

# SNAP Line

This issue sponsored by:  
Framing by Karen Cassidy

SPRING 2014  
Newsletter artist:  
ANDREW BUSZCHAK

If I am, I am.  
But not if not,  
of received as  
hand-me-down  
thought.

**UPCOMING EVENTS:**

**Drink & Draw**  
March 22nd

**FEATURES:**

Ghost Print by Mary Pinkowski  
Building a Vibrant Collective by Ben Weinlick

**MY PROCESS:**

with Patrick Arès-Pilon

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

@snapgallery



**SOCIETY OF  
NORTHERN ALBERTA  
PRINT-ARTISTS**

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

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E. [snap@snapartists.com](mailto:snap@snapartists.com)

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

### COMMUNICATIONS COORDINATOR

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



## Vice President's Message

Hello one and all,

This year has started off with the incredible exhibitions *Hall of Fame* by Montreal artist Dominique Petrin and, *The Assassination of THINKITEM By The Coward Adrieane Koleric*. The opening was standing room only with a record attendance of gallery visitors and some great coverage by local media.

The Board met in early January and we are happy to welcome two new board members. Marian Switzer and David Rumer. David takes over the reins of treasurer and we owe a huge debt of appreciation to long serving board member and treasurer Bob Van Schaik, thank you Bob! We also want to pass on good wishes to our President, Lisa Matthias and her husband on the birth of their twins.

We now have a full team of enthusiastic and dedicated board members. The members are: Lisa Matthias, President; Brenda Malkinson, Vice President; Sean Caulfield, Past President; Sheila Chu, Secretary; David Rumer, Treasurer; Karolina Kowalski, Exhibitions; Eugene Uhuad, Fundraising and Development; Mark Dutton, Print shop; Tracy Wormsbecker; Ferdinand Langit; Marian Switzer; Brielle Bukieda, Student Representative; April Dean, Executive Director. The new board will be participating in a Board Development Program Workshop at the end of February. You can email any member of the board at [board@snapartists.com](mailto:board@snapartists.com).

The studios have been buzzing with activity, check out [snapartists.com](http://snapartists.com) for all the new classes and activities. Board member Mark Dutton met with Mark Siegner, Sean Caulfield, Steve Dixon and April Dean to look at changes and improvements to the studio. Look for a new exposure unit coming soon as well as a wish list of new equipment and upgrades.

Megan Bertagnoli and her team have been working on a new direction for the SNAP publication that will include topical issues, themed editions and commissioned prints. If you have not already done so, I encourage you to become a sponsor member. A membership at the Sponsor Level includes four limited edition fine art prints (one per newsletter issue) commissioned by the society. It makes a great gift for you and others anytime! Become a Sponsor member on line at [snapartists.com/snapline](http://snapartists.com/snapline), by mail, by telephone, or drop by the gallery, 10123 - 121 Street.

As always we wish to thank all the outstanding volunteers, members and staff. The hours and hours you invest in SNAP make all the difference to the excellence and opportunities of our print making community, we are grateful for all you do!

We look forward to hearing from you and seeing you at the next exhibition opening on March 13 with artist Robert Truszkowski and Eva Schneider.

– Brenda Malkinson, Vice President



## Executive Director's Message

Welcome to 2014!

It's a new year and we've opened our 2014 season with vibrant and exciting exhibitions. If you haven't been in to see *Hall of Fame* by Montreal artist Dominique Pétrin yet – I strongly encourage you to stop by and warm up your eyeballs. The exhibition closes on March 1<sup>st</sup>. I am truly excited about the range and depth of our 2014 exhibition season. We are presenting exhibitions from some of North America's most accomplished and innovative print artists paired with community gallery exhibitions of new works being made in our printshop by emerging Edmonton artists.

We've seen some significant renewal on our Board of Directors, with many new faces in the mix I encourage you to seek out Board members at our events (we wear name tags!), introduce yourself and ask them about some of the exciting initiatives we are working on for the upcoming year. Our Board members are sincerely invested in the health and growth of our organization and definitely want to connect and network with you, our valued members.

