

# SNAPLINE

2019.1 — THE COLOUR EDITION  
FEATURED ARTIST: TARYN KNETEMAN



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## MESSAGE FROM THE EXECUTIVE DIRECTOR

**AS WE BEGIN OUR 2019 SNAPLINE SEASON** I am filled with pride at the quality of content in *The Colour Edition*. I am also delighted to inform our *SNAPline* members and readers that the Alberta Magazine Publishers Association (AMPA) has accepted *SNAPline* as a newly-minted affiliate member. This membership will open up professional development opportunities for our committee, potential award nominations for our brilliant contributors, and a greater reach to audiences dedicated to print publications in Alberta and beyond. Starting in 2019, as many of our readers already know, we are changing from our quarterly schedule to publish three editions yearly. This shift will allow us to develop and grow the content of *SNAPline*, pay our contributors and artists more equitable fees, and focus greater time and attention to the design and detail of each edition. The *SNAPline* committee feels this change has already made an impact on our ability to build this beautiful and thoughtful first 2019 issue and we are looking forward to continuing the trend with our upcoming second (late July release) and third (late November release) publications.

Throughout this edition of *SNAPline* we've strived to reach a diverse range of voices and connect to ideas, philosophies, and practices of and about colour. These contributions go from the very local, as our feature Print Artist Taryn Kneteman reveals, to personal stories of identity & discovery in the works of Mitchell Chalfoux and Braxton Garneau. Among Beam's writing and generous sharing of family history tell a story of pigment discovery, creation, and the indigenization of naming, pointing to a difference in knowing a colour's name to experiencing a colour through all senses past and present. The words and images shared within these pages speak to a connectivity to the power of expression found in colour in profoundly personal ways, yet the inky draw down applications illustrated in Barbara Balfour's writing will summon in any printmaker a connection to their materials, that perfect meditative place of mixing ink, when you are anticipating the creation of an image before the potential anxiety and frustrations of actually making it so.

Growing the *SNAPline* publication and project has been profoundly rewarding over the past seven years and it wouldn't be possible without the focused dedication and constant enthusiasm of a core group of volunteers who bring vision and ambition to every edition we produce together. I'm excited to see it unfold and hope you find meaningful connection and inspiration in the pages that follow.



April Dean,  
Executive Director

## MESSAGE FROM THE BOARD

**IN MY ARTWORK**, I screenprint multiple shades of transparent ink on top of one another to give my images a sense of depth and volume. Screenprinting is a medium known for creating lines and flat blocks of colour and as an artist, I enjoy using colour as a tool in my process to challenge that aesthetic and push the boundaries of the medium. My prints are often mistaken for paintings due to how I use colour.

In the SNAP printshop, all of the artists are very thoughtful and deliberate about how they use colour as each one is applied to a print separately as a different layer. The artists have to plan each colour in advance, consider how the colours will mix to make the finished image, and how to register each layer together. Added to this is the complexity of the ink itself. Printmakers mix their ink not only to create the desired colour, but also must keep in mind: the opacity of the ink—how it will interact with the other colours in the artwork, the viscosity of the ink—how its stickiness or looseness will affect the transfer of the ink from the printing matrix to the paper, and last but not least the drying time of the ink—which increases as more colours are layered on top of one another.

The printshop is a colourful place in an entirely different sense as well. While the layers of colour in a print combine to create an image, the artists at SNAP compose a vibrant community. Printshops are social places where artists come together for the practical purpose of sharing equipment and also to build and nurture a creative community. The artists at SNAP are a philanthropic group who volunteer regularly to make both the gallery and printshop's programming possible, and to share their love of the magic of printmaking with the greater populace in Edmonton.

Likewise, SNAP's Board of Directors work to support and grow the organization's colour palette. 2019 will be a contemplative year for the Board as we work on a new strategic plan. Similarly to how a printmaker considers how different colours combine to make a finished image, the Board will look at the different facets of SNAP's programming and evaluate how it comes together to form the organization and its goals. In the strategic planning process we will be: delving into what the gallery and printshop means to our members as well as to Edmonton, evaluating our programming and how it can best serve our audience, and deciding how SNAP can encompass the needs of our diverse and ever-changing community.

I invite you to bring your own colour sense to SNAP and join us at the upcoming Print Night on April 6th. It'll be a fun evening of creation with a Pop Art theme where you can make prints of your own.

See you there!



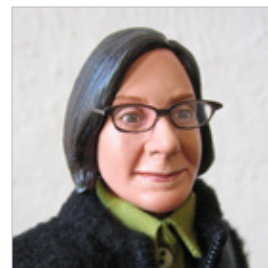
Joanne Madeley  
Director,  
SNAP Board of Directors



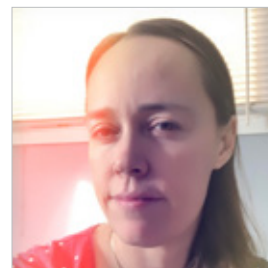


# THE COLOUR ISSUE

## Contributors to this issue



**BARBARA BALFOUR** is a Toronto-based artist whose print practice involves the relationship between the textual and the visual. Her research into text-based art practices and succinct expressions of complex thought inform her artists' books, multiples, and print-installation. Exhibiting internationally, Balfour also undertakes curatorial projects, critical writing, and residencies. Her essay "The What and the Why of Print", originally in *Printopolis* (Open Studio, 2016), appears in *Print matters: an anthology of critical texts on contemporary prints and printmaking since 1986* (Manchester University Press, 2018). Professor Balfour teaches print media, drawing, and theory courses in the Department of Visual Art and Art History, York University.



