

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

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# SNAP Line

SPRING 2015

Newsletter artist:  
JILL HO-YOU



**UPCOMING EVENTS:**

**Drink & Draw**  
March 28th

**CONTRIBUTIONS BY:**

Chelsea Boos, David Candler, Josh Holinaty & Zach Polis  
— Plus a profile on New Leaf Editions & BIMPE

**MY PROCESS:**

with Blair Brennan

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

@snapgallery



**SOCIETY OF  
NORTHERN ALBERTA  
PRINT-ARTISTS**

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

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## President's Message

On behalf of SNAP's Board of Directors we're pleased to present the first edition of SNAPline for 2015! As we reflect on the past year I'm truly astounded at the accomplishments, excellence, and character of our organization. We began the New Year with the fascinating work of Eunkang Koh in the main gallery with her exhibit *The Human Shop*, and the introspective work of Karen Cassidy in the community gallery with *Daughter of a Dead Father*. In the past we've had the pleasure of showing traveling Biennial International Miniature Print Exhibition, and SNAP is once again presenting this work in BIMPE VIII. Around the corner from our gallery our printmaking studio has been bustling with activity from our workshops and classes, special events like *Print Your Heart Out*, artists in residence, renters, and ongoing studio enhancements.

The Board of Directors has been continuing our work on policy development through revision and creation of a number of policy pieces. Additionally we have begun developing a strategic plan, starting with review of SNAP's values, vision, mission, and mandate, using feedback gathered from our membership over the past year and a half; and developing overarching goals for the next five years.

Complementing this governance work several members of SNAP's board and staff have been participating in a new initiative called *New Pathways for the Arts: Advancing Innovation and Adaptive Change in the Arts*. Over the course of six workshops and three forums we will deal with complex goals like strengthening the capacity of our organization to innovate and adapt, and fostering collaboration and shared problem-solving.

We'd like to welcome our newest board member, Student Representative Alex Linfield, a senior printmaking student at the University of Alberta. Alex will be replacing outgoing member Brielle Bukieda - thank you Brielle for your contributions to SNAP!

Several directors on the board completed their terms in 2014. Most recently, Karolina Kowalski completed her term as Programming Director on the board. Karolina did a fantastic job heading our gallery programming and supporting SNAP through her commitment, enthusiasm, and many hours of hard work. Thank you Karolina! The board will continue to turnover in the next year or two.

If you are interested in contributing to SNAP at a governance level on the Board of Directors, please get in touch at [board@snapartists.com](mailto:board@snapartists.com). Thanks to all of our amazing volunteers, staff, sponsors and partners for your continued support.

— Lisa Matthias, President



## Executive Director's Message

Welcome to the spring edition of SNAPline. That's correct, spring in February! We're so close. Once again we've opened an excellent season of exhibitions in our gallery with a diverse and provocative mix of prints and mixed media works by Korean artist Eunkang Koh & Edmonton artist Karen Cassidy. The impacts of the SNAP community gallery (now in the 4th year of exhibiting local emerging artists) have been tremendous in broadening our audiences and opening up space to drive the completion of new projects in our printshop.

A new year means we are rolling out more development plans for our printshop. In late December SNAP received incredible news from The Edmonton Community Foundation. The ECF has awarded SNAP a community project grant of \$32,000.00 to purchase equipment and to develop a digital imaging lab in our printshop. This addition to our studio facilities is long overdue and SNAP is incredibly grateful to the Edmonton Community Foundation for recognizing the need for the integration of these resources in our community. The Edmonton Community Foundation does really important work throughout the non-profit and charitable sectors in Edmonton. If you are unfamiliar with this organization I encourage you to look them up and read about the many contributions they are making to programs and initiatives across Edmonton: [ecfoundation.org](http://ecfoundation.org).

You can expect a great deal of communication about the development of this project and how to access the new technologies and resources being added to our studio in the coming months. We expect to roll this project out over the next 12 months with a goal of having fully integrated our new resources into our studio and education programs by January of 2016. Ultimately this project will result in access for artists to the technologies and resources they need to make their work at the scale and of the quality that they envision at an affordable price for space and output. At SNAP we are truly so excited for this advancement in our ability to support the work of Edmonton artists.

Our winter and spring classes and workshops are open for registration and we'll be planning and adding summer events over the next few months. I hope you can join us in the printshop for a workshop or a community drop in event - the next one being *Drink & Draw: Missed Connections* on March 28th. In addition, with support from The University of Alberta department of Art & Design we have a student intern this semester. Haylee Fortin is planning some events for SNAP members and will be concluding her work this term with a members print exchange. Please join me in contributing to this community building project which will culminate with an exhibition in our printshop in May of all the final prints.

On March 15th SNAP will be hosting our annual Volunteer Appreciation Event, this year we are recognizing all the support we receive from our incredible volunteers with a Sunday Brunch. I can not express fully how grateful we are to have the help and support of so many dedicated, creative and committed volunteers, you really make SNAP a great place to work so thank you for your time and energy and I look so forward to seeing you on March 15th.

— April Dean, Executive Director





## Jill Ho-You

SPRING 2015 NEWSLETTER PRINT



Jill Ho-You is a sessional instructor in the Department of Art and Design at the University of Alberta. Her prints and drawings have been exhibited nationally and internationally, including solo exhibitions at Harcourt House in Edmonton, AB (2013) and the University of the Arts in Philadelphia (2011.) She has also participated in numerous group shows such as *New Prints/New Narratives* at the International Print Center New York, NY (2013), and the 3rd Bangkok Triennial International Print and Drawing Exhibition (2012.)

She is the recipient of several grants and awards including the Prix Public from the Biennale Internationale d'estampe Contemporaine de Trois-Rivières (2013), a Canada Council for the Arts Travel Grant and has participated in residencies at Open Studio in Toronto and Alberta Printmakers' Society in Calgary.

### Artist Statement

Memory and its dynamic connection to identity and corporeality inform my artistic practice and corresponding research. Through drawing and printmaking, I endeavor to access the physical manifestations of past experience by creating speculative anatomical studies which blur the boundaries between body, memory and landscape.

