

# SNAPLine

SPRING 2016

Newsletter artist:

JASON URBAN



**PRINT  
CULTURE**

CONTRIBUTIONS BY:

Roberta Laurie, Jill Stanton, Brandi Strauss, Adam Waldron-Blain,  
Stephaine Bailey.

UPCOMING:

Drink & Draw: House Party  
March 5th, 2016



**SOCIETY OF  
NORTHERN ALBERTA  
PRINT-ARTISTS**

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**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

Welcome to 2016 and SNAP's thirty fourth year! We are entering into one of the finest and most secure phases in SNAP's illustrious history thanks to the hard work of many people. Much has been done behind the scenes and on the home front. The shop and studios are buzzing with activity and there are some extraordinary exhibitions coming to the gallery, exceptional community and outreach projects and not to mention a little dancing here and there!

On the board front we are in the process of developing the initiatives outlined in the 2015 Annual General Report. It goes without saying that none of these initiatives could be possible without the extraordinary people who devote their time, energy and passion in making SNAP run like a well oiled machine; April Dean, Amanda McKenzie and Alexandrea Bowes. I sometimes think they are super human in the amount of work they do and what seems like a never ending well of energy and enthusiasm, not to mention patience!

Everyone on your board of directors is just as dedicated and amazing. The universal enthusiasm and amount of time they take out of their busy lives by volunteering, chairing committees, developing projects, producing SNAPLine, writing policy, fundraising, number crunching, donating work and so much more is without parallel.

SNAP is a welcoming and friendly community and I have enjoyed so many wonderful conversations around print making with artists, students and patrons alike. It is sincerely a privilege for me to be welcomed to SNAP and contribute to the legacy of its founders and the Edmonton printmaking community. For myself, printmaking gives me a voice that went astray while navigating the ups and downs of a life as full time artist, teaching, raising a family and paying the bills. Some of you may know my artwork as a contemporary glass artist, although in my soul my true calling has always been printmaking. When I was a student at ACAD in the early seventies, printmaking was just being introduced as an art form in Calgary. Stan Perrott brought printmaking to ACA as it was known then, and when I think back how primitive it was I am surprised we are all still alive! Chemicals that foamed and spit, living, working, eating, smoking all while waving copper plates in and out of acid baths, no gloves, not even a mask! There was ink everywhere, plywood from back alleys, paper wherever we could find it...good times in that old basement studio under the college!

Speaking of good things what you will see in future editions of SNAPLine is each and every board member will have a turn at writing this column. It is a way for you to get to know us. We encourage all of you to reach out. You will find us at openings, in the shop, in classes and in the community. You can email us at [board@snapartists.com](mailto:board@snapartists.com) anytime, or just come up and say hi.

I give the last word to the immortal David Bowie, one of the most innovative and original souls to hit this planet..." put on your red shoes and let's dance the blues".

Sincerely,  
– Brenda Malkinson, President



## Executive Director's Message

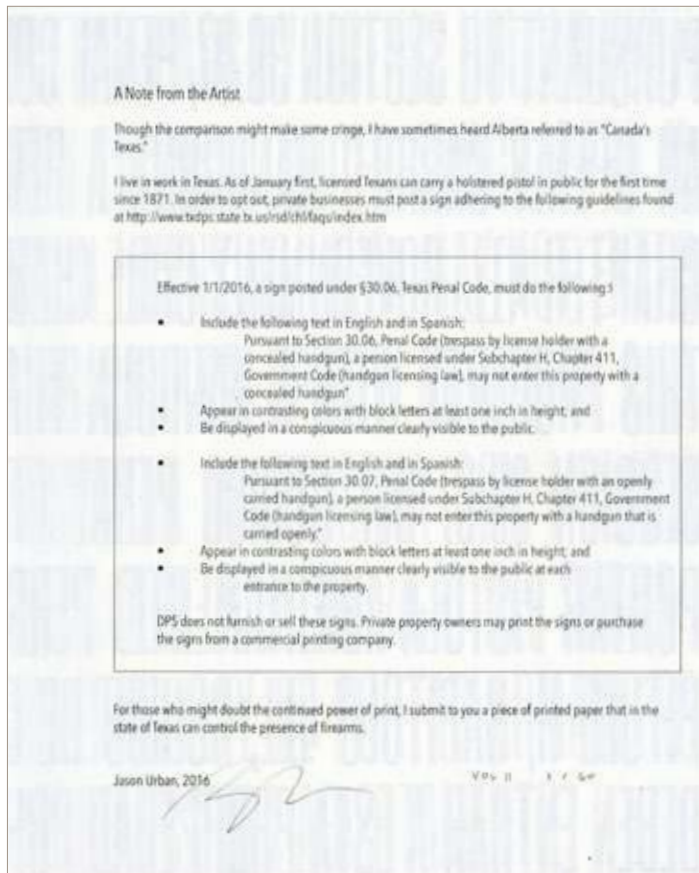
When our publications committee sat down over beers more than a year ago to draft our 2016 SNAPLine themes, the topic *Print Culture* seemed simultaneously too obvious and very fresh. Little did I imagine that in the short weeks leading up to our 'go to print' date Canadian print media and in particular Postmedia's cut of 90 jobs (35 in Edmonton) and merging of newsrooms across western Canada would become a very hot topic and national headline news. The following week the University of Alberta's student newspaper *The Gateway* announced they would be ending the weekly print edition and moving to an online format.

