

SNAPLINE



WINTER 2017 — THE YOUTH CULTURE EDITION

FEATURED ARTIST: ISABELLE KUZIO

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MESSAGE FROM THE EXECUTIVE DIRECTOR

This past August SNAP turned 35 years old. Officially no longer a young organization we still manage to regularly win the hearts, minds and interest of Edmonton's young people and it is their ideas, enthusiasm and continued dedication to art practice that keep us relevant and forward looking at SNAP. When I began working at SNAP in 2012 Isabelle Kuzio was a seventeen year old high school student who was just really into printmaking. She would regularly show up at SNAP, pay her studio fees, and disappear into the printshop for a day at time. It has been exciting to engage her with a SNAP project at this point in her early artistic career and see her dedication to her practice in the form of the simultaneously playful and smart multi-plate lithographic print that graces the cover of this SNAPline edition. I have no doubt this a young artist to watch over the next 10 years.

Imagine with me, if you can, a group of folks well past the age of "youth" but not yet encroaching what you might call "old" sitting around a table trying to determine how to develop a publication on youth culture... we had a lot of questions! And so, we turned those questions over to the experts on youth culture. The results are an image rich publication exploring the practices and philosophies of artistically inclined youth in Edmonton, an uplifting snapshot of young people in our city.

As we head into the New Year, SNAPline will continue to evolve, if you have ideas for feature articles, topics and themes or other items you would like to see us tackle here, I would encourage you to get in touch - we are always interested in what our readers want to see & read. We will be bringing you an exciting first edition in 2018 on the topic of Letterpress and are thrilled to be partnering with the Graphic Designers of Canada and the AGA for a publication release and documentary film screening on February 21st, please save the date.

Wishing you the best of the season,



April Dean,
Executive Director

SNAP

SOCIETY OF NORTHERN ALBERTA PRINT-ARTISTS

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

780.423.1492 | snap@snapartists.com | snapartists.com

MESSAGE FROM THE BOARD

Much of what I have always known about Print is how closely it's tied to history. Not just its own history but the greater idea of cultural history, nostalgia, the past and holding on...At the same time the gritty, speedy availability of mass printing has saddled up well to the immediacy and social outwardness of what I try to define as 'Youth'.

I remember using the fact that I'm a printmaker as protection; an excuse for being out of touch. Even though I would shrivel up without my Wacom and Photoshop, I love old, precious, slow processes. I can't be bothered by the fast, new and immediate that I associate with my idea of 'Youth' I know some kids under 12 and adults over 40. Who are these creatures in the middle? How do they think? Or is 'Youth Culture' an intangible idea that has nothing to do with real age? I don't know, I'm a printmaker.

Printmaking was once the scary new technology that the youngins could get into! No more enlightened manuscripts for me, man! Mass dissemination of information! Eat my shorts, I've got a silkscreen, I can say whatever I want! Trust no one over 30! Above all, 'Youth makes me think of vitality and activity! Print culture at SNAP is vital! It may not be the actual Fountain of Youth, but

nothing gets those neurons firing like grappling with an engaging and challenging exhibition in The Gallery! Smooth out some wrinkles in your art practice with one of SNAP's spectacular classes or workshops! Shake off the cobwebs and shake a tail feather at some of the best events in town! Or discover the true secret to ever-lasting youth by supporting the ever-lasting success of SNAP by becoming a Print Patron!

Even Twitter is old news now. I would let all the Fidget Spinners burn. The music is too loud. So maybe it's time for us to crack this familiar, tactile, printed object that is this latest issue of SNAPline, and let some musings on 'Youth' and Print Culture set me straight!



Émilienne Gervais
Director,
SNAP Board of Directors

SNAP 2018

EXHIBITIONS SEASON

JANUARY 5 - FEBRUARY 10

Reading the Sky **Tara Cooper**

ONE TO USE ONE TO LOSE ONE TO BREAK

Jonathan Green

FEBRUARY 23 - MARCH 31

Eyes Water Fire **Tomoyo Ihaya**

Balance **Caitlin Bodewitz**

APRIL 27 - JUNE 2

India Inked!

