

SNAPLine

FALL 2016

Newsletter artist:

MARK CLINTBERG

FROTTEUR

FRO

FROTTEUR

PERFORMANCE
ART

CONTRIBUTIONS BY:

Stephanie Bailey in conversation with Todd Janes, Ginger Carlson,
Riva Symko & Jonathan Green, hannah_g, and Adam Waldron-Blain

PHOTO ESSAY BY: Dirt Buffet Cabaret

UPCOMING:

Drink & Draw: In Space
September 24, 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

Upon my return to Alberta last August I was unsure of how I would find my reintegration. After graduating from the University of Alberta in 2009 I left the city to pursue other interests including an MFA in studio art at The University of Tennessee, which concluded last, may (2015). During my undergraduate years I related to SNAP primarily as a gallery space, at the time located on 97th street. I regularly visited the gallery, interested to see what national and international print artist would be featured. Although the print shop was present and visible I did not fully recognize it as a functioning space.

Formally, SNAP exists in a land separate from academia. A land that just more than a year ago I have been reunited with and it feels good. I have been utilizing the SNAP workshop with growing regularity since becoming a renter in March and am continually surprised and pleased by the active use of the space. The classes, events, special projects and independent artists working there create vibrant and productive atmospheres that make it a pleasure to be in. I am inspired and grateful to be participating in an independent artistic community supported by a focused and driven membership.

This past winter I felt compelled to join the Board of Directors for a variety of reasons. However, the two that are most prevalent are both selfish as well as public-spirited. My selfish motivations are related to a general desire to remain engaged

and productive. Being involved in an artistic organization keeps the momentum of activity flowing and maintains a level of engagement that is healthy and often necessary to remain motivated and invested as an artist, especially when the support network that I had grown accustomed to in graduate school suddenly vanished. I know that if I fall out of the routine of maintaining a studio practice for a couple of weeks that our monthly Board meeting will serve to refocus my priorities. I am not embarrassed to say that I rely on this community and the individuals in it to keep me feeling invigorated and focused in terms of my own art production. For this support I feel extremely grateful, which brings us to the second reason. After being the recipient and beneficiary of so many recourses and so much support from SNAP and organizations like it over the years it is only fitting that I should feel compelled to offer my service in the interest of continuing to propel the organization now that I am in a position to do so.

One of my initiatives on the Board is to further Board recruitment, hoping to take on two new members between now and our AGM in late November. Specifically we are interested in recruiting a treasurer as our current treasurer, David Rumer is nearing the end of his term; his service has been invaluable. If you are interested in opening a dialogue about the possibility of joining the SNAP Board of Directors, please contact board@snapartists.com.

Sincerely,
James Boychuk-Hunter, Director



Message from the Executive Director

As we say goodbye to the long days of summer in Alberta I welcome you to our fall edition of SNAPline – the Performance edition. Alberta artist Mark Clintberg developed the accompanying artwork *FROTTEUR*, and as you will read on page 3, this piece invites you to participate by wearing and potentially acting on the word's implications. Although the relationship between performance and print isn't immediately apparent it didn't take long for the publications committee to connect the importance of documentation through printed matter of a performance – there are many examples and instances throughout this publication that capture or help tell a story about a past performance. While we were developing this edition our printmaking colleagues at Martha Street Studio in Winnipeg created an

exhibition around print and performance or performative print practices and on page 6 hannah_g describes their recent exhibition *Hivemind: Print and Performance*. With the fall season comes many things, SNAP's education program is open for registration with courses filling fast (details on page 15), and though you may have thought festival season in Edmonton was over you were so wrong – Visualeyez, Latitude 53's not-to-be-missed annual performance art festival is right around the corner with performances taking place on September 22, 23 & 24th. Upcoming in the SNAP printshop is our fall edition of *Drink & Draw: In Space*, please join us on this sci-fi space journey with live music, delicious cocktails and collaborative drinking games – happening on September 24th. I hope you enjoy this edition of SNAPline & I hope to see you at SNAP very soon!