It seems obvious to state that at SNAP we are fond of print culture in all of its various forms - but in particular well designed publications made from ink on paper that are about visual culture hold real significance. Since 2013 and with the support of an amazing print sponsor and a hardworking team of volunteer committee members, SNAPLine, a 27 year old black and white organizational newsletter has transformed into a 16 page full colour off-set printed publication. In hindsight, this seems like a project an organization dedicated to the fine art of printmaking would naturally gravitate toward, which is why our small but mighty print publication thrives. We love print. We love print culture. But we are not surprised to see it change, even dramatically, probably because we sincerely don't expect it to disappear - print is simply too democratic and fundamental to human expression to ever be dead.

We couldn't have connected with a more topical artist than Jason Urban for the *Print Culture* edition. Jason's research statement on page 5 had my heart rate up and attention rapt within the first 3 sentences. For anyone invested in the multiple it is a must read. We are truly excited to be exhibiting Jason's work in the Main Gallery at SNAP in spring of 2017. On page 6 Roberta Laurie's feature on Alex McGukin's restoration studio reveals a truly unique resource and unbelievable wealth of knowledge about the history of the book right here in Edmonton. Stephanie (the driving force behind this edition) Bailey's page 12 feature pays tribute to an important history of art publications in Canada. A small number of those are STILL IN PRINT, but you could certainly look them up and read their content online. On page 14 Adam Waldron-Blain begins a 4 part serial advice column for artists - look for part two in our May edition, which will, of course, be on the topic of *Digital Culture*, an idea we are equally enthusiastic to explore. I hope you enjoy reading this edition as much as we enjoyed making it. See you in the printshop!

– April Dean,  
Executive Director





## Jason Urban

SPRING 2016 NEWSLETTER PRINT



PURSUANT TO SECTION 30.07, PENAL CODE (TRESPASS BY LICENSE HOLDER WITH AN OPENLY CARRIED HANDGUN), A PERSON LICENSED UNDER SUBCHAPTER H, CHAPTER 411, GOVERNMENT CODE (HANDGUN LICENSING LAW), MAY NOT ENTER THIS PROPERTY WITH A HANDGUN THAT IS CARRIED OPENLY. CONFORME A LA SECCION 30.07 DEL CODIGO PENAL (TRASPASAR DE PERSONA CON LICENCIA PORTAR PISTOLA ABIERTAMENTE) PERSONAS CON LICENCIA BAJO DEL SUBCAPITULO H, CAPITULO 411, CODIGO DE GOBIERNO (LEY DE PORTAR ARMAS), NO DEBEN ENTRAR A ESTA PROPIEDAD PORTANDO PISTOLA ABIERTAMENTE.

Concealed Carry / Open Carry  
Risograph Print on Durotone paper  
10" x 16"

Jason Urban lives and works in Austin, TX. Originally from Northeastern Pennsylvania, Urban earned his BFA from Kutztown University in Kutztown, PA and then his MA and MFA from the University of Iowa in Iowa City, IA. His prints, drawings, and installations have been featured in numerous venues both nationally and internationally. Currently, Urban teaches Print and Foundations at the University of Texas at Austin where he is Area Head of the Print. Urban is co-founder of [printeresting.org](http://printeresting.org): "the thinking person's favorite online resource for interesting printmaking miscellany." In 2011, Printeresting was awarded a Creative Capital | Warhol Foundation Arts Writers Grant.

DISPLAYS NOTEPADS  
POSTCARDS ANNUAL REPORTS MAILING  
PRINT POSTERS BROCHURES  
STATE OF THE ART FLYERS CALENDARS  
ECO FRIENDLY FORMS  
NEWSLETTERS BOOKS CROSS MEDIA  
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- 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)

# Hard Copy: A Research Statement

by Jason Urban, Spring 2016 Newsletter Print-artist

"If the world we live in is obsessed with copying and copies, it is because that world is one which is based on the amazing realization that we (who are "more than one") can make "more than one" of just about everything, and, more darkly, that we are interested only in things that we can make, buy, or sell "more than one" of."

– p. 177, Marcus Boon, *In Praise of Copying*.

