

# SNAPLine

WINTER 2015

Newsletter artist:  
**LEANNE OLSON**



**COLLECTORS,  
COLLECTING, &  
COLLECTIONS**

**CONTRIBUTIONS BY:**

Dana Holst, Elizabeth Joseph, Jeff Papineau,  
Zach Polis, and Michelle Schultz

**UPCOMING:**

Workshops at SNAP Printshop  
Print Affair: Bows & Stripes – Dec. 5th



**SOCIETY OF  
NORTHERN ALBERTA  
PRINT-ARTISTS**

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

T. 780.423.1492 | F. 780.426.1177  
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

#### 2015 BOARD OF DIRECTORS

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

##### PRESIDENT

**Lisa Matthias**

##### VICE PRESIDENT

**Brenda Malkinson**

##### SECRETARY

**Megan Stein**

##### TREASURER

**David Rumer**

##### EXECUTIVE DIRECTOR

**April Dean**

##### STUDENT REPRESENTATIVE

**Alex Linfield**

##### DIRECTOR: EXHIBITIONS

**Marian Switzer  
Tracy Wormsbecker**

##### DIRECTOR: PUBLICATIONS

**Megan Bertagnolli**

##### DIRECTOR: PRINTSHOP

**Mark Dutton**

##### DIRECTOR: FUNDRAISING & DEVELOPMENT

**Ferdinand Langit**

##### PUBLICATIONS COMMITTEE

**Stephanie Bailey  
Megan Bertagnolli  
Alexandrea Bowes  
Sergio Serrano**

#### STAFF

##### EXECUTIVE DIRECTOR

**April Dean**  
[april@snapartists.com](mailto:april@snapartists.com)

##### COMMUNICATIONS COORDINATOR

**Alexandrea Bowes**  
[communications@snapartists.com](mailto:communications@snapartists.com)

##### PRINTSHOP & PROGRAMS COORDINATOR

**Amanda Mckenzie**  
[printshop@snapartists.com](mailto:printshop@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.**



## Message from the Board

The end of one year and start of another is always an important and eventful time at SNAP. Our Annual General Meeting, held on November 21, 2015, is a wonderful way for us to connect with one another to review our experiences and achievements over the past year and discuss the year ahead. Our 2015 AGM will be followed by the opening of SNAP's Members Show and Sale (November 21–Dec 19).

The Board is pleased to present SNAP's first Strategic Plan at this year's AGM. This document is the culmination of over two years' work on board and policy development, with broad and in depth input from our membership, professional workshops, and a variety of other sources. In this Strategic Plan we present SNAP's Vision, Mission, Mandate, Values, Goals, Objectives, Strategies, and Priority Actions, for the next five years. As a reference document it provides clear guidance and direction for our own internal planning processes, but also gives those outside of our society a well-defined picture of what SNAP is all about.

My term as President of the Board of Directors is at a close, and it's been a great honour to serve our organization in this capacity. I will be continuing work on our Board in the role of Past President. Our Vice President Brenda Malkinson has agreed to take on the role of President, and we are extremely lucky to have her enthusiasm and expertise. Please join me in welcoming Brenda to her new position.

I look forward to seeing many of you around the studio and galleries, and at one of the most beautiful parties of the year, SNAP's Annual Print Affair!

Sincerely,

– Lisa Matthias, President



## Executive Director's Message

Welcome to the Winter 2015 edition of SNAPLine. This is our final edition in what has been a really productive and exciting year for the SNAPLine publication. The SNAP publications committee, chaired by Board Director Megan Bertagnolli, is doing great work putting together an innovative and content rich publication every quarter and the feedback from our readers and members had been excellent.

In this edition we are looking at themes of Collecting, Collections and Collectors from a range of local perspectives. Beginning on page 6 Jeff Papineau from the Bruce Peel Special Collections & Archives writes about their extraordinary Artist Book Collection. In the centre spread Edmonton Artist Dana Holst generously gives us a small glimpse into her personal collection of victorian and early 1900's antiques and curiosities. Many of Dana's objects inspire her work as a painter and I was delighted to have a tour of her home & studio collections.

On page 10 Elizabeth Joseph gives us a glimpse of her art collecting process followed by Michelle Schultz's take on the same. And this edition brings us the final page in Zach Polis' serial novella that has been distributed across the entire 2015 season. This edition's newsletter Print Artist is Edmonton experimental photographer Leanne Olson. We had the pleasure of working with Leanne to produce an edition of prints that combine digital output and traditional methods in our printmaking studio on Jasper Avenue. Leanne is one of the first artists to make use of our new digital imaging resources (read more on page 14) and the results are stunning.

As we say goodbye to 2015 I hope you'll join us in our gallery for our spectacular annual Members show & sale, and of course our not to be missed annual fundraising event - Print Affair: Bows & Stripes on December 5th 2015. Wishing you the very best of the winter season and looking forward to a bright & art filled 2016.

– April Dean,  
Executive Director



## Leanne Olson

WINTER 2015 NEWSLETTER PRINT



### *Where a Lake Once Was*

mixed media photo and silkscreen, 6" x 10", 2015

The cover photo is the beginning of a series on disappearing Alberta lakes. This is Muriel Lake. The cause for Muriel's shrinking is drought and industrialization. Muriel's now distant shoreline has become an eerie pink through changing ecosystems.



Leanne Olson is an experimental photographer. Her recurring subjects are the subtleties of natural objects and the abandonment of our landscapes. Leanne also works freelance, most often with non-profits, to tell stories of survival, compassion and poverty through words and images. She has exhibited at various spaces including Latitude 53, the Drawing Room and the Art Gallery of Alberta.