In what ways are personal memories, emotions and cognition expressed through the physicality of the body? Genetics has shown that certain childhood experiences leave permanent marks upon an individual's genome by altering gene expression. Physical anthropology has long demonstrated that organs, teeth and bones record events such as disease and trauma. Therefore the physical body retains traces of memory at the tissue, cell and molecular levels. My work draws insights from these visceral observations and draws parallels to the geologic record, where traces of the Earth's history are documented in its own minerals, sediments and land forms.

Drawing inspiration from early anatomical illustrations, the visual language of the medical and natural sciences, my work weaves these various elements, images and textures in ways that suggest the passage of time and the disordered accumulation of experience. In my work the body becomes a site of excavation with past memories alternatively deposited and exposed like the strata of the Earth. Layers of drawing are combined with intaglio techniques building images which are tangible and ephemeral, physiological and psychological. By connecting the temporal with the physical, I am also playing with the fragile tension between life and mortality, permanence and impermanence.

DISPLAYS NOTEPADS  
 POSTCARDS ANNUAL REPORTS MAILING  
 PRINT POSTERS BROCHURES  
 STATE OF THE ART FLYERS CALENDARS  
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# SNAP

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Perhaps it was because my background was in painting, one of the most solitary mediums possible, but I was surprised by the collective nature of a print shop during my first year in printmaking at the University of Alberta. Working in a print shop is like having a second family. A sometimes sweaty, usually inky collective of people who are there to help each other out with everything from registering prints to advice on choice of paper. It is hard to imagine how I would have met my portfolio requirements without the patience and expertise of my studio mates. I am forever indebted to the third and fourth year print students who helped me during my first year when print making still seemed like some form of black magic. Although there are times when I still feel this way.

So it seems natural that in such a collective environment where artists share ideas, space and facilities that there is a history of exchanging prints as well. Print exchanges can occur both at the studio and international level. In previous years SNAP has completed a print postcard exchange with the Alberta Printmakers' Society in Calgary. SNAP and AP invited print artists from around the world to submit twelve 4x6" postcards. A portion of the submission was kept for sale and the remainder entered the exchange. The process of duplication and the ease of portability so common to the print medium allows artists to share and receive multiple works in one print exchange. Typically an artist submits a required edition number of prints with a set paper size restriction and receives a collection of prints from other artists in return.

– Haylee Fortin, intern at SNAP

## This spring SNAP invites Members to participate in a print exchange.

Participation in the exchange requires an edition of 5 prints with a paper size of 8x10 inches. Four prints will be randomly exchanged with other SNAP members and one will be retained for SNAP's print archive. The exchange will include an exhibition in the SNAP printshop and an event where participants can meet other members. Let's swap prints!

Members sign-up by emailing:  
intern@snapartists.com by April 1st.

Submission Deadline: April 30th  
Exhibition of & Print Exchange: May 16th 5–7pm

### Submission Requirements:

- 5 identical prints with a paper size of 8x10"
- Completed submission form
- A submission fee of \$5 for postage if the participant does not live in Edmonton

Please submit all prints to SNAP Gallery  
either in person or by mail by April 30th

SNAP Gallery  
10123 – 121 st  
Edmonton, Alberta  
T5N 3W9



# Biennial International Miniature Print Exhibition

In Conversation with Peter Braune, by Alexandra Bowes | [www.bimpe.com](http://www.bimpe.com)



BIMPE VIII 1st Place winner: Roger Dewint, *Soufflé*, etching.

**ON FEBRUARY 28TH SNAP GALLERY** once again hosts the Biennial International Miniature Print Exhibition (BIMPE). BIMPE is an opportunity for viewers to take in an impressively wide variety of techniques and images representing trends in international printmaking today. This year BIMPE features over 400 prints from 314 artists from 48 countries. The jury reviewed 835 submissions, which were as diverse as the places they came from.

BIMPE started at a time when Peter Braune, one of the exhibition founders and owner of New Leaf Editions on Granville Island in Vancouver, saw few opportunities for Print Artist to exhibit their work. Teaming up with Dundarave Print Workshop, the duties to facilitate the show were split between the two printshops. New Leaf Editions took on the promotion and administration of the exhibition, while Dundarave supplied the volunteers and manpower to catalogue and frame the entries. The partnership created the Society for Contemporary Works on Paper (SCWOP), which has facilitated the competition for the past 15 years.

In the early years, BIMPE was financed out of the pocket of the organizers and depended on art sales and artists entry fees to cover costs. But over the years SCWOP has received assistance from small businesses sponsoring the exhibition, along with one major funder, Canadian Mortgage and Housing Corporation (CMHC) to make the competition as successful as it is today. Landlord to New Leaf Editions, CMHC, has generously supported the Miniature Print Exhibition, which wouldn't have been able to continue to operate without their financial support. A number of elements of BIMPE make it ineligible to receive grant funding, it is an international competition, charges an entry fee to artists, and awards prizes to winners – these features make the project unique and appealing to many artists but also falls outside of the realm of public funding. This hasn't held BIMPE back in anyway, in it's 8th Biennial the competition is better than it has ever been.

Through the years BIMPE has expanded from solely exhibiting in Vancouver at Dundarave Print Workshop and Gallery, to traveling throughout Western Canada. This year BIMPE will be making stops at The Federation Gallery, FINA Gallery at UBC Okanagan, as well as their finale stop at SNAP in Edmonton. The competition also produces an excellent catalogue of the exhibition, and features the work of participants from that Biennial year.

The quality of the print work has also changed throughout the years. With the introduction of digital tools, artists have been able to reproduce photographic images easily and in-tune to their intent. The awareness of the competition has also improved the quality of the artwork. Miniature print exhibitions are often more feasible for international artists to participate in, broadening the submissions of each call for participation. With more artists submitting from around the world BIMPE has become an excellent display of technique and craftsmanship.