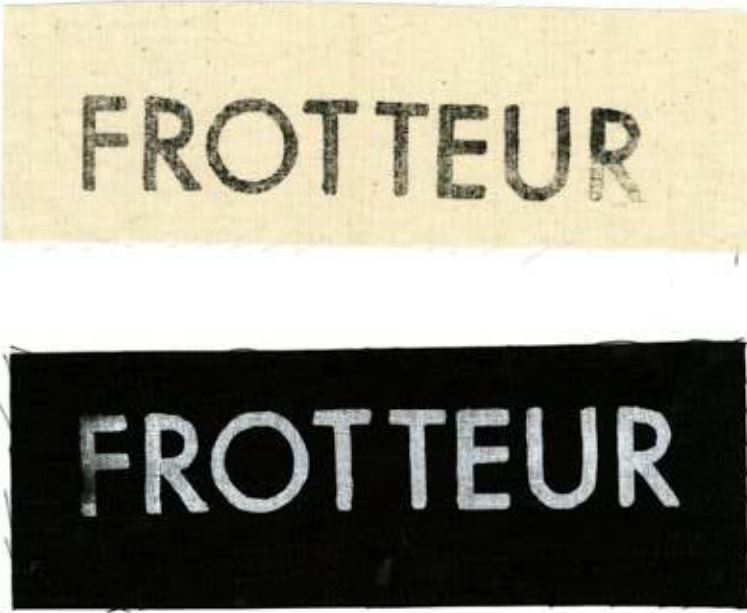
Sincerely,
April Dean, Executive Director

THIS ISSUE'S CONTRIBUTORS

Ginger Carlson is a gallery director, curator, and art writer based in Calgary, Alberta. She currently serves as the Executive Director of TRUCK Contemporary Art in Calgary.

Jonathan S. Green was born in Labrador City and is from mixed British, Scottish and Aboriginal heritage. He earned an MFA from the University of Alberta in June 2016 and a BFA from Memorial University of Newfoundland, Grenfell campus. Green completed a Visual Arts Studio Work-Study Practicum in Printmaking and Sculpture at the Banff Centre for the Arts (2009–2010). This summer he paddled down the Yukon River as a participant in the Canadian Wilderness Artist Residency. He is excited to be one of SNAP's Artists-in-Residence this fall.

Riva Symko is currently the Writer-in-Residence at Latitude 53 Contemporary Visual Art. She has previously published critical writing on art with the University of Lethbridge Art Gallery, Modern Fuel Artist-Run Centre and the Union Gallery. She holds a PhD from Queen's University, has taught undergraduate courses at Queen's University and Memorial University of Newfoundland. By day, she works as an arts administrator and independent curator.



Artist Statement:

A *frotteur* creates drawings by rubbing graphite or another material onto a sheet of paper placed on a textured surface. The resulting image records a delicate impression that challenges the usual ways in which originality has been praised in the present century. A *frotteur* can also be someone who receives pleasure by rubbing their body against surfaces and bodies for the sake of sexual gratification, physical closeness, or expanded consciousness. To be truly close to another body, in private or public, requires a special form of courage and exploration – and this artist's multiple celebrates the frotteur as an important, brave actor. This textile multiple, when sewn or adhered to another surface such as a garment, surreptitiously implies its owner's affiliation with the radical philosophical objectives of *frottage*, which refigure the object/subject relationship, the nature of normative erotic intimacy, and the conventional practices of drawing and creating representations of the world. Clintberg's writing on the subject of frottage has been published in *BlackFlash* (2010) and *The Journal of Curatorial Studies* (co-authored with Jon Davies, 2016).

Mark Clintberg

FALL 2016 NEWSLETTER PRINT



Mark Clintberg is an artist who works in the field of art history. He is represented by Pierre François Ouellette art contemporain in Montreal, Canada, and is an Assistant Professor in the School of Critical and Creative Studies at the Alberta College of Art + Design. He earned his Ph.D. in Art History at Concordia University in 2013. His doctoral dissertation was nominated for the 2013 Governor-General's Gold Medal. Public and private collections across Canada and in the United States – including the National Gallery of Canada, the Edmonton Arts Council, and the Alberta Foundation for the Arts – have acquired his work. He has upcoming projects with Truck Gallery (Calgary), Root Division (San Francisco), and the Foreman Art Gallery at Bishop's University (Sherbrooke). He was Shortlisted for the Sobey Art Award for the region Prairies and the North in 2013.

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Whistling, Rituals, and Incantations

by Riva Symko & Jonathan Green

ART-MAKING IS BY AND LARGE A PRIVATE, MYSTERIOUS ACT. Behind closed doors, artists employ one kind of regimented, ritualized method or another in order to get work made — whether that be idiosyncratic habits, daily routines or simply a certain way of organizing tools in a workshop. However, seldom does the physical act of that making actually remain as perceptible in the final work as it does in the “prints” of Steven Rayner (Corner Brook, Newfoundland) or Audrey Hurd (Perth, Ontario).