**IF ONE IS GOOD, TEN IS BETTER, AND A HUNDRED IS BETTER STILL.** From birth to death, we are surrounded by the multiple. The houses we live in, the chairs we sit on, and the food we consume are mass-produced. As an artist, I feel compelled to work with media that reflects this multiplicity. Framing print in the context of old techniques and archaic processes relegates the form to a nostalgic and quaint historical novelty; but viewed through the lens of a world flooded with multiples- copies, imitations, and reproductions- new life is breathed into print as a cultural barometer. Printing, distilled to its essence, can be a metaphor for all repetitive and generative acts; its printed byproduct can serve as a stand-in for the myriad of identical objects with which we surround ourselves.

My research is focused on print in the digital age. Through my studio practice, I explore various aspects of printmaking, printed matter, and publishing using both analogue and digital media. While I make physical works in the form of images, objects, and installation for exhibitions, I also utilize digital technologies as a platform to engage a larger community in a conversation about print through my collaborative project, *Printeresting*.

Contrary to what many headlines have claimed, print is not dead. It isn't even dying. It's just changing. In his book, *Post-Digital Print: The Mutation of Publishing since 1894*, Alessandro Ludovico rightly points out that people have been declaring the death of print for more than a hundred years and yet it continues to be an important vehicle for transferring information. This characteristic of print as a container for knowledge adds another significant dimension. New technologies are forcing us to rethink the role of the printed word in our culture- its advantages and disadvantages. Posters, books, magazines and all manner of printed matter are just containers but what those containers look like, what they contain, and what they mean is being redefined.

The internet, as a conveyor of information, is challenging traditional print in its historic power to reproduce and distribute. In his 2008 essay, "Better Than Free," Kevin Kelly, the founding editor of *Wired* magazine, states, "When copies are super abundant, stuff which can't be copied becomes scarce and valuable." Kelly is largely referring to digital ephemera: files and content that are infinitely reproducible. He speaks to capitalist

concerns as he goes on to write, "when copies are free, you need to sell things which can not be copied." Authenticity (proof of genuineness), embodiment (the physical experience), and patronage (audience's desire to support) are a few of the qualities he perceives to add value in the context of this seemingly infinite abundance. How can printed matter be utilized in a way that is responsive to this current reality?

In an increasingly digital world, what is the point of a "hard copy" and, as a matter of nomenclature, why is it that physical objects have come to be referred to as copies? The way in which the term "Hard copy" is used indicates a clear association of idea, rather than object, with originality. An object is merely a reflection of the original idea. That said, there is an undeniable power and presence to objects and they inherently embody many of Kelly's value-adding qualities. In the six years since his essay was first published, 3D fabrication has become an accessible reality to many and we are only moments away from a time when all things might suffer this same crisis of significance making his questions and their ramifications more dramatic.

Speaking of my own experience, the value of objects, making, and hand-skill is something that was instilled in me at an early age. My father is a carpenter by trade and a mechanic by passion. When he arrived home from his work day filled with framing walls and hanging sheet rock, he spent hours before and after dinner in his garage working on whatever his current project might be: a Chevy El Camino, a Buick Skylark, or an old Ford pick-up truck. He rebuilt cars from the frame up. The printshop as a creative space has always felt comfortable to me, I think, in large part due to its similarity to a garage. Concrete floors, loud equipment, and the smell of solvents are common to both. My mother also uses her hands. For the better part of my childhood, she ran a cake decorating business out of our kitchen and I was enamored with the projector she used to trace and reproduce images at various sizes.

In a 2014 essay, "Stagecraft: Designers, Artists and the Theater of Print in the Digital World," published in the journal, *Art in Print*, I tried to lay out the disconcerting relationship of physical printed matter to online reproductions of that same printed matter. These very same notions I've been exploring in collaboration with Leslie Mutchler in our collaborative project, *UNIVERSAL*. We are acutely aware of the mediated experience of sharing work through documentation of production. Still images and video of the act of making creates a system of authentication verifying that indeed, the work of art was generated by a human hand and labor was invested in the physical outcome. Strangely, when comparing real world interactions with the power of online sharing, the documentation bestows power on a thing that few viewers may directly engage. As I ask in the essay, "Even the most colorful and dynamic print is still and quiet when compared to the movement, sound and drama of a video. At what point does it become difficult for a real, physical print to compete with its own documentation?" ■





# The Way of the Book

## A Look Inside Antiquarian Book Restoration with Alex McGuckin

by Roberta Laurie

In the end, he achieved a “reasonable result,” but the experiments cost him so much time that the restoration job itself was not profitable.