**ANONG MIGWANS BEAM** is a painter, mother, paintmaker and curator living and working in her home community of Mchigeeng First Nation on Manitoulin Island. She has always loved the colours pink and green more than anyone should, she collects art, makes art, and is generally obsessed with all aspects therein. Anong is currently preparing for an exhibition of her oil-on-canvas work "history of painting" at the John B. Aird Gallery Toronto.



**MITCHELL CHALIFOUX** is an Edmonton based artist and performer, and is very grateful to be here on Treaty 6 territory. Their practice is often about gender, hobby art, and craft. The core of their working methods is collaborating with existing materials in a scarce present without overriding their histories. Mitchell is currently trying to work less. While not making art, Mitchell spends their time baking and waiting for tulip season.



**WENDY MCGRATH'S** most recent project is BOX—an adaptation of her eponymous long poem. BOX is a genre-blurring collaboration of jazz, experimental music and voice with the group "Quarto & Sound." McGrath has written three novels and two books of poetry. Her most recent poetry collection, *A Revision of Forward* (NeWest Press 2015), is the culmination of a collaboration with printmaker Walter Jule. McGrath recently travelled to Houston to read from her work during the PRINTHOUSTON 2017 exhibition "A Revision of Forward," which featured Jule's prints. She is at work on several projects including the final novel in her "Santa Rosa Trilogy."



To see more of Taryn's work visit:  
[www.tarynkneteman.com](http://www.tarynkneteman.com)

#### ARTIST STATEMENT

**DRIVING IN THE EDGE OF THE CITY,** I am startled and fascinated by the vibrant colours of buildings under construction. Billowing tarps and beckoning signage in primary hues vibrate against the low, snow-filled clouds and neutrals of neighbouring structures. I photographed a building in the twilight, thirsty for saturation and intrigued by the shapes — part cocoon, part circus tent, part condominium.

Printing by hand is an opportunity for play and rupture within processes developed to offer commercial consistency. This print for SNAPline is split into three editions. Each is made by layering process colours in different sequence through a combination of inkjet printing and screen printing. Spot colours are then added with more screens. Like imaging technologies that visualize portions of the electromagnetic spectrum not visible to the unaided human eye, and allow vision to extend increasingly farther out and deeper in, this print is a proposition of colour indexing the presence of latent qualities in a familiar scene.

The wrapped state gives no concrete indication of what is underneath, but adjacent buildings are a likely hypothesis. Like a developer's haystack, the forms shift in the changing light and seasons, and are containers of both previous planning and imagined future use. To some they may become a home in glorious beige, to others a quotidian feature of urban topography. What will emerge from the tarp cocoon when the time is right?

#### SNAPLINE FEATURED ARTIST

## TARYN KNETEMAN

Taryn Kneteman lives and works in Edmonton, Canada. She holds a BFA in Art & Design from the University of Alberta and makes artwork in and between print, sculpture, and video. Past exhibitions include *Breathing, Antimatter* [media art], Victoria, BC (2018); *for the time being*: 2017 Alberta Biennial of Contemporary Art, Walter Phillips Gallery, Banff, AB (2017); and *Everyday Rituals (survival tactics)*, SNAP Gallery, Edmonton, AB (2015). She has been awarded residencies at Banff Centre for Arts and Creativity, Kloster Bentlage, and Atelier Graff.

OPPOSITE PAGE: Taryn Kneteman, *Suite in Winter, c*; *Suite in Winter, m*; and *Suite in Winter, yk*; 7 × 10 in, screen print and archival inkjet print, 2019.

ABOVE: Photo by Alex Keays





OPPOSITE PAGE: Taryn Kneteman, *Verticality*, inkjet print on fabric, 45 × 29 inches, 2018.

ABOVE: Taryn Kneteman, *Terrain*, inkjet print on fabric, 42 × 31.5 inches, 2018.

NEXT SPREAD: Taryn Kneteman, detail from *Tides that amplify*, Screen print and graphite on torn paper, 22 × 30 inches, 2018.







I want to believe the fiction, in fiction, that the author is speaking directly to you, the reader. Even if I know it not to be true, I'm often convinced that it is.

# SPECTRAL APOSTROPHE



written by  
**BARBARA BALFOUR**

Barbara Balfour's response to David Foster Wallace's novel *Infinite Jest* takes the form of an artist's book entitled *The Inkiest Black*. Comprised of three sections — *Needs No Introduction*, *Long List*, *Qualified Colours*, and *White, Black* — it pays particular attention to DFW's vocabulary, his written descriptions of colours, and the various iterations of white and black in the novel, ending with Balfour's favourite, "the inkiest black". For those readers overwhelmed by the thought of a novel the length of *Infinite Jest* (1079 pages, including footnotes), *The Inkiest Black* is a more compact tome (140 pages) that nonetheless points you in its direction.

ember-red; mercuric red;  
violently red;  
wet-nail-polish red; the dusky red  
of fire through much smoke;  
that pushy shade of Canadian red;  
an odd kind of red,  
as of old blood

My experience of reading David Foster Wallace's *Infinite Jest* was immersion punctuated by interruption. Certain words literally stopped me from reading further, with a frequency making it impossible to keep track of vocabulary. This led to my compiling almost nine hundred words in *Long List*, the first section of my artist's book *The Inkiest Black*. In the third section, *White, Black*, in the sequential order and relative placement in which they appear in *IJ*, I arranged DFW's references to these two colours. Ranging from single, unadorned words to detailed and elaborately modified terms and phrases, they conclude with my personal favourite—"the inkiest black".