Curated by Nirmal Raja & Santhosh

Sakhinala

JUNE 15 - JULY 21

Home and Garden **Micheline Durocher**

Copy Tropic **Megan Gnanasihmany**

AUGUST 3 - SEPTEMBER 8

Doilies (the meaning of life)

Wendy Tokaryk

Construct **Carly Greene**

SEPTEMBER 21 - OCTOBER 20

Aplacados: entre cascos percutidos y
bardas

Miguel A. Aragon

Selvage **Mitchell Chalifoux**

NOVEMBER 2 - DECEMBER 1

Breasts and Brains: Omitted Anatomies

Marilène Oliver & Helen Gerritzen

New Works **Bernadette Paetz**

DECEMBER 8 - 15

SNAP's Annual Members Show & Sale



Tomoyo Ihaya,
Sketch for Eyes Water Fire

Contributors

WINTER 2017 — THE YOUTH CULTURE EDITION



WENDY MCGRATH'S most recent project is BOX—an adaptation of her eponymous long poem. BOX is a genre-blurring collaboration of jazz, experimental music and voice with the group "Quarto & Sound." McGrath has written three novels and two books of poetry. Her most recent poetry collection, *A Revision of Forward* (NeWest Press 2015), is the culmination of a collaboration with printmaker Walter Jule. McGrath recently travelled to Houston to read from her work during the PRINTHOUSTON 2017 exhibition "A Revision of Forward," which featured Jule's prints. She is at work on several projects including the final novel in her "Santa Rosa Trilogy."



STEPHANIE BAILEY is a writer and editor in Edmonton. After completing her master's degree in English literature at the University of Victoria, she returned to her hometown to develop the education programming at the Works Art & Design Festival. She now works on the editorial team of *New Trail*, the University of Alberta's alumni magazine, and volunteers with *SNAPline*.

THANK YOU to our Youth content contributors:

Spain Angecone, Matt Cardinal, Neo Chokpelleh,
Lee Isaiah Baron, Tayyaba Khalid, Kiona Ligtoet,
Eric Maher, Erik Smallboy, Khusain Spiridonov,
and Emily Weston.

ISABELLE KUZIO



Isabelle Kuzio is an artist who currently lives in Edmonton, Alberta. She will graduate from the University of Alberta with a BFA in 2018.

My work creates spaces of experience that explore cyclical power dynamics through subjects such as mythology, gender performativity, and pop culture legacies. Studying situations of submission, violence, labor, horror, capital, cliché, and novelty, I push to create images that sit between the familiar and the disturbing, alluding to something sinister which lies beneath our interactions with others.

MY PROCESS

Written by
**WENDY
MCGRATH**



BORN: Edmonton, Alberta
EDUCATION: BFA University of Alberta (2018)
FAVOURITE ARTISTS: It's hard for me to pin down a favorite artist. Paul McCarthy, Mike Kelley, Eliza Griffiths and Aleksandra Waliszewska are some artists I have been looking at recently.
FAVOURITE BOOK: Kathy Acker is a favorite.
FAVOURITE FILMS: All David Lynch movies.
FAVOURITE ALBUMS: OutKast's *Aquemin*
MUSIC PLAYING WHILE PRINTMAKING: Quasi Uomo's music is great.

When I visited Isabelle Kuzio's compact, faux-wood paneled studio I felt I had time-travelled back to my childhood rumpus room. This impression was reinforced by, at first glance, playful, child-like, straight-from-the-tube paintings on the walls. Kuzio's paintings include familiar icons from childhood: spaghetti and meatballs, Garfield, Hot Wheels cars. But, on deeper reflection, there is much more going on in Kuzio's work.

Her art deals with certain anxieties of youth that extend into adulthood: gender identity, sexual curiosity, shame and discipline. She is exploring what she terms "gender performatization," specifically in regards to gender-directed toys. "Certain motifs are repeated — such as girls' vs boys' toys — in the media and in commercials and advertising," she explains. "This binary thinking trickles down to the way children are raised and the ways they interact with other children too. When I was younger I had an internalized sexism — what the boys were doing seemed more important."

She realized that other women have had similar experiences and are trying to address it: "This made me feel I wasn't alone, to not tolerate things as they are in

terms of sexism. Instances that can happen to me and other women are not a rational thing that should be accepted. In my work, I strive to represent emotionally how you can feel in instances where maybe you don't agree with what's going on in the world if there's some sort of discomfort with sexism — whether subtle or overt."

