

SNAP AT

40

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SNAP

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SNAP at 40

John Freeman, MVA Show installation view featuring *Hollywould Western*, *Flowers 3D*, and *Cloud Flower Perspective Distortion*, 1972; Freeman and Lois Whitford were the first two masters students to complete degrees in printmaking (and in Freeman's case, printmaking and painting) at the University of Alberta, Canada's oldest studio-based masters program.

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LUKE JOHNSON At some point in the past few years, my attention was drawn back to the following line in *Naked Lunch*:

WILLIAM S. BURROUGHS

You were not there for The Beginning.
You will not be there for The End...
Your knowledge of what is going on
can only be superficial and relative.¹

LUKE JOHNSON How do you share and retell knowledge of a place, any version of which is superficial and relative? The first step, I suppose, is acknowledgement that we know this to be true. Continuing with this in mind, we might accept that no matter how many voices are joined in chorus to tell this story, we can't explain everything as it happened, or as it actually was, without forgetting, withholding, re-drawing and re-emphasizing. This foreshortening is what we must take as a given of our history. Luckily there are notes... photos... hearsay... gossip and praise, slander and libel.

Witnesses.

It's been an exciting task over the past several months to talk with so many of the artists who have been involved in the Edmonton print community through the years—in rendezvous at SNAP, video calls from multiple time-zones, ambling tangential excursions to visit with the Elk Island buffalo, late night text messages with one more remembered incident. There has been slide-scanning, catalogue thumbing, and sifting through newsletters and press clippings. There are many stories, and I extend my thanks to all of the artists who have shared their time with me in telling them.

My thanks also goes to those who have helped connect me with the many archives that have informed this project Amanda McKenzie for the initial tour of SNAP's holdings; Michelle Schultz and Kathryn Ivany for access to the archives of Latitude 53 now held by the City of Edmonton; Gail Lint for introducing me to the AFA's resource library; and Adam Whitford at the Southern Alberta Art

Gallery for finding and scanning slides from their collection. As you might gather from this list, SNAP's history branches and intersects with many other groups in the wider Alberta art community. Edmonton's original artist-run centre Latitude 53 plays a major part in the story, as does the University of Alberta, MacEwan University, the Alberta Foundation for the Arts, Harcourt House Artist Run Centre, the Art Gallery of Alberta, commercial and pointedly non-commercial galleries both active and long-defunct, artists in their home and shared studios across the city and region, and who have come from around the country and around the world.

There are a lot of voices.

I read Robin Smith-Peck's introduction to the catalogue of *The Great West Saddlery Show*:

ROBIN SMITH-PECK Five years ago a group of Edmonton print-artists gathered for lunch and, before dessert was over we had formed the Society of Northern Alberta Print-Artists.²

LUKE JOHNSON That was June of 1987.

People and places change. Come and go, like lightning or in cinematic fades, in and out.

It's been 40 years since this group sat down for lunch, and SNAP is still going. Robin likes to repeat the mantra that SNAP should always be a place that meets the needs of the community:

ROBIN SMITH-PECK If it turns out to be some kind of weird film animation kazoo party with puppets, then that's what they need to become!³

LUKE JOHNSON Because SNAP hasn't yet become a kazoo party, or gone away, but adapted and changed with the times, the story of the last 40 years is not straight forward or linear. It is a story about an artist-run organization, and therefore about artists—their relationships, their triumphs and foibles, their branching and overlapping communities, but foremost about their art. It is a remix, a cut up—a story of how SNAP formed, where it's been, where we are now, and perhaps a forecast of where we might be heading. Check back in another 40 years to see if we were correct.

¹ William S. Burroughs, *Naked Lunch* (New York: Grove Press, 1959), 184.

² *The Great West Saddlery Show* (Edmonton: Society of Northern Alberta Print-artists, June 1987), 1.

³ Robin Smith-Peck, quoted in Sydney Lancaster, "Looking Back (and Forward) in Suspended Time", *SNAPLine* 2020.1, 21.

It's been quite a journey— you're finding that out from everyone...⁴

BENTE ROED You want the whole story?

WALTER JULE ...*from the beginning?*

DEE FREADRICH Seems like just a little while ago we were trying to get it all going...

LOREN SPECTOR I can't believe it's been that long. Sometimes it makes perfect sense, but sometimes I think it's a miracle.

SYDNEY LANCASTER What were your motivations in making this organization happen? I know it was born of need—it was practical on one level—but I think there was a lot more involved than that?

ROBIN SMITH-PECK Well I think that the need—the obvious need of students graduating in printmaking and not having a place to print outside of the institution—was really a need expressed by Walter. Marc and I had only been in Edmonton for about a year, and we both came from places where there were multiple different places that we would print.⁵

MARC SIEGNER When I first got here, this felt like a cultural wasteland. Coming from Toronto, you can imagine, in the early '80s, this would have been quite the shock.

LIZ INGRAM The city was very different—you know, it was 350,000 people. It was very architecturally, to me, ugly, to look at as a visual. It seemed like a place with no history, no culture. I thought, where did I come to?

APRIL DEAN When I came back to Edmonton after living in Halifax, I had this moment of realization... I think I must of been on the bus... that this is the ugliest fucking city. It's ugly here! It's *ugly*! It's just *so* ugly! And because I grew up here, it didn't occur to me until I spent a good enough time away and could see that it was ugly... it was just ugly. Not to say there are not beautiful pockets, but those are beautiful because of the trees, not the buildings.

⁴ Quotations without footnotes are pulled from interviews conducted by Luke Johnson in person, over the phone or video conferencing, or via emailed questions. Quotations from interviews may be lightly edited for clarity; basic errors of spelling and grammar in written sources have been corrected when noted, and sources have been standardized to Canadian standard spelling as necessary.

⁵ Robin Smith-Peck, interviewed by Sydney Lancaster on 14.02.2020, "Robin Smith-Peck Interview Transcription," online supplement to *SNAPLine*, 2020.1, <https://snapartists.com/wp-content/uploads/2020/07/ROBIN-SMITH-PECK-INTERVIEW-TRANSCRIPTION.pdf>

⁶ Walter Jule, interviewed by Alexandra Duncan, in *art & design @ 50* (Edmonton: University of Alberta Department of Art & Design), 114.

⁷ Charles Mandel, "Steel city' can boast about sculptor Peter Hide," *Edmonton Journal*, September 9, 1998, C4.

⁸ Clement Greenberg, "Clement Greenberg's View of Art on the Prairies," *Canadian Art*, Vol XX no. 2, Issue no. 84 March/April 1963, 91.

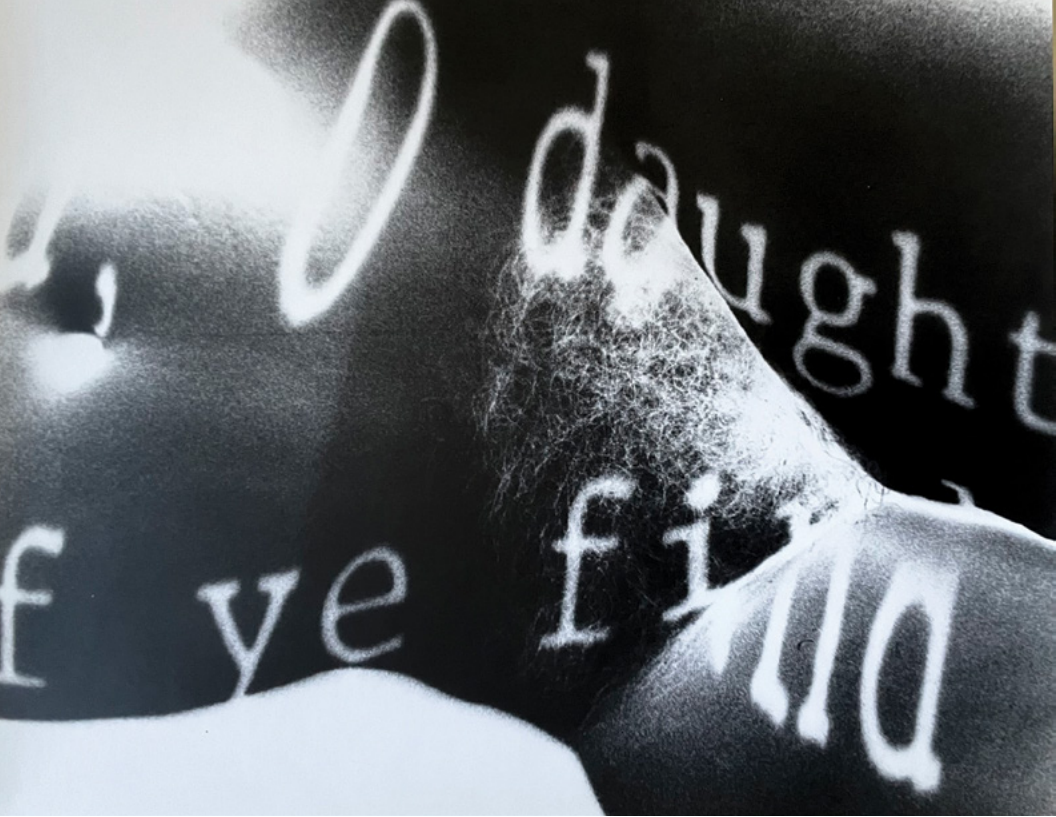
LIZ INGRAM I honestly thought I'm here for maximum two years then I'm out of here.

WALTER JULE I started with the department [*of Art and Design at the University of Alberta*] in 1971. I had immigrated to Vancouver in 1970 and when this job came up, I actually didn't know where Edmonton was. My new Canadian friends kidded me saying things like, "It's above the tree line; you shouldn't go."⁶

MARLENE MACCALLUM When I moved from Montreal to Edmonton, that was an enormous shock. Because I had grown up in a certain kind of landscape, and a certain kind of political environment, a certain kind of culture. I had grown up in a province where culture was of value. And that was not the impression I received when I moved to Edmonton, in terms of the broader social valuing of cultural production. You didn't have to apologize for being an artist in Montreal.

CHARLES MANDEL For years, mutterings from the East have drifted West about the lack of culture in Edmonton; indeed, only two years ago, an art critic and writer expressed the opinion in a phone call that the city is considered a "black hole" in the nation's art fabric.⁷

CLEMENT GREENBERG Montreal and Toronto [...] took it for granted that prairie art was nothing but provincial—and were all the readier to do so because they themselves felt in a provincial relation, art-wise, to Paris and New York. For this reason I saw prairie art in Canada as being wrapped in a double obscurity.⁸



MARYTKA KOSINSKI This is a place which does not have memory of the past and where people live suspended between the huge open sky and the vast landscape of earth. The loneliness of this environment fosters intensified consciousness of inner self. At the same time, this loneliness provokes man to define everything that exists beyond the personal, intimate and internal worlds. People are encouraged to build bridges of communication, to establish human relations and to create their social and cultural environment.⁹

⁹ Marytka Kosinski, essay for *inside/out* (Edmonton: Society of Northern Alberta Print-artists, 1991) 8-9.

Roger Silvester
Bodyssey
silkscreen
c. 1969-1972

Liz Ingram
Profane Ascension
(detail), inkjet,
intaglio, 2012

BENTE ROED The printmaking division at the University of Alberta is largely responsible for the success of Edmonton's print community. Not only has it provided necessary facilities, but staff members have worked to establish their presence in the broader community, fostering an environment which encourages artists to remain after completion of studies and attracts print artist who are not necessarily teaching or studying but desire professional and social intercourse with peers.¹⁰

CHARLES MANDEL [*Lyndal Osborne*] recalls teaching in the Butler Hut, as it was then known. Off in an isolated parking lot on campus, the hut's loading doors didn't close well. [...] Across the parking lot, Jule taught at a facility known as the Athabasca Kitchen.¹¹

WALTER JULE Students in Athabasca would play guitars and lutes and sing '60s songs, strangely, while we put the acid tray on a hot plate to thaw it out. We're talking 3:1 nitric.

LYNDAL OSBORNE I recall coming in and seeing snow had blown in over the litho stones, [...] and the stones got so cold that the chemicals like solvent you put on them froze.¹²

LIZ INGRAM In those days the winters here were *really* cold. You know, sun dogs all the time. Just the feeling that, if you're in a vehicle and anything happens you're dead. Because out there? You'd freeze to death in no time.

JENNIFER DICKSON It is ironic that the climatically extreme rather bleak environment of Edmonton would draw as a magnet visiting artists of the calibre of Shoichi Ida, Tetsuya Noda, Allen Jones, Malgorzata Zurakowska, Katsunori Hamanishi and Carl Heywood. The enthusiasm of students and staff is such that several distinguished guests have returned a second time. There is an atmosphere of high energy once one sets foot in the printmaking studios, which puts one on one's mettle. I am reminded of S.W. Hayter's Atelier 17 in Paris in the 1960s, when one could get intoxicated by the exuberance of the dialogue.¹³

BENTE ROED Roger Silvester, an Englishman who taught at the university from 1969 to 1982 [...] proved to be an important figure in the structuring of the printmaking division. He was instrumental in developing philosophical and pedagogical guidelines, and in the establishment of the graduate program in 1970.¹⁴

10 Bente Roed Cochran, *Contemporary Edmonton Prints*, (Edmonton: Edmonton Art Gallery, 1988) 9.

11 Charles Mandel, "Sightlines celebrates world of printmaking," *Edmonton Journal*, October 1, 1997, C2.

12 Ibid.

13 Jennifer Dickson, "The Institution and Its Printmakers," *inside/out*, (Edmonton: Society of Northern Alberta Print-artists, 1991) 14.

14 Bente Roed Cochran, *Contemporary Edmonton Prints* (Edmonton: Edmonton Art Gallery, 1988) 4.

15 Ibid.

16 Roger Silvester, artist statement for 'Song of Solomon,' quoted in 'Nude art seized, dealer summoned,' *Edmonton Journal*, March 22, 1971, 25.

17 Alasdair Dunlop, 'Physical Distaste in a Hymn to Love?,' *Edmonton Journal*, March 26, 1971, 68.

18 'Obscene material charges dropped,' *Edmonton Journal*, April 17, 1971, 52.

19 J.E. Simpson, 'Troubles of togetherness,' *Edmonton Journal*, September 7, 1974, 49.

20 J.A. Forbes, "Walter Jule," *artscanada*, Issue 204/205, April/May 1976, 80.

ROBIN SMITH-PECK He was so supportive of whatever a student wanted to do and then he wanted them to take it farther. That's where we got people like Mary Ann Moffat building plexiglass boxes and crawling in them to get photographed. So it wasn't enough to just say 'I want to do an image of a person held into a box;' he'd say 'where's that image going to come from? How can we build it? How do we make that happen?'

BENTE ROED While not a prolific printmaker, his serigraph series *Song of Solomon*, which incorporated images and words in a contemporary manner, caused quite a stir when it was exhibited in 1971.¹⁵

ROGER SILVESTER I have been fascinated for some time with the fine balance between the erotic and spiritual in this classic poem, and have, I think, finally found adequate visual imagery with which to create a harmonious balance against the text. Whatever the response, I trust the series will be viewed more as an attempt to illustrate spiritual union by use of interdependent picture and text, rather more than a pictorial representation of physical love.¹⁶

ALASDAIR DUNLOP Five prints from a series of 15 entitled *The Song of Solomon* were impounded by the morality detectives on March 20. [...] Roger Silvester, the "perpetrator," feels that the total set of prints must be seen as a complete, if imperfect, statement with each print dependent on the context given by the series as a whole.¹⁷

EDMONTON JOURNAL According to the prosecutor's office, charges were dropped because detectives failed to seize all parts of the exhibit, and the law is firm that material must be considered within context, and separate parts must not be taken out and exhibited as such alone.¹⁸

J.E. SIMPSON Silvester and Jule have certain things in common. They are first-rate craftsmen, meticulous in their concern for finish. The subtleties of space and colour matter very much to each of them.¹⁹

J.A. FORBES [*Walter Jule's*] images themselves are rather ambivalent— combinations of geometric forms and organic shapes which [*he*] abstracts from photographs of items which interest him. There is enough of the real in some of his photographic fragments to invite the viewer to commit himself as to the identification of the images, but not enough to satisfy him completely.²⁰

JAMES PURDIE Jule will never make the perfect fine art print, although he's already making some of the most nearly perfect prints of their kind to be found in Canada. The reason the Edmonton printmaker has abandoned the dream of perfection is his conception of the ultimate print as an invisible occurrence in the thin air at the middle of a gallery. It would have no visible material support, no stone, canvas or paper to make it accessible to the viewer.²¹

DEREK BESANT He arrived on the art scene when the trajectory of art was progressing from interior to exterior, from the influence of the mythopoeic tradition, which sought to move deep within personal experience, and the phenomenological critique, which was attempting to reposition the site of meaning in art to the surface of things. Artists in Canada, as elsewhere, were following these trends, and the influences of Pop, Op, land, body and conceptual art were quickly assimilated into printmaking practice. Against this rapidly shifting conceptual background, printmaking was forced to question its essential character—what particular combination of qualities and functions might set it apart from other art media.*

WALTER JULE Different media make different possibilities approachable. Printmaking makes a set, or a quality of possibilities approachable for me that seem to mirror most accurately the kinds of concerns that I have. And there's a magical quality about printmaking, anyway. I'm really interested in the kind of cyclical situation in printmaking, though, where the image is constructed, and at the beginning stages it's like a dream, and each step of the process is the reality that you're dealing with. But you don't know what the end will be. And then it's a process of slowly removing those feelings from yourself to the point where they exist in a separate kind of way; a kind of otherness. And then you don't have anything to do with them anymore so it's possible to see them like you see a tree when you wake up in the morning, or a rock, or something, and you digest them back inside from different portals maybe. And then that cycle continues when they emerge again. I've always felt that the most most powerful kinds of images—the most powerful occurrences—in the world, in the universe, happen—maybe happen—when one dimension is becoming two dimensions, and two dimensions is becoming three and three becoming four.²²

²¹ James Purdie, 'Ancient eyes, intruding planes,' *The Globe and Mail*, August 27, 1977, 30.

* Derek Besant, "Silent Attention: Six Encounters with Time" in *SKIN: Walter Jule, Selected Works 1968-2008* (Edmonton: University of Alberta Department of Art and Design, 2008) 10.

²² Walter Jule, interviewed by Lyndal Osborne, *Commonwealth Print Portfolio*, directed by Jack Keeoh, produced for the University of Alberta Department of Art and Design by University of Alberta Radio and Television, 1978.



Left to right: Jane Ash Poitras, Marna Bunnell, and Liz Ingram looking over one of Bunnell's prints at the UofA print studio c. 1981. Photo by Susan Edwards.

²³ Agnieszka Matejko, "A Gift of Stillness," in *SKIN: Walter Jule, Selected Works 1968-2008* (Edmonton: University of Alberta Department of Art and Design, 2008) 10.

²⁴ Jim Corrigan, *Threshold: Ryōji Ikeda/Walter Jule, works 1986-2013* (Edmonton: University of Alberta Museums, 2013) 30.

AGNIESZKA MATEJKO Once our perception of linear time is put to doubt, something very interesting happens our understanding of cause and effect crumbles like a stack of cards blown by a sudden gust of wind. If there is no linear time then what comes first? Does the wind bend the tree or is the bending tree causing the wind? While this paradigm-shattering perception of time has recently caused controversy in modern physics, Zen masters have spoken about it for centuries. The 13th-century Japanese Zen Master, Dogen, expounded the religio/philosophical treatise that cause and effect are one. The enormous difference between science and meditation is that when questioning of linear time comes through personal experience rather than intellectual speculation, it can irrevocably change a person's life.²³

JIM CORRIGAN From the mid 1960s through the 1970s and 80s, Jule concentrated on mastering lithography, screen printing and embossing, which he combined to create prints of great chromatic subtlety. In the early 1990s, however, he began to explore the possibilities of photo-etching, using the now-familiar images of paper stretched around cut-out cardboard shapes. The figure or animal-like forms often appearing in the centre of the compositions came from sketches of visual hallucinations experienced during long periods of concentrated meditation. Jule may also have been trying to recreate the visual sensation of light reflected in darkness sunlight bouncing off the black ceramic tiles of temple roofs which he had photographed in Japan.²⁴



Lyndal Osborne
Winter Kill
 lithograph
 1991



Walter Jule
*Filling the Tear
 in the Cloud*
 photintaglio
 1989

ROBIN SMITH-PECK These interests, expressed through the medium of printmaking, have lead to a process of image-making that in itself reveals a poetic commitment to the mysteries revealed through careful investigation of the apparent banality of everyday materials. The images begin and end with a sheet of paper.²⁵

MONIQUE WESTRA There is a difference between printmakers who create multiples of a single image with fairly predictable outcomes and artists like *[Jule]* whose prints are the final outcome of a complex process of layering and synthesis, which incorporates many steps, combines different print techniques, and adds an element of chance. This creates strikingly original images that could not be achieved in any other medium.²⁶

JENNIFER DICKSON The strength of the print division is based on a clear philosophical premise you cannot teach what you do not practise. Walter Jule and Lyndal Osborne are artists at the leading edge of contemporary printmaking. Both are consummate masters of every technical complexity in lithography and serigraphy. Both relegate this aspect to second place as their work rigorously explores ideas, concepts and cultural mythologies. Graduate and undergraduate students are expected to be in command of their metier. Pedagogic emphasis is on content, not cuisine.²⁷

JANE ASH POITRAS I met Lyndal and I went ‘wow!’. Because I just so looked up to her, she was my mentor. And she brought me into her home and showed me all of her prints, and a big, sacred, plan-chest. And I looked at them, and she said ‘Jane, would you like one?’ and I went ‘no way!’ And so she signed it for me, and she said ‘for Jane.’ I still have that print, framed, and I took that print with me all the way to New York, when I did my MFA at Columbia, and I hung it on the wall, and I looked at it and I said ‘Lyndal, I’m going to make you proud of me!’ And she is proud of me. But you see, that’s what inspired me, was looking at her work and seeing her spirit and seeing if she can do it, I can do it.²⁸

REG SILVESTER If you could bring back specimens from the world of your dreams, boxed and labelled, you would have something similar to the art of printmaker Lyndal Osborne. [...] She draws her inspiration from a natural world that is neither pristine nor romantic. It’s a world where objects

25 Robin Smith-Peck, ‘Does the plane ever land?’ in *SNAP News-letter*, May 1992, 4.

26 Monique Westra, interviewing Walter Jule, ‘Walter Jule: Visual Jazz,’ December 31, 2002, *Galleries West*, <https://www.gallerieswest.ca/magazine/stories/walter-jule%3A-visual-jazz/>

27 Jennifer Dickson, ‘Introductions,’ in *Edmonton Prints: Brazil* (Edmonton: Society of Northern Alberta Print-artists, 1988) unpaginated.

28 Jane Ash Poitras, artist panel ‘Rebellious: Alberta Women Artists in Conversation - Edmonton Edition,’ Art Gallery of Alberta, January 16, 2020.

29 Reg Silvester, ‘From a Private World,’ *Edmonton Bulletin*, vol 8 no 4, May 9-23, 1990, 10.

30 Charles Mandel, ‘Site Markers reveals art’s abundance in natural world,’ *Edmonton Journal*, October 13, 1996, C4.

31 Liane Faulder, ‘Value of artists’ contribution impossible to price,’ *Edmonton Journal*, January 27, 1994, B11.

32 Robin Laurence, ‘Naming and Claiming,’ in *[un]natural histories* (Victoria: Open Space Gallery, 1997) 16-17.

33 Lyndal Osborne, quoted in Wendy McGrath, ‘Nature woven into art,’ *Edmonton Journal*, October 24, 1996, F6.

34 Robin Laurence, ‘Naming and Claiming,’ in *[un]natural histories* (Victoria: Open Space Gallery, 1997) 16.

35 Michelle Hardy, ‘Introduction,’ in *Lyndal Osborne: Mutation of the Commons* (Calgary: Nickle Gallery, 2018) 6.

erode, rot, shrivel, decay. It’s a world where blood spatters from time to time, where things die and other things live, where light penetrates darkness.²⁹

CHARLES MANDEL Her work contains a dream-like intensity, a benevolent reshaping of natural forms into new varieties. Some appear as tangles of energy as in *Manger*. That print shows what could be a series of soft folds and brushes of hair unravelling into whipping lines of life.³⁰

LIANE FAULDER Her studio testifies to the art of scavenging. Shelves are lined with dozens and dozens of bird’s nests, some with bright blue shells from broken Robin’s eggs. There’s a giant Puffball, big as a brain, collected from a local farmer’s field. It’s drying, waiting to be used as material or inspiration.³¹

ROBIN LAURENCE She subjects her found materials to instinctive manipulations, “repetitive interventions” which include cutting, clipping, binding, weaving, dyeing, papering, painting and casting. Repetition of both form and activity in her work is essential Osborne says, “to suggest the flow of time which is a significant component of each object’s full nature.”³²

LYNDAL OSBORNE I’m very attracted to things as they desiccate and decay [...] It’s more interesting than when they’re all leafed out and flowering.³³

ROBIN LAURENCE Osborne’s mixed-media installation, *Nature of Matter*, which juxtaposes 30 lithographic prints hanging over wall-mounted racks with five trays of gathered, altered and molded objects, is paradigmatic of the way in which Osborne’s installation art has evolved. Originally trained and identified as a printmaker, Osborne has drawn directly onto her lithographic stone from assemblages, sculptures or maquettes she has created out of her collected and altered objects.³⁴

MICHELLE HARDY The hand is not irrelevant here. Even as she shifted her practice from printmaking to sculptural installation (because it offered more immersive, affective experiences) her assemblages draw on still familiar haptic strategies (think cooking, gardening, knitting etcetera). Her making is a way of making do, of figuring out, of thinking with and through materials in order to provoke deeper understandings and affective responses.³⁵

STEVEN HARRIS If art cannot change the world, it can offer another way of thinking that is necessary in order to be able to change the world, and it can do so through the sensuous evidence of that thinking; its appearance in the world in sensible form.³⁶

WALTER JULE My sense looking back is that without knowing it consciously, we were offering ideas of ways of working that were dissimilar from what students were experiencing in painting and sculpture classes, so I think it became interesting as an option for ways of thinking and doing. Lyndal's from Australia, Roger from England, me from the United States, so there wasn't the flow of particular 'isms'. We all worked very differently from each other. The painting division and the sculpture division drew very heavily on ideological traditions, and I think printmaking was going through this change, and it was open here so we tried everything.

DAWN WOOLSEY They were very good, all the instructors that we had, but we had a lot conflicting information. At that time super-realism was no longer in vogue — it had been for a short while — and great, sticky, goopy things were popular. We all got hauled off to go to an exhibition at the Art Gallery downtown, and there was a fellow there that had great swaths of greys and browns and little bits of ochre, and a little sort of jiff of colour on one side, a triangular little bit. And they had a long discussion with him about the importance of his having added a horizon line to his work that year. And at that point I thought 'I'm never going to be an artist,' because I didn't get any of that.

NICK DOBSON It was painting and sculpture — they were essentially about form. Technique was something that was completely overlooked, or seemed to be completely overlooked, and the content was not there.

JANET CARDIFF The painting department was really boring. They were into Matisse. And the sculpture department was totally modernist. The only interesting place where you could have ideas was printmaking.³⁷

NICK DOBSON In printmaking, if nothing else, there was content in the technique, and I really liked that. Plus, there was the fact that you could bring anything to printmaking.

36 Steven Harris, "Time for a Witness," in *Witness: Sherri Chava and Lyndal Osborne*, exhibition catalogue, 5

37 Janet Cardiff, interviewed by Carolyn Christov-Bakargiev, in *Janet Cardiff: A Survey of Works Including Collaborations with George Bures Miller* (New York: P.S.1 Contemporary Art Center, 2001) 27.

38 Elizabeth Beauchamp, 'Art scene stagnated in the '80s,' *Edmonton Journal*, January 2, 1990, B4.

39 Blair Brennan, 'Art in Edmonton, Art Writing in Edmonton and Edmonton Ignored,' *PrairieSeen*, February 15, 2013, <https://prairieseen-blog.tumblr.com/post/43178734272/art-in-edmonton-art-writing-in-edmonton-and>

40 Robin Smith-Peck, interviewed by Sydney Lancaster on 14.02.2020, "Robin Smith-Peck Interview Transcription," online supplement to *SNAPLine*, 2020.1, <https://snapartists.com/wp-content/uploads/2020/07/ROBIN-SMITH-PECK-INTERVIEW-TRANSCRIPTION.pdf>

41 Liz Wylie, "The Underside of Edmonton: Bob Iveson, Tommie Gallie, Jim Davies and Cherie Moses," *Vanguard*, Vol. 13 #4, May 1984, online at: <http://ccca.concordia.ca/c/writing/w/wylie/wylie006t.html>

ELIZABETH BEAUCHAMP Here in Edmonton we are still thought of by the rest of Canada (when we occasionally cross their minds, that is) as a colourfield town that also has a strong community of abstract steel sculptors. [...] That the rest of the world had gone through several art movements since the hey-day of New York abstraction and was by 1980 rediscovering the representational image seemed to be of little consequence in Edmonton. The tragedy was that a lot of good artists simply left town. Maybe the annual Visitation and Blessing of the Pictures by doddering, once-eminent American art critics who specialize in New York-style abstraction just got to be more than some could handle.³⁸

BLAIR BRENNAN Some local artists, whom I respect very much, have wrestled something meaningful out of formalist abstraction. I will talk to these people about their art any time. In general, however, I will not debate the local modernists because it is like talking to a fundamentalist Christian about evolution. It is of little consequence to me that there were (and remain) a few Edmonton artists who want to be buried in the same coffin as Clement Greenberg. The rivalry between formalist painting and sculpture and an emerging post-modern sensibility mattered little to anyone outside the business even when the debate was current. However, those in "the business," notably curators, collectors, critics, art writers and other artists often gave Edmonton a miss for this very reason. They knew what they would find in Edmonton in the 1970s and 80s.³⁹

ROBIN SMITH-PECK The only way I could explain it was a kind of fractured animosity between media in Edmonton — which I certainly wasn't familiar with coming from Nova Scotia and Newfoundland and Marc had not noticed it coming from Toronto. Painters didn't talk to printmakers didn't talk to sculptors, and we felt like it was not healthy to attempt to make art in communities where that becomes the mainstay of discussion.⁴⁰

LIZ WYLIE In a larger centre with a more pluralistic art production this would not be as likely to occur. Seen with some perspective then, the Edmonton situation is something of a tempest in a teapot. But this doesn't reduce the drastic effect it can have on artists at variance with the predominant approach who are trying to establish careers in the city.⁴¹

CHERIE MOSES There is such a lot of discussion in Edmonton about formal issues that sometimes I really wonder what people are talking about. Just because artists handle form without content does not mean that these formal issues are well understood. I don't want formal issues to prevent an understanding of my work. I don't feel at this particular point in my career that I am making art about art. I hope, of course, that I am contributing to a particular direction in terms of what could be considered art. Clearly, this includes social comment which, by its very definition, has to do with the structures of our particular society. Although we are all familiar with my ideas, my presentation may seem unfamiliar. That, however, is my art.⁴²

HELEN COLLINSON [*Moses*] work speaks about ideas, social issues, attitudes about human relationships. [...] This is a work, therefore, with a social purpose as well as an artistic one, and it contains an idealism that is absent from that art which is entirely an expression of an artist's private esoteric aesthetic calling. As Cherie Moses says, she is unable to look at art only as formal or even most importantly as formal.⁴³

CHERIE MOSES I appreciate a well-made anything—I mean I wasn't a conceptual artist, I wasn't someone you know who would can my excrement and put it on a shelf. I wasn't really into that; I still wanted a real object at the end. But you know I couldn't blot out the years of literature, I couldn't blot out the years of critical thinking, and I couldn't blot out my undergraduate years at NSCAD which were difficult—but interesting. You know, they were interesting to me because I tried to wrap my head around what was going on there, but they had so many visiting artists and they were all different. It was hard to be cultish. It was almost impossible. So when I got to the UofA and saw how insular everything was, I resisted that a lot. I just did what I was going to do.

CHERIE MOSES (1980) For me the print media has been a drawing tool. I no longer work in editions, but rather deal with the monotype and collage. Printing, especially silk-screen, allows me to deal with various possibilities of paper folding—that is, the indentations of the folded/torn paper often serve the same purpose as a stencil.⁴⁴

⁴² Cherie Moses, interviewed by Helen Collinson, 'Mother,' *Edmonton Bulletin*, vol. 2, no. 3, May 30, 1984, 13.

⁴³ Helen Collinson, "Mother," *Edmonton Bulletin*, vol. 2, no. 3, May 30, 1984, 13.

⁴⁴ Cherie Moses, artist statement for 'Not Just Another Print Exhibition,' touring exhibition sponsored by the Alberta 75th Anniversary Commission in cooperation with Alberta Culture, Visual Arts, September 1980 to March 1981.

⁴⁵ Mary-Beth Laviolette, *An Alberta Art Chronicle* (Canmore: Altitude Publishing, 2006), 144-145

CHERIE MOSES Maybe the tearing the paper was because I was pissed off, I don't know. Look, I can make something beautiful out of almost anything. It was about taking apart everything I knew and reconstructing it.

MARY-BETH LAVIOLETTE In other Canadian centres, there is the suspicion that despite her art's socio-political content she has to be tainted in some way by Edmonton's perceived preoccupation with formal issues and making precious art objects. [...] Moses is not alone. Whatever side of the ideological fence Edmonton artists dwell on post-1970, there are certain consequences in terms of how their work is received, not just in Edmonton but elsewhere. What did this have to do with the art they produced? Not much. But since when has the art world, especially the publicly funded sector in Canada, been a generous, open-minded forum? Since when has work been evaluated on its own merits and within its proper context? An artist could be producing the strongest work of his or her career but if it is not in step with the prevailing curatorial and critical preferences, then tough luck.⁴⁵

Cherie Moses
Celebration
Image, screen-
printed paper,
chine colléd,
folded, dyed,
torn, and reas-
sembled, 1979,





Blair Brennan
Azucar
branded paper, 2015

BLAIR BRENNAN When you left the UofA, you became involved with *[Latitude 53]*. That just seemed a natural progression — though I also felt rather “recruited” by the then president John Roberts. You had an even greater reason to become involved with Latitude because it was outside the institutions propping up the formalist status quo. It represented a true alternative to that kind of art by the time I got involved. There are few exceptions but if you didn’t make abstract painting or abstract welded steel sculpture, you were unlikely to become involved in any way in teaching at the UofA and exhibitions at local commercial galleries and the Edmonton Art Gallery.⁴⁶

JOHN ROBERTS Well, it was a very weird situation, because all of the academia, except for printmaking, was directly plugged into the Edmonton Art Gallery, which was 30 years behind the times.

⁴⁶ Blair Brennan, “First Times,” *Latitude 53 Blog*, February 7, 2012, <https://latitude53.tumblr.com/post/17228343392/first-times-blair-brennan>



Left to right: four paintings by Phill Mann, six mixed-media prints with drawing by John Roberts, in the exhibit Five from Edmonton, Southern Alberta Art Gallery (SAAG), Lethbridge, Alberta, 1981; photo courtesy of the SAAG/Maansiksikaitsitapiitsinikssin

⁴⁷ David Scorgie, [interview with John Roberts], “Artspectrum,” *Edmonton Journal*, Friday July 31 1981, C4.

