

SNAPLINE

2019.3 — THE FRAGILITY EDITION

FEATURED ARTIST: MIGUEL A. ARAGÓN

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MESSAGE FROM THE BOARD

THE GALLERY that I'm trying to visit in Winnipeg is unexpectedly closed again. Third time's a charm though, and the show in the basement is worth it.

Back in Edmonton, an artist's performance makes my day. I haven't been to this space as much lately. Staff have changed. Their programs have been in flux. But I'm excited that they're finding new footing.

My favourite art book store is shutting down after 15 years. They say it's just time, but hope to stay online and do pop-ups.

I'm in the back row, listening to 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.

These spaces and organizations are **fragile**. But part of that is intentional. It's what keeps them open to new art, ideas, and people.

This sticks with me, knowing that SNAP is on the move. As a Board, we're excited about our new space. We'll have a twenty-year lease with a partner we trust. We can make the galleries and printshop better for our artists, audiences, and staff.

But there are also risks. More than just our address will change. There could be missteps. It will take time and resources to adjust.

Even after 37 years SNAP is still fragile, but that only makes this opportunity more exciting. And that's why we need SNAP members and supporters to get involved. We've set an ambitious goal of raising \$100,000 over the next six months so that we can open in our new space by the spring.

So please consider making a donation or contributing to our move in some other way. Stay in touch, spread the word, and learn more about our plan by visiting snapartists.com/about



Matt Whitson

Director, SNAP Board of Directors

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MESSAGE FROM THE EXECUTIVE DIRECTOR

IN THIS THIRD and final edition of *SNAPLine* for 2019 we tackle the theme of Fragility. When the *SNAPLine* committee conceived of this topic we were drawn into conversation about all the ways printmaking processes can be materially fragile: litho stones break in the press, silkscreens rip open mid-edition, and the malleable surface of etched copper plates begin to break down during printing. We also thought about all the ways eking out a living as an artist feels fragile, precarious, and oftentimes not even possible. The content and contributions we received for this edition reached much further and have filled out this issue with a nuance and attention to detail that we are very proud to publish.

The opportunity to collaborate on a project again with artist Miguel A. Aragón for this publication is such a win. Not only is Miguel's professional career moving full tilt in the USA right now, he is also an incredibly kind, hard working, and generous artist to collaborate with. This energy is obvious in the integrity of his work and his ability to create something so moving and thoughtful out of a state of ongoing violence and trauma. Later in the issue, Luke Johnson's visual and written essay *The Body in the Library* pieces together a fragmented narrative chronicling both the mysterious demise of a librarian and that of the contemporary library itself. It's a true crime mystery for bibliophiles of all stripes. In *7012 Amber Maple*, Morgan Melenka digs into the fragility of our contemporary built environment. Using a personal fascination with Formica as a starting point, she charts the many layers of imitation and fantasy our daily lives are willingly built

upon. In the My Process Q&A, SNAP artist Holly de Moissac's practice connects the vulnerability of the human body to that of the natural world, dealing in metaphors of health care and first aid as tinctures for grief and loss.

Since our early thematic discussions in 2018 so much has shifted, and what used to feel like solid ground now feels very fragile to me indeed. We've been through tense and divisive Provincial and Federal elections, massive climate strikes and marches have happened all over the country, and SNAP Gallery & Printshop have had to fast track plans to relocate to a new facility with less than 12 months of planning and implementation. These are potentially fragile times for our Artist-Run Centre, but perhaps that has always been the case and we took a few recent years of stability for granted. Nonetheless, SNAP is on the move once more, relocating to its 4th location in just under 40 years. Assuming a smooth course ahead we'll be open in our new space in March 2020 and look forward to sharing many more fragile years with our *SNAPLine* readers, brilliant publication contributors, members, and print artists everywhere.

Wishing you the best of the season,

.



April Dean,
Executive Director

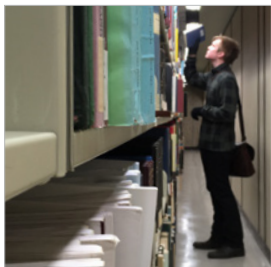


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FRAGILITY

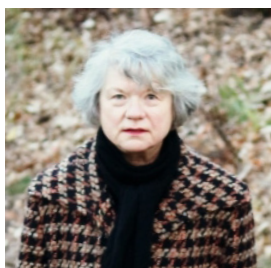
Contributors to this issue



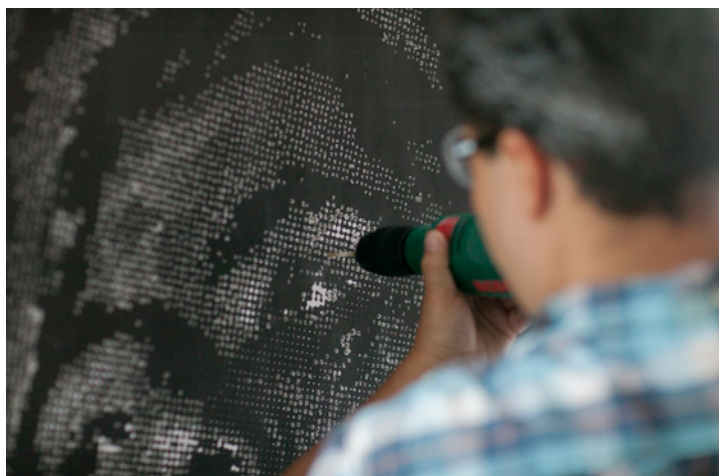
LUKE JOHNSON is an artist, researcher, and volunteer librarian based in Edmonton, Alberta. Working in print, photography, and durational engagements with collections, Johnson creates work to challenge the notion that documents and artifacts are intrinsically bastions of singular truth, and instead complicate efforts to categorize and objectify, to define and to know. 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.