She describes the boxy figures in her recent series of paintings as slightly androgynous. "They are human-like, but not quite human. I'm also working with unrealistic skin tones which has made the figures more ambiguous, but also inhuman to a degree." There is a fairy tale element to these paintings, a story, a narrative. In her paintings, part of the narrative consists of a moment frozen in time. "It can appear

staged but it is being able to tell a story with a single image and not have the entire story in front of you.” Narrative develops organically in her work. “It’s always something that just kind of happens with me, storytelling, some parts of the puzzle but not everything. There’s a sense of something that’s just happened or about to happen.”

Asked if she thinks female artists are taken as seriously as male artists and whether there’s sexism in art, she says it can be subtle. How does she deal with it? “I let the work speak for itself.” She adds, “I think that finding supportive communities is important and if discrimination does occur, try to educate, have patience, and make it more of a conversation.”

Kuzio has gotten a lot of support from her community of friends and being in school helped create that supportive environment. But she also feels the internet is an interesting place to discover art, making it more accessible for people to view and share. “It’s a good time for anybody to make art. Social media can be encouraging because it can offer a different type of community than perhaps what you could find in your city.”

Above all, Kuzio hopes viewers of her art come to it with a mindset of playfulness and fun. “I’m using things that are unnerving or disturbing and repackaging them using beauty or humour,” she says.

“A lot of my past work deals with how neo-capitalism and neo-liberalism have created competition.” Her work also deals with power struggles and power structures, the push-and-pull of how they take away and give back in society.

“Different power balances are something that I’ve always been sensitive to, how in interactions some people feel more comfortable in a power position and some people feel more comfortable in a submissive position. Sometimes there is a struggle to gain subtle power. It’s kind of

always there no matter what — in politics, art, and in daily life like family, interactions with a boss and co-workers, acquaintances you meet where there’s tension. There can be the need to one up each other.”

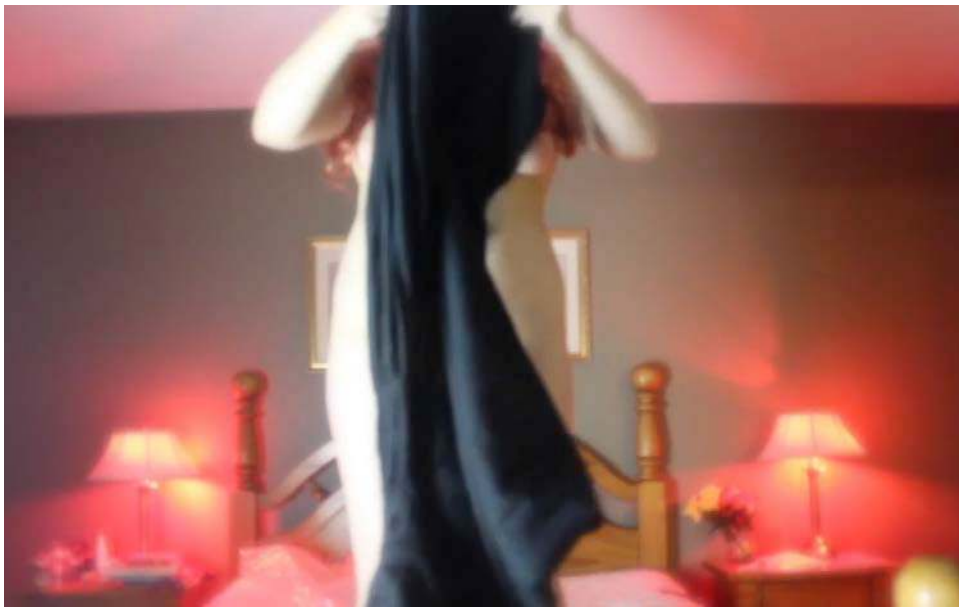
Her future artistic plans include exploring masochism as a strategy of escaping or resisting capitalism. “A masochist gives up their sovereignty — their sense of control or decision-making,” she explains. “In this way, masochism could be a potential way to escape from responsibility, the pursuit of individualism that capitalism requires, or celebrates.” Kuzio explains this project is not commenting on whether masochism is a good thing or bad thing — it is a comment on capitalist culture.

At the age of 22, Kuzio has produced an impressive body of work. She creates in a variety of mediums, but is drawn to painting on canvas, predominantly oil and some acrylic. She also ventured into film a couple of years ago as another way to organize memories. Kuzio has been printing at SNAP since high school. “SNAP made me curious about exploring different mediums and how different mediums can offer you so many different things. This past year I’ve been mostly painting because it’s a faster process, but I’m really excited to start printing again. I like the different problem-solving that affects the outcome.”