In his 2010 article, “You Make Me Feel Mighty Real: On the Risk of Bearing Witness and the Art of Affective Labour,” Jan Verwoert describes our common tendency (strangely enough) to allay feelings of unease when alone by whistling: “like people do when they walk alone at night. It’s a strange habit. You whistle to chase away the thought that someone or something else might be out there with you. But for whom would you be intoning the tune if not for them, whoever or whatever they may be?”¹ If we think of the physical art-making processes of Rayner, or Hurd as a type of whistling incantation, then their prints should be “heard/seen” as an echo of that whistle.

For example, to create his first series of *Gasoline Burn Prints* (2013–ongoing), Rayner exposed the image of a well-punctured gasoline can onto a silkscreen, but instead of using ink to print the image onto paper he used gasoline. He then ignited the paper so the scorched remains became the finished print. For some time now, Rayner has also been interested in “creating artworks out of thin air,” or air sculptures.² As one of these sculptures, the plastic gasoline can was punctured with holes in an effort to liberate the air surrounding the can, giving it new “pathways of circulation.”³ Rayner’s “burn print” of the gasoline can takes the thin-air process a step further: conjuring art out of air and fire in a feat of clandestine studio sorcery that re-materializes the object from air-to-ashes.

To similar effect, Audrey Hurd performed a magician’s now-you-see-it-now-you-don’t trick by coating ordinary household objects in ceramic pigment, placing them on a makeshift tile “plinth” and firing them in a gas kiln. When the door of the kiln was opened — ta-da — the object was vanished! The impressions left on the tiles by the incinerated remains became a new series of prints titled *Chairs and other Objects* (2011)⁴. The printed tiles carry a diffused impression of the original object’s once-occupied space. Now non-corporeal, the object leaves its trappings behind as it moves onto some new Platonic plane. Hurd’s prints are a methodological form of pyrography of which we only see traces as they hang on the gallery wall. Here, the prints are the specter of something else.

In both of these instances, the print is created via a light, controlled form of combustion in a private spectacle; a spectacle extinguished before the viewer ever sets eyes on it. Both the making of, and the final prints of Rayner and Hurd are ex-



clusive, performative actions rooted in each artist’s interest in the ritual aesthetics of elemental magic and our own ghostly leavings. Likewise, even traditional printmaking is like conjuring an apparition out of a piece of paper using a series of spells (inks, chemicals, baths) and incantations (physical movements, gestures, lifting, rolling).

In Rayner and Hurd’s printmaking practices, the conjuring, or the performances, do not require a witness/viewer. For the audience, the magic of the spectacle, the strange and possibly dangerous process, is kept at bay by a whistling breath. In fact, it is almost as if the whistle is the safe, distancing factor. The indexical trace of the action is enough to know a performance has taken place. The e/affect of the work is a sign that the artist’s conjuring of magical elements has worked. But for the viewer, the process always remains distant and unknowable — phantom. After all: “Whistling in the dark is a way of relating to something out there like it was both there and not there . . . Good art and thinking is always a bit like a tune whistled in a manner that echoes the possible presence of something or someone out there.”⁵ ■

1 Jan Verwoert, “You Make Me Feel Mighty Real: On the Risk of Bearing Witness and the Art of Affective Labour”, *Tell me what you want, what you really, really want* (New York: Sternberg Press, 2010), 292.

2 Noxious Sector Projects, “Steven Rayner: Something and Nothing”, curatorial statement, online: <http://www.noxioussector.net/nsp/201207/> (2012).

3 Ibid.

4 Verwoert, 292.

Performing Process

by hannah_g

A version of this essay was originally written for the *Hivemind: Print and Performance* exhibition at Martha Street Studio, Winnipeg (May 6 – June 18, 2016).

THE VALUE OF PRINTMAKING HAS PROVEN undiminished despite the proliferation of new technologies throughout the twenty-first century. Far from corroding the practice of printmaking, these technologies — from AutoCAD to GIMP image editing — have arguably galvanized it as one of the primary means of producing visual communication.

However, the labour involved in analogue printmaking is specific, requiring knowledge that is acquired over time and a physicality that contains a specific repertoire. As such, process, so heavily emphasized within printmaking, remains its primary distinguishing feature — it requires physical labour and that this physicality remain unseen, separate from the images it produces.

So what happens to the print when this process is laid bare, when it becomes performance? From May 6 to June 18, 2016, *Hivemind: Print and Performance*, a group exhibition hosted by Martha Street Studio in Winnipeg, offered different perspectives on this question, from an evidential reveal to *Jackass* style irreverence.

...

Jordan Schwab and Patrick Bulas' puck prints employ recreational physicality that is deeply cultural, that of ice hockey, to generate the force required to make a print. The marks left by legible and illegible inked slapshots seem secondary to their "imperfectionist" printmaking technique; the knowledge of the performance-process is integral to the prints' value and apprehension, and their exhibition in a print studio's gallery underlies the irony of their approach.