autumnal orange;  
citrus orange;  
the deep color of quality squash;  
rust-colored;  
the color of low flame

To believe the author is engaging in a mode of address, even when the author is dead, would mean one believes in a kind of spectral mediation, albeit a purely literary one. Although I certainly knew DFW was not contacting me, in a version of counter-apostrophe, it didn't prevent me from replying.

jonquil yellow;  
the color of pallid cheese;  
urine-yellow;  
deep autumnal yellow;  
jaundice-yellow;  
onionskin yellow;  
burnt yellow

At some point in amassing the lexicon that became *Long List*, I noted a number of surprising and eloquent colour descriptions I couldn't help but imagining. What would "obscene pink" or "burnt yellow" look like? Would I recognize "the white of long death"? Familiar with mixing printing ink, I decided to do just that with DFW's idiosyncratic, 'qualified' colours.

kind of nauseous dark-green;  
mint-green; the color of  
really old olives; indecisive green;  
the watery green of  
extreme ocean depths;  
deep deadwater gray-green

I made a working list of a subset of colour citations, subsequently subdivided into a loosely based spectrum. Departing slightly from the ROYGBIV sequence of red, orange, yellow, green, blue, indigo, and violet (relating best to the spectra of light), I formed groups corresponding to red, orange, yellow, green, blue, pink/purple, brown, grey, white, and black. Each set included six or seven variations on a given hue.

deep glowing neutron-blue;  
pilot-light blue; vague robin's egg;  
aftershave-blue;  
milky blue; sky-blue;  
apothecary-blue

Although I had a notion in advance of some colours — "apothecary blue", "the color of pallid cheese", "the dusky red of fire through much smoke", I took artistic license with others — "furious purple", "creepy gray", "the slightly sad color of early winter P.M.". The challenge of "indecisive green" was in producing a green that would raise doubt as to its own greenness; it couldn't be too self-assured or convincing. Caution had to be exercised to forestall a touch of red making a blue too purple, some yellow added to red causing it to veer toward orange and

lose its very redness, a lightly tinted white swiftly becoming another colour altogether. For each colour mixed there were numerous inky iterations, necessary precursors to the one best approximating, to my mind, a DFW colour.

dusky rose; faint sick pink;  
obscene pink;  
chemically pink; darker violet;  
mature-eggplant-skin;  
furious purple

The practice of doing draw-downs, applying thin bands of printing ink onto paper with an ink knife, is well known to those working in print studios. A concentration of several grams of ink cannot convey how a single ink layer ultimately reveals itself when printed. Resembling commercial paint chips, draw-downs have a clear function: to indicate the full strength, level of transparency, and undertones of a given colour when applied to paper, ideally the one on which one intends to print.

dusty brown;  
confectioner's rich brown;  
the color of strong tea;  
tannin-brown;  
deerskin-brown; linen-pale

Draw-downs are one instance of myriad technical steps tacitly taken in a print project. As print-based artifacts, they have long fascinated me in being more beautiful than technically necessary. They retain a paradoxically 'printerly' character without actually being printed. Nonetheless, draw-downs tend to be summarily discarded once they've served their function.

creepy gray; elephant-colored;  
dove-colored;  
the color of sand mixed with ash;  
dust-colored; rat-colored;  
the slightly sad color  
of early winter P.M.

Tangible signs of the work to come, draw-downs are produced with a certain layer of an image to be printed in mind. When I began mixing the sixty-seven colours comprising *Qualified Colours*, others working alongside me in the print studio took note. The assumption was that I was undertaking a large printing project, although with more colours than one would tend to mix, especially within a related range of hues. I had to explain that this work was the work, an end in itself.

clean-sheet-white; salt-white;  
white of the grave;  
the white of long death;  
anachronistic white; birch-colored;  
vampire-white

When the ten colour sets were exhibited, viewers felt comfortable assessing their veracity and accuracy, voicing opinions on the more speculative propositions. Discussion ensued in particular about blues and greens, commonly disputed hues in terms of one being taken for the other. In the end, my draw-down colour choices are undeniably subjective interpretations remaining open to debate, hopefully bearing some resemblance to the colours that were in the mind's eye of David Foster Wallace, yet never entirely becoming a case of black and white.

black as ink; glossy black;  
eyeliner-colored;  
pubic-black;  
bright-black;

absolute blackness;  
the inkiest black ■

*The Inkiest Black* is available through Art Metropole in Toronto, ON; DNA in London, ON, and Printed Matter in New York City, NY, USA, along with selected venues in the UK. The artist may be contacted through her website at [www.barbarabalfour.ca](http://www.barbarabalfour.ca)



white-collar

black

fishy-white

black

Latin black

white

black ghastly white

red and white and blue

black, so black they're blue, black

mint-white

black, black, black-frame, black, black, black

pubic-black

off-white

blue-and-white-striped

black

black

bright-white

black

black white

yellow-white, not quite white

white-party-noise, sandy white

white

white

white-on-green

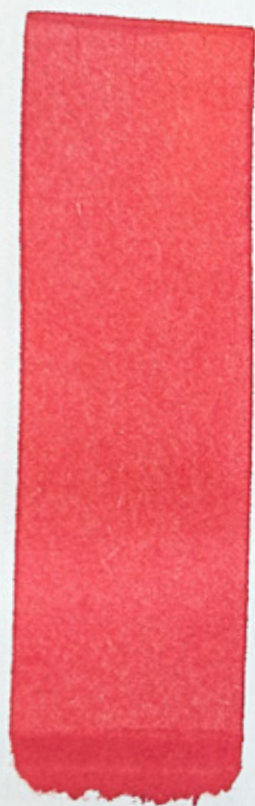
black

not white

white

a bright noncontact white





dusty rose



faint sick pink



rosebud pink



chemically pink





# BELLE of the BLUE BALLS

OPPOSITE PAGE: Detail from  
Mitchell Chalifoux, *Cameo 15*,  
cyanotype on fabric, 2019.