TOP: Isabelle Kuzio,
Blue Room (detail), 2017

BOTTOM: Isabelle Kuzio,
Ill Will Island, 2017





What/who do you consider to be the greatest influence on your work?

I am surrounded by amazing friends who happen to be extremely talented artists. They have a huge influence on me every day.

When did you begin printmaking and what drew you to it?

I read a lot about printmaking and was curious about the processes. I found out about SNAP in high school and would save up and ask for money for presents to put toward the classes offered there.

How do politics and philosophy influence your art?

Most of my work is interested in violence on an economic, social and cultural level. This includes softer forms of violence that we experience all the time.

How important is the use of multi-media, including printmaking, in your projects?

All mediums interest me and offer different tools. I am interested in combining installation and video with more traditional art practices such as printmaking and painting to explore how these forms utilize narrative building in different ways.

What printmaking/artistic processes are you drawn to and why?

Video-making is the genre I think through most intensely, and often I imagine ways that cinematic stories can be told in work like painting and printmaking. I think that film has a capacity to make the spectator implicitly active, and I am curious to try and bring that to images that hang on a wall.

Where do your ideas for printmaking and other artistic projects originate?

Through reading and googling I usually gravitate towards a cluster of influences, and then my concepts get worked out along the way. I see my research as a means of exploration rather than finality.

What project(s) are you currently working on and how do they connect?

I am working on an ongoing video project with another Edmonton-based artist and dear friend Leila Plouffe. We have been making character-based videos that explore our relationship with time, memory and myth-making.

Can you describe your creative process?

My ideas often develop through reading both fiction and non-fiction. Often, I'll imagine visual ideas through texts and continue to elaborate on and build characters in this way. My research also includes shopping at novelty stores, watching movies and looking at art, until these fictional worlds make some sort of sense to myself. I trust every stupid idea I have. I have realized that humor is important to me and a sense of play is vital to my digestion of more serious themes.

Is there a daily work routine that you follow?

I am not a creature drawn to structure or balance. My practice involves periods of research and reading that are more relaxed, followed by periods of intense work-making.



TOP: Isabelle Kuzio, *Learning How to Haunt Yourself* (still), 2016

KIDS THESE DAYS: VISUAL ART & YOUTH

Youth culture didn't always exist. It needed to be invented. And that didn't happen until the 19th century when, as author Jon Savage describes in *Teenage: The Creation of Youth 1875-1945*, the notion of "youth as a separate, stormy, rebellious stage of life began."

Mandatory schooling, more leisure time and the proliferation of consumer culture all helped to create this new social category defined by age. While there have been countless iterations of youth culture since — from flappers to punks to hipsters — these disparate movements all have one thing in common: the power to influence culture, lifestyle and social change.

For this special issue on youth culture, we invited Edmonton youth to contribute their work to give us a glimpse into what so-called kids these days are up to. Accompanying each artwork, you'll find advice each artist offers to the next generation of artists.

INTRO
by **STEPH BAILEY**

Featured artists are from iHuman Youth Society, the University of Alberta, and AGA's youth council, The Hive. iHuman Youth Society is a non-profit organization that engages Edmonton's inner city youth through arts and crisis intervention programming to foster positive personal development and social change. The Hive is a group of dedicated teen volunteers between the ages of 13 and 17 committed to growing teen audiences at the Art Gallery of Alberta. Council members help to develop programming at the AGA for youth by youth.



TOP: *Where the light enters*, film photo, 2017

BOTTOM: *Tagging*, film photo, 2017

Spain Angeconeb

IHUMAN, BORN 1999

Who is your favourite artist and why?
Lauren Crazybull. Very great artist.

Words of advice to the next generation of artists? **Practice!**

Matt Cardinal

IHUMAN, BORN 1995



What do you do in your free time?

Practice, practice, paint, write, live, earn my keep and love life.

Words of advice to the next generation of artists?

Find yourself a mentor. But more importantly, start alongside a partner, a best friend, who pushes you forward.

RIGHT: *Sparrow*, Spray paint and acrylic paint marker, 2017
 BOTTOM: *Killin them blues like gargamel*, spray paint and acrylic paint marker, 2017



Neo Chokpelleh

IHUMAN, BORN 1996

Who is your favourite artist and why?