### Artist Statement

Captivated by our ability to abandon and the fragility of that act, the subjects I focus on are often about the overlooked details. I'm interested in what we choose to ignore and what we leave behind.

In my work, I've been exposed to some of the saddest and truest parts of the human experience. But the people I've met are surviving, against all odds, and finding strength through compassion.

My art and work is about shifting perspectives: pausing to listen, to care and to see what it means to persevere.

DISPLAYS NOTEPADS  
POSTCARDS ANNUAL REPORTS MAILING  
PRINT POSTERS BROCHURES  
STATE OF THE ART FLYERS CALENDARS  
ECO FRIENDLY FORMS  
NEWSLETTERS BOOKS CROSS MEDIA  
COUPONS CATALOGUES BANNERS STICKERS  
BUSINESS CARDS DECALS MAGNETS  
DIRECT MAIL LIMITED EDITION PRINTS

Trust your masterpiece to us for  
cost effective fine quality printing.

McCallum Printing specializes in comprehensive printing solutions for our customers.  
We offer the broadest range of products and services in Edmonton.

Our products and services include:

- limited edition prints
- posters
- calendars
- postcards
- soft & hardcover books
- brochures
- web based ordering
- forms
- stickers & decals
- banners
- point-of-purchase displays
- letterhead
- business cards
- envelopes
- flyers
- coupons
- note pads
- order forms
- annual reports
- catalogues
- magnets
- direct mail products
- newsletters
- cling film printing
- warehousing/fulfillment & logistics

STATE OF THE ART | ECO FRIENDLY | PRINT | CROSS MEDIA | MAILING



[mcprint.ca](http://mcprint.ca)

# CONNECTIONS

## Edmonton | Houston

by Cathie Kayser,

Past President, PrintMatters, Houston, Texas

**HELEN GERRITZEN AND I MET IN 2011** at an opening for Sean Caulfield in Houston. She joined our print organization, PrintMatters, and began working with me at Burning Bones Press, a professional print shop in Houston. One day she asked if PrintMatters would be interested in a portfolio exchange with SNAP. PrintMatters was only two years old, with very few members, and we were focused on getting PrintHouston—our summer-long, city-wide celebration of printmaking—off the ground. I told her we weren't ready. The next summer, Art League Houston, our city's oldest non-profit arts organization, invited Helen to mount an exhibition of SNAP's 30th Anniversary portfolio. I was blown away. My interest was piqued.

Last fall Helen brought it up again and this time I told her we were ready. April Dean and I each chose 12 artists from our respective organizations, an edition size, and a deadline.

At the same time, Ken General, an advisory board member of PrintMatters, was asked to guest curate an exhibit for the Galveston Arts Center. The GAC, a non-profit, has been showing the best in contemporary art since 1986. He proposed the SNAP/PrintMatters portfolio exchange. Everyone on the PrintMatters board was excited; this was an extraordinary opportunity for all of us. There was one small problem: *the GAC only exhibits Texas artists*. No problem, we said. Twelve of us are from Texas, and the other 12 are "our new friends." Also, there were many well-known print artists on both lists and several were gallery represented. The GAC's exhibition committee and board gave us a thumbs up, and a date.

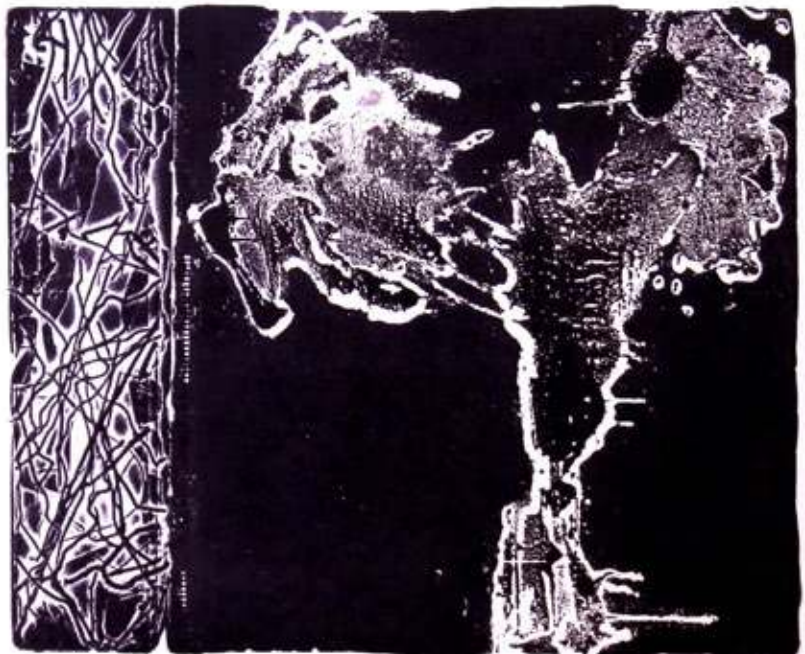
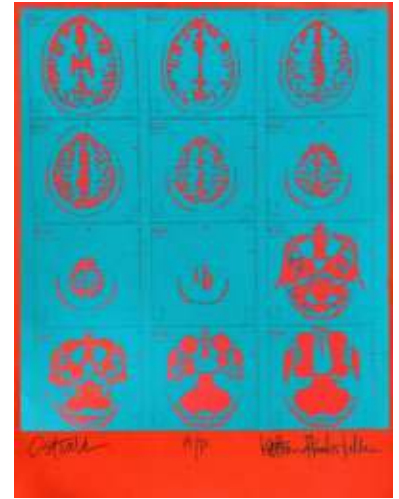
**Connections:** Edmonton | Houston opened on July 11. Nine artists spoke to a very large and attentive audience. Everyone was intrigued as to how this exhibition came together. Two pieces sold opening night: SNAP artist Megan Stein and PrintMatters artist Ruth Shouval. Clint Willour, the curator at GAC, later purchased Leamon Green's lithograph and donated it to the Prints & Drawing Curatorial Department at the Museum of Fine Arts, Houston.

