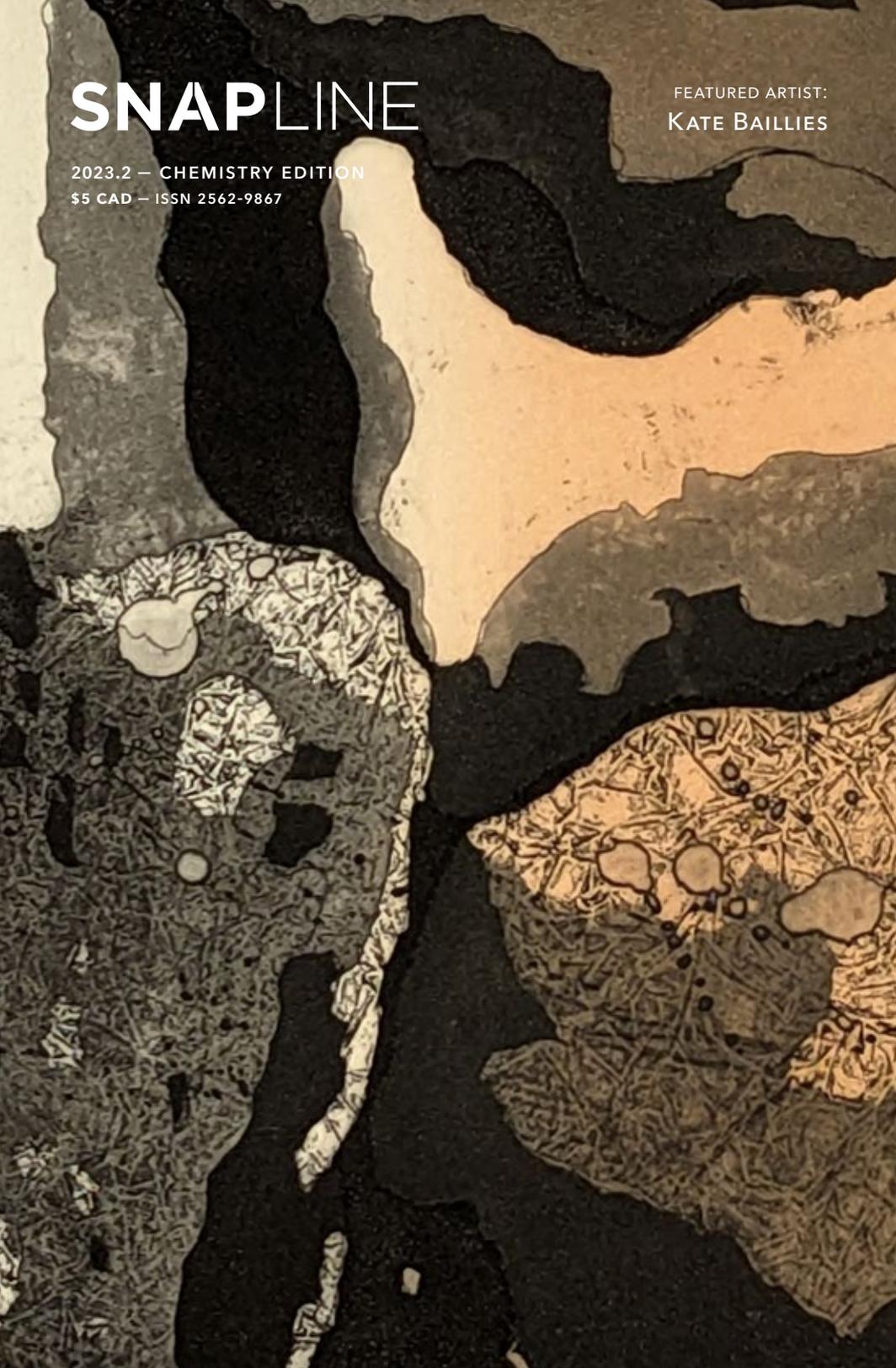


# SNAPLINE

2023.2 — CHEMISTRY EDITION  
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FEATURED ARTIST:  
KATE BAILLIES



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## MESSAGE FROM THE SNAPLINE COMMITTEE

Chemistry—often invisible, sometimes vibrant, but ever present—surrounds us in our everyday lives. It was a broad theme to survey, and we were delighted to see all the different ways it has been examined by our inquisitive contributors.

Our featured artist Kate Baillies has created a series of copper etchings, based on the landscape of the Burren. Both the prints and place are tied together by the ebb and flow of chemical interactions which has created them. These intuitive pieces are deeply textured and layered in colour and tone, evoking stone strata and deep valleys. Her copper plates are a marvelous example of chemistry at work — deeply etched, pitted and pebbled by the interference of ferric chloride.

Each collaborator has explored the ways in which they make use of chemistry in their artistic and personal lives. Colin Lyons guides us through his prototypes, which blur the lines of ritual, landscape, and printmaking. In their newest comic, Eve Salomons searches for answers in the back of textbooks. Lexi Pendzich has interviewed Meghan Horosko from her darkroom on her use of various photographic processes. Finally, Risa de Rege shares her recipe to create a natural dye and experiments with the pH scale.

Our next issue will be on the theme of family, and all of its connotations and possibilities. We invite you to submit your essays, comics, illustrations, interviews, and more. Our committee eagerly awaits whatever you have in store for us.

**Madison Dewar**  
SNAPLine Committee

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## FUNDERS



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## MESSAGE FROM THE BOARD

As artists, and especially as printmakers and photographers here at the Society of Northern Alberta Print-Artists, I feel we have an interesting window into the particular sorts of chemical reactions and changes at play within the studio, both physically and intangibly.

In the studio, copper plates are transformed as they are slipped into an etching bath. Unmarked, light-sensitised paper that has been exposed, or which carries only faint traces of an image, suddenly blossoms in the red, safelight lit darkroom into an image in one magical moment. Photopolymer and letterpress plates both are reshaped as they are developed at each step. Linoleum and woodcut disappear under the paper and the press rollers for an instant, and emerge marked by their reaction to pressure and ink – the media we use each have a process, a reaction to each action taken along the way; print process becomes akin to alchemy.