My favourite artist would be an African singer from Ghana. He sings about the world.

Words of advice to the next generation of artists? **Keep thinking big.**

Keep your actions big.



Lee Isaiah Baron

HIVE, BORN 2000

About her artwork: *Ethereal*: This is a relatively simple watercolour self portrait of how I saw myself during a delusional episode in which I was experiencing delusions of grandeur.

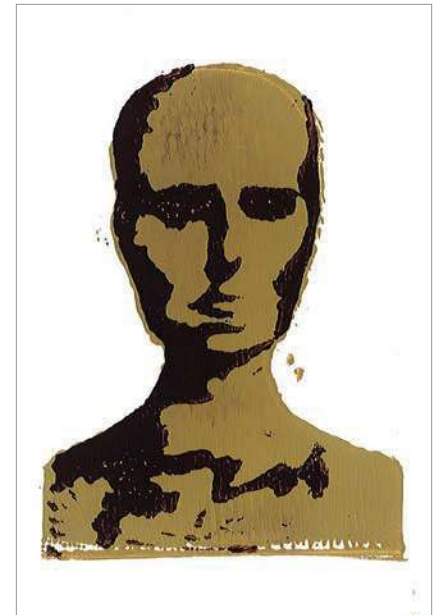
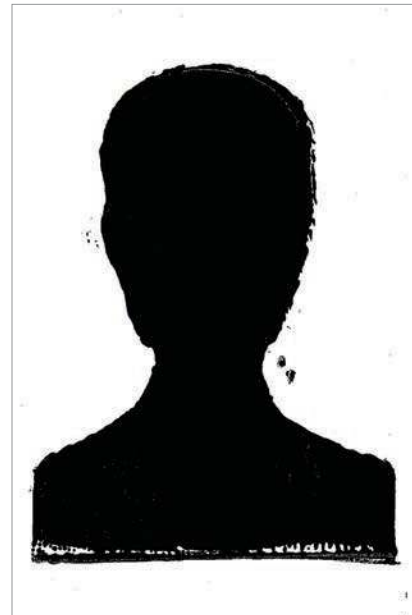
Overstimulation: This is a painting I did a couple months ago but I still consider it an accurate visual description of what overstimulation feels like.

Words of advice to the next generation of artists? Don't be afraid to experiment! Use your art as a tool for self discovery.

LEFT: *Ethereal*,
watercolour on paper,
RIGHT: *Overstimulation*,
acrylic on canvas