PrintMatters was invited to participate in the Houston Fine Arts Fair held this past fall. This fair brings national and international galleries to Houston's Reliant Stadium for six days. Wednesday night's preview party brings out Houston's A-listers. We decided to display the portfolio to tout our international connections. This learned audience was very complimentary about the quality of work, and we again sold Ruth Shouval's print.

So far we have sold four prints collecting \$1600, minus a generous donation to the GAC. This money will help PrintMatters meet our five-year goals, which include a community print shop and gallery, hopefully to rival what we hear SNAP has. ■

### The following artists are featured in this portfolio:

Richard Borowski, Karen Cassidy, Sean Caulfield, April Dean, Mark Dutton, Daniel Evans, Kyla Fischer, Dara Huminski, Sara Norquay, Megan Stein, Lisa Turner, Tracy Wormsbecker, Andis Applewhite, Janet Badger, Shanti Conlan, Katherine Fields, Leamon Green, Helen Gerritzen, Cathie Kayser, Marie Leterme, Kelly Moran, Linde Pieper, Ruth Shouval, and Christopher Wallace.







Basia Irland. *The Caravan's Library*.  
The author, 1983. Unique bookwork.



John Ross. *Refinery*. High Tide Press, 2000.  
Number 3 in an edition of 5

# Adventures with Books

## *The Artist's Book Collection at the Bruce Peel Special Collections & Archives*

by Jeff Papineau,

Library Assistant,  
Bruce Peel Special  
Collections & Archives,  
University of Alberta

**MY FIRST ENCOUNTER WITH AN ARTIST'S BOOK** was in fall of 2000. I was fresh out of the Library Technician program and in my first week of work at The Bruce Peel Special Collections. I'd spent the morning with Jeannine Green, the Assistant Special Collections Librarian, being introduced to the people and books who would become my new companions. As we stood chatting in the reading room, I drifted over to inspect an object hanging on the wall that I'd noticed it when I came for the job interview. It was a small cabinet shaped like the bow of a canoe, filled with an assemblage of books, feathers, rocks, wood and plaster, all covered in wire mesh. A placard next to it identified the work as *The Caravan's Library* by Basia Irland.

The "That's an interesting sculpture" I said.

With an amused expression Jeannine replied, "That's not a sculpture Jeff, that's actually a book".

I earnestly replied, "Really? No way!"

With the hook firmly planted, Jeannine was ready to reel me in. "It's what we call an Artist's Book. We have a whole collection of them here." Her tone was mischievous as she added, "We'll have to show you some."

We went into the stacks and spent some time pulling, examining and discussing an amazing assortment of items. Since having my mind blown that day I have devoted myself to experiencing, understanding, promoting and interpreting our collection of Artist's Books.

Artists' books explore ideas and concepts through form as much as content. They are informed by the elements and qualities of books, like the concept of sequence, and employ a wide range of techniques and media from the Book Arts



Beube, Douglas. *The Many Lives of Miss Chatelaine*. The author 2008. 2 copies of Victoria Starr's biography were used to create this unique bookwork commissioned for the occasion of the conferral of an honorary degree from the University of Alberta upon k.d. lang.



Saint Hildegard 1098-1179. *Sanctae Hildegardis Circulus sapientiae* = *Circle of wisdom*. Janus Press, 2001. Number 16 in an edition of 120. A co-operative effort from Claire Van Vliet, Katie MacGregor, Judi Conant & Mary Richardson in celebration the 900th birthday of Saint Hildegard

such as papermaking and letterpress. The deliberate manipulation and experimentation of form, technique, media and content combine to form a spectrum of artistic activity that include artist's books and book objects. The result of this activity is what our collection is based on.

The Artist's Books Collection at The Peel has been in development for over 30 years and currently includes more than 1000 titles, offering a broad and deep representation of book art activity from the 1960s to the present. The collection is international in scope, with an emphasis on Canadian artists and features items from established names in the world of book arts as well as emerging artists and student work.

Artist's books are interesting and beautiful pieces of art which inspire us to think about books and how we relate to them. By experimenting with elements from the world of conventional books, Artist's Books provide opportunities for readers/viewers to gain insights into how "regular" books function and how elements of visual communication and design operate.

Bringing together a collection of artist's books offers an even greater potential that exceeds the sum of the individual parts. What makes our collection so interesting is explained by going back to my experience with *The Caravan's Library*.

While its form is not at all like a conventional book, my assumption that *Caravan's Library* was a work of sculpture came from my previous experiences of encountering similar material in galleries and places where art was shown. Similarly, my experience with experimental books and

book art to that point had been limited to galleries, photographs, artist-run centres and craft council stores where the work was presented in an artful but static manner, often separate from other works and in a manner that discouraged (or prevented) handling.

Re-situating that same art object in a library, giving it a call number and calling it a book helps us expand our notions of what constitutes a book. Add this item to a collection with hundreds of other expressions of work that challenge and interpret conventional notions of bookness and then park that collection in with tens of thousands of innovative, interesting and beautiful specimens of printing from the past 500 years. We can now see individual artist's books as expressions on a wider spectrum of creative activity and understand their unconventionality within the larger context of works that have established, refined, represented or challenged our ideas about books and print. ■

**Jeff Papineau** is a Library Assistant at the Bruce Peel Special Collections & Archives. He posts pictures of encounters with interesting items at work on Instagram and Twitter @bibliomenagerie

Material from the collection is available for use by students, staff, and the general public in the library's supervised reading room upon presentation of valid photo identification. Please note that the Bruce Peel Special Collections and Archives is currently closed for renovations and will reopen in May, 2016





PHOTO ESSAY:

# DANA HOLST COLLECTS

LEFT TO RIGHT. TOP TO BOTTOM.