FOLLOWING SPREAD: from  
Mitchell Chalifoux, *Cameo*  
10 and *Cameo 11*, etching on  
paper, 2019.

written by  
**MITCHELL CHALIFOUX**

**MEET BELLE OF THE BLUE BALLS**, a vampish lady of the court. Modeled after turn-of-the-century female aristocrats, old Hollywood heroines, and your grandmother in her younger years, she exists as one of the now conventional femininities of the past. She is of old money, in the reserved space for dutiful women. She is coy and an illusion, as is plain for any character in a play, drag or otherwise. Her world is centuries or decades old, distant to my predecessors in class and culture, yet inseparable from me. She is not a very convincing deception or perhaps too convincing I forget my body.

When I become her, I envelop myself in a strange field of indigo and Prussian blue arrangements and fabrics. Together, we create 'blue postures, attitudes, blue thoughts, blue gestures'<sup>1</sup> simulating reality and becoming a mirage of white gender/s. Intense colour and drag captivates or repulses while patterns and decoration distract viewers and suitors. The layered camouflages create a spectacle and persuade you

of something else, another place or possibility. We come from before and from now, disorienting, calming, and beautiful; beauty from rulers with persistent legacies. We are mutually entangled in this mess of dysphoria, fluidity, melancholia, and survival.

I have turned these photographs into prints and portrait studies, some careful, others carefree. I examine closely, editing and extrapolating compositions and staged effects, while Belle watches and listens with a slight smile. She will live again in another set and another time.

I began with blue at birth, with my first blue shirt, and with blue palettes of family photographs. I celebrate with blue, sleep hugged in blue, compliment and receive compliments in blue. I escape into blue, survive in blue, and the end will also be blue. ■

<sup>1</sup> Gass, William H. *On Being Blue: A Philosophical Inquiry*. New York: Review Books. 1976.







# ON THE ARRIVAL OF



**“WE NEED TO OPEN A BOOKSHOP,”** Jason Purcell said to Matthew Stepanic over a glass of wine in the spring of 2018. “It needs to be an accessible space, and it needs to be a place where people can gather.” A year of plotting followed, accompanied by the operation of pop-up shops around town. The duo launched a crowdfunding campaign earlier this month and plan to open their permanent location in downtown Edmonton this fall under the name of Glass Bookshop.

Visit [igg.me/at/glassbookshop](http://igg.me/at/glassbookshop) to support the crowdfunding campaign — A notable perk is the postcard series created for the campaign by **Michelle Campos Castillo** and **Lauren Crazybull** (details shown here) that pays tribute to Alberta’s literary past and present. One postcard depicts Mel Hurtig, local publishing impresario and the owner of Edmonton’s first independent bookstore, to which Audreys Books traces its roots. “He’s someone that was always about uplifting other voices,” Stepanic says, noting how Hurtig advocated for writers from Edmonton and Alberta. Purcell adds, “These literary postcards are emblematic of what we want to do, the folks that we want to highlight, like Billy-Ray or Vivek or Nasra.”

written by  
**CHARLIE CRITTENDEN**

Vikki Wiercinski of Mezzaluna Studios designed the store’s branding, and their conversations played a formative role in developing Glass Bookshop’s identity. “Jason and Matthew talked to me about the lifestyle aspects of reading and bookstores, and we researched other ‘third-wave’ bookshops for clues,” says Wiercinski, referencing independent bookstores with unique identities and curated title selections that act as a hub for community engagement. “We talked a lot about the airy, dreamy nature of the look,” she adds. Wavy shapes of soft pink, blue, and white form a common refrain in their branding, coalescing into abstract patterns like coral polyps or Matisse cut-outs.

Stepanic and Purcell have worked hard to build relationships with writers and publishers by selling books at venues such as the Royal Bison Art & Craft Fair and the 124 Grand Market Holiday Bazaar, finding strong interest among customers for local and diverse writers. “Maybe you’ve read Vivek Shraya’s latest, and you want to read something else like it,” Purcell says. “We are stocking these marginalized writers that Canadian publishing has not focused on, and I believe that people are hungry for these books.” Queer literature will feature prominently on the store’s shelves. Stepanic imagines someone asking him, “Why you gotta make everything gay?” As he puts it, “Everything I have experienced in my life—until I was finally like, ‘I’m queer’—has been a heteronormative narrative. We want to find queer content. When we invite people into our shop, we want them to find narratives that they can connect with.”

Glass Bookshop will also carry stock from local artists and designers, drawing on connections that Stepanic and Purcell have made at fairs like the Royal Bison. “Putting these cool objects next to the books has an element of surprise and

unexpectedness,” Stepanic says. “If you like a certain book, what art will go with it?”