DAVID SCORGIE A former technician at Gemini GEL and Cirrus Editions in Los Angeles, *[John Roberts]* is not unfamiliar with the tragicomedies in the North American lithography diorama.⁴⁷

JOHN ROBERTS I had always, you know, wanted to start some kind of a print shop, but it was sort of on the back burner, because my immediate sort of allegiance was to get Latitude back to some kind of semblance of... of anything. There wasn’t any money, there soon wasn’t any space, there was tonnes of bureaucracy, and everybody was all over the place. A lot of the older people had sort of had their fling and left, and so I was left with about six people and nothing but a lot of resistance as far as the bureaucracy and funding. Things were not in place.

DAVID SCORGIE Roberts said the lack of any fine art lithography shop space was going to kill artists in the city. Sure, Roberts admitted, there is the university. But one wonders where an artist who's graduated can really work, in a space outfitted in any comparable way with the university's? [...] A proposal put to Alberta Culture a while ago by the Latitude 53 people sought a print shop set up to the tune of \$250,000. The payoff, Roberts was quick to point out, would be in the quality, limited-edition Alberta art which would inevitably come out of such a unique facility.⁴⁸

⁴⁸ Ibid.

⁴⁹ Ibid.

JOHN ROBERTS There was also a proposal I made with a couple of other printmakers about establishing a printmaking shop. [...] It was myself, and Richard Titus, Gwen Molnar, who was the mother of one of the students and was a curator or something or other, and Titus's girlfriend. It was basically sent to the minister of culture and it was 'to provide an agenda and ongoing record of cultural heritage;' you know, all of the stuff that you had to do to get them to fund it. So it was laid out, it was to be in the basement of the Princess Theatre on Whyte Avenue. [...] That was summarily turned down.

DAVID SCORGIE Artists really are twilight creatures at best, living marginally at their work, perhaps teaching to offset the price exacted by their vision. They need an environment that feeds their insecurities at the same time as it assures them they can have their work produced, that there are sufficient galleries to show their work and most important of all, that there is a public that seeks their images and icons. Without these elements, the artists will leave.⁴⁹

MARY JOYCE Walter Jule knew that people graduating from printmaking needed to have a shop, a place to work. So he got a group of us together, Bonnie Sheckter was one of them, and me and I can't remember who else... but I remember chomping around in downtown Edmonton in those days, it would be the area that is now South Chinatown, sort of near the river. And we were looking for spaces—we were looking for old warehouses or new warehouses or something that we could afford and put a printshop into. I remember several walks like that. I don't remember it doing much else, besides looking for space.

BONNIE SHECKTER A few months before graduating with my Master of Visual Arts in Printmaking, Liz Ingram and I were invited by Walter Jule to collaborate on creating a

studio for the three of us. After a frustrating experience the year before starting the Edmonton Printmakers Society, which never got off the ground, I jumped at the opportunity. The EPS had been a non-starter, composed of students with no money to buy equipment and widely varying views on what direction we should take. The only possibility at the time was setting up a silkscreen shop, which didn't interest me. After about 6 months or so the society dissolved, the only accomplishment being to build 4 tables which we sold when we disbanded.

LIZ INGRAM We thought we'd try to form some kind of organization and make a print workshop where students who finished could come and make work, or people in the community who are artists and want to make prints. And I think that's what we called 'the Edmonton Printmaking Society.' We got people to sign up, and then the next step was to get a space, put the press in it, and we had to build counters, we had to make everything from scratch. And so the idea was everybody would chip in and work on stuff and help building it. Well, nobody ever had time to come and do any work. So it was Walter, Bonnie, and I doing everything.

BONNIE SHECKTER We found a great studio space not far from the University, and together built all the necessary counters, darkroom, exposing equipment and private cubicle spaces for each of us, all possible because of Walter's design and building experience. My father owned Alberta Bakery, a huge factory which was lighted using mercury vapour lighting, and he gave us one of the spare bulbs and ballast to use for exposing our plates. To run our vacuum palette, my dad also had one of his engineers who dealt with the technical side of maintaining his massive ovens, freezers and slicing machines, build us a compressor from scrap iron pieces he had around the bakery; it weighed about 200 pounds.

LIZ INGRAM We ordered an offset press from London, England, and it got shipped. It was all painted with asphaltum, because it came by sea, so they paint everything with asphaltum to keep it from rusting. We didn't have a lot of money, so we got this warehouse space near Whyte Avenue, and it had a dirt floor. That's the first place where the press was delivered. So it wasn't ideal for making prints. Then we got a place that had concrete floors, not far away. And what I remember so well is getting the press moving, and I don't know how Bonnie and I did it! You know how heavy that press is!? We got it on to the tailgate of her father's



big, box, bakery truck. And Bonnie's really small, and she's driving this big truck. And the press was on the tailgate of the truck. We tied it down with ropes and stuff, but I was driving behind, in case it slid off. That's how we moved the press, to the place it ended up for quite a long time.

BONNIE SHECKTER It was in this studio, during the late '70s, that I worked on a series of prints which combined 2 or 3 photographs, the combination of which was facilitated by the offset press, allowing me to achieve dot on dot registration. One of the photographs I'd use would be of metallic glitter laid on black velvet using a moving camera over a long exposure to create a series of energetic white lines. These images would be combined with photographs of cardboard constructions and in later prints, photographs



of paper as well with which I could manipulate the transparency and opacity directly through the printmaking process. I feel good about the prints I did back then; I like that they couldn't have been done in any other way than through the printmaking process, at least at that time. Nowadays, photoshop can do just about anything, but the quality of the resultant printed image would be very different, and to my sensibility, not as magical or aesthetically pleasing.

Bonnie Sheckter
*Host of Players from a
Catatonic Dream,*
lithograph, 1980

Lorraine New
*Plaster Box #1; The Object
of Deception,* lithography,
screenprint, 1982

LIZ INGRAM My press, the one I have in my studio, I bought and kept in garage storage. When Walter got his place, we moved it out there, and Walter bought another press, and moving that was another saga. Those offset presses are bloody heavy... Bernd was involved, it got dark, we couldn't get it down the hill into the studio through the mud, or the snow, so we covered it and waited until spring! The things we did, it was hilarious. But we all had a really good time together.

BONNIE SHECKTER I moved to Toronto to live with my soon-to-be-husband, and Liz and Walter each built their own studios, Walter buying his own offset press and Liz buying a convertible litho/etching press. I bartered with them to buy out their shares of our mutual press, trading Liz my upright piano for her share, and eventually paying Walter the debt I owed him as part of the price when I sold him my 6 acres of land which was adjacent to his property. Living in an apartment in Toronto, I had no place to put the press, so my father stored it at his bakery till I would be ready for it. In Toronto, I immediately got a job as Director of Lithography at Open Studio.

WALTER JULE You know, it was very interesting because when I became chair of the Print and Drawing Council of Canada, the Canada Council asked if I would serve on this print workshop jury, which was brand new. There were a number of shops evolving in Quebec, and Ontario—Open Studio for instance. It was when I went to those workshops, and talked to people on that jury, and government people, I realized for the first time the Canadian government was aware of this almost universal movement, at least in North America, towards artist-run shops.

MARC SIEGNER I mean you could say that the Print and Drawing Council maybe was the birth of that in a sense, or a stepping stone when they realized that there was nobody else in the country who was on the same page as they were. And as far as programs go, there probably wasn't anything comparable to the UofA, outside of some notable exceptions, like NSCAD at the time...

PRINT GROUP

M E E T I N G

MAY 26, 1982 12:00

⁵⁰ Robin Smith-Peck,
SNAP meeting minutes
May 1982–March
1984, orange folder,
SNAP archives

WALTER JULE

It really became obvious that if we were going to continue the work here, as a legacy in terms of Edmonton's cultural community, there had to be a permanent facility that wasn't run by the university. At that point, very casually, we got 20 or 30 students together in the third floor lounge and said this is how you could do it.

Present at meeting: Walter Jule, Liz Ingram, Robin Peck, Marc Siegner, Karen Dugas, Evelyn David, Barb Johnston, Rebecca Aronyk⁵⁰

ROBIN SMITH-PECK Well we were just having lunch, and then after we finished Walter said go back and write it up, this was your first meeting.

KAREN CURRY That is obviously the initiation of SNAP, because there's this amazing printmaking program at the UofA, and then all these people graduate, and with nowhere to work, unless you somehow manage to stay associated with the printmaking department.

BARBARA JOHNSTON We were just senior level students facing the loss of the equipment and facilities necessary to carry on printmaking (I remember the situation feeling like skiing down-hill into a brick wall!) and deciding to band together to create an open studio to be able to continue.

ROBIN SMITH-PECK I recall that whole meeting as being more about pleading the cause, because somebody was going to have to do the work. I think Walter just felt that they had given it a couple of shots, and it had been met with some pushback because he's so affiliated with the university, so everybody was thinking this is just more of that. So I think all we thought about, at that time, we knew we had steps we had to complete in order to make something happen.

MEAGHAN BAXTER The Society of Northern Alberta Print-artists (SNAP) was conceived over a lunch between Walter Jule, Robin Smith-Peck, Marc Siegner and several other local artists as a way to meet a need within the city's arts community. Smith-Peck and Siegner had been hired as printmaking techs at the University of Alberta and were seeing students graduate each year and ultimately having to leave or stop making prints because there was nowhere to work once they left school.⁵¹

ROBIN SMITH-PECK The whole SNAP name was simply so I could get the bylaws in by that Friday, because we were signing the lease on the place so we needed to have the set of bylaws. So I said what are we gonna call ourselves?

BARBARA JOHNSTON I seem to recall it was Walter who came up with the acronym "SNAP."

MARC SIEGNER Gotta be an acronym! Gotta sound alright. I always had trouble with that, because we're only about half way up the province, if that, so how could you say we are "northern Alberta"?

ROBIN SMITH-PECK I think partly because they were talking about it being a 'southern' thing, that there were 'southern Alberta printmakers' or something like that.

WALTER JULE I remember, people were saying 'we don't want to infringe on Calgary, so let's call it something about northern Alberta.' So slowly in the meeting it came out to be the *Society of Northern Alberta Print Artists*, and everybody started chanting 'SNAPA, SNAPA.' Then somebody said "great, but it sounds a little Italian"—I don't know why that seemed Italian, maybe that's from a cooking show or something... So somebody said why don't we hyphenate it, so it's the *Society of Northern Alberta Print-artists*. So that's where SNAP comes from. Very logical, don't you think?

ROBIN SMITH-PECK And nobody thought it would last more than a year anyway.

⁵¹ Meaghan Baxter, 'Printing and Pressing Onward', *Vue Weekly*, Issue 878, Aug. 15 2012, https://web.archive.org/web/20130131060653/http://vueweekly.com/arts/story/printing_and_pressing_onward/

⁵² Catherine Burgess, artist panel 'Rebellious: Alberta Women Artists in Conversation - Edmonton Edition,' Art Gallery of Alberta, January 16, 2020.

⁵³ Robin Smith-Peck, 'Re: The formation of the Society of Northern Alberta Print-Artists', a brief presented at the S.N.A.P. General Membership Meeting October 17, 1982.

MARLENE MACCALLUM I'm going to guess that there were probably early discussions at the UofA, but the earliest memory that comes to mind for me is actually being in what was the original building, the Great West Saddlery Building, and a group of us there. Maybe that was early on after identifying that as a home for SNAP.

WALTER JULE We drove around town, we looked at the old post office on Whyte Avenue, which was Chianti's Restaurant for years. With the little tower on it? That was empty then, but then somebody looked at the price, and that was not going to be good. We fished around, and then Robin and Marc really took over the process of getting a space.

MARC SIEGNER Glenn Guillet stepped up with a few suggestions...

CATHERINE BURGESS We were really lucky in the 70s and into the 80s in Edmonton, there used to be all these empty warehouses downtown. They were full of us.⁵²

ROBIN SMITH-PECK With the pooled funds and resources of the group, rent for a space in the city was secured. The lease arrangements were made and work on the necessary renovations began. The University of Alberta [...] donated for a 1 year period one roller, one set of felts, and one motorized etching press. Further private donations included a paper soaking sink, glass rolling palettes and counter tops.⁵³

MARC SIEGNER The reality of getting a space was kind of overwhelming. Because then, ok, here's a space, now you have to build into it. Holy fuck! We need volunteers, we need people, we need walls. We need money for materials—*there was no money for materials*. So we recycled the stuff that was in there already.

ROBIN SMITH-PECK Because we were at the University, we also knew Phill Mann and Dick Der and Barb Gitzel and all these people who were looking for studio spaces. In return for their hard labour, that's how that stuff got built.

MARNA BUNNELL The first thing that comes to mind about that studio is cold...

ILONA KENNEDY The open studio was on the 5th very cold floor (no insulation!) and I remember wearing several layers of clothing and having cold fingers all the time!



View of the original SNAP printshop on the fifth floor of the Great West Saddlery Building, 1989



Top: (Left to right) Lew Colborne, Susan Menzies, Tina Cho, Dana Rae Shukster, Richard Yates, Marc Siegner, Robin Smith-Peck, and Sandra Rechico during the construction of SNAP's fourth floor studios, 1986; photo by Mary Joyce

Left: Peter Wachowich making coffee during the construction of SNAP's fourth floor studios, 1986; Right: Marc Siegner and Robin Smith-Peck during the construction of SNAP's fourth floor studios, 1986; photos by Mary Joyce



Richard Yates during the construction of SNAP's fourth floor studios, 1986; photo by Mary Joyce

MARY JOYCE

We could go out and sit on the roof. And we did, we had little picnics up there. It was nice.

NICK DOBSON The heat wasn't great... I remember trying to print in the winter, you couldn't get ink to go through your screen.

KAREN CURRY It was all very minimal at the beginning. It was almost like chicken cages between the studios, just wire mesh.

LARISA SEMBALIUK-CHELADYN The way it was set up, it was like we were in little cages, that we could lock and work in. And then there was a room, I think it had two presses. And you'd see each other's works there drying when you came in, but there were so few of us and it was really easy to schedule time, so we didn't cross paths very often.

RICHARD YATES The building had a great atmosphere of wood everywhere—flooring, shelves, post, beams.

DEE FREADRICH It was very simple and rustic... quite minimal in terms of facilities when it started. But everyone persisted and it slowly evolved. The Visual Arts Branch donated an unused print-drying rack and some large photographic trays. I distinctly remember the creaky old freight elevator. It was a bit dodgy at times. Also the strange building sounds when working late at night!

MARNA BUNNELL The second thing that comes to mind is dark... third thing that comes to mind is that incredible staircase...

HELEN GERRITZEN It was a very quiet place, and a seedy area. Very dark, I remember it being very dark up there on the 4th and 5th floor.

TINA CHO To tell you the truth, I didn't enjoy going there because the building was not occupied by a lot of people, and somehow when I would go to the shop I would feel so alone there. I was afraid to use the elevator to go up to the fifth floor, and so I would take the stairs. Some of the floors were squeaky and dark—as a single person, at that time I did not enjoy it.

APRIL DEAN It was terrifying to be in that building late at night, with so many noises and creaking. I remember leaving and being terrified and making sure I had all my stuff and then just running down those five flights of stairs, no looking back. There was no way to know who else was in the building.

⁵⁴ Elizabeth Beauchamp, "Art scene stagnated in the '80s," *Edmonton Journal*, January 2, 1990, B4.

MARY JOYCE It was very large and very dark and very high up on the fifth floor there. We had a nice freight elevator at the back. And there were these closets; you could open a door and you could be in by the boilers or some kind of big piece of machinery, and there was space around there. And my husband of the time, Richard Yates, was also, besides making prints, he was very interested in hunting. And this is a hilarious story—at one point he actually tanned the hide of an antelope or two in the photography trays. And he hung them—you have to hang them for a while—and he used those closets in the back, which were dark. And at one point, somebody, maybe Robin, went in and saw these creatures hanging there! There was hell to pay!

DEE FREADRICH There was a restaurant which sold croissants across the alley, which emanated wonderful smells. Even though I wore a respiration mask to protect me from the chemicals, I could always smell the luscious croissants baking!

MARNA BUNNELL The fourth thing that comes to mind is the whole culture of a loft kind-of thing; that this sort of abandoned warehouse—old, smelly—turned into this incredible place of a lot of creativity, and a lot of community.

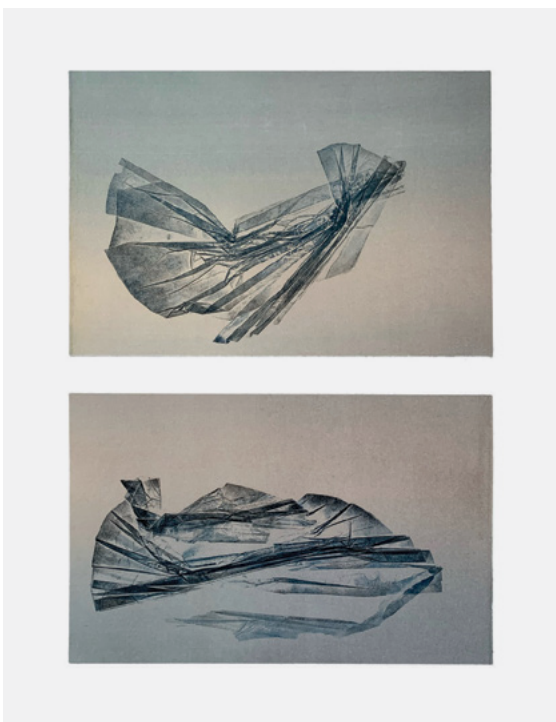
MARC SIEGNER We had a space where we made studios, and what was leftover was what SNAP got for the printshop, essentially. But all of those studios paid for that space.

ROBIN SMITH-PECK We wanted to support a healthy artist community—that meant poets and musicians and filmmakers and painters could rent those spaces, and we all benefited from being together. I just find it problematic when you take that model and make it so that only printmakers can rent the space—then you're just insular, it's not community anymore.

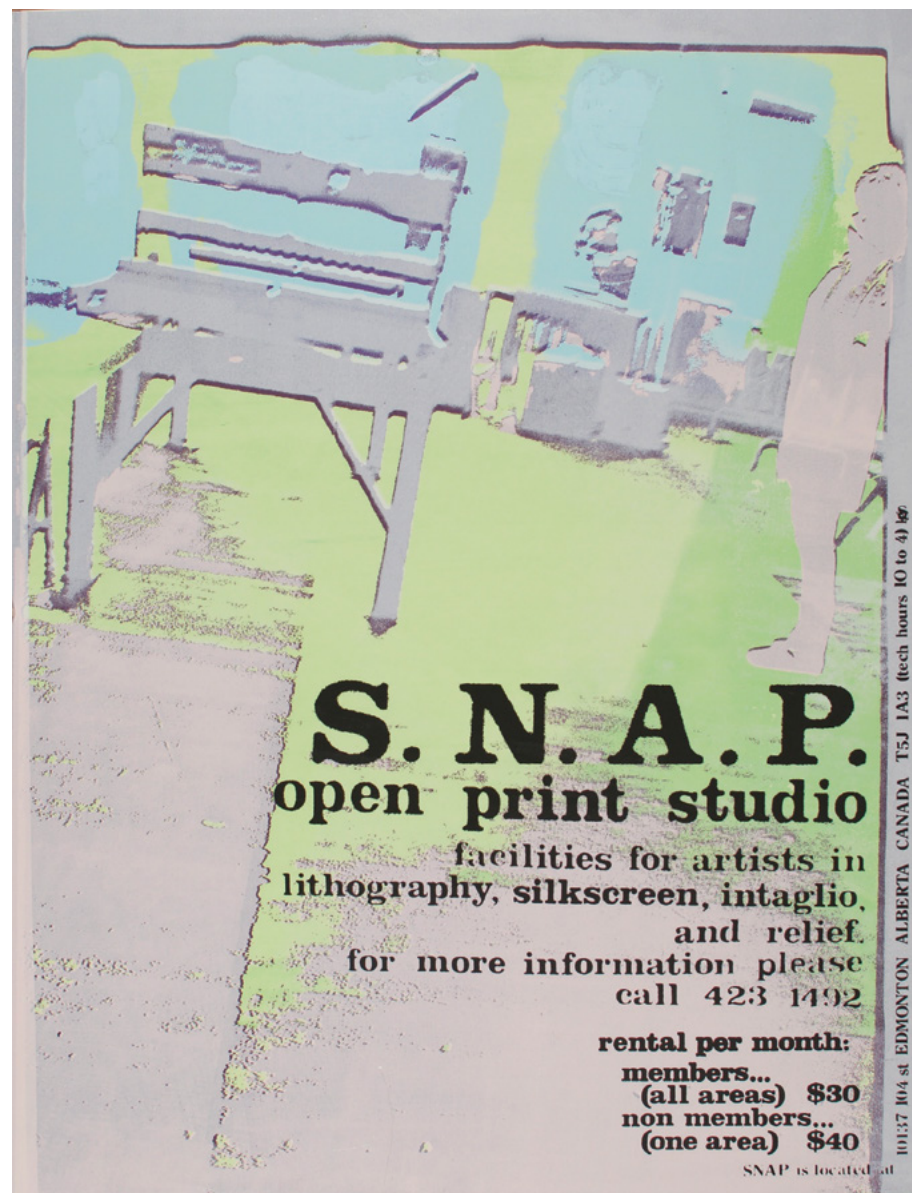
ELIZABETH BEAUCHAMP Whether it's printmakers working in three-dimensions or sculptors teaming up with dancers, some of the most exciting art, possibly as a reflection of our complex, multi-faceted global village, is often a hybrid formed by many influences.⁵⁴

MARC SIEGNER We weren't just printmakers, we were artists and we were all involved in doing other things that fed into the print culture.

Karen Curry
Fan Dance Series VII
 collagraph, 1983



Lily Yung, *Charade*
 lithography, screenprint
 1983



Georges Bures-Miller and Janet
 Cardiff, *S.N.A.P. Open Print Studio*,
 screenprinted poster, 1983

SYDNEY LANCASTER It's interesting that you make that distinction; I think that's something that SNAP has fostered over the years print is not a closed discipline, and there's always room for push & pull and incorporating print in other ways of working; incorporate other ways of working into print.

MARC SIEGNER Well, I think to be truly viable [*print*] has to be open-ended, you have to allow for other influences to come in and to populate and feed and challenge and develop [*a printmaking practice*]; so it's informed by all these other things film, literature, other art forms – dialogue – “let's try this, let's fail at this, so that didn't work, but something did come out of that...”⁵⁵

MARK JOSLIN Marc Siegner has worked in a multitude of media, telling a variety of stories, presenting a number of postulations and drawing a number of conclusions over the years. Yet this exploration has not been meandering. It has been a purposeful journey—one that reflected his own development. How can we gain access or overview? How do we map the journey? I would suspect one should enter into Siegner's work the way that he does, by exploring through the vocabulary that is at the nexus of his practice.⁵⁶

LIZ WYLIE Through all these years Siegner was working as a printmaker, sending his work around the world to various international juried print exhibitions. Both his imagery and working methods have evolved and shifted over the years. Some of his earlier work was humorous and funky, somewhat in the vein of Chicago's Hairy Who, while other phases were more cerebral. Siegner produced mainly screen prints and lithographs, often working with layers of marks, shapes and images to form the overall work, a technique and approach that has carried through into his mixed- and multi-media works.⁵

MARK JOSLIN Stepping back over the breadth of Siegner's production, we see an exhausting manipulation of vocabulary—often resulting in a radical syntax of dislocated time and narrative. In college in Toronto Siegner reports being amused and interested by the kind of surrealism that his studio-mates practiced. Siegner's own brand of surrealist practice began to be developed. He found humour and irony refreshing; but significantly his approach stemmed from a dissatisfaction with the status quo—a desire that went

⁵⁵ Marc Siegner, interviewed by Sydney Lancaster on 13.02.2020, “Marc Siegner Interview Transcription,” online supplement to *SNAPLine*, 2020.1, <https://snapartists.com/wp-content/uploads/2020/07/MARC-SIEGNER-INTERVIEW-TRANSCRIPTION.pdf>

⁵⁶ Mark Joslin, “Journey,” *Latitude 55 Society of Artists Newsletter*, February 1996, 3.

⁵⁷ *Ibid.*, 4.

⁵ Liz Wylie, “All We Love We Leave Behind,” in *Marc Siegner: Adaptation* (Kelowna: Kelowna Art Gallery, 2014) 1.

⁵⁸ Angus Wyatt, “Marc Siegner,” *SNAP Newsletter*, September 1991, 1–2.

⁵⁹ Robin Smith-Peck, statement in *Darrah & Smith-Peck*, (Calgary: Wallace Galleries, 2022) 30–31.

beyond shocking one out of bourgeois complacency—that bordered on political desire.⁵⁷

MARC SIEGNER It shifted after a few years, because of the UofA perhaps, and the focus on the international, the work opened up. There was a big shift between what I was doing which seemed to be aligned with what Latitude was going through—I'd call it, you know, ‘the art of the time.’ I was doing more painting and sculpture stuff before I got here than print, and I think because I was working in the print-making division as a technician now I had to sort of address that. So I flipped between installation-y type stuff and the print stuff, and depending on the reviews I was getting or garnering from the people I knew I would flip between one and the other; if one was going well I would stick with it for a while, and then I'd flip to the other if it wasn't so much.

ANGUS WYATT Marc jokingly relates that it is a sense of Roman Catholic guilt which keeps him returning to print-making, though he does concede that he thinks of it all the time and uses his other experiments as a form of release. [...] His experimentation is indicative of his search for the self and, resultantly, a greater truth.⁵⁸

MARC SIEGNER So much of that is built on the experience of making art. Maybe that's why they say when you make art you're actually making the same piece over and over again.

ROBIN SMITH-PECK Totally.

MARC SIEGNER You're revisiting that idea, and you're trying to express it, but you're always in a different space and time.

ROBIN SMITH-PECK I find that I interpret and respond to these arrangements based on whatever I'm reading, listening to, thinking about, or watching. It's all discovery... then description... then blurring, then reiteration... then more discovery... more description. And then repeat to create and reinterpret something new. Therefore, when I ‘make a statement’ about a body of work or a series of images the best way I've found to fulfill this task is to simply list what I've been thinking about at the time that has helped guide and influence the works.⁵⁹

SUSAN MENZIES Where did your interest in printmaking start? NSCAD?

ROBIN SMITH-PECK Yes, largely in response to a visual need to incorporate many different mark-making and image-making sensibilities on one surface. In printmaking I saw that one could use drawing, painting and photographic “marks” all in one process. I liked the way one could develop various components of the image and combine them much the same way as I imagined a recording or film studio to function, recording various tracks of the music or editing together the various strips of film. [...] I believe that my BFA experience at NSCAD affected my response to my own work and that of others in that I developed a strong belief in the seriousness of the artist’s role within and commitment to the society. It was never enough to simply “express” one’s self as artists, we had a responsibility to attempt to understand our surroundings, to be aware of the implications of our collective actions.

SUSAN MENZIES Your work implies the importance of an action or activity preparing a ground, burying or revealing an image, healing or shaping. How important is process to you, especially in that printmaking calls for action, assessment and reconsideration — a sort of reverse archaeology, building successive layers, or documenting a series of choices?

ROBIN SMITH-PECK Process, in the context of what I’ve just said, is of the utmost importance to me. Anyone can stand upright and gaze out on the land and see the components that exist to construct a scene. It is only by walking out on the land that you discover the components individually and their relationship to each other. It is then that you begin to truly have knowledge of the place, not just the scene. How’s that for a metaphor?⁶⁰

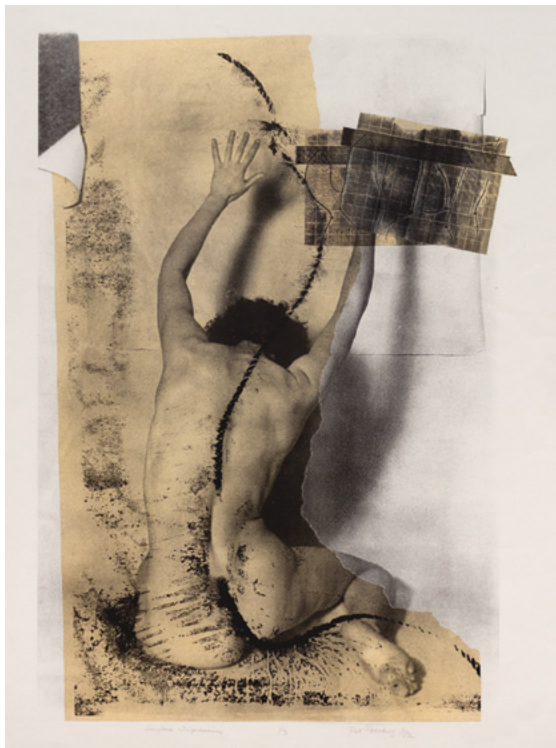
PATRICIA GRATTAN [Smith-Peck’s] concern is not so much the subject as it is what she terms the ‘prolonged gaze;’ the process of sustained looking that encompasses not only the original object of interest but also the forms and colours around it, making meaning out of their relationships. She speaks of reaching a place of engaged reverie one of the delicious revelations is her use of high-tech means to highly unexpected visual ends. As a long-time printmaker, Peck is accustomed to reconciling mediated processes with expressive intentions.⁶¹

⁶⁰ Robin Smith-Peck, interviewed by Susan Menzies, *SNAP Newsletter*, May 1990, 2.

⁶¹ Patricia Grattan, unsourced 2004 quotation, included in Robin Smith-Peck’s biographical entry in *From Time to Time*, a portfolio organized by Walter Jule, 2015.

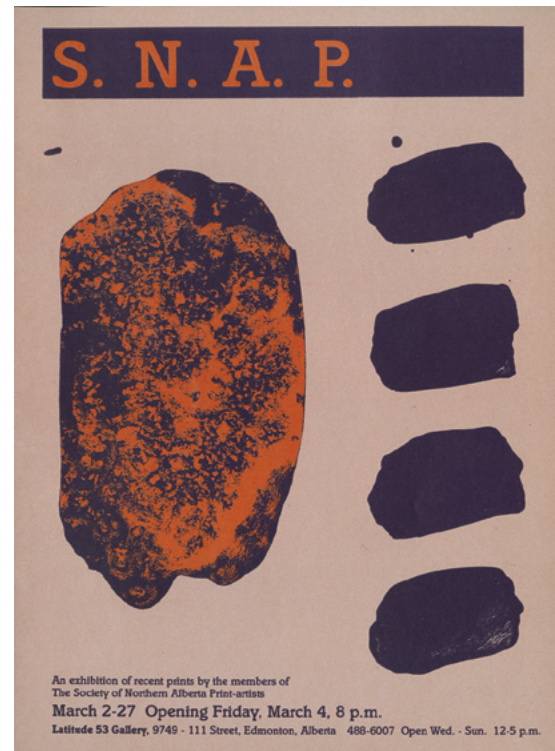


Lorri Shelenko
Are these trout?
lithograph, 1982



Installation view of *SNAP*,
exhibition at Latitude 53,
March 1983, work from left
to right in gallery by
Lorraine New, Dianne
Addy, Marc Siegner, and
Pat Patching; photograph
by Karen Curry

Pat Patching
Surface Impression
lithograph, frottage,
chine-collé, 1982



Installation view of *SNAP*,
exhibition at Latitude 53,
March 1983, work from left
to right in gallery by Lorri
Shelenko, Sylvia Blashko;
photograph by Karen Curry

Artist unknown, possibly
Lorraine New, *S.N.A.P.*,
offset litho poster, 1983



Doris 'Dee' Freadrich
Song of Sand
 etching, 1987



MARY JOYCE I'll talk about *Panoramic Landscape*. I was in the second school I got transferred to, Baldwin Junior High, and I had a friend, we used to go walking at lunch time. Nice old guy, the vice principal. He said to me 'Well Mary, I know you're an artist, but can you create a panoramic landscape?' So I considered that a challenge. I had always lived on the south side by the university, but then I had moved them to these townhouses way out in Beverly—the east end by 17th Street, which is where all the refineries are. The refineries and the big industrial plants and everything. I thought ok, I'll make a comment on the panoramic landscape where I lived. And so that's what this series is. They were supposed to show that as you get closer, this is what you see. And that's what it's about; it's ironic, of course. It's saying well if you're in the working class, this is what you get to look at for your surroundings. That's Edmonton man. That's Edmonton.

Mary Joyce, *Panoramic Landscape I, Beverly*
 drypoint, 1986

MARY JOYCE So I got a phone call from the art supervisor in Edmonton Public Schools, who knew I was a printmaker. And he said you should go to this meeting downtown, at the Great Western Saddlery Building, and there was quite a good size group there.

MINUTES FROM THE GENERAL MEETING

Oct. 17 1982

It was noted that up to the time of this meeting there were doubts as to whether there would even be enough support financially or physically to continue the project. The question of a budget was appreciated and duly noted as one of the group's major priorities. The question of an election of a Board of Officers was raised. [...] At this point it was proposed by Mary Joyce that there appeared to be a core group operating at this time and perhaps it would be best that those with an expressed interest in being on the Board of Officers be designated and then a vote of confidence taken by the people present.

The Board of Officers voted in unanimously are:

- 1 Chairman Pat Patching
- 2 Vice Chairman Patricia Wilson
- 3 Treasurer Marc Siegner
- 4 Secretary Robin Peck
- 5 Assistant to Board Dianne Addy

The following new active members are noted:

Mary Joyce, Sylvia Blashko, Jane Ash Poitras, Margo Lagasse, Lorri Shelenko, Sidi Schaffer, Lorraine New, Lily Yung, Vilma Mapp, Marna Bunnell⁶²

⁶² Robin Smith-Peck, SNAP meeting minutes, October 17, 1982, orange folder containing Smith-Peck's minutes from May 1982–March 1984, SNAP archives.

⁶³ Melinda Pinfold, entry for Mary Joyce in *Rebellious*, curated by Lindsey Sharman (Edmonton: Art Gallery of Alberta, 2019) 58.

⁶⁴ Mary Joyce, responding to questions in 'Where They Stand,' *Edmonton Journal*, February 16, 1980, L11.

⁶⁵ Melinda Pinfold, entry for Mary Joyce in *Rebellious*, curated by Lindsey Sharman (Edmonton: Art Gallery of Alberta, 2019) 58.

⁶⁶ Bente Roed Cochran, *Contemporary Edmonton Prints* (Edmonton: Edmonton Art Gallery, 1988) 12.

MELINDA PINFOLD Montreal born artist Mary Joyce describes herself as a ferociously independent, creative, curious, political person. She is a vocal political agitator/disruptor and a longstanding member of the Marxist-Leninist Party of Canada, whose overarching philosophy aims for the eventuality of a truly classless society.⁶³

MARY JOYCE I call on the voters of my riding to throw off any illusions they may have that one individual or another, one program or another, can salvage the capitalist system. I say to them that to vote for the parties of the rich is an utter waste, because nothing good will come of it. These parties support imperialism, social-imperialism and reaction; they have war preparations, fascisation of the state, denial of the right to free union for Quebec, and genocide for the native people on their agendas.⁶⁴

MELINDA PINFOLD It remains Joyce's moral and ethical position that artists must take a stance on social issues.⁶⁵

MARY JOYCE I was completely alone [*in regards to her politics at SNAP*]. I was the only one. It was kind of sad, but I couldn't do anything else. And I think people, it's hard to say... I just carried on. When I was a student at the UofA, I was told, at least once, "You must not be political in your art," by professors. And Walter was not one of them. I just love him for that. He let me do what I needed to do. But other people didn't. And I remember who they were! And I'm not saying! You know, maybe, to give credit, they were worried about what might happen to me, and things did. (Got me in trouble too! The RCMP thought it was very serious!) However, you don't have any choice. You keep going. And then you are vindicated in the end, because people fight for justice, they always do, and after 20 years, 30, 40, 50 years, you see oh yeah, this is sort of positive, this is what we might hope for.