1. Ventriloquist head, hand carved with glass eye. 1940's
2. Circus clown shoes in black leather. 1930's
3. Lion automaton made from cloth over paper mache. c. 1900.
4. German automaton mother cat and kitten nodder with wind up clock work inside body. circa 1900
5. Victorian Circus Freak CDV photographs in antique frames and Dentist display model circa 1920 with hand carved ivory dentures circa 1860 in foreground.
6. Stuffed Mohair German monkey circa 1940. (This little guy started my craze for mohair toys!)
7. Victorian child's mannequin body
8. Wooden geometry model of sphere displaying segments held together with leather, circa 1920.





**Dana Holst** is a mid career Canadian artist based in Edmonton, Alberta, working primarily in painting, drawing and printmaking. Holst's work is an on going investigation into the human experience, focusing on the self and its place within society. Themes of social stereotyping and power struggles between the sexes are habitual for Holst who obsesses with depicting the female experience in conflict. Her girl figures are usually dressed in frilly costumes with matching hair bows and equally menacing emotions. Mysterious scenarios for the wayward girls include hunting for wild animals and living out fairytale fantasies in an attempt to find and exert power.

Upcoming solo exhibitions include *She's All That* at the Art Gallery of Alberta in Edmonton curated by Kristy Trinier in October of 2015 and *Girls! Girls! Girls!* at Christopher Cutts Gallery in Toronto Ontario. Her work is included in private collections in North America and the public collections of Alberta Foundation for the Arts (Edmonton, AB), Agnes Etherington Art Centre, (Kingston, ON), Art Bank (Ottawa, ON) and Glenbow Museum (Calgary, AB).

For more information, please visit [www.danaholst.com](http://www.danaholst.com).

# My (Collecting) Process

with Elizabeth Joseph

**How did you get started collecting and what was your first purchase?** An adventurous spirit and curiosity is all that is needed to get started. Sometimes a gallerist will provide a glimpse or a taste of things to come and for me it was Monte of Monte Clark. He handed me that match to create my own spark and took me under his wing even as there were bigwigs to woo and court. The art world certainly provides one with non-stop conversation, fun and growth.

Back in the day, my very first purchase was from the U of A student gallery. Years later a beautiful watercolor by Charlie Roberts really kick-started my obsession. It was a work from the New Yorker series and is of a couple admiring a Turner painting reinterpreted in a very modern way.

I was lucky enough to have a partner-in-crime when I started this odyssey, so much so that others at the time jokingly referred to me as my friend's art wife and vice versa. You just never know where the journey will take you. My friend earns his daily bread as an engineer by day and has also opened up his own gallery space known simply as WAAP. I'm so proud of Wil and his contributions to the art dialogue. He introduces collectors to artists of merit who will be the next generation of notable Canadian artists or those otherwise overlooked. We continue to follow our hunches without skipping a beat.

**Which work is your prized and why?** I only purchase works that sweep me off my stilettos. It's exhilarating to find a work that really lights my fire and then tumble into sweet surrender. Unbridled passion. Yes please. Snap, crackle, pop. Matthew Brown is one of the most interesting contemporary painters in Canada. His work has been straddling figuration and abstraction for years before other artists picked up on the trend. His paintings are full of beautiful moments.

As a young collector, a noteworthy moment in my pursuit was an Aurel Schmidt collage from her drug voodoo series. The piece is dark, creepy and humorous. Her imagery often deals with the detritus of contemporary life as it speaks to the contemporary condition. I will say the most challenging works bring me immense satisfaction. Never shy away from the experimental.

**Every collector laments the "one that got away". Which work was this for you? How did this impact future acquisitions?** I was at Art Toronto and had seen a piece by Valérie Blass at the Parisian Laundry booth. At the time, I did not have the funds to pull the trigger. Later another one of her works captured my imagination, but alas it was on reserve for a museum. That piece invaded my dreams and it had to be mine against all odds. Lucky me, the museum released the piece. Dacil at Parisian Laundry was instrumental in making this a reality and I will forever sing her praises.

Anyone with a healthy bank account can purchase a well-known blue chip artist. The real thrill is in the chase. You just never know, I bought a relatively unknown artist Abbas Akhavan in 2009 and he just won the 2015 Sobey art award at \$50,000. I sought out a work by Jessica Eaton in late 2012 from CRG and that piece was front and center at her solo show at MOCA Cleveland earlier this year. Artists, like anyone need people to step up to the plate and support them in their quest to make work that will stand the test of time.

I don't always purchase on sight as I would like to build a collection with intention. Believe you me, you regret the pieces that you wait on and the work has then already moved on to another collection. If you love the work, you have nothing to worry about because you remove the possibility of regret from your path.



Matthew Brown, *Triumph*

**It's very special when a private collector is asked to lend a work to an exhibition in a public gallery. Can you tell us about a work or two that you've lent and what this experience was like for you?** It makes my heart swell with pride when the spotlight is on the artists I collect. I'm ecstatic to see them achieve the next milestone in their career. Our society is constantly being bombarded with images and it is no small feat to get people to sit up straight and pay attention.

