

Edmonton Artists

James Boychuk-Hunter

Jamespbhunter.com

James Boychuk-Hunter is an artist working in printmaking, drawing and sculpture. He has an MFA from The University of Tennessee in Knoxville and a BFA from the University of Alberta. He has exhibited in the United States and Canada as well as in Europe and Asia. He is currently a sessional faculty member in the print media department at The Alberta College of Art and Design, (ACAD), and is a member of the Board of Directors at Alberta Printmakers (artist run center) in Calgary Alberta.

Artist Statement

My recent work stems from an interest in the geometry of letterforms and design associated with typography. Through Print, my aim is to ponder and investigate the architectural sensibility of letterforms. In the graphic alphabetic system that we predominantly use in the West, the Latin alphabet, the baseline essentially functions as a horizon and letterforms generally sit atop the baseline as though they are bearing the weight of their own elements. Using this baseline/horizon line parallel as a point of departure, I speculate as to the relationship between ancient earthworks and megalithic monuments, their role as communicators in the landscape and if their sensibilities in any way informed the development of the plethora of lost or abandon writing systems that collectively resulted in the letterforms that we use today.

This work argues that a vestigial sensibility of landscape is woven into the fabric of our writing system. It is a musing of an alternative system of graphic symbols that asserts an origin more closely connected to a context rooted in landscape. My intention is to deconstruct the sensibilities of how the Latin Alphabetic system works and mutate different possibilities that function within but also transgress the boundaries of that system.

Mitchell Chalifoux

mitchellchalifoux.com

Mitchell Chalifoux is an Edmonton-based emerging artist and arts worker. They hold a Bachelor of Fine Arts from the University of Alberta. Working in print, installation, craft, and performance, their art practice is invested in embracing gender freedom, hobbyism, propriety, and the domestic. They use elements of stereotype, kitsch, and queer camp, to invite conversations about gender mania/dysphoria, hyper-productivity, queerness, and class, often beginning in problematic questions to finding nuance and intimacy. Collaborating with existing materials in a scarce present and future, without overriding their pasts, is core to Mitchell's working methods. While not making art, Mitchell spends their time baking and longing for summer blooms.

Daniel Evans

danielemersonevans.com

Daniel Evans is an interdisciplinary artist from Edmonton, Alberta. After completing undergraduate studies at MacEwan University (dip. Fine Art) and the Alberta College of Art and Design (BFA), Evans moved to the United Kingdom to pursue an MA in Design at the North Wales School of Art and Design, where he focused on sequential narrative and illustration. His work draws upon folklore and mythology as lenses to explore contemporary cultural issues, most recently using shapeshifters and hybrid figures to investigate how our evolving relationship with technology influences our perceptions of the body and the self. His work has been exhibited in solo and group exhibitions in Canada, and in group exhibitions in the United States and United Kingdom. Evans is currently an MFA candidate in Printmaking at the University of Alberta.

Artist Statement

My creative research adapts the languages of folklore and mythology to explore our evolving relationship with technology. Now more than ever, our notions of the self include not just our physical bodies, but also our social media profiles, online avatars, and networks of affinity, as well as the technologies we use to access and shape this information. Similarly, our search histories, medical records, and purchases are used by independent entities to create profiles of us, outside of our direct control, that have tangible impact on our experiences in the physical world. The expanded body, the networked body, is simultaneously incredibly powerful, and immensely vulnerable. My work negotiates this double bind, exploring both the generative possibilities afforded by data collection and analytics, and their very real and documented potential for abuse and exploitation. My particular research foci include our relationship with data and analytics, how technology influences our perceptions of the body and the self, and how these relationships shape and are shaped by our belief and value systems. Bringing traditional printmaking and drawing into the expanded field through the incorporation of augmented and virtual reality, 3D modelling, and rapid prototyping, my work draws upon hybrid figures and shapeshifters in myth and folklore to reflect on the intrinsically connected nature of our physical and digital worlds.

Emilienne Gervais

Émilienne Gervais is a first generation Albertan, born and raised Edmonton by parents from Québec and New Brunswick. The intersections of western Canadian and francophone cultures has had a significant impact on Gervais' work. She strives to address ideas of identity, belonging, loss, understanding and connection through traditional printmaking, drawing, photography, and video.

Language and symbols are based on collective consensus of meaning. What hinders understanding can be subtle and difficult, even socially othered. Different ability to understand based on learning disability, unfamiliar language and culture, socialization, dyslexia, etc. are explored through manipulation of IKEA instructions. Obscuring the ability to read "universal" symbols encourages the viewer to relate to the little every-day struggle of existing within unseen social structures.

Mark Henderson

Mark Henderson is a multidisciplinary emerging visual artist with a studio in Edmonton Alberta. He is a recent graduate with a certificate in Fine Art from the University of Alberta, Faculty of Extension. His creative practice lies in abstract painting, printmaking and photography, which is a regular element in his work and plays a key role in his printmaking and abstract painting. Mark has been a big supporter of the visual arts scene in Edmonton over several years and part of the SNAP community since 2012.

