates the structure, tropes, and language of myth, fairytale, and folklore, to explore, deconstruct, and challenge the entrenched hegemonies of both classical and contemporary mythmaking.

SNAP Emerging Artist in Residence Program

For more info visit snapartists.com/artist-residency

Since 2010 SNAP has been awarding 2 emerging artist residencies a year. Over the last 2 years the number and caliber of applications from local emerging artists has increased dramatically. We award the selected artists with a free 6 month term to work in the SNAP printshop to complete a proposed project, free enrolment into one of our printmaking courses, the opportunity to teach a course or workshop in their area of focus and the residency is completed with an exhibition in the SNAP community gallery. Having artists in residence grows our core community in the printshop, brings in diverse perspectives about art making and encourages contributions to many facets of our operations from these artists. Our artists in residence encourage dialogue in the studio and often organize group critiques, they unwaveringly attend our events, and continue to volunteer throughout our organization for years after their residency term. This program is, of course, incredibly valuable to the emerging artists in our community, but it has also become fundamental to SNAP.

My Process

with NORTON: Sara Norquay & Mark Dutton

Left: *Codependant*. Silkscreen and woodblock.
Right: *Separation*. Silkscreen and woodblock.



What is your print history and how did you meet each other and start collaborating on Norton?

SARA: I met Mark at the old SNAP printshop, although I rarely run into him at the printshop because he works days and prints on the weekend and evenings while I print in the weekdays, though we have had lots of interesting conversations about art, life, the universe and how much better SNAP has become of late. I have been involved with lots of collaborative projects over the years. Collaborations works best if all parties feel they have creative freedom within the agreed upon parameters or rules. There also has to be room for renegotiation of those rules partway through.

MARK: I've been a member/renter of SNAP for about 5 years and this is my first collaboration. One of the benefits of working in a collective space is the opportunity to exchange ideas and learn from others.

What is the artwork exchange process?

S: There are no restrictions on content subject matter, only on size, which is 12 x 15 inches. There is no prior discussion allowed as to what the prints will be about or even which way they will be oriented, landscape or portrait. Mark screens backgrounds on which I print completing woodcut images and I make woodcut backgrounds for Mark to screen on top of.

M: A theme has crept into the work, only through the names we have given to the first completed pieces. That theme may have coloured some of our later imagery.

What is the usual time frame for a finished piece?

M: We never built time limits on individual pieces, and have only loosely planned when we hope to wrap this project up. We work at a different pace, and we need our own time to react to each new background. Some 'responses' come very quickly others are slower to finish.

S: Mark has a full time job and I don't. However, it takes me longer to cut a block than for him to make a screen. I proposed ten rounds to be completed in a year. We are now aiming for six rounds (12 prints) plus an extra round of all the tops on two new backgrounds giving the project 24 different prints. I hope to have it completed by October.

What characteristics of yours and your partner's work drew you together in this collaborative way?

M: Our work shares a simple optimism and vibrancy. I also liked the idea of combining screen-printing and woodcut

S: Mark and I were trading prints one day when he asked me if I wanted to do a collaborative project with him. We both like bright colours and graphic shapes so we thought our visual ideas would complement each other. Working with Mark has been fabulous. He's thoughtful, makes great images and is very tolerant of my eccentricities.

Why did you choose to call the collaboration Norton?

S: In jest I suggested we have a collaborative name, perhaps combining our names together. The *Nor* came from Norquay and the *ton* is from Dutton. // **M:** Norton sounded better than *Dutquay*.

How has this experience changed your own individual art work? Is it too soon to tell?

M: It's challenged me to consider my starting points, to be open to different visual references and forms.

S: What I love about collaborations is that I have to adapt to and accept the work of the other participants. In this case, Mark and I used each round to challenge each other with something different. I have the impression the whole is greater than the parts. Certainly none of the prints could have existed without this particular partnership and process. I suppose the experience encourages me to do another collaboration.



780 DISTRO is a zine machine located in Edmonton. It is home to a small collection of local artist's work that you can purchase for \$2.00. Currently we have two machines in the city, one at Latitude 53 and one at Transcend Coffee on 109 st. *We're always looking for new zines to feature in our distro, so get in touch if you'd like to get your zines into our machines!*

780distro@gmail.com | 780distro.tumblr.com

EDMONTON CREATIVE INITIATIVES

How do you see your role in the arts community?



The Drawing Room | drawingroomedmonton.com

The steely shadows of the past are loosening their grip as the last pillars of the iron age finally rust away to oblivion. Feel the warm spring sun. See it shining on each new shoot of growth. The mood is full of anticipation. Expectations are high.

In May 2013, Chelsea Boos and Sean Bliss opened the **Drawing Room** at the eastern edge of Edmonton's Arts District. With a desire to foster an interdisciplinary collective of diverse cultural producers, the Drawing Room is host to up to nine working artists and artisans, as well as a Salon that has shown the work of Jeff Kulak, Dara Humniski and April Dean.

We have the opportunity to redefine the creative identity of this place for ourselves, not for obnoxious critics touting outdated art movements nor the ruse of creative capitalism whipping our cultural industries into a corporate frenzy.

As shared studio space, the Drawing Room provides opportunity for discussion and collaboration, with individual work areas to stretch out and get dirty. Since the beginning, the vision has been to provide affordable, accessible space for creators to develop their practice, get input from their peers and create a supportive atmosphere to both triumph and make mistakes.

Originality is a myth. Novelty is overrated. The quest for newness has created the fetishization of material success. The cult of individualism is eroding our sense of belonging. You know it by that aching feeling in the pit of your stomach when you strip away all the distractions.

The Drawing Room Salon functions as a middle ground between artist-run and commercial galleries. For the most part, the work is for sale, but red dots are hardly the goal. Instead, the gallery is a safe space for emerging artists to experiment, to be bold, innovative and to test ideas, engage in critical discourse and see their work in a new light. The Salon space has also played host to pop-up shops, project meetings and discussion groups, giving agency to local entrepreneurs, organizers, and academics.

We, the artists of the Drawing Room, feel the urgent and unrelenting need to work with our hands, set our minds to problems and communicate ideas with other human beings. We recognize this drive in other people, regardless of their chosen field, and welcome them into our community.

After a year in its present location, the Drawing Room is in the process of renovating a bigger space in the same neighbourhood, where it will expand its capacity for community building. The new location will open in Fall 2014. ■

PrairieSeen: From Blog to Page | prairieseen.tumblr.com

It all started with one conversation.

At work, when we were supposed to be, you know, working – but that's sometimes how things go. Regardless, we started talking. With both of us recent graduates from the University of Alberta's Art History program, we were working in unrelated administrative positions and searching for inspiration. Neither of us was pursuing a Masters degree at the time, and we were starting to feel detached from our previous academically-minded positions in the arts community. Brainstorming ways in which we could engage with the community from a new position; an idea came to us – why not curate an independent exhibit?



I mean, we had done it before – in our last year of university we had the opportunity to co-curate an exhibition with a seminar class led by an amazing professor, Dr. Lisa Claypool. It was a great experience, and she taught us a lot about what all goes into putting together an exhibition. Yet that show had a readily available selection of artworks and numerous other resources that were no longer available to us. In the hopes of creating similar opportunities, we decided to begin by connecting with other people in the arts community outside of our existing university-bubble. As art historians, we thought that a great way to do so would be to start writing about it – and as humans with opinions and computers, we felt fully qualified. In an effort to move away from the more academic style of writing we were used to, we started a blog with the much-deliberated moniker, **PrairieSeen**.

PrairieSeen began as a bit of an experiment. Basically, we posted about anything that came on our radar, which generally consisted of events, jobs, news stories, and other resources. We didn't truly begin creating content until we published our first artist feature in late October, about two months after our official launch. Soon after, we welcomed guest writers, forayed into publishing our own opinions on the Internet (scary!), and began hosting events "offline." Finally, after one whole year had gone by we curated our first exhibit at The Drawing Room to celebrate our first birthday (with cupcakes and everything).

One year has quickly turned into two, and, after officially becoming a non-profit organization, we're back to the proverbial drawing board with another big project almost ready to launch. After a few marathon coffee meetings (and the perusal of over a year's worth of art news), we decided to return to our formal-writing roots and create a dedicated online magazine for the visual arts in Edmonton. This quarterly publication mirrors the still-existing PrairieSeen blog in its focus and tone, but features more "meaty" long-form writing with exhibition previews, reviews, feature articles, and of course, the ubiquitous artist feature. *PrairieSeen Notes*, our so-called new baby, will continue to live online under the premise of free, open access for all.

It was important to us from the get-go to recruit paid contributors, not only to incentivize submissions, but to lend arts writing the credibility and value it deserves in this city. Our goal has always been to hold a mirror to Edmonton's visual arts through writing, and we're so happy to have the opportunity to be continuing this in our new format. We hope you'll stick around for the ride. ■

Illustration: Charles Poon.



Creative Practices Institute | creativepracticesinstitute.com

Creative Practices Institute is a registered non-profit society and artist run centre. We are located in a character house in the Oliver area. In May of this year we incorporated and moved into our new, old house. We first opened our doors to the public in June with our *Breaking Ground* fundraiser and exhibition. July saw us fill all but one of our *Creative in Residence* studios.

The Residency program is really the cornerstone of our centre. We have six studio spaces in our house that are available for short-term project based residencies. The creatives rent their studio spaces for six months to a year and work towards a personal/professional goal that they have identified prior to beginning their residency. It is our role as Directors to support them in their development, the form of this support is discussed on a case by case basis. Support can take the form of arranging studio visits, grant writing support, research into exhibition venues or residencies etc, and is designed to respond to the individual needs/wants of each Creative.

Who's driving this initiative you might ask? Creative Practices is lead by a great team of Founding Directors and Advisors. We came together from various specialties, such as government administration, university instruction, visual arts, design, law, accounting and marketing among others. We feel really fortunate to have such a strong, talented and driven group of individuals leading the development of this project.

In addition to the Directors and Advisors we have a fantastic team of volunteer interns. The Directors believe that it is key for emerging creatives and administrators to gain hands on experience in the arts field. We also know that this kind of practice-based learning is hard to come by. Each of our interns is given the opportunity to develop their own portfolio and projects based on their own areas of interest. We are thrilled to see them becoming invested in the development of the centre and of their own career path within the arts.

Which leads us to another topic, discourse! At Creative Practices we believe that talking things out with your peers is very important. This is where the Collaboration Lab fits in. Here we offer support to creatives by working one-on-one on current projects in development, grant writing, and helping to make connections between potential collaboratives. We want the house to be a space where individuals engage with each other and share common interests with like-minded individuals. We are currently building a community resource library which will be made up of practical, theoretical and special interest books.

Last but not least we are an exhibition venue. To date our exhibitions have been programmed in house through invitation and discussion with people who express an interest in exhibiting. Our focus is to activate the various spaces in the Creative Practices property with exhibitions, performances and projects. Collaborative approaches are the driving force for this area of our Institute. In the future many of our exhibition projects will be planned and executed through the Curatorial Internship program.

We have been asked many times 'how are you different from the other ARC here in the city'? In many of the key ways we aren't different, we all value supporting creative production, collaboration, experimentation, exhibition, discourse and creative risk. To us this speaks volumes about the arts community in Edmonton. We are excited to join the ranks of the artist run centres: SNAP, Harcourt House and Latitude 53 as well as the other arts centres in Edmonton. ■



CREATIVE MORNINGS™

Join CreativeMornings/Edmonton on a Friday morning each month for breakfast and a short talk with some of the best, brightest, (and nicest) from Edmonton's creative community. Every event is free of charge and open to anyone.

CreativeMornings is an organization with almost 90 chapters in cities around the world. Head over to the website to watch talks from some of the top creative professionals from around the globe.

Find out what is happening next here:
creativemornings.com/cities/edm
 or on twitter @edmonton_cm



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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

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10% off at the Paint Spot

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* Check snapartists.com for monthly member perks at various Edmonton retailers

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SEPTEMBER 6TH, 8PM TIL LATE



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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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