To create faithful bindings, Alex has had to learn to manufacture his own brass finishing tools. The gilt patterns along the spine of a 1669 Bible are quite different from those tooled into the binding of a 1784 account of Captain Cook’s Last Voyage. Alex requires a representation of tools that span nearly five hundred years; he now has over a thousand. But these are not the sorts of tools you find on eBay, so Alex makes many of his own. He uses a pantograph, or engraving machine, to mill the desired shape. Then to add the necessary fine detail, he finishes the tools by hand, using gravers. It’s a process he enjoys. “If I were an entrepreneur,” he says, “I’d probably invest in this as a side business.”

The process of applying gold leaf is an old one. Albumen glair is spread on the leather as a gold fixative. The brass tool is heated and used to press the gold leaf into the binding. For albumen layering and gold leaf to work together, the leather must be moist. Just to move gold leaf, humidity levels must be above 50 percent, so Alex keeps the humidity high in the finishing room, not an easy task in Edmonton. Working in the Atacama Dessert of Chile, he concedes, might be worse.

Alex displays a childlike excitement when he talks about his craft. One of his favourite projects came to him with “terrible bindings, the cheapest of the cheap.” It was a triple Decker, or three-volume, set of Jane Austen’s *Pride and Prejudice*. There is delight in his voice when he says, “What I love about this thing I do is the forensics.” The books came to him well-thumbed. One showed charring on the front cover and sides. This is unusual. Books burned in a house fire show charring on the spines, but these were different. Perhaps someone working in a long-ago kitchen had their nose in the book. Distracted, they put it down too close to the fire where it was damaged by the flames. “It’s wonderful to have that connection to the past,” he explains.

“To create a convincing binding that’s representative of a certain period of time in a certain area of the world still gives me a great thrill,” says Alex. In spite of the challenges inherent to his work, Alex is committed to book restoration: “I’d like to do this until the day I die.” ■

**ALEX MCGUCKIN WORKS FROM HIS HOME:** an ordinary split level in an ordinary west end neighbourhood of Edmonton, but what takes place in his workshop is far from ordinary. That’s where the magic happens. Alex restores antiquarian books, a profession he pursues with passion and determination: “I go to enormous lengths to research and understand how books were produced at a specific period of time.”

Alex’s passion for books began when he was a small boy, yet his training in historical bookbinding began accidentally. While doing doctoral research at an archive in Mexico, he discovered a restoration lab in the basement. There he learned the basics of binding. After moving to England he expanded his training, seeking out bookbinding courses and befriending local bookbinders. He returned to Canada several years later as a serious hobbyist. The curators at the University of Alberta’s Bruce Peel Special Collections Library soon reached out to him suggesting he make it his full-time profession, but Alex was busy teaching history at the U of A. Time passed, and Alex’s passion for restoration grew. Now, over a decade after leaving academia, Alex never lacks for clients: “There will always be collectors of fine, rare books. No question.”

Alex is an expert in every stage of the craft, from sewing the pages to joining the paper block to the cover to finishing with gold leaf. But Alex must recreate the techniques of many eras and regions. To complete a recent project, he spent four months replicating marbled calf leather, a technique that was popular in the last quarter of the 18th century. Alex learned what he could from vague 19th century recipes, but most of his knowledge came through trial and error: “To do it right in my mind is to use the same materials, the same tools and have an understanding of the aesthetic of the period in order to produce a faithful binding.”



"To do it right in my mind is to use the same materials, the same tools and have an understanding of the aesthetic of the period in order to produce a faithful binding."



**Roberta Laurie** completed her Master's degree in Environmental Education and Communication at Royal Roads University; her thesis explored the framing of "ethical oil." Her current project, *Touching This Storied Land*, explores the personal narratives and public discourse surrounding the Alberta Oil Sands. She has contributed to numerous anthologies – *Chicken Soup for the Soul* and others – and periodicals including *On Spec*, *WestWord* and *fillingStation*. She has edited a number of novels as well as anthologies: *In Their Own Words: The Girls of Atsikana Pa Ulendo Tell Their Stories*, *Christmas Chaos*, and others. Her blog, [creativewhispersblog.wordpress.com](http://creativewhispersblog.wordpress.com), focuses on her writing as well as local and international environmental issues, concerns, and initiatives. Roberta is an instructor in the Bachelor of Communications Studies program at MacEwan University where she teaches communication theory, grammar, rhetoric and editing.











**Brandi Strauss** lives in Edmonton, AB. She explores multiple mediums of art without formal training, naturally progressing to the carefully crafted art of collage. By meticulously dismantling found images piece by piece, she reconstructs new ideas, new forms, and new worlds. Two dimensional doorways into a surreal world of the unknown.

These pieces in particular are an exploration of movement and subdued corners, where a mysterious element resides.