BENTE ROED Influenced by previous studies in sculpture, [*Doris 'Dee' Freadrich*] enriches print surfaces by layering photographic images and drawing over them; by collaging objects on the plates; by layering the plates to create sculptural relief or embossing; and finally, by gluing on wood or metal strips. Silver is used for additional surface embellishment.⁶⁶

DEE FRIEDRICH I want to distill, like digging or excavating. That can be excavating like an archaeologist with precision or excavating like with a backhoe where you really tear things up. I'm brutal with the plates, but at times I have to be very sensitive. It's a tightrope walk, because the brutal work can destroy it all. But I have to be aggressive to keep the statement physical and strong. What you get is a dialogue between the delicate pristine and the brutal, aggressive invading mark.

BRIAN NOBLE One might read some sexual interplay in this...

DEE FRIEDRICH It could be, though that is not my intention. One Glenbow curator said my work looked "orgasmic." Another critic called it "deliciously frightening" and "sublime." [...] I'm physical with the plate and the paper has to respond to the surface relief. My prints are sculptural even from the back. That effect is created by piercing and cutting through the plate and laying down objects or building up the surface. So you get subtlety and aggressiveness.⁶⁷

LUKE JOHNSON Speaking of aggressive surfaces, I've heard rumours you used a shotgun on your plates at one point?

DEE FRIEDRICH Ha! Yes the rumour about a gun being used as a tool in plate making is true. But it wasn't a shotgun, it was likely a hand gun. At the time I was helping the Edmonton Police Department design and create a small museum in the downtown headquarters. One of the officers mentioned that he was going to "target practice" the next day. A light bulb went off in my head... pun intended. I asked if he would mind taking one of my copper plates and shoot at it a couple of times. A few days later I received my plate back. Happily, the copper stretched into interesting volcano like shapes when bullets passed through the copper. I photographed the plate extensively while manipulating lighting effects. I then flattened the plate out and used it as elements in new imagery. I also began to use an acetylene torch to blow through the copper to create different effects. [...] The images are not preconceived but achieved through an involved dialogue between the images, the endless possibilities and intuition. The process is one of constant ordering and disordering. In determining what must be revealed and what must be obscured, the imagery is repeatedly transformed, destroyed and reconstructed. A balance of physical and psychological tensions and rhythms is the ultimate goal.

⁶⁷ Doris Friedrich, in conversation with Brian Noble, "Rough Intuition," *SNAP Newsletter*, August 1992, 1-2.

⁶⁸ Barry Kleber, 'New Look for EAG,' *Edmonton Bullet*, vol. 6 no. 7, October 1, 1988, 7. 'Barry Kleber' was a pseudonymous art critic for the *Edmonton Bullet* from 1988-1993. 'He' was the creation of Garth Rankin and Randal (Randy) Adams. According to Rankin: "Randy was the writer, and generally had a better sense of humour when it came to the visual art scene, and I was the more snarky one, more likely to stick the knife in. We just went out exploring, we didn't have any agenda other than our particular attitudes toward the overall situation. There was a certain honesty in it, a lack of pretension perhaps — we didn't want to think of ourselves as 'experts,' it was more like 'just a couple of bums going out and looking at artwork' was the attitude we wanted to bring to it. Avoiding wisdom and just having an experience. When you go in and look at something you're a participant, and that's one of the things that artists, maybe, don't always consider so much when they're making art — the whole process (that overused word) of making is really the most satisfying part of the whole thing... though I'm sure a big exhibition and big sales would be satisfying as well... So you walk in and you look at it and say 'what do you think?' and it's nice to have a friend or accomplice with you to discuss things. So that's what we would do. We wanted to create a dialogue — we'd go out and shoot our mouths off about what we saw in the galleries, anonymously. That part was just for fun."

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⁶⁹ Darci Schuler-Mallon, 'Darci Mallon interviewed by darci mallon,' *SNAP Newsletter*, October 1989, 1.

⁷⁰ Barry Kleber, "EAG removes the big blank wall," *Edmonton Bullet*, vol. 6 no. 8, November 1, 1988, 17.

DARCI MALLON I had taken printmaking as one of the courses at ACAD when I was a student there, but drawing and painting were my major mediums at that time, late '70s. I returned to Edmonton, and I had been in a few Canadian drawing exhibitions, so my work had been seen by Lyndal and Walter, and they had gotten ahold of me when I moved here. At that time they were looking for somebody, because an instructor teaching printmaking, Bonnie Sheckter, was leaving for Toronto and they needed someone quite quickly. And so I came in and I got a sessional position. Because I didn't know enough about printmaking, there were technicians who could address the technical aspects and I could address the aesthetics and the research. The linocuts really resonated with me; I like the high-key contrast that I got when I started playing with it myself. And I've often found when I'm teaching something, and I think many of us are like this, we start to get very interested in other aspects about it, and sort of drill down. So that's what happened to me. I started teaching it and really got into it through teaching it.

'BARRY KLEBER' Mallon [...], wants to tell us something about the world, about herself, about personal relationships, something.⁶⁸

DARCI MALLON Well, for the longest time I suspected my work was an exploration of some sort. I wasn't entirely sure, because I was so caught up in the practice of making it. For several years I thought it was about how people established their identities. I've always been fascinated by the antics of people, particularly manipulators. I love witnessing deception and confusion. I'm afraid of both. A few years ago I started reading popular science books. I noticed incredible parallels between the behaviour of people and sub-atomic particles. What I began to realize was that it wasn't the individuals that I was drawing from to inform my work, it was the relationship between the people.⁶⁹

'BARRY KLEBER' At the FAB Gallery, where Part I of the Staff Show show was on exhibit, Darci Schuler-Mallon's *Tendencies to Exist* was in State II and being attacked by a pile of sand. Sand is symbolic of time and only time will tell what Darci is trying to say.⁷⁰



DARCI MALLON I also admit I sometimes feel lost. But have you ever noticed how fast your heart beats when you're lost? ⁷¹

'BARRY KLEBER' Keep talking Darci, we'll figure it out sooner or later. ⁷²

MARY-BETH LAVIOLETTE Along with Mallon, [Richard Yates], is one of the few artists out of Edmonton to have worked extensively in what is the oldest method of making a print the [...] relief method. ⁷³

HELEN COLLINSON Richard Yates, MVA, is an artist who has exhibited fairly frequently in Edmonton since he graduated from the University of Alberta in 1983. Prior to that time he had studied in many parts of the world and, afterwards, did post-graduate study in printmaking in Sweden. He has been extremely active artistically and recently exhibited both at Latitude 53 and the Front Gallery in Edmonton. ⁷⁴

⁷¹ Darci Schuler-Mallon, 'Darci Mallon interviewed by darci mallon,' *SNAP Newsletter*, October 1989, 1.

⁷² Barry Kleber, "New Look for EAG," *Edmonton Bullet*, vol. 6 no. 7, October 1, 1988, 7.

⁷³ Mary-Beth Laviolette, *An Alberta Art Chronicle* (Canmore: Altitude Publishing, 2006), 182.

⁷⁴ Helen Collinson, "Ten Plus," *Edmonton Bullet*, June 1, 1985, 9.



Darci Mallon, *A Gentle Caress*, linocut, 1986

Richard Yates, *Fertile Grounding*, drypoint, 1983



Susan Menzies, *Teach Yourself Latin, part 1*, site-specific installation including paintings, furniture, sculptural constructions, and tape recording, 1985

RICHARD YATES Some images that I did at SNAP were extensions of work with 4x8 ft. masonite sheets cut with chisels done at the UofA. Black and white relief prints. Big! The AFA bought one. Was hanging in a concert hall in the city. And some big lino cuts. A few lacquered masonite plates cut with small gouges and printed intaglio like an etching. Beautiful to cut. Like butter, but lethal to breathe. Lacquer off gases! Ug. But then eventually, I bought an old farm house north-east of Edmonton in a speck of a hamlet called Wostok.

CHARLENE OLSEN-POPYK I asked Mr. Yates about the oblique angles he creates in his prints, sometimes placing the viewer high above the surface of his works. Mr. Yates thought that this may have roots as far back as his graduate studies and to a recurring nightmare about falling. He tried to counter this nightmare by suggestion and was successful. In a following dream, instead of falling over the edge of a bridge, he hung on and found himself looking down at everything below. This, he suggests, led to the sensation of flying found in some of his work.⁷⁵

⁷⁶ Phyllis Matousek, "Probe nooks and crannies for worthwhile artworks," *Edmonton Journal*, June 1, 1985, D5.

⁷⁷ Helen Collinson, "Ten Plus," *Edmonton Bulletin*, June 1, 1985, 9.

RICHARD YATES Kept a small plane at Wostok and incorporated landing alignments into some of these images. I seem to use overhead views often as I was drawn to visiting crop circles, medicine wheels (visited the one across the river from Bassano, the Majorville site). And UFO's. Abducted as a little kid in Victoria off Oak Bay actually. Sticks in your memory as an above ground episode that bleeds into my art. Oh, the unexplained! Could go on...

MARC SIEGNER Of course I think it was the dynamic of these people that made it worthwhile, coming to and being involved in, right? I mean, we had a lot of fun together. There was lots of drinking, and partying, but also that was the result of a lot of hard, hard, work. The Saddlery Shows were a way to sort of express the work that was being done in the building. It was entirely vacant when we moved in, and so the landlord let us use the main floor for our shows.

PHYLLIS MATOUSEK The artists are unaccustomed to having such an extensive area in which to display their work. Susan Menzies took advantage of the space to create a large installation and finished it off with two of her paintings, as well as a tape recording.⁷⁶

HELEN COLLINSON Susan Menzies studied both at the Banff Centre and the University of Alberta and has exhibited recently at Latitude 53 and the Front Gallery. She is an artist of real versatility who has talent in several areas. For this exhibition she has fabricated a personal space in the form of a room containing mysterious symbols and icons at once imbued with religiosity and parody. A painting covering the end wall of the room extends to the ceiling, where angels/devils abound. A chair is provided for the required contemplation.⁷⁷

MARC SIEGNER She was one of those very hard workers. You know, SNAP really came along because people put a lot of time in, and all of these projects had to be done by someone. Sue was a bit of a workaholic in many many ways, and also liked that sense of community.

ROBIN SMITH-PECK The community part of it was always you know, six people who have a couple cases of beer. It's not hundreds, it's not thousands, just a few folks. And then the opportunities to exhibit, to show, put stuff on your resumé. I think the warehouse shows worked really well for everyone in the building.

LARISA SEMBALIUK-CHELADYN You felt you were in an atmosphere like you read about in New York. It really, truly was—we had our studios up in the top of this old building, and the actual exhibit had wine, people people you didn't know came and talked. It was a highlight for me, and it was my first exhibit.

ROBIN SMITH-PECK This year we felt the time was right to present Edmonton with the opportunity to view the artists in the building. The 1987 “Great West Saddlery Show” installed on the 1st floor of this 1911 warehouse, is an exhibition of 17 of these artists. [...] Co-ordinated by SNAP, the project is successful due to the long hard hours put in by the artists themselves. They have not only produced the art, they have scrubbed floors, installed lighting, painted walls, delivered posters, etc. Sometimes we have wondered after one of those particularly long days why we were bothering; what was the point? But inside we know that the point is to communicate, not only to the community but to ourselves. This is a non-curated show. Meaning that each artist chose the works they wanted to exhibit in their chosen space. The adoption of a non-curated format has been partially responsible for the critical dialogue that has arisen among the artists as the work was installed. The demands placed on the artists to clarify intentions and to have an opportunity to hear other opinions has certainly been one of the great benefits in participating in a project like this.⁷⁸

TINA CHO I remember that show. That year I was working on a series about dreams. I asked friends and people I knew to talk about dreams and I made a series of that. I remember the exhibition, at that time was the summer, and there were lots of people. My grandmother came to the show, and I was really surprised that she took an interest, because she always would say “Tina, being an artist is a really hard life.” But she came out, and that made me really happy.

ROBIN SMITH-PECK Tina makes books now. She's delightful, she was one of our students and one of the first ones at SNAP, and just quietly always there, always when you needed her she was there. Who else was in that show... Lew Colborne.

MARC SIEGNER Dad of Snake!

⁷⁸ Robin Smith-Peck, in *The Great West Saddlery Show 1987* (Edmonton: Society of Northern Alberta Print-artists, June 1987) 1.

ROBIN SMITH-PECK Lovely guy, plays great sax. He had the studio next to me at SNAP, and I was his tech when he was a sessional at the UofA. He came out of Winnipeg, and they had a great scene from the mid-60s on with the Great Western Screen Shop and all those guys. Lew goes to Texas, falls in love, comes up to teach, and then his girlfriend/soon-to-be-wife came here while he's teaching so she can have a baby in Canada for free. And they had Snake.

MARC SIEGNER Not the kid's real name...

ROBIN SMITH-PECK I'm not even sure what they called him, but I always called him Snake.

MARC SIEGNER We said Lew, you should name that kid Snake!

ROBIN SMITH-PECK Snake Colborne. He was delightful. Lew only did a few prints here; what he did mostly were drawings. Big giant charcoal drawings... A lovely person, a lot of fun. And then they went back to the states.

STEVEN DIXON I mean this [*flipping through catalogue of the 1987 Great West Saddlery Show*] is a particular point in time, a snapshot, right? This is pretty telling, this piece by Patricia McEvoy, which is kind of bloody and gory, and it's pretty clear at that point that she was interested in the body, and it didn't take much more of this before she applied and was accepted to med school. Sue left her job at the university to go pursue graduate studies. Marna was working as a professional designer, not instead of being an artist, but alongside it. She was pretty busy at the time, and at some point she transitioned back to the UofA for graduate studies.

MARNA BUNNELL It was a desire for more creativity, to be more free, to not be constrained by a client or a client's message. I wanted to create something that could be more free or expressive, even though saying that, I still ended up bringing the two back together again, since there was a client with the work I did in in grad school. So wanting that parameter, wanting that restriction, but still walking those two worlds back together. And then wanting to get into the idea of social change, and definitely wanting some sort of impact that could be shared with a broader community.

LIANE FAULDER Bunnell, a local printmaker with a new show featuring posters about prostitution, took those stereotypical, hard images and dismantled them, layer by layer. What emerged is *Falling Dolls*—a stunning series of seven bus shelter-sized posters which exposes the reality



Installation view of the 1987 *Great West Saddlery Show* featuring, left to right, paintings by Cal Bursey, prints by Tina Cho, and a painting by Greg Swain

of street life for the girls and women who spend their time, waiting, wondering, on Edmonton's loneliest street corners. While legs and feet are prominent in the posters, the legs aren't sheathed in black. They are bruised. The feet don't totter in spikes. They're bare, toes curled in like a child's.⁷⁹

MARNA BUNNELL The work was produced with a strong allegiance to the community group, and to the women on the street—that became the guiding force.

LIANE FAULDER They've been dragged around quite a bit since they were finished last year. The corners are curling. Crossroads has used the posters for youth education. They were hauled to a recent meeting between police and Norwood residents, and were also in a show this past fall at the Fine Arts Building at the University. But Bunnell doesn't mind if the images become worn.⁸⁰

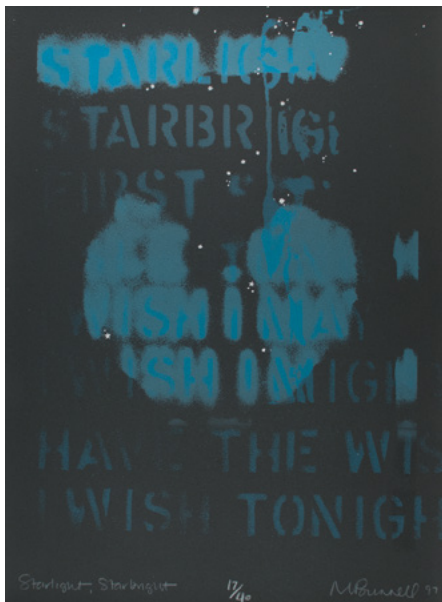
⁷⁹ Liane Faulder, "The power is in our hands," *Edmonton Journal*, March 14, 1994, C.

⁸⁰ Ibid.



Top: Diane Shantz, site-specific installation including painting and sculptural elements, 1987

Bottom: Lew Colborne, *Untitled #1* relief, collagraph, screenprint, 1986



Marna Bunnell
*Starlight,
Starbright*
screenprint, 1997

Bernd Hildebrandt,
Light, Paper, Black
wood, paper, ink, fluores-
cent lights and electrical
hardware 1986, photo by
Louise Asselstine

81 Ibid.

82 Maureen Fenniak,
'The Poetics of
Communication,'
(*seven.80*), Septem-
ber 1998, 2-3.

83 Ibid.

MARNA BUNNELL They're getting a bit ragtag because they are going places, carrying all that dialogue from the last place they were. That's what makes it a living project. The posters are asking for participation among people. That's what we need.⁸¹

MAUREEN FENNIK Bunnell's work is like a palimpsest, whose legibility is problematized rather than clarified through a layering of information. Though they may seem naive at first glance, Bunnell's images provoke an immediate recognition of their content. This however, is merely the point of departure, the destination of which resides within the imagination of the viewer whose "work" it is to synthesize the meaning of the seemingly discreet elements at play within the work. Legibility is thus inscribed as opposed to being passively received.⁸²

MARNA BUNNELL The idea that you want to be more involved in print production can be a problem in the design world, right? You just can't. But this whole idea of bringing back an 'artisan' or a 'craft' production — small scale, small run, limited edition productions — it's because you're interested in the aesthetics of the ink and the paper and the tactile ways of producing. I really enjoyed that space between large production and something really hand-made. We need it all, we need people to be able to work on all of that. It's just such a craft. We are so inside the chemical qualities of our materials, so inside it like a magician. It's so seductive.

MAUREEN FENNIK Bunnell's preoccupation with the craft aspect of her art making is manifested in the tactile quality of her surfaces. The work invites touching while at the same time refuting a surface reading. The sensual perception of the material quality of the work subverts distanced or "disinterested" apprehension and cuts through the intellect to a felt, visceral response. This kind of sensual experience forges an intimate connection between the object and the viewing subject. It is this intimate connection that allows Bunnell's work to communicate at a personal level, that is, at the level of a felt response.⁸³

TINA CHO

You are doing the history of SNAP, not just the people who were renters or members — maybe you'd be interested in the artist in residence portion of it?

WALTER JULE We were starting to show in these international shows, and we would get the catalogues. We'd say ok, you take the catalogue, Lyndal, tonight, and tomorrow Liz, you'll take it from Lyndal, and then I'll take it, and here's the deal go through it and find a work that's better than anything you've ever done, something you'd like to be able to do, and something you don't understand, and flag it. I can't tell you how many times after this exercise we all would have flagged the same person's work. So then we would just say, we'll get in touch with these people.

TINA CHO There was an artist from Poland, her name is Malgorzata Zurakowska. It was in 1987 and I got a call from Walter Jule and he said "Tina, would you like to billet a Polish printmaker? She will be working at SNAP and will be giving workshops and then at the end she will have a show."

WALTER JULE I got in touch with her somehow—I think I called her on the phone even? And she said ok I'll come, and it was winter, so she borrowed a fur coat from a friend, and went to Warsaw to get a visa. And they thought she was upscale and was trying to get to Canada illegally, so they denied her to come. I had to have some long phone calls with Ottawa to convince them that it was ok.

Gerry Dotto,
Fruit of the Loon,
screenprint,
hand-colouring,
1985



MALGORZATA ZURAKOWSKA The first time I saw the Northern Lights was on a fall evening in 1987. I was driving from the airport in Edmonton, where I had just arrived as a visiting artist, invited by the University of Alberta. The magic happening in the sky was a wonderful introduction to a visit that would be full of surprises and artistic epiphanies.⁸⁴

WALTER JULE And so she came here, Karen and I picked her up from the airport, took her to the High Level Diner — she was jet lagged, we sat down, we were eating, she looked up, she saw a guy across the table — and she says ‘My god! That was my boyfriend when I was 12 years old!’ And they re-met, got married, and they’re still together.

TINA CHO She stayed with me for a month, working there, and she made prints while she was there, and then had a show at the end. I had an apartment downtown, and SNAP was just up the street, it wasn’t very far, so it was the perfect location for her to stay. She did a lot mezzotint prints — small, very small — and then she gave a workshop on how to do mezzotint.

KATHY RUCKMAN Malgorzata Zurakowska’s visit to the city in December gave us not only a chance to look closely at her striking imagery, but also an interesting and informative interpretation of the mezzotint process. On the 12th and 19th of December, eleven artists from SNAP and the University of Alberta attended a mezzotint workshop; [...] Zurakowska’s enthusiasm showed when she offered additional help on Wednesday the 16th to ensure motivation and progress between the two Saturdays.⁸⁵

MARLENE MACCALLUM In the early winter of 1988 I received the first *SNAP Newsletter*. It contained a mezzotint print by Anne McMillan and the accompanying newsletter discussed a recent mezzotint workshop by Malgorzata Zurakowska. [...] I produced the print for the second newsletter, a mezzotint/collagraph also influenced by the same workshop. The intimate scale required for the newsletter context was the catalyst for an image that took a close look at the surface of quietly ordinary objects; in this case, three pears.⁸⁶

APRIL DEAN Since 1988 SNAP has been commissioning and supporting the creation of new works by local, national and international artists and delivering those prints to the hands and homes of a growing audience. This program has been supported by our Sponsor Members, many of whom have been collecting our prints for many years and even some

⁸⁴ Malgorzata Zurakowska, “Impressions under the sign of the Northern Lights,” in *City of Northern Lights: Canadian Prints and the Edmonton School* (Warsaw: Imprint Triennial, 2011) 4.

⁸⁵ Kathy Ruckman (?), “Mezzotint Workshop,” *SNAP Newsletter*, January/February 1988, 1.

⁸⁶ Marlene MacCallum, “SNAP — 99 Prints Later,” *SNAPLine*, Winter 2014, 3.

⁸⁷ April Dean, “Executive Director’s Message,” *SNAPLine*, Winter 2014, 2.



Marlene MacCallum, *Domestic Perspective*, drypoint, relief, 1986

Anne McMillan *untitled*, mezzotint, drypoint, 1988

of whom have THE FULL COLLECTION. Marlene MacCallum is one of those dedicated Sponsor Members, and in fact is the member who pointed out to me that we were about to produce our 100th newsletter print. (Thank you Marlene!)⁸⁷

MARLENE MACCALLUM So that’s a kind of ongoing project — an archive, a way to reach out to people, a way to get people to use the multiple, the potential of print, and to also have the written component. That has certainly expanded and become a much bigger part of it. I’m not claiming credit for that, but it happened during that time [*during MacCallum’s time as president of the SNAP board*]. I think my print was maybe third or fourth? And it was actually the first mezzotint that I did, it was shortly after Malgorzata had done her workshop.

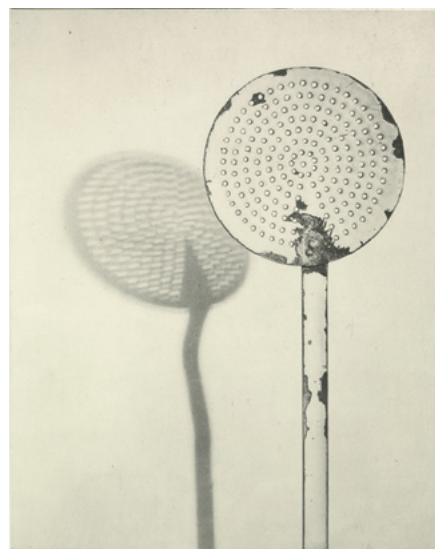
DEBORAH ROOT MacCallum is interested in the movement between domestic space and the natural world domestic space is where we live, in private, and where we are meant to feel most secure (although this is an illusion for many). Although domestic space can appear more stable than the undomesticated wilderness, where we are aware of seasonal changes and cycles of decay, our built environments are also always transforming, as personal situations change and physical structures break down.

ANNIK FOREMAN She uses objects from around her home as subjects, often returning to images of glasses or bowls of water, pears and a glass body form. She is aiming at a connection between the transparent bowls of water and the transparent form of a human body.⁸⁸

MARLENE MACCALLUM If I was going to characterize my work it wouldn't necessarily be just to identify the use of the domestic or the interior, but rather it is a question of how do we construct our internal realities? How do we process and proceed? Our minds are big busy things, so having some of these constraints — what do you have, what are you going to do with it — are useful focussing elements. It also relates to the nature of the space there when SNAP was formed. It was a contrast in terms of the UofA — the range of equipment and the scale, the size that could easily be accommodated at the UofA, whereas at SNAP it was more fundamental, in terms of the straightforwardness and the smaller scale of the presses. I know for me, knowing that there was a certain type of press and certain scale options available, those weren't the parameters that determined content, but they did determine certain relationships with making, which was one of the things that led me to work very directly with drypoint. The parameters that are imposed are what is available, and what are you going to do within that context? How is that going to manifest in the work?

DEBORAH ROOT Our consciousness of an event can never fully apprehend that event, but the paradox is that we can only perceive the event via consciousness. MacCallum's work lays bare this paradox by delineating the limits of representation *[through]* unstable and shifting combinations and recombinations of image and text. Truth is always partial, and it moves.

⁸⁸ Annik Foreman, "Bodies of water a human analogy," *Vue Weekly*, April 5, 1997, 23.



Steven Dixon,
photogravure, 2021

MARLENE MACCALLUM I remember people asking about how I was going to deal with the isolation of moving to Newfoundland and Labrador — I had also felt that moving from Montreal to Edmonton, which was relatively isolated compared to Montreal. I was sort of prepared for it being very different. But once I'm immersed in that new place, then I start to see more clearly what that new place has to offer. It was in '93, and into '94, when David Morrish and I — David and I were not partners then, but we are now — both identified that working in photogravure made a lot of sense. So we went down that path, and it was something I couldn't have done on my own. One of the things about photogravure is having both photo and print knowledge is extremely helpful. When I had an exhibit at SNAP in '97, another really important thing was that I realized how much I'd been given in terms of knowledge in Edmonton, both at the UofA and SNAP, and so that's why I offered to do a workshop in photogravure; to continue that sharing of knowledge. Steve was there, so that was Steve's interest. And of course he's truly made it his own process in his own way.

STEVEN DIXON: In terms of my own kind of makeup, I was affected by magic realism pretty early, probably by the time I was 12, even though I may not have known that at the time. I did an undergraduate in painting and printmaking, but when I had access to facilities, then I slowly I started to work more photographically, even though I hadn't really done that before.

AGNIESZKA MATEJKO The images Dixon was hunting for with his camera lens were simple, every day traces of human activity, places that once hummed with life and that now stand decrepit and silent.⁸⁹

STEVEN DIXON I view the world as a vast document that contains a fragile record of all activity. Although this record is difficult to decipher, and a universal acceptance of the meaning of even one small part impossible, the desire to gain understanding is intense. As time passes, the record changes, things lose their integrity and they fragment into parts to become new objects. It is the process and the result of the passage of time and the subsequent ambiguity that capture my imagination and fuel my activities.⁹⁰

AGNIESZKA MATEJKO As he continues to explain the inspiration behind his art, a light goes off in my head, and I begin to understand why these works seemed so enigmatic. Behind every image of industrial decay, of abandoned and lonely sites, lies a hidden message that hovers like some ancient, still undeciphered writing. Only the message isn't in writing; it's in the countless marks, scratches and signs of human labour that Dixon conveys with hyper-realistic detail. "Look, even the trowel marks *[in the wall]* are visible. Something someone did 75 years ago and it's fixed," he enthusiastically explains. Then, as I look at his prints with newly gained understanding, Dixon adds, "People live their lives thinking that they haven't left a mark. Everyone has left a mark. We don't often know how to understand it. *[In my work]* I draw meaning from small gestures."⁹¹

MARLENE MACCALLUM Interestingly, I got an email out of the blue four months ago from someone who had been at one of the workshops that we'd done in Brazil *[during the SNAP-sponsored exhibit 'Edmonton Prints Brazil']*. She had found my work through the web, and so she kind of made this connection to say hi—she remembered us, she remembered our show. So I think some of those projects SNAP was involved in probably established longterm links that are still there.

⁸⁹ Agnieszka Matejko, "Photographer Mines for Spare Inspiration," *Vue Weekly*, June 1, 2006, 23.

⁹⁰ Steven Dixon, "Archaeological Images," *SNAP Newsletter*, August 1995, 4.

⁹¹ Agnieszka Matejko, "Photographer Mines for Spare Inspiration," *Vue Weekly*, June 1, 2006, 23.



Karen Dugas,
The Awakening, intaglio
and lithography, 1997

⁹² Lyndal Osborne, "Poland: Three Weeks in Spring," *SNAP Newsletter*, September 1991, 3.

⁹³ Izabella Gustowska, *Izabella Gustowska: I Remember how... I Remember that...*, (Sopot: State Gallery of Art, 2015) 125.

LYNDAL OSBORNE *[In May of 1991]*, Edmonton print artists Karen Dugas, Liz Ingram, Walter Jule and Lyndal Osborne had the opportunity to visit Poland, a country poised on the brink of cultural and economic change. [...] The initial invitation came from Izabella Gustowska, instructor at the Poznan Academy of Art (Izabella and Krystyna Piotrowska were artists in residence at the UofA Department of Art and Design in 1988).⁹²

IZABELLA GUSTOWSKA I remember how I worked at night in a large graphic studio in Edmonton, colouring *Secret I, II, III* red and listening, for several nights on end, to the same tape with W. A. Mozart's music from the movie *Amadeus* and how from then on piano concerto in E-K482, has had the same effect on me as the mechanism of conditioning had on Pavlov's dog. And how I need Mozart to become Pavlov's dog from time to time.⁹³

LYNDAL OSBORNE Then came an invitation from Witold Skulicz, director of the Polish International Triennial of Graphic Arts, to exhibit in Krakow's triennial celebrations. The exhibitions were only two weeks and 350km apart, permitting us to attend both.⁹⁴

NICK DOBSON We were understandably delighted when four of Edmonton's most successful and creative artists approached us about sponsoring the exhibition of their work in Krakow.⁹⁵

LYNDAL OSBORNE SNAP applied for and received a grant from Alberta Culture and Multiculturalism to produce an illustrated catalogue with Polish and English text. Bernd Hildebrandt, at very short notice, designed an excellent catalogue entitled *Inside Out Four Artists from Edmonton*. [...] To compliment our show, [...] Izabella presented a catalogue entitled *Grafika, May '91*. It contained illustrations and artists' statements, and an English translation which had been painstakingly worked out with her English instructor.⁹⁶

IZABELLA GUSTOWSKA Works of the artists who are the leading figures of the artistic life at the Graphic Art Center of the Edmonton University can now be seen in Poznan. They are Lyndal Osbourne, who practices coloured lithography inspired by nature. [...] Karen Dugas with self-figure and the world of destruction, in big-size aquatints based on light contrasts. Walter Jule with his big-size lithography and serigraphs inspired by Zen philosophy. [...] Liz Ingram with coloured, big sized etchings and aquatints using photography.⁹⁷

APRIL DEAN In revisiting Liz Ingram's intaglio prints from the 1980s I am struck by a sense of timelessness and pulled into a visual depth that is at once very specific and also vast and molecular—an ineffable visual description of what it means to inhabit a human body and feel undeniably that you are also of the world outside that body. Building up rich and complex surfaces through the application of multiple print processes and multiple plates, these early intaglio works are the beginning of Ingram's decades long affinity for combining photographic and handmade marks. The combination and layering of images and marks produces a sense of urgency and perpetual material motion that is evident throughout her prolific body of work. When asked about these early works, Ingram described a vivid scene of crawling on her stomach through the bush with her camera—developing an enduring intimacy with the flora and fauna

⁹⁴ Lyndal Osborne, "Poland: Three Weeks in Spring," *SNAP Newsletter*, September 1991, 3.

⁹⁵ Nick Dobson, in *inside/out* (Edmonton: Society of Northern Alberta Print-artists, 1991) 3.

⁹⁶ Lyndal Osborne, "Poland: Three Weeks in Spring," *SNAP Newsletter*, September 1991, 3.

⁹⁷ Izabella Gustowska, statement from *Grafika 91* reprinted in *SNAP Newsletter*, November 1991, 2.

⁹⁸ April Dean, entry for Liz Ingram in *Rebellious*, curated by Lindsey Sharman (Edmonton: Art Gallery of Alberta, 2019) 57.

⁹⁹ Susan Menzies, "Liz Ingram," *SNAP Newsletter*, August 1989, 1.

¹⁰⁰ Marytka Kosinski, "Elizabeth Ingram," in *1989 Ljubljana Biennale 18* (Ljubljana: Ljubljana Biennale, 1989) 325.

of her family lakeside retreat at Obed Lake, a place that has inspired and informed her artistic practice for over forty years. Ingram uses the mysterious and indexically indirect matrices of printmaking to evoke a critical interconnectedness of humans and the natural world we inhabit.⁹⁸

SUSAN MENZIES Liz Ingram's prints look like some flash-lit nocturnal encounter somewhere between a subterranean lake and an alchemist's lab, with stray bits of ravine floor, with pools of mercury or sulphurous cave walls. Is this a picture of the printmaker as crazed spelunker/mad scientist skulking with a camera through the underbrush of Lake Obed? Not quite. But Ingram is able to transform chance scraps of organic debris, light and the raw materials of printmaking into documents that suggest the elusive, spiritual and primal. What might easily become sentimental, clichéd or mystical to the point of flakiness, she handles with dexterity and the complexity of contradictions. Her prints illuminate, yet obscure, the incidents they record their subject is not the twigs and eddies depicted but the flux of interaction and the forces of growth and decay.⁹⁹

LIZ INGRAM I started using my own body, and the ideas of the physical and the ephemeral. The elements that come from photography, from parts of my body, for me they are more like triggers. To have something that triggers something that's familiar even if you don't know what it is. A familiarity, and a recognition. And then that leads to feeling, I suppose, but without a specific name.

MARYTKA KOSINSKI It is characteristic of Elizabeth Ingram that she does not point out a specific reality, but conveys a sense of the variability and fluctuation of life. She accomplishes this through her unique way of exploiting light. This light appears as a flash which shatters the darkness or reveals itself as colour. It is this light which brings forth the richness of the surface of matter and helps us celebrate the sensual materiality of life. [...] Her images draw the viewer with an invitation to meditate in silence. Such a compelling invitation is of an immense value in our frantic world of rushing from nowhere to nowhere.¹⁰⁰

APRIL DEAN While ecological concerns and themes of climate crisis have become a prevailing discourse in contemporary Canadian art, Ingram has always viewed ideas of our separateness from nature as false. Ingram's images place the human body, water, light and air in transition or transformation; all sensually and materially connected permeable parts of the same system. ¹⁰¹

BENTE ROED Coming from Ontario to Alberta, [Karen Dugas] found this new natural environment "sparse, barren, and cold" and the sealed buildings in Edmonton with their lack of fresh air and their regulated, controlled heat alien. She considers that many people resent having to live in environments controlled by others, where the air is impure; where temperature and light are not adjusted to needs.