As BIMPE VIII marks the 15th year of the Biennial's existence, Peter Braune is unsure of its future. He plans to make it to BIMPE X, but is excited for the torch to be passed on to other creative initiatives that will serve and support Canada's printmaking community in similar ways that BIMPE has. Currently there is an abundance of miniature print exhibitions stemming from Japan, Spain, Italy and America giving print-artists the opportunity to display the diversity of their practice and perhaps this trend suggests bigger is not always better. ■



## BIMPE VIII

## PRINTSHOP PROFILE

# New Leaf Editions

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

**IN VANCOUVER, ON GRANVILLE ISLAND,** 80 different printing presses can be found within a 15-acre radius. Split between Emily Carr, Malaspina and New Leaf Editions this could only have been a result of an urban experiment taken on by the municipal government to create a creative, walkable and engaging artistic community. New Leaf editions has become a staple within the Granville island community, and for the last 29 years has been providing printmaking services to create limited edition prints for artists.

Peter Braune, owner and operator of New Leaf Editions, created specific guidelines to ensure that his studio's success in the art world, as a "Fee for Service Printer". He took over the business after working there for 3 years, starting the venture with a \$4,000 purchase of a type cabinet full of Garamond lead type, a Vandercook Press and an 18 x 24" Craft tool etching press.

The printshop has taken on numerous and challenging projects since it opened its doors nearly 30 years ago. When artists approach the studio to create a limited edition of prints, Peter and his staff take great lengths to ensure the prints are representations of the artists and don't have a "New Leaf" look to them. The goal is to "allow artists to make their own marks in whichever medium they choose".

Adapting to the demands and styles of each artist has also benefited the printshop to learn different process in which they have incorporated into commissioned work outside of the print-art world. Working along side designers and architects New Leaf has created custom copper and aluminum pieces. Not thrown off by any challenge, they have taken on projects, which include etched aluminum guitars, Fire Place surrounds, and decorative panels for buildings. Currently the shop is using electro-etching techniques and is working with local sculptors to etch stainless steel.

New Leaf's tie to the community is what has made the printshop successful, and they look forward to engaging Canadians more with print-art. Despite creating 10 to 30 editions a year for the past 29 years, Peter hopes to expand Print Medias awareness even further and is excited to see more gorilla printers making bold statements "Who is going to be our Drive by Press, or Canon Ball Press, or what about a Canadian version of Wolf Bat Studios. I would love to challenge any Canadian Printmaker to think outside the box and shake up our print culture... go big and public... make a scene."

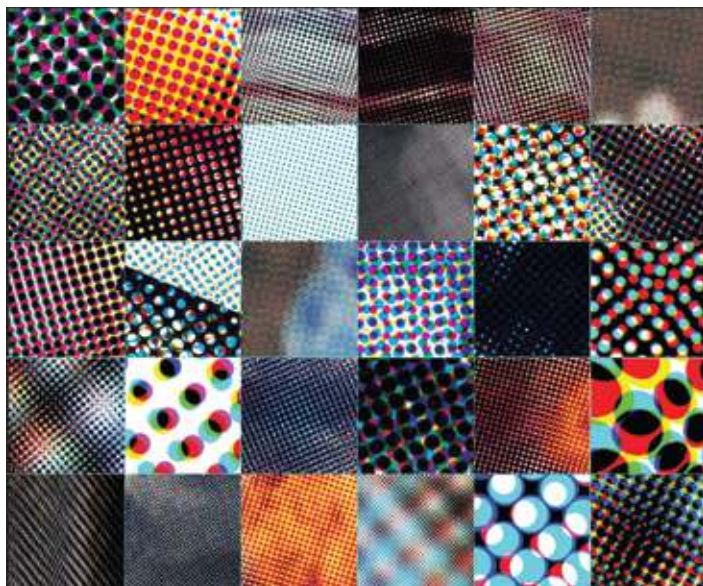
New Leaf are doing their part, along with the Biennial International Miniature Print Exhibition they are working with Richard Tetrault this summer and conducting a steamroller printing project for the Harmony Arts Festival 25th Anniversary. Anyone is welcome to engage with New Leaf, "We are open to work with anyone, and try anything. After all... printmaking is a proletariat art form, so lets communicate in an exciting way and as publicly as we can." ■





# Papier 15

by David Candler | [www.dc3artprojects.com](http://www.dc3artprojects.com)



Mitch Mitchell, *Quilt Study*.

PAPER HAS BEEN A SUPPORT SURFACE FOR COMMUNICATION AND CREATIVITY for millennia and is an important building material for artists everywhere. Paper is a tool that transcends artistic disciplines and bridges the worlds of art, science and commerce. Frequently a gateway for collecting, works on paper have a strong following among collectors who may focus on the support material (paper works in general) the medium (i.e drawing, photography, contemporary print, specific artists) or specific subject matter (collections I have been lucky to see include funereal photography from the 1850's to 1900, historical erotica, showcards of circus sideshow attractions). Art on Paper (1996-2009) was a bimonthly publication that developed from The Print Collectors Newsletter (founded in 1968), and was a wonderful resource for information on related artists and galleries. With content ranging from medieval illuminated manuscripts to contemporary colour photography and modernist print markets, this small magazine had a broad impact on passionate followers.

Paper or its french translation, *Papier*, is also the name of an annual Montreal art fair held the last week of April which focuses on artworks made from, created on, or using paper as subject matter. It is a gathering of galleries and publications supported by AGAC, a Montreal based national agency supporting the health and vitality of contemporary artists and art galleries, and offers an amazing opportunity to see and acquire works of art having anything to do with paper. Drawing, print, sculpture, painting, video, installation and performance all have a role at Papier as mostly Canadian galleries and artists stretch the interpretation of the medium.