The two work as literary organizers and writers, and their plans for holding events at Glass Bookshop reflect their desire to create more room for performance and discussion in the city. Purcell hosts authors with the Canadian Literature Centre at the University of Alberta, and Stepanic runs Glass Buffalo, a poetry magazine and chapbook publisher. They found that authors would increasingly only appear in wheelchair-accessible venues, flagging the issue for the duo and sparking their plans to make Glass Bookshop an entirely accessible space. As Stepanic says, “Anytime that you’re in a literary organizer role, I think you should be looking at who’s not here and then finding the reasons why this person did not feel included.” Expanding on their drive for opening the store, Purcell says, “Matthew and I are both queer, but we’re also white cis men, and lots of privilege and power comes with that. We do have a lot of advantages, and if we can use that to build a place that will uplift and make space for other voices, that’s what I’m in it for.”

Glass Bookshop will hold events such as readings, author meet-and-greets, and quarterly book club discussions on selected titles, with further plans for hosting Fringe plays, lectures, and multimedia performances. The thirsty work of literary revelation will be aided by the inclusion of a wine bar, intended for events as well as for the solitary reader flipping through a recent purchase. They looked at independent bookstores such as Audreys Books in Edmonton and Massy Books in Vancouver to learn from their successes in creating a sense of community by welcoming people into the store for events. As Stepanic says, “We know that a bookshop is not just a place to sell books, it is a place to talk about books.” ■





Many of my earliest memories are encountering colour with my parents, both practicing artists, and learning to know them as forces, personas with emotions and powers all their own. At three years old, I remember standing on a black paved driveway with my mother standing adult-tall above me. We were both looking up into a canopy of spring green maple leaves, the sun gleaming through them. I asked, “What colour is that?” and she said, “**Chartreuse.**” I stood feeling full of the gleaming gold colour, smelling the spring green scent of evaporating rain from pavement and leaves. I wanted to know the colour and there, sitting at the base of the tree, I ate the sprouts of budding spring maple and knew the taste of green.

# GATHERING COLOUR

written by  
**ANONG MIGWANS BEAM**





## I LEARNED HOW TO COLLECT

pigment with my father in the La Cloche mountain range close to home. He taught me how our ancestors made paint to make “mizzins” designs on rockface with hematite to share their histories, proud moments, and cautions. Now in my adult life I have returned to this practice with children of my own, experiencing making paint and colour with them. I have given myself the authority of my experience, and as a paintmaker I have decided to name all my colours in my own language. The act of paintmaking has continued to be a powerful shamanic act for myself as I learned it from my father, and now as I share it with other artists. Giving names to the colours is claiming an experience of the world, saying that it is not just the purview of European colour men and that tradition but also my own, which includes them and encompasses more, giving back to all creative people an experience of colour that grounds them in this land and all the stories it holds.

Reading lately various authors and compendiums of colour, histories, and names, I recall my experience of meeting colours. My early childhood home was an enveloping world of colours and the feelings of them. The backyard had a white picket fence with one board loose. Slipping it to the side and crawling through the soil, I came into a tented canopy under a peony bed in the neighbour's yard. Laying there flat on my back looking up at a ceiling of red/vivid/pink *giintiande* rose-coloured peony blossoms backlit by the sun, a sky glowing this fervent colour, the smell of the flowers in the sun, the air dark and not moving, filled with the scent of garden and black earth.

Heading inside, my parents had an etching studio in the dining room, and a painting studio in the living room. The piney smell of turpentine and linseed oil. Even the Windsor and Newton silver watercolour pans my mother used in her sketchbook had a pleasant and distinctive scent. Some of these I recognise now on my journey exploring colours. A mix of



gum Arabic honey and tea tree oil runs fragrant like the smell of cut rose stems, things you think you don't know the smell of—but you do! Limestone and green shales sprayed with clean-up water and the room is full of summer rainstorm. Wet country dirt roads, droplets of rain on dust.

Each of these vivid encounters had eventual introductions, like feeling physical attraction to a beautiful stranger, or admiration of a powerful figure, and then enquiring their name, polite and questioning. Foreign and romantic Rose Dore. Scientific and stern Caput Mortuum Violet, Mars Violet, Titanium White, Chartreuse Alizarin Crimson, Rose Madder Genuine, New Gamboge, Aureolin, and the most serious of the bunch, Van Dyke Brown. Colours that remember places: Naples Yellow, Prussian Blue, French Ultramarine. Colours raw, burnt, lake,<sup>1</sup> all precious, like their namesakes. Gold, silver, pearl. Others painfully fugitive,<sup>2</sup> as not all colours can cross the veil of time and continue to convey the vitality once held pressed and static.

Driving around on family trips as a homeschool kid, I was in the back of our turquoise station wagon, rattling along from Manitoulin Island and my father's ancestral home, to Brooklyn to see the Statue of Liberty and my grandfather, on down to the “Gateway to the West” St. Louis, on along through Missouri and its red, red earth, stopping to fill tiny jars and bags, empty yoo-hoo bottles. Crossing the Texas Panhandle and finding fossils at Animas Creek in New Mexico. We finally arrived at the pueblos of the Southwest. My father traded three bear skins, tobacco, and hominy corn for the elusive black paintstone with Dewy and Juanita Healy at First Mesa in Hopi. Eventually, when the station wagon would go no more in the sweat of summer, we had to leave it behind. I stood on the other side of the road with my mother as my dad rushed across the traffic to stand at the turquoise hip of the car and, pulling a file from his art bag, remove a sampling of the turquoise paint.