I was thrilled to be able to share the work from my collection to a wider audience. The object of my affection that I spoke of above, Valérie Blass, *Berg: cris de mort de loulou dans loulou* 2011 was lent to the Montreal Museum of Contemporary Art who exhibited her latest works and then went on tour at the Art Gallery of Hamilton (Ontario) and Illingworth Kerr Gallery (Alberta).



DaveandJenn, *The General of the Mountain*, 2012 was recently lent to the Art Gallery of Alberta for their No End show. I still remember the moment I made the decision to purchase that piece. Yves and his crew at Trépanier Baer lent a helping hand to set my compass to happily ever after.

**What advice would you give to aspiring collectors?** Participate, be passionate and collect with conviction. You can't hurry love and it turns out collecting is much of the same. It takes time to develop your taste and intellect. Art that matters isn't populace. Don't take shortcuts or skip steps. Observe, listen, research your hunches and watch to see which artists are attracting critical interest.

I gravitate to artists who cultivate their own voice by understanding how their work relates to art history, yet speaks to our time with a look to the future. I am living proof that you don't have to be a tycoon to collect. Buy the work and the very best pieces you can afford. Once you learn to pay attention to your instincts, living with art is a joy like no other. The more you see, the more you crave. Art has allowed me to delve into the human condition and spark my imagination. Delightful possibilities await; the world will be seen in an entirely different lens. Priceless. ■

**"Participate,  
be passionate  
and collect  
with conviction....  
Observe, listen,  
research  
your hunches..."**



# Revision: Survival Tactics

by Zach Polis

I was up to my eyeballs in grass. Grass. Grass. Grass. I took in the scent. Each blade seemed to offer up something unique. The dirt was alive too. I sensed endless trails to take. Hidden bugs crawling beneath me. Calcium fermenting. And death.

Was this the way a person leaves the world? With your senses dragging you down into the earth?

Death flooded me. Sadness shook me. But I wasn't dying. It was only grief. For Takahashi.

I let out a howl. *'For Takahashi, the greatest man I know!'* was the feeling behind it.

Right... The stream of consciousness dump. I was in a new body now. Which was? "Don't get yourself killed this time," said the blue-haired women.

I heard a rumble far away. It was headed for the house. Tires. An engine at work.

"Hayashi Toshi is on his way," she continued. "If you get inventive, you might be able to intercept him still."

"I haven't figured out who I am yet," I telepathed.

"You're Takahashi's dog. Something simpler to work with."

"Couldn't you have dropped me into another human?"

"No. Takahashi's dog is the only living creature on this estate right now. And lucky for you. A living creature with its own chip. You should be dead right now."

"A dog, huh?"

"You'll figure something out."

The smell of Takahashi's corpse wafted through my nose. I could smell the blood mixing with the grass, the dry cleaning of his suit jacket, the metal from his watch, his sickly clean shoe polish, the lavender in his hair, the traces of mint toothpaste caked in his teeth, his pomegranate breath, the sweat he had built up from running out the window.

When I was a kid my sense of smell was reliable. Not like this though. Not with this kind of precision. But it functioned. Until one day in grade school, when I pissed Keigo off by pilfering some of his lunch. He busted up my nose good. It got

inflamed. Everything realigned and went crooked. Goodbye flowers, goodbye cookies. I'd never know the smell of a woman.

But now I'd know the smell of Takahashi thanks to Keigo. My heart sank. My tail tucked between my legs. My master was dead.

If a dog could laugh, I might have.

I wanted Takahashi dead. Not so prematurely, mind you. He was supposed to meet Hayashi Toshi first. But I did want him dead. Yet, here I was feeling indescribable grief for a man I didn't like. This wasn't the first time I've killed either. I've never cried about it. So this feeling, huh? It was something.

The approaching car pummeled my ears. It was pulling up the driveway. I ran to the front of the house, barking the whole way.

Thankfully, the window Takahashi fell out of was not a front window. Two men stepped out of the black car, the driver and Toshi from the back seat. I barked at them both.

"Hey, little doggy. Looking for trouble?" said the driver. He winked at me. Odd but charming.

"Can you get me inside of Toshi's body?" I telepathed to the woman back at the Human Shop.

"You know better than that. Hayashi Toshi has special encryptions on his entertainment chip. Even we can't hack into that, and that's saying something. He's top dog after all," she said.

"What about the driver?" I said. "Can you get me inside him?"

"Sorry. That body's already in use," she said.

In use already?

Keigo.

"Can you take us to your master?" said Keigo.

How much did Keigo know? He winked at me after all! He must already know how badly I screwed up.

I led them into the house. I would take them to the top floor where the broken window was. That way there would be some element of surprise. No need to approach the body any other way. Keigo would figure out something to do. He was always good at improvising.

Toshi called for Takahashi. There was no response.

Toshi told the driver to wait by the front door while he went upstairs to look for

Takahashi. I led Toshi up the stairs. Being a dog, I could go wherever I wanted.

When Toshi saw the broken glass he let out a long whistle. He looked down at the ground below him. "Takahashi, what have you gotten yourself into today?" The soundtrack for "The Glamorous Blonde" was still playing.

Should I headbutt him out the window too? No. Dumb idea. We needed Toshi alive. *Keigo, this is a good time to act.* He didn't come.

Toshi headed back downstairs. I followed. "Takahashi isn't home. Let's go," he said to the driver.

Keigo opened the back car door for Toshi. But before Toshi stepped inside Keigo hit him hard. Toshi fell to the ground. Keigo pulled out some ties from his pocket and bounded Toshi's wrists and ankles. Then he stuffed plugs into Toshi's ears, and tossed him into the back seat.

"You're coming with us too, doggy," said Keigo.

Keigo opened the passenger door for me and I jumped in.

"Where next?" I said to Keigo. The question only came out as a bark. I guess the Human Shop could read my mind because I was hooked into their data screens.