MORGAN MELENKA is a visual artist based in Edmonton, Alberta and recent Master of Fine Arts graduate from NSCAD University. Through sculpture and printmaking, she engages with prefab architecture found in generic public spaces. She has exhibited across Canada in Edmonton, Calgary, Vancouver, Ottawa, and Halifax and in the U.S. in New York, Nebraska, and Tennessee. In March she co-chaired the panel discussion *Material of the Immaterial* at the printmaking conference Southern Graphics International. This spring she was the 2019 artist-in-residence at the Vorres Museum in Paiania, Greece.



WENDY MCGRATH'S most recent novel *Broke City* is the final book in her Santa Rosa Trilogy. Previous novels in the series are *Santa Rosa* and *North East*. Her most recent book of poetry, *A Revision of Forward*, was released in Fall 2015. McGrath works in multiple genres—"Before We Knew" is her latest poetry/music collaboration with musician/producer Sascha Liebrand. She also recently completed a collaborative manuscript of poems inspired by the photography of Danny Miles, drummer for July Talk and Tongue Helmet. Her poetry, fiction, and non-fiction has been widely published.



MIGUEL A. ARAGÓN

Miguel A. Aragón is a NYC based artist and educator. His work explores subjects of violence, transient and/or persistent memory, perception and the multiple; he uses erasure as language through the use of processes that are reductive in nature.

Aragón received a BFA from The University of Texas at El Paso and a MFA from The University of Texas at Austin. He has exhibited nationally and internationally through solo and group exhibitions at venues including the Frances Young Tang Teaching Museum and Art Gallery, Saratoga Springs, NY; Intersection for the Arts, San Francisco, CA; International Print Center of New York, NY. Aragón has received numerous awards, including a Fellowship at Kala Art Institute, as well as invitations to Artist Residencies including Zygotepress, Ohio; Flatbed Press, Texas; and two in Germany. His work has been published in catalogues and books such as: *Peenemünde Project: Geschichte wird Kunst / Imprinting History* by Dr. Philipp Aumann and Dr. Till Richter (2017), which catalogues artwork created during a residency at the WWII era power plant in Peenemünde, Germany, where he explored the history of the Nazi-era slave labour missile research centre; and *A Survey of Contemporary Printmaking* by Matthew Egan, Michael Ehlbeck and Heather Muise (2012). His work is also included in numerous private and public and collections, including the Museum of Fine Arts Boston; National Museum of Mexican Art, Chicago; and Minneapolis Institute of Art.

Aragón is an Assistant Professor in Printmaking at the College of Staten Island, CUNY.