Lastly, spring being a time of renewal and coming out of the long dark, we are looking at spending some significant time and resources developing our printshop this year. If you have thoughts on developments you would like to see or potential resources to spend (time, financial, material) I would love to hear from you. We are looking toward a year of development in almost everything we do. I'll be spending 2014 working with the Board and our many community partners and collaborators to lay some solid foundations for our core programming to strengthen and grow in years to come.

– April Dean, Executive Director

# Andrew Buszchak

SPRING 2014 NEWSLETTER PRINT



Andrew Buszchak is an interdisciplinary artist. He holds a Bachelor of Fine Arts degree from NSCAD University in Halifax, Nova Scotia and is a graduate of Fanshawe College's Fine Art program in London, Ontario. He has exhibited both individually and within group exhibitions throughout North America.

## Artist Statement

The woodcut print accompaniment to this issue of SNAPline is a precursor to a forthcoming series of prints. These prints will contain a riddle alongside the sphinx for the viewer to reflect on; my hope being that the answers thereto will direct the viewer's thoughts toward elements I believe central to the way people achieve a general feeling of stability in their lives.

Broadly stated, my artistic practice proceeds from a basic point of inspiration: North American social and cultural attitudes that are pervasive, though underrated.

I engage with various consumer-level communication technologies, popular culture, and systems of belief and exchange. My interest centres on the way these concerns integrate and evolve with the values and customs of the society that I have grown up in. By manipulating certain components of contemporary life, I seek a perspective that will help to form new insights on objects and correlations that are often taken for granted.

The materials and processes I employ in my work are important factors in how they relate to the subject matter. I think that ideas are often better conveyed in one medium over another; that there is perhaps an ideal artistic strategy for the expression of a particular feeling or knowledge, which will add layers of information and possibilities for interpretation. In this respect, my goal is for the formal qualities to support my work physically, conceptually, and contextually.



Top (newsletter print): *Stumper*. Woodblock relief print, 2014.  
Bottom, from left to right: *Hope, Air; Words, Wind*. Text based mosaic, 2009.  
*Idiot String*. Telephones, curly cord, 2007.

## FEATURE ON ALBERTA PRINT COLLECTIVES

**Burnt Toast Studio**by Alden Alfon, [www.burnttoaststudio.com](http://www.burnttoaststudio.com) | Bay 5, 215 - 36 Avenue NE, Calgary

Burnt Toast Studio is now one of many artist collectives forming in Calgary. Our group focuses on the printmaking aspect of studio, with shared cost of equipment and techniques. We have an open concept studio, similar to how they grouped us in art school; each person with a desk and storage, as well as a shared larger communal desk to spread out materials as well as access to silkscreen area and an etching and relief area. Each member has a diverse artistic background who explore different media and techniques such as screen-printing, etching, relief, mixed media, paper-making, painting, drawing and sculpture.

As I remembered it, we started Burnt Toast Studio about three years after we graduated from the Alberta College of Art and Design. Five graduates of the printmaking department, James Jensen, Edwin Herrenschmidt, Lee McKay, Doug Jaap and myself wanted to get back into creating art but also have the same studio community that existed in school. It was easy to create, share ideas and resources with these like-minded friends. To simplify the process, we funded the studio based on member contributions rather than one based on funding through grants.

Eventually, in the fall of 2000 we found a beautiful 800 sqft loft space in the Ogden Industrial park behind a custom furniture wood-shop. There was a bit of luck finding this affordable space that could bear the weight of an etching press, as well as function as a creative space. A friend had went to see the space as an apartment unit but later recommend that we look into turning it into a studio. They took two months of construction before we could even go in and paint the walls. But after eight years of small renovations, DIY equipment, artistic exploration, art parties, late night printing, group shows, losing one original member and gaining three more, we eventually had to move to a larger location in the fall of 2007.