In a way, magic and alchemy seem the most fitting descriptor for this type of transmutation of raw materials, time, and tremendous artistic effort. As artists and makers, creators and printers, we take physical chemistry and transformation in our work in stride – but perhaps in some ways it is the more subtle shifting of direction in a practice over time, or the metamorphosis of artistic identity and ideas that become the larger change of the two over the years.

I've had the privilege of working at SNAP studio as an artist for many years, and have seen a lot of changes in the studio practice of the artists working there, seen many different artists come, go (and come back!) and that process of becoming something new can be both exhilarating (the happy

accident, or gift from the etching plate) or the moment where a lot of swearing takes place, as it doesn't quite go to plan. It's sometimes terrifying to not know where an artistic choice might lead, or how work will come out. It takes courage to try it anyway, knowing it might fail, but often instead the risk taken allowing that work to soar.

In many ways our printshop is an ongoing chemistry experiment; over forty years we have tried many things, seen reactions, actions, and changes over time as our organisation has grown and encompassed a larger membership. In many ways the last few years have been scary as the unfamiliar becomes commonplace – but in many ways too, it is full of opportunities for positive change, for growth, and letting our organisation transform into something new and bold as it continues to develop and grow over the coming months and years. In many ways this work of changing, slow progress and implementing steps along the way is one we continue with on the Board as well, as we welcome many new faces, and continue to engage in meaningful work on policy, printshop layout, and keeping goals in mind to match and keep pace with membership and shop use.



**Kelsey Stephenson**  
Vice President





**COLIN LYONS** grew up in the birthplace of the North American oil industry, Petrolia, Ontario; an experience that has fueled his interests in sacrificial extraction landscapes. Lyons received his BFA from Mount Allison University and MFA in printmaking from University of Alberta. His most recent site-based installations have been located in sacrificial landscapes such as tailing piles, decommissioned landfills, historic flood infrastructure, urban brownfields, and remote islands. In recent years, Lyons has participated in residency programs at The Arctic Circle (Longyearbyen, Svalbard), ÖRES (Örö Island, Finland), MacDowell (Peterborough, NH), Frans Masereel Centrum (Kasterlee, Belgium), Rabbit Island (Lake Superior), The Grant Wood Fellowship (University of Iowa), Klondike Institute of Art & Culture (Dawson City, YK), and Kala Art Institute (Berkeley, CA). He currently lives in Binghamton, NY, where he is an assistant professor at Binghamton University. [www.colinlyons.ca](http://www.colinlyons.ca)



**LEXI PENDZICH** is a photographer, living and working in Edmonton. Her work focuses on documentary photography, daily life and portraiture. She's inspired by the power of images to tell stories, personal narratives and capture moments that wouldn't otherwise be documented. Lexi received her BA in Art History and Anthropology from the University of Alberta, 2008. She's shown work at The Gallery at CASA (Lethbridge), 519 Gallery (Lethbridge) and Publication Studio (Edmonton). She created *AGENDA 2036*, a publication that's an ode to planning for the future, with Publication Studio Edmonton. In 2022, Lexi documented women and LGBTQ+ skateboard community in Edmonton and she's currently the Artist in Residence at hcma. [lexipendzich.com](http://lexipendzich.com) | Instagram: @oftenminimal



**RISA DE REGE** works in collections management at the music library at the University of Toronto, where she is also a graduate student at the Faculty of Information. Her research interests involve book history, material culture, and pseudoscience.

**EVE SALOMONS** is a recent graduate of the BFA Creative Writing Program at UBC. They live and draw in Vancouver, BC, and make lots of comics about their own life, which are often a little too personal. You can find more of their work at @vegrbleoyart on Instagram.



IMAGE CREDIT: Kate Baillies, *Etching Stories, the Burren #2*, etching on Huhnemuhle Copperplate 300 gm Warm White, 18.5 × 13.5 cm.



#### SNAPLINE FEATURED ARTIST

## KATE BAILLIES

In recent imagery, Kate Baillies has been exploring an intuitive and visceral response to the natural world, all while using safer Intaglio media. Kate has exhibited in local, national and international exhibitions. Her work can be found in the Canada Council Art Bank, the Alberta Art Foundation, The Art Gallery of Nova Scotia, as well as corporate and private collections. Having a huge curiosity with all things printmaking, Kate revels in the discoveries which come through working with multiple media. Over the past seven years Kate has done artist residencies at Zea Mays Printmaking, a studio dedicated to safe and sustainable practices, located in Florence, Massachusetts. A founding member of the Alberta Printmakers Society (A/P) in Calgary, she teaches Intaglio Workshops, serves on committees, and volunteers for programs and events.

#### ARTIST STATEMENT

**STANDING IN THE VAST** barren landscape of the Burren is to feel the depth of time and see layers of its ancient stories — a land which had its foundations laid when water, landmasses and ice were on the move and early inhabitants created settlements from stone.

This “boireen” or rocky place in the west of Ireland recalls a place I know well, whose name may have been derived by early Irish settlers. The profound beauty and feeling of solitude conjured by the barren landscape of Burin, Newfoundland made an indelible impression on me, as a child visiting my maternal grandparents.

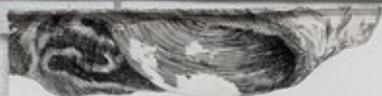
Both places are the result of dynamic elemental forces at a microscopic level making monumental impacts on our earth over time. The Burren’s deeply crevassed limestone terrasses have been etched and formed over millennia by a chemical reaction between its porous carbonate composition and mildly acidic rain water. This process of dissolution speaks to the reaction of ferric chloride in solution on copper. The ferric chloride and water work with copper to become acidic, dissolving the metal and culminating in craggy metallic valleys and pitted, richly textured surfaces. ■



IMAGE CREDIT: Kate Baillies, *Etching Stories, the Burren #3*, etching on Huhnemuhle Copperplate 300 gm Warm White, 18.5 × 13.5 cm.



IMAGE CREDIT: Kate Baillies, *Etching Stories, the Burren #1*, etching on Huhnemuhle Copperplate 300 gm Warm White, 18.5 × 13.5 cm.



Struktura nerazložitka ista je poznata metoda de zana goinjenarado per redoksi hom-induktita mandvarmijon. Ci tri enkanonikan nerazloje, en la strukturo per tri envarmijon efekt per bitando malheljo, kio sikaza setare de vukanoj erupcioj.