KAREN DUGAS I couldn't make direct contact with either the tall buildings, or the immense landscape devoid of tall trees, buildings, and old hills. [...] My earlier work responded to my alienation from nature caused by the artificial surroundings. [...] These images are strong social comments about the urban setting in which we live. ¹⁰²

SOREN NYGARD While she was still a student, Dugas spent nights exploring the miles of service tunnels which circulate heat and power to the buildings on the University of Alberta campus. "During the winter, the whole place is kept alive by the tunnels—the machines," she says, "but most people don't know they exist." Prints from this period depict an oneiric world of eerie silence, where boilers and walls of pipes have been jostled into a translucent futurist dance by a jerky motion of the camera. ¹⁰³

KAREN DUGAS My work for some years now, has dealt with identity and the environment, searching for a resolution. Shifting cultural landscapes and belief systems have caused havoc and challenge on the international stage. My work notices these changes. Two figures of the same likeness create a shadow or a light depending on their proximity, accepting gut, beauty, paradox, redemption, illumination, clarity and issues of mutual reliance. ¹⁰⁴

MADELEINE SAUVÉ Blues, greys, dark greens and stale yellows bring a density that stifle the movement of each image. [...] In many cases the pairs of figures appear to be holding up the space. The figures lean tentatively against the walls, surrendering to the space with folded bodies and hands that meet the wall flatly in defence. ¹⁰⁵

¹⁰¹ April Dean, entry for Liz Ingram in *Rebellious*, curated by Lindsey Sharman (Edmonton: Art Gallery of Alberta, 2019) 57.

¹⁰² Bente Roed, "What we see when we look," *Edmonton Bulletin*, vol. 4 no. 11, February 1, 1987, 9.

¹⁰³ Soren Nygard, "Karen Dugas in Ljubljana," *Print Voice: Precarious Balance* (Edmonton: University of Alberta Press, 1990) 74.

¹⁰⁴ Karen Dugas, statement for *Dualities*, SNAP Gallery, 1999.

¹⁰⁵ Madeleine Sauvé, "Karen Dugas: *Dualities*," March seven.80, March 1999, 9.

¹⁰⁶ Jetske Sybesma, "Karen Dugas: Habits of Vision/ Collages of Thought," in *inside/out* (Edmonton: Society of Northern Alberta Print-artists 1991) 22.

¹⁰⁷ Soren Nygard, "Karen Dugas in Ljubljana," *Print Voice: Precarious Balance* (Edmonton: University of Alberta Press, 1990) 77.

¹⁰⁸ Marytka Kosinski, essay in *Edmonton Prints: Brazil* (Edmonton: Society of Northern Alberta Print-artists, 1988) unpaginated.

¹⁰⁹ Lawrence Smith, "Printmaking in Three Continents: A Question of Horizons," in *Lines of Site: Ideas, Forms and Materialities* (Edmonton: University of Alberta Press, 1999) 15-16.

¹¹⁰ Mary-Beth Laviolette, *An Alberta Art Chronicle* (Canmore: Altitude Publishing, 2006), 180.

JETSKE SYBESMA Her insistence on tactile experience, layering a dynamic profusion of brushstrokes with the photographic reality of figures and crumbling matter, evolves a complex inner response to concrete visual experience. These images transform the objective realm of human perception into the subjective realm of the mind. ¹⁰⁶

SOREN NYGARD She is struggling through her work and the intense self-observation it demands to understand the conditioning that too often determines our feelings and responses. Central to her belief is the conviction that the culprit is not the evermore mechanically determined social environment but the self. For Dugas, the final blinding light of the apocalypse does not signal the destruction of the phenomenal world but the destruction of our illusions about it and, hence, about ourselves. ¹⁰⁷

MARYTKA KOSINSKI This community of artists, in spite of their diversity, represent certain common features. All of them are involved in a constant search and experimentation with the medium, and are not interested in developing a particular style. Each of them in his/her own way is searching for excellence. Secondly, with few exceptions they work on prints of large size and third, most of them use manipulated photographic imagery extensively. They are all interested in spatial illusion often created by light or colour. Also, to varying degrees, they keep their work at a certain distance from their own personal emotions. ¹⁰⁸

LAWRENCE SMITH Contemporary Canadian prints [...] express a dominant mood of complexity, puzzlement, half-lights, unease. Liz Ingram, Bonnie Sheckter, Walter Jule, Carl Heywood, and Karen Dugas are just a few such printmakers. The uncertainties of the expressive surface in the mixing of media seem precisely what was needed to enable this school of printmaking. ¹⁰⁹

MARY-BETH LAVIOLETTE In addition, Edmonton print artists of the day have a preference for large-scale prints, for combining printmaking techniques, and, in some cases, for layering multiple images or fragmented elements that shift between the representational and the abstract, giving much of their work a sense that more than one concept permeates each piece. ¹¹⁰



Reception for the exhibit
Edmonton Prints: Brazil
at the National Theatre
Gallery, Brasilia; photo
by Walter Jule

111 Bente Roed
Cochran, *Contem-
porary Edmonton
Prints* (Edmonton:
Edmonton Art
Gallery, 1988) 9.

112 Gary Shaffer,
“Sightlines: Inter-
national Sympo-
sium on Printmak-
ing Presented in
Canada,” *California
Printmaker*, May
1998, 8.

113 Jim Simpson, “Ab-
sence of cohesion
afflicts two art
shows,” *Edmonton
Journal*, September
20, 1980, 18.

114 Marytka Kosinski,
essay in *Edmon-
ton Prints: Brazil*
(Edmonton: Society
of Northern Alberta
Print-artists, 1988)
unpaginated.

BENTE ROED It was possible to identify an ‘Edmonton look,’ generally characterized by use of abstract imagery, photo-mechanical processes, subdued colours, and the techniques of lithography and serigraphy, often combined.¹¹¹

GARY SHAFFER The resulting prints often possess a sleek-ness or smoothness of surface associated with photographs rather than marks made by hand.¹¹²

JIM SIMPSON Where the images are not ephemeral, laconic, or downright baffling, they are as often as not fragmentary, shadowy or ambiguous. At times the prevalent aloofness is tantalizing, [...] most of the time it is irritating, not only be-cause of the nagging feeling one has that all this virtuosity must have some meaning, but also because such inherently potent means should prove to be so elusive.¹¹³

MARC SIEGNER We joke about this it has to be dark, it’s kind of a mixture between Polish and Japanese, there’s some fuzzy object just by the horizon and there’s a shadow projected—you can’t quite make out what the object is.

STEVEN DIXON Yeah, it’s like people come in working in full colour and leave working in grey. But I think that’s just because they’re sensitive to the environment, and let’s be honest this isn’t a tropical place, right? It’s pretty hard to see colour out there. And I think you’re deeply effected by your environment, so what do you expect?

MARYTKA KOSINSKI They are deeply affected by the par-ticular environment in which they live, the vast space of the country, the cultural isolation and the emptiness. They are all responding to these circumstances consciously or sub-consciously and these elements are reflected in their imag-ery as well in their cultural/social activities.¹¹⁴

APRIL DEAN I mean, the ‘UofA school,’ I’d say in a larger way, is internationally recognized. Printmakers around the world can look at a print and say ‘that’s a UofA grad.’ And I think that’s changed exceptionally over time, but oh yeah, there’s an aesthetic.

ANGUS WYATT At the time there was what felt like an established orthodoxy to art in the city (Abstract painting and constructivist steel sculpture and a particular type of printmaking aesthetic echoing Japanese and East European aesthetics). In many ways SNAP was a place that allowed younger artists to work and exhibit outside of this ortho-doxy. To this end the history of SNAP was (for a time) oppo-

sitional or at least a reaction to/against an established order that was represented by a limited number of active artists (mostly working at the University itself). It was kind of a place for the newer emerging artists to ‘rebel’ against the ‘establishment.’ SNAP (and Latitude 53) were important to the growing number of artists wishing to develop and exhibit contemporary art that fell outside of certain conventions. There was also a sense that collectively we could challenge expectations as to what printmaking and Art could be, we could investigate contemporary ideas and strategies that we weren’t seeing within the city. We wanted something different and the only way was to make it happen ourselves.

DAVID LARIVIERE There was this sort of triumvirate of power between the university (and here I am speaking more about the painting faculty than printmaking), the commercial galleries, and the public galleries—especially coming out of the Terry Fenton years [*at the Edmonton Art Gallery*—there was a sort of consolidation, where there wasn’t a lot of diversity getting through, and the stigma that that produced for people who felt they were outside of it, it produced a sort of resentment that was a little bit crippling. We were always trying to overcome what we saw as monolithic, instead of just getting on with things. So I do think with a few of us at SNAP and at Latitude there was this sort of capacity we had to simply ignore it all, that it didn’t really matter, and to get on with things. Being at SNAP, being with fellow artists who were thinking in different ways, was infectious and really positive and generative at the end of the day.

WALTER JULE There were times when SNAP, as is natural, as the presidents would change, the attitude between SNAP and the University would also change. So in some cases, SNAP’s policy would suddenly be to be as independent from the University as possible—not to reject the university, but to offer another alternative within the print scene, and widen it that way.

DAVID LARIVIERE SNAP’s relationship with the University of Alberta is integral and always present, but there’s also this sort of push and pull in that relationship. I’d say my generation is the one that wandered off the furthest.



Monica Tap, *Behind the bus depot, Halifax, monotype, 1989*

LOREN SPECTOR We weren’t that picky. Even like with the newsletter, when we asked for prints there were a lot of people who said ‘Well what about...?’ A lot of people gave us limited editions that weren’t all the same, that were variable, or hand painted, or manufactured, or die-cut, because we were trying to explore what that meant. Like I remember Anthony said ‘what about a tape recording?’

ANTHONY PAVLIC One issue of the *SNAP Newsletter*, which came with a print, my submission was a cassette tape with the very flimsy and tentative argument that this tape qualifies as print. What that cassette tape documented was a series of playable musical sculptures that I created and installed on the second floor of the Saddlery Building, which was vacant for a long time. It sounds like a bit of a technicality, because it didn’t really have anything to do with printmaking, but it did have everything to do with the whole Great West Saddlery Building environment and the fondness for experimentation. But we were all interested in pushing the boundaries, and maybe guilty of pushing them a little too far...

ELIZABETH BEAUCHAMP An uncured annual exhibition of recent work by an informally connected group of young contemporary artists shows the scope, not to mention nerve, of Latitude 53.¹¹⁵

'BARRY KLEBER' It was a varied exhibition of works representing several artists who share space in the Saddlery Building. That the artists share space was not reason enough to mount this exhibition. Overall the show was uneven and disappointing. Greig Rasmussen's *We Are Not Romans* seemed to sum the show up for me. You're so right Greig—not even close.¹¹⁶

LAURA FIZELL I came looking for something more trustworthy than Jerry Falwell yet less expensive than a Robert Bateman (or vice versa). Something for my bedroom where nothing hangs but my old skirts. Searching for something redder and snakier than the Safeway S. Something for my bedroom where nothing moves me but the 7 a.m. alarm. [...] "Something older than the bible, something more senseless than prayer."¹¹⁷

'BARRY KLEBER' One local reviewer went to the show looking for something "redder and snakier than the Safeway S." Something for her bedroom where nothing moved her but "the 7am alarm." She found figurative works which "dealt with the darker side of humanity." I'm still not sure we're reviewing the same exhibition but it is certain she should look elsewhere for that "something for my bedroom." [...] Anthony Pavlic's untitled creation was the highlight of the show. The sound-activated construction drew people to it like bees to honey, as the pendulum swung a large feather over the base, swishing condensed soup letters (B and E) over the surface, while overhead a geared wooden arm plucked at the bass strings and wonderfully sustained notes hung in the air.¹¹⁸

ELIZABETH BEAUCHAMP This piece is a large sensory delight which embodies many of the founding traits of modern art a child-like naïveté and spontaneity coupled with sophisticated ambiguity, humour and fun taken to the point of absurdity and the stimulation of the viewer's natural curiosity and involvement in completion of the work. Gerry Dotto's work would seem to fall into the same category; and fall it does—flat. While Marcel Duchamp and Jasper Johns elevated the pun to fine art, Dotto's *A Woman with a Good Idea*, which shows a woman lying on her back with her legs

115 Elizabeth Beauchamp, "Works range from terrible to terrific," *Edmonton Journal*, August 13, 1988, F.

116 Barry Kleber, *Edmonton Bulletin*, September 1, 1988, 25.

117 Laura Fizell, "Every work unique," *Strathcona Free Press*, August 4, 1988, 11.

118 Barry Kleber, *Edmonton Bulletin*, September 1, 1988, 25.

119 Elizabeth Beauchamp, "Works range from terrible to terrific," *Edmonton Journal*, August 13, 1988, F.

120 Barry Kleber, *Edmonton Bulletin*, September 1, 1988, 25.

121 Gerry Dotto, "Spring Newsletter Print," *SNAPline*, Spring 2009, 1.

122 Bente Roed Cochran, "Dottol," *Edmonton Bulletin*, vol. 4, no. 7, October 1, 1986, 7.

123 Gerry Dotto, "Spring Newsletter Print," *SNAPline*, Spring 2009, 1.

spread open and in place of a vagina and womb there is a lightbulb (get it?), is nothing but a silly school-boy cartoon.¹¹⁹

'BARRY KLEBER' Another local reviewer had a tough time with Gerry Dotto's *A Woman With A Good Idea*, a hand-coloured cut-and-stamped serigraph of a woman holding a lit lightbulb between her legs. I had a tough time with most of the show but for different reasons. I went looking for art, not to work out my phobias.¹²⁰

GERRY DOTTO There's this notion of artists suffering for their art. [...] Is the artist who hasn't been subjected to a variety of traumatic events or conditions less likely to pour whatever 'passion' is needed into their art to make it great? Do they even have that same passion? [...] Does an artist who dies from being poisoned by cigarette paper glue count as suffering for his art?¹²¹

BENTE ROED Humour and puns are integral components of Dotto's art and they appear in many ways in his images. One example is *Things are Looking Up* where directional arrows orient, direct the subjects'—and the viewers'—eyes, and where the arrows also form part of the subjects' faces. The pun may also be in the work's title and Dotto emphasizes that "my titles are important and must be read." Examples are *Fruit of the Loon* (complete with jockey shorts, a phallic banana, a flyswatter, probably included so it can be used against an insect with a loon's head placed opposite it) and *Ohn the Jon* (Dotto's spelling) where the viewer is provided with a taken-from-the ceiling view of a male seated on the toilet.¹²²

GERRY DOTTO In the end, though, this print is not meant to be taken too seriously. It's fun and it's funny and let's go with that.¹²³

ANTHONY PAVLIC I had been working in the gallery one day and there was a mom and a couple of small children walking around looking at the art. One of the kids was raising his voice going 'Mommy, Mommy what's this!?' and the mom started going 'Shhh, shhh! Be quiet!' And I started thinking jeez, this is an art gallery, not a church. Why aren't you allowed to make noise in an art gallery? So that inspired me in the 3D print show to create an audience participation piece.

SUSAN MENZIES Mimicry and calculated accident featured in Pavlic's next piece, in which a corner of a gallery was laid with a 9-foot square of sod. Suspended over the sod, just above adult head height, was a bank of 8 plaster casts taken from one of the embossed-tin ceiling tiles that still grace the Saddlery, among them the original matrix. [...] Below them hung another cast tile, this one made of paper mulched from ancient shirt cardboards found in the building. Behind it, a small refrigerator bulb. The coup de grâce (sorry about that) however, was a tiny speaker embedded in the sod and wired to a hidden microphone which picked up sounds within the immediate vicinity. A digital delay relayed the sound through the speaker after a 5 or 6 second pause, so that the grass effectively "talked back", like an audio mirror. ¹²⁴

ANTHONY PAVLIC That really got a lot of attention, because people would walk by, make a comment, move on to the next piece, and then hear their own words coming back at them. There was a tangible interaction between the viewer and the piece, which is what I was going for. And I'll always remember the opening, because I had my two youngest cousins attend—little girls, like 4 and 5 years old, wearing matching dresses and matching hats. One was Francophone, and one was English. And they really took to my piece, to the point where they went and they sat on the grass, and they were having so much fun making noise and then having the sound repeat back to them, and it was bilingual. It took my piece to a whole other level, almost like performance art. Having these two matching little girls, one French, one English, sitting inside of my piece and operating it, that was a really kind of a happy unexpected outcome at the opening.

NICK DOBSON My first experience of SNAP came after an invite to attend a party at the Great West Saddlery Building in 1987, going with a friend, Anthony Pavlic. Arriving at the building we climbed a dark stairway, treadles creaking, to the fourth floor. There to receive us were Pat McEvoy, Sue Menzies, Marna Bunnell, Robin Smith-Peck and Marc Siegner, sharing beers around a small table supporting what, in the dim light, looked to be a brain, pinioned with a variety of tidbits. ¹²⁵

124 Susan Menzies, "Anthony Pavlic," *SNAP Newsletter*, October 1990, 1-2.

125 Nick Dobson, statement for *Looking In @ Looking Back: Works and Reflections by SNAP Presidents*, 2012.



Grant Elston, *SNAP Open Studios 91*, screenprinted poster, 1991

Steven Dixon demonstrates the wiping of an etching plate during the 1991 SNAP Open Studios

126 Marc Siegner, statement for *Looking In @ Looking Back: Works and Reflections by SNAP Presidents*, 2012.

MARC SIEGNER At one point, while in the Great West Saddlery Building, we initiated a cocktail hour. [...] The parties were organized around a theme drink, vodka or gin, and various classic nibbles were prepared a-la-potluck, including such favs as the "cocktail orb" and appropriate fancy attire was insisted upon. The event started at 4pm and lasted until most were unconscious, a few hours later. At one particular event I noted with great amusement that towards the end of the party that some of the women, who's names will forever be kept safe and secret, had passed out in such a way that only their feet were visible from under their studio doors. ¹²⁶



Robin Smith-Peck gives a slide show of SNAP “Then and Now” during the 1991 SNAP Open Studios; those present include Loren Spector, Steven Dixon, Marc Bovey, Robin Smith-Peck, Sean Caulfield, Elaine Jeong, and others.

Installation view of the 1989 Great West Saddlery Show, featuring work by (left to right): Anthony Pavlic, Angus Wyatt, Bernd Hildebrandt, Mary Joyce, Steven Dixon, Susan Menzies; not pictured: Marlene MacCallum



127 Nick Dobson, statement for *Looking In & Looking Back: Works and Reflections by SNAP Presidents*, 2012.

NICK DOBSON People came and went through the evening making merry and extolling the virtues of artist run centres. Everyone probably had a bit too much to drink but, even as neophytes, Anthony and I could feel the great sense of community, an aspect of the organization assuring our involvement for many years. To my relief, the hosts revealed the brain to be a cauliflower.¹²⁷

LOREN SPECTOR One of the things that our board did that I’m most proud of was we started the Open Studios. There was a while where we had three or four hundred people come through our studios that night, it was huge. And gallery owners like Doug Udell came through, just to see what these young artists were doing, which was huge. What a win for or tenants that we could get these kind of people into the gallery, and into their studios.

MARIO TRONO Open Studio presented people with a personal side of the collective. [...] At one point during the evening, everyone assembled in the printshop, leaning on presses and munching bagels, or eyeing works from the

SNAP Archives. Robin Smith-Peck presented a slide show of work by SNAP artists past and present, and recounted the society's genesis and subsequent history. Loren Spector, the person who made manifest this evening of art and information, spoke next about SNAP, telling about the Visiting Artist Program and the Summer Scholarship that the society now offers to a local art student each year. Marc Siegner and Steve Dixon then performed a spirited printmaking demonstration. All of the "formal" events met with nods of approbation, laughter, and applause, and by the time the bar opened for business it was clear to all in attendance that Open Studios ought to be an annual event. ¹²⁸

SHERRI RITCHIE Each floor unveiled its vast array of artists, styles, and ideas with vigour and one was struck by the great variety housed in this maze of chambers. I began to feel I was looking through a hundred different sets of eyes. Indeed, it was overwhelming for the uninitiated. I noticed the eyes of those around me begin to bulge, divide, develop facets to take in the multiple images. They darted from room to room, their mouths sucking sweet nectar. I think I heard someone buzzing. Perhaps another glass of wine. ¹²⁹

LOREN SPECTOR We all went to university together and hung out at Dewey's with the Big Rock Brewery reps—they weren't reps at the time, they were just friends, but they became the reps. They wanted to find something different to do with their beer, so they gave us so much beer for our open studios, so those turned into huge parties that lasted until 5am. And that was kind of a neat thing, because as avant-garde as we thought we were, we were part of this mainstreaming of weird art. Before that, art events were just wine and cheese and people standing there; that was the impression everyone had. But it got really loose during that time. My husband and I were asking each other what we remembered about that time, and one of the things we remember is the Big Rock reps saying "This is groundbreaking! Beer involved with arts and culture instead of sports!" It was nice to see art expand into some of that space that sports traditionally owned. Edmonton could be about the Oilers or the Eskimos, or it could be about the awesome theatre scene, or this group of artists. We were trying to think that way.

¹²⁸ Mario Trono, "Open Studio Review," *SNAP Newsletter*, May 1991, unpaginated.

¹²⁹ Sherri Ritchie, "Open Studio: A Review," *SNAP Newsletter*, June 1994, 10. 130 Elizabeth Beauchamp, "Entered become entertaining in anti-art blur," *Edmonton Journal*, June 25, 1992, D3.

ANTHONY PAVLIC The whole Saddlery Building scene was really special, because it was just a fantastic art scene—not only SNAP, but Latitude 53, when they occupied the main floor with their gallery, and when SNAP eventually got a gallery too. So it was basically a whole building with nothing but artists. It was just a great place to be back then. So much went on.

LOREN SPECTOR It wasn't as playful when I first started. I felt it was a 'serious endeavour.' And you have to work really hard to get something like that off the ground, and be serious. But it was all off the ground—or we were just young and foolish—so we could just sit back and kind of put our feet up and smoke and drink and say 'well, what's our next project?' So we had a lot of leeway and luxury, our little band, to do things like the Dada party at the Masonic Temple, and the wrapping the library. Probably ten years earlier people would have just said 'no, you'll never get away with any of that stuff.' But it was a good time for it.

ANTHONY PAVLIC Linda Wedman approached me and said 'we want to make this Dada party part of the Works,' and I went 'no way, that's not in the spirit of Dada, we're doing it on our own!' That whole idea was that we wanted to get away from what we considered the Works to be, which was more of the establishment. So we would do things like that, much to her annoyance... I'm sure she wasn't too happy about that. But we went ahead and did that anyway and had a really successful night.

LOREN SPECTOR Everyone was like 'Dada Party!'—whatever that meant! It was just an excuse right? I don't think anybody knew what a Dada party was, or was supposed to be, but we had this great old venue, we had some great music. So we put out an invitation for everyone to buy tickets, first of all, and it was jamb-packed. But then we also put out a call for people to do performance art through the night. And I remember that really clearly because it was so good. There was this one woman who just sat on the edge of the stage potting and un-potting potted plants the whole time. And she was all gardener-y, and I don't know what it meant, in retrospect, but at the time it seemed like really important work!

ANGUS WYATT The line between who is actually performing becomes blurred. There will be performances by visual artists, magicians, hair stylists, dancers and non-poetry poetry for five or 10 minutes every hour.¹³⁰

ELIZABETH BEAUCHAMP The cabaret-style evening will also include bally-hooing, chaos, dancing, flying, laughing, tantrums, politics, protest, yelling, music, weirdness and excitement.¹³¹

MARC SIEGNER We're encouraging audience participation. They will be involved voluntarily or non-voluntarily. The MC Trinity [*Pavlic, Siegner, and Wyatt*] will be roaming throughout to ensure that.¹³²

ANTHONY PAVLIC One of the most absurd nights I think I can ever recall. It was unexpected.

LOREN SPECTOR There was way too much drinking, there were people walking on the balcony on the second floor on the railing, dancing. Nick Dobson did a burning in the parking lot of a sculpture, so it was just really good fun.

ELIZABETH BEAUCHAMP Why? Well, hearing Dobson explain his "happening," it began to make an unusual sort of poetic sense. [...] *Sedan*, his latest sacrificial piece, was a beautifully proportioned, house-like structure reminiscent of a medieval lady's sedan chair. It also had the grace, delicacy and rich surface texture of a roadside Buddhist shrine set above the ground on stakes. Small double doors on either end opened to reveal a wasp's nest of matches in the interior. As Dobson lit each side in turn, lines of flames licked upwards until the whole thing was a roaring inferno. At that point, the audience mood changed from a sort of curious reverence to a tension-releasing, fireworks excitement that comes with such an entrancing spectacle of destruction. When the smoke cleared, a blackened skeleton of the sculpture was left standing.[...] While the original sculpture had a marvellous texture and evocative air of mystery, the remaining shell has a very different, harsh and poignant beauty. Dobson, like all printmakers is "very interested in the process" of making—and in his case destroying art. "I started doing this in order to get images for my prints. This one is meant to be burned over and over again."¹³³

¹³⁰ Elizabeth Beauchamp, "Entertained become entertaining in anti-art blur," *Edmonton Journal*, June 25, 1992, D3.

¹³¹ Ibid.

¹³² Ibid.

¹³³ Elizabeth Beauchamp, "New art emerges from flames," *Edmonton Journal*, June 28, 1992, D3.



Marc Siegner wrestling Anthony Pavlic to the ground during the LatiDada fundraiser, 1992

Lainna Wolanski in costume during the LatiDada fundraiser, 1992



NICK DOBSON When I was very young I was interested in writing and, like most children, wanted to tell stories about things I felt were exciting the wild west, space travel, and adventuring. My mother would read what I had written and ask me why I didn't write about affairs I knew. This was disappointing for me as I wanted to discover new things through my creative efforts. I realize now that although the creative act requires a step into the unknown it should be an action taken from familiar ground.¹³⁴

GILBERT BOUCHARD The mechanical inner workings Alberta's petrochemical industry have inspired Nick Dobson's [...] new series of woodcuts, *[featuring]* semi-abstracted representations of the towers, generators, exchangers and furnaces Dobson works on in his other career as a boiler-maker.¹³⁵

NICK DOBSON For the longest time, I used to keep the two things completely separate. I never made art about work. But then you realize your life is a complete thing, it's hard to keep what you do for a living out of your art.¹³⁶

PATRYCIA CHALUPCZYNSKA Just like the intricate workings and linkages of the exchangers and pipes of the boiler-makers that he builds, Nick Dobson's art has provided him with a connection between the two very different worlds he inhabits.¹³⁷

NICK DOBSON A focus of this endeavour is the belief that although life rests on a material base, the physical world stands as an obstacle to self realization. Appropriating an object by depicting it and playing with it in a process allows me to achieve a manner of intellectual ownership, in effect rendering the object transparent. Consequently, I select subject matters for interpretation in order to give them a personal context.¹³⁸

ELIZABETH BEAUCHAMP Dobson in turn, carries those observations over into his fascination with the imagery of life cycles. And when he starts on a project, it carries a life cycle of its own—the making, burning and photographing of the burned sculpture in order to make a print “is another kind of cycle. I find that I'm doing a lot of growing up right now and burning these things is like saying goodbye to another part of my life.”¹³⁹

134 Nick Dobson, “Self-centring: a personal re-definition of issues,” *SNAP Newsletter*, February 1996, 1.

135 Gilbert Bouchard, “Oil industry inspires ‘very Alberta prints,’” *Edmonton Journal*, July 4, 2003, E6.

136 Nick Dobson, quoted in Patrycia Chalupczynska, “Oil industry inspires artist,” *Edmonton Examiner*, July 23, 2003, 420.

137 Patrycia Chalupczynska, “Oil industry inspires artist,” *Edmonton Examiner*, July 23, 2003, 420.

138 Nick Dobson, artist statement for “Losing Sight of Blindness,” solo exhibit at SNAP Gallery, 2003.

139 Elizabeth Beauchamp, “New art emerges from flames,” *Edmonton Journal*, June 28, 1992, D3.

140 Mario Trono, “Loren Spector's High/Low Critique, or Riding the Zipper with Uncle Albert,” *SNAP Newsletter*, February 1998, 1.

141 Gilbert Bouchard, “Delving into a ‘visual vocabulary,’” *Edmonton Journal*, January 16, 2004, E10.

MARIO TRONO Experiencing the work of Edmonton-based artist Loren Spector is like visiting the salon of Uncle Albert, the free-floating zany of *Mary Poppins* fame who, by inciting a laugh riot, encouraged spontaneous, group levitation. [...] The joke in her work—be it Mary Tyler Moore donning a nun's habit for an Elvis movie [...] or a new age pope proclaiming, “Abortion? Hey, no problem!” encourages us to hover for a hearty guffaw or two before descending to confront those of a Poppins-esque demeanour, folk who have serious plans in mind for us.¹⁴⁰

LOREN SPECTOR I remember it was written on my studio wall that humour was serious business, so I always tried to be funny, but I tried to always have a reason too. I still use a lot of text, and I still use a lot of humour, and these abstract shapes are still in my work now. Those shapes I started doing when I was a kid, and I come back to them all the time, and I don't really know why. That's a whole other exploration of unconscious stuff.

GILBERT BOUCHARD Thematically speaking, Spector has set out to deconstruct the unconscious motivations that move an artist to produce work, as well as how shapes and colours come together over the years to produce a visual “vocabulary.”¹⁴¹

Nick Dobson
A Lexicon for Deliverance,
inkjet, relief,
stitching, 2012





Loren Spector
Bedlam Beckons
collagraph, 1991

LOREN SPECTOR Art, when it pulls itself up to its full height and ignores the alphabetic accompaniment to it (the language of criticism, theory and gallery promotion that helps it out sometimes when it can't pay rent), doesn't illustrate theory at all.¹⁴²

GILBERT BOUCHARD Underlining that she used to do art that illustrated various art and critical theories, she ultimately found that intellectual approach rather unsatisfying.¹⁴³

LOREN SPECTOR I was obsessed with these pictures and shapes before I knew about Lacan or Freud. Freud sees the unconscious mind as a picture. It is a picture of the chaotic realm of constantly shifting drives and desires. Lacan says no, see it not as a picture, but as a language. Okay, fine then. "Read" my pictures. They came from my unconscious. For me, Freud and Lacan came after my images. All three of us just happen to muse about the unconscious and its contents. So, you see, I don't do art that illustrates theory. Theory just happens to illustrate me.¹⁴⁴

DAVID LARIVIERE Art can be made antagonistic towards theory (its eventual articulation) when seeing is segregated from understanding what is seen, as if language should or could be cordoned off into another camp. [...] Vision, as a mental operation, is augmented by multiple perspectives and thereby resists assignment or labelling that would spell out its final assimilation. In this way the active artwork may collapse assumptions that are made of it. Throughout

¹⁴² Loren Spector, quoted in Gilbert Bouchard, "Delving into a 'visual vocabulary'," *Edmonton Journal*, January 16, 2004, E10.

¹⁴³ Gilbert Bouchard, "Delving into a 'visual vocabulary'," *Edmonton Journal*, January 16, 2004, E10.

¹⁴⁴ Loren Spector, at a bar, 11:37 PM, Wednesday, April 10, 2002; quoted in Loren Spector's artist statement for *Spectronic Esperanto*, solo exhibit at Latitude 53, 2004.

¹⁴⁵ David LaRivière, "Contemplating the Navel," *Latitude 53 Society of Artists Newsletter*, December 1996, 5.

my life I have maintained faith in a set of edicts or values. Although the specific beliefs are constantly shifting, there exists a constant sense of faith that cuts across the changes. I would say (at this moment) that much of my faith is centred on the notion that things are never as they appear, a notion that ties into the premise that things are always shifting. The dumb art object confounds us because it does not behave as art should. It foils our assumption that the art object should transcend itself and then its dumbness reclaims a space for discourse with its abject presence. Finally, the dumb object does not set out the terms of edicts or values, rather it simply sets into motion the shifting.¹⁴⁵

ANGUS WYATT To my mind the reproducibility of print, the fact that things existed as multiples, was what defined an idea of printmaking. To this end we began to experiment with questioning what could fall under the definition of 'multiples' (e.g. we did a show with artist designed iron on decals for t-shirts—which we applied to t-shirts in the gallery) to find a way of moving beyond identifying 'print' as being solely defined by process.

DAVID LARIVIERE There was this sort of suggestion when the print went out that people could frame it and venerate it, or they could take an iron out and put it on a t-shirt and wear it until it falls apart—which is kind of my preferred suggestion, don't bother framing it! I did actually iron on one for myself, and I had that t-shirt for the longest time, so I did actually wear it out. I put the bellybutton right where my belly button is, so it had the full effect of being a cutaway.

ANGUS WYATT I think the driving force behind this questioning spirit was a desire to celebrate possibility and occasionally challenge orthodoxy. It was very DIY and very immediate. [...] I often say that the role of the artist that we choose to inhabit and perform in various ways (oh we're so unconventional, we dress our own way, we don't adhere to society's rules, I am my own master i'm not a corporate sheep etc. etc.) is actually something proscribed to us (we are expected to be critical, to be innovative, to do what's unexpected etc.). By being critical and wacky and unconventional we are actually doing exactly what is expected of us and therefore not being counter to anything (how to be radical when radical is what you are expected to be?). Is the artist merely a symbolic figure construct meant to embody the idea of free will? Is the 'idea of the artist' all that's needed to fulfil its function?

"DR. ANDY LABOUCHE" A wave of protest is expected to rattle the downtown offices of the Society of Northern Alberta Print-Artists on the occasion of the "Fit to Print" exhibition. This show is presented by the F.O.P. Artist Collective in an attempt to address fetishistic tendencies in the field of printmaking. Many artists who have already fetishized this particular means of production are going to be pissed off firstly by the show's apparent lack of reverence for process, and secondly for drawing attention to such deep seated prejudices within the very sanctum the print-artists have established for worship.¹⁴⁶

With [redacted], we formed a anonymous artist collective called 'FoP' which stands for 'Fit of Perversion;' alternatively, it could stand for 'Flight of Penguins;' but we were open in that regard... we actually did a number of exhibitions where we insinuated ourselves into institutions in fairly absurdist, humorous, critical mode, and generated shows that were kind of critical of the institution in which we were. We had a show at SNAP called Fit to Print; we also had a show at Harcourt House about being populist, and a show at the Edmonton Art Gallery about being elitist... basically we were poking the bear in various ways.

[redacted] You should actually have a copy of the FoP 'newspaper' that was the SNAP Gallery FoP project. Each page of the newspaper was displayed in a frame in the gallery. The content of the newspaper was a series of articles written about the collective and the exhibition itself. A copy of the newspaper was freely available to anyone that came in to

146 'Andy LaBouche,'
'Scandal at SNAP
Gallery,' *Fit to
Print*, 1998,
unpaginated.



FOP Collective
Fit to Print
offset lithograph
publication, 1998



Angus Wyatt
Hand Job
offset lithograph
posters installed
around Edmon-
ton, 2001

the gallery. It was a 'print' that managed to be content, critique, review, promotion and catalogue all at once.