Still Heading North by Kristie MacDonald, in contrast, is activated not necessarily by the printer's body, but by the viewer's. MacDonald adapted a dresser in such a way that pulling/pushing a drawer works a mechanism within that embosses a card with a message from a found postcard. The piece does not claim to be performative: the line between participation and activation seems clear here. The absence of the artist's body in the production of an artwork reads more as a question regarding the relationship between the performance of process and value, and of the manufacture of nostalgia and absence.

Video is a natural recourse to document a process. Unlike Schwab and Bulas' documentary style, which contributes to the overall performativity, however, Audrey Hurd's stationary camera is more of a witness. If there were no video, the prints themselves would be the evidence of the action, and so would be conventional; but the video records and reveals her body and the huge, heavy ball of modeling clay she is lifting and rolling. Any print involves gesture informed by force and weight, but Hurd wants to show her unusual method. Were her movements all utilitarian or were they informed by being recorded? Hurd troubles the relationship between process and performance within the physicality of printmaking.



In contrast to the previous artists' probing of traditional methodologies, *The Exhibitionist-Resignation* hyperbolizes print creation and reproduction. In prior incarnations of *The Exhibitionist*, the photocopier has been a tool for the character (a powerful, demanding, and at moments slightly berserk, executive) performed by Ming Hon, providing her the means to produce that which she despotically requires — representations of herself. The prints' value hinges on the context of their production, that of being ephemera of Hon's performance, evidence of her body's gestures, imprints and effect on photocopied ink and paper. In this way, her work emphasizes the inherent value imparted to a print by the artist's body in the very act of production. Hon is not critiquing printmaking, but rather reveling in the twenty-first century's positioning of image-making as transitory, throw-away, self-aggrandizing and available to all.

...

When a process is documented, recorded, made visible, when we are asked to look at a body undertaking a process and that body knows it will be watched, do we inevitably enter into the territory of performance? Does this complicate or simplify our reading? And does the presence of the artist distract from the work or in fact elevate it? As the artists in *Hivemind* show, contemplating the intersections between process, performance, labour and their effects seems to be increasingly necessary to approaching twenty-first century printmaking and its presentation. ■

This page: *Stone Tracks*, Audrey Hurd.

Opposite page: *The Exhibitionist-Resignation*, Ming Hon.

Images courtesy of the Martha Street Studio.





1



2



3

1 & 2
Emily MacDonald
and Tegan Bowers,
Dirt Buffet Cabaret #11
at Mile Zero Dance.

3
Mark Segger and
Bob Tildesley,
Dirt Buffet Cabaret #11
at Mile Zero Dance.



4

The Dirt Buffet Cabaret is a monthly experimental variety show curated and hosted by Ben Gorodetsky, and presented by Mile Zero Dance at Spazio Performativo in little Italy. Acts are limited to 10 minutes, and experimentation is highly encouraged! Poets, dancers, comedians, videographers, musicians, weightlifters, painters, fashion designers, political activists and many other diverse creators have found a home on the inclusive and permissive stage at Dirt Buffet.

For more information go to www.milezerodance.com

Photos by Mat Simpson



5



6

4
Tim Mikula, Dirt Buffet Cabaret #14: DBC+NXFST at The Roxy on Gateway.

5
Andrezej Wujkowski, Dirt Buffet Cabaret #14: DBC+NXFST at The Roxy on Gateway.

6
Andrezej Wujkowski, Maria Burkinshaw, Lady Vanessa Cardona, Elisa Benzer, and Sam Jeffery, Dirt Buffet Cabaret #14: DBC+NXFST at The Roxy on Gateway.

Curating and Kindness

IN CONVERSATION WITH TODD JANES

by Stephanie Bailey



WHEN MOST PEOPLE ORDER COFFEE, the exchange lasts for less than 20 seconds: “Americano. On debit. No receipt.” When Todd Janes orders coffee, the exchange starts with a sincere conversation about the café’s floral arrangement and winds up as a discussion about brunch culture. The exchange is meandering, full of surprises. He is a jovial man with a sly smile and a big presence, who has the power to change the mood of whatever room he walks into. He is also the Executive Director of Latitude 53 in Edmonton, and has agreed to meet with me to discuss the curatorial process behind *Visualeyez*, Edmonton’s annual performance art “festival,” now in its 17th year.