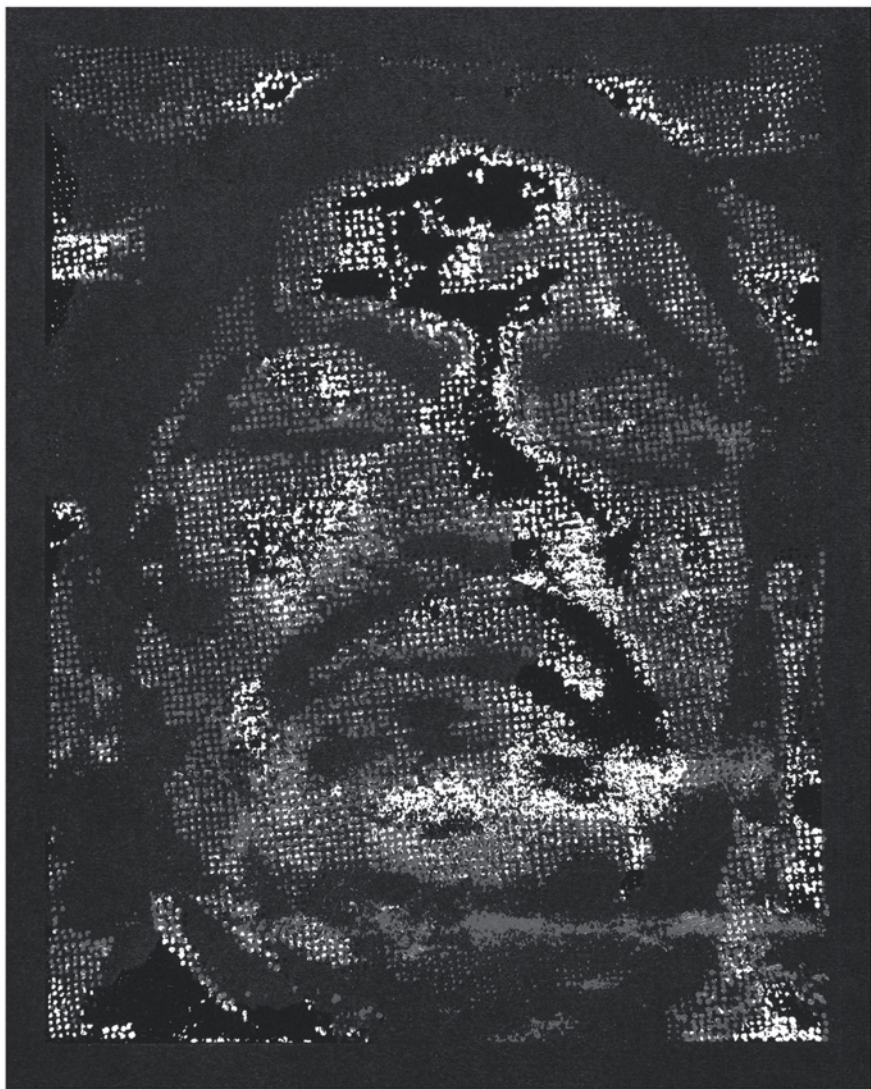
ARTIST STATEMENT

THROUGH MY WORK, I explore subjects of violence, transient and/or persistent memory, perception and the multiple, using erasure as language through the use of processes that are reductive in nature. Representations of the visible will always show residues and traces of the invisible; the images I create connect the spheres of what can be seen and what can be only intuited.

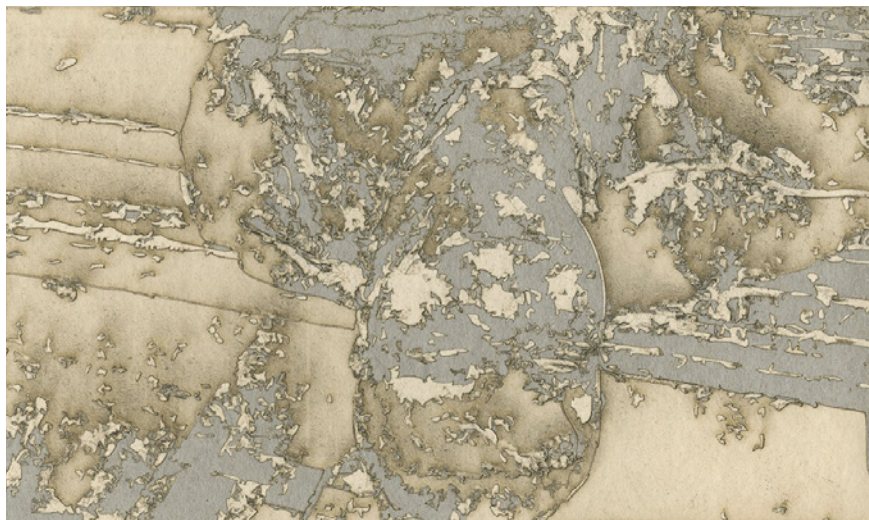
My work is derived from a need to find meaning in distressing events that repositions mortality in our field of vision, reminding us that our physical existence is finite. Any form of erasure, however violently destructive, can be seen as constructive in some way; something comes through the destruction, the negation of an image is not actually nothing. These representations of the corpse seek not to reduce fear; rather, they force the viewer to confront the horror of death and the state of uncertainty and awareness that México is experiencing due to the continued War on Drugs.

What I am looking for, as a result of these deletions is not to forget the horrific crimes these images convey; instead, I am searching for an understanding of what has happened by acquiring a sense of catharsis.