Our new and current location, a 1400 sqft space, in the Highland industrial Park, also took several months of renovations before we could start making artwork again. With new opportunities and possibilities, we were able to expand the size of our silkscreen area to include a larger printing surface as well as a four colour t-shirt press and dryer brought in by Jon Anderson and accommodate a sculptor, Camille Betts, in her paper making. We've been able to keep expenses and rental fees low with smart budgeting and an amazing landlord and arts-supporter Doug Wong who without his help, we couldn't have grown into the organization we are today. We are currently expanding to include a small wood shop as well as some digital printing. Last year, our studio membership grew to 20 members but more recently, we have capped the limit to 15 artist.

Our hope is to maintain and grow the idea that printmaking/art-making can also be a co-operative and social activity.

# Building a Vibrant Collective

by Ben Weinlick, SKILLS Society: Project Citizenship



Project Citizenship is a social change initiative launched in 2011 by SKILLS Society, The University of Alberta Community Service-Learning program and Nina Haggerty center for the arts. One of the changes the project is trying to make is around shifting attitudes about people with disabilities. We want to show how people with disabilities contribute their skills, knowledge and gifts to the mosaic of talents and personalities that make our communities strong and healthy. The project explores the intersection of engaged citizenship and disability through storytelling, art, video, photographs and social media. When the stories are shared in art galleries, in books or through social media, inspiration and a shift in perspective can happen. It takes a strong collective of diverse people and groups to make change and I can honestly say that finding SNAP has been one of the greatest connections for the project.

In 2012, Project Citizenship needed to find a venue to show the over 30 stories of how people with disabilities are contributing to making Edmonton a vibrant community. When we chatted with the Executive Director of SNAP about hosting the citizenship show, we soon discovered we had found a stellar ally and an inspiring community of free thinkers and artists. We were so grateful that SNAP took a chance on us and offered the whole gallery to host our show. With over 350 people attending the opening in the fall of 2012, including the mayor, business leaders, and provincial government representatives, the SNAP Project Citizenship show was a huge success. The project continues to gain international recognition through our website at

[www.projectcitizenship.com](http://www.projectcitizenship.com) and is about to be featured in the February 2014 edition of the Stanford Social Innovation Review as an exemplary social innovation that is making real change in the lives of people with disabilities.

One thing that the project participants recognize is that connecting with people that work outside our usual silos, helps us think in fresh ways and generate creative ideas to continue exploring the intersection of citizenship and disability. When we set out to make change and only meet with people who come from our silos with a similar perspective, we find we can easily get stuck in one way of seeing and end up not doing anything very innovative or significant. And so, once again we called up SNAP and together applied for an Edmonton Arts Council grant to explore what might happen if we brought together professional SNAP artists, people with disabilities, U of A anthropology students and SKILLS staff. In March of 2014 this new collective will meet once a week in the SNAP print shop to share stories, experiment and make art together related to art and citizenship. We're calling this fresh collaboration, "**Making our Mark**" which points to aspects of print making as well as how people want to show up in the world and make a mark. We don't know exactly where the exploration will take us, but we know we will all learn something, grow and hope to make art that causes people to think hard about the diverse perspective people with disabilities bring.

Ben Weinlick, project lead. [www.projectcitizenship.com](http://www.projectcitizenship.com)

# Ghost Print

(After Aja Monet's "What I've Learned")

by Mary Pinkowski

*In the process of monotyping the artist will make an original print from each plate, however sometimes they try to make a second print from the original plate, creating a ghost print. The ghost print is often deemed inferior.*