We take our iced coffees outside to enjoy the warm August evening by a solitary patch of grass on Jasper Ave, where within minutes Janes has run into someone he knows. And sure enough, throughout our conversation, he eagerly waves at familiar faces passing behind me, while intermittently interrupting himself to remark on a seagull’s squawking, a passerby’s gait or the nature of the built space that surrounds us. “I’m curious about things, and that gets me in trouble a lot of time,” says Janes at one point with a grin. All of these details only seem relevant in hindsight after I leave our encounter, ruminating about the relationship between performance art, community and the role of the curator.

Visualeyez started in 2000 and is now, after a few different incarnations, a 7-day festival slash artist residency where artists from all over the world come together to learn from each other and activate the streets of Edmonton in ever-new ways. When Janes first started at Latitude back in 1996, performance festivals all over North America were shutting down; meanwhile, people across the country were getting more interested

in interdisciplinary work. Knowing that performance artists often make up the smallest cohort in any city’s art scene, Janes decided to create a platform for these artists to come together around a one-word curatorial theme: “To network, to play, to respond to things.”

The success of *Visualeyez*, in part, has to do with selecting a good mix of artists, from international and seasoned to local and emerging. “A big part of curating a group exhibition or a festival or a residency is thinking about what everyone will do to bring more of a fulsome discussion,” he explains. “I think it’s always important to have a diverse group of people . . . The more diversity you have around a conversation, the smarter the conversation becomes.”

When I ask about the curatorial process behind *Visualeyez*, Janes has an enumerated list of three points at the ready. First and foremost, he’s a strong proponent of paying artists to fail. “The point is for artists to take risks, and that they actually fucking get paid to fail because that rarely happens . . . I feel if we’re ever going to move on or keep that creative ball rolling, we have to have the ability to take risks and figure out what worked and what didn’t. Or else evolving is really hard. And artists need to get paid to do that,” says Janes. While we currently may be seeing a proliferation of artist residencies, he thinks that many of them do not encourage artists to fail again, fail better. “Most of them are just like: ‘Oh, here’s the artist — they’re the dancing monkey. I’m gonna wind up my squeeze box and they’re going to entertain us.’”

The grounds for meaningful and radical risk-taking, however, need to be cultivated by creating an open, supportive community, a space of mentorship. This leads Janes to his second point: “Canada is a really huge country with low population. And I think it’s the role of a privileged curator to bring those people together. You need to create a congress of people to continue a national dialogue, a discourse, about what it means to struggle, what it means to be an artist concentrating on performance art.”

This dialogue isn’t just between artists though, as Janes is quick to point out: “Because, really, artists make art to start a conversation.” The third guiding principle behind his curatorial practice is to consider whether a performance offers a diverse audience multiple points of entry into a dialogue. When considering a work, he asks himself: “How can different people psychically, emotionally, intellectually and physically enter into it? How can different people engage in the conversation and contribute to it wherever they’re at?”



Janes is the first to admit that performance art asks a lot from the audience. Based in a history of political provocation, it can be unsettlingly intimate, disturbing, moving, offensive or all of the above. With this in mind, he decided a few years ago to introduce volunteer “monitors,” who are present at certain performances to offer support to audience members when needed. “You don’t always know as an artist what you’re going to trigger in other people — it could be traumatic. People often respond very strongly around performance,” says Janes. “And as purveyors of contemporary art we need to be conscious of that.”

Towards the end of the interview, the mood shifts palpably as the shade encroaches on our sunny spot and Janes starts to discuss the personal threads running through this year’s theme for the festival, “Kindness.” When he devised this theme, he was in the midst of dealing with his father’s failing health. “Watching the physical body deteriorate, I was thinking a lot about how we are an aging population and ideas around how we provide dignity.” Now that his father has just recently passed, he acknowledges the painful fact that it will be a filter through which he will experience the festival. Half-jokingly, half-serious, he then poses to me one final question: “Kindness — what does that even mean?”

Walking home from our exchange, it strikes me that the work he has done in the 17 years leading up to this year’s festival offers at least one possible answer. ■

VISUALEYEZ 2016

will take place September 19-24 with performances by: Christine Brault (ON), Chun Hua Catherine Dong (QC), Linda Rae Dornan (NB), Francesca Fini (Italy), Alexandria Inkster (AB), Johannes Zits (ON) on September 22, 23 & 24th.

Please visit visualeyez.org for performance times and many more festival details.

LATITUDE53
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Opposite page:

Insoon Ha and Todd Janes, following Insoon Ha’s performance of “Face” at Latitude 53 in 2014, photo by Dallas Whitley.

This page (left to right, top to bottom):

Nayeon Yang, “History of Emotions / Emotions of Histories”, at Visualeyez 2014. Photo by Jack Bawden.

Rachel Echenberg, “Five”, with participants, Visualeyez 2015, photo by Owen Murray.