To see more of Miguel's work visit:
www.aragonmiguel.com

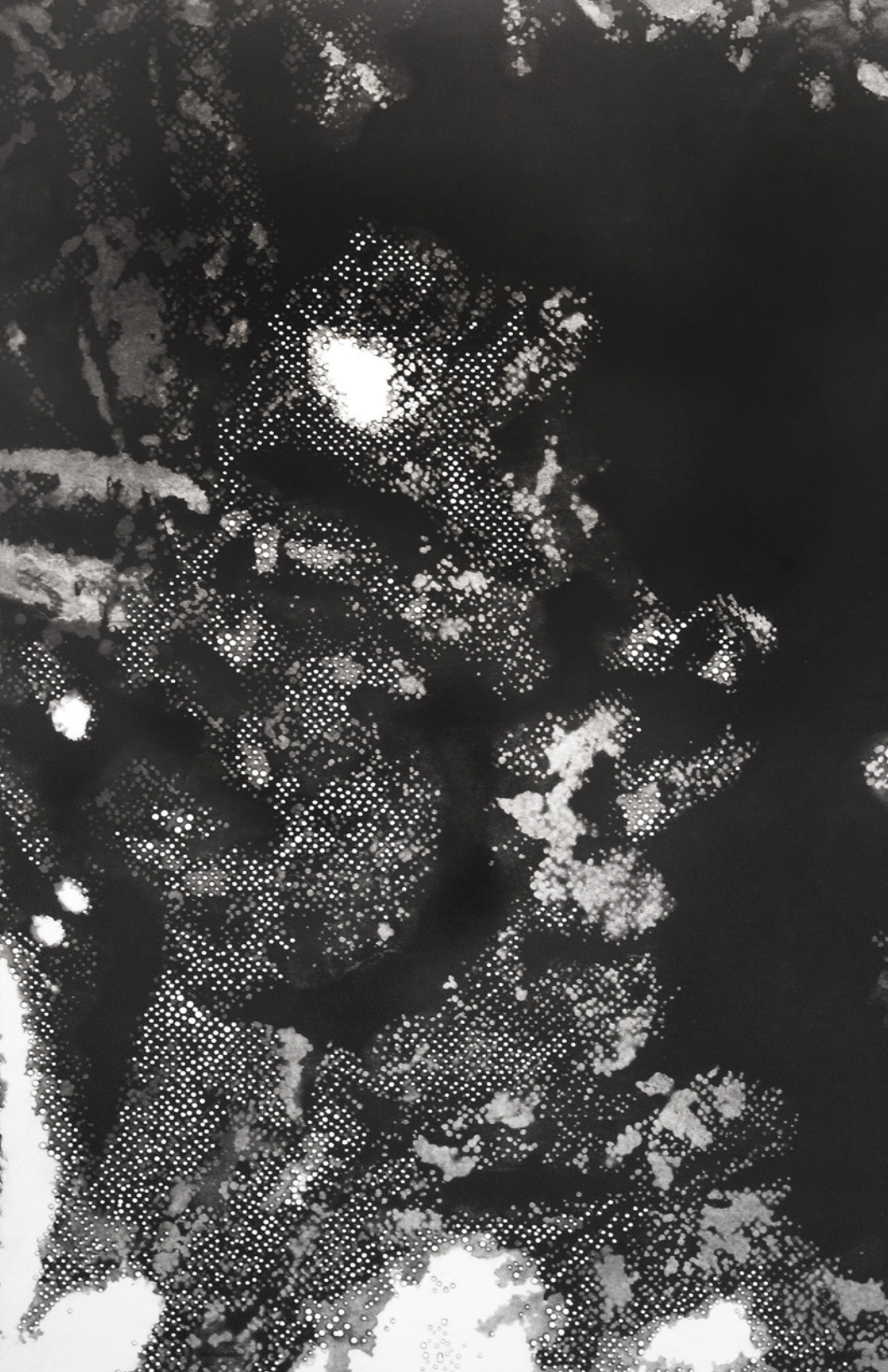


THIS PAGE & COVER: Miguel A. Aragón, *La incidencia del silencio* (*The incidence of silence*). Two-color woodcut collé, 8 × 10 inches, 2019.



TOP: Miguel A. Aragón, *Quedo colgando*,
Burnt residue embossing with chine collé,
11 × 15 inches.

BOTTOM: Miguel A. Aragón,
Embolsado, Woodcut,
22 × 30 inches.





OPPOSITE PAGE: Miguel A. Aragón, *Aplacado* (*Siete cascos percutidos*), Aquatint with embossing, 51.5 × 38.5 inches.

THIS PAGE: Miguel A. Aragón, *Retrato No. 18 (Matriz)*, Hand-drilled paper with layered Xerox, 49 × 36 inches.

artwork and words by
LUKE JOHNSON

ON DECEMBER 28TH, 1936, Ismé Aldyth Hoggan, professor of plant pathology at the University of Wisconsin, agent of the U.S. Department of Agriculture, and librarian of a remarkably complete collection of virus literature, died five days after falling from a window at the Bradley Memorial Hospital in Madison, Wisconsin. Reports differ on whether her stay in the hospital was the result of a brief illness, or whether her unnamed sickness had lasted nearly a year. It had been an uncharacteristically warm and foggy Christmas Eve the night of Hoggan's fall; other sources suggest it occurred on the 22nd. She was 36 years old (though misreported as 38). Hoggan was buried in lot 210, section 11 of Forest Hill Cemetery just after 2pm on the 30th, the snow beginning that night or Tuesday, with little change in temperature.

These hazy outlines of the end of a life are the result of my encounter with a dumpster full of books behind a science building in Madison, Wisconsin. This purge of material is part of a wider move away from traditional libraries at the University of Wisconsin, which in 2017 implemented its most recent Facilities Master Plan, calling for the reduction of physical library space by two-thirds, and the removal of nearly 85% of collections to offsite storage. Plans like these come about amid a push for libraries to change and adapt in response to user needs in the digital age. For instance, at the University of Texas in Austin's Fine Arts Library, 75,000 volumes were removed to storage to create room for "makerspaces" where students can access digital resources such as 3D printing. Another floor was requisitioned as space for a STEM-based program meant to address what one university Dean referred to as the anachronism of the "fine art."