"HELMET VON GOITER" The FOP collective is born fuelled by the nihilism only so much senseless death and disaster can inspire. Meditating upon the meaninglessness of their existence, they adopt the attire of Regency-Savoy bell hops and find a loft in the village. It is here the full development of the "object du revolution" is brought to fruition. The death of the object is no longer a matter of simply destroying what is in order to liberate what will be. The object itself is dead. However, this death is not a senseless one, for the death of the objet signals a birth of the viewer. Unconstrained by weighty matter and inhibiting form, the spectator is liberated by the nul res. From now on, proclaims the troop now named FOP, art is only to be thought. For it is only in the realm of pure thought that it might find its full possibilities. Following their off-Broadway hit "Fop the World, I Might Fall Off" a musical without sound or action, the group moves North, attracted to a locale where government shares a similar nihilist perspective on the arts. Nested in what they fondly refer to as their "frozen Yugoslavia of the North" the FOP collective carries on its revolutionary project of not making art, but, as Eric Bogosian says "keeping it in their heads, man, where nobody can get at it."¹⁴⁷

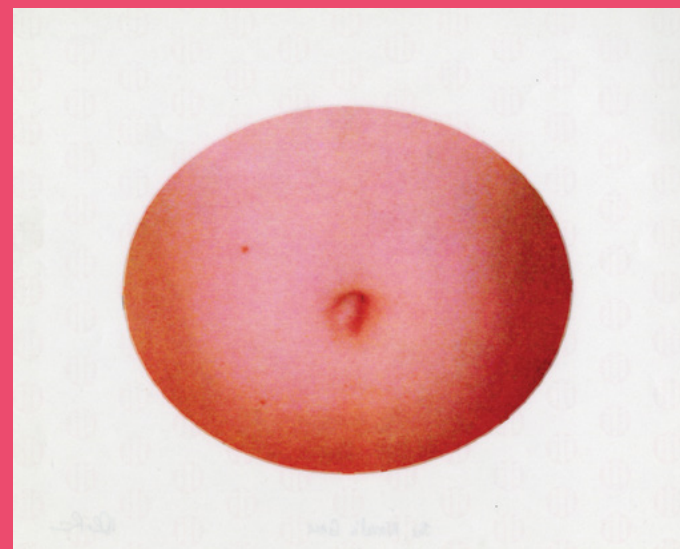
██████████ I probably have misspoken, because it was an anonymous artist collective. In fact we were once interviewed for television, and ██████████ and I were wearing Archie masks and turtle necks and dancing around as we spoke.

LUKE JOHNSON I can redact your names if you'd like to keep up your anonymity?

██████████ Redaction would be very appropriate.

147 'Helmet von Goiter,' 'Much Ado About Nothing: A Geneo-logical Excavation of the FOP Collective,' *Fit to Print*, 1998, unpaginated.

148 Mike Bowman, "President's Report," 1996, SNAP archive.



MIKE BOWMAN

In the middle of 1994

when I came on the board the focus of the organization was wavering and SNAP was in a period of transition. A meeting was organized in the that summer to discuss SNAP's future. This was by no means an official meeting of SNAP, there was no agenda, no minutes, no Robert's rules, and no bylaws. There was only some wine, food and a number of people who cared about SNAP. There were no specific recommendations that arose out of this meeting and much of what was discussed is now forgotten but there was a wave of energy that has radiated out from that day. [...] We were just a group of individuals who were passionate about printmaking. When I say "we" I am referring not only to the board but to all the people that shared and were a part of a renewed vitality that reflected the vision of the society from its inception. In short we found the twine, we remembered The Society of Northern Alberta Print-artists exists to facilitate, promote and communicate printmaking as an art form.¹⁴⁸

David LaRiviere
The Navel's Gaze
laserjet on heat-transfer
paper, 1999

ILONA KENNEDY I got involved with SNAP administratively around 1996, when I sat on the board under Mike Bowman's presidency. I made some suggestions regarding the board structure, and fundraising, including spearheading the 15th Anniversary portfolio. I had done one for the UofA's printmaking school to raise money for a much needed new that idea again. I also suggested SNAP broaden its educational outreach program to local schools and teachers, which began the following year.

TANYA HARNETT I don't know who Ilona Kennedy is?

PAT IDIMARCELLOI PRODANIUK She graduated before we were in printmaking, and she was part of SNAP before we started. She's a really interesting woman, and knew Mike Bowman quite well. I think a lot of what happened during that time was because of him being the president, and him having had Ilona at his side prodding him. I don't remember what her work was about, because I didn't go to school with her, so I got to know her through SNAP.

ILONA KENNEDY Well, the series [*"Templars' Dreams"*] is based on photographs derived from two sources. The architectural elements come from photographs I took of La Couvertoirade in Languedoc, France, while living there for a year. It is a ancient fortified village dating from the 12th century when the Templars built a castle, church and cemetery to provide succour to pilgrims traveling across the bleak and savage land. In the 1500's the Knights of the Hospitallers, who took over for the Templars, added walls and towers to fortify the village. The textures and shapes of the arches, doorways, windows and walls evoked the same response in me that a room full of Tapies does a kind of rush something intangible and almost spiritual. I kept going back to this village, and each time, in the stillness, I felt a presence of spirits or memories or maybe simply energies, moving around me as I explored their ancient domiciles. I felt a connection with history that I haven't experienced before. While in France I also took photographs of children dressed for Carnival. When I looked at the developed images I was struck by the seriousness of the children's faces, and the watchfulness in their eyes. Their gazes evoked a similar feeling I had at La



149 Ilona Kennedy ,
"Templars' Dreams
I," in *SNAP News-
letter*, September
1996, 1-2.

150 Mike Bowman,
"President's
Report," 1996,
SNAP archive.



Mike Bowman
Mythic, intaglio
1997

Couvertoirade. So I began thinking of using the children to depict the energies I felt at that ancient site.¹⁴⁹

MIKE BOWMAN In the fall of 1995, SNAP was approached by the Latitude 53 Society of Artists with a proposal that would see the back of the Latitude 53 exhibition space converted into a space for SNAP to use for programming. We applied for and received an AFA project grant for the creation of the new gallery and in the early spring Latitude and SNAP volunteers began the renovations to the space. On September 12, 1996 the SNAP gallery opened to the immediate interest of the community at large. For me this has been

an exciting process to witness, to be a part of, that has seen our humble society mature into an important forum for the Edmonton Artistic and Cultural Community.¹⁵⁰

MARC SIEGNER There was a bit of foreshadowing when Richard Yates set up a gallery in his studio. I think he rented a smaller space and turned it into a gallery—that's where a lot of us bought our first Katsunori Hamanishi prints.

RICHARD YATES Yes, I opened that gallery in an empty studio space on the second floor at the top of the stairs. At first I wanted to show about twenty Polish theatre posters that were very expressive. I had arranged a show of mine in Krakow and while there acquired these theatre posters at a very advantageous black market exchange rate. May have sold a few. But the gallery did not have great exposure and did not last long. Six months? Fun while it lasted. Took Hamanishi and his wife out to Elk Island Park on a walk in the woods as he used that type of imagery. Think *[we]* snuck in some grouse hunting then too.

Ilona Kennedy
The Visitor
screenprint, 1997

STEVEN DIXON I think the membership started to want to see exhibitions—not just local but regional and international exhibitions just as a way to help situate yourself. So that was a demand, or a need, and it was met with a small gallery which I think served its purpose, and still does, in providing more exhibitions.

ANGUS WYATT It was the influx of new graduates (Mike Bowman, Sean Caulfield, etc.) that wanted to push the organization into a more ‘traditional’ but active participation in the city’s cultural scene. To this end the logical extension was for SNAP to open its own gallery. Things evolved in the city as the University opened its own gallery and the Edmonton Art Gallery began to have more progressive curatorial initiatives. In this sense SNAP felt like it was becoming part of something a bit bigger. The Gallery initially resided within the Latitude 53 Gallery space and relied on that organization’s generosity and assistance.

NICK DOBSON I kept going back and forth between Latitude and SNAP, so for a while I was president of SNAP, and for a while I was president of Latitude. Mike was president of SNAP when I was president of Latitude. That worked really well, because the two organizations fed each other. I’d say to Mike, ‘hey, how bout we do this?’ and he’d say ok, or vice versa. So it worked pretty darn well. And it was funny, because I think the best thing I ever did for SNAP was something I did while I was president of Latitude I changed the space at Latitude so that SNAP had a gallery in the back, and it meant that SNAP could program.

EARL MCKENZIE It became a much more public organization and became an integrated operation with exhibition programming, studio and workshop space, and the education program. It suddenly felt like we were part of the global art scene, rather than just local.¹⁵¹

NICK DOBSON It changed the funding dynamic for SNAP, because up until that point in time they could only apply for project funding, and once they got the gallery... well, there were problems with that too. What was the name of the guy who was at the AFA at that time? Ross Bradley—he thought that SNAP’s gallery and Latitude were the same entity, and it took us a while to convince him they were separate. But in a sense that’s always been what we’ve done in Edmonton, and was one of the best things about SNAP the opportunity to be creative when you’re building an organization.

¹⁵¹ Earl McKenzie, statement for *Looking In & Looking Back: Works and Reflections by SNAP Presidents*, 2012.

¹⁵² Michelle LaVoie, statement for *Looking In & Looking Back: Works and Reflections by SNAP Presidents*, 2012.



ANGUS WYATT I was hired as a part time administrator to oversee submissions, advertising, openings, maintenance, etc. as well as help maintain the printshop / studios (though there was still a massive amount of volunteer work going in to the organization). When the gallery moved into its own space (right beside Latitude) I was still hired part time but was on hand to watch over the space. One of the big changes was when we finally managed to be declared a registered charity and were able to have access to a greater variety of funding options which made the future seem a lot more secure and paved the way to pay someone full time. In a way the public face afforded by the Gallery made this possible.

MICHELLE LAVOIE I remember the year that I took on the role of president. Mike Bowman was going to Japan and asked me if I would take the reins. It was a daunting task. The gallery was just one year old. My task was to see the gallery continue by securing funding. I remember a few long cold nights up in the 5th floor of the Great West Saddlery Building with our accountant Faye Mowers and Michael Bowman before he left sorting out finances.¹⁵²

Michelle LaVoie
Under Brush
inkjet, relief, 2008

ANGUS WYATT Thematically [*Michael*] Bowman is dealing with notions of entropy and memory. His fascination stems from an experience travelling in Morocco when he came upon an old structure half buried in the shifting sand dunes. This event, marvellous in its own right, triggered a series of childhood recollections. The image/object is a photographic representation of a sand dune bordered by paper bearing the scars and dirt of an unlaidd or long forgotten foundation. Clearly the image conjures up a series of evocative questions What lies buried under the sand? Is all form doomed to return to the state from whence it came? Does time eradicate all sense of memory? Are we all (all that we are) subject to the unpredictable and uncontrollable nature of change? What record remains of history, personal and otherwise?¹⁵³

DAVID LARIVIERE From the moment that Bowman lined the SNAP Gallery with used ¾ inch plywood the entire installation drew upon a set of new relations—between object and representation, wood and sand, inside (gallery) and outside (world). These cruddy four by eight perforated sheets are commonly used by a “cribber” for the purposes of constructing cement walls. Bowman completely transformed the environment of the gallery with the sheets, achieving a Beuysian environment of sorts, with the altered sense of sight, sound and very notably, smell. Interestingly enough, the net effect of his installation, (both through the coupling of object and image and through transformation of space), was a space that allowed for the commonplace to attain beauty through its insertion into that most rarefied of institutional spaces—the art gallery, most certainly a “Sandcastle” of sorts.¹⁵⁴

¹⁵³ Angus Wyatt, (*seven.80*), December 1999, 2.

¹⁵⁴ David LaRiviere, “Gallery Snappets,” (*seven.80*), September 1999, 9.

¹⁵⁵ Angus Wyatt, (*seven.80*), December 1999, 3.

ANGUS WYATT In many ways printmaking is the ideal vehicle for the types of themes that Bowman is investigating. Layers hidden beneath layers occasionally emerging for all to see, each one a record (history) of some previous activity. The final product a structure that arises from multiple forces (techniques) applied to materials. Matter destroyed, reorganized, re-presented. A physical memory of labour, time and process.¹⁵⁵

HELEN GERRITZEN When I first got involved with SNAP, and there were all these people like Dave LaRiviere, Angus Wyatt, Mike Bowman, and Marna Bunnell around. They weren’t always thinking print, it was about community. And people just did it, they showed up and volunteered. It was just different times. People weren’t being paid—which is criminal, really—but they were doing it for the love of it. All these events just happened because of a lot of hard work, vision... and the board did the work, which isn’t the answer either... but is it wrong to want to do something for the love of it?



Sara Norquay
installation view of *Citizen
of the World*, linocuts, on
view in the SNAP Jasper
Avenue window, 2014-2019

Megan Stein, detail from
*The Faces We Know and
Love*, linocut, 2013





Lisa Puopolo
*spring time ani-
mals #2*, lithog-
raphy, stitching ,
2004

STEVEN DIXON

And then there
was Sightlines...

MARC SIEGNER

And then there
was sou!tyb!s...

WALTER JULE I remember walking somewhere, probably from Java Jive in HUB, talking to Liz. And I was reminiscing about the print symposium that Louis Ocepek and I had done in Montana, and I remember Liz said ‘well don’t you think we should do one here before we get too old?’ And of course at that moment I felt really old, but I said you know, maybe we can get some funding and so on...

LIZ INGRAM It was absolutely incredible — it was so much work, it just about killed us all, but it was such an exciting project.

STEVEN DIXON I think there was the recognition that it was only ever going to happen once, so everything and the kitchen sink was put in there.

DESMOND ROCHFORD *Sightlines: Printmaking and Image Culture*, as it was called, brought together more than three hundred artists, writers, curators, and critics from eighteen countries to discuss and debate issues concerning the print as an art form and its place in what has become known as the image culture of the late twentieth century. Associated with this symposium was a series of major international exhibitions of printmaking, presented in various



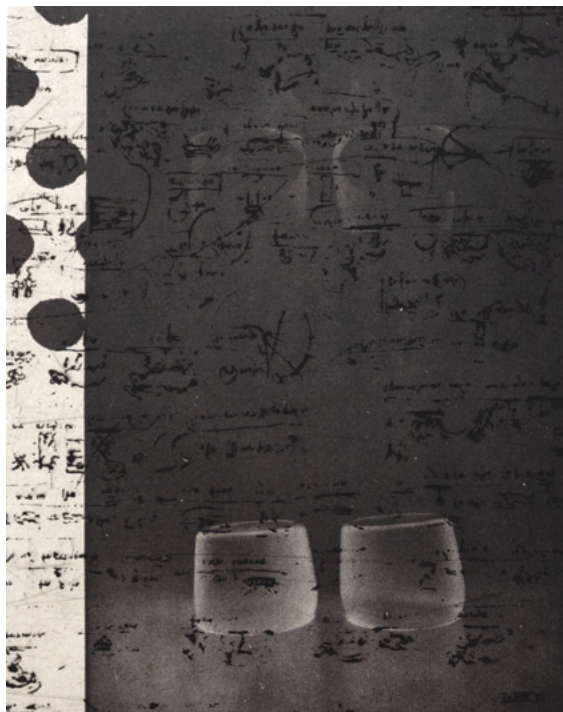
Dana Holst
Beastly Baby
lithograph, 2002

locations around Edmonton during the month of October. Those who saw these exhibitions were struck by the extraordinarily diverse nature of contemporary printmaking around the world.¹⁵⁶

WALTER JULE We had started making connections with printmaking communities outside; our own research had increased, and our own reading, and understanding, and we had people we could collaborate with. So we used that kind of network to think about bringing together people to talk about print. And the only thing we asked of any one of the presenters that came to Sightlines was we just want you to talk about what you're thinking about right now in terms of printmaking. That was it. There wasn't any overarching theme, that dominates most of those kinds of discussions nowadays. We had an international symposium on this we wanted to know what people were thinking where they were.

ILONA KENNEDY Mike Bowman and I, among many others, worked on the International Printmaking Cooperative Symposium to coincide with the Sightlines conference. We asked the visual communication design class students [at the University of Alberta] to submit entries for the catalogue and were delighted with Sarah Classen and Carey van Eden's submission, which I do believe won them an award! It is so clever and elegant!

STEVEN DIXON Sean Caulfield and I—Sean being a recent graduate at the time and working at SNAP—we made the shortlist for studios to get invitations to participate in that show. I still remember we went to an internet cafe, sat down, and Googled... Google? Lycos-ed, or Open Text-ed, more likely, all of these places, and came up with a list of maybe 15 shops from all around the world we thought might be interested and interesting. And without connections to



Helen Gerritzen
gelatin cups (dark)
lithography,
etching, chine-
collé, 2000

156 Desmond Rochfort, "Introduction," in *Lines of Site: Ideas, Forms and Materialities* (Edmonton: University of Alberta Press, 1999) 7.

157 Gary Shaffer, "Sightlines: International Symposium on Printmaking Presented in Canada," *California Printmaker*, May 1998, 7.

158 Maureen Fenniak, "Print-art Birthday Goes Wild," *See Magazine*, October 2-8, 1997, 6.

most of them—we chose shops in Brazil, Australia, Egypt and all these places.

GARY SHAFFER A Canadian jury selected five or six printmakers to represent each of the nine invited print workshops with which they are associated. The International Printmaking Cooperatives Exhibition presented prints from the Australian Print Workshop; the Atelier Piratininga of San Paolo, Brazil; Southen of Egypt; the Association of Estonian Printmakers; the Iceland Graphic Society and Workshop; Tintoretto Venezia of Italy; Printsaurus of Japan; the Edinburgh Printmakers of Scotland and, Kala Institute of Berkeley, California.¹⁵⁷

PAT PRODANIUK This was such a cool exhibit. There were two Japanese artists staying at my place, and I didn't know until literally the day before, because Mike Bowman didn't know where they were going to stay and I was just happy to offer a bed to international artists. So I ended up housing two Japanese artists, Yuichi Sawada and Norimasa Mizutani. They had pieces at the international printmaking show. Akiko Taniguchi and Noriko Ueda were there too for Thanksgiving, and I made a turkey, and they had never seen a whole turkey, only half a turkey.

TANYA HARNETT Why would you buy half a turkey?

PAT PRODANIUK Because you have a small kitchen? A small family? You don't need a full turkey?

TANYA HARNETT You could freeze it!

PAT PRODANIUK. I don't know, don't ask me!

MAUREEN FENNIAC The most comprehensive collection of contemporary prints ever to be exhibited in Canada will transform Edmonton into a veritable international centre for print art throughout October. Sightlines [...] is a network exhibition of 10 gallery sites situated throughout the city. Over 400 works of print art from 22 countries and four continents make this exhibition truly global in its proportion and perspectives.¹⁵⁸

STEVEN DIXON The shows that we had were amazing. The one in the Armoury Building was one of the better shows I've ever seen.

WALTER JULE Bernd Hildebrandt came up with the idea of these walls, because the Armoury Building didn't have many walls you could use, so he designed these leaning things we could put stuff on. And also these floor plinths that we could actually look at the large work—we could go up stairs, grab a cup of coffee, and look at down at the work from the balcony. It was very well received. Lawrence Smith [former Keeper of Japanese Antiquities at the British Museum] talks about that show [in his essay published in the catalogue “Lines of Site Ideas, Forms and Materialities”]



David Armstrong
Between Hand & Moon (State 1)
lithograph,
chine-collé
2012

LAWRENCE SMITH Prints of compelling force, one or two only by each of 23 artists from 14 countries, were chosen by Walter Jule and shown in a large, high-ceilinged hall. [...] The effect was closer to that of an exhibition of painting, where the way the works are arranged relative to the space and to each other can create an almost musical experience for the viewer. As a statement of the success of modern world printmaking, it compelled attention in a way that print exhibitions rarely do, and it is instructive to consider why. The first factor was obviously the excellence of the artists and the works chosen; that quality took, in every case, the form of great intensity. The viewer could feel, as with the best art in any format or technique, the vivid personal experience of the artist [...]. One could forget that they were all working in quite different styles and with a wide variety of graphic methods this breadth, more than anything, seemed to proclaim a world of printmaking which had finally transcended its own doubts.¹⁵⁹

ROBERT ENRIGHT Printmakers have a reputation similar to English actors; even when there's no vision, they can always fall back on technique. It's an accusation that can occasionally be thrown at the work in a trio of exhibitions connected to Sightlines, the recent international symposium on printmaking held in Edmonton in early October. But, for the most part, excessive technique was not a tyranny; it's just one of the ways the myriad messages contained in the work get transmitted.¹⁶⁰

¹⁵⁹ Lawrence Smith, “Printmaking in Three Continents: A Question of Horizons,” in *Lines of Site: Ideas, Forms and Materialities* (Edmonton: University of Alberta Press, 1999) 14.

¹⁶⁰ Robert Enright, “Show reveals new adventures in printmaking,” *The Globe and Mail*, October 16, 1997, A13.

¹⁶¹ Nora Abercrombie, “Visual Arts,” *Vue Weekly*, October 16, 1997, 25.

¹⁶² Karen Kunc, “Teaching Printmaking: An American View,” in *Sightlines* (Edmonton: University of Alberta Press, 1997) 194.

¹⁶³ David Garneau, “Sightlined Impressions,” *Border-Crossings*, Winter 1998, 54.

¹⁶⁴ Diana Nemirow, in Jennifer Dickson, “Observations on the Contemporary Print in Canada, 1972–1997,” in *Sightlines* (Edmonton: University of Alberta Press, 1997) 125.

NORA ABERCROMBIE The nifty thing about prints is the range of effects the artist can conjure through highly technical and mysterious (at least to me) processes. Prints are fun to look at not only because they are beautiful or spooky or whatever. I like to get right up close and try to figure out what is a photo image, what is drawn, what is scraped, what are droplets of water and whether that thingy in the corner is genius or a lucky mistake.¹⁶¹

KAREN KUNC “How did you do that?” This is the most common question in the print shop. It recognizes an innate characteristic of the printmakers mentality a curiosity about technique and process. Nowadays, in the conceptual art world, this seems to be a shameful admission. Effort is made to hide, excuse or redirect this natural inquiry. But the question expresses the print students desire to know the mysterious mixtures, the arcane terminology, the stages and processes of order, how to make surprises. These tools of the trade are the hook often used to tantalize students—to introduce them into the “black arts” of printmaking.¹⁶²

DAVID GARNEAU In this moment of multi-, cross- and even anti-disciplinarity, the idea of focusing on a specific medium and its practitioners may seem anachronistic. Contemporary art conferences tend to be thematic, they privilege concepts over materials and practices over disciplines. If a single discipline symposium seems out of step with the current art world, it may be a necessary strategy for maintaining a community and the integrity of a discipline against the fracturing forces of postmodernism.¹⁶³

DIANA NEMIROFF The print is, in one sense, very much at odds with the broad image culture. Broad image culture is the inheritor and elaborator of concepts first put forward by conceptual art, which shifted the focus away from the author i.e. the artist as a holder of personal vision. On each one of these counts printmaking finds itself at odds. Therefore, from this point of view, the position of printmaking is marginal. But in thinking about broad image culture do we mean what is happening in the visual arts at large, or do we mean in the visual environment of our society? If we mean the latter, how would I describe this broad image culture? First, debased; second, clichéd. In particular I believe that this image culture, while ostensibly emphasizing the individual, in fact leaves no room for the innerness of individual experience.¹⁶⁴

WALTER JULE The role of art and artist in a corporate culture that inoculates against diversity is really a question about culture. How to remain connected to the global village while preserving what is local and specific?¹⁶⁵

ELIZABETH BEAUCHAMP When the unique qualities possible only through the print processes are coupled with the sophisticated creativity of contemporary artists, some fascinating artworks result. I often think of printmakers as modern-day alchemists, a close-knit group who share the secrets of an artistry so complex that it's only completely understood by those who have it mastered. And for that reason, it largely remains a beautiful mystery to the rest of us.¹⁶⁶

HELEN GERRITZEN Sightlines was just fabulous. I had just finished my undergraduate degree, and that whole summer before grad school I worked as an assistant on Sightlines, with Susan Varga. It was just magical, meeting all of these artists I had learned about as an undergraduate, and there they were standing right in front of you. And then all the exhibitions all over town. —to have that as the springboard for your graduate degree? It was amazing.

AGNIESZKA MATEJKO As a teacher and as an artist, Gerritzen inspires poetic thought. Like the ancient storytellers, she takes the ordinary stuff around us and transforms it into a living myth. [...] For instance, she is the proud owner of a pair of circular door ornaments that once adorned a turn of the century entranceway and ones she says look like breasts. She has a pair of old wall brackets, sieves, candle moulds, baking cones, to just name a few of the curiosities. She keeps these objects for months, sometimes years, and in moments of inspiration uses them to create her drawings or prints. Sometimes she familiarizes herself with these objects from the inside out by casting the cavities in gelatine. (A habit that, she says, occasionally startles her husband, who innocently reaches into the fridge and instead of cheese finds strange casts of gelatine.)¹⁶⁷

GILBERT BOUCHARD Ultimately the full elegance of Gerritzen's work is its ability to stay focused on the power of interpretive openness incarnated by metaphysically intriguing moments of transformation and emotional/physical turmoil. While this work handily forces the issues of mind-body gap and the contradictions written into the tension between knowledge and experience, it does so in a way that

¹⁶⁵ Walter Jule, quoted in Maureen Fenniak, "Print-art Birthday Goes Wild," *See Magazine*, October 2-8, 1997, 6.

¹⁶⁶ Elizabeth Beauchamp, "Artists are Doing More for Less," *Edmonton Journal*, September 13, 1991, C5.

¹⁶⁷ Agnieszka Matejko, "Gerritzen branches out with trachea and the hero," *Vue Weekly*, August 31, 2006, 18.

¹⁶⁸ Gilbert Bouchard, *Helen Gerritzen: trachea and the hero, and other such stories...* (Toronto: Open Studio, 2007) unpaginated.

is deeply satisfying and oddly reassuring on aesthetic and metaphysical levels.¹⁶⁸

HELEN GERRITZEN I became SNAP's director of programming, so I put up a lot of shows at the Great West Saddlery Building. After Angus left, Shelley Wilson became the executive director, and her and her husband were kind of a team. She was the only employee, but he would help set up because he had a background in exhibitions. Shelley and I worked a lot together, and we realized that there were all these prints that had been part of the newsletter print program—it was a really stellar program, there were amazing people who had made prints. Around Christmas time, we said why don't we put all these prints up in a grid on the wall? We did a little bit of advertising... I think we made 500 bucks? We looked at each other, and thought people want this. The next year I created the 'Perfect Print Affair,' and I somehow convinced everybody to come in—Dan Bagan brought in a whole bunch of frames, we brought a whole bunch of work in. We started in the morning, and we had a latte machine, and we had people in the back—Sean and Akiko, everybody was there, everyone on the board—and people would come in and say they wanted this print in that frame, and then we'd take it and we'd frame it in the back room for them and then hand it to them—people loved that. We made \$10,000 that one morning. I'm particularly proud of that.

Lisa Murray
Skin Balloon
Cloud, screen-
print, 2000



SEAN CAULFIELD It was a period of a particular boom in Alberta's economic boom-and-bust cycle. So kind of feeling this explosion of spending and growth and big pick-up trucks... but at the same time, sensing that while we were getting some investment in the arts, it was not the kind of investment that could be happening. And then of course knowing deep in your mind that it wasn't going to last, and that we were really going to be in trouble. In my time here [*since returning to Edmonton from the United States in 2001, to teach at the University of Alberta*], it has mostly been a slide, economically. Therefore, having to make decisions in this art community, the stakes are so high, you can't take as many chances. One of the big problems is when you're given just a little crumb, the pressure to make that crumb into a pie is so great, and almost impossible, you inevitably make some mistakes.

JOAN GREER The past and the future collide in [*Caulfield's*] nightmarish envisionings of ecological wastelands. Here, industry and natural environments come together. We are confronted with the imagined consequences of human interventions upon larger ecosystems with oil extraction being the leitmotif. The result is environmental Armageddon. And yet, within these images there is also a suggestion of something primordial and enduring; the possibility of new beginnings; something—at first amorphous and unknowable—starting to arise and take shape.¹⁶⁹

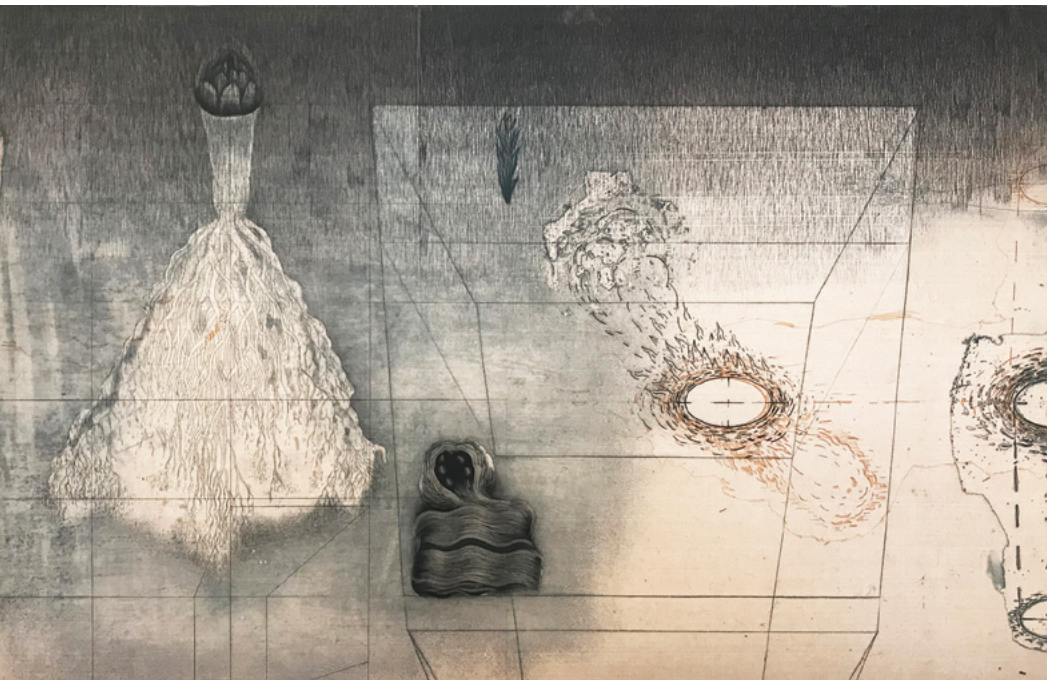
169 Joan Greer, "Our Only Home: Printmaking in the Anthropocene," in *Printmaking in the Anthropocene* (Edmonton: University of Alberta Department of Art and Design, 2018) 14.

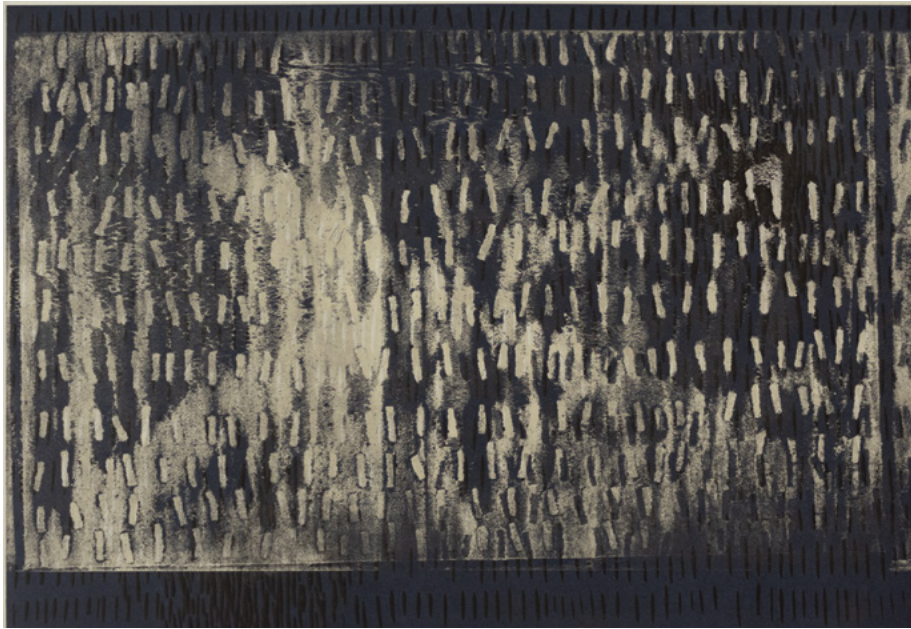
SEAN CAULFIELD I was thinking about the way that space had been so flattened in medieval art, when they were just starting to think about perspective, and the weird flips that were going on in the work because of that. On the one hand you could see that as a technical struggle, but on the other hand, you could see it more philosophically, or allegorically, as a metaphor for understanding. So this idea of perspective and how much we impose, and is imposed on us, is a recurring question. Maybe this newer work is a return to a more introverted place. And it worries me on some levels, if my response is to turn away—I don't think that's what I mean that I'm doing, but I think that's a danger. Other artists have been successful turning inward and making art that's very transformative. During the whole covid crisis, for instance, I didn't find myself turning to activist artists, I found myself turning to Arvo Pärt and minimalist composers and very introspective medieval art. Now I don't want to suggest that's always the answer...

LUKE JOHNSON Well, given what was going on when they were making that medieval art, what with the plague and all that, it is clearly an answer that comes from pretty deep inside of us.

SEAN CAULFIELD Yeah, that's sort of what I mean. I was on a PhD defence recently, listening to someone who was critical of introspective art because it didn't address the critical, political needs of various groups. But if all of our art is about a means to an end, isn't it really just a repetition of the colonial problem anyway? So we have to have outlets that are introspective. I don't know, maybe I'm justifying my own retreat... does that make sense?

Sean Caulfield
*Found Anatomies:
Transition Zone,*
intaglio on gampi
mounted to panel
2022

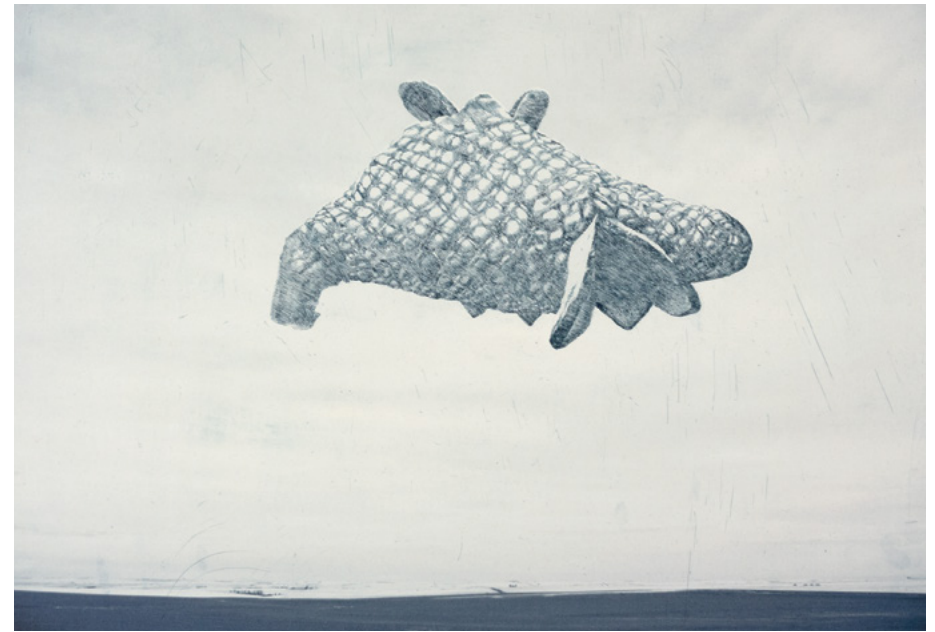




HOLLY SYKORA Sean Caulfield had us read this Kafka story [*In the Penal Colony*] in the ‘Word and Image’ class, about a prisoner being killed slowly using a bed of nails that would carve these images into his body. I started making these repetitive scratch marks on a copper plate and I found sitting there, making these little marks with the etching tool feels really good—I have had panic attacks on and off throughout my life, but I didn’t feel anxious when I made these marks. The marks became really important, and it allowed me a simple way to create an image, but allowing me to create that image through process. Making the marks became a meditation. Interestingly enough, after my time at SNAP I went back to school and got a nursing degree and work in paediatric oncology. I have a tattoo of some of those marks. And the kids see my tattoo and ask two things ‘is that how many days you’ve been in prison?’ And the second question is ‘is that how many kids have died while you’ve been working?’ Because kids die there, right? And it’s so interesting to me that an eight year old is thinking about that, but it kind of makes sense with where the image comes from.