Gavin Krastin performing “Epoxy” by Gavin Krastin and Alan Parker, Visualeyez 2014, photo by Owen Murray.

Julie Laurin, “Performing the Trajectory”, at Visualeyez 2015. Photo by Mitchell Chalifoux.



Collecting Performance Art

by Ginger Carlson

IT IS EARLY EVENING IN OCTOBER OF 2014. The biennial Mountain Standard Time Performative Art Festival in Calgary, Alberta, is well underway, and I am sitting in the main hall of CommunityWise Resource Centre, a hundred-year old heritage building that houses not-for profit organizations and offers community gathering spaces. Thirty or so people sit or stand in a semi-circle, some lean on large white columns that split the room awkwardly, while others perch on the floor or peer in from doorways leading to functional spaces, a communal kitchen and a hallway that empties out into the foyer.

We are waiting for a performance by Cora-Allan Wickliffe to begin and we are really *feeling* the waiting. As in other experiences I have had leading up to performance work, the audience is tense, keenly aware of the slow passage of time towards the moment when we anticipate our attention to be grasped. The artist enters the room. Wearing a long skirt and with her torso concealed by a mass of leis each made of a string of individually wrapped candies, she performs a series of fluid gestures before removing a single lei from around

her neck and outstretching her arms, presenting it to the audience. More waiting. After several minutes of silence during which the artist stands motionless, a member of the audience cautiously enters the performance space to accept the gift. What follows is a slow and arresting movement and vocal performance interrupted by many more moments of waiting and of embodied tension as we hesitate and then engage one-by-one in performative acts of exchange, the silence of the room punctuated by whispered thanks and greetings of acceptance.

The candy lei that I received from Cora-Allan that evening has travelled with me since then, from the darkened performance space, to the corkboard of my office, and finally to my home, where it currently resides. Although it might not appear to be a particularly significant object in and of itself, the lei has, for me, become an object that emanates a much larger network of ideas, emotions and memories that signify a personal aesthetic experience. It has been added to a small collection of objects that I have kept over the years that originated from performance artworks, some of which number among my most precious possessions.

As a field of art practice characterized by process, temporality and presence, performance art is often considered and presented as resistant to collecting activities. For many artists and audiences it is precisely this resistance to institutionalization and commodification that drives their interest in the field. Historically, collecting seems to be associated with systems of unfettered consumption and exploitation, from colonialism to capitalism, which are based on the imperative collect or be collected. The impulse or privilege to collect has proven to be a means by which hierarchical relationships between people, things and institutions are established and reinforced.

While collecting may never be fully divorced from these contexts, recent thinking stemming from object-oriented ontology has offered some alternative ways of conceiving the collected objects of performance art. Within the field of performance studies, object-oriented ontology has mobilized a kind of democratization of knowledge and reality to include non-human aspects of performance as integral to the performance of art. Visual culture theorist João Florêncio's discussion of performance art and complex systems, for instance, posits performance artworks as dynamic and nonlinear, capable of operating outside of pre-established codes or practices of knowing. In these discussions, Florêncio proposes that performance art be considered through complexity theory, a mathematical and philosophical approach that investigates how relationships between a large number of factors interact in organizing a complex system. These complex systems are contingent on manifold interactions between elements that are unpredictable, self-organizing and may exist as a combination of human, non-human, biological and inorganic.¹

When viewed as a complex system, no single part of a performance artwork may be extracted to represent its totality. Rather, objects of performance art represent relations between things, both human and non-human, operating outside of pre-established and restrictive anthro-specific ways of knowing and consuming objects and ideas. Objects of performance art are changed by their relationship to the system of the work; rather than subordinate to the performance, they reveal aesthetic relations between things: an ecology of actions and intra-actions in flux.

Both provisional and contingent, the autonomous performance art object cannot really be collected in the way that we might traditionally think. Every new experience of an art object, every re-performance, every re-telling, gives rise to a uniquely configured



aesthetic relationship. Dynamic, nonlinear and open to the ever-changing relational networks in which it is located, this conception of performance as constantly re-producing itself rejects traditional modes of collecting, which aim to freeze art objects in a particular moment in time.