A few subjective highlights of past years of the fair include:

- the watercolours of Harold Klunder, a giant in contemporary painting known for complex scrambled near-abstract oil on canvas works, whose works on paper mimic the tonal and formal qualities of the paintings with a quieter and more sensual edge
- graphite drawings by Paul Hardy, shown last year by Montreal's Parisian Laundry, intrigue through simple line and a self-generating process
- Japanese print/comic inspired madness by Vancouver's Howie Tsui, shown by LE Gallery from Toronto
- exotically toxic landscapes in watercolour on paper from Tristram Lansdowne at several booths including LE gallery
- Kelly Richardson and James Nizam photographs both revealing magic in light and story in almost oppositional techniques and technologies

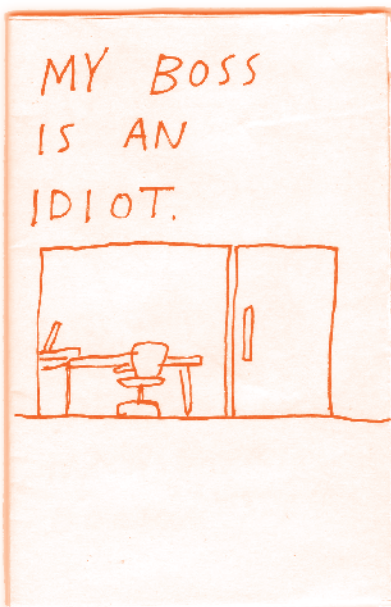
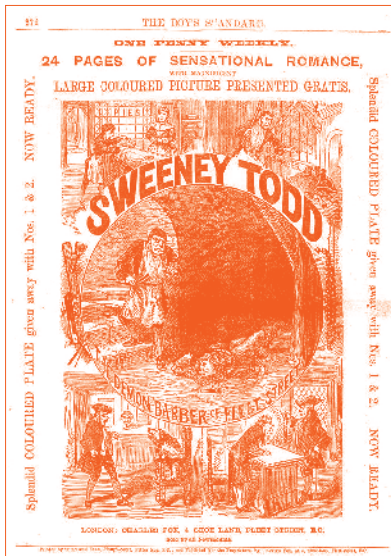
Papier 15 takes place April 23 to 26 in Montreal's Mile End, a new location for this confident the huge crowds of people browsing the fair on Ste Catherine St will find the new location, trading the tent for on-site bathrooms and expanded space on a whole floor of a building devoted to artist's and artisan's studios, non-profit artist run centres and art related businesses. In my role as director at dc3 Art Projects, I am especially eager to be able to present new work by former SNAP member Mitch Mitchell at this years Papier along with an offsite premiere of Tammy Salzl's print based media installation *The Cleansing*.

Mitch Mitchell is releasing a series of "studies" for a huge multi-installation exhibition exploring family histories, the culture of labour, the history of the modern print industry and it's correlation with other industries in flux. The unique works we will be presenting are colour and form studies using individually screen printed and hand quilted squares of waxed newsprint, and are related to a 4000 square foot quilt of similar construction, currently in production. Mitchell will be presenting this work along with two other immersive print installations and a film at a 2016 solo exhibition at the Art Gallery of Nova Scotia, curated by Sarah Filmore. Papier 15 will mark the premiere of this body of work in any forum.

Montreal based Edmontonian Tammy Salzl is premiering *The Cleansing* at Galerie Popop in conjunction with dc3 Art Projects. This immersive environment of painted and hand worked paper, craft construction techniques and film and video elements brings a 7x9" work on paper to room filling proportions. Viewers are confronted with the serenity and hidden tensions of contemporary urban living through a 3 dimensional folk tale within the transformed gallery space. Highlighting the vitality of paper based artworks in a media rich art world, and the ongoing importance of the artist's hand in our increasingly digital world, both Salzl and Mitchell are exciting artists to be following and supporting as they take on Montreal. ■

Read more: [www.papiermontreal.com](http://www.papiermontreal.com)





## On Zines

by Josh Holinaty | [www.holinaty.com](http://www.holinaty.com)

**EVER SINCE THE PRINTING PRESS ENTERED OUR LIVES, ZINES HAVE ALWAYS BEEN EXCELLENT SHIT DISTURBERS.**

Perhaps it began in England, with the penny dreadfuls of the mid-1800s. Advancements in printing technology and increased literacy gave rise to all sorts of publications, such as the *London Illustrated News* and the *Illustrated Police News*. These magazines – longform for zines – entered the cultural spotlight and their popularity definitely caused a disturbance. Many were news based and generally harmless rags, while others were a bit more controversial and tabloid in nature, focusing on crime, hangings and the glorification of criminals. Then there were the *penny dreadfuls*. These short little serialized publications, usually a combination of image and word, became popular to the young working class men of England during the mid-1800s. They were seen as culturally regressive objects that should be kept away from young men, and of course children. Only costing one penny, their disturbing and sensationalist subject matter was easy to obtain and hard to ignore. *Sweeney Todd*, for example, the story of a murderous barber, was one of the more popular penny dreadfuls at the time, due to its violent pulpy nature. So disturbing indeed that much of the social elite wanted to see these penny dreadfuls banned due to the regressive effect they felt it had on the youth of the day. The elite felt the subject matter was so terrible that any social progress would cease and everyone would become violent and stupid. All would be doomed because of the penny dreadful!

But all of this was a good thing. The ease to print and disseminate these “trashy” publications gave rise to a market that we still see around us today; this was the birth of the magazine and the publication industry as we know it. Zines help satisfy a demand for all forms of content. They shove new ideas in our faces and make us think.

Today, they are incredibly easy to produce. A couple sheets of paper with a few folds and a couple staples are all we need. Even less if you want to create an instant-book — which only requires a single sheet, a well placed cut, and some simple folding. If you want to get fancy you can use digital software and a printer. Whatever the format, zines are the perfect platform to explore new ideas in a tried and true format.

As we are lovers of objects and story, zines are perfect little objects. They can be made in small little runs, sold for cheap or even given away for free. These little culture bombs fit in your pocket and can be about everything and nothing; perhaps a collaborative experiment with a friend to discover image and word, or maybe a critique on that terrible art exhibition you saw last week, ready to be multiplied, dropped and scattered throughout a gallery. Perhaps intended as guerrilla objects, they are excellent creatures that can reproduce and spread ideas quickly.