Tayyaba Khalid

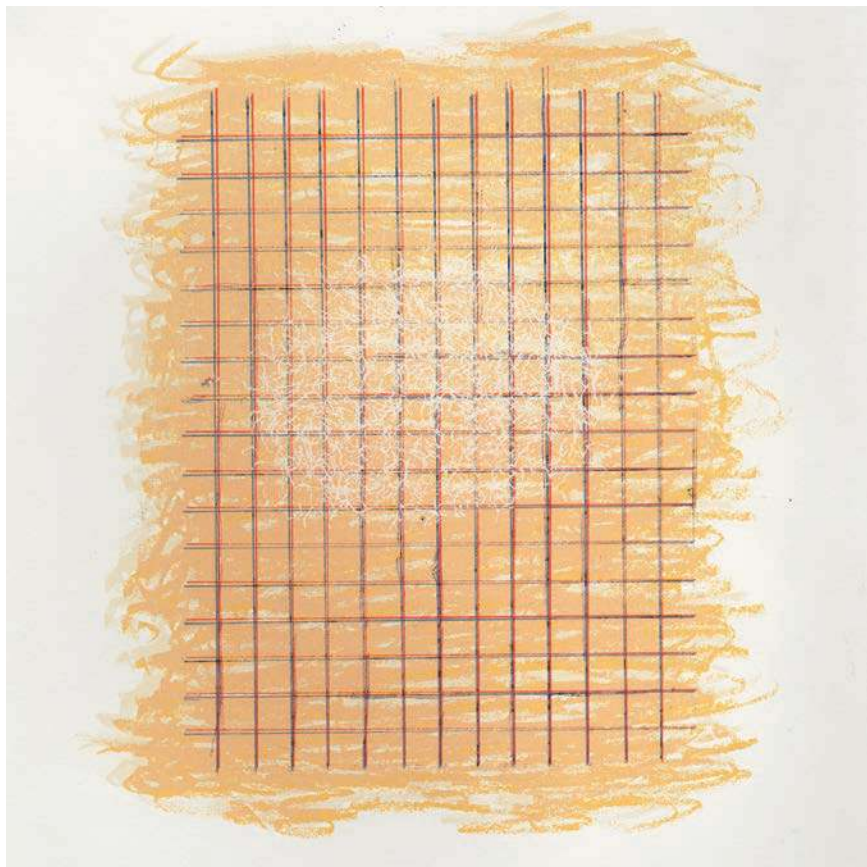
HIVE, BORN 2002



You Can't, lino cut, 2017

Who is your favourite artist and why? Farah Nosh, an Iraqi Canadian photographer has never ceased to inspire me with her astounding work. Her photography has the depth to bring deceiving beauty to the most rugged aspects of life. There is nothing I appreciate more than someone who goes the extra mile to explore different views.

Words of advice to the next generation of artists? Don't be afraid to test the limits of your generation. There aren't any rules written on your canvas that restrict what goes on and what stays off. Don't be afraid to apply art to your life in whichever way you want.



Kiona Ligtoet

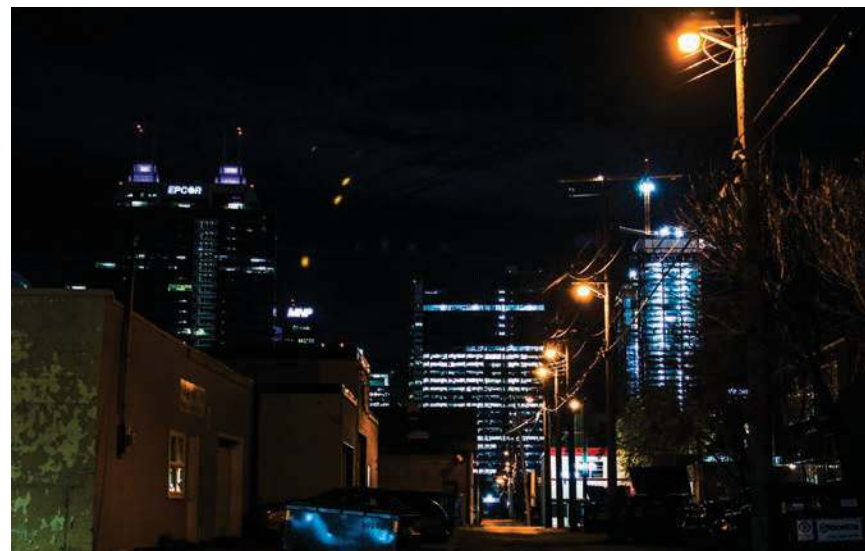
UNIVERSITY OF ALBERTA STUDENT & SNAP'S
2017 SUMMER STUDENT INTERN, BORN 1997

What's your prediction for the future?
What will be different in the world
20 years from now? In 20 years I would like
to see art taught more freely and openly.
More access to creative resources, and
more people creating in powerful ways. Our
artist run centres are fostering young voices
and those voices will help build centres up.
In that near of a future I think that we will
see more fearless art in response to fearful
ideas, hopefully curated and displayed
in more accessible ways to and by artists.

Words of advice to the next
generation of artists? You don't have to
censor your work, but it's important to
prepare yourself for the reception it will
receive and the kinds of questions you may
be approached with. Talk about your pieces,
write about them, and feel free to feel a
sense of closeness between you and what
you make (whatever that means for you).
Be brave and open when you put your art
into the world.

Eric Maher

HIVE



Untitled, digital photograph,
2017

About his photograph: [This is] a photo-
graph I took recently where I live, and I
thought it would be an accurate insight
into my viewpoint as a kid living alone
downtown. I like to do night photography,
but I am not afforded the opportunity to
do it often as it's unsafe for me to take a
camera with me outside at night. Despite
this restriction, I was able to briefly go into
the alley behind my apartment complex to
capture a shot that I'm really happy with.
I hope you enjoy it.

Words of advice to the next generation
of artists? Draw and create what you want,
not what you think anyone wants you to
create. Never be afraid to create an idea
because it won't be "good enough".

