

# SNAPLINE 2019

## CALL FOR CONTRIBUTORS

We want to hear your ideas for articles that engage, critique, and/or challenge our notions of printmaking.

The *SNAPline* publication has attracted local, national and international emerging and established artists working in a variety of printmaking media. Published 3 times a year, our publication is created around a theme or topic and engages a wide range of written and visual contributions from artists and writers.

**PITCH US AN IDEA\*** (300 words or less), outlining the proposed article (1500 words or less) or visual essay (a set of images with a statement of 500 words or less), along with samples of previous work, to [communications@snapartists.com](mailto:communications@snapartists.com).

### COLOUR

The optics of colour is multifaceted. Colour has a rich and storied history, reflecting and refracting significant and diverse cultural connotations. It is studied vigorously in physics and psychology. It has a physical basis in ink, created by mixing pigments, applied to paper. It can convey intense meaning within a work. Colour is political, a prism used to view and symbolize specific notions around concepts such as gender, class, and ethnicity.

Send us a pitch by  
**January 15, 2019**

### RESISTANCE

Resistance can create images; images can embody resistance. Resistance, in printmaking processes, has form and function, consisting of manipulating a material or matrix in tangible ways to create an image. Artists express resistance through their imagery or approaches to art-making, by utilizing printmaking as a democratic means of distributing ideas, protesting against socio-political issues, and decolonizing and/or subverting art-related systems and institutions.

Send us a pitch by  
**May 15, 2019**

### FRAGILITY

Artworks become unstable due to disintegrating materials, fading inks, or wear on a matrix. Lack of access to resources, funding, or workspace makes an individual's art practice vulnerable, while artist-run centres face similar tenuous circumstances. Precarious work (such as temporary work, side hustles, and contract teaching positions) may supplement an artist's income but is unpredictable and offers little security. However, this fragility is facing an enthusiastic resistance. Through activism, education, funding, and policy changes, artwork and artist labour are being recognized for their merit, creating opportunities for stability and security.

Send us a pitch by  
**September 15, 2019**

#### \* 2019 *SNAPline* contributors fees look like this:

Feature (up to 1500 words): **\$300-400**

Short feature (500-1000 words): **\$200-\$300**

Visual Contribution: **\$150-\$250**

#### SOCIETY OF NORTHERN ALBERTA PRINT-ARTISTS

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