"You sure got us into trouble today. Bad dog," said Keigo.

I tucked my tail between my legs.

"We should have trained you first. There just wasn't any time. Let's head back to the Human Shop," said Keigo. "We'll bring Toshi with us. We'll ditch the car along the way. If we're lucky, and I do mean if we're lucky, Sachiko will bypass Toshi's encryption codes. Don't count on it though. Toshi's got the best coders. We're gonna need to save our asses some other way. Oh... and little doggy? I think I'll ask Sachiko to keep you this way. You're much cuter as a dog." ■

LAST PART OF A SERIALIZED NOVELLA INSPIRED BY EXHIBITIONS AT SNAP GALLERY.

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

# On Collecting

by Michelle Schultz

**STARTING A COLLECTION CAN BE A DAUNTING TASK.** Almost as daunting as writing an article on the subject.

In preparation, I sifted through the works of art I've accumulated over the years, rediscovering and reminiscing, trying to think about what it is that defines a collection, and what inspires one to start a collection.

The first work I ever acquired was at one of Latitude 53's anti-Valentine's Day fundraisers — a blood red collage work by Penny Jo Buckner. Quite honestly, I don't know what the title of the piece is, any paperwork I might have had has been lost over the years, but I affectionately nicknamed it "Heartbreak and Heroin." I was drawn to the rock 'n' roll and religious references, and the flowers that reminded me of these placemats my grandmother used to make from old greeting cards. Beauty, anger and addiction all spoke to my 20-something self.

Fundamentally, all collections serve as personal archives of responses — emotional, intellectual and, in that rare case you have been truly affected by a work of art, physical. This gathering of objects can begin in all sorts of ways — there are those people that make the conscious decision to start a collection, others wake up one morning and find that they have somehow amassed one. I certainly fall into the latter category.

If you fall into the former and are contemplating taking the leap remember that in collecting art, particularly the work of living artists, you have the ability to shape the direction of artists' careers, and in this, the direction that history might take. Therefore, arm yourself with knowledge.

Look, listen and read. As much and as often as possible. Visit galleries, museums, artist-run centres and open studios. Travel when you can. Discuss ideas with others. Ask questions. Lots of them.

Learn to articulate what you like and what you don't. And most importantly, why. I would urge you to look at things that challenge you, things that unfold over time, rather than those that solely hold aesthetic appeal.

Understand the differences between the primary and secondary market and the role of galleries, auction houses and institutions. By having a grasp on the economics of contemporary art, you will better understand the role you take in it. Your decisions have the ability to become part of a larger narrative surrounding an artist's work.

Develop relationships with local galleries and find people you trust. Galleries are not only an access point to art, but a source of knowledge within a larger network.

Support your institutions. Art auctions at artist-run centres are a great place to discover works of art by local artists. Identify those individuals and practices that interest you. Find a work of art that speaks to you, buy it in support of your local institution, but then go to the artist and buy one from them as well.

Live with your art. Finding room for art in your life will make it a much richer place. You can't put a price on waking up inspired, engaged and intrigued every single morning.



Top:  
Penny Jo Buckner.  
*Heartbreak and Heroin*. Collage and mixed media on board.

Bottom, left:  
Cheryl Louise Humphrey.  
*Fuzzy Logic*. Blind embossed monoprint, 2014.

Bottom, right:  
Sarah Pager.  
*Twins*. Plaster and hair, 2011.



Ultimately, throw away all logic and buy what you love. You are the one who is going to live with it. Learn to trust your instincts.

There is a significant difference between those who have art collections, and those who are art collectors. The former is defined by possession, while the latter is driven by passion. Become a collector. Let obsession drive you.

One of the most recent works to become part of my personal collection is a small blind emboss print by Los Angeles-based artist Cheryl Louise Humphreys. *Fuzzy Logic* entered my life at a time of massive upheaval, and the artist's dry wit has served as my affirmation: I don't believe in luck, but I do believe in art. ■

**Michelle Schultz** is Director at dc3 Art Projects in Edmonton and on the Board of Directors at Latitude 53. She spent three years in London, where she completed an MA in Contemporary Art from the Sotheby's Institute of Art and worked with various institutions, and three years in Los Angeles as Director of an emerging contemporary art gallery.





**SNAP**

PRINT AFFAIR

**BOWS & STRIPES**

***Saturday  
December 5***  
**8PM UNTIL LATE**

**DRINKS • DANCING • DELIGHTS**

*Come for the art,  
stay for the party!*

**Advance tickets online • \$20 Member • \$30 Guest**

***SNAP invites members and guests to our  
annual fundraiser & print sale***

**SNAP Printshop on 12056 Jasper Ave. & SNAP Gallery on 10123 121 St.**

# SNAP announces NEW digital imaging lab



**IN JANUARY OF 2015** SNAP received a community project grant from the Edmonton Community Foundation to purchase equipment to develop our digital imaging resources for artists. It has been an incredibly exciting time in the studio as we have been working on this project. To date we have purchased and installed the following equipment in our printmaking studio on Jasper Avenue:

- Epson Stylus Pro 9900 (44-inch) Printer
- Epson Expression 11000XL Scanner (Photo) up to 2400 dpi Resolution & 48-bit colour
- Three 27-inch 5k Retina Display iMacs with the full Adobe Creative Suite
- A Desktop Ricoh printer for printing up 11x17 inch black & white toner proofs and screen positives
- Epson WXGA 3LCD Wireless Data Projector
- Canon EOS Rebel T5 (DSLR)

Our goal is to support and assist artists in the research and production of fine art prints. Having this technology in-house is essential for artists to be able to work efficiently and fluidly between monitor and paper, pixels and ink. Digital imaging technologies have become standard tools throughout many contemporary printmaking processes and these enhancements to our facilities allow SNAP to continue supporting the development of professional artists in our community by providing access to the tools they need.

