This issue we are joined by guest editor, Nicole Geary. Geary is an American artist hailing from the green, swampy lands of Florida, where she earned a BFA in printmaking from the University of Florida. She graduated with an MFA in printmaking from the University of South Dakota in 2013. Geary teaches full time at St. Philip’s College and is also an instructor at Southwest School of Art for printmaking and book arts workshops. She was recently elected as a Member-At-Large to the Board of SGCI, and has completed several residencies both national and international. Geary lives in San Antonio, TX and the website for her work is www.nicolegeary.com.

In recent years, climate change has artists approaching their works differently, with more vigor, or by abandoning resources no longer viable. Climate change is not simply a term that signals increased warming; rather, it is a major event at the intersection of economics, migration, labor, urban and rural development, politics, race, and social justice in a world of increasingly partitioned land and space. Simultaneously, the Covid-19 pandemic exposes our global connectedness as it spreads, leaving in its wake serious questions about equity and health.

This issue, Tipping Point, will explore the current zeitgeist of the climate crisis at the intersection of four major themes outlined below.
Climate: Contemporary printmakers address climate across a range of contexts, including the physical world, future concepts, and the narratives of humans that are currently a part of the shift in this time period. Discussions regarding The Anthropocene, the next great extinction, or any connected subject will be reviewed.

Environment: Prints have historically recorded landscapes, volcanic eruptions, fossils for study, and a range of natural phenomena. How have historic rules of representation allowed us to contemplate our environment? Who or what is missing and how are their representations now being shown in light of modern access through technology and social media?

Innovation: How do printmakers and the way we think about systems influence change on a large scale? From the creations of masks in multiples for protection from coronavirus, to adapting 3-D printing designs for respirators, printmakers are working on challenges beyond the studio setting.

Revolution: Traditionally, printmaking has been a medium for sharing information, ideas, and imagery. Within the constraints of a modern world built under the burden of waste, toxicity, and privatization, printmakers are using the same tradition to respond to current political and social crises. Sunrise Movement and the Extinction Rebellion are examples of movements that have shifted the language around climate to include public action. Imagery and modes of creation that fit within this broad range will be considered for this volume.
The MAPC Journal
Vol. 32/33 “Tipping Point”
Call for Submissions

The deadline for submissions is September 1, 2020

Direct submissions and questions to mapcjournal@gmail.com

Acceptable submissions include (but are not limited to):
- Articles and articles with images
- Image submissions with a brief artist or project statement
- Reviews of exhibitions and publications
- Personal reflections, stories or histories

If you have any questions about submitting, please contact the editors at mapcjournal@gmail.com

Decisions regarding inclusion of submissions will be made by the guest editor in collaboration with the journal editors.

If your submission is accepted, we will provide further details about formatting and request a short bio and headshot.

Sending Submission Materials:
- Send your submission to mapcjournal@gmail.com
- Send as Google Docs, Microsoft Word (preferred)

To read The MAPC Journal visit: www.midamericaprintcouncil.org/journal

To contact the editors email: mapcjournal@gmail.com

Happy printmaking and we look forward to hearing from you!

Dylan Welch and Sukha Worob, Co-Managing Editors
Heather Parrish and Tressa Jones, Co-Editors
Nicole Geary, Guest Editor