# My Process

with Jill Stanton | [jstanton.ca](http://jstanton.ca)

Jill Stanton is an Edmonton-based artist who uses the language of comics and graphic narrative to examine themes of dreams, nature, technology and the future. Her work spans various scales—from smaller drawings in graphic novels and comic books, to exploring pattern and environment in large-scale murals and transitory public pieces. Jill's work has been featured in Manning Hall at the Art Gallery of Alberta, in the 2015 Alberta Biennial of Contemporary Art, the 2015 Sled Island Music Festival in Calgary, and various private mural commissions. She was shortlisted for the 2015 Eldon & Anne Foote Visual Arts Prize. Currently, Jill is Harcourt House's artist in residence and is working on a long-form graphic novel, as well as pursuing further research into temporary public artwork and installation pieces

**Your artwork comes in many mediums and sizes; is creating a narrative on a mural a similar process to creating one for a hand-sized book?** It is a bit different, for sure. With a book, you can control the rhythm of the narrative through pacing things in sync with page turns, panels, and the fact that people usually will read a book in one direction—left to right, and from front to back. With a mural, the viewer typically sees everything all at once, and then as they look at it, individual parts of the piece will come to the forefront. Most murals are also much bigger even than large conventional paintings or drawings, so there will always be some part of it that isn't really within eyeshot. You have to consider how you'd like to manipulate the viewer's eye to move around your mural, especially when dealing with narrative. It's more like a single panel comic, or a Where's Waldo type drawing (at least, that's how I approach my murals).

**What are some considerations used when you are considering scale? Would you consider your finished murals and books to have the same effect on the viewer?** Definitely scale is a big consideration. Murals—depending on their size—have the power to make a viewer feel as though they are enveloped inside an environment. People pass by them and notice parts they never have before. Murals are typically found in public spaces, and so they begin to also take on narratives of their own, within the environment, and for the people who see the piece on a regular basis. Books may also do this to an extent, but it's definitely different. A really great book or comic can definitely envelop one, but when you close it, the imagery only exists in your head. A mural is just always there, always revealing new parts of itself to your subconscious.

**How do you compare creating a visual narrative in comic/zine form vs. in an animated gif?** I mean, the most obvious answer is that gifs have got to repeat, or loop, in a smooth, convincing way, to be really successful. Also, short and sweet! I'm not the gif king yet, but it's one of the things I'll be working on a lot in the coming year.

**When did you take the leap into publishing your work on your own? What was the driving factor to do so?** Just like any other comic artist, I've got stars in my eyes for the great comics publishers (D&Q, Nobrow, Koyama, etc.), but waiting around hoping that someone, somewhere, will somehow see the few panels here and there you've drawn in your sketchbook and then publish you and you'll be faaaaaamous and everyone will love your comics just like all your favourite comic makers, is only a small part of a plan for success. I realized that I needed to actually \*make things\*, if not for any other reason than to start getting good at

it. Making a comic, back to front, is a whole lot different than \*thinking\* about making a comic back to front (and believe me, I've done plenty of that). I needed to prove to myself, and maybe others, that I was worthy of being published and even read by other people. So, self publishing!

**How many books have you self-published?** Around eight, I think? And I even like some of them!

**You have created hand-made zines and out-of-house produced books, which do you prefer? What are the benefits or pitfalls of each?** They are definitely different beasts. If I had to handprint and bind all 100+ copies of my comic book series, I would be broke, sad, and very tired. I've found a good (if not eccentric) printing house in town that professionally prints and binds them for me for a price I like. For the 50-150 page comics, it's exactly what I need. I used to be a lot more choosy about the way books were made—artisanal binding and sexy rag paper, or nonchalant low-brow Staples copies and long arm staplers—and for some projects, I definitely still am. If I had a book of nice screen prints I needed made, I'd probably hand print and figure out some kind of pretty binding or box for a small edition. But for the comics, I need people to have them. I want them to be accessible price wise, and in a large enough edition that I'm not being too precious about selling them or giving them away!

**Are there differences and similarities between your personal work and your more commercial work?** Definitely there is some cross over; I don't think I can help it. Part of the reason is that I typically won't take on a commercial project if it's boring, or isn't up my alley, or the client really wants to 'art direct' me too hard. Maybe that's all bad business and probably why I won't ever be a really famous editorial illustrator. But it might give me more time to work on my own projects and one day be a suuuuper famous, beloved comic or mural artist (sure!). Another reason I like to let my freelance stuff be a bit crazier and like to have creative control is that it helps me solve different problems that might not come up as often in my own personal work, and those lessons can often be applied to my own stuff. I like learning!

**What was the first significant challenge when you published your first book? Has those obstacles changed?** Mostly all of those dumb clerical, behind-the-scenes stuff that you run into when you're hand making all your books: how do I make sure the pages are in the right order? Why isn't this paper folding nicely? Why did I use this stupid paper? How the hell am I going to bind

this stupid thing? And then, as I got into books with more and more pages: ughhhhhh InDesign I haaaaaaate youuuuuu ughhhhh. InDesign and I still hate each other but we can usually get on amicably for an hour or two while setting up a comic.