\* \* \*

When you reach into yourself and all you can find are ghost prints,  
remember  
that there is wisdom in ancient wives tales  
the ones that say divining can be used not only to find water  
sources or treasure  
but also to find missing people

remember that missing does not always mean lost  
that you can miss yourself even while still being in your body  
I think that must be the definition of desperation  
and sometimes desperation is just another word for an  
aching thirst

remember we are all thirsty  
despite our bodies being 50-75% ocean

remember that we are not the only things that are thirsty  
that it rains almost continuously in the Amazon  
and sometimes the darkest parts of the forest  
are often the ones that harbor the brightest lichen

remember that in our essence we are composed  
of the majority of same elements that make up a rain forest,  
that there are places in our body where missing stories run  
through us

remember ghosts move so similar to an underground water source  
It is hard not to call thirst a haunting

remember that diviners are searchers who are not afraid  
of missing  
and they could be driven to find these dark places within  
ourselves  
and pull out the light

remember that sometimes this world allows us to slip outside  
of ourselves  
to strip from our skins and become empty skeletons  
and sometimes all we are is just darkness or missing  
the person we used to be a haunting that passes through  
our bones

some nights you can reach so far into the darkness of yourself  
desperately searching for your voice only pulling out ghost prints  
and calling everything you find inferior  
but you keep pulling because silence is an apocalyptic stop sign

I wish I could have green lighted all the stories that fell silent  
in my Nana's red light throat in the last years of her life  
my mother has things she will never tell me  
and these women are why I write poems,  
so I don't have to make my body a casket,  
a graveyard,  
fossil bed of untold utterances,  
a ghost print of their bodies

fear is starving beast  
that feeds on you so easily  
terror is feral animal  
that can run wild through you

I always want to let go  
but I hold on so tightly

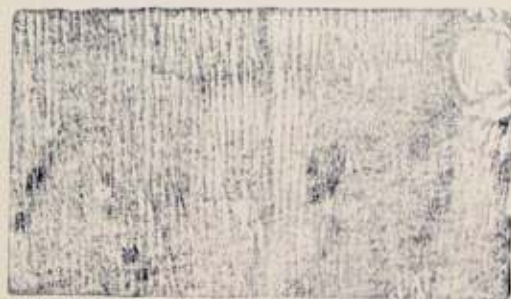
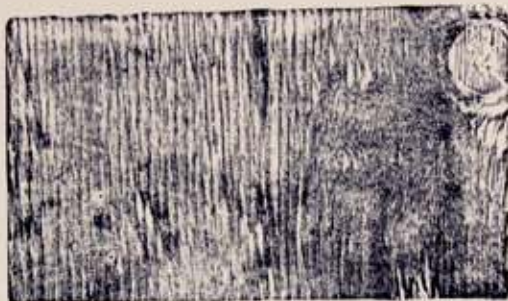
remember there are a finite number of points on the compass  
which is confusing because  
there are an infinite number of points that brought me to  
this place

remember how easy it is to go missing  
even when holding the compass of your heart

remember there are people who will search past the ghost prints  
of yourself  
they are there and they are divining

Mary Pinkowski, an award winning spoken word poet, is Edmonton's current Poet Laureate. Mary is internationally recognized spoken word artist, who has performed across North America. Her work has been recognized and awarded various top national honors, including winner of the 2008 CBC Poetry Faceoff, 2011 Canadian Festival of Spoken Word slam champion, 2013 Canadian Individual Poetry Slam finalist. When not performing Mary runs workshops for youth and adults. Visit [www.marypinkoski.com](http://www.marypinkoski.com).

Opposite page: found  
*Ghost Print Illustration* in SNAP printshop







# My Process

with Patrick Arès-Pilon, SNAP's 2013/14 Emerging Artist in Residence

## Why do you prefer analogue photography to digital?

Depth and crispness are characteristics present in analogue photography that make me feel happy and relaxed. I am uninterested in digital photography since its pixels make me feel irritated and anxious.

## Why is it important for you to use traditional photography techniques in your practice?

Working within the limitations of analogue technology, I explore endless possibilities by improvising with light and chemistry. The results can be failures or discoveries. Failures can easily be disposed of, while discoveries enrich my skills and give me joy. It is a continuous learning process.