CAITLIN WELLS I like that tension, trapping all of this time in a print, because of course there’s the subject, this natural thing turning from one state into another state, into

Holly Sykora
etching,
relief, 2007



Caitlin Wells
Hypothesis 1
etching, inkjet,
chine-collé
2013

another state, into another, and I’m pressing pause, for a moment. I’m noticing things on walks or in the garden—natural phenomena, processes of flux—like seeds, plants in bloom, or metamorphosing, or desiccating. Then there’s all the hours of drawing it into the ground, etching it, working it, testing it, printing it, and so on. But it’s all so fleeting—the subject continues to evolve and dry out and become a new thing, and the plate gets scratched and worn. At an undergraduate level my thoughts were about poetic, philosophical transience—an awareness of how quickly time was moving, and what do we do with our one, beautiful life? And that evolved to have more and more concerns about climate change and understanding scarcity more, and that things we were taught would be inexhaustible are not if we keep expanding at our rapacious rate. I think if we all paid a little more attention to natural phenomenon and processes, maybe we, as a species, might be a little more thoughtful about our impact on those cycles. I definitely am so grateful for the lenses they’ve given me—Walter Jule, and Liz Ingram, and Sean Caulfield, and Lyndal Osborne—so that even in times when I might not be in the studio as much, I still get to view the world through those lenses that they helped craft. The world is a much more interesting place to look at as a result.

STEVEN DIXON

I predicted that the year the Cecil Hotel was torn down was the year SNAP could no longer afford rent. And I don't think I was far off. The same year there was nothing but parking lots on the opposite side of the street, and condo developers with permits in hand waiting for the Cecil to close. And when the Cecil closed, there were probably a thousand units built on that street within a year. You could just see it. It was ripe for transition. And so now you see what we have today down there.



Laurel Westlund
No feeling is final
screenprint, 2020



Greg Swain
Chinese Checkers
relief, 1988

MARC SIEGNER And we could have bought that building for around \$400,000 at the time...

HELEN GERRITZEN They had moved part of the studio down behind the new location of the gallery, once they had separated from Latitude. And there was some discussion about buying the building—can you imagine the upkeep of something like that?

LIZ INGRAM At the time SNAP wasn't in a good position to do something like that. It went through various phases and at that point it was a bit disorganized. And there just wasn't the will, and the drive, and the organization to do something like that. But boy, what an opportunity that was...

HELEN GERRITZEN That would have been a game changer in many ways. But the board decided that they wanted to move to the Red Strap Market. I just remember I wasn't happy with the Red Strap, and I didn't know what the solution was. I kind of felt like staying at the Great West Saddlery Building was also fraught.

NICK DOBSON We [...] secured space next to the Red Strap Market in the Arts District that satisfies our spatial needs and puts us in close proximity to Edmonton's major art attractions. This location, although increasing our total square footage by nearly one third, does not represent a significant increment in our lease commitment. In short, I believe this is a tremendous improvement in SNAP's disposition for the future.¹⁷⁰

170 Nick Dobson, "Message from the President," *SNAPline*, Spring 2004, 2.

171 Amy Fung, *Before I Was A Critic I Was A Human Being* (Toronto & Vancouver: Book*hug Press & Artspeak, 2019) 65.

172 Nick Dobson, "Message from the President," *SNAPline*, Summer 2004, 2.

173 Gordon McRae, "Greg Swain," *SNAPline*, Summer & Fall 2005, 1-2.

AMY FUNG [*Red Strap denims*] would eventually become the namesake of a short-lived art market and four-storey empty warehouse space that hosted the local printmaking community, as well as one-off events and art shows [...] The space never really functioned as a hospitable studio, and was rumoured to serve more as glorified storage for its owner and local architect, Gene Dub, who had a soft spot for saving scraps of forgotten civic history.¹⁷¹

NICK DOBSON After twenty-two years in the Saddlery building, it was a sad affair for Greg Swain and I to close the doors on SNAP's use of the edifice. As I helped Greg install new lighting and repair old plumbing (in order to conform with the landlord's requirements) my attention would often drift to memories of the SNAP/Saddlery experience. Indeed, it was fitting that Greg was there to help finish our association with the building as he had so great a hand in building SNAP's Saddlery presence.¹⁷²

MARNA BUNNELL Has anyone talked about Greg Swain?

GORDON MCRAE Greg Swain's art has in some aspect always been figurative. Whether it's a languishing female nude, a check-shirted truck driver at a urinal or a spray of people below a cliff, the human form has been central—whether warped, dwarfed or swollen—in all of his major works. Between the four walls of the frame it seems as if each figure has been placed as deliberately as the observer's viewpoint. "Come here," it seems to say, "And stand right in this sport. I have something to show you."¹⁷³

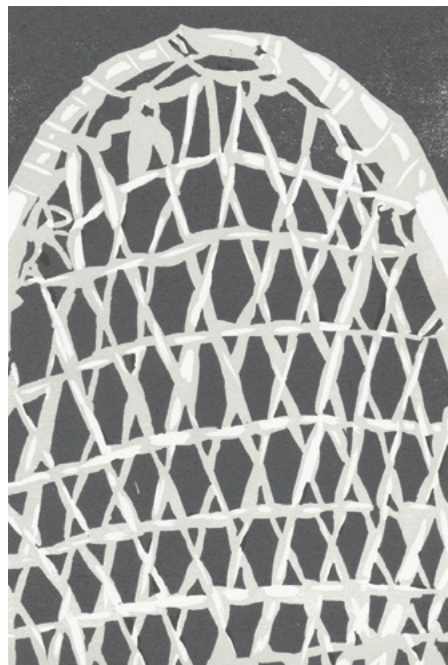
ANTHONY PAVLIC Greg Swain, who passed away a little while ago, was basically the guy who kept the place running. He was a great guy, I really liked Greg and he was just a Mr. Jack-of-all-trades, so he was instrumental in building the studios, making sure that things were working smoothly. He was a pretty important part of SNAP.

MARC SIEGNER You'd go to the studio in the morning and Greg would be there still partying from the night before!

STEVEN DIXON Trying to convince you that he wasn't living there.

MARC SIEGNER Sweeping up, pushing a broom around...

LAUREL WESTLUND Out in front with his motorcycle, and his eyeliner...



Curating party for the 2012 SNAP calendar, left to right Elizabeth Showalter, Riley Braden, Jennifer Konanz, Dara Armstrong-Riddell, Anna Szul, Shirleen Smith, Brenda Raynard, Dawn Woolsey, Arwen Aubrey-Hébert; photo courtesy of Shirleen Smith

Shirleen Smith
February
letterpress-
printed linocut
2011



Teresa Kachanoski
September
letterpress-
printed linocut 2009

Dawn Woolsey, *October*
letterpress-printed
linocut, 2009; photo by
Shirleen Smith

NICK DOBSON Greg Swain helped with some of the *[Red Strap]* building. It was a nasty, nasty space—like I spent a few weeks with a jackhammer peeling the floor off. And after a while I just couldn't do it anymore... it was hot, and I had to be masked and I had to wear coveralls. Sean Caulfield somehow or other took over and finished the job of peeling the floor.

CANDACE MAKOWICHUK The move was a huge undertaking both physically, mentally and financially. It took its toll and staff, board and volunteers began to feel it—and so did the bank book. ¹⁷⁴

KELSEY STEPHENSON The shop wasn't actually set up when I got there to be an emerging artist in residence. It was mostly functional, but things were still being put together. So one or two days I would go in, and find out 'oh, we're having a party to make some cabinets?' There were a couple days like that.

CANDACE MAKOWICHUK From the first mention of a new facility, Walter *[Jule]* set out to design a space for SNAP that was not only functional, but also capitalized on the natural lighting created by the towering front windows as well as the grand open area. What he designed was an open-concept plan that is unique from any other print shop in Canada. In most shops, the artist is hidden from public view, and the Gallery is the only area seen by visitors. In the new SNAP, artists can print out in the open, facing the street, visually inviting passers-by to stop and engage in the artistic process. ¹⁷⁵

APRIL DEAN From my understanding, when *[SNAP's space at the Red Strap Market]* was designed, the idea was to have this street-front open window concept to really make the practice of printmaking more visible to the community. People are walking by, traffic is driving by, and they're looking and seeing presses and printing in action. There's a lot of print shops all over the world that are closed spaces, and no one ever sees the magic that goes on behind the scenes, whereas here you walk in to go to the gallery and you have to walk through the print shop. So you're interacting with the means of production before seeing the final product in the gallery. I think that's a really interesting concept. ¹⁷⁶

NICK DOBSON It's the concept of 'print as theatre.' We envisioned something that would be very interactive with the public. We have two press areas laid out so people can see them and see what's going on through those big front win-

¹⁷⁴ Candace Makowichuk, "Financial Report," in the unpaginated minutes of the SNAP Annual General Meeting, April 30, 2005. ¹⁷⁴

¹⁷⁵ Candace Makowichuk, 'A Heartfelt Thank-You,' in *SNAPline*, Summer 2004, 4-5.

¹⁷⁶ April Dean, interviewed by Andrew Paul, "studio visit: April Dean | printmaker," *See magazine*, August 13-19, 2009, 30

¹⁷⁷ Nick Dobson, quoted in Christa O'Keefe, "SNAP Grand-opening," *xs*, October 26, 2005.

dows. Printmaking appears arcane to the general public, and we are choosing to demystify it. ¹⁷⁷

SARA NORQUAY It was nice to have the office and the print-shop and the gallery space in one area, it was quite open. The print shop was not designed very well—all the presses were in the window. To carry your damp paper from the soaking tray to the window—it dried on the way! The other downside of that, because of the location there were a lot of people on the street, who came in to talk to you because you were in the window. You didn't want people wandering in if you were the only one there. I had some interesting moments. I never went there at night. I didn't feel safe, even in the daytime if I was the only one there, because I had some encounters that were very stressful.

HOLLY SYKORA There were some very strange moments, but overall it felt like an easy place to be; it felt like a second home in a lot of ways. I sort of fell into being involved they have a visiting lecture series at the university, and I was sitting there and Nick Dobson was sitting in front of me and he turned and goes 'You want to be the treasurer at SNAP?' And I said 'No? I don't know anything about money?!' And he said 'No, no, there's an accountant who will do the books, you just have to present them.' I said I didn't know anything about this but he said 'No, no, it will be fine, just sit on the board...' I would love to be involved, but as treasurer... I put my name forward, and that's how I became involved.

TERESA KACHANOSKI I was finishing up my BFA at UofA and taking extra classes in printmaking when I was approached by a fellow student, Anna Szul, to join the board. They needed someone in the role of fundraising director and I was not really interested in that aspect but intrigued by the idea of being involved in an artist-run centre and thought it would be a great way to continue my art practice. At that time SNAP had fairly recently moved to the 97th street location and there was still a lot of finishing construction needed to make it functional as a working space though the gallery was well set up and operating. I also got the sense that there was some burn-out among those that worked so hard to make the move in the first place.

SARA NORQUAY *[My husband and I]* arrived in 2008 *[from Santa Barbara, California]* to figure out how we were going to move here, and of course I heard from people I knew in Santa Barbara that Edmonton had this amazing printmak-

ing department at the University of Alberta. So I thought I was coming to Mecca! So I showed up at SNAP when they were in the old place across from the courthouse, and introduced myself, and said I'd like to rent. It took quite a bit of time to persuade them that I was a printmaker and that I would not ruin the machines. I had tests, and they finally said ok.

APRIL DEAN I was a UofA grad, and therefore given the 'gold seal of approval' because the way I thought about printmaking and making prints was acceptable to the powers that be. I know for a fact that a number of artists who were not UofA grads were made to feel very unwelcome at SNAP because their idea of printmaking was different than the majority at the time.

TERESA KACHANOSKI As a community I have to say that I found it somewhat elitist and not exactly welcoming to people considered "hobbyists". This was something that I felt was detrimental to SNAP's survival and an area that I wanted to attempt to change. I also enjoyed learning how to use the letterpress and then teaching letterpress workshops. Steve Dixon had been teaching the occasional workshop and didn't want to do it anymore. He suggested that I learn the machine. I think I had 2 sessions with him before I held a weekend workshop to teach others. It actually went very well and was a lot of fun.

DAWN WOOLSEY Teresa Kachanoski and Shirleen Smith, who started the Calendar Collective, really got to know the letterpress well and I got to know it along with them. In the Jasper Avenue location, the letterpress developed a lot further with Shirleen and Anna Szul.

SHIRLEEN SMITH My first involvement with SNAP was taking a letterpress course from Teresa Kachanoski (a past-president of SNAP), guessing it was about 2008? 7? I met Teresa through a mutual friend and we had a lot of fun in the printshop. There were lots of UofA artists involved at the time but also a smattering of "community people"—so I felt quite welcome. I discovered linocut which has become a favourite medium for me—but I also tried out woodcut, photo-etching, etching, silkscreen, mezzotint, and analogue photography (I was already familiar with darkroom work). I must say, it was like an amusement park for me. What fun! One of the greatest parts was discovering that printmaking is a social activity. All the massive equipment draws people

in to make art which, to my mind, is much more fun than doing it all alone all the time. It certainly fosters learning and inspiration.

DAWN WOOLSEY We sort of all hung out in the shop together. At that time, whoever was the featured artist in the shop would always do at least one Saturday workshop, sometimes more. So we would all hangout Saturday, it would always be really busy because people would drop in for the workshops.

TERESA KACHANOSKI Out of the letterpress workshops we started the calendar collective fundraiser with lino images and text, which became very popular and satisfying.

SHIRLEEN SMITH I used to make calendars for a few friends, mainly collage, and tried out a few linocut/letterpress pages in 2008 (just a few for friends). Teresa encouraged me to make more for SNAP and I said "Sure, if we can get together a bunch of people to do it." Thus began the Calendar Collective (I'll take credit for the name) in 2009. In my time everyone printed their image (max. 2 colours) as well as the type for the month. There's always a few months with the same day layouts (where the first of the month starts on the same day as it does in other months) so people would team up so they didn't all have to set the type. One year we streamlined things by getting all the paper cut—which was a treat after tearing it all down with a blade and a straight-edge. Not

everyone was equally comfortable on the letterpress so the more experienced printers would buddy-up and help out. Lots of work but fun. A few folks (notably Dawn Woolsey) did their image in silk screen some years. We pulled in some guest artists like Leila Sumi (from Parks Canada in the Yukon at that time, and an artist) and New Leaf Editions in Vancouver. Looking over the contributors between 2009 and 2013, there was an interesting mix of University and community artists.

SARA NORQUAY Jared and Cate Kuzik got involved, and they are incredibly knowledgeable about letterpress. Jared isn't a printmaker, but he got pulled in, so he's done a lot, and then Cate has run

Cate Kuzik
Rebel
screenprint
2019



the calendar a few times. It's had its own history. Recently they've gone to screenprint and other stuff...

SHIRLEEN SMITH As for my own images, most were plants and animals. A few favourites were half a sunflower (that way it was almost life size and I got to carve the particular spiral pattern of seeds inside), an iguana, and a snowshoe. Each one was only part of the animal/object so I'd have to say I like that approach. Not sure why—the detail? the mildly surprising incompleteness? I also learned a registration trick by carving part of a braid of garlic cloves. I was pleased to create 3 dimensional objects with only 2 colours (and white). The restriction to 2 colours was a good exercise in planning and efficiency.

DAWN WOOLSEY I did a Canada Goose that was one of my favourites. It was done from a photograph I took at the zoo. The grass was so green and lush, and there was a Canada Goose parked on this hill, so I thought I'm going to see if I can get close enough to photograph of it. I was crawling on my stomach trying to get a shot, and I got close enough that it kept biting me—it would take a bite of grass, and then bite me again! That was definitely a favourite.

SHIRLEEN SMITH Other fond memories were the grooming and collating parties. One year we got together at Teresa's house, other years at SNAP, generally with beverages (wine, for example) and snacks and went through all the calendar pages choosing the keepers and doing some cleaning up, sometimes hand colouring. Then we stacked each month around a table and passed the calendars by hand to each person and a "checker" at the end—you'd be surprised how often we missed a month or put two copies of a month into a finished calendar.

SARA NORQUAY It was a collective, so there was a lot of discussion and disagreement, but nevertheless, I liked that it came from the members. Now they hire a designer, but this was really grassroots, where people just came in and made it happen.

SHIRLEEN SMITH I'm not sure how many copies we started with but by 2011 we were making 90 and by 2012, 150. I think we allowed for about 20 mistakes on every month/calendar page. Initially we sold them for \$60, figuring \$5 per page (including the cover). People who printed a month got 2 free calendars for their efforts. [...] Initially there was some skepticism about the calendar. One of the senior UofA

178 Laurel Westlund,
"My Process,"
SNAPline, Winter
2014, 10.

print artists told us that they'd tried calendars in the past but it never panned out. That was 2011 and at the Print Affair Xmas party and sale that year the calendar made more money than the bar. Which is probably why the SNAP calendar is still being made.

SARA NORQUAY There was a whole discussion of whether this was art or not. One year they raised the price—it was ridiculous, and they didn't sell any. I told them it's not art, *it's a calendar*. People are buying it because it's a calendar.

APRIL DEAN I think that something that has sort of like grown up and transpired in Edmonton alongside SNAP is the craft-fair culture; these are people who are invested in making things and selling them and trying to earn a wage doing that. There were moments of heated debate could or should SNAP be a place for that. And lots of opinions that it actually shouldn't, that it somehow isn't, or wasn't, art that should be pursued at SNAP. And that for me was a problem! Because my love for printmaking is that it is not one thing, and that its root are in this community-based democratic approach. It is by its definitions a multiple; there is no singular way of doing things.

SNAPLINE You are a regular vendor at Royal Bison's bi-annual sale, what can fans of your work look forward to at your table this year? How does participating in the sale affect your working process?

LAUREL WESTLUND Having a bi-annual deadline to pull a collection together really helps to keep my print practice rolling. I approach each sale as a mini-exhibition that reflects whatever I've been inspired by in the months leading up to it. It's also nice to get the candid one-on-one feedback on my work outside of a gallery setting.¹⁷⁸

BRIANNA TOSSWILL The pattern my life has revolved around is my weekly markets on Sunday and Thursday. Twice a week, I check my packaged art stock and the battery charges on my phone and square reader and load up my cart. [...] I spend the next four hours talking to people about



Caitlin Bodewitz
No feeling is final
 graphite and screenprint
 on birchwood, 2020

179 Brianna Tosswill,
 “Market Diary,”
 September 9, 2022,
[https://www.
 penrosepress.ca/
 blogs/nerd-time/
 market-diary](https://www.penrosepress.ca/blogs/nerd-time/market-diary)

180 Wendy McGrath,
 “My Process:
 Caitlin Bodewitz,”
SNAPline, Summer
 2017, 21.

181 Caitlin Bodewitz,
 interviewed by
 Wendy McGrath,
 “My Process:
 Caitlin Bodewitz,”
SNAPline, Summer
 2017, 22.

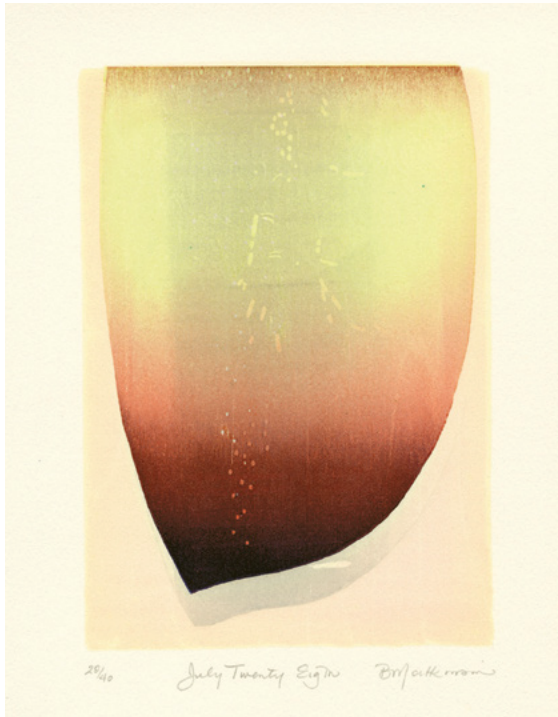
182 Wendy McGrath,
 “My Process:
 Caitlin Bodewitz,”
SNAPline, Summer
 2017, 21.

my art (as well as their reading habits, sources of comfort, and anything else they cared to share with me). Sometimes these exchanges result in purchases, sometimes they don’t. Many of them are rewarding regardless. And at the end of the day, I pack up and haul everything home again.¹⁷⁹

WENDY MCGRATH I first met Caitlin Bodewitz March 11, 2017 at the “By Curated Market” in the Prince of Wales Armouries in Edmonton. Her booth was dominated by her large-scale print, “Befriend the Unknown.” At the centre of the print is an owl in flight. It grips a triangle in its talons and flies against a backdrop of tree trunks in varied muted colours and textures. Two smaller triangles seem poised to drop to the forest floor. But the prediction could be illusory—perhaps the owl really means to grab the other two triangles before they escape.¹⁸⁰

CAITLIN BODEWITZ Being in an urban environment has hugely impacted my current body of work. I am constantly seeking a balance between two opposing realms the juxtaposition of being a nature-lover in an urban setting, organic versus structure. I depict this duality through the use of geometry imposed on nature, trying to unify them in harmony rather than creating tension.¹⁸¹

WENDY MCGRATH Bodewitz strikes a balance between urban and nature and she also aims to strike a balance between the artistic and purely practical. Market settings are an opportunity for her to display her prints to a wide demographic. “You never know who’s walking through, so I keep price points and items diverse. A large piece draws people in but buyers might take something smaller.” But she also emphasizes the importance of an online presence—online store, website, social media—to help get her work in front of an audience and potential buyers.¹⁸²



Brenda Malkinson
July Twenty Eight
relief, 2013

WALTER JULE

As I recall,

Nick Dobson was the president at the time, and he said ‘we want to establish an international print biennale.’ I think the first discussion we had I probably suggested we call it the Edmonton Print International and get it off the ground, because starting something and calling it a ‘biennale’ is a promise, and we had no secure funding sources or anything, support from the community, corporate support... Sean had done the TrueNorth Print Biennale a few years before, and that was very small—24, 25 prints I think, in the Saddlery building.

SEAN CAULFIELD The three *[jurors]* (Edmonton’s Liz Ingram, Calgary’s Bill Laing and Montreal’s Rene Derouin) met for two days and went through five elimination rounds to pick the final 25.¹⁸³

¹⁸³ Sean Caulfield, quoted in Gilbert Bouchard, “Whittling down a short list was definitely not a SNAP,” *Edmonton Journal*, June 14, 2002, E5.

¹⁸⁴ Ibid.

¹⁸⁵ Amy Fung, “Edmonton Print International Preview, September 26 - October 17, Various locations*,” *Prairie Artsters*, September 28, 2008, <http://prairieartsters.blogspot.com/2008/09/edmonton-print-international-preview.html>

GILBERT BOUCHARD Officially announced this week, the Biennial short list features some “real heavy hitters” from Europe, Asia and all corners of North America, says Caulfield, himself an international-award-winning printmaker, having picked up the 21st-Century Grand Prix in Tokyo and second place in the Great Canadian Printmaking Competition. Prominent finalists include Toshihisa Fudezuka from Japan, Claude Sinte from Belgium and Karen Kunc from the United States, and Carl Heywood from Ontario. Edmonton finalists include Karen Dugas, Akiko Taniguchi, Tomoyo Ihaya, and Shannon Collis.¹⁸⁴

AMY FUNG: Born from the remnants of 2002’s TrueNorth Biennial, EPI 2008 has been growing in momentum, in large part because of Jule. [...] The city’s print community has participated in international exchanges for decades, but this show will bring together the breadth of contemporary international printmaking into one setting.¹⁸⁵

WALTER JULE I remember when I first went to Japan in the mid-70s, and going to an opening and being introduced to somebody who had won an international prize, maybe 20 years before, and they would be introduced by the gallery director as ‘the Japanese star’ because they had won the prize at Ljubljana. So there was that buzz. But the thing about Ljubljana, and Krakow, and maybe even the Norwegian Biennale or Tallinn early on, is that they had 350, 400 artists in the show. They had over 4000 entries. Now, there are not so many entries, they don’t show many artists, and there’s the overarching occurrence of choosing certain works as a condition of receiving government funding. The international shows are very hard to do because you have to cobble together funding. I recall that for Edmonton Print International we received around \$70,000 from the Alberta government, but it meant making an application after we released the prospectus, because of the timeline. So there were moments of nervousness there whether we could carry through what we promised the international community. And then I think we raised over \$30,000 for the awards.

TERESA KACHANOSKI EPI would not have happened without Walter Jule. Though there was a committee and regular meetings and reports, Walter got it done with a lot of help from Caitlin Wells.

CAITLIN WELLS The board was working so many hours and doing so much work. I ended up also being hired to work on EPI. I was chiefly organizing framing and ordering materials to frame the work, along with a group of amazing volunteers.

WALTER JULE Anna McNamara was assigned to help; she only stayed in town a couple months, took a job in Toronto I think. Then Holly came in.

HOLLY SYKORA The woman that they had hired as the coordinator for the Edmonton Print International left maybe two-thirds of the way through, so I was asked if I would want to step in. I said I guess so? It sounded really great, the whole project seemed really interesting. I kept kind of falling into these different roles.

WALTER JULE Together we spent over 4000 hours on the project.

HOLLY SYKORA That sounds about right! We would talk while I was in my car — back when talking on your cellphone while driving was allowed — for 2-4 hours a day, everyday while I was working on that project. Such a strange thing to think about now... where was I driving? What did we talk about for so many hours? I have no idea... EPI as a project, the work, my work a little, family... one thing we always kept talking about was baby steps. That you keep moving forward, maybe a few steps back, but you just keep going.

WALTER JULE Bernd Hildebrandt came down to hang the show, and Holly and I were there with a couple of other volunteers. Holly and the volunteers made a foam core model of the Capital Arts Building, three or four big rooms and the big wall that had Annu Vertanen's work. And they made postage-stamp sized print-outs of all of the work that had been accepted. And so when Bernd showed up, he looked at it and—well, you know Bernd—he got it all done. The best part of all of this was the collaboration. People could go beyond what they could do alone in the studio.

Tadeusz Warszynski, *Reverberated Spaces*, woodcut, 2007



HOLLY SYKORA On the final judging day, there was Archana from California, Ryoji Ikeda, and Maurice from Belgium. Because the judges couldn't be there to hand out the prizes, we had a videographer come so the judges could give a few remarks about each of the winners to play at the opening. One by one the judges would go and do their video piece, but the rest of us would sit there, and I thought we have to get them doing something because they're bored. They had enough English between them to get by, but it was tricky to have everyone communicate for a long period of time. So I folded up some sheets of computer paper into four or five sections, and each person would draw a section and pass it on, and that's how we passed the time. I remember Ryoji peeking at the previous drawings so his drawing would make sense, and us going 'no, draw what you want to draw!' At the end of the day I saved those drawings... I'm happy I thought to bring them home. They're a sentimental, tangible memento of that time.

TERESA KACHANOSKI I was president at the time but my role was very minor. One aspect that was meaningful for me was that one of the jurors was from Belgium and his English was not great, since I'm bilingual I was used as his translator. I hadn't participated in a jury process before so it was a real learning experience and very interesting to be a fly on the wall.

CAITLIN WELLS I remember there was an opening event at City Hall, and Walter did a demonstration that involved powdered charcoal on the steps, and my job was to stay after everyone left and clean powdered charcoal off of the steps—the *white, marble* steps of City Hall. It was all super worthwhile, the exhibition was incredible, with the international community as coming together, as often happens at these different symposia. It was really exciting—I know those had happened prior to my engagement with print-making, but to be part of one of those types of events was really gratifying, really inspiring.

DAVIDA KIDD After looking at the selected pieces for this exhibition over several days, it became clear to me that the medium of print has always been in a state of transition. Seductive, thick, and inky embossed marks stand alongside the equally compelling high resolution computer imaging, sliding up next to installation works that challenge accepted notions of appropriate discourse in the medium of print. Like the sky, print media is constantly changing, but the old

metal printing press is not going anywhere. It's joined at the hip with its twisted sister digital/virtual technology and everything that she has to offer in the decades to come. ¹⁸⁶

DARCI MALLON It was wonderful to see what printmaking could be. Technically it was digital printing, but what was the difference between that and it being a photo-litho? When I taught printmaking, I always had a struggle making students edition. It didn't make sense to me. Let's just move on and make more things. *[Editioning is]* what was very democratic about printmaking, but that didn't interest me from a creative point of view. What I liked about a lot of the things I started to see in the printmaking was that people weren't focussing on that editioning aspect, where the labour went into that.

TETSUYA NODA Some of the prints using *[digital]* methods were visually striking and attractive, but on the whole it seems to me that they lack what I would call a direct or real touch of the artist. They are beautifully reproduced, but their surface seems equally even and flat. There is generally no material or tactile presence. ¹⁸⁷

MAURICE PASTERNAK New technologies are integrated into contemporary printmaking at its creative sources, and are added to traditional techniques; but contemporary expression is linked to the vision and the positioning of the creator in our society, regardless of the techniques used. ¹⁸⁸

KYLA FISCHER As a SNAP instructor (and sometimes student), studio renter, volunteer, and past board member I see the value of SNAP to artists and to the public. Personally, the EPI exhibition was really inspiring and a great opportunity to see current international printwork in Edmonton. ¹⁸⁹

AMY FUNG Having mostly experienced printmaking in the context of Edmonton's legacy, the EPI show demonstrated one clear notion that internationally, printmaking has no disciplinary boundaries tied to its infinite technical possibilities. ¹⁹⁰

SHIRLEEN SMITH This was a difficult time financially for SNAP. The board received a call on Xmas eve (or was it New Years eve?) saying the bank account was empty. Our ED at the time wasn't good with finances and grants and keeping us in good standing with our funders, so we lost our funding. This caused acrimony in SNAP, as you can imagine, when we had to fire the ED (we had no money to pay her, for one thing).

¹⁸⁶ Davida Kidd, 'Jurors Statements,' in *Edmonton Print International 2008: a celebration of the printed image* (Edmonton: Society of Northern Alberta Print-artists, 2008) 12.

¹⁸⁷ Tetsuya Noda, 'Jurors Statements,' in *Edmonton Print International 2008: a celebration of the printed image* (Edmonton: Society of Northern Alberta Print-artists, 2008) 14.

¹⁸⁸ Maurice Pasternak, 'Jurors Statements,' in *Edmonton Print International 2008: a celebration of the printed image* (Edmonton: Society of Northern Alberta Print-artists, 2008) 15.

¹⁸⁹ Kyla Fischer, 'ProspectUS: SNAP member profiles,' *SNAPline*, Fall 2009, 4.

¹⁹⁰ Amy Fung, "Prospectus Group Show, SNAP Gallery, Sept 10 - Oct 17, 2009," *Prairie Artsters*, September 17, 2009, <http://prairieartsters.blogspot.com/2009/09/prospectus-group-show-snap-gallery-sept.html>



Anna Karolina Szul, *Perspective Exercises a Paradox*, intaglio, letterpress, hand-colouring, 2012

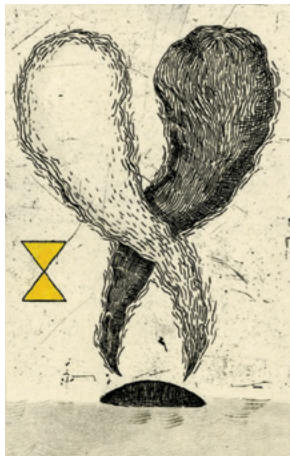


Akiko Taniguchi *Persephone's Return*, intaglio 2007

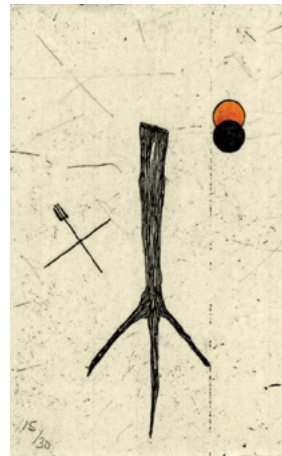
Teresa stepped in and filled the position at SNAP for at least 6 months, for free, until we could get our funding status reinstated and get back on our feet. It was a close call for SNAP.

SARA NORQUAY When I arrived, SNAP didn't have an executive director. Teresa Kachanoski, who was president of the board, was sort of running things, and they had hired two people in the office, Caitlin Wells and Holly Sykora.

CAITLIN WELLS There was a pretty serious financial situation going on... we were talking about what to do, and I had the availability, and said one thing we could do is, you can't afford to pay anybody what this job would require, but I'll donate fifty percent of my pay—I would agree to work for



Sergio Serrano,
*Leviathan 4, 2,
and 3*, intaglio
chine-collé, 2010



± Teresa Kachanoski,
“President’s Mes-
sage,” *SNAPline*,
Winter 2009, 2.

way, way, way less — as a donation to SNAP, but I can’t work for nothing. So that’s how I ended up as the ‘interim manager,’ or something like that. It was like ‘let’s make sure there’s somebody keeping the doors open, keeping the communication going, talking to members, until the board figures out what to do. So that’s how that ended up happening. I care about SNAP tremendously, or I wouldn’t have agreed to do that at a challenging time. Any kind of contribution I could make to keep the ship going while everything got figured out.

HOLLY SYKORA We had also outgrown the space, and the space was kind of crumbling around us. I remember certain days that the furnace wouldn’t turn on because it was so cold. Your water bath for your paper was freezing. I remember sitting at the computer and my fingers were blue and I couldn’t type, so we couldn’t be working there.

SARA NORQUAY Teresa and the board looked around — there was talk of perhaps moving into Enterprise Square, because it’s owned by the University of Alberta. Most of us said that wasn’t a good idea, because once you’re in the university, now you have to follow the university rules, and this is an artist-run community.

HOLLY SYKORA Finding a place to move was a little bit tricky, and then undertaking that. Teresa was the one that took quite a bit of charge over that project, but we were all involved.