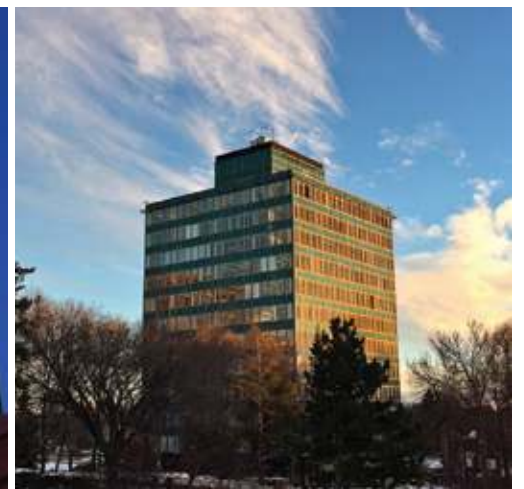
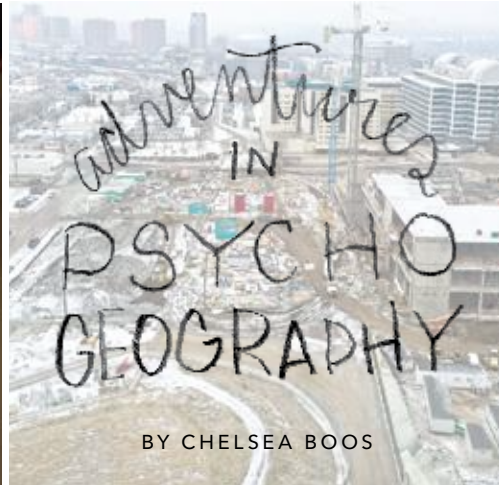
Matt Prins' *Instant Books are the Future* is a great archive of zines at their best. You can see many of Prins' own zines, as well many other contributions from other creatives. They are raw diaries, nonsensical nothings, and collaborations for the sake of collaboration. And they can cause a stir; I've used the medium to fictionally vent frustration about an old manager. I thought it was anonymous enough in character but it was eventually discovered by said manager and I don't think he/she was too impressed. It was probably a jerk move on my behalf, but the zine was the perfect medium to get my stupid idea across. Just to see what happens. Right?

And of course, it should be said that not all zines are stupid or trashy. That is a personal bias of mine because I am fond of “low-brow trash”. Zines are objects of experimentation and expression, and anything goes. They can be silly, sad, serious, stupid, even sombre. It doesn't matter what they are. All that matters is everyone has the capability to make them. And everyone should, because we all have something we feel the need share. ■

Read more:

[instantbooksareyourfuture.com/2012/07/26/my-boss-is-an-idiot-by-josh-holinaty/en.wikipedia.org/wiki/Penny\\_dreadful](http://instantbooksareyourfuture.com/2012/07/26/my-boss-is-an-idiot-by-josh-holinaty/en.wikipedia.org/wiki/Penny_dreadful)







# Welcome to the Human Shop

by Zach Polis



I was looking for the Human Shop. It had a reputation for being difficult to find. Tokyo isn't the kind of city to find any place with ease, but the Human Shop...

Well, let's just say some businesses don't want to be found.

*Under the orange light there is an unmarked door. It doesn't look like much. That's what you're after. At the bottom of the stairs there is a corridor. It'll go on for a while. Go through the black door.*

If Keigo's word was worth anything, I'd find out tonight.

I stood under an array of signs that jutted out around each other like a collection of mushrooms spores. The pavement beneath me reflected snatches of purples, blues, and reds.

I continued down the street and followed the bend in the road. It was one of those streets that cars can drive along, but is usually flooded with pedestrians in the day. Up ahead I saw a man in a business suit. He was swatting at the air around his head as if a cloud of flies was swarming him.

There was nothing.

He ducked and flung himself to the ground. He quickly stood up again and swung his fist into the air like a defiant warlord.

"Anunko!" he cried out. "Anunko!" He covered his face with his hands and started to sob.

Another unlucky chip digger. Give any seriously precocious, enterprising fifteen-year-old with a monitor-stained face a few thousand bucks and he'll whip up some muddled, open-sourced, black market entrainment chips for you. If you're stupid enough to take them.

"EE-A-SED! Eeaased!" The man was consoling himself with imagined words.

I slipped past him unnoticed.

Entrainment chips are big business. A team of nanotechnologist found a way to isolate patterns of human consciousness and embed them into miniscule chips that emit electromagnetic waves. These

electromagnetic waves entrain with the natural electromagnetic waves of the chip user and influence those wave frequencies thereby affecting thought patterns.

It's a brilliant hack into human consciousness and the chips are high in demand. The problem is the price is so high only the elite can afford them. But everyone wants their hands on one.

You can find them everywhere now—like Gucci handbag knock-offs.

I turned down an even smaller side street. At the end of the lane I saw another chip digger. He was chasing a cat around.

"Furmala! Furmalak!"

The cat leaped onto the top of a vending machine and the man—impressively—scaled up it. But the cat was long gone—darted down the street—by the time the man made it to the top. Seeming to forget about the cat, he started sniffing the vending machine. Then he sniffed his wrists, fingernails, and armpits. What could have aroused his curiosity? It was rather pathetic watching a man with neurons that tumbled inside his head like tiny plastic balls in a pinball machine.

The red sign above him caught his attention next. He reached up with outstretched arms, lost his footing, and hit the ground. He didn't get back up. *Good. I won't have to deal with him,* I thought.

I stepped over the body, paying no mind to the ghost in the shell, and found my light at the end of the street. One tiny bulb perched over an unmarked door was casting the most unremarkable glow of orange light. This was the place. No doubts about it.

I gave the door a go, but it was locked.

I looked for a buzzer or a knocker. Nothing.

I gave a few whacks on the door with my fist and put my ear against the metal. I heard nothing. No movement inside.

Keigo gave me the time of my appointment, and I was on time. I decided to wait. I sat my butt down beside the door.

I dozed off at some point. I was stirred awake by the creak of the heavy door opening. I glanced at my watch. I had waited three hours.

The door was open ajar. Long red fingers clasped themselves around the bottom of the frame and then a head poked itself outside.

I was staring face-to-face with a tiny creature that looked like a monkey without fur and whose skin was completely red in pigment. The creature cocked its head and looked at me with eyes that didn't blink.

The creature flashed its sharp, nasty, little teeth at me and beckoned me inside with curled fingers.

*How much did I trust Keigo again?* I thought about it for a moment before following the creature inside.

The door swung closed behind us and took all the light with it.