Erik Smallboy

IHUMAN, BORN 1996



What's your prediction for the future?
What will be different in the world 20 years
from now? **The future is unpredictable.**

What's one piece of advice you would offer
the next generation of artists?
Don't doubt yourself.



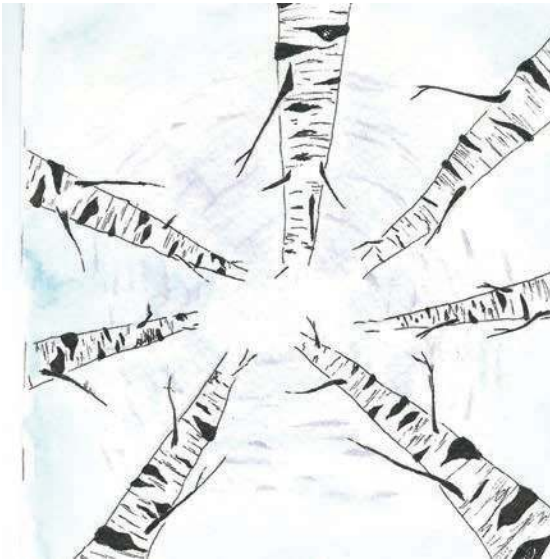
Who is your favorite artist
and why? **Sandro Boticelli.**
Very Beautiful work.

Words of advice to the next
generation of artists?
Stay in school.



Khusain Spiridonov

IHUMAN, BORN 1992



Emily Weston

HIVE, BORN 2001

What are the current trends in art that interest you?
 Why? I'm really into art that explores a culture that I'm not very familiar with. I believe that art brings people closer together, and I think that this style of art really demonstrates that.
 I also really like geometric art because it inspires me to look at day-to-day things in another way.

Words of advice to the next generation of artists?
 To not be afraid to make bad art. Also, instead of comparing your art to other artists' works, see what you can learn from them instead.



Basic

Used to describe someone or something that's mainstream or lacks originality.
Ex: Did you see what she was wearing?
She's so basic.

Snatched

Describes anything that looks really good or on point.
Ex: Your new jeans are snatched.

Ship

A verb used to endorse a romantic coupling, whether it is real or not.
Ex: I ship Hermione Granger and Ron Weasley.

Straight fire

Describes something that is high quality or trendy.
Ex: That club last night was straight fire.

We asked youth about words they often use that they have to define for others. Here are some examples:

Boots

Used at the end of a sentence for emphasis, like a verbal exclamation mark.
Ex: I didn't sleep at all last night.
I'm tired boots.

Lit

Describes A) something that is amazing, or B) The state of being intoxicated.
Ex: A) That party was lit or
She bought me drinks all night –
I got so lit

Woke

To be socially aware.
Ex: While you are obsessing with the Kardashians, there are millions of homeless in the world. STAY WOKE

Sus

Describes something that is shady or suspicious.
Ex: That abandoned gas station is mad sus.

I N T E R N E T A C R O N Y M S

What's with
acronyms lately?
Here's a quick cheat
sheet to some that
are commonly used
on the internet:

AF

As f*ck. Used for emphasis.
Ex: The weather is cold af

TFW

That feeling when.
Ex: TFW when you're lying in
bed at 4am still wide awake

DAE

Does anyone else.
Ex: DAE sometimes confuse
George Orwell and Orson
Welles?

FR

For Real. Used as a full stop
to denote that something
seemingly unbelievable
is totally true.
Ex: Im So Tired, FR

TL;DR

Too Long didn't read.
A post, article, or anything
with words was too long,
and whoever used the
phrase didn't read it
for that reason.
Ex: Person1: *posts dough
recipe*
Person2: TL;DR
ordering pizza...

HIFW

How I feel when.
Ex: *reaction gif*
HIFW I run out of food
at a party

ICYMI

In case you missed it.
Used often when sharing
articles online.
Ex: I sent you a link to that
Amy Poehler clip icymi

OTP

One True Pairing.
Your OTP is a couple you
are emotionally invested in.
Ex: My OTP is Beyoncé
and Jay Z

TMI

Too much information.
Way more than you
need/want to know
about someone.
Ex: Person1: wow me and
the hubs had QUITE the night
last night
Person2: TMI mum

IDK

I don't know.
Ex: Person1: what do you
want to do today?
Person2: idk you pick

What's the most misunderstood
thing was about your generation?
We asked youth this question, and
here's what they said:

"We're deeper than you think."