TERESA KACHANOSKI Leaving the Old Army-Navy building will be bittersweet. Only 5 years ago SNAP members invested so much time and effort to make it a functional and welcoming artistic space. We envisioned eventually accessing the second story level to gain more studio and rental space, but that was not to be. The leaking roof, temperamental boiler and the huge vacant space in the rest of the deteriorating building discouraged the landlord from committing to another 5-year lease. Faced with the insecurity of only a month-to-month lease, we set out to find a suitable new home — and after 6 nervous months, found one! We are very excited about designing and finishing our new gallery and studio and showing it to our members and the community at large in the New Year. Please join us for the last event to be held in our current space, Print Affair 2009, which opens in style on Saturday, November 28th. Our fabulous Special Events Committee is pulling out all the stops for this one and working hard to bring you an opening evening of incredible prints for sale, holiday libations, Christmas card printing activity corners and the opportunity to dance the night away. ±

SARA NORQUAY That year, the Print Affair was amazing. Because there was no executive director, everyone just pitched in. There was nobody who was controlling it, it was just like ‘oh, we need decorations, okay I’ll make some!’ and people would come and hang stuff. And they got access to the main Red Strap Building, it was phenomenal. They had a band, they had dancing, they had an auction, they sold a ton of prints... I think they made \$20,000 that year?! It was just incredible.

TERESA KACHANOSKI It was an intensely busy time leading up to the move but as the structure of the organization became more coherent and efficient with the help of Anna Szul, it became clear that we needed a better space. We revisited and rewrote our mission statement during a “Visioning” process to look at how SNAP could continue to exist in the future. While the gallery and the workshop were still central to our *raison-d’être*, the idea of having personal studios, having a residency program, an educational component and community outreach were also highlighted as being priorities. [...] We looked at a lot of different properties before settling on the Jasper Ave location, which had the

benefit of having a separate gallery and office space around the corner but in the same building. Organizing the move was also a huge undertaking and mainly done by Marc Siegner, Mitch Mitchell and others.

HOLLY SYKORA I do remember being on 97th street, and having them close off some of it—and 97th street is a busy street—and them bringing these massive presses out in a way so you're not damaging them. It was something to see.

SHIRLEEN SMITH I remember packaging up every drawer of type (with others!) lest they be dropped. Just imagine how long it would take to re-sort a drawer of hundreds of pieces of type. It was quite exciting to set up the new shop.

SARA NORQUAY We moved there and then had no money to do the electrical or the plumbing. After five months, I kept knocking on the door asking 'When can I start printing?' And finally they had enough water going and they found people to do stuff, so I was probably the first renter to print in that space. And then over time, certainly when April came, she really got things going. She instituted a lot of policies and procedures that made SNAP a much more professional organization. And that's why we're able to be here, because of all the things she did.

APRIL DEAN I learned a lot working for Todd Janes. I worked at Latitude 53 as the program coordinator there, and I got to learn a lot about artists, and contemporary art, and exhibitions, and artist-run models. At that time, Latitude was a big deal in Edmonton, it was the place to be. They had a great model going, it was a place where creative people wanted to hang out—even though there was no studio space. I think that's a problem for artist-run centres who don't have studios. Beyond exhibitions, how do we keep people in the community excited for this place and feel like we're serving them?

Kyla Fischer
Decay Suspended
photointaglio,
relief, chine-
collé, 2015



191 Todd Janes,
interviewed
by Stephanie
Bailey, "Curating
and Kindness,"
SNAPline, Fall
2016, 10.

192 Robin Smith-Peck
raw footage from
interview, c. 1985,
SNAP archives.

193 Cherie Moses,
interviewed by
Denise Blais, "In
Process," *Atlantis*,
vol. 10 no. 1, Fall
1984, 87/89.

194 Megan Bertagnolli,
"yegarts Connec-
tions: A Resurgence
of Edmonton Arts
Initiatives," *Prai-
rieSeen Notes*,
issue 1, fall 2014, 5.

195 Tori McNish
& Chelsey
Van Weerden,
"Arts Writing
in Edmonton,"
PrairieSeen, June
3, 2011, [https://
prairieseen-blog.
tumblr.com/
post/6145608953/
arts-writing-in-
edmonton](https://prairieseen-blog.tumblr.com/post/6145608953/arts-writing-in-edmonton)

TODD JANES 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 [...]. Because, really, artists make art to start a conversation.¹⁹¹

ROBIN SMITH-PECK One of the benefits of having a national art magazine at one point was just that, [...] so that if one was sitting in Newfoundland and suddenly moved to B.C., you had already kind of become aware of the names that were used and galleries that were there, and it didn't seem so unfamiliar to you. Now, it's almost as though you'd have to subscribe to like three or four different ones to get that kind of information. So it's a shame that they were unable to survive in the magazine world.¹⁹²

CHERIE MOSES I'd say, especially in Canada, there's a gap in terms of a lot of critical writing, anyway. What gets covered tends to be in areas where there are people who are being very articulate, and writing—and only certain kinds of shows and kinds of art. There isn't enough competition in terms of the good critical writing, period, let alone about women's art. I think that in many ways, for someone who's writing criticism, [...] there's probably still a bit of stigma in writing about works that are not high status things to write about, at the moment. [...] But the politics of the situation is that you need to have your work discussed and written about critically in publications which are considered important.¹⁹³

MEGAN BERTAGNOLLI One of the challenges facing the visual arts in Edmonton is a lack of writing, creating a situation where there is a lack of awareness and visibility (even within the arts community) for the truly wonderful things happening here. The other is insularity.¹⁹⁴

TORI MCNISH & CHELSEY VAN WEERDEN The thing that bugs me is why don't Edmonton papers have any real arts writers? I by no means mean professional academic critics, although I think that would be awesome, but someone familiar with and working within Edmonton's art scene.¹⁹⁵

BLAIR BRENNAN Helen Collinson (1934–1998) [...] and Mark Joslin (1956–1996) [...] represented our best hope for an informed home-grown post-modern voice. Collinson and Joslin knew the community well and both had a sense of Edmonton's art within Alberta and the larger national community. Both died as that post-modern sensibility



Left to right, standing: Dawn Woolsey, Kyla Fischer, Sara Norquay, Shirleen Smith, and Holly Sykora, kneeling, with SNAP's drawers of lead type during the move from the Red Strap Market, 2010



Left to right, Holly Sykora, April Dean, and Cate Kuzik pre-prepare the wall for vinyl in the new gallery, March 2010; photo by Shirleen Smith

emerged in the community and as their best writing and curating began to reflect this change. Two intelligent and literate people in a small arts community is a lot; many of us felt an echo of that loss when art reviewer and writer Gilbert Bouchard died in 2009. Like Collinson and Joslin, Bouchard was an exceptionally well informed and honest writer. Bouchard strived to convey his enthusiasm about the syncretic nature of all art forms. Good writers died and Edmonton failed to nurture a young writing community.¹⁹⁶

AMY FUNG When I first met my then-editor Steven in his airless office at *See Magazine*, I remember him telling me through his collapsed nasal cavity that nobody wanted to read about the visual arts in this city, let alone read critical reviews. Steven was echoing what my very first editor, Chad, from the *Edmonton Journal*, had also said nobody wanted to read criticism about themselves or their friends.¹⁹⁷

CHARLES BRETH One prays in vain for an Attila of analysis to mow down the shibboleths of taste that choke Edmonton's art scene. Mixed metaphors and hyperbole aside, I find it curious that no one has ever taken a hard look at the relations between the EAG [*now the Art Gallery of Alberta*], the UofA, the commercial galleries, corporate sponsors and the press vis a vis what passes for artistic excellence in Edmonton. I doubt if anyone will for as usual those in opposition are weak and underpaid while those in power are given credence by dint of their position and title. Mercifully,

¹⁹⁶ Blair Brennan, "Art in Edmonton, Art Writing in Edmonton and Edmonton Ignored," *PrairieSeen*, February 15, 2013, <https://prairieseen-blog.tumblr.com/post/43178734272/art-in-edmonton-art-writing-in-edmonton-and>

¹⁹⁷ Amy Fung, *Before I Was A Critic I Was A Human Being* (Toronto & Vancouver: Book*Hug Press & Artspeak, 2019) 58.



Anna Karolina Szul (on ladder) and Teresa Kachanoski preparing the SNAP gallery at Jasper Avenue for its first exhibit, March 2010; photo by Shirleen Smith

not a lot is at stake unless one is fed up with looking elsewhere for artistic stimulation. To paraphrase *[art critic for the Edmonton Bulletin Lelde Muehlenbachs]*—nothing is to be gained romanticizing a cultural backwater.¹⁹⁸

ADAM WALDRON-BLAIN The dangerous tendency among young artists here is to lose interest in not only the institutions but everyone, making work only for themselves. [...] We barely expect any public or critical response, and so we tell ourselves that we don't want it. We don't treat our work as a representation of our professional selves, and as a result are unconcerned with its quality and cohesiveness. It is then no surprise that our explorations of local identity are scattered and messy and lacking in quality.¹⁹⁹

RYAN MCCOURT All this whiny hang-ringing about your bourgeois little "crisis in confidence" is pathetic. Boo-fucking-hoo. Suck it up, cry-babies. Nobody's interested in your constant moaning and complaining, already!²⁰⁰

BLAIR BRENNAN A recent *Edmonton Journal* article about newcomers to Edmonton, suggests that a visual arts community can "act as a surrogate family." It is clear that this is meant as a positive attribute. I admit that the arts community is family-like but it is often a dysfunctional family overrun with petty jealousies, professional rivalry and deep resentment. It is a complex dynamic but Gore Vidal's aphorism "Every time a friend succeeds, I die a little" goes a long way to explaining the situation.²⁰¹

TODD JANES There is a lot of competition here, there's a lot of pettiness—I feel if we were to look at all of the 'disciplines'—sectors—I feel that there's a stronger sense of, maybe, camaraderie, or inclusion, in the very small dance community, in the writing community, or even the theatre community, than we have. I think contemporary visual arts communities are critical by nature, which also means often we're cut throat. You know? I see that with organizations, I see that with individuals. I see like when someone wins an award or someone gets shortlisted for like a Sobey or an RBC, or whatever, people are like 'Oh...' 'Well...' 'Ugh...'—and it's like no! Embrace that! Like once every 18 million years someone from Edmonton gets acknowledged for something, let's look at that. But we also have a lot of things that are missing. I really don't feel we have a glut of senior artists in this city—like people who are identified from across the country. Like, if you went somewhere else, they'd be like

198 Charles Breth, "Cliches sprint to mind," *Edmonton Bulletin*, vol. 6, no. 12, March 1, 1989, 5.

199 Adam Waldron-Blain, "What's Really Wrong With Edmonton", *Prairie Artsters*, May 6, 2009, <http://prairieartsters.blogspot.com/2009/05/special-feature-whats-really-wrong-with.html>

200 Ryan McCourt ('MC'), comment on Adam Waldron-Blain, "What's Really Wrong With Edmonton", *Prairie Artsters*, May 6, 2009, <http://prairieartsters.blogspot.com/2009/05/special-feature-whats-really-wrong-with.html>

201 Blair Brennan, "Something Profound and Something Box Office: The New AGA and the Local Arts Community," *Prairie Artsters*, May 5, 2010, <http://prairieartsters.blogspot.com/2010/05/something-profound-and-something-box.html>

202 Todd Janes, from "Working in the Arts Roundtable Discussion," *PrairieSeen*, <https://vimeo.com/70990326>, 2013

203 Megan Bertagnolli, "The Community Building Pep Talk," *Latitude 53 Blog*, July 14, 2010, <https://latitude53.tumblr.com/post/813924989/the-community-building-pep-talk>

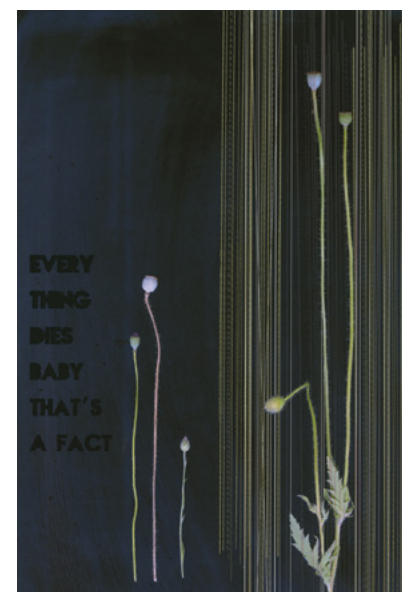
204 April Dean, "Perhaps I Spoke Too Soon," *PrairieSeen*, May 4, 2013, <https://prairieseen-blog.tumblr.com/post/49604487305/perhaps-i-spoke-too-soon>

'who are your senior artists in your city?' Like who are recognized nationally that live in this city? And I think a lot of it was, for a while, you know, there's that historical thing about whatever the education in the institution was, or that the few people who were ok or good stayed, but there wasn't a great deal of mentorship that happened.²⁰²

MEGAN BERTAGNOLLI The more interested, motivated, and knowledgeable people working in our arts scene are, the better, right? If the new faces and those who are better known can recognize the importance of the growth and development of our arts scene, we all reap the rewards of more art being produced in our city. This means expanding networks, which hopefully results in motivating the creation of more challenging work, both for its makers and its audience. This is also a way of letting people know that they don't need to leave town to do excellent work in the arts that is seen, appreciated, and considered critically.²⁰³

APRIL DEAN There is so much art in the world and so little time, how do we decide what to spend our time looking at? Should we just want to be excited about it all? I've tried this, it's hard to sustain—and lately I've been changing my mind a lot about what I want to look at and spend time with. The overwhelming amount of visual information available to us might encourage us to be flippant or ill informed or ultimately unaffected, but I suspect the overwhelming array of visual art that exists requires the opposite approach. We need to take more time. We should be more critical. In addition, if we're really invested in this visual art thing we should be ready for some discomfort, be ok with indecision, sit with it, let the art change your mind, be open and receptive without being definitive.²⁰⁴

April Dean, *True Facts*, inkjet and screenprint, 2017





Left to right, Teresa Kachanoski, Walter Jule, Simone Gareau, and Blair Brennan at the reception for Derek Besant's exhibit *The Green House Effect*, the grand opening of SNAP's Jasper Avenue gallery space, March 2010

BLAIR BRENNAN Much has been written about the benefits and challenges that current technology brings to communication. A recent *Globe and Mail* article on media scholar Sherry Turkel's new book *Reclaiming Conversation: the Power of Talk in the Digital Age*, suggests that electronic communication may hinder face to face communication. Distracted by technology, we "move in and out of paying attention, our conversations become light, losing much of their empathetic possibility." Some psychic urgency in Dean's communications leaves me anxious about the state of language itself. I wonder if words can still elicit genuine empathy.



Reception for Derek Besant's exhibit *The Green House Effect*, the grand opening of SNAP's Jasper Avenue gallery space, March 2010

Looking in from the street at the reception for Derek Besant's exhibit *The Green House Effect*, March 2010

APRIL DEAN My work has always involved writing and text; [...] I have a pretty serious love of the fragment. I think this is part of my love of printmaking too is this idea of translation—the images I’m working with are translated through process, and I think that opens up space for interpretation. [...] I’m writing things but it’s not enough for them to be written words on the page—I want them to manifest physically as images; it’s the only way I want people to see these words or read these words.²⁰⁵

BLAIR BRENNAN Dean’s phrases are provocative, sometimes vague, but consistently open to deeper interpretation about the meaning of these specific words or larger ideas about how living language works. Like a Facebook update, Dean’s printed T-shirts disclose our current status to world. In most cases, Dean’s phrases are assertive announcements in capital letters that begin with a plural pronoun. Nonetheless, the proclamations express some awkward self-doubt.²⁰⁶

AGNIESZKA MATEJKO Her art cuts through social pretence to the truth in quiet moments, when phones and social media are turned off, many of us harbour feelings of self-doubt and isolation. [...] Rather than hiding behind a mask, she decided to express her thoughts and feelings. “I think that breeds better understanding, compassion and empathy between people,” she says. The resulting prints are like emotional X-rays. Dean’s text-based art is also a lyrical manifesto, a one-woman mutiny against the oppressive social pressure of perpetual success and gaiety.²⁰⁷

APRIL DEAN My problem is certainly I want art to be an emotional experience over a cerebral one; I want people to have feelings about the world. But yet! I also like to think of myself as a person with a great sense of humour. I like to laugh at the hilarity of it all—I love a good dark comedy. I like to think that I have a lot in common with my dear friend Blair Brennan, in that we like to laugh about the absurdity of things. I’ve spent lots of my life feeling heartbroken, but at no specific thing—*which is hilarious!* I wish that I was more brave in the art that I make, but I’m not. I am never really fully saying the thing I want to say ever, in my life, and always taking it back ten steps because I want people to like me. When I started working at SNAP, Todd Janes told me I could be liked or could be respected, but that I couldn’t be both. And so it was really important to me to prove otherwise.

²⁰⁵ April Dean, Incubator Interview, *Latitude 53 Blog*, August 6, 2013, <https://latitude53.tumblr.com/post/57537641121/we-visited-this-weeks-incubator-artist-april-dean>

²⁰⁶ Blair Brennan, “April Dean’s Word Work,” in *April Dean: Blowing in the Wind*, Alberta Printmakers, 2016, 1.

²⁰⁷ Agnieszka Matejko, “April Dean: ‘Blowing in the Wind’,” Alberta Printmakers, Calgary, Feb. 26 to April 9, 2016, “Galleries West, January 16, 2016, <https://www.gallerieswest.ca/magazine/stories/april-dean-blowing-in-the-wind-alberta-printmakers-calgary-f/>

²⁰⁸ Desmond Rochfort, “Introduction,” in *Lines of Site: Ideas, Forms and Materialities* (Edmonton: University of Alberta Press, 1999) 9.

²⁰⁹ Marilène Oliver, interviewed by SPARzC, “Interview with Marilène Oliver,” no date listed, <https://www.sparzc.ca/spotlights/marilene-oliver>

DESMOND ROCHFORD In this moment the ubiquitous flood of mass-produced digitized pictures that now dominate our urban landscapes conspires to blur the distinction between our understanding of a work of art and its reproduction. It is in this context that the print poses some wicked questions and that its new significance is revealed. The print raises the issue of which material and visual experiences can and cannot be reproduced through the intermediary of technology. It also poses the difficult but important question of what is lost from this experience through the use of these technologies. In no other art form is the tension between the hand-crafted and the alluring creative possibilities of digital imaging so intensely highlighted as in the print.²⁰⁸

MARILÈNE OLIVER Though I was hired into printmaking [*at the University of Alberta*], I also teach and make work in new media and sculpture. Recently, I’ve been able to realize some very ambitious print and sculpture projects, one which was to create a life-sized figure from copper. I was also very fortunate to get funding in order to buy a laser cutter for our print studio, and I’ve made many sculptures using that laser cutter. What’s so exciting for me about this is that until coming to the UofA I was always working with fabricators in order to make the work for me, and I wasn’t really able to intervene in the process. Now I’m empowered to be the one controlling the machine and understanding how it works—to stop it, to experiment, to build a partnership with a digitally mechanized machine.²⁰⁹



FISH GRIWKOWSKY As the boundaries between humanity and technology blur at an unprecedented whirl, it seems with each new change we only notice the costs speeding toward us in the rear-view mirror ... once they’ve already passed us. Artificial intelligence, genetically modified foods, social media battlefields, ceaseless cellphone use — each of these feels like a vast,

Daniela Schlüter
Vita Brevis
intaglio, 2009



unconscious invasion of uncontrolled experiments set loose on our lives without permission. And if you haven't noticed the accompanying stress, I do envy your recent, 20-year sabbatical on Mars. *Dyscorpia*, an ambitious and frankly unnerving group art show [...] at Enterprise Square [...], considers massive change from the perspective of our ever-expanding biological thresholds. It's both celebration and protest, a nexus of truly inspiring questions often asked without words, as smart art will. ²¹⁰

MARILÈNE OLIVER *Dyscorpia* is a word our research team came up with to name the feeling of unease and discomfort you feel when you are confronted with a new piece of 'smart' technology that requires you to re-learn or re-know your body. An example of this is when you get into a rental car, try and put the key in the ignition and realize that there is no key, but a 'start' button. Next you try to release the handbrake, but there is no handbrake. Momentarily your body is frozen, not knowing what to do with itself and its superfluousness. This is *Dyscorpia*: nausea in the face of technology. The actual world was created thinking of the etymology of similar words so *dyscorpia*: *dys* = *bad*, difficulty with; *corp* = *body*; *ia* = *used* in forming plurals of nouns. ²¹¹

²¹⁰ Fish Griwkowsky, "Dyscorpia brilliantly weaves the vanishing boundaries between humans and technology," *Edmonton Journal*, April 25, 2019, <https://edmonton-journal.com/entertainment/movies/dyscorpia-brilliant>

²¹¹ Marilène Oliver, interviewed by Jonathan Garfinkel, in *Dyscorpia* (Edmonton: University of Alberta Department of Art and Design, 2020) 155.



Jewel Shaw
Salivation
intaglio, 2009

Justine Jenkins
Lost Understory,
intaglio, 2022



Left to right, Alexandra Bowes (then SNAP's communications coordinator), Daniela Schluter, and Dawn Woolsey at Print Affair 2012

Left to right, Jill Ho-You, Andrea Itzeck, Sara Norquay, and Brenda Malkinson at Print Affair 2012

Left to right: Eva Snieder, Ashley Huot, Lauren Huot, Megan Stein, Caitlin Wells, and Meiyi Wang kneeling in front, Print Affair 2012

MEGAN STEIN

A common reaction to watching a print being made is that of awe — wonderment of the medium and technique, respect for the ability of the printer and fascination with the final realization of ink on paper.²¹⁶

DOMINIK ROYKO That's the beauty of taking a course at SNAP. You have equipment to work with that knowledgeable people can troubleshoot, the latitude to experiment, and classes that allow you to learn from what your neighbours are doing, while being small enough that the instructors can keep an eye out to make sure you don't get lost. I go home with my mind buzzing with project ideas.²¹⁷

SARA NORQUAY SNAP did a community project with SKILLS, a group that advocates for people with disabilities. The word went out that they needed collaborative helpers for this project; I have a background in special education, so it sounded right up my alley. So I signed up. I had four university students and four people from SKILLS. The whole workshop was themed around citizenship Who gets to be

²¹⁶ Megan Stein, "Mountain Views and Sunset Rolls," *SNAPline*, Summer 2017, 10.

²¹⁷ Dominik Royko, "How to Study Relief Printmaking at SNAP?," *SNAPline*, Winter 2014, 12.



Nico Humby
En Route #4
screenprint,
2022



Andrew Benson, *Can't we just doomsday later?*
screenprint, 2022

a citizen? What does that mean? And I said I wanted to explore this topic of play with my group, because to me real play is completely equal, everybody is participating in whatever way they want to or can, and it's also creative and inventive—it becomes what it is, it doesn't have boundaries, it's not predetermined. I had all these shina plywood blocks, so my group drew on them and then I cut them, and then we all helped print them. And then we made a book—it was all done collaboratively. Part way through, maybe the second week of four, I thought I would really like to do portraits of this group, because it was a really interesting group. So I got permission, and I took photos from the front and the side of everybody. And I brought a box of wigs and noses and things, for people who didn't want to show themselves—I said you could present yourself however you like. So I did my group first, but then I did everybody in all three groups, and donated a copy to SKILLS. I just loved it, it was so much fun, and so interesting, this way of thinking about people. I realized I could do a big project—like hundreds of people—so I asked permission and asked if I could include the first 25 and it evolved from there. It took me five years, but eventually I had 300 portraits.

MAREN KATHLEEN ELLIOTT Some of these subjects were from Norquay's innermost circles, while others (like myself) had just met her in the context of this project, for a brief conversation and snapping of photos. The images were playful yet crisp and aesthetically coherent, and the title "citizen of the world" felt fitting for the interplay I observed between the diversity of each subject but unified effect of the masses of faces that formed the whole. There was a togetherness there. When Norquay spoke about her work at the exhibition opening, I was struck by how much she just seemed to let the work just be what it was. She seemed open and curious and instead of the project being explained and justified, she just spoke about how it had grown sort of organically based on her interest in connecting with people, and how she just followed the process as the project developed and



Amanda McKenzie, *Selective Splendens: Elephant Ear Betta,* screenprint with watercolour shimmering and collaged details, 2022

Barbara Johnston *Fallen,* inkjet printed artist book, non-adhesive 'blizzard binding,' laser engraved wood box, 2021

218 Maren Kathleen Elliott, "Portraiture as Ethnography Part 2: Present Day Artist Examples (Norquay, Al Solh, Vegt, Ervin)," February 21, 2022, <https://marenkathleenelliott.com/blog/2022/02/21/portraiture-as-ethnography-part-2-present-day-artist-examples-norquay-al-solh-vegt-ervin/>

219 Megan Stein, interviewed by *Prairie Seen*, "Artist Feature: Megan Stein," *PrairieSeen*, October 27, 2012, <https://prairieseen-blog.tumblr.com/post/54444464300/artist-feature-megan-stein>

expanded. It was an experiment, maybe. A side-effect of her just being the artist she was, her relationships, and following her own creative process. **218**

MEGAN STEIN I think what I enjoy most about making work, is the actual making of it. Cutting a linoleum plate, and translating the initial drawing into the language of print is really exciting, and always feels like an accomplishment when the blankets are lifted and the impression is better than you expected. I think that playing with materials like tinsel and foils is pretty awesome, and I feel really lucky right now that I am able to do these things, and that some people actually care about why. **219**

SARA NORQUAY Megan was very active in the other print shop. We had a catastrophe in her studio at the Jasper Avenue location. I walked into the studio over the Christmas holidays so there was nobody there. I went to help Mark Dutton print an exchange print on the letterpress, and it was like 13 degrees, it was freezing! I looked at the thermometer and it was set, so I wondered what was going on? And then I was walking around the studio and I hear drip... drip... drip... so I open the door to Megan's studio and oh my god, flood all over the floor, and dripping directly onto her flatfiles—it was just awful. Mark and I literally took everything out, hung it up to dry. That was like the last winter before we got booted out—and you'll notice it still hasn't been rented out!

LUKE JOHNSON I love that our sign is still there...

SARA NORQUAY I loved that space; it was funky, there were all sorts of issues, but it was really hopping. By the time the landlord said they were going double the rent or something like that and we



knew we had to move, it was a very lively place—fun to be there, a lot going on. I'd love to see that come again.

APRIL DEAN I was actively trying to not have to move. I'm also that kind of person who thrives when challenged, so when it was clear it was the only option and happening, there was also a supportive group of people around me like Megan Bertagnoli, Andrew Benson, Janice Galloway, Morgan Wedderspoon—kind of eternal energetic optimists—who were like oh no, we can do things. We have skills and abilities! We can make things happen. No one wanted to deal with it, but they were like we can do this, so we did.

CAROLINE BARLOTT SNAP had been hesitant to move, considering the expense and time involved. But developer Gather Co. offered a high level of support and really understood SNAP's value in the community, which made moving seem much easier. Dean, along with several others at SNAP, worked with general contractor Markus Fluker to design the space based on what they knew members would need. When SNAP secured its new location on 115th Street and 106th Avenue, it was an entirely empty light industrial warehouse with two, 3,000 square foot commercial bays (which SNAP opened up to the full 6,000 square feet) with concrete floors, exposed cinderblock walls and high ceilings. It was a blank canvas ready for transformation.²²⁰

²²⁰ Caroline Barlott, "A Creation Story," *EDify*, January 18, 2021, <https://edifyedmonton.com/urban/structures/a-creation-story/>

²²¹ Sydney Lancaster, "Looking Back (and Forward) in Suspended Time," *SNAPline*, 2020.1, Spring 2020, 17.

SYDNEY LANCASTER Just as SNAP entered a vital chapter of its existence, COVID-19 forced closures and cancellations and isolation right across the sector. The reception for the first two solo exhibitions in the new galleries—*Residual Assets (skipped steps)* by Andrea Pinheiro, and *Horizon Line/Base Line* by James Boychuk-Hunter—was limited to 50 people, and contact information was requested of those attending, in case anyone became ill. A strange time for crossing the threshold to... what next?²²¹

PAT PRODANIUK There's some nasty stuff out there. I don't know, these viruses and bugs are going to be the end of humanity as we understand it.

TANYA HARNETT If it's not humanity that does it first.

PAT PRODANIUK We're working on that too, it's a race!

Installation view of Andrea Pinheiro's exhibit *Residual Assets (skipped steps)*, one of the first two shows in SNAP's Queen Mary Park location, March 2020; photo by Blaine Campbell

Installation view of James Boychuk-Hunter's exhibit *Horizon Line/Base Line*, one of the first two shows in SNAP's Queen Mary Park location, March 2020; photo by Blaine Campbell



MEGAN BERTAGNOLLI SNAP hosted a soft-opening for members in March to celebrate our first two exhibitions in the new space. Artists Andrea Pinheiro and James Boychuk-Hunter are both printmakers with connections to Edmonton and SNAP. While neither artist lives here anymore, it felt like a reunion. We also had rave reviews for the new galleries, learning spaces, and expanded printshop. ²²²

ANDREW BENSON While it was hard to see that shiny new space sit quiet and our tools gather dust, there was a hum of activity in the background preparing for the return of artists and our community. ²²³

RIAZ MEHMOOD During the initial days of the Covid pandemic, I remember the prevailing sense of hope and the feeling of having a real chance to make a clear break away from the modes of living that are toxic and dangerous to not only humans, but other species that share this world with us. People were sharing images and videos of ‘nature healing itself’, numerous data-sets pointing to a reduction in environmental pollution and animals and birds increasing in numbers as well as the solidarity expressed that permeated across borders, in the case of global outrage against the unjust killing of George Floyd. This hope, though very inspiring, faded away quickly, leaving us with an awful hangover and reminder that we continue to live in a world with a lopsided division of resources while uber-rich escape their existential crisis by going to outer space. ^o

JUSTINE JENKINS I think that a lot of people are doing things deliberately in response to the situation and saying, I don’t want to do this anymore. I had all of this taken away from me and I don’t want to do it anymore. It’s permission to say, great don’t do it anymore. Don’t live that way anymore, don’t answer the questions in the same way. Don’t do it that way because everyone else thinks you should do it that way. I think of recovery as a more mindful process. I think slowness creates a situation where we can slow down a little bit and think about what’s going to happen here instead of having to respond the way we’ve always responded. ²²⁴

SARA NORQUAY When the Covid-19 pandemic closed down most of our normal activities, my mind immediately wanted to make something familiar and enjoyable to calm my anxieties around what terrible events might happen. It is said that facing your fears will help you disarm them so I found photos of the virus and made a greatly enlarged version of

²²² Megan Bertagnolli, “Message from the Board,” *SNAPline*, 2020.1, Spring 2020, 3.

²²³ Andrew Benson, “Message from the Board,” *SNAPline*, 2020.3, Fall 2020, 3.

^o Riaz Mehmood, “At a Time: Tender and Tense Exhibition Response by Riaz Mehmood,” exhibition response, November 11, 2021, <https://snapartists.com/at-a-time-tender-and-tense-exhibition-response-by-riaz-mehmood/>

²²⁴ Justine Jenkins, interviewed by Stacey Cann in “Slowness as Recovery,” *SNAPline*, 2021.1, Sprint 2021, 25.

²²⁵ Sara Norquay, statement in ‘Activities Archive,’ <https://saranorquay.com/activities-archive/>

²²⁶ Riaz Mehmood, “At a Time: Tender and Tense Exhibition Response by Riaz Mehmood,” exhibition response, November 11, 2021, <https://snapartists.com/at-a-time-tender-and-tense-exhibition-response-by-riaz-mehmood/>



Kelsey Stephenson detail from *Currents*, cyanotype and inkjet, 2022

it as a relief print. To put it in perspective, I printed it with positive examples of nature such as leaves, flowers, and birds. The virus is part of nature, our source of life and, in this case, also death. ²²⁵

RIAZ MEHMOOD During the first year of the pandemic, I struggled with the idea of making and thinking about art. It seemed to be a pointless exercise in the face of a genuine chance of the world coming to its logical end. And, of course, the doubts about art as a tool for any immediate practical social changes would bubble up and make me doubtful about the art-making and art-world. The chance to participate in a residency at SNAP came at the right time. I won’t be that far off the mark to claim that the time at SNAP helped me rediscover the joy of losing one’s sense of time during the creative process. Just before the pandemic, I was in Pakistan fully surrounded by family and friends. Back in Edmonton, it was isolation and social distancing. I tried to keep my sense of community by attending countless virtual art talks and seminars, but that lost its sheen after a while, accompanied by the usual digital fatigue. Seeing other artists working in SNAP’s space during my residency and the various conversations we had together helped me get the feeling of belonging to a community back. ²²⁶

ANDREW BENSON Through the tireless work of SNAP’s wonderful staff (working remotely, no less), our studio and



Andrew Thorne installation view of *Carving Room* installation with woodcuts and screenprints, wood panels, curtain hardware, television, 2021

gallery were able to re-open to our community under robust health and safety protocols a few months later. I really think it's important to recognize what a feat this was and I hope all our members appreciate how hard April, Amanda, Ashna, Morgan and Kiona worked to make this happen.²²⁷

KELSEY STEPHENSON SNAP has been an incredible incubator for my own work and practice, as well as many many other people who work and engage with the printshop's community, and I've watched them grow and expand from 2011 to now to reach out to an even larger group of artists and community members, both in Edmonton and globally.²²⁸

JAMES GAA SNAP is a terrific organization. I have many years of experience in photography, but no other arts background. SNAP is the only path I could take when I decided to try printmaking as an adjunct to photography. Since I'm past the conventional age of students, SNAP's equipment and courses are the only way I could have gotten access to the equipment, and to the knowledge and skill of others. But SNAP is more than just a shop to work. At least as important, I have joined a community—including both SNAP members and the dedicated and talented staff—of friendly and helpful people who are committed to the art of printmaking.²²⁹

JUSTINE JENKINS When I work on my art in the studio people are kind to me and accepting. Printmaking is fascinating. A person could pursue it as a form of expression for their entire lifetime and not exhaust the possibilities afforded by it. My heart is filled with gratitude. A tremendous

230 Ibid.

231 Andrew Thorne, statement for 'Carving Room,' solo exhibition at SNAP Gallery, August–October 2021, <https://andrewthorneart.com/andyswork/carving-room-2021>

community lives at SNAP and it is my privilege to be graced by such inspiring people.²³⁰

SARA NORQUAY Lots of things have happened. People come and go; a lot of the people who were here in 2009 when I got here are gone.

KELSEY STEPHENSON I think what I miss about the shop right now is that sense of vibrancy, like there were always people here. We're starting to get there, but we're not there yet. There are always people coming and going, but hopefully we can get more who will stay.

DAWN WOOLSEY I have to tell you though, one of the things I like most about SNAP is the constant influx of new members, and particularly young artists. I get so inspired, so many ideas from them—not just for prints, but for everything I do.

ANDREW THORNE I moved to Edmonton at the end of January [2021], and in that time, I have been carving and printing large scale woodcuts, in hopes of mimicking or mocking the omnipresent voice of our media here in Canada. What symbols and images are conjured and for what intention? While flipping through the Edmonton Sun, I began to answer some of these questions. What stands out to me even more than the rhetoric is what's not being said. Public opinion is founded on the information that is received, not what is omitted. I began my own process of blocking and omitting information, by printing on the newspapers and other materials like curtains that I could use to "cover" and "reveal" information.²³¹

RICHARD BOROWSKI I'm interested in urban landscapes and the interaction between buildings, people and man-made objects. The places and people I depict are usually ones that I know and have recorded. They may be found in my neighbourhood or in some foreign city or simply imaginary.