**What are they now?** My main obstacle is: how can I get Nobrow to realize how awesome and full of potential I am and publish this dumb graphic novel that's still largely in my head?? Just kidding, kind of. The biggest obstacle for comics is always, always time. Time to really develop an idea, time to write the narrative, time to draw, time to scrap your book halfway through because you realize it's shit, time to redraw, time to figure it out. I'm assuming it'll always be like this.

**What are the challenges to acquire funding for Headspace and other publications? What would make it easier?** Headspace has been pretty largely self-funded as of yet (I think I technically used money from my Edmonton Artist Trust Fund a couple years back to write and produce the second volume, but it wasn't a specific project I applied for, just a general grant for art-making). As far as self publishing goes, it's not a bad gig—I print the comics when I have them ready and when I have the money, and the money I get from sales goes mostly back into my comics and/or coffee fund. Ideally, I'd like to move into a model where I have a publisher who publishes my main works, and I get money from that, and then I can go back to self-publishing little DIY weirdo photocopier zines as experimental supplements. ■

**"A really great book or comic can definitely envelop one, but when you close it, the imagery only exists in your head...."**

# A Very Brief History of Art Publications in Canada

by Stephanie Bailey

**AFTER THREE DECADES OF RUMBLINGS**, the long-awaited Gutenberg moment has finally reared its ugly head in this country. The recent sweeping layoffs in print media make it an undeniable fact: we have reached a point of no return in the history of print.

Yes, the future of the medium may seem bleaker than ever with major print newspapers and magazines shrinking—and altogether disappearing—faster than you can say “ice cap.” In contrast to dailies or general interest magazines, however, art publications occupy a special place within print culture thanks to their readership. Generally speaking, these readers (that’s you!) tend to value tangible things like, for instance, art. With that in mind, it should come as no surprise we’re now seeing art and design magazines transforming into art objects in and of themselves. Featuring high quality paper stock, layout redesigns and higher page counts, many magazines are successfully repackaging themselves to become more resilient and competitive. These publications, increasingly destined for the coffee table as opposed to the blue bin, are on the frontlines of print in a digital age.

To honour this historic moment in print culture, here is an abridged history of national and regional Canadian art publications, recognizing our fallen brothers, celebrating the veterans and warmly welcoming the new recruits in the fight for print ■

**Maritime Art** (1940–1943)  
**Canadian Art** (1943–1966)  
**Artscanada** (1967–1983)  
**Canadian Art** (1984–PRESENT)

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

Started by Walter Abel in 1940, *Maritime Art* helped share the news of artists’ work regionally, and included an original print with each issue. It unexpectedly developed into a national magazine, *Canadian Art*, co-edited by some curators from the National Gallery of Canada, and finally became the independent Toronto-based publication *artscanada*. After *artscanada* folded in 1983, its subscription list was handed off to Maclean Hunter and Key Publishers, who then launched *Canadian Art* in 1984. Produced by the Canadian Art Foundation, the magazine now publishes thought-provoking articles exploring the impact of artists and exhibitions on contemporary culture.

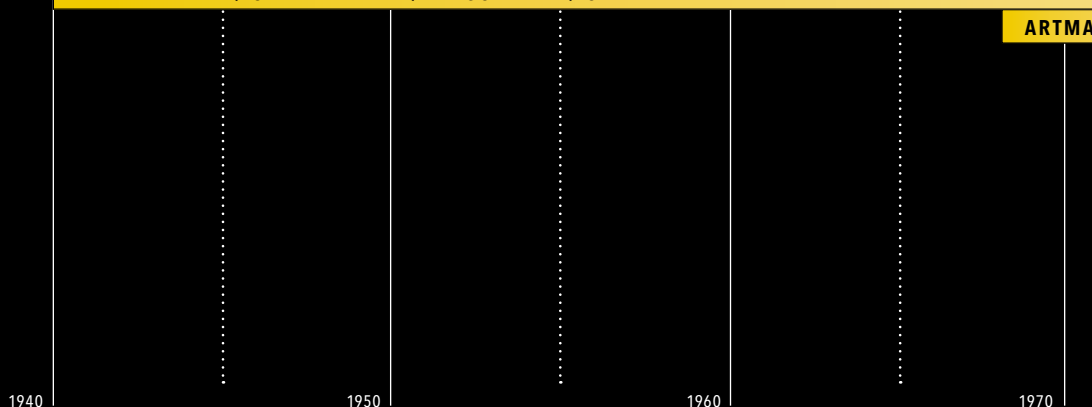


**Artmagazine**  
 (1969–1983)

Published under the name *Art* until 1974, *Artmagazine* was a quarterly Toronto-based national publication established by the Society of Canadian Artists. Edited by Pat Fleisher, the magazine sought to advance the appreciation of the visual arts in Canada through publishing articles on art education and fine and decorative arts, including photography and some crafts. While its original focus was Ontario, its emphasis broadened to include the contemporary art scene across Canada, eventually including more international content in the late 1970s.