## What attracted you to apply for SNAP's residency and using SNAP's Darkroom facilities?

Community is central to my artistic practice. As a film artist and scenographer, I have had the opportunity to be involved with the experimental film and contemporary dance communities, and have enriched my artistic perspective through the people I have meet and worked with. This residency is attractive because it allows me to openly receive influence from the print community. Using Snap's darkroom allows me to expand my photographic process from paper to metals and beyond.

## What attracted you to create your own view-masters and exhibit them as a "show de peep"?

I use 1950's view-master stereoscopic technology since it is strictly film-based, it requires attention to depth of field and it offers an intimate 3D experience to viewers. I present my view-masters via le "show de peep" since I am enthralled by the experiential uniqueness of it. From analogue erotica, to travelogues, to public art and portraits, viewers see identical images but are all affected differently by this performative installation.

## What do you hope to accomplish in your residency at SNAP?

I hope to find community and to develop a new body of work of stereoscopic tintypes.

## Pourquoi préférez-vous la photographie analogue versus le numérique?

Tout le monde veut être un phoquing artist et le numérique les permet à y exploré en dilettante sans trop avoir d'intention ou de talent quoi qu'il en soit. Pour moi, la photographie traditionnelle a un certain je ne sais c'est quoi, qui me rend heureux et confortable.

## Pourquoi es-ce important pour vous à faire usage de techniques photographiques traditionnelles?

En travaillant avec les limitations que présentes la photographie traditionnelle, j'explore des possibilités sans fin tout en improvisant avec la lumière et la chimie. Ce qui en résulte sont des échecs et des découvertes. C'est facile à se débarrasser des échecs, pendant que les découvertes m'enrichissent et me porte bonheur.

## Qu'es ce qui vous a attiré à postuler pour la résidence à SNAP et à faire usage de sa chambre noire?

La communauté figure au centre de mon processus artistique. En tant que scénographe et alchimiste de film, j'ai eu la chance à m'impliquer dans les communautés de film expérimentales et de danse contemporaine, tout en enrichissant ma perspective artistique avec les gens que j'ai rencontrés et travaillés avec. Cette résidence a capté mon attention car elle m'alloue d'avoir une ouverture d'esprit artistique envers la communauté d'imprimerie.

## Qu'es ce qui vous a appelé à créer vos propres vignettes view-master et à les rendre en exposition sous forme de show de peep?

J'utilise la technologie view-master stéréoscopique des années 50 puisque c'est à base de film, ça requiert une attention particulière à la profondeur de champ et ça l'offre une expérience 3D des plus intimes. Je présente mes view-masters via le "show de peep" puisque je suis fasciné par l'interaction sociale et la réception unique qui se produit.

## Qu'es ce que vous espérer accomplir durant votre résidence à SNAP?

J'espère tisser des liens riches et durables avec les membres de SNAP, ainsi que de développer un nouveau ensemble d'œuvres stéréoscopiques sur métaux.

Opposite page:

*dans le jardin à Marlana*

by Patrick Arès-Pilon



## Framing by Karen Cassidy

Sponsor of *SNAPline*,  
Spring 2014 issue.



**Karen Cassidy** is a print artist by trade who is active in Edmonton and can be seen regularly in her studio at SNAP. She is also one of SNAP's Sponsor Members who receives a limited edition print every quarter and is proud to support SNAP by also Sponsoring this edition of *SNAPline*, which focuses on important things taking place in and around her local community.

Something you may not know about Karen is that she runs a charming, independent frame shop—Framing by Karen Cassidy—where she provides personalized service. Professionally trained in both fine art and the craft of framing, Karen is knowledgeable in handling art and experienced working with artists. In her business, Karen understands the importance of being punctual with deadlines and prides herself on the high quality, archival framing she offers. Furthermore, she is equally comfortable with single orders, or large series of works. The best part? Working from her acreage just outside the city means little overhead which she passes along to her clients in the form of very affordable rates.