NICO HUMBY *En Route* is an expansion of my *Illustrated Life Snaps* series, the continuation of documenting snippets of cinematic scenes I have the privilege of witnessing while going about my daily life. This series marks the beginning of my exploration of print making, more specifically screen printing.

227 Andrew Benson, "President's Report," SNAP 2021 Annual Report, presented at SNAP's AGM, May 26 2021

228 Email from snap@snapgallery.com, subject "New year, new SNAP! 🎉🎊🎊," December 29, 2019.

229 Ibid.

LAUREL WESTLUND I am drawn to the simplicity of line & graphic style of single-leaf woodcut images, especially the almost cartoonish 16th c. emblematic imagery. Silk-screening with hand-cut stencils is my 'techy' way to achieve the look of a woodcut image carved by hand; I'm able to experiment with colour layers faster than if I was using woodblock or lino as a medium. I also enjoy the physicality of screen-printing in itself—it's where I get to spring to my feet, turn the music up, and have some fun with ink! [...] I started using Rubylith mostly out of necessity years ago when I didn't have easy access to a computer to make transparencies. I truly enjoy the tactile and meditative nature of cutting stencils out by hand—the hours fly by. I'm allowed the time and space to be fully engaged with an image and think through my approach/colour palette.²³²



²³² Laurel Westlund, "My Process," *SNAPline*, Winter 2014, 10.

MORGAN PINNOCK Connecting my rural upbringing with the history of genre painting, my prints depict scenes of everyday life, often portraying people or makers in the home consumed by domestic work. Using romanticized and autobiographical subject matter, I build up and carve away layers to reveal vivid colours, decorative patterns, and a longing for the ordinary, tedious moments of daily life.²³³

SERGIO SERRANO A few years ago, while describing what I do for a living, I gave my usual answer, "I'm a graphic designer and an artist... on the side." When asked to elaborate on what kind of art, I could tell they were expecting an answer that describes an art medium. I mumbled some words like mixed media, or paper-based, or bookworks, or multiples... looking for some kind of knowing look that wasn't coming. After a pause, I said, "lately they've all been slightly different things... but they're usually small objects... that you can hold in your hands." And I cupped my hands in front of me, like I was holding a small bird. Part of me was trying to be charming and funny since I was on a date, but another part felt like this was a good description at that time for the work I was doing, or at least trying to do, even if

²³³ Morgan Pinnock, "Artist Statement," *SNAPline*, 2022.1, Summer 2022, 7.



²³⁴ Sergio Serrano, "Small Objects That You Can Hold in Your Hands," exhibition response, November 2, 2021, <https://snapartists.com/small-objects-that-you-can-hold-in-your-hands/>

it wasn't 100% technically accurate. And while I love and appreciate art and creative work in all forms, it is the smallish, hand-holdable kind that tends to resonate more with me.²³⁴

AMANDA MCKENZIE I'm primarily a printmaker but I also work with collage, paper manipulation and photography as well. [...] I've always been drawn to fish and I have a connection from my father—we would always go fishing when I was younger—and my partner and I now have fish in an aquarium, and that's quite a big hobby for us. [...] I'm really interested *[in]* ecology and fish keeping and both the ethics and morals of 'is it okay to keep fish?' It's something I question every day I walk past our fish tank. But it's also a way to connect with these creatures, because they are so beautiful and elusive too. [...] I'm not really ever tired of the work, I think because there are so many options and explorations to do with colour, and the repetitiveness of the printing. Even with our own fish they're constantly changing once

Richard Borowski
Hidden Doorway #2
linocut, 2021

Agata Garbowska
It is so natural to me, screenprint on acrylic, inkjet on vinyl, shelving, 2021

they breed and have different fry. [...] I'm just hoping people will maybe stop and pause and look at that and just appreciate the beauty of these really small creatures, and [be] able to see them in another way—and maybe in a way that we don't have to have them in small little bowls or left on pet store shelves.²³⁵

BRIANNA TOSSWILL I'm working on a series of modular prints that fit together into a larger composition, but that also work as standalone artworks. Think like a series by a romance novelist, each book is its own, but the characters all know each other, however tenuously. In the room I designed for my dad, I was thinking about how much he loves boats. This is a man who used to sit in a canoe on the grass in our yard, reading sailing magazines, a man who named one of his sailboats "Fourth Child," a man who, in designing his own boat hulls, made quarter scale models and tested them in our pool with jugs of water to represent his weight, and my mom's. But especially small, wooden, sailboats have captured his heart.²³⁶

ERICA VASKEVICIUS Many of us feel that yesterday's charted course has been displaced by today's turbulent seas, leaving our skies darkened and the journey ahead difficult to navigate. As this darkness threatens to consume us, we frantically search above the waves, through the darkness, for something to silence the storm. Then suddenly, a glimpse of hope—silent and bright, constant and true, patiently waiting to guide us. We look up, we look ahead and we press on through the storm, confident in the beacon—our North Star.²³⁷

ANDREW BENSON I hope to create art that sparks joy and nostalgia in the viewer, especially in a time where it's difficult to find enjoyment in simple experiences.²³⁸

LIAM MACGREGOR I think using old records as backing for my prints was the appropriate move. Basically I don't have to buy any unnecessary plastic/packaging and you get a dope little package. [...] I've had a few people message me saying that I accidentally gave them a vinyl with their print. Well no actually, I was quite willing to give up my copy of Billy Vaughn *Christmas Songs* or Ferrante & Teicher's *Love Is a Soft Touch* for the sake of the aesthetic.²³⁹

235 Amanda McKenzie, interviewed by the Art Gallery of St. Albert, "Meet the Artist: Amanda McKenzie (behind the exhibition Enticement at Art Gallery of St. Albert)," video, <https://www.youtube.com/watch?v=h-JK-GhomPFw>

236 Brianna Toss-will, "Comforting Notion: The Wind Will Take Me Where I Need to Go," February 15, 2022, <https://www.penrosepress.ca/blogs/nerd-time/the-wind-will-take-me-where-i-need-to-go>

237 Erica Vaskevicius, "Artist Statement," *SNAPline*, 2020.3, Fall 2020, 5.

238 Andrew Benson, artist statement posted by Lowlands Projects (@lowlands.projects), "OFORTUNA," Instagram photo, June 11, 2022, <https://www.instagram.com/p/Ceq5E8Xr-68J/?hl=en>

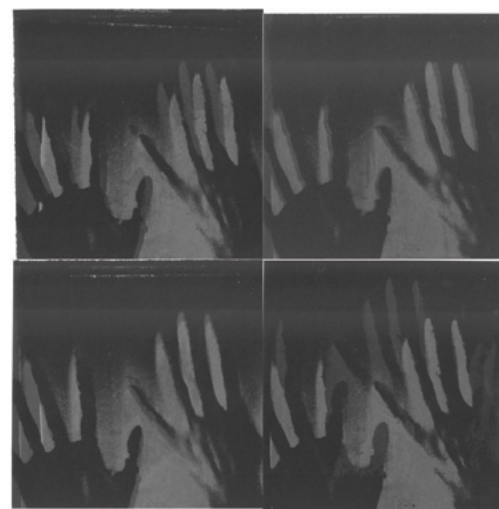
239 Liam MacGregor (@cosmodemon-ictelegaphco), "I think using old records..." and "I've had a few people..." Instagram photos, November 16, 2020 and April 20, 2021, https://www.instagram.com/p/CHq_e-ogrXC/ and https://www.instagram.com/p/CN5_JHkAWfS/

240 Agata Garbowska, artist statement for the exhibit "At a Time: Tender & Tense," SNAP Gallery, October 2021.

AMY LEIGH Much of my recent work is about the awkwardness and uncertainty of navigating the world in and outside of one's mind-body. Lately, I have been exploring themes of memory, place and speculative past lives based on found photographs of both my own and other people's ancestors. I've also been researching papermaking and dying techniques using foraged 'weeds' and found plant materials.

JONATHAN LUCKHURST Broadly speaking, I'm interested in how we perceive objects and the environments around us—and in how this perception can shift and the consequences that arise from this process. Typically I work with found objects and alter their appearance through various photographic techniques. My most recent work merges elements of art, design, science and sustainability into installations that reflect my interest in the future of our lived-in spaces.

AGATA GARBOWSKA I am interested in the unexpected and eerie moments where the impact of unsustainable resource extraction is echoed in our infrastructure and its maintenance. Images of public infrastructure—systems that suggest reliance on resource extraction—are fragmented and reassembled into print installations to express a growing concern for the consequences of unfettered consumption. These pieces present printed imitations of select spaces and objects temporary signage, construction pylons, a nearby vacant lot—the combination of which into collaged installations suggests general unease while acknowledging the clarity found in these mundane, often unnoticed moments.²⁴⁰



KELSEY STEPHENSON *Currents* focuses specifically on the link between the metro area of the city of Edmonton, and the glacial headwaters of the North Saskatchewan, contrasting urban river spaces, industry, and policy making spaces. In both cyanotype installations, imagery is clearly composed of frag-

Amy Leigh, *WWAVD (What Would Agnes Varda Do?)* screenprint, 2021



1/1

"STUDY OF OBLIQUE"

meghorosko 2022

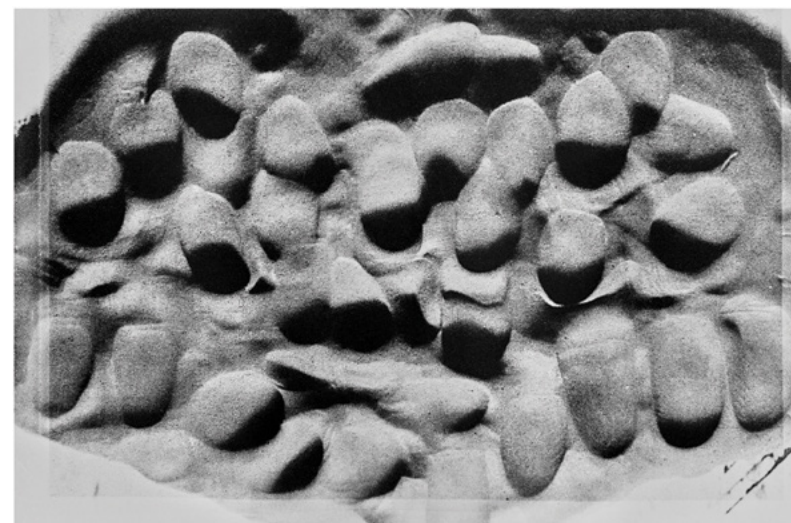
Meghan Horosko
Study of Oblique
photopolymer
intaglio, 2022

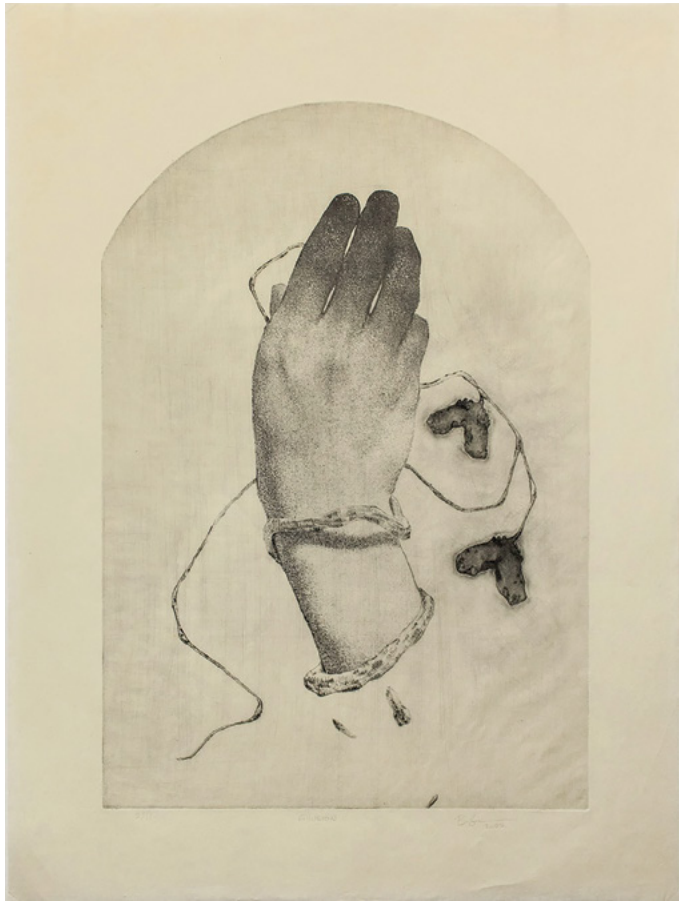
James Gaa
Self Portrait #1
photopolymer
intaglio, 2022



Gordon Dinwoodie
*Sokusyu-in
Temple Garden*
photopolymer
intaglio, 2016

Jonathan
Luckhurst
Shifting Baseline
from the series
Shifting Baseline
inkjet, chine-
collé, 2022





ments, individual moments, taken from disparate times and places which have been brought together. [...] Originally many of the source images would have been used to shape national and settler identity around the ‘wilderness’ of the then-new Parks system in the 1900–40’s, and many were circulated as postcards. Other images were part of the Dominion Land Survey effort, and used to create maps and land ownership lines. These images helped begin to shape a colonial narrative of the National Parks. The more recent images I have taken in response in this series play on that aspect of settling through surveying, tourism, and land use, but also question how much ‘preservation’ of wilderness is possible when policies allow oil and gas emissions, or coal exploration in the eastern slopes of the Rockies.

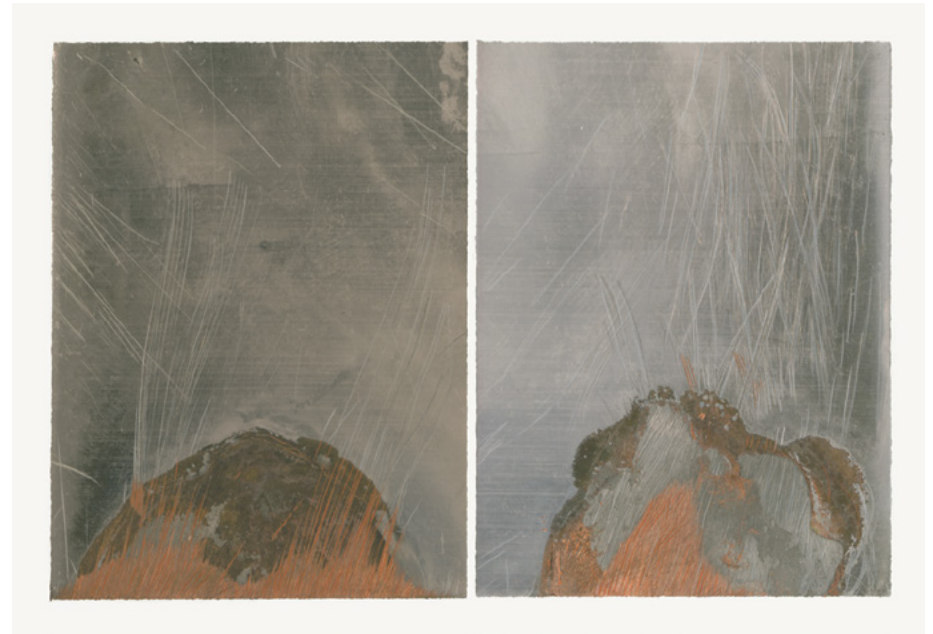
Braxton Garneau
Allusion, intaglio
and solvent
transfer, 2022

Luke Johnson
*As weak as the
monument, as
strong as the
echo*, inkjet,
relief, hand-
colouring, 2022

241 Myken McDowell,
interviewed by
Wendy McGrath,
“My Process:
Myken McDowell,”
SNAPline, 2020.1,
Spring 2020, 30–31.

MYKEN MCDOWELL The conflation of personal documents—especially photo and video documents—and personal identity is a significant part of what I do. I used to think of memory as a fixed thing. Then I realized I have no real memories from my childhood. I have lots of photos of me and stories that my parents and caretakers like to tell from that time, but no actual recollection of the day those photos were taken. I don’t trust my memory at all, but our bodies, surroundings, relationships, everything changes with time. In this way, our memories are the only thing that makes us who we are. [...] Throughout my work runs the subject of loss. Whether it relates to memory and identity formation or associated with the passing of individual and cultural histories—loss is always there. [...] I am interested in exploring how nostalgia and careful observation of whatever’s left in front of us can be a tool to take on new challenges and opportunities—which is a form of regeneration.²⁴¹

LUKE JOHNSON My recent prints have generally responded to specific archives, especially those held by various arts organizations I work with. In getting to know the people who maintain these collections, and the physical materials therein, I’ve grown ever more troubled by the absurd yet commonly accepted notion that the vast majority of the world’s knowledge has been preserved and made accessible



in the digital world. I highlight failed attempts at seeking out information online, where the satisfaction of physical, material culture is usurped by the slippery untruths of the virtual. In turn, I find myself succumbing to the results of my search, finding in their pathetic failure some kind of poetry worth considering alongside my unease. Holding these contradictory feelings in tandem, and refusing certainty, is where I find my work at this time.

MEGHAN HOROSKO My photogravure printing is influenced by years of darkroom work in silver gelatine (black and white film photography) as well as my encaustic painting style, which is typically monochrome and abstract with embedded photographic elements. I have been experimenting in the darkroom for many years, merging fluid shapes and textures into chemical photographic prints. That exploration eventually led me to photo encaustic techniques and photogravure printmaking in recent years, both which allow me to better reach results I've been envisioning. The vision I have for my work is more abstract than most photography applications, yet more concrete than abstract painting. I want to push boundaries between physical reality and the imagined. Photogravure is a wonderful medium to explore this approach. It has a beautiful, velvet finish and you can sense the hand of the artist in the inking and wiping of each print.

JAMES GAA In making their photographs, photographers typically see a situation worth photographing, carefully select a vantage point and compose the image that expresses what they visualize. What if I don't try to see a composition or an expression when a picture is taken? What if the moment that the picture is taken is accidental? What if I don't even take the picture? In capturing accidental moments, the interaction between me and the camera begins when I set it up in advance and carry it on the street, holding it at the end of my arm. At predetermined intervals, the camera takes a picture of whatever it is pointed at. Because the camera is at arm's length and outside of my visual field, my control over the picture is limited to the direction I happen to point the camera, whether I hold it horizontally or vertically, and how fast I walk. I don't know when the accidental moment happens or precisely what the camera is pointed at when the accident occurs. Later, I act as the editor of my camera's pictures, selecting those few pictures with visual interest and meaning, and make minor edits to

Alex R.M. Thompson, works in progress in the SNAP printshop 2022



242 Shelly Wilson, "Coordinator's Report," in meeting minutes for SNAP AGM, April 6, 2001.

ALEX R.M. THOMPSON As a new renter fresh from my MFA at the University of Alberta, SNAP has been an excellent place to land. The studios are well-equipped, the staff welcoming, and the community energetic. I'm experimenting right now with more sparse, experimental etching compositions—my work tends to be based in dense and precarious cityscapes. SNAP has proven to be an excellent place to continue pursuing this work!

SHELLEY WILSON SNAP and all such societies are very much the sum of their members. Their founding members create these societies to fulfil a vision they have not for themselves but for their community. SNAP's founders gave it the mandate to promote, facilitate, and communicate printmaking as an art form. SNAP has been working to fulfil its mandate since 1982 [...]. It is important that SNAP's members continue to honour its founding vision now and into the future, through active support. [...] Without members' involvement any society can seem useless but with members working together SNAP can and will be a great place to work, to show, and to learn about the fine art of printmaking.²⁴²

clarify the moment. Accidental moments capture street life in a new way because their unconventional low point of view, often unsettling composition and the "Dutch angle" express accidents of street life. The result is nevertheless, as the street photographer Henri Cartier-Bresson put it, "an expression that life itself offers."

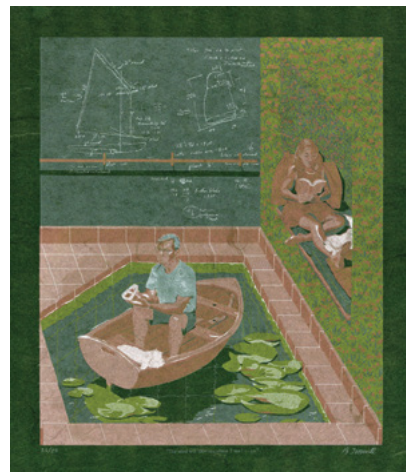
GORDON DINWOODIE I'm still on the learning curve with photopolymer gravure, so there isn't any particular theme to the images. So far I've been experimenting with different images to see what looks good in gravure as well as sorting out the many moving parts of the process. I particularly like the rhythm of printing in the workshop.

WALTER JULE Everyone comes to this work with motives and expectations. But, if you want art to make you happy for instance, then anything troubling or stressful will be seen as a problem. If you want to be famous then ask what that might mean for you sales, critical acceptance, controversy? If you drag yourself to art school in the depths of an existential conundrum, then the inherent difficulty of the creative process will appear magnified by a 'lens of doom.' This might seem obvious, but life does not care about conditions and situations. While the condition of our lives determines our attitude, our 'inner poise' as we enter, it does not matter. What matters is being aware of our conditioning while we continue to work long enough to wear it out and drop it. At that point, we can actually begin. To paraphrase my teachers, 'work until working is like a heart beat.' ²⁴³

LYNDAL OSBORNE There's only one thing you need to do, and that is keep doing it. Stick with it. If you believe in it, stick with it. It doesn't mean you have to have a studio, or you have to have a grant, or anything like that. You just have to work at it consistently. Daily. Maybe an hour. And you just keep doing it and you get better. You just simply grow and you start to make connections with other artists and then galleries come along and they're interested in your work. It takes years though. And I want to say though, those ten years in the wilderness after you leave school is not easy. I was lucky, I got a job, but I saw many students leave school and have really nothing to fall back on, and some of them got sucked into the work world and abandoned their art. But many of them went on just doing it a little bit at a time, every day, and they're still still doing it today. ²⁴⁴

LIZ INGRAM *[In]* moments of doubt about, say, covid, moments of doubt about ageing, or illness, or fear? There's nothing more healing, I think, than our studio process. The act of making, and the act of creating is absolutely healing and powerful, and has helped both *[Bernd and I]* through some difficult times. ²⁴⁵

CHERIE MOSES Just develop your ideas — learn to understand art you don't like, because you're a professional; learn to talk about art you don't like, because you're a professional. Do the work you like, but



²⁴³ Walter Jule, "Survival Tips For Young Artists in Changing Times," 2015 SGC International Excellence in Teaching Award Address, transcript available at sgciinternational.org/wp-content/uploads/2015/06/Walter-Jule-Survival.pdf

²⁴⁴ Lyndal Osborne, artist panel 'Rebellious: Alberta Women Artists in Conversation - Edmonton Edition,' Art Gallery of Alberta, January 16, 2020.

²⁴⁵ Liz Ingram & Bernd Hildebrandt, artist talk, February 12, 2022, Society of Northern Alberta Print-artists, conducted via Zoom

²⁴⁶ Agnieszka Matejko, "Photographer Mines for Spare Inspiration," *Vue Weekly*, June 1, 2006, 23.

²⁴⁷ Megan Bertagnolli, "The Community Building Pep Talk," *Latitude 53 Blog*, July 14, 2010, <https://latitude53.tumblr.com/post/813924989/the-community-building-pep-talk>

²⁴⁸ Blair Brennan, "The Future and the Future of Art," *Vue Weekly*, August 27, 2015, 9.

Brianna Toss will
"The wind will
take me where
I need to go."
letterpress-
printed linocut
and lead type,
2022

learn these things. There's so little art I like, that I'd hang in my house, that I really, really like, but it doesn't matter. I wanted to understand it all.

AGNIESZKA MATEJKO Students, friends and even my children often ask me a seemingly simple question. "What is good art?" they inquire glibly — assuming that as an arts writer and teacher, I should have the answer up my sleeve. "Well..." I stammer with embarrassment, while they begin to wonder if I failed art history 101. I do have an answer — only it is one so hard to put into words. Good art, I believe, has resonance. It comes back into your mind as you are falling asleep. Such art has an aura of mystery as if the painting or sculpture had something important to say — you only need to be quiet enough to hear. ²⁴⁶

MEGAN BERTAGNOLLI I know many people who hate art exhibition receptions because they end up being more about the faces in the crowd than the art supposedly being celebrated in the gallery. So maybe the intention of those gatherings isn't to have a great optical or intellectual experience with a work of art for the majority of people. Instead we come together to celebrate something broader — a shared commitment to the visual arts. I've often heard the complaint that openings usually have so many people in attendance that it's impossible to get an unobstructed view of a work. If this is the case, bring your focus in closer. Stop looking at the walls and screens and plinths and look at who you share the room with. This is your community. Now get out there and exchange some wisdom. ²⁴⁷

BLAIR BRENNAN Think about the visual art you've seen recently did it challenge you? Did it force you to think about it even when it was no longer in front of you? Did you take it home with you in your head? Did it haunt you, the way great art can, and did it make you want to know more about the artist, the ideas behind the work or the curators, galleries or festivals that present this work? This doesn't happen very often. [...] If difficult visual art helps us preserve and nurture uniqueness, it is no longer an entertaining distraction; it is a necessity that helps us forestall social decline and degeneration associated with *[art critic Donald Kuspit's definition of]* cultural entropy. With a little awareness, artists and art viewers can choose the art that will "help us become individuals" rather than art that merely helps us conform. ²⁴⁸

GARTH RANKIN Generationally things change so much, and I'm very cognizant of that at the moment. Where you grow up and what you're taught or learn when you're young, the kinds of things being done around you, you will carry with you for the rest of your life. So each generation has their own culture, and you're part of that, and that changes with each generation. Often, and this always annoys me, the older generations shit on the younger generations. And if you're with a bunch of friends of the same generation that can be fun—take some shots at the young people. But it shouldn't be considered any more than that. It happened to me when I was young, and I certainly try not to do it. Each generation is different, and they each carry the ball to a certain extent, and good luck to all of them. That's the part that happens, and the end result is something else.

DAVID LARIVIERE I will say this, my experience being on the board of SNAP, being in such fine company, was one of the ways that we were able to move on and beyond as artists in ways that still inform us to this day on some sort of virtual level (and that's in a Deleuzian sense, of course).

CAITLIN WELLS I'm just so grateful for the amount of energy and passion that so many decades of people have brought to SNAP, and the work that's being done to maintain that opportunity for our students and emerging artists. I remember thinking very clearly 'What am I going to do? How am I going to be a printmaker? I love this, but I don't have the money to buy all of the materials and equipment,' and so knowing that SNAP was there made it possible to envision yourself as a person whose practice would continue to contain printmaking. I just have endless gratitude for the people like Robin and Marc who founded it in the first place, and everybody who's kept it alive and kept the boat afloat in some trying waters. Certainly my hat is off to April for the really important work that she's done to look at the things that needed to evolve. What do we need to maintain, and then how do we also respond to and support the new things that our culture and our technologies are asking us to grapple with, and how do we bring those things to the community?

WALTER JULE There's a troubling disengagement with the history of graphic language, and an acquiescence to the war of advertising images and manga. As I'm in contact with people, as you are, who work and teach in other places, this is a common refrain in discussions about printmaking. Consequently the shows have become kind of reactionary.

249 Karen Kunc,
"Teaching
Printmaking: An
American View," in
Sightlines (Edmon-
ton: University of
Alberta Press,
1997) 199.

There's a lot of political correctness, nationalism, and very difficult situations, even just shipping work internationally. Things are hung up in customs, and the number of people entering international exhibitions has dropped off; more from some countries than others, naturally. People are trying, but it's an interesting question, because it does frame the difference between the general mood in the late '90s—the ease of communication and the excitement about not sticking to tradition but using it as a springboard—and what we're experiencing now. We're going through an interesting time.

SEAN CAULFIELD I hope we can maintain what we have. Rather than 'I want to do this new initiative' or 'let's extend and do this thing,' the really honest answer is 'oh, I hope we can keep this going.' And in a part of the world that is one of the richest on earth, the fact that we're talking about that is shameful, I think.

TANYA HARNETT Being a faculty member at a university in this period of time, I think everybody feels a foreboding—in every discipline. There is this fear, 'is the ball going to drop on my watch?' Does that mean printmaking in Edmonton, or the legacy of printmaking here, is going to go away? I don't think so.

KAREN KUNC The history of printmaking is largely oral and ageing and reflects regional dynamics, the influence of particular programs and personalities. Somehow largely by absorption, this culture is being transmitted to students. It's a subtle initiation, where students acquire the history while talking over the presses with their faculty mentors. For students, this telling of the family history instils a desire to become part of the group. The print world represents a tangible future, one that is more attainable than dreams of success in New York or of joining the ranks of the mythologized painter superheroes. In printmaking the legends are represented in the latest portfolio exchange box, arriving as guest artists to work next to you, expressing a willingness to talk and share at the next conference. This makes the possibilities of the printmaker's life real. ²⁴⁹

SARA NORQUAY In Alberta? People come to get what they want and they leave. That's the thing I find so interesting about Edmonton people come and go, come and go; nobody stays. History disappears. When you move into an area, if there's nobody there to tell you the history, how would you know?

MARC SIEGNER I think it's interesting to note that your graduate work in a sense, *[Luke]*, was about the university, and how that institutional memory has all been cleansed by the current administration.

ROBIN SMITH-PECK It's all about memory and archiving. I tell people about the work you did and they're astonished, they're baffled. You reached out, you did a deep dive, you looked around and you saw what's happening. And what's really astonishing is most folks don't care. But as we have witnessed as well, those who've been around long enough to see it go in cycles, things will inevitably resurface, so it's important to do the work regardless. Nothing has changed since the time we were able to record history—nothing has changed. These urges and impulses and responses have always been part of human nature. Don't know why they're there... inevitably things get removed, misplaces, displaced, forgotten.

MARC SIEGNER Or recycled into other things.

ROBIN SMITH-PECK Exactly, but somehow they will be passed on through time, because folks like yourself put things down as a record that can get pieced back together. Yeah, it's a fascinating thing these ideas of cultural memory, personal memory, institutional memory... Institutional folies that are erected that smack of wanting to rewrite history. They want it their way or no way, and that's really sad. And I wasn't expecting it, because there's so many ways to document stuff. But as I've discovered through what your work has done, and through others, is that it doesn't matter how much you document the stuff, it's all interpretive dance at the end! It's all about the way people remember things. And there are times where things go through a transfiguration process; things may die. Things will become whatever they'll need to become, or what is required.



Myken McDowell
*Echoes of a Room,
Different from the
One You are In*
(detail), photo-
polymer intaglio,
chine-collé, 2022

250 David Scott
Armstrong,
exhibit statement
on poster for
“And Now, Then
Otherwise,” SNAP
Gallery, 2006.

LUKE JOHNSON Well, when you say, Robin, that you're taking these photos of work you did in 1987 and still integrating them into the work you're doing today, or look at what you're doing, Marc, with these photo-lithos you've printed once, and now printing them again, differently, in a new way and in a new context—maybe that's how things actually survive—you hide it in the layers. It's a poetic recording. You can't write it down as it is, it has to be transformed.

DAVID ARMSTRONG A print, or perhaps more exactly, an imprint, is a statement of the present tense. With the assumed authority of fact the act of imprinting speaks the emphatic, ‘I am here,’ in a manner that assures its immersion in a present reality and relationship to physical things, but also, almost immediately, speaks the uncertain and lingering ‘I no longer am.’ Unsettling in its anonymity, print proliferates in the world as a small, yet decisive death. [...] The story of print has always been told as *[a ghost story]*—an apparatus, a trace, a remainder. And yet the printed trace precedes us, it is already there ahead of us, before we step, and, already past. To speak of print now, in the present tense, in the very act itself, one inevitably turns a backward glance. This is not to pronounce a final “end” of the story, but to note a reversal of the conventional means of transport—where technology (that questionable measure of “progress” and futurity) turns in on itself, turning and returning. The story turns elsewhere, and otherwise. ²⁵⁰

MARLENE MACCALLUM I think that what we do as beings who perceive is we construct realities. And we have choices about what we do with that construction. Physiologically, in terms of neurones and synapses and how the brain works, there's layers of that which we don't have much choice. But once it moves into that conscious realm, and into what we share, whether it's creative or not... as beings who create realities, we're also communities that together can construct realities. And what SNAP did in terms of the energy and potential of all those people to construct something very positive and worthwhile is really to be commended. And I just had one small role, and there are people who put huge life-long commitments into it, you know. Kudos to them for not turning their backs. Every time things got hard, SNAP's continued, keeping it alive, keeping it going. Keep constructing a positive reality.



Marc Siegner
Lilac 2, lithography, 2022

ASHNA JACOB I don't know what is coming tomorrow, let alone in the next three months. Uncertainty is in the jobs we applied to last week, the texts we sent last night, the Twitter feeds we read tomorrow morning as we open the window and breathe in the Current Political Climate (we should just call it 'political weather' until it settles down). The future (depending on our privileges perhaps) brings excitement, anticipation, hope, and fear—where will I move to? What will I create? Will I leave the house today? Will I apply to grad school? Will I be deported? Where will I sleep tonight? Who knows!²⁵¹

MATT WHITSON Robin Smith-Peck and Marc Siegner joke about how they were tricked into founding SNAP. They're glad it has lasted, even if that wasn't really the point.²⁵²

MARC SIEGNER It is vertigo inducing; to realize that we are finite in our lifetimes. Philosophically there is something, in the back of your mind, that defines the significance of things, because you know your life is finite. Maybe this creates a laissez faire attitude—what does it all matter? Or maybe it creates an urgency, to do certain things because it is all over so quickly.

ROBIN SMITH-PECK I think the most interesting thing about this ride, this 40 year ride has been that it was so unexpected. This is just something we were doing to drink beer and put a wall up. So to be continually reminded of this legacy—that it was important to some people—is very touching, but unexpected. We did lots of stuff... this is not the thing I thought anybody would remember.

²⁵¹ Ashna Jacob,
"Message from the
Board," *SNAPline*,
Winter 2018, 3.

²⁵² Matt Whitson,
"Message from the
Board," *SNAPline*,
2019.3, Fall 2019, 1.



LOREN SPECTOR

It's such a little thing, this
little printshop in northern
Alberta, but it's such a
big thing too.

Robin Smith-Peck
Sleeper 4
drawing (detail),
ink, and pastel on
paper, 2022

About this Issue's Commissioned Print

Patrick Morin is one of several former SNAP members who I was unable to talk with when producing this issue. Searching out his work, I located a sculpture on the ground of St. Stephen's College at the University of Alberta—constructed of wood, now in the process of decay. The print for this issue is composed from photos of fragments of this sculpture that lay littered on the ground, printed on SNAP's Hunter-Penrose offset press and with additional typeset labels printed on the Vandercook. Each sliver is cut out and placed in a glassine envelope. Morin's sculptures are few and hard to find today in publicly accessible collections; besides the dilapidated one I encountered, entitled *The Disciples*, the University of Alberta Museums and Collection Services holds a piece, *The Annunciation*, which is listed for imminent deaccession. I won't suggest we should save everything, or that we should even try, but I will argue that we should do better for each other.

—Luke Johnson

For more photos from SNAP's last 40 years, check out the online version of this issue at snapartists.com/snapline-issues/40th-anniversary-edition