Artist Statement

Language as defined in the Collins English dictionary states “a system for the expression of thoughts, feelings, etc., by the use of spoken sounds or conventional symbols”. Today's language and the way it is expressed comes in many different forms and through many different types of social media such as Twitter, Facebook, and Instagram along with the use of emojis. The work that I will produce for this exchange speaks to Donald Trump, the president of the United States and the language of Twitter that he uses to speak to the citizens of the U.S. The President's daily use of Twitter can have profound effects on the country, its citizens, the economy, media outlets and the world. “Fake news” is a term that Trump uses on an ongoing basis. From psmag.com “Trump averaged more than a daily use of the word “fake”, a CNN analysis of his tweets found.” “Fake news” was dubbed the “Word of the Year” for 2017 by the Collins Dictionary, which found that the terms usage had risen by 365 percent since the 2016 election. Phraseology in the language of politics have been used for years, such as “tear down this wall”, “new world order”, “thousand points of light”, “axis of evil” to name a few. Trump's usage of his own phraseology “fake news” now becomes part of the political language within the United States. According to the Washington Post within ten months of his term Trump made more than 1500 false or misleading claims. The produced image can be seen on two plains, the implied spread of fake news and the creation of Trump's own fake news.

Work Statement

The title of the work is POTUS an acronym for President of the United States. Acronyms themselves are a form of language so I think it fits into the theme quite well. The work consists of three layers, the first being a linocut of Trump's head. The second layer consists of the words FAKE NEWS TRUMP superimposed over the image of his head. The words themselves are formatted in the style of works by American artist Christopher Wool.

F A
K E N
E W S
T R U
M P

The third layer consists of a border of tweets that Trump has put out on Twitter. The border is in a blue, similar to that used in the Twitter logo.

Justine Jenkins

I am a consultant horticulturist and artist living and working in Edmonton, Canada. I take much of my inspiration from the natural world. I have a reverence and empathy for conservation, the environment and, specifically, plants (botanical elements and flora). I am a printmaker that leans toward work in the intaglio process. I have completed undergraduate studies at the Ontario College of Art and Design University (OCAD U) with a major in Environmental Design (1988). I have completed a postgraduate certificate in Horticulture from the University of Guelph (2000). I am a member of the Society of Northern Alberta Print-Artists.

Artist Statement

My current artwork focuses on the culmination of personal observations of my interactions in the environment. This work is attempting to evoke a sense of place by responding to feelings that percolate when I am immersed in either human built or natural settings. I am particularly interested in themes of growth, decay and regeneration. My imagery and mark making is in response to a keen interest on the human impact/interaction on/with flora and fauna. I am keenly fond of the quality of light, texture and discarded remnants. I am interested in the meditative quality I feel in my interactions and the sacred found in seemingly ordinary settings. I spend a considerable amount of time working as a consultant horticulturist: designing garden spaces and influencing the built/planted landscape. I draw inspiration from the everyday work that I perform.

Luke Johnson

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Luke Johnson is an artist based in Edmonton, Alberta, working primarily in print media and installation. He received his BFA from the University of Wisconsin-Madison with a focus in printmaking, and is currently working toward his MFA at the University of Alberta. His work has been shown nationally and internationally.

Artist Statement

In my artwork, I am interested in hierarchies of knowledge, and the way in which 'truth' and value are delineated from the subjective and discardable. My actions as an artist are to stage interventions within collections, both private and public, and interpret or display the resulting documentation of this engagement. Through processes of reconfiguring and reordering materials, I create works that challenge the notion that documents and artifacts are intrinsically bastions of singular truth, and instead complicate efforts to categorize and objectify, to define and to know.

In my recent work, rooted in long-term durational engagements with libraries, I have been actively documenting the transformation in how we come to understand the world around us. How can our new knowledges be responsibly spread while acknowledging their imperfections, various situated realities, and their need for ongoing revision? By breaking down these systems to the language that underpins them, for this exchange I am interested in reflecting on the chasms that exist between ideations, words, actions, and outcomes, and ways of, if not coming to terms, living and empathizing with the ongoing changes to the methods we use to understand the world.

Max Keene

mkeene.com

Max Keene is an artist based in Edmonton, Alberta. He is a recent graduate of the University of Alberta BFA program, with focus in printmaking and intermedia. Working in print, video and installation, Max's work deals with how our experience of the everyday is shaped by artifice and structures (both physical and societal).

Cate Kuzik

ochrelea.com

Cate Kuzik is a local, community-taught artist with a passionate connection to traditional handmade printmaking techniques during this increasingly digital age. Never accused of using too many neutrals, her work reflects her enthusiasm for boisterous color combinations and often employs hand-drawn, carved typography with a bold graphic aesthetic. Kuzik's creative energy and down-to-earth, highly approachable nature is immediately evident in her fun, colorful letterpress and other artistic creations released under her personal label, Ochre Lea.