The Body in the Library



Pushback to actions like these has occurred—when the New York Public Library (NYPL) announced plans to move 1.5 million books into offsite storage as part of renovations (to be partially paid for through selling off two of its branch buildings), protests by New Yorkers, as well as authors and scholars worldwide, led the NYPL to change plans. A major concern addressed by library advocates is the need for ready access to materials, as well as the ability to browse shelves and draw from resources based on proximity rather than algorithms.

Another reality of closed-stack offsite storage is the loss of context that becomes ingrained in each collection—how they were built, maintained, and interacted with over their lifetimes. Without their original context, these stories become scrambled and irretrievable. In trying to reconstruct whose memory was being

erased in the deaccession of the 'I.A.H. Memorial Library', whose volumes filled that dumpster, I have assembled a set of images and stories that can't quite be marshalled into narrative. Each archive that I searched through, hoping to shed light on this "story," instead produced something more haphazard and speculative. Now more than ever, when funding is being stripped from our institutions of public knowledge—when we naively trust that the world's memory is safe online—it is important to take care of the stories that have not, and perhaps cannot, be digitized. In that dumpster is a story being repeated around the world everyday, of so much printed knowledge no longer accessible, and so many unprinted histories lost.

* * *



On Wednesday, February 3rd, 1937, President Wilkie residing, the Board of Regents of the University of Wisconsin adopted Agriculture Item 10 of 65, transferring Ismé Hoggan's remaining unpaid salary towards the appointment of William B. Allington, research assistant in Horticulture. Hoggan's name appears in no official University files after this date. Her estate, totalling £4124 15s. 5d., meanwhile, was transferred to James Johnson, fellow virology professor and previously director of her PhD research. These funds would be equivalent to approximately \$352,123 CAD in 2019. From this financial bequest, Johnson continued to add to the contents of his deceased colleague's collection of historical virus literature. Hoggan's tombstone bears an epitaph, apparently written by Johnson, reading "Silence dear shadow will best become thy tomb — and grief that is not only deep but dumb." ■

PREVIOUS SPREAD: Luke Johnson, *Ismé*, photograph, gesso, pumice, 2019.

OPPOSITE PAGE: Luke Johnson, *C & O*, photograph, gesso, pumice, graphite, 2019.

THIS PAGE: Luke Johnson, *Virus Model*, photograph, gesso, pumice, 2019

FOLLOWING SPREAD: Luke Johnson, *I.A. Hoggan Ephemera Collection*, ephemera collected from books in libraries closing under the University of Wisconsin Libraries' Facilities Master Plan, including notes for slide reproduction, cutouts of animals, a note captioned "Guilt Museum", a note to the narrator of a passion play, a note to Pat, a card from Rentschler Floral Co., a photo of a palm tree, a newspaper reporting on Henry Kissinger's involvement in the Chilean coup of 1973, etc.

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The Beacon

Exiled Chilean Author Says Kissinger Helped Plot Coup

Kissinger helped to...



Beacon Falls Continental Program consists of
Pillingham (left) and various plants for a "grass" area.

INSPECTED AND

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7012 IS THE PRODUCT NAME for a warm-toned image of maple wood printed and fused to layers of craft paper coated with resin. I am unreasonably obsessed with this product. I order 5"x7" physical samples. This tinkered version of reality, the idealized image of Amber Maple, standardized and flattened, operates in my mind as a metaphor of a fragile construction of reality so pervasive in North America that it extends into our built environments.

written by
**MORGAN
MELENKA**

7012
Amber Maple

It began at a Home Depot in Dartmouth, NS. I was poking around the hardware aisle when I came around a corner and was dazzled by the small spectacle before my eyes. The Formica laminate sample display swept me off my feet. They were so beautiful, these little printed gems, a selection of fifty 2" x 3" samples, mimicking stone and wood in subtle tones. They were printed well enough and lovely in texture. I spent a half-hour marvelling over their glossy surfaces and left the store with pockets packed with each sample. The display awakened me to this surfacing material of the built world. Why had I never before considered that our countertops and floors are printed? Thus began my ongoing fascination with Formica, one resulting in a personal inventory of samples and a studio visit ending with the warning "be careful not to be seduced by it." In the world of printed matter, why had I never noted that it is *printed* matter; printed wood, printed stone, printed concrete?



Richard Artschwager, *Piano*,
melamine and wood, 1964.

Laminate products offer fragile constructions of built space. Formica assures the consumer durability is inherent to the product; on Formica's website homepage alone, the word "durable" appears four times. However, while holding my samples of 7012 Amber Maple that arrive in the mail, I do not trust this assertion of durability. This thing is an image composed of ink and paper, which despite Formica's insistence otherwise, I argue is a very fragile construction. Printed images are liable to aging, and worse yet, immediately reveal their thinness when damaged. If the spaces we inhabit are composed of images of materials in the world, does it only take a puncture to erode the sense of stability?