MARITIME ART / CANADIAN ART / ARTSCANADA / CANADIAN ART



**Vanguard**  
 (1972–1989)

A monthly magazine published by the Vancouver Art Gallery from 1972 to 1984, and subsequently by the Vancouver Society for Critical Arts Publications. *Vanguard* featured exhibition reviews and critical essays about art theory, artists and events. With a primary focus on British Columbia and Canada, it also covered international developments in contemporary art.



**PARACHUTE**  
 (1974–2007)

Founded in Montreal and published in English and French, *PARACHUTE* was a quarterly contemporary art publication published and edited by Chantal Pontbriand. In the words of Pontbriand, *PARACHUTE*’s mission was to “investigate new transdisciplinary and multimedia artistic practices and to develop a critical and theoretical language specific to the new directions art is taking today.”



## FUSE (1976–2014)

[fusemagazine.org](http://fusemagazine.org)

A Toronto-based Canadian arts and culture periodical published by Artons Cultural Affairs Society and Publishing. *FUSE* was a "venue for timely and politically engaged publishing and programming reflecting the diversity of the contemporary art world." The magazine sought to foster dialogue between social movements and the arts through critical articles tackling contentious issues in art, culture and politics from a Canadian perspective.



## C Magazine (1983–PRESENT)

[cmagazine.com](http://cmagazine.com)

Founded in 1983 by Richard Rhodes and Dyan Marie, *C Magazine* is a quarterly Toronto-based contemporary art and criticism periodical, produced by C The Visual Arts Foundation. Educational, informative and thought-provoking, *C* is devoted to providing a forum for significant ideas in visual art and culture. Each issue explores a theme through original art writing, criticism and artists' projects.



## Broken Pencil (1995–PRESENT)

[brokenpencil.com](http://brokenpencil.com)

A quarterly "mega-zine" devoted to zine culture and the indie arts. As a guide to alternative culture in Canada, each issue features reviews of hundreds of zines, e-zines, small press books and comics. *Broken Pencil* also includes author and artist interviews, underground fiction and timely commentary on the independent arts.



## Fillip (2005–PRESENT)

[fillip.ca/magazine](http://fillip.ca/magazine)

A Vancouver-based contemporary art magazine that seeks to provide a forum for critical discussion across various communities engaged in cultural production and criticism. *Fillip*, a noun meaning stimulus or boost, aims to stimulate contemporary art practices and discourses today through publishing long form exhibition reviews, essays, book reviews, interviews as well as organizing events and artist projects.



GAZINE

VANGUARD

PARACHUTE

FUSE

BORDER CROSSINGS

C MAGAZINE

ESSE ARTS + OPINIONS

BROKEN PENCIL

GALLERIES WEST

FILLIP

UPPERCASE

1980

1990

2000

2010

2016



## Border Crossings (1977–PRESENT)

[bordercrossingsmag.com](http://bordercrossingsmag.com)

Founded originally by Robert Enright under the title Arts Manitoba, *Border Crossings* is a magazine published quarterly in Winnipeg. It investigates contemporary Canadian and international art and culture through insightful articles, reviews, interviews and portfolios of photographs and drawings. Emphasizing the connections between disciplines, "Border Crossings does what our name says. We cross the borders where one art form moves into another."



## esse arts + opinions (1984–PRESENT)

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

A contemporary art magazine, published three times a year by Les éditions esse in Montréal, that focuses on multidisciplinary art and "all forms of socially inclined, site-specific or performative intervention." Aiming to be a research tool, it offers readers critical articles that address artworks within their contexts—be it geographical, social, political or economic.



## Galleries West (2002–PRESENT)

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

A magazine striving to heighten awareness of the visual arts scene in Western Canada—from Manitoba to British Columbia to the Yukon—covering galleries and exhibitions in both large and small communities. Striving to stimulate, engage and entertain, *Galleries West* features high quality, accessible articles on regional issues and events, artist profiles, and critical essay alongside detailed listings of galleries and exhibitions.



## UPPERCASE Magazine (2009–PRESENT)

[uppercasemagazine.com](http://uppercasemagazine.com)

A quarterly journal, published by Janine Vangool in Calgary, that covers craft, fashion, illustration, and design. Seeking to "spark the imagination and inspire creativity," the magazine has been recognized for its design excellence, high production values and attention to detail. *UPPERCASE* also publishes books that feature emerging artists and trends in design and creativity.