In the darkness I could clearly hear wheezing, gasping, and slobbering noises about my knees. The poor guy was asthmatic.

As soon as the creature began to move forward, faint spotlights of orange lit up above him. It was enough to illuminate him, but not enough to see ahead or behind.

He descended down a staircase. I followed the creature and, for me too, personal orange spotlights lit up above me.

The stairs took forever to get to the bottom of and then we walked down a corridor that took even longer.

We came to a black door.

The creature rapped the door with his knuckles and then opened it for me.

Bright light flooded my eyes and I shut them from instinctual protest. As I began to adjust to the light in this new room, a pleasant voice filled the air.

"Welcome to the Human Shop!"

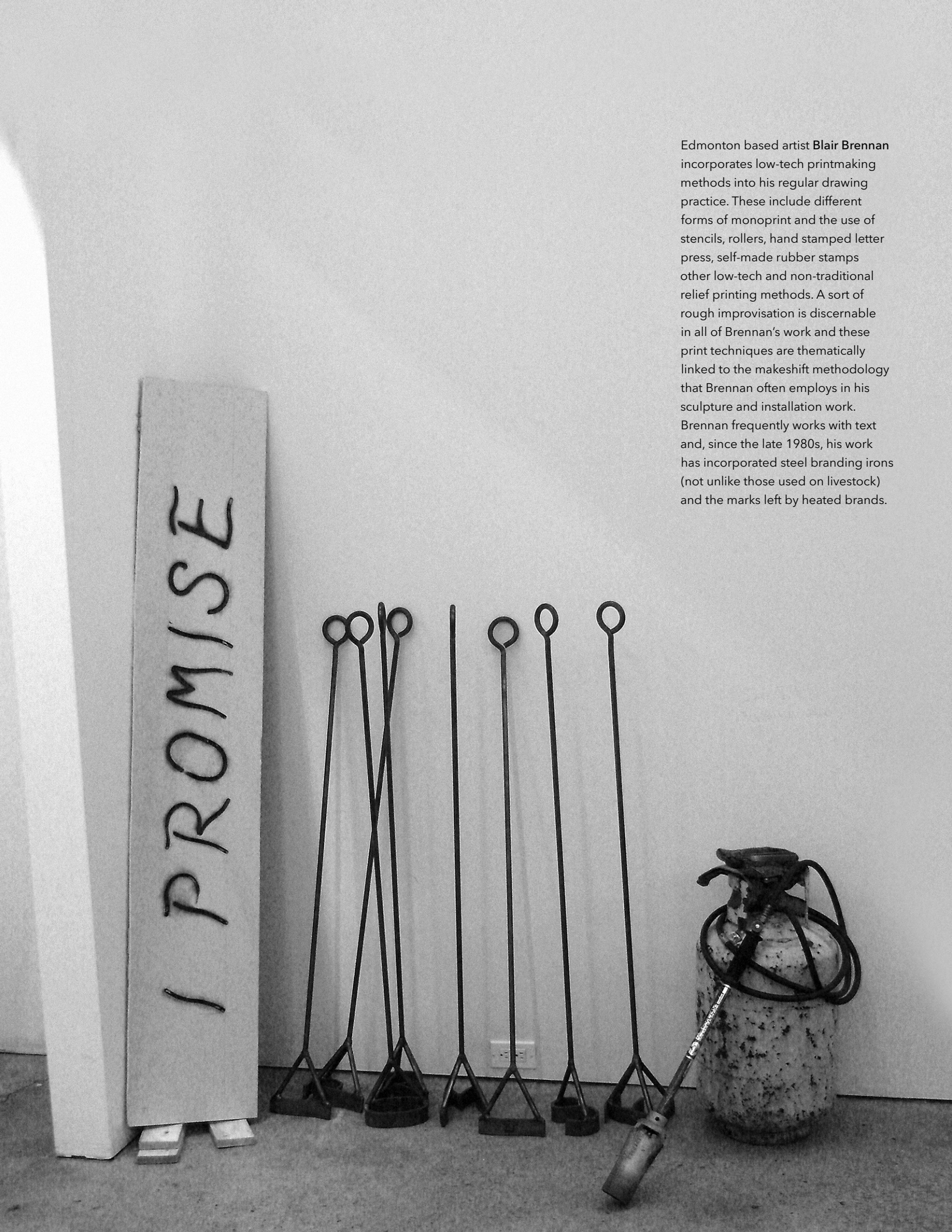
Standing behind a counter was a woman with a bouncy blue bob.

"I see Pytrot has kindly escorted you here. How may we help you?" ■

**PART ONE OF A SERIALIZED NOVELLA INSPIRED BY EXHIBITIONS AT SNAP GALLERY. THIS CHAPTER IS BASED ON *THE HUMAN SHOP* BY EUNKANG KOH.**

**Zach Polis** writes. One dry martini later, truth strips the rest of this biography cool and clean. Cheers, Mr. Hemingway!

Edmonton based artist **Blair Brennan** incorporates low-tech printmaking methods into his regular drawing practice. These include different forms of monoprint and the use of stencils, rollers, hand stamped letter press, self-made rubber stamps other low-tech and non-traditional relief printing methods. A sort of rough improvisation is discernable in all of Brennan's work and these print techniques are thematically linked to the makeshift methodology that Brennan often employs in his sculpture and installation work. Brennan frequently works with text and, since the late 1980s, his work has incorporated steel branding irons (not unlike those used on livestock) and the marks left by heated brands.





# My Process

with Blair Brennan | [www.blairbrennan.com](http://www.blairbrennan.com)



**You incorporate livestock-style steel brands and branding in your work. Do you consider this a form of printmaking and, in general, to what extent do you use printmaking in your practice?**

I draw and that process involves a lot of makeshift or low-tech printmaking techniques and I make objects or assemblages of objects which frequently include branding irons. It was a unique way for me to incorporate language, local history and the myth of the west in my work. It is also significant as a primal and magical use of language as it uses steel, fire, various support materials (paper, books, leather, gallery walls etc.) and repetition.