## The value of colour to artists, a physical static substance that can express emotion.

In my explorations I have found deeper and deeper aspects of these long-admired substances. As I began to obtain larger and larger quantities of pigments, I reached deep into this lifelong love affair, and crossed some sort of invisible line. As an indigenous woman, who does make paint from nearby sources of colour, I also make paint from pigments not native to this land, and there is always a pause after I state that as a fact, as if people wish they could unhear it, and stay in their imaginings that I have found lost caverns of ultramarine and neons under my island home. Through my own lens of experience, I feel no awkward tension. I approach making and naming and using paint as an indigenous woman, a mother, a daughter, a lover of Walt Whitman, a painter, human, all these things. As I drive around in the summer with my boys, and a car with rock hammers and buckets, we jump out at rockcuts, explore gravel pits and the edges of construction. I am happy in a silly joyful way. There are sometimes strawberries on the sides of hills, they love the red clay gullies over glacial limestone flats. And I remember my Dad wearing a black cowboy hat with his ever-present art bag slung over one shoulder, brushes and files peeking out of the top. That was how I learned what a pigment was, five years old on a rockcut in the La Cloche mountains, late in July picking blueberries and looking for hematite. The white quartz sheer rockface looming brilliant. He found a small rock in a crevice and knocked it free. He held my hand, drew his file and gently a thin dusting of red appeared. He rubbed it into my palm and told me: "Try to wash it off, it'll stick. That's hematite, the marks from other rocks will just wash away." ■



- 1 This term is derived from lac, "A dark red resinous substance produced as a protective coating by certain scale insects, esp. *Kerria lacca*...Lac was used originally in medicinal preparations and as a dye, pigment, and varnish" (lac, n.1, OED). Changing from *lac* to *lake* over time, the word referred to various red paints or pigments. Eventually, it came to mean "a pigment of any colour made by combining an organic colouring substance with a metallic oxide, hydroxide, or salt" (*ibid*).
- 2 A fugitive colour is "a pigment that, when exposed to certain environmental conditions such as sunlight, humidity, temperature or even pollution, is less permanent. Over time the color can change, lighten, darken or even almost disappear" (O'Connor, Birgit. "What is Fugitive Color?" Artistsnetwork.com).





OPPOSITE PAGE: Braxton Garneau,  
*Untitled*, etching and aquatint on  
paper, 8 x 12 inches, 2018.

written by  
**WENDY  
McGRATH**

## MY PROCESS

# BRAXTON GARNEAU



Garneau is the oldest sibling in his family and describes himself as a family “archiver.” He captures a moment in a Rembrandt-like quality and a lifetime in a triptych of etchings.