# WE WILL FIND SALVATION IN STRATEGIC CHEMICAL SPILLS

written by  
**COLIN LYONS**

**MY RECENT PROJECTS** have brought me to sacrificial landscapes such as mine tailings, decommissioned landfills, historic flood infrastructure, and remote islands, to develop contingency plans for the post-extraction landscapes we leave behind. These installations employ the chemistry of printmaking to reflect on issues around geo-engineering, extraction, alchemy, and brownfield rehabilitation. Within these projects, I strive to bring to the forefront the behind the scenes, labor intensive and chemical roots of printmaking, while exploring the possibilities for transmutation beyond the natural life-cycle of the printmaking matrix. I mark the end of an edition in deliberate ways: making batteries from them, transforming them into ruins, or dissolving them entirely. Through these rituals, I situate the matrix as akin to a fossilized record; using the etching process to compress historical and geological time; connecting the threads of our legacy of extraction to the dystopian but perhaps inevitable climate-engineering solutions on our horizon.

However, instead of practical climate solutions, my prototypes offer little more than time capsules, laying bare the folly of our desire to find salvation in the fine balance of strategic chemical spills, and proposing rituals which blend the sacred and scientific to question what kind of nature we hope to approximate within a techno-solutionist future. Together, these projects pose what may seem at first an absurd question: What might our climate-engineering technologies look like if they were designed by alchemists? But extending further, are the aspirations of geoengineers, whose radical climate solutions seek to mimic, accelerate, or amplify natural processes of carbon reduction using highly invasive means, already verging on a kind of planetary-scale alchemical transmutation?

IMAGE CREDIT: Colin Lyons, *We will find salvation in strategic chemical spills: Stratospheric Aerosol Injection*, etching, silkscreen (printed with sulfuric acid and limestone), laser engraving, 22"× 15", 2022.



## THE LABORATORY OF EVERLASTING SOLUTIONS (2021)

*The Laboratory of Everlasting Solutions* proposes speculative climate prototypes that borrow from practical alchemy and contemporary geoengineering models. Much of the base materials are drawn from brownfields, mine tailings and industrial ruins, dissolved to form a kind of alchemical prima material for my experiments.

The systems integrated into the laboratory begin with water samples collected from oilfield tailing ponds in my hometown of Petrolia, which carries the uneasy distinction as the birthplace of the modern oil industry. These sulfurous waters are blended with rainwater and run through tanks of pyrite (a premodern alchemical technique for making sulfuric acid), before dripping into a basin containing an iron artifact excavated from the Klondike gold rush. Over the course of the project's lifespan, this gold rush artifact was dissolved by black gold and fool's gold, eventually resulting in a solution of iron sulfate - the active ingredient in ocean fertilization projects.

This fluid was then fed into an iron fertilization prototype, which considers the cascade effects of unintended consequences that may be unleashed by large scale geoengineering projects. At its core, ocean fertilization aims to stimulate phytoplankton blooms that simultaneously sequester carbon while boosting the fishery. Beginning with iron sulfate, this prototype also introduces ferric chloride (which may be necessary to control toxic algae blooms), followed by olivine (to neutralize any resulting ocean acidification). These sequential rings of chemicals, each added to counterbalance the negative effects of the one it precedes, could theoretically be deployed to preserve a synthetic balance of the natural ecosystem.

Growing through the center axis of the lab is an invasive *ailanthus altissima* (more commonly referred to as "tree of heaven"), planted in a bed of contaminated soil. While the tree of heaven is one of the most reviled plants in the northeastern United States, emerging research shows that this species is in fact an efficient phytoremediator, which thrives in heavy-metal contaminated post-industrial environments.

IMAGE CREDIT: Colin Lyons, *The Laboratory of Everlasting Solutions* (top: Installation View: Unison Arts Center; bottom: interior view), steel tubing, salvaged steel, laser etched plexiglas, copper, zinc, chemical glassware, contaminated soil, tree of heaven, iron artifacts, float copper, limestone, pyrite, iron sulfate, soda ash, ferric chloride, olivine, copper sulfate, sulfuric acid, LED grow lights, 2021.

## WE WILL FIND SALVATION IN STRATEGIC CHEMICAL SPILLS (2022)

These prints borrow cloudscapes from 16th Century engraver/chemist Hendrick Goltzius' *Metamorphoses*, which depict atmosphere as solid and material, rather than a non-space; a vital concept in an age of rapidly rising atmospheric carbon levels. But here, the gods are replaced by geoengineering schemes – hubristic proposals to wash away the sins of the Anthropocene. Silkscreened over these etchings are materials such as crude oil, sulfuric acid, iron sulfate, olivine, sea salt, silica, and pyrite, which might play a role in future geoengineering technologies. Over the coming years, these images depicting congressional documents and volcanic eruptions will oxidize and become increasingly visible, as the urgency to deploy these radical climate “solutions” intensifies.

The technologies illustrated in these prints include speculative proposals such as a massive planetary sunshade, artificial icebergs formed by desalinating and re-freezing arctic waters, or the injection of reflective sulfur particles into the stratosphere to mimic the cooling effects of volcanic eruptions, alongside more immediate concerns, such as an unsanctioned experiment by Planktos Inc., where 100 tons of iron sulfate were dumped off the coast of British Columbia in 2012 - to date, the largest open-air geoengineering project to be conducted.