I don't think of branding as printmaking though it shares some common elements – the attention to detail in the initial matrix (the brand or the printing plate) and an almost unlimited potential to reproduce a mark. My use of branding irons grew out of my fabrication of custom rubber stamps (again some low-tech printmaking).

**What role does Language play in your artwork? Is the use of text used to identify meaning beyond the word, word association or identifying letters as forms?**

Yes, all of that! Text can be form/pattern and it can be incantation. It can be banal or profound, direct or suggestive and open ended. It can also be all of these things simultaneously and I think I capitalize on that. Jorge Luis Borges Said "The roots of language are irrational and of a magical nature." I'm still mystified and enamoured by the connection between language and thought.

In a 2008 article, written for *Visible Language*, a journal produced by the Rhode Island School of Design (RISD), Brennan provides a sort of extended artist statement and outlines his thoughts on branding, language and magic.

<[www.blairbrennan.com/writing01.html](http://www.blairbrennan.com/writing01.html)>.

**You have worked with Brian Webb collectively on a number of projects, what was the initial draw to work together?**

Brian and I worked together on about one major collaborative installation/performance piece a year from 1988–1995. These generally premiered in Edmonton (in various theatrical and gallery venues) and were then presented in other cities — Calgary, Vancouver, Montreal, Ottawa and Toronto. Brian and I remained close friends and stern critics of each other's work but we did not work together again until 2012.

Sean Caulfield, Roydon Mills and I were invited to collaborate on a piece for a group exhibition entitled *The Body in Question(s)* / *Le corps en question(s)*. The exhibition was conceived, by curator/choreographer Isabelle Van Grimde, as an exhibition and the site of a contemporary dance performance. The premier presentation of *The Body in Question(s)* was presented for the Festival TransAmérique in co-presentation with Galerie de l'UQAM in Montreal in May 2012 with future presentations planned for Edmonton (June 2015) and Dresden, Germany (February 2016) <[www.bodyinquestions.com](http://www.bodyinquestions.com)>.

Brian and four other dances performed in *The Body in Question(s)*. I had no input in the movement/choreography but, to some extent, this rekindled my desire to work with Brian and we created a new piece with marimbist Allyson McIvor for my recent solo show at Edmonton's dc3 Gallery, *The Right Side of Magic*, which was held in September 2014.

Although Brian and I had not worked together for 20(ish) years, we immediately fell back into a familiar pattern of collaboration. Because we come from different disciplines, the work remains interesting and challenging for us and, one hopes, for viewers. It seems natural to me that I would make objects and Brian would reveal to people a use for those objects. Underlying our work together is a belief in the democratic exchange of ideas (which I learned from Brian) and a belief in the magical or sacred origins of what we do, to simply: sculpture = magical fetish object and dance/movement = ritual.

**Any plans for further performance work?**

I'm collaborating with Edmonton and Los Angeles dancer/choreographer Nancy Sandercock on her piece *Frost Flowers / Arctic Death Machine* which will be presented by the Brian Webb Dance company in May at the Timms Theatre second playing space. <http://www.bwdc.ca/season/nancy-sandercock.php>

**And exhibitions?**

I'll be showing an installation piece entitled *Blood + Time* along with another piece at Edmonton's CPI in March-April and have a number of drawings included in a three-person exhibition curated by Caterina Pizani at the Vorres Museum, Athens, Greece in June.

**Have you ever branded something living?**

Yes, Edmonton artist Kelly Johner invited me out to her place near Redwater to brand some calves and some older cattle that they had not branded the year before. Kelly's husband, Vance and son, Tyler compete in the rodeo team roping event. I don't know anything about cattle but I came prepared to work. At first I just heated brands and handed them to others who did the branding but I had a chance to brand a couple of calves and older cattle. There was a lot more dust, smoke, cow shit and mewling cattle than you generally find in my studio and gallery walls never move

**Have you ever branded a human?**

This will sound creepy or clinical but human skin is not suitable for this type of branding (branding with large hot steel irons). I learned from Kelly and Vance that a lot of farmers and ranchers won't use hot steel brands for horses either (again, thinner skin than cattle). Smaller cold aluminum brands "heated" with liquid nitrogen are used for horses. I do, however, like the idea that people looking at my branded work might imagine those same marks on skin or human skin. ■

## SNAP DROP-IN

OPEN  
STUDIOONLY  
\$20

Bring your own plates, stencils, paper and inks, and RSVP a day in advance if you require a coated screen.

The following  
**Wednesdays**  
from 5–10pm:

- March 11
- April 8
- May 6

The following  
**Saturdays**  
from 12–5pm:

- March 21
- April 18
- May 16

[SNAPARTISTS.COM/SHOP-AND-STUDIO](http://SNAPARTISTS.COM/SHOP-AND-STUDIO)



## SNAP CALL FOR SUBMISSIONS

## Main Gallery

Next deadline is April 30th, 2015  
*2016 Exhibition Season*

SNAP welcomes submissions from artists, collectives, and collaborations practicing in all print & print-related media & mediums. SNAP's Main Gallery Space is programmed through an annual call for submissions as well as through curated exhibitions. SNAP pays CARFAC fees to Main Gallery Exhibiting Artists. SNAP Gallery programs eight Main Gallery exhibitions every year.

For more information on our organization, submission guidelines, our mandate and to view floor plans please visit [www.snapartists.com/submissions](http://www.snapartists.com/submissions)

Submissions should be addressed to:  
c/o Programming Committee  
Society of Northern Alberta Print-artists (SNAP)  
10123–121 Street, Edmonton, AB, T5N 3W9, Canada

Programming is determined annually by peer jury. For information regarding submissions and the review process, please contact:  
April Dean, Executive Director, [april@snapartists.com](mailto:april@snapartists.com)

## 2015 Spring Classes at SNAP

## Print Sampler

March 30 – May 4, 6–9pm (5 Mondays—no class April 6)  
Morgan Wedderspoon | [www.morganwedderspoon.com](http://www.morganwedderspoon.com)  
\$268 / \$241 for SNAP members

Sometimes it's hard choosing which print technique to learn, so why not learn a few! Morgan Wedderspoon's specialties are etching, monoprint, and linocut. Learn each of these processes as well as the opportunity to combine print techniques to create a mixed media print.