SNAP staff have begun testing and working with artists in our studio & we expect to make these resources fully available to the broader Edmonton visual arts community in early 2016. Our Winter 2015 Newsletter Print by Leanne Olson was produced in the SNAP printshop and combines an inkjet digital print on rag paper and silkscreen printing. SNAP will be collaborating with several artists and running professional development workshops throughout 2016 making use of all of our new digital imaging tools. For more information of how to access our print shop and resources you can contact **Amanda McKenzie**, Printshop Coordinator or keep up to date at [snapartists.com/printshop](http://snapartists.com/printshop). ■

## Exhibitions 2016

**January 7 – February 18, 2016**

**Tanya Harnett / *The Lebrez Residential Petroglyphs***

**March 3 – April 16, 2016**

**Ingrid Ledent / TBA**

**Dara Humniski / *New Works* / SNAP Emerging Artist in Residence exhibition**

**April 28 – June 11, 2016**

**Natasha Pestich / *The Opening Act: A Survey of Jan Xylander Exhibition Posters*** / In this ongoing work, Pestich charts the trajectory of a fictitious artist's exhibition career, not through the artist's work, but through the design and display of digital and screen-printed exhibition posters "supposedly" made by several different designers, advertising his shows. This work is presented as a curated poster archive exhibition, functioning as an insightful look into the man and his work.

**Sergio Serrano / *Record***

**June 23 – July 30, 2016**

**Carolyn Mount / *ExChanged*** / Mount's work focuses on and explores the interconnected nature of our physical and social world through visualizing and representing the social experience in material form. Mount's current abstract ink drawings and prints are the creation and exploration of a private language of form. Intersecting lines, forms void of context, become a vehicle for the private yet social experience of our interconnectedness. Mount questions and deconstructs the line as form as she tries to represent the immaterial experience of the one in relation with another.

**Holly De Moissac / *Title TBA* / SNAP Emerging Artist in Residence exhibition**

**August 4 – August 20, 2016**

**SNAP/Printmatters Portfolio / *Connections***

**August 25 – October 8, 2016**

**Juan Ortiz-Apuy / *The Garden of Earthly Delights*** / Juan Ortiz-Apuy describes his installations as encyclopedias of sorts that string together ideas and themes seemingly unrelated to each other. Through juxtaposition, assemblage and collage, specific moments, ideas and materials are carefully woven together through a suggestive network of associations. Drawing from literature, theory, popular culture, design, and art history, the artist intends to create a system that at one point begins to follow its own logic, vocabulary and energy.

**Jill Ho-Yu / *New Works***

**October 13 – November 26, 2016**

**Colin Lyons / *A Modern Cult of Monuments*** / Colin Lyons' work focuses on the remnants left behind in the wake of our industrial pursuits, and how we can preserve, memorialize, or simply move beyond the weight of these remains. Printmaking is used as a re-enactment of the rise and fall of industrial economies. He marks the end of the edition in deliberate ways: by soldering the plates together, making batteries from them, or transforming them into ruins. Historically, printmaking has been uniquely situated between art and industry, and it can be argued, is itself an obsolete industrial technology.

**Graeme Dearden / *To Do***

**December 8 – 24, 2016**

**Annual SNAP Members Show & Sale** / 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.



## 2016 Winter & Spring Classes at SNAP

### Print Sampler: Textures & Tactile Image-making

Jan. 20 – Feb. 17, 6-10pm  
5 Wednesdays / Amanda McKenzie  
\$286 / \$260 for SNAP members

Wondering which print medium is for you? Why not try a few during the 5-week sampler class and get a hands-on taste of: Embossment, Intaglio, Relief and Silkscreen. Print Technician, Amanda McKenzie will teach you the basics of the techniques and how to explore textures, patterns and tactile images to create a suite of interesting prints.

### Plate Lithography

Jan. 28 – Mar. 3, 6-9pm  
6 Thursdays / Marc Siegner  
\$308 / \$280 for SNAP members

Learn from the pro Marc Siegner, to develop and print both photo-litho and hand-drawn lithography plates. Experience hands-on instruction in digital processes, processing plates and printing techniques so that at the end of the class you can create your own lithographic images independently at SNAP.

### Intro to Etching

Feb. 2 – Mar. 8, 6-9pm  
6 Tuesdays / Angela Snieder  
\$270 / \$245 for SNAP members

In this class you will learn the basic techniques used to create etchings. Angela Snieder 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.

### Intro to Silkscreen

Mar. 2 – Apr. 6, 6-9pm  
6 Wednesdays / Amanda Forrest-Chan  
\$286 / \$260 for SNAP members

Transform your drawings into beautiful and bold prints! Amanda Forrest-Chan will teach you the basics of silkscreen printing using both hand-made processes and digital processes. Create stencils, layer colours and print multiple colour images!

### Linocut Colour Creations

March 15, 17, 22 & 24, 6-9pm  
4 Classes (Tuesdays and Thursdays)  
Megan Stein  
\$198 / \$180 for SNAP members

Pull out your colour wheel and get ready to mix up some fantastic hues of ink during this Intermediate Linocut class! Megan Stein, a passionate Relief Printmaker, will guide you to explore colour interactions in your carved images. Using various techniques such as reduction printing processes create a series of colourful and vibrant prints.