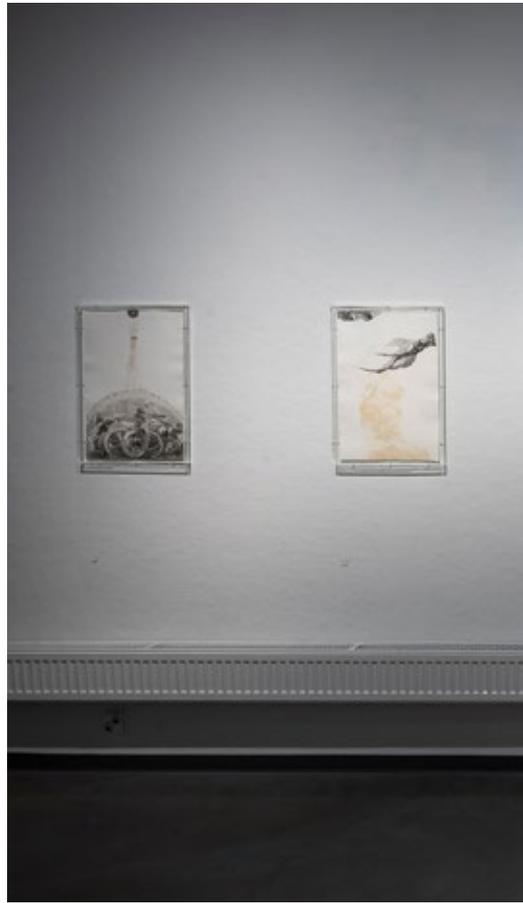


IMAGE CREDIT: Colin Lyons, *We will find salvation in strategic chemical spills*, (Installation View: Galleria Ratamo, Jyväskylä, Finland.)

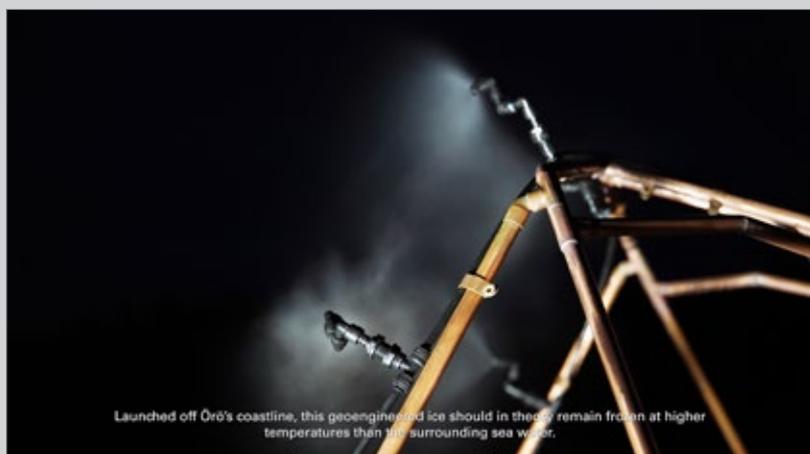




At Öro's northern tip, a frozen one-man naval life-raft will slowly undergo a form of strategic growth, fueled by several competing Arctic geoengineering technologies.



These artificial icebergs should be formed by using a reverse osmosis process to desalinate and cast arctic sea water.



Launched off Öro's coastline, this geoengineered ice should in theory remain frozen at higher temperatures than the surrounding sea water.

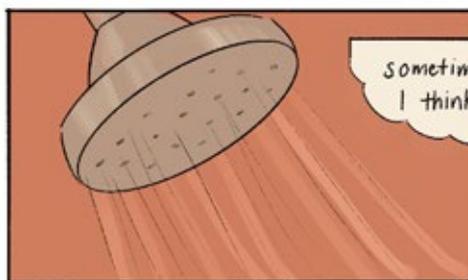
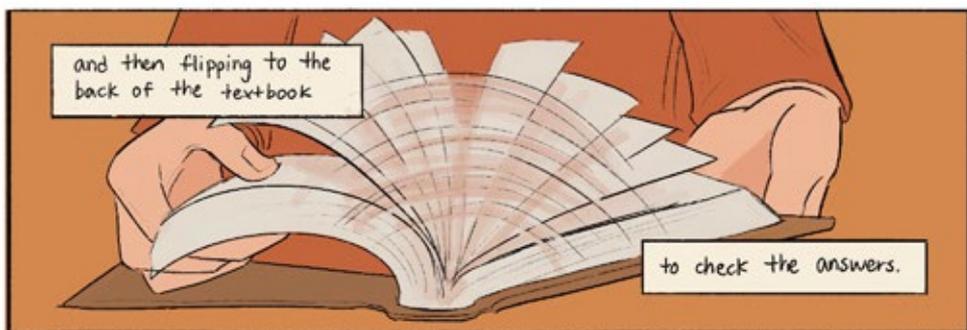
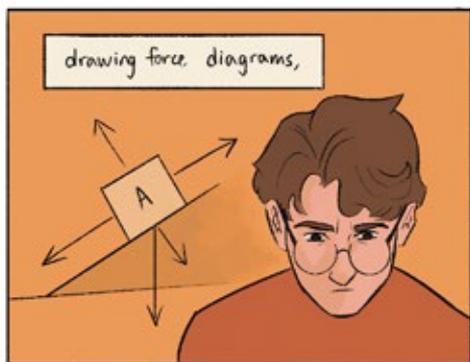
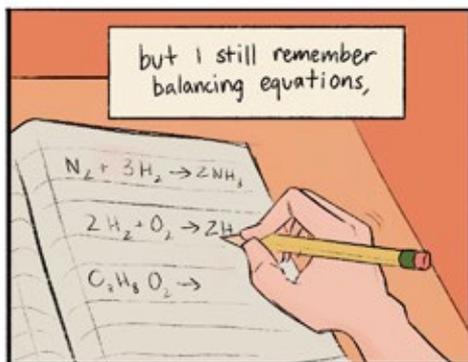
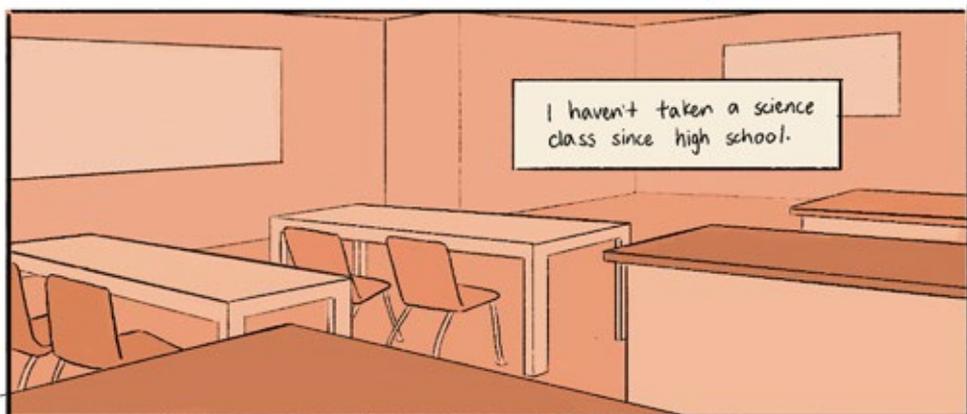
## OPERATION HABBAKUK (2022)