## Etching

March 19 – April 23, 6–9pm (8 Thursdays)  
Jill Ho-You | [www.jillhoyou.com](http://www.jillhoyou.com)  
\$328 / \$294 for SNAP members

In this class you will learn the basic techniques used to create etchings. Award winning printmaker, Jill Ho-You will teach you how to use ferric chloride to etch different types of drawings and marks into copper plates and print them on the press using a variety of inks and papers.

## Weekend Workshops

## Zine Workshop

March 7 + 8, 12–5pm  
Matt Prins | [instantbooksareyourfuture.com](http://instantbooksareyourfuture.com)  
\$170 / \$153 for SNAP members

Ever wanted to make your own book, comic, or zine? Over this two-day workshop learn from local writer and book-maker Matt Prins how to setup, fold, print, and assemble your very own printed matter for the masses!

## Letterpress Workshop

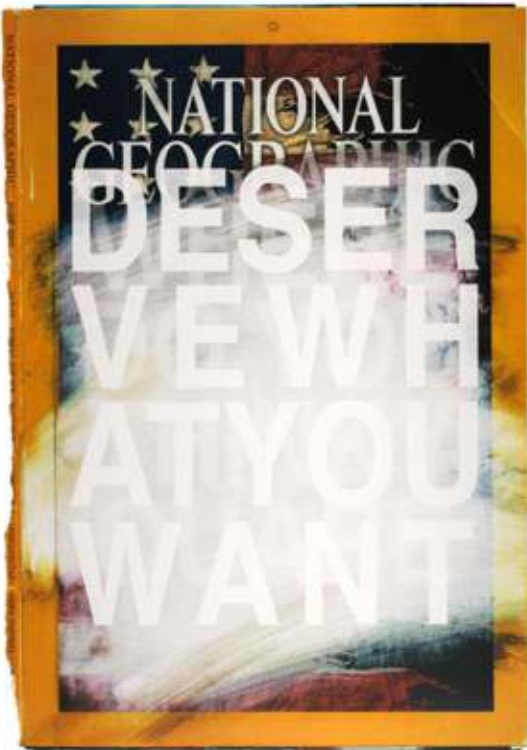
March 21 + 22, 10am–5pm  
Dawn Woolsey | [www.woolseyonline.com](http://www.woolseyonline.com)  
\$202 / \$182 for SNAP members

Learn about the sweet emboss and graphic punch in letterpress prints that cannot be beat! Dawn knows the Vandercook Press like the back of her hand. You will learn basics of typesetting, image carving, press setup, and proper cleanup. Nothing "out of sorts" here!

Register online, by phone or in person at the gallery during office hours. For more information about our classes visit [snapartists.com/education](http://snapartists.com/education) or give us a call, we'd love to chat about our programs with you **780.423.1492**. All SNAP classes take place in our printshop located just around the corner from the gallery: 12056 Jasper Avenue.



## Upcoming Exhibitions at SNAP Gallery



Briar Craig. *Deserve What You Want*.



Gabriella Jolowicz. *800 Miles From Home*. Woodcut. 2013

### BIMPE VIII

February 26 - March 28, 2015

The Biennial International Miniature Print Exhibition (BIMPE) is a juried exhibition of prints from artists from around the world, which is held every two years. This traveling exhibition is a showcase for small scale works measuring no more than 15cm x 10cm and is open to images made using all printmaking techniques from traditional line etching to contemporary digital processes.

### Briar Craig / *Between the Lines*

April 9 - May 23, 2015

In Briar Craig's spring exhibition he uses chance to construct prints of words and phrases, which create accidental poetry. Inspired by the Dadaist movement, Craig combines words that normally wouldn't be joined to allow viewers to create their own meaning behind his work from their own memory and history.

COMMUNITY GALLERY: Ben Weinlick

### Gabriella Jolowicz / *Present Density*

June 4 - July 18, 2015

Gabriella Jolowicz depicts modern life in the traditional printmaking process of woodcut. Her still-life's show scenes of people conversing in coffee shops and night clubs, with their smartphones and laptops near by. Each print is laced with impeccable detail, engaging proportions and distorted perspectives; Jolowicz engages viewers to study each piece and the modern-day reality it depicts.

COMMUNITY GALLERY: Daniel Evans

### Wendy McGrath & Walter Jule

**A Revision of Forward: Poems, Wendy McGrath: Prints, Walter Jule**  
September 24 - November 7, 2015

Joining forces for the launch of *A Revision of Forward*, Jule and McGrath exhibit a selection of new works, which explore text as image and image as text. The release of this book represents the culmination of a twelve-year collaboration between print-artist, Walter Jule and poet Wendy McGrath. McGrath's new book of forty poems, *A Revision of Forward*, with cover and forward by Jule will be released by Newest Press.

COMMUNITY GALLERY: Taryn Kneteman

### Annual SNAP Members Show & Sale

November 20 - December 18, 2015

The artworks of SNAP Members grace the walls at this annual year-end exhibition. Documenting another year of printmaking success and the diversity of print art, the annual Show & Sale accompanies the organization's annual fundraiser Print Affair.

### SNAP Gallery

10123 - 121 Street, Edmonton, AB, T5N 3W9

### Gallery Hours

Tuesdays & Wednesdays: 12-6pm

Thursdays: 12-7pm

Fridays & Saturdays: 12-5pm

For more information visit [www.snapartists.com/gallery](http://www.snapartists.com/gallery)

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

JOIN US ON **MARCH 28** FOR SNAP'S



### Membership Levels

**Sponsor:** \$150

\*receives 4 newsletter prints a year

**Individual:** \$40

**Student/Senior:** \$20

### Membership Benefits

**20% off** at Colours Artist Supplies

**15% off** at the Big Pixel Inc

**10% off** at the Paint Spot

**10% off** at Delta Art & Drafting

*\* Check [snapartists.com](http://snapartists.com) for monthly member perks at various Edmonton retailers*

Find us on:

@snapgallery

@SNAPgallery

SNAP - Society of Northern Alberta Print-Artists

**Interested in writing 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.

### Funders



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