While laminate is not as robust as the stone it imitates, I do not wish to linger on its material brittleness. Instead, I think it is productive to look at the everyday fantasy the printed image brings into our interior spaces and the intrinsic instability of spaces founded on imitation. I'm not the first to consider that printed laminate produces a 100% scale *trompe l'oeil*. The sculptor Richard Artschwager made images of 3D objects in 3D using

Formica. He created mediated versions of furniture, pianos, and books that resemble the objects they copy while playing off the image plane. The space under the table is rendered as a black or grey panel to suggest negative space. In *Description of Table*, the tablecloth flatly drapes over the simulated wood grain of the legs, entirely levelling the multiple materials and surfaces of a table. The conflation of surfaces illustrates that Formica is an image plane. The *Description of Table* is so close to being a table that it could function as one, illuminating that the Formica surfaced cabinets are so close to wood that they successfully function as wood. This process of equivalence is the foundation of simulacra.

Simulacra and mediation are not new ideas to printmakers and print enthusiasts. But the extent to which our lives are mediated that even our cabinets are printed is worth pause. While it's no revelation to most of us that we live in a time where images and media have exceeded the idea of an original, looking closely at Formica can be a case study in what conditions lead to our current visual paradigm. Images are cheaper



Richard Artschwager,
Description of Table,
melamine and wood, 1964.

than marble. Baudrillard was damning of this process of simulation, believing the simulacrum destroys the original: “simulation threatens the difference between ‘true’ and ‘false,’ between ‘real’ and ‘imaginary’ (Baudrillard, 5). Inhabiting the “post-truth” era, I find his language exhausting, and honestly, as a digital native, antiquated. I do not think the simulacra destroys the original, rather it mediates and destabilizes. Thus far I have explicitly avoided words such as “truth” because I fear it’s a trap to call simulated materials a lie.

Fragile is a richer word as it acknowledges that fantasy and aspiration are real conditions of North American culture, but these conditions are delicate and depend on a shared cultural preference to create images of wealth rather than live with their material cheapness. Like leaving the gold standard, I feel moving towards simulated materials has opened our culture to Neoliberal unfettered growth. This a worrying state, because I fear it becomes too comfortable for us to print images of 7012 Amber Maple rather than wonder if there is enough healthy maple to harvest. Instead,

an image of maple, printed on pulp and bound with resin, asserts that scarcity is no matter. This is a fragile and dangerous ecosystem that depends on simulacra and magical thinking, where middle-class aspirations lead to a proliferation of wasteful printed realities. It is fragile because, eventually, we must realize there is an ecological price to making vast swathes of imitation maple. It is fragile because we have permitted images to supersede material, thus mediating our material understanding of the world. As a printmaker, I adore the idea that I can inhabit a printed room, but I suspect it’s unstable to base our lived spaces on facades, ones which can be removed and thrown away when no longer in style. Perhaps printed laminate is the print ephemera of surfacing materials. If this is the case, I believe there is a correlation between the material qualities of Formica and psychological and cultural values of North America. Architecture is a physical manifestation of our values, and Formica’s presence in our spaces demonstrates we are truly an image-based culture founded on waste and unstable likenesses of wealth. ■



THIS PAGE: Holly de Moissac, AB #2 (closed).

written by
**WENDY
McGRATH**

HOLLY de MOISSAC



BORN: Leduc, Alberta

EDUCATION: University of Alberta,
Printmaking (MFA candidate)

RECENT AWARDS INCLUDE: SSHRC Canada
Graduate Scholarship-Master's Level
(national), Walter H. Johns Graduate
Fellowship, Arts Graduate Scholarship
(provincial), Alberta Society of Arts
Graduate Scholarship (provincial)

FAVOURITE ARTISTS: David Altmejd, Sally
Mann, Marigold Santos, William Kentridge
FAVOURITE BOOK: *The Botany of Desire*
by Michael Pollan

FAVOURITE ALBUM: Billie Eilish's latest
album [*When We All Fall Asleep,*
Where Do We Go?]

PHOTO CREDIT: Emily Hayes, 2019.

CHALLENGING FRAGILITY and CHANNELING GRIEF

BEING A FAN OF MARY SHELLEY'S *Frankenstein* and having just read Jeanette Winterson's *Frankissstein*, questions around what is natural and what is unnatural were at the top of my mind when I encountered Holly de Moissac's work in her University of Alberta studio. An IV bag floats in mid-air, images of human body parts merge and emerge from trees in several displayed prints and, on a table, woodcut body parts rest in quiet unease.

She reveals a 'first-aid kit' with its components printed with images of weeds on the back—weeds as metaphor for trauma and resilience. de Moissac has much experience with the fragility of life, of grief and psychological and physical trauma, having attended 15 funerals in 10 years. She lost grandparents, aunts, uncles during this time and describes it as, "A train of personal loss." de Moissac has also battled a series of health crises including Polycystic Ovarian Syndrome (PCOS), hypothyroidism, bronchitis, and whooping cough. She has supported loved ones with complex mental health challenges and been involved with strong, vulnerable artists at Edmonton's Nina Haggerty Centre.

For de Moissac, her experiences with physical fragility are essential to the person she is, having an undercurrent of strength and growth. "Medicine is the door we've gone through," she says. Yet, de Moissac's work also opens the door for the viewer to enter a world that is challenging, fragile, and hopeful.

OPPOSITE PAGE: Holly de Moissac, AB #2 (open).

FOLLOWING SPREAD: Holly de Moissac, contents of AB #2.