Developed on Örö Island, (a decommissioned Tsarist military fortress in Finland's Archipelago National Park), *Operation Habbakuk* is a frozen one-man naval life-raft, which slowly underwent a form of strategic growth, fueled by several competing Arctic geoengineering technologies. Launched off the island's coastline, this geoengineered ice can in theory remain frozen at temperatures at least 1.5°C warmer than the surrounding sea water. This prototype takes its departure from three speculative climate proposals which aim to thicken the rapidly melting Arctic sea ice:

- 1) floating wind-turbines and water pumps bring warmer water up to the cooler surface
- 2) artificial icebergs formed by desalinating and casting sea water to remain frozen at higher temperatures
- 3) increasing the reflectivity of ice by scattering a thin layer of silica particles.

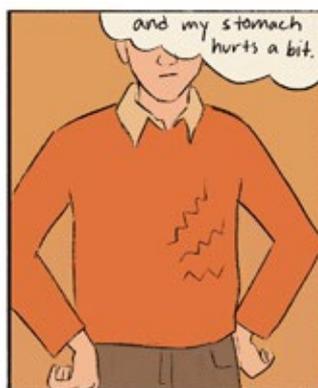
These speculative solutions were integrated into an etched copper alembic, in which the sea's brackish waters were desalinated, finely misted and coated in reflective silica particles. This geoengineered ice flow was supported by a material called pykrete – a mixture of wood pulp and ice that was originally developed in 1942 for a massive (but ultimately abandoned), ice-based aircraft carrier code-named *Operation Habbakuk*. The raft's copper floatation system was intricately etched with 16th C. navigation maps, in which Nordic sea-monsters defend the shores against geoengineering incursions; perhaps a final defense against these invasive climate interventions, as they attempt to resurrect the pre-industrial Arctic landscape. ■

IMAGE CREDIT: Colin Lyons, *Operation Habbakuk* (Video Stills: Örö Island, Finland, Sea-water Desalination, and Mist System), copper etching plates, mist system, pykrete (wood pulp and ice), silica, etched copper still, pyrite, iron sulfate, water samples (Baltic Sea), geoengineered ice, 2022. (Finnish Narration: Maria Pick)

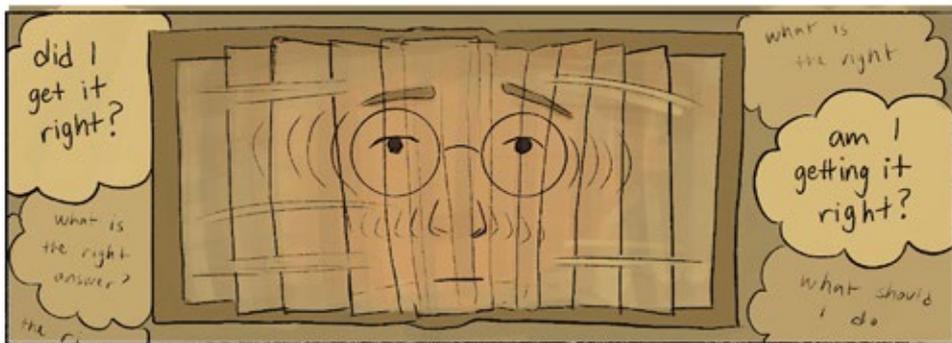
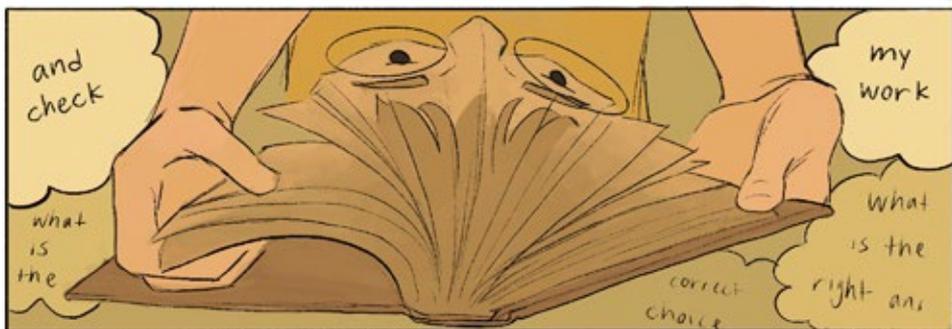
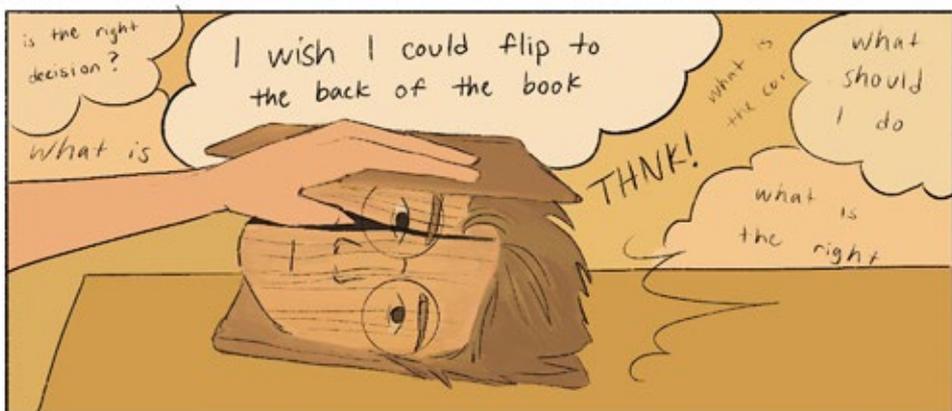
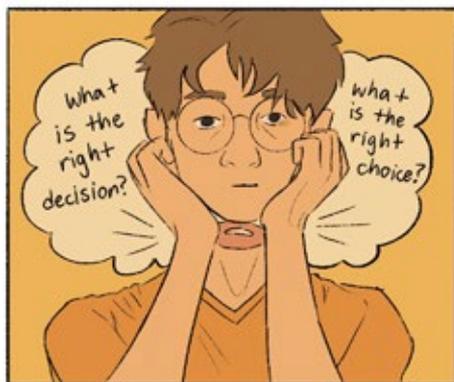


Sometimes, these days, I think about that.