Joanne Madeley

joannemadeley.com

Born in Vancouver BC Joanne Madeley started her professional art practice working in backstage theatre. She enjoyed a lively career in the performing arts as a prop builder and stage manager.

In 2006 she moved to Montreal Quebec to complete her BFA at Concordia University with a major in printmaking. In addition to her studies while in Montreal, she won an artist's residency at the printmaking studio Atelier Circulaire, exhibited across the city, and curated for both Astra Theatre's Art Here! series, and for the Segal Centre for the Performing Arts.

In 2012 she moved to Edmonton to make Alberta her home. She is a current Board member at SNAP (the Society of Northern Alberta Print-Artists) and is also an active studio member at the organization. She has exhibited in Canada, the United States and Slovenia. One of her artistic goals is to travel the world via artist residencies and has completed professional residencies in Slovenia, Berkeley California, Ottawa and has a forthcoming residency in Japan in 2019.

Artist Statement

I started learning French when I attended university in Montreal where I had to memorize huge volumes of vocabulary. At the end of my first semester to my dismay, I immediately forgot my new words after exams concluded. Mulling over this problem, I decided to go to a party.

The party was a mix of French and English speaking students who had delightfully stilted conversations in Frenglish. In the wee morning hours, I found myself in the kitchen watching youtube videos with some exchange students from France. I didn't understand a word of the videos and the boys indulgently explained them to me while lazily smoking cigarettes.

"They faire du camping and are afraid of a bear" said the most attractive one.

"How do you say bear in French" I asked. He squinted a bit and said

"Ours".

"Again?" He locked eyes with me, took a slow drag on his cigarette, puckered his lips and drawled

"Ooooooooouuuurssss."

I learned that night that by giving my new vocabulary a context I would reinforce the words and cement them into my brain forever. I started socializing a lot more and became a great French student.

Amanda McKenzie

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Amanda McKenzie is an Edmonton based visual artist, who received her Bachelor of Fine Arts degree from the University of Alberta. She graduated in 2012 with a focus in printmaking and painting. Upon graduating Amanda has held the SNAP Emerging Artist in Residence (2012) and has exhibited her print and sculptural work in solo exhibitions at SNAP Gallery (2013) and Naess Gallery (2013). In addition she has been involved in numerous print exchanges, collaborative projects, and group exhibitions; her work is also available at Art Gallery of St. Albert in the Gallery Shop.

Over the past eight years Amanda has focused on being actively involved in the Edmonton and area arts community both in her artistic practice and as an instructor and facilitator for numerous arts organizations. Amanda has taught art programs at City Arts Centre, Gallery@501, Smeltzer House, Red Deer College Summer Series Program and coordinated the community art programs at Art Gallery of St. Albert. Amanda is the Printshop and Programs Coordinator at SNAP Gallery and Printshop.

Artist Statement

Amanda McKenzie is a visual artist who received her Bachelor of Fine Arts degree in 2012 from the University of Alberta where she majored in printmaking and painting. Her creative practice focuses on printmaking processes such as photolithography, relief and silk screen as well as experimenting with photography and collage. The use of fabric, patterns and found materials interests her image-making as well as ideas of memory and reality and how both are often fallible and distorted. Amanda creates images that explore fabrications and falsities in perception.

Megan Stein

megantamarastein.com

Megan Stein is a visual artist and printmaker living in Edmonton, Alberta. Her artistic practice encompasses collage, relief, silkscreen and typography. Megan is interested in the language of inclusion/exclusion and attempts to highlight meaning in circumstance through visual metaphor, repetition and poetry.

Megan earned her BFA in 2013 from the University of Alberta. She was the Printmaking Practicum Artist at the Banff Centre for Arts and Creativity from 2016-2017 and has taught relief and silkscreen courses through SNAP since 2014. Megan is consistently working to expand her technical knowledge of printmaking while striving to inspire others to explore the methods and mediums of print.

Phoebe Todd-Parrish

phoebetoddparrish.com

Phoebe Todd-Parrish moved to Toronto to complete her undergraduate degree in Visual Arts and English Literature at York University. She went on to complete her MA in English at YorkU before starting her MFA in printmaking at the University of Alberta, from which she graduated in 2018. Phoebe plans to continue her creative research practice exploring the intersections and overlaps of communication/miscommunication, real/imagined spaces, and of course, text/image through bookmaking, animation, installation and print media.

Artist Statement

Originally conceived of by Blair Brennan, he described the impetus for this print as “relat[ing] thematically to much of [his] work, [...having] often speculated that the duality of conventional Christian religion is a result of a linguistic opposition.” I created this mock-vintage advertisement using this original idea of Brennan’s. Shrouding the packaging of the recognizable “glosette raisins” box in a thin layer of transparent black is a nod to the words and allusions that hide within all of the text in our day-to-day lives, history books and media; the constructed nature not only of language, but of our society as a whole.