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

I have had a lot of personal experience with grief, loss, and illness that unravelled the way I experienced my body and the bodies of others. I had felt the void in language surrounding death, trauma, and the body and I was hungry to fill that space with art. The environmental considerations in my work soon followed and stemmed from reimagining that vulnerable body and its connection to the world—as that lens focused wider, it naturally expanded outside the body.

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

Doing my BFA back in 2010, my fundamentals instructor told me I had “the soul of a printmaker.” I fell in love with the process. It has an alchemic magic I’m still addicted to. I love the labour, the focus it requires, and the ritual of printing the plate. Pulling a good print is incredibly satisfying.

Can you describe your printmaking aesthetic and how you apply it when creating artist’s books?

I consider what materials and line of visual inquiry best fits my subject. Most of my work exists in an in-between space: objects that aren’t truly functional, hybrid bodies struggling to survive, and text that describes multiple forms of experience and existence. I am always desperate to follow my curiosity and see where it takes me.

When I make an artist’s book, like with anything else, I usually have a sense of the emotional experience I want the book to generate and a rough plan for visual components. From there, I try and choose materials that fit the subject matter and follow where they lead.

In your work, what is the relationship between word and image? I enjoy the vibration that happens between text and image when they are employed well. I think of text like a



harmony to visual experience, adding another layer of nuance that can either focus a lens on one particular read or make the looking more complex and open. Text becomes a bit like the dial on a microscope.

How does the concept of ‘fragility’ influence your current work and, certainly, your previous canon?

Fragility is the most important element of my work. Fragility is often paired with power—a tension I find fascinating. Humanity and nature have power to reshape one another with a magnitude and force that is terrifying and awe-inspiring. Yet, ecosystems can be so individually precarious and the human body so vulnerable to harm from the surrounding world.

I am also addicted to making objects that are physically fragile. There is so much risk in that kind of work: to sink resources into objects that will be destroyed or could easily fail. Fragile

things can be so resilient and complex, begging further exploration. Fragility is so much more than weakness.

How does feminism and the female body impact your work? In the west, our concept of land is often feminized, measured by its barrenness or fertility and attached to shapeless mothering metaphors long divorced from the intricate belief systems of first peoples. Likewise, the female body is often presented as passive and delicate, compared with flowers, fruit, and soft organic forms. In my work, I often combine female anatomy and natural forms in ways that are less clean and comfortable, deconstructing the falsely flat representations of both.

Is there a need, now, to confront the significance of ‘fragility’ on both a macro and micro scale?

I don’t think on an individual level that settler-colonial based western culture

provides the tools to cope with mortality and vulnerability. I think people truly want to have genuine, authentic encounters with this kind of subject matter but are buffeted by images of idealized bodies and lives that make it feel unsafe to embrace imperfection. On a personal level, this is something we all have to navigate and it certainly isn't simple.

We are in the process of reckoning with fragility on a macro scale. High-stakes discussion surrounding environmental and human rights issues relates to a former lack of acknowledgment regarding fragility in ourselves, our ecosystems, and the structures we create. We are collectively waking up to how interdependent and fragile these components are. We are letting go of some comfortable dreams that no longer serve us and this process is not painless.

Do you think about the concept of impermanence in the context of your practice?

I think of impermanence as a material as much as a concept. I am currently producing a series of handmade, printed balloons that will slowly deflate throughout the course of exhibition. I like the poetry of putting an incredible amount of effort and precision into objects that will ultimately fail. The balloons take the form of large IV bags that bear images of water along with text that narrates the experience of receiving an IV-bag and anxiety regarding the uncertain future of freshwater. In this case, the ephemeral nature of the object is both a conceptual and material choice.

Can you describe your creative process?

It usually begins with something I am deeply curious about. I generally start with writing; taking notes that relate to my subject, things I have read, and processing through stream of consciousness journaling. I find my most creative moments are right when I fall

asleep—the visual “thing” starts to take shape. Once I get a few small sketches out, I dive into material exploration and select what I hope to be the most effective material language for the project. Eventually all this coalesces into the final form.

I think of my practice as a visual alchemy, creating bodies and objects that explore the in-between spaces of these binaries. I love stepping into spaces that aren't tidy: loss, anxiety, ecological trauma, and human/non-human interconnection are all difficult to discuss on a personal level. We don't always have the words in English to step into these spaces coherently; this is where visual art shines. I love unzipping a dichotomous issue and creating objects or images that imagine the space in the middle, obsessing about what would populate these new worlds. Impossible bodies and objects are fascinating because the narrative that results is so open ended and able to speak to broad experience.

What are you currently working on?

I'm working on several parallel streams of thought. I'm fascinated by the way that medical language and history has influenced how we understand our bodies and environments. The IV bags are a good example of this kind of exploration. I'm also deeply fascinated with hybrid bodies and representing the metaphorical space between land and body. In this place, I create anatomical hybrids that are struggling to survive and adapt in a future world. These are currently being produced as drawings that are then scanned and pushed through a digital framework, laser engraved onto paper, and transformed with layers of screen printing. ■

OPPOSITE PAGE & FOLLOWING SPREAD:
Holly de Moissac, details from *The Last Drop*.