# BAD ADVICE FOR ARTISTS

by Adam Waldron-Blain | [adam.instituteparachute.ca](http://adam.instituteparachute.ca)

We're talking an artist who I don't really know but have met a few times, with some mutual friends. Their show is a collection of a few different objects—some sculptures, text—with different processes of craft behind them. "I've been wanting to make this project for some time" or something to that effect, "but it was just a matter of finding the right venue". I've been feeling that a lot too lately.

Pretty much the best thing that can happen is when someone says to you that they want you do a thing for them—maybe there is some money, or they're pretty sure that you might be able to apply for funding anyway, but like you'll get to go to a cool place and hang out with people you like and it's because they wanted to see some of your art. It's great.

And maybe this is coming up during a year when you haven't really been doing as much work, so a bit of a challenge and some direction is really exciting. You think it could be really helpful for your practice. In that situation in particular, I find it very helpful to stop yourself from writing back right away and definitely think a lot about every possible detail before you reply in any way. In fact, your friend will probably have to follow up and ask, reminding you about the project deadlines. And then you might just, you know, not do it anyway. A week later you will be angry at yourself.

Making a show without a sense of direction or tbh much real technical support from the gallery:

1. **Don't make too much. When you show up, one of the most important things that your host, whether or not they are a "curator", can do is to tell you to put some of your work away. I wish I did it more, when I'm on that side of it, even in shows I'm proud to have helped mount—it's hard, especially when you really straight up like the work—or when you don't like any of it. So you can't really rely on them.**
2. **You know if you've bothered coming this far you hopefully care more about what you are doing than we do about all the projects we left without doing. I hope we can tell by looking.**

Back in the gallery, the objects different treatments aren't all super successful here, though, and I find myself wondering about how that process, of anticipating the show, played out. Where there's more time in the work shows through more care—compared to a takeaway print that seems dashed off, or at least less considered in its presentation. Most of all though, the room feels empty—I was looking forward to this, I remember feeling it, but I don't know if it lived up to that expectation. I wonder if the artist knows that I don't think it's as strong as the other work of their's that I've seen, just from the way I participate in the conversation.

3. **I guess this was never going to really be a list of things you can do but there's this awful kind of emptiness that's not about not having much work there. It's about ensuring that things are given the opportunity to be themselves. I don't know if it's just guilt because I don't make enough art but if there's one thing I resent it's feeling like I'm doing the work, in my head, finishing the show. Anyway, you already know this.**

**Adam Waldron-Blain** is a famous artist in Edmonton. Last year his works have appeared in shows at Confederation Centre Art Gallery and the Art Gallery of Alberta, as well as various performances and internet objects. His practice is mostly based on telling people what to think. He works as program coordinator at Latitude 53.



## 2016 Winter & Spring Classes at SNAP

### 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! Learn 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! 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. Learn 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.

### 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.

**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!*

## SNAP Members Print Exchange Guidelines

SNAP invites members to participate in the 2016 SNAP Print Exchange. Print an **edition of 8** and receive a selection of prints from other exchange participants.

**Artwork must be 8" x 10", printed on archival paper, and can include: silk-screen, intaglio, relief, lithography, digital or a combination of processes.**

To participate in this year's print exchange or other enquires, email Alex Linfield: [intern@snapartists.com](mailto:intern@snapartists.com) with an expression of interest and commitment to the exchange.

**Artwork Deadline is 5pm, April 1, 2016.**

### Post all submissions to:

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

*Mail-in submissions must be accompanied with a \$5 postage fee paid in cash or by cheque.*

Print Submissions to the SNAP print exchange must comply with all guidelines. Submission guidelines and form can be found online and downloaded at [snapartists.com/members-print-exchange](http://snapartists.com/members-print-exchange). Any edition that fails to meet one or more of the guidelines will be returned to the printmaker with an accompanying explanation. Please ensure you have read and understand the guidelines before submitting your print edition.

If you have any queries please email Alex Linfield at [intern@snapartists.com](mailto:intern@snapartists.com)

## Upcoming Exhibitions at SNAP Gallery 2016

March 3 – April 16, 2016

**Ingrid Ledent / Fractions/** Ledent presents work that is an interpretation of representation and serendipity of time. Starting with stone lithographic prints, the artist allows the process influence content by printing repetitive layers creating forms which depict the change of time and the time they took to create. These prints are exhibited with digital elements of print, video and sound further augmenting the boundaries of her work and subject of time.

**Dara Humniski / Nothing but us /** SNAP's 2015 Emerging Artist in Residence, presents a new body of work, *Nothing but us*. The artist looks at the relationship between humans and nature, and considers the implication of the Anthropogenic state of the world by assembling fictional worlds created from abstract mark making, mixed media and mass-produced natural renderings.

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-You / 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.

## 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:**

**Digital Culture Edition**

**Performance 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)

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SNAP - Society of Northern Alberta Print-Artists

**Interested in writing for *SNAPLine*?**

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

### 2016 Season Sponsors



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

10123-121 Street, Edmonton, AB