# Creation, Chemistry, Cabbage:

## Experiments with the pH Scale

**I HAVE ALWAYS HELD** a spot in my heart for the pH scale. It is not so much the ability to tell the acidic or basic properties of a substance but rather the ability to represent it in colour. I think this is one of the most exciting and beautiful aspects of chemistry, all the more so because it is so easy to do at home. A kitchen makes a fine stand-in for a lab.

by **RISA DE REGE**

It was through ethnobotanist Alexis Nikole Nelson, known for her popular Instagram account [@blackforager](#), that I first learned how natural the colour-changing pH scale is. Nelson, who shares best foraging practices and the properties of edible plants, provided a recipe for colour-changing syrup made from grape hyacinths, which turns pink in acidic juice. Similar products are available commercially for mixologists. Following her advice, I made a successful, if bland-tasting, syrup out of violets last spring. The colour-changing properties were incredible, ranging from turquoise to magenta.

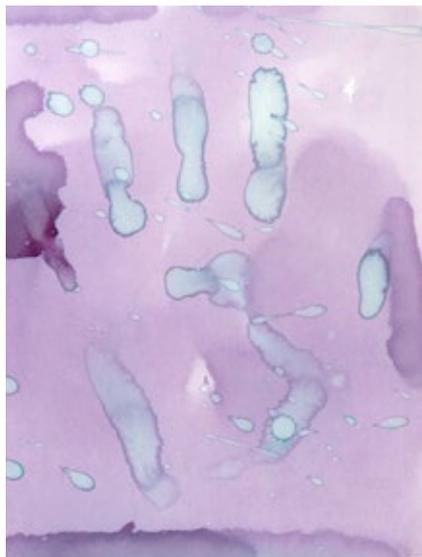
In fact, many purplish plants have this quality due to the presence of anthocyanins, a type of pigment which changes colour based on pH levels. Hydrangea flowers will be different colours due to the acidity of their soil. Red onions become bright pink when pickled in acidic vinegar. But how can we expand on these properties and bring them into artwork? Natural colours are plentiful in artistic practice, and my concept for this work was to create a colour-changing paper. Dyed with cabbage juice, it could be printed or painted on with different pH levels to produce different colours.



My process followed an improvised recipe for dye which left my kitchen smelling of boiled cabbage for two days:

- 1. Source your ingredients.** While violets are more aesthetic, they are difficult to source; by the time I began this project, spring flowers had come and gone. Thus I went with a head of red cabbage.
- 2. Boil your cabbage.** After finely chopping the head, I put as much as would fit in a medium pot, covered it with water, and boiled it for about ten minutes. After only a few minutes of boiling the water had started to turn a beautiful purple.
- 3. Let it sit.** After the water had cooled, I left the cabbage in the pot and put it in the fridge to soak for 24 hours. After straining out the cabbage, the water was a weak but beautiful blue-purple.
- 4. Boil it down.** I boiled this water down for 20 minutes, and got a much more intense purple, a bit more on the reddish side.





After this, it was time to experiment with colour. For acid, I used lime juice. Mixed 1:1 with the cabbage solution, this produced a brilliant magenta. Alkaline solutions had a bit more variety in colour. Baking soda initially produced a blue which later turned green on my test pages. Small amounts of bleach made a dark brown-green; any more than a few drops bleached all colour completely. Water produced a neutral, lovely blue. Through different ratios I created a brief rainbow of variances in colour.

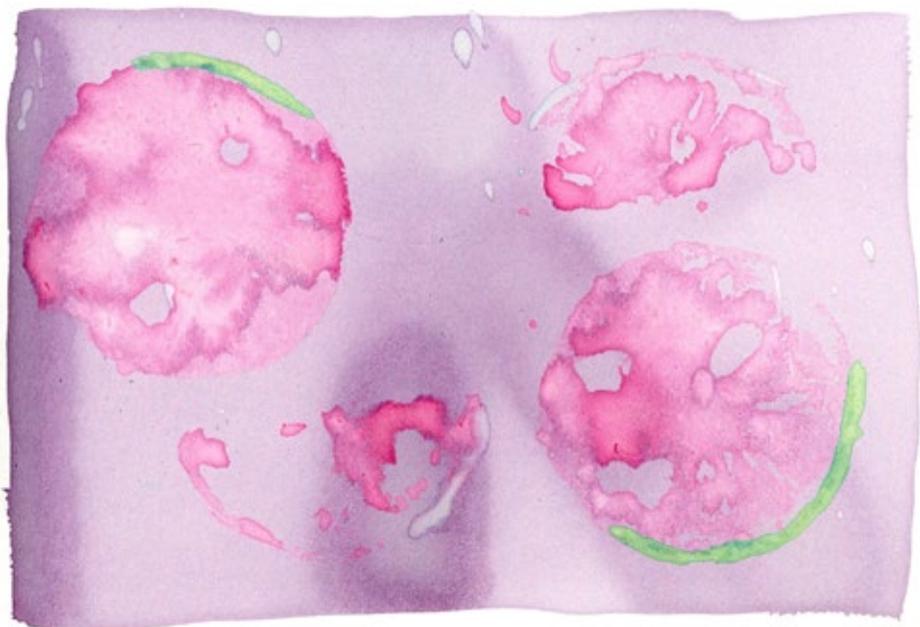
To test the printing capability of my colour-changing paper, I made handprints: right in acid, left in a base. The handprint is practical; the oldest and most personal print matrix. Art and artist, chemistry and colour, in one symbol.



In response to the ideas of plants, foraging, and nature that introduced me to the concept of pH-reactive plants, I used flowers and leaves from the property I live on. Dipped in lime juice or a baking soda-water solution, the resulting shapes were imprecise but still evocative of nature.