LOTW9C14B0

EXPJUN20

JB1323

500 mL

DIN 00060208

**0.9% Sodium Chloride
Injection USP**

**Chlorure de Sodium à
0.9% USP, Injectable**

NaCl 0.9%

APPROX mmol/L Na - 154 Cl - 154 mOsmol/L - 308 pH 5.5

INTRAVENOUS FLUID AND ELECTROLYTE REPLENISHMENT

ÉTABLISSEMENT HYDRO-ELECTROLYTIQUE / PAR INJECTION

INTRAVEINEUSE

PER 100 mL SODIUM CHLORIDE USP - 900 mg / WATER FOR
INJECTION USP - qs

PAR 100 mL CHLORURE DE SODIUM USP - 900 mg / EAU POUR
INJECTION USP - qs

CAUTIONS: SINGLE USE / DISCARD UNUSED PORTION / SQUEEZE
AND INSPECT BAG / SEE DIRECTIONS FOR USE / MUST NOT BE
USED IN SERIES CONNECTIONS / STORE AT 15° C TO 25° C

ATTENTIONS: USAGE UNIQUE / JETER PORTION INUTILISEE /
PRESSER ET INSPECTER LE SAC / VOIR MODE D'EMPLOI / NE DOIT
PAS ETRE MONTE EN SERIE / GARDER ENTRE 15° C ET 25° C

NONPYROGENIC / STERILE / APYROGENE

VIAFLEX PVC CONTAINER/ CONTENANT DE PVC

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07-25-77-317



*follow
it*

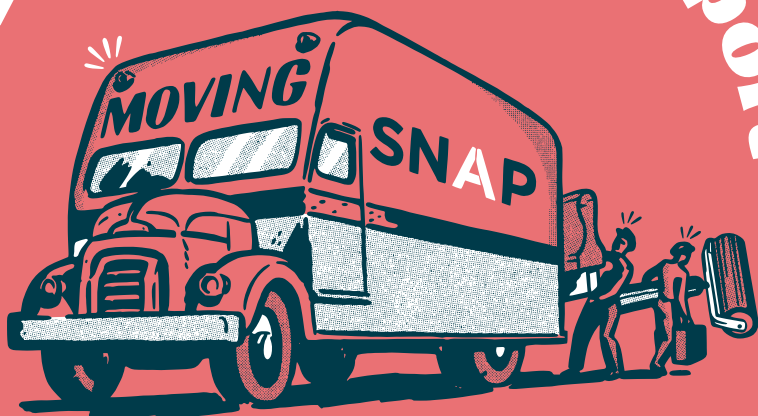
steadily

*to the
last*



drop.

SNAP Needs your Support



Our campaign is off to a great start.
The next goal is \$75K by the end of 2019.

Help us bring the new SNAP to life
with a donation!

To donate, visit:
snapisonthemove.com

We are on the Move!

In Spring 2020, SNAP moves into its forever home – an expanded 6,000 sq. foot space on 115th Street and 105th Avenue in the Queen Mary Park neighbourhood of Edmonton. Real estate developer Gather Co. has graciously offered SNAP a 20-year lease with fixed rates, securing a home for Alberta print artists now and in the future.

The new facility will bring SNAP Gallery and Printshop under one roof, increase our exhibition and programming space, introduce multi-use spaces including a classroom and meeting room, and grow our capacity for artists' studios. In so many ways, the new location will allow SNAP to serve more print artists, the art curious and art lovers for decades to come.

We need your support. Renovations are now well underway, turning two empty commercial bays into the well-built space we're envisioning. In total, renovations and moving costs will be \$300K dollars. We're calling on our supporters to help us raise 1/3 of the costs.

**Every
little bit
helps**

Share the campaign and
spread the word

SNAP

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 January 15, 2020

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

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:

- a) pitch an article or visual essay on the subject or
- b) 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 as the new year rolls around...

SNAPLINE 2019.3 — FRAGILITY
FEATURED ARTIST: MIGUEL A. ARAGÓN

IN THIS ISSUE

The Body in the Library by Luke Johnson
7012 Amber Maple by Morgan Melenka
My Process: Holly de Moissac profile by Wendy McGrath

SNAP MEMBERSHIP

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

At a cost of **\$150 a year**, you will receive **3 limited edition fine-art prints** along with the triannual edition of the *SNAPline* Publication beginning in 2019. Through this program SNAP commissions 3 exceptional, diverse and exciting artists a year to create a limited edition of prints, one of which is sent to your home three times a year. We are switching from our previous quarterly model to devote more resources to our contributing writers and artists as well as to the production of special and innovative magazine issues. You'll also receive all other SNAP member benefits including discounts on SNAP's classes; special event tickets and discounts at retail supporters around the city.

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

SNAP loves all the volunteers, members, supporters and funders that make our organization not just possible but also a thriving art community. A special thanks to our funders and supporters.

OPEN STUDIO

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

Saturdays: 12—5pm

\$25 supply fee

2020 DATES

xxxxx

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

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

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