"People think we have lost the
ability to form meaningful
relationships."

"Graffiti."

"Mental illness. It continues to
be extremely stigmatized."

"The fact that not all art
needs to look nice."

"That technology is our
weakness. It's been placed as a
negative stereotype on all teens,
however that isn't always
the case."

"We don't mess up just for kicks.
We're all trying. We're trying
really hard."

Winter 2018 Classes at SNAP Printshop

Introduction to Silkscreen

January 23 - February 27 / 6 Tuesdays / 6-9pm
\$260 for members / \$286 for non-members
Andrew Benson / drwbnsn.ca

Photo Lithography

January 25 - March 1 / 6 Thursdays / 6-10pm
\$357 for members / \$396 for non-members
Marc Siegner / marcsiegner.com

Print Sampler

February 7 - March 14 / 5 Wednesdays / 6-10pm
\$260 for members / \$286 for non-members
Amanda McKenzie / amandaannemckenzie.com

Relief Print

March 20 - April 24 / 6 Tuesdays / 6-9pm
\$240 for members / \$264 for non-members
Megan Stein / megantamarastein.com

Mixed Media Printmaking: Photo Transfers & Screen Printing

March 21 - April 4 / 3 Wednesdays / 6-9:30pm
\$173 for members / \$190 for non-members
Caitlin Bodewitz / caitlinbodewitz.com

REGISTER for classes in
any of these 3 ways:

BY PHONE: 780.423.1492

ONLINE: snapartists.com

IN PERSON: 10123 1221 Street

All classes take place at SNAP printshop
located at 12056 Jasper Avenue.

For further information please contact
SNAP Gallery. All materials are included
in the course fee.

Weekend Workshops

Indigo Dyeing and Silkscreen Resist

January 6 + 7 / Weekend / 10am-5pm
\$215 for members / \$238 for non-members
Tara Cooper / taracooper.com

Hand Printed Books

January 27 / 10am-5pm
\$147 for members / \$161 for non-members
Andrew Benson / drwbnsn.ca
Sergio Serrano / gosergiogo.com

Introduction to Letterpress

March 3 + 4 / Weekend / 10am-5pm
\$203 for members / \$223 for non-members
Dawn Woolsey / woolsey.ca

Drypoint, Relief & Engraving on Sintra

April 14 + 15 / 10am-5pm
\$203 for members / \$223 for non-members
Phoebe Todd Parrish / phoebetoddparrish.com

Visit snapartists.com/education
for more details on classes at SNAP



SNAPLINE WINTER 2017 — THE YOUTH CULTURE EDITION FEATURED ARTIST: ISABELLE KUZIO

IN THIS ISSUE

Featured Artist: Isabelle Kuzio profile by Wendy McGrath

Kids these Days:

Visual Art and Youth.....intro by Steph Bailey

Internet Acronyms.....compiled by Steph Bailey and Alex Keays

SNAP MEMBERSHIP

When signing up to become a SNAPline Member
you'll take part in a limited edition mail art program!

At a cost of \$150 a year, you will receive 4 limited edition fine-art prints along with the quarterly edition of the SNAPline Publication. Through this program SNAP commissions 4 exceptional, diverse and exciting artists a year to create a limited edition of prints, one of which is sent to your home each quarter. You'll also receive all other SNAP member benefits including discounts on SNAP's classes; special event tickets and discounts at retail supporters around the city.

For more information on how to become a SNAP Member visit:
www.snapartists.com/membership

OPEN STUDIO

Bring your plates, stencils,
paper and inks as well as
your ideas and creativity for
a day of printing at SNAP!

12-5pm
Saturdays

\$20 plus \$5 supply fee

Please RSVP a day in advance
if you require a screen rental.
(\$10 for screen and chemistry)

December: 9
February 3 & 24
March 10 & 24
April 7 & 21

For more information visit www.snapartists.com/shop-and-studio

SNAP

SOCIETY OF NORTHERN ALBERTA PRINT-ARTISTS
10123-121 Street, Edmonton, Alberta, Canada, T5N 3W9
780.423.1492 | snap@snapartists.com | snapartists.com

TWITTER: @snapgallery / INSTAGRAM: @SNAPgallery
FACEBOOK: SNAP - Society of Northern Alberta Print-Artists