In the case of Cora-Allan Wickliffe's *From us to you*, the work's complex system might be composed of, but not limited to: the performer and audience members; the darkened hall and the tall white columns; the whispered thanks and the crinkle of candy wrappers; the chilly fall temperature; the gestures of exchange and gift-giving; the arrangement of the chairs; the tension and the anxiety of watching and waiting; the discursive spaces of tourism and colonialism; and the candy leis. Seemingly disparate, these elements "interact with each other either physically or through transference of information and thus influence and potentially change themselves and each other."² And, as is the case with systems in pursuit of equilibrium, *From us to you* takes in energy from its environment and produces waste, those parts of the performance that present excess, outside of utility or commodity. It is these areas of loss — which are so common to performance art as a genre — in which objects, attachments, emotions and ideas are generated outside of institutional structures and semiotic systems, wherein a renewed conceptual space for collected objects of performance might reside. This is where my candy lei might collect its own meanings, new gestures of exchange in flux, renewing and re-performing ad. ■

1 João Florêncio, "Of Lights, Flesh, Glitter and Soil", In *Space (Re)solutions: Intervention and Research in Visual Culture*, eds. P. Mörténböck and H. Mooshammer (Bielefeld: Transcript, 2011).

2 Florêncio, "Of Lights, Flesh, Glitter and Soil", 76-77.

SNAP

VISITING ARTIST STUDIO RESIDENCY PROGRAM

SNAP invites applications from professionally trained print artists who wish to come and work in the SNAP printshop for a four to six week period in order to develop a new body of work.

This visiting artist program is open to international print artists and Canadian print artists with a significant exhibition record.

Residency will take place between the months of May–August (unless otherwise negotiated).

International Visiting Artist Studio Residency Program includes:

- 24/7 access to the print studio for a 4–6 week consecutive period.
- A \$1000.00 CAD artist fee (paid upon completion of the residency)
- A \$600.00 materials stipend (materials purchased must be used during residency and will be administered by SNAP staff)
- A maximum contribution of \$1500.00 CAD toward travel and accommodation
- Delivery by the artist of a public demonstration, lecture or workshop
- The opportunity for broad public engagement with the artists project and studio work

In order to be considered for the program, interested artists must submit the following:

- Artist's curriculum vitae
- 10–20 jpegs with corresponding image list
- A written project proposal of work to be completed during residency
- A workshop or demonstration proposal. (Workshop proposals are important, but should not be too elaborate or take more than four evenings or two full days at a maximum.)

DEADLINE FOR SUBMISSION:

November 30th, 2016
for 2017 summer residency

To apply please email
residency@snapartists.com
with your submission.

For more information about this program, contact SNAP Executive Director, April Dean at april@snapartists.com or visit www.snapartists.com/artist-residency

BAD ADVICE FOR ARTISTS

by Adam Waldron-Blain | adam.instituteparachute.ca

There's a perennial favourite genre of performance where the performer enters a space and inserts a mark of some kind without any official permission. I find it the more compelling than most other work that is shared primarily on Facebook feeds. And in a place where exhibition spaces seem increasingly fleeting, and the positive rhetoric of our local politics seems to be unanswered on this point among others, it does seem like marking out sites is urgent, and we don't have many tools available to us.

We love to talk about making art more accessible for people outside of our gallery-centred community. That annual influx comes into my workplace for The Summer Art Festival, folk trying to see every artwork in a single afternoon, who never visit galleries any other time. We talk about whether we should be making a how-to guide for people outside of our little world about how to enter the space, how to interact with artworks. But some occasional visitors are comfortable in a gallery. So comfortable: they are men and they are wearing cool sneakers leaning against the wall with one foot propped against it. This is a really cool way to stand when you are outside by a brick wall and you are wearing maybe clothing that you refer to as "streetwear".

In my house these days my partner and I carry our bicycles up the stairs almost every day. The stairs are narrow, and bend to the left halfway up. It's an older place, the upper level of a duplex, and the walls in the stairwell show it more than the more recently painted living spaces, but now they are marked with little smudges from our tires striking them. If you concentrate it's not too hard to avoid, but who has time for that—especially late at night coming home from a party, or as you hurry out the door late in the morning. So there are all of these little black marks that identify this as a contested space in the politically complicated

saga of Edmonton's as-yet still to be constructed separated bike lanes, really of equal political value to the guerrilla lane that popped up this summer on Saskatchewan Drive.

But my profession means I probably think about how those walls look more than lots of folk. Well, no—I mean, I've learned lots of laziness about my surroundings during my hetero-cismale social indoctrination, so there are limits to how I look at domestic spaces. But I think about the paint in here a lot. Today I spent the afternoon at work thinking about it. The gallery is white. I painted it. I sometimes take selfies wearing a smock covered in smears and people on snapchat tell me I look like a real artist because they are my friends and enjoy giving me compliments. It's only since I started to paint the walls that I've noticed the ways that men lean on them. I feel that it's a kind of gesture really closely connected to the fact that no one taught these guys how to pose for photographs—they've grabbed onto the only thing they could.