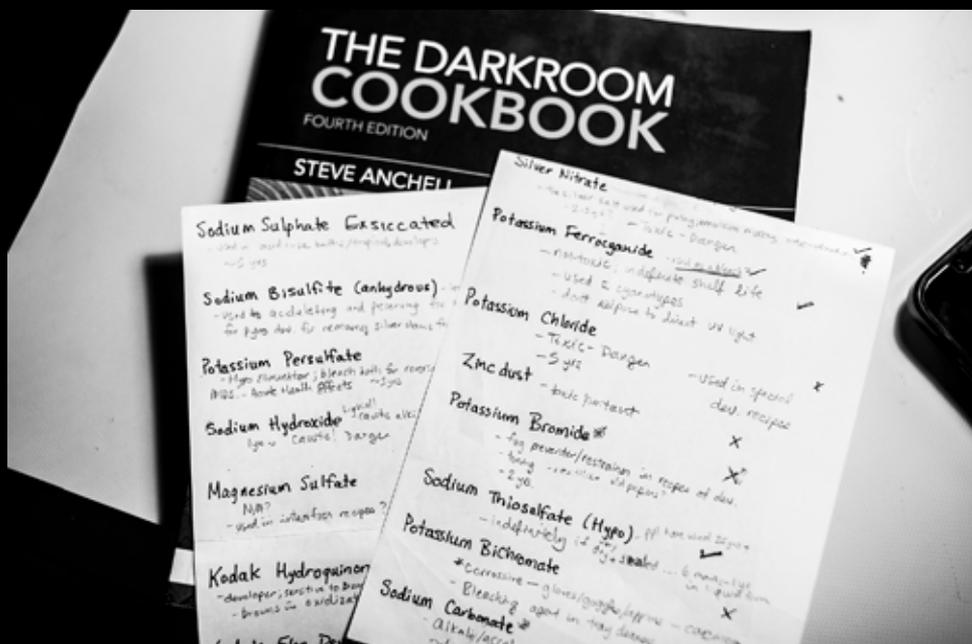
The most successful works in this medium were painted using brushes dipped in baking soda, citrus juice, or water.

These colours are ephemeral and ever-changing. Painted on the reactive paper, water takes a few days to turn blue. Others only last this long. Baking soda starts its life in blue on the page but quickly turns turquoise, green, and eventually brown. Many of my pieces are starting to change and fade, and I suspect the unpreserved dye is not suited for long-lasting: various jars of cabbage water ferment in my fridge. But this project lives in the moment, reflecting in its colours the beautiful chemistry of the everyday. ■



A print made with half a lemon. The citric acid produces a vivid magenta when mixed with cabbage juice.





**TOP IMAGE:** Details from Meghan's darkroom. *The Darkroom Cookbook*, a publication resource that Meghan referenced to determine hazard levels and usage of chemicals dating back to the 70s. Photo: Meghan Horosko.



**BOTTOM IMAGE:** Details from Meghan's darkroom. Organic toners and oak bark used for toning cyanotypes. Photo: Meghan Horosko.

# INTERVIEW WITH MEGHAN HOROSKO

by  
**LEXI PENDZICH**

**I MET WITH LOCAL ARTIST** Meghan Horosko to speak with her about her role as a printmaker and photographer, her curiosity and experimentation with chemicals and darkroom processes, and how we as artists can share our knowledge and evolve the practices in our work.

**LEXI PENDZICH:** Thanks for having me in your space, Meghan!

**MEGHAN HOROSKO:** Welcome to my darkroom!

Darkrooms are fascinating places where chemical magic happens, but no darkroom is complete without chemistry! I store my chemistry in three places. The top shelf is where I store dry chemical compounds. You'll see potassium ferricyanide and ferric ammonium citrate for cyanotype chemistry, a process in which I make my own solutions from scratch. I also keep others like potassium bromide and silver nitrate, for processes that I plan to explore in the future like bromoil and made-from-scratch silver emulsion. Some could be hazardous in certain conditions, so I have them well-labeled for safety.

The second place is on the floor. I keep those down low because they are liquids, in heavy glass bottles, so this minimizes the risk of them falling. Then all of the manufactured chemistry that I use is up on shelves on the other side of the door. This is mostly what I use for the silver gelatin process, as well as some liquid silver emulsion in a fridge.





TOP IMAGE: Meghan Horosko, *Mezcla*.

OPPOSITE PAGE: Meghan Horosko, *CV Experiment 4* and *CV Experiment 5*.

**LP:** Tell me about this darkroom chemistry, with some dating back to the 70s, that came into your possession. Was anything usable or an extreme hazard?

**MH:** I was given two big boxes of inherited chemicals early in my darkroom printing journey. I had to go through all of them to determine their hazard level, which process they're used for, if I was ever going to work in that process, if they were shelf-stable based on their manufacture dates, or if they needed to be disposed of at the eco-station. There were some that were quite dangerous and not packaged properly because they were from the 70s. Some hadn't been announced that they were carcinogenic until the 80s, and were still packed in degrading cardboard packaging without WHMIS symbols. I was relieved to get those to the eco-station once I identified them. Others, however, are shelf-stable indefinitely and are increasingly difficult to buy nowadays, so those are some of the chemicals you'll see on my shelf.

**LP:** What defines a chemical?

**MH:** To me, I find it interesting because pretty much everything is a chemical by technical definition. Yet, I think there's an association that people make with something negative when they hear the word "chemical." They associate that with risk, yet salt and water are chemicals. We don't think of everyday materials that are typically benign to us as chemicals, but they are. In my darkroom, I use what most people think of as chemistry, but also I use chemical reactions between benign solutions to create visual effects.



**LP:** Exactly. I really like that reframing of a “chemical”, and your work has such a great range with your artistic processes. How do you work with chemistry in your process?

**MH:** As a printmaker and film photographer, my work comes to life through chemical reactions. I work in silver gelatin and cyanotype chemical processes, as well as photopolymer gravure printmaking and encaustic painting... but the place where I feel I'm most actively working with chemistry is in the darkroom. In the silver gelatin process, there's the photochemical reaction of silver halide crystals developing into metallic silver. Then there's the world of toning, where the silver is transformed into another metallic compound for visual and archival effect. For toning cyanotypes, I've been using different types of tea, coffee, wine, and oak bark. The tannins in these chemically react with cyanotype to tone it. These organic toners are also a nice change compared to ammonia gasses when I tone with selenium.