**BORN:** Edmonton, Alberta

**EDUCATION:** Currently a BFA student at the University of Alberta

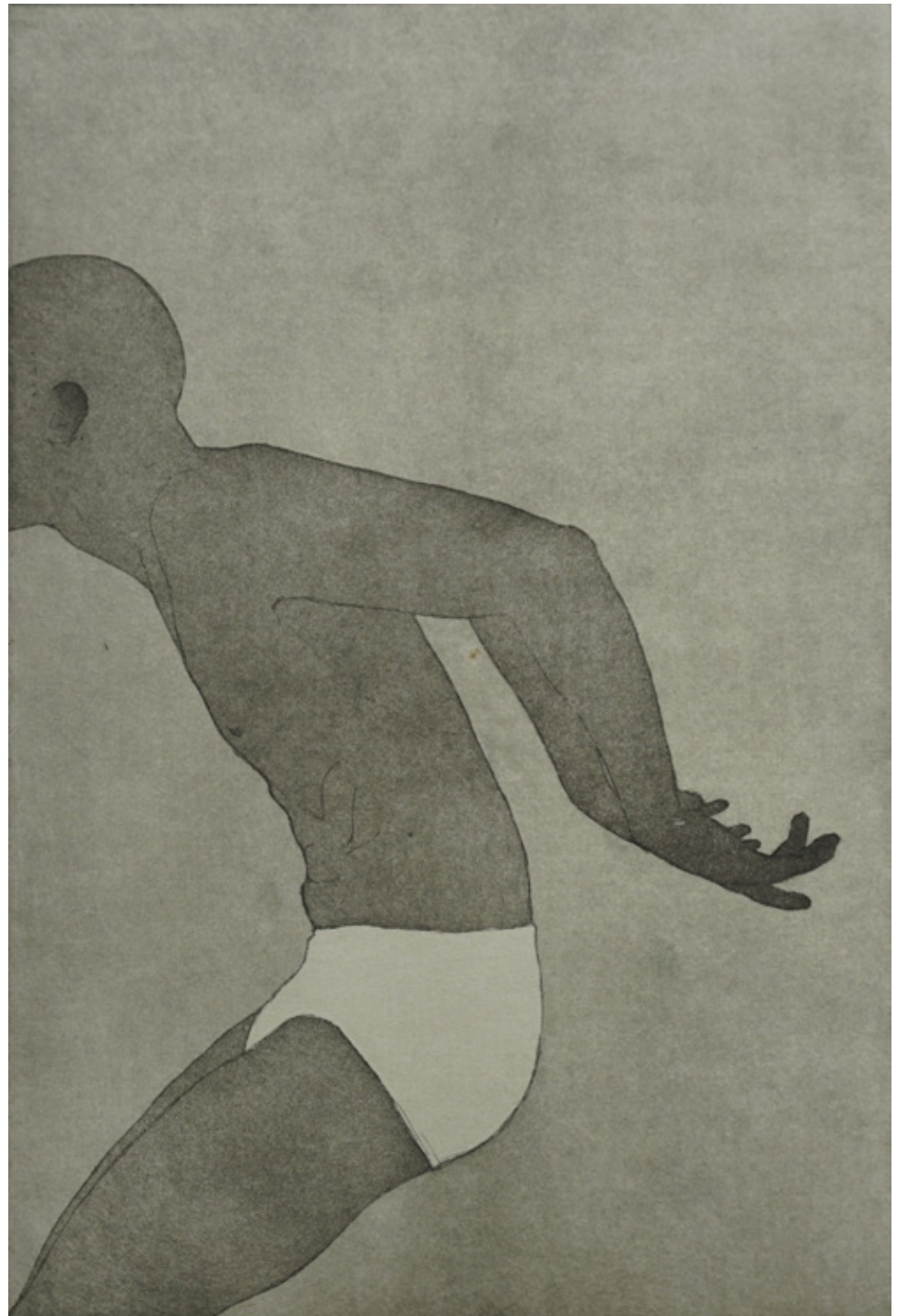
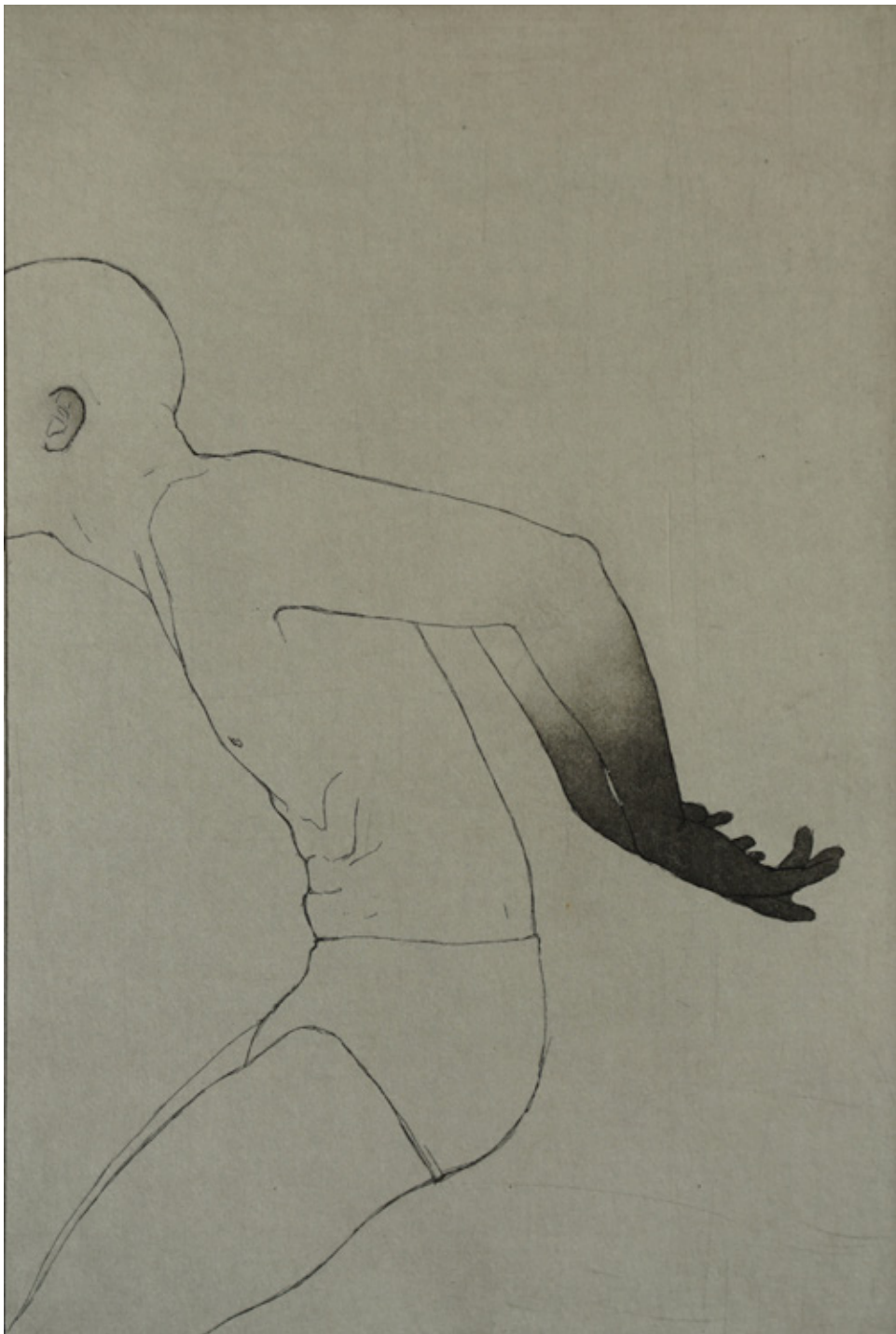
**FAVOURITE ARTISTS:** Bingyi, Zak Ov , Robert Stackhouse, Egon Schiele, Antonio L pez Garc a

