

CALL FOR CONTRIBUTORS

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

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.

2020.1:

HINDSIGHT 20/20

Something happens... and your mind churns with the possibilities of what might have happened. You know that it could have gone another way. You ponder different realities, different outcomes, different lives. But how often is our hindsight 20/20?

Revisiting the past, whether as personal stories or examining historical events, can bring matters into focus, offer reflection on previous mistakes, identify how to transition to a new state, and anticipate a path into possible futures as to what to do better and what to avoid. New material and process innovations are replacing practices involving toxic materials in printmaking. Personal chronicles are connecting to individuals with shared experiences and offering insights to others. Artists are challenging dominant historical narratives, re-envisioning the past, and creating multifaceted histories of opposing, overlapping, and parallel views.

Send us a pitch by February 1, 2020

Initial copy deadline will be March 1
Deadline for ready-to-print copy will be March 15

2020.2:

WASTE

Waste of time. Waste of materials. Waste of money. Waste of space.

Waste is a part of artist practice, as subject matter, as substances collected for substrates or ink to produce work, as time squandered, and as discarded materials. Planned obsolescence of digital technologies highlights the longevity of traditional printing presses. Trash is out-of-sight and out-of-mind, thrown into landfills, packed onto barges, and sent up in flames. The efficacy of recycling is in question, inspiring movements such as zero waste, repair culture, and a focus on ethical material use. The rise of sharing culture, through tool libraries and workspaces with shared equipment, builds community and creates connections. Eco-printing and making inks from natural resources looks to flora and fauna for inspiration. Artists are creating a discourse targeting waste and exploring the potential of activism around waste.

Send us a pitch by May 15, 2020

Initial copy deadline will be June 15
Deadline for ready-to-print copy will be July 1

2020.3:

N/E/S/W

In this issue of SNAPline we will feature printshops and printmakers to the North, East, South, and West of Edmonton. We want to explore differences, commonalities, and specializations within the practice of printmaking and artist-run centres, across Canada and the world. Do you know of a printshop or printmaker that we should include? If you have an idea, you can:

- pitch an article or visual essay on the subject or
- send us your suggestion as to why we should include a particular printshop or printmaker.

The SNAPline team will research your suggestions and will conduct a series of interviews for this edition based on what we hear.

To give us enough time to put together the issue, **send us a pitch or suggestion by May 15, 2020** Initial copy deadline will be October 15 Deadline for ready-to-print copy will be November 1

We will also publish the winner of our next **FLASH FICTION CONTEST** in the 2020.3 issue. Stay posted for details about this opportunity...

* 2020 SNAPline contributors fees look like this:

Feature (up to 1500 words): **\$300-400**
Short feature (500-1000 words): **\$200-\$300**
Visual Contribution: **\$150-\$250**

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