**LP:** Are there other chemicals or chemical reactions you have experimented with?

**MH:** Actually, some of my favorite results were created from relatively basic chemical properties, like the immiscibility of oil and water. The print captures the relationship between water molecules which are polar, and non-polar oil molecules, which result in them staying apart. In the world of darkroom chemistry, that's so minor when you're talking about oil and water not mixing, or about salt water solutions that I've worked with, but it's still science. It doesn't have to be complicated; you can work with chemistry in simple terms and it's still chemistry.

**LP:** What role would you say trial and error play?

**MH:** It has played a significant role in my work over the years. I can't tell you how many failed tests were required to get a “successful” experimental print in a darkroom session.

When it comes to mixing chemistry for development of film and prints, I don't do too much trial and error at that specific stage. I know the formulas that work for me. For me, I tend to do most of my trial and error in the printing stage, which is important to note because there are many stages that one can experiment with.

**LP:** You mentioned that you're a printmaker first and foremost.

**MH:** Yes, I feel like my focus on printing is how I began to recognize that I'm a printmaker at heart. Photography is the means for me to gather imagery that I can take extensive joy in printing.

Over the years, I've tried many different approaches while printing in the darkroom. It ties in with chemistry because one of the ways I've manipulated my prints has been by exposing negatives through liquid solutions placed on top of the photographic paper. It's an unstable photogram of oil-based opaque material suspended in water or another transparent liquid, which I then move around throughout the exposure. It results in a one-off print that I can't repeat. It's messy, but it's led to interesting results. I've also created multiple-exposure prints with salt crystal patterns. They merge visual evidence of a chemical compound into my photograph, giving an interesting feel to the final image. I love the metaphorical chemistry between these abstract elements and images captured from reality, so it's a concept I've explored over the years.





TOP IMAGE: Meghan Horosko, *Gin and Salt*.

I also have manipulated the viscosity of my developer; I consulted with a biologist and food scientist at one point to determine how I could increase the viscosity of the developer—so it was more like a jelly consistency—and then use it to selectively develop a print.

**LP: Is this an idea you came up with?**

**MH:** Yes! For many years, I didn't know anybody who was really pushing things around in the darkroom, so I did a lot of things that I didn't even know how to talk about at the time. Now I have a better vocabulary to describe the things I was doing.

I knew some aesthetics that I liked, but I didn't know how to get there in the darkroom. I spent a lot of hours working alone in the dark, and I ended up trying some unconventional methods because of this.

**LP: Do you still feel like you work quite isolated in your practice?**

**MH:** Thankfully no! It's very different now. I've found a great community of artists through SNAP, and I'm also a member of the Monochrome Guild, a film photography group in Edmonton. I'm also extremely lucky to have some scientist friends who entertain my random questions on starches, chlorophyll or whatever else I come up with. All these communities give shared space for conversation and inspiration. It's given me vocabulary to understand more of what I'm doing, and what I was trying to do in the past.

**LP: Your artistic practice, darkroom knowledge and chemical processes are inspiring! Is there anything you want to add about archiving and preserving work?**

**MH:** Thanks! With photochemical processes, chemical integrity has a huge impact on long term stability. In silver gelatin printing, you can visually recognize if a developer solution is not performing and it won't necessarily impact the archival nature of a print. However, with fixer solutions, it will not be obvious until many years later that your chemistry was at capacity. For this reason, I keep track of how much I exhaust my chemistry and respect wash times of my prints to ensure best archival practices. In some of my liquid emulsion tests, the silver emulsion held up, but the surfaces I worked on (sea shells, wood panels) didn't maintain adhesion. I don't see this as a failure. If anything, one day it might be a new chapter of experimenting with unsupported emulsion on purpose! The learning never ends, and that's what keeps it interesting so many years later. ■

*meghanhoroskoart.com*

*Instagram: @meghanhorosko*



LeeAnne Johnston, *I'm Fine*, linocut, 2016.

## 2023 FLASH FICTION CONTEST

SNAPline invites you to submit a story of 500 or fewer words to our 2023 Flash Fiction Contest, with the winner and runner-up to be published this winter in our final issue. The 2023.3 theme is FAMILY and we are seeking encapsulated narratives that reflect on this varyingly wonderful, nuanced, and complicated part of our lives. Your entry must take *I'm Fine* by LeeAnne Johnston (pictured) as a starting point of inspiration. There is no entry fee.

**1ST PLACE:** \$150 Honorarium

**2ND PLACE:** \$75 Honorarium

**WORD COUNT:** 500 or less

**DEADLINE:** October 31, 2023 at midnight

Email your finished pieces to [communications@snapartists.com](mailto:communications@snapartists.com) with the subject "Flash Fiction Contest"

For full submission guidelines visit: [snapartists.com/product/events/snapline-flash-fiction-contest-2023](https://snapartists.com/product/events/snapline-flash-fiction-contest-2023)

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## CALL FOR SUBMISSIONS: SNAPline Family Edition

For the 2023.3 edition of *SNAPline*, we welcome a broad range of contributions, from articles to interviews to visual essays to illustrations and comics on the topic of **FAMILY**.

Families are full of amazing stories, tragic and traumatic tales, and perhaps some hidden secrets. They gather together to express their cultural heritage and share traditions—encompassing a variety of traditions from newly-created, contemporary practices, to long-established, time-honoured customs, to unique and unconventional celebrations. Whether looking to the past for the insights of our elders and ancestors, or to the present for the wisdom of our familial contemporaries, or to the future for the foresight of our descendants, the shared knowledge of generations can be a powerful inspiration in art practices for subject matter and art making processes.

**DEADLINE FOR PITCHES:** September 15, 2023

For the full call visit: [snapartists.com/submissions/write-for-snapline](https://snapartists.com/submissions/write-for-snapline)

# SNAPLINE 2023.2 — THE CHEMISTRY EDITION

FEATURED ARTIST: KATE BAILLIES

## IN THIS ISSUE

*We will find salvation in strategic chemical spills* ..... by Colin Lyons

*Textbook* ..... by Eve Salomons

*Creation, Chemistry, Cabbage:*

*Experiments with the pH Scale* ..... by Risa de Rege

*Meghan Horosko* ..... interviewed by Lexi Pendzich

## 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. 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](http://www.snapartists.com/membership)

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*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.*

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