I can't say I've never stood by a wall like this though, not for sure. It would be so easy. But I've learned to police my movements more and more, although I still like breaking glasses in public. I just think—do you do this at home? No of course I have chairs in my house. But it's my house—and I am beginning to feel that when they put their feet up, these men are making a really fundamental gesture about who the walls belong to. Our walls.

Anyway, this is a really adaptable technique and even if you don't want to make a personally identifiable footprint on the wall—maybe you are not comfortable being singled out, but you still want to help claim the space—you can try just wearing really strongly pigmented raw denim.

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 Fall Classes at SNAP



Intro to Intaglio

Sept. 21 – Nov. 2, 6:00–10:00pm

2 Wednesdays (no class Oct. 5)

Helen Gerritzen

\$270 / \$245 for SNAP members

Experiment with various techniques and methods to build prints with multiple matrices, layers and color during this six week Introduction to Intaglio class. Artist, Helen Gerritzen will instruct the basics in both etching and collagraph printmaking techniques. Students will learn how to etch and layer images on a copper plate and create collagraph plates full of mark making and depth.

Silkscreen #1

Sept. 22 – Oct. 27, 6:00–10:00pm

6 Thursdays

Andrew Benson

\$286 / \$260 for SNAP members

Transform your drawings into beautiful and bold prints! Local designer and illustrator, Andrew Benson 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 onto paper.

Silkscreen #2

Nov. 1 – Dec. 6, 6:00–10:00pm

6 Tuesdays

April Dean

\$286 / \$260 for SNAP members

If you missed out on the first Silkscreen #1 class, SNAP has got you covered with this second Silkscreen class! SNAP's executive director and local artist, April Dean will teach you the basics of silkscreen printing onto paper as you create hand made and digital stencils to use for bold colour layers to make some fantastic prints!

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

For more information visit 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 materials are included in the course fee.

All classes have a maximum of 8 participants.



Large-Scale Letterpress: Posters & Prints

Nov. 3 – Dec. 8, 6:00–10:00pm

6 Thursdays

Catherine Kuzik

\$308 / \$280 for SNAP members

Catherine Kuzik will teach you how to print your own hand-carved images and bold statements to create some fabulous large-scale posters and prints. Learn some fresh approaches to registration, proofing and printing on a large scale. Create colourful and layered images using linoleum blocks and metal/wood type.

Print Sampler: Textures and Tactile Image-Making

Nov. 9 – Dec. 7, 6:00–10:00pm

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: Intaglio, Lithography, Relief and Silkscreen. SNAP's Printshop Coordinator, Amanda McKenzie will teach you the basics of each of the techniques and how to explore textures, patterns and tactile images to create a suite of interesting prints.



Weekend Workshops

Woodblock Workshop

September 17 & 18, 10:00am–5:00pm

Meghan Pohlod

\$223 / \$203 for SNAP members

Learn how to create beautiful and unique woodblock prints, one of the earliest and boldest printmaking techniques. In this introductory weekend workshop learn carving techniques, how to mix and apply ink, register and print single & multiple colour reductive images.

Spirit Stereoscopy View-Master

October 15, 9:00pm–12:00am

and October 16, 3:00pm–9:00pm

Patrick Arès-Pilon

\$158 / \$144 for SNAP members

Ever wonder what happens in and around the Oliver neighbourhood late at night? Find a flickery flashlight to find out! There will be experimentation with a stereo camera, light painting processes, long exposures, darkroom chemicals and Czech Black & White reversal film.

Intro to Letterpress

October 22 & 23, 10:00am–5:00pm

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! Be sure to sign up for this intro workshop and then for the 6-week class of Large-Scale Letterpress to learn even more!

Hand-printed Holiday Cards

Sunday, Nov. 13, 10:00am–5:00pm

Catherine Kuzik

\$119 / \$108 for SNAP members

Cards from near and afar are a special treat, especially during the holiday season. Learn how to set antique metal type and cut away linoleum to create a relief block print. Be it a snowy landscape scene, a jolly Santa, a festive tree or a unique image with a line of cheerful holiday type, you will have a set of hand-printed letterpress cards that will impress your family and friends.

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 \$10 coated screen rental.

SATURDAY SESSIONS: 12–5 pm

\$20 (plus supply fees)

October 1, 15 & 29

November 12 & 26

December 10

snapartists.com/shop-and-studio

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.

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 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:

February 2017: God

May 2017: The Great Outdoors

August 2017: Saskatoon

November 2017: Youth Culture

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: communications@snapartists.com

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SNAP - Society of Northern
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Interested in writing for *SNAPLine*?

Contact us at snap@snapartists.com

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