### Photo-Etching

April 7 – 28, 6-9pm  
4 Thursdays / Heather Leier  
\$216 / \$196 for SNAP members

Discover how to incorporate photographic images in your etchings by using Image-On, a photosensitive film applied to copper plates. Heather Leier will teach you the tips and tricks to prepare and output digital images in SNAP's new Digital Lab as well as to coat, develop, etch and print your intaglio images.

### Silkscreen Explorations: Digital Processes for Fabric and Paper

April 11 – May 2, 6-9pm  
4 Mondays / Eva Schneider  
\$216 / \$196 for SNAP members

Explore the endless possibilities of silkscreen printing by learning technical digital skills to transform your images onto various papers and fabrics. Have fun learning from artist Eva Schneider as you screen print designs, patterns and layers to create intriguing images and prints!

### Darkroom Postcards: Introductory Darkroom Photography

January 30 & 31, 10am-5pm  
1 Weekend (2 days) / Patrick Arès-Pilon  
\$202 / \$183 for SNAP members

Spend the weekend experimenting with developer, sponges, toothbrushes and found objects while you explore darkroom image-making with artist Patrick Arès-Pilon. Learn the basics in printing your own photographic monochrome 3 7/8 "x 5 7/8 " postcards using new snapshots or of your old family negatives.

### Letterpress

February 27 & 28, 10am-5pm  
1 Weekend (2 days) / Dawn Woolsey  
\$202 / \$183 for SNAP members

Learn about the sweet emboss and graphic punch in letterpress prints that cannot be beat! Dawn Woolsey 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!

### Monotype

April 23, 10am-5pm  
1 Saturday / Meghan Pohlod  
\$119 / \$108 for SNAP members

Play with layering colours, manipulating ink, experimenting with a variety of tools and materials to create unique monotype prints! During this one-day workshop Meghan Pohlod will teach you the basics of monotype printing such as additive, subtractive and trace techniques. Experiment and create endless printed possibilities!

## COMMUNITY EVENTS

### Print Your Heart Out / Valentines Day

Saturday, February 13, 12-5 pm

### Mother's Day Print

Saturday, May 7, 12-5 pm

### Open Studio / \$20

Bring your plates, stencils, paper and inks as well as your ideas and creativity for a day of printing at SNAP! Please RSVP a day in advance if you require a screen rental. (\$10 for screen and chemistry)

12-5 pm / Every Second Saturday

January 23 / February 6 / February 20 / March 5 / March 19 / April 2 / April 16 / April 30 / May 14

### Professional Development Series for Artists

If you are an Artist looking to learn some new skills or to improve on existing ones then check out our website for SNAP's Professional Development classes and workshops that are tailored for Artists.

### Introduction to Digital Processes for Artists

Instructors: Marc Siegner & Robin Smith-Peck

SNAP's Founders and Printmaking Pros, Marc Siegner & Robin Smith-Peck will show you the ropes and teach you the tricks for you to be able to explore endless digital printmaking possibilities. Bring the 21st century into your images as you learn some new skills using SNAP's new Digital Lab and combine traditional print techniques by playing with monotype printing during this informative and fun weekend workshop.

### Letterpress Posters & Prints

Instructor: Catherine Kuzik

In this hands-on class expand your skills and further learn the process of letterpress printing on SNAP's Vandercook and Challenge cylinder proofing presses to create multi-layer prints by designing and carving your own linoleum blocks with metal type and wood type. Cate Kuzik will teach you how to print your own hand-carved images and bold statements to create some fabulous posters and prints.

### Photopolymer Gravure

Instructor: Amanda Forrest-Chan

Capture beautiful photographic imagery and combine it with intaglio printmaking techniques during this intriguing hands-on workshop. Amanda Forrest-Chan will teach you how to create Photopolymer plates using digital processes and how to handprint rich tonalities, textures and depth for your photographic images.

### Apprenticeship Programs

Don't see the printmaking class you wanted to take on this list? Have a specific print project you would like to complete but don't have the necessary printmaking skills? Want to learn printmaking at times and dates that suit your schedule? Maybe a SNAP Printing Apprenticeship is for you! At \$50 per hour you will receive one-on-one instruction with a highly qualified SNAP instructor, and a tailored-made print program to suit your needs, desired outcome, and budget.

**REGISTER online, by phone or in person at the gallery during office hours.**

For more information visit [snapartists.com/education](http://snapartists.com/education) or give us a call at 780.423.1492.

All classes take place in our printshop located just around the corner from the gallery: 12056 Jasper Ave. All classes have a maximum of 8 participants, please register early!

## 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*.

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

**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*

## Call for Writers & Artists

**SNAP welcomes submissions from local writers and artists to contribute to *SNAPLine***, the organization's quarterly publication. *SNAPLine* is a collective publication created by a committee of members from the Society of Northern Alberta Print-Artists (SNAP) and Edmonton's arts community. The publication is a unique perspective on not only printmaking in Edmonton and around the world, but it also explores other dimensions of contemporary visual art. Each issue includes not only organizational news and the work of print-artists, but also feature articles that are engaging, critical and creative.

**Upcoming issue themes include:**

**Print Culture Edition**

**Performance Edition**

**Digital Culture Edition**


**Kyoto Edition**

Themes should be considered upon submitting. Prior to writing, please provide a statement of interest, outlining the proposed article (~200 words), along with two samples of previous writing to:

**Alexandrea Bowes**, Communications Coordinator:

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

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)

### Funders



Canada Council  
for the Arts

Conseil des arts  
du Canada



Alberta  
Foundation  
for the Arts



edmonton  
arts council



### 2015 Season Sponsors



 **mccallum**  
printing group inc

 **yellowhead**  
BREWING COMPANY



[www.snapartists.com](http://www.snapartists.com)  
10123-121 Street, Edmonton, AB