**FAVOURITE BOOK:** *Dragon Feathers* by Andrei Dugin, Olga Dugina, & Arnica Esterl

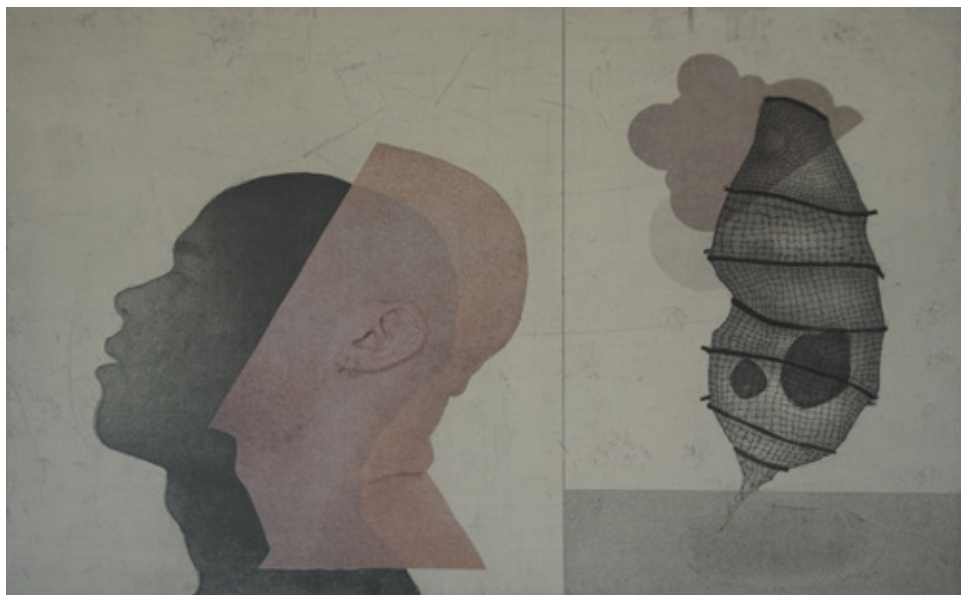
**FAVOURITE ALBUM:** “Saturn” by NAO

**MUSIC PLAYING WHILE PRINTMAKING:** Anything by Max Richter or Abel Korzeniowski









I met Braxton Garneau in the AGA's community gallery on a cold March morning to view his work in the 14th "5 Artists 1 Love" exhibition in celebration of Black History Month. His oil painting, "Brother," and three etchings, "Dysmorphic I, II, and III" were included in the show. Garneau spoke of a "collaboration between you and artifacts" and this relationship became clearer as I considered his manipulation of light and shadow. What I found even more affecting was his literal and abstract representation of the body — a haunting evocation to the connection between time and artifact.

**Your artistic practice is wide-ranging and includes printmaking and painting. Can you describe your creative processes?**

My concepts normally come in a very natural way: through a discussion, through an experience, or through research. When I'm painting or printing, I normally see how a concept can be combined with something that I've found interesting. Since I regularly take pictures, I often turn to those for formal inspiration.

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

I started printmaking last fall. I find the modularity of printmaking so freeing because it allows me to experiment as much as I want (to not be so precious).

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

Traveling. I take in the most information when I'm in unfamiliar environments. Seeing the different ways of doing the same thing has always fascinated me. Being exposed to new forms/ideas will always be something that recharges my creativity.

**You had several pieces in the AGA's recent exhibition "5 Artists 1 Love" (January 30 to March 10). Your "Dysmorphic" monoprint trilogy explores the disconnection with our perceived self and how others see us. How does this idea impact your work and your own sense of self in terms of race, gender, and sexuality?** Art making gives me a way to work through the many discomforts I've experienced as a queer black male. "Dysmorphic" represents some of the anxiety I have felt while trying to moderate my behavior as the means to limit my vulnerability. Essentially, my practice has become an outlet to express a more genuine version of myself while providing a much-needed representation.

**Your paternal grandparents immigrated to Alberta from Trinidad, your father was born in Alberta, and your mother is Franco-Albertan. How has your family background and history shaped your exploration of family narrative? How does this exploration find its way into your work?** I'm drawn to the most vulnerable parts of my family history. Both sides of my family took very different paths to end up in Alberta and each path had its own set of obstacles. My mother's family history is vastly more accessible than my father's which is why my work is often focused on the latter.

**Your paternal grandparents returned to Trinidad several years ago and you've visited them there several times. You've described Caribbean history as "complex"—how do you draw upon and distill this history into your artistic practice and process here? How do stories and artifacts inform your work?**

Most inhabitants of Trinidad are the descendants of slaves or indentured labourers. The colonial powers that brought them to the island significantly disrupted the histories and stories of these various peoples. My practice is a way of preserving some of the stories that have made it up to the present. Much of my work is simply a translation of the stories and artifacts that I have inherited from my paternal grandparents.

**"I feel self-conscious speaking about race because that's not the only thing I'm talking about." Could you expand on that statement in terms of self-exploration, artistic exploration, and your quest to determine what it means for you to be a black male?** My "blackness" plays a role in most aspects of my life so for my art to be genuine, it has to reflect that. I've found that race is often misinterpreted as the focus of my work. There are identities that exist within blackness that have their own unique relationships with systems of power. I'm black but I am also mixed, light-skinned, queer, and male. There are privileges and disadvantages that exist within blackness that make it much more than a matter of race.

**What project(s) are you working on now?** I am working on several installations based on the various characters from Trinidad's *Ole Mas*, the costume-filled parade that takes place before lent. *Ole Mas* is tied to the emancipation of African slaves in Trinidad during the 1830s. ■

PREVIOUS SPREAD: Braxton Garneau, *Blanco and Negro*, copperplate etching and aquatint on paper, 8 × 12 inches, 2018.

OPPOSITE PAGE: Braxton Garneau, *Dysmorphic III*, etching and toner transfer on paper, 8 × 12 inches, 2018.



# SNAPLINE 2019 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](mailto:communications@snapartists.com).

## 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**

## SNAPLINE SPRING 2019 — COLOUR

FEATURED ARTIST: TARYN KNETEMAN

### IN THIS ISSUE

*Spectral Apostrophe* ..... by Barbara Balfour  
*Belle of the Blue Balls* ..... by Mitchell Chalifoux  
*On the Arrival of Glass Bookshop* ..... by Charlie Crittenden  
*Gathering