### Have a project for Karen?

Contact her at karen\_cassidy1@hotmail.com Mention that you learned about Framing by Karen Cassidy in *SNAPline* when you send her an e-mail for your personal consultation.

### 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](mailto:snap@snapartists.com).

## One last word from our favourite Elm Café Barista: Old Dirty Benson



Elm Cafe is one of SNAP's Season Sponsors. Stop by Elm on 117 street just north of Jasper for a latte and a peek at showcased artwork from local Edmonton Artists

## Workshops at SNAP

### Professional Development Workshop

April 26, 12–5pm  
max 10 participants  
Facilitator: TBA  
**\$60** for members  
\$69 for non-members

There are numerous things artists need to know in order to create a cohesive and professional portfolio. In this 1-day workshop you'll learn how to photograph artwork, mat and frame 2 dimensional works on paper, develop your CV and writing tips for a cohesive artist statements.

### Grant Writing Workshop

April 19, 1–4pm  
max 10 participants  
Facilitator: Paul Freeman  
By Donation

Learn the best tips and strategies for writing grant applications from successful grant writers themselves. SNAP in partnership with Visual Arts Alberta & CAR/FAC is offering this session for artists interested in applying for funding through any major arts funding agencies (EAC, AFA, CCA, etc.) An informative lecture will be followed by a workshop session where participants can review drafts of proposals with facilitators.

# 2014 Exhibitions at SNAP Gallery

January 16 – March 1  
**Dominique Pétrin**  
**thinkITEM**

March 13 – April 12  
**Robert Truszkowski**  
**Eva Schneider**

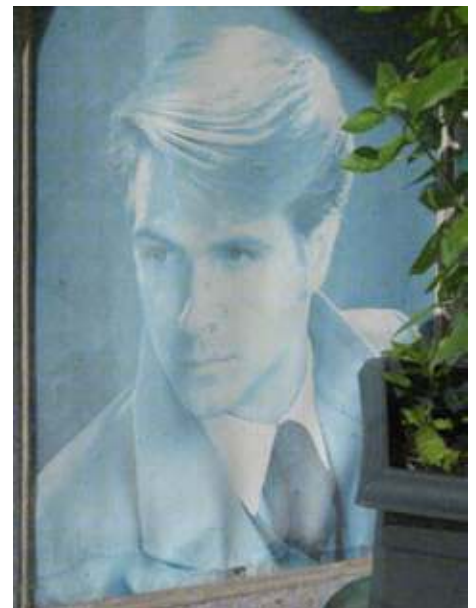
April 24 – May 31  
**Heather Huston**  
**Joanne Madeley**

June 12 – July 12  
**Bulas & Schwab**  
**Encumbered:**  
**A Group Exhibition**

July 24 – August 30  
**Koichi Yamamoto**  
**Patrick Arès-Pilon**

September 11 – October 11  
**Mark Clintberg**  
**Zach Ayotte**

October 23 – November 22  
**Patrick Mahon**



Images from top to bottom, left to right:  
 Robert Truszkowski  
 Heather Huston  
 Dominique Pétrin  
 Patrick Mahon  
 Bulas & Schwab  
 Mark Clintberg  
 Koichi Yamamoto

## 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.

Our 2013 roster for the newsletter print program included stunning and inventive prints from UofA Alumnus Aimée Henny Brown and ACAD Alumnus Josh Holinaty. This fall we released an edition from Jesse Thomas, the newest member of the Fine Arts Faculty at the University of Alberta & this winter we are delighted to distribute new woodblock prints by Brenda Malkinson. In addition we are developing our newsletter content to include critical and creative writing by commissioned local writers.

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.

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](http://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



Canada Council  
for the Arts

Conseil des arts  
du Canada



Alberta  
Foundation  
for the Arts



edmonton  
arts council



JOIN US ON **MARCH 22** FOR SNAP'S

Drink  
& Draw

Parlour Games



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and instagram

@SNAPgallery

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

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

### 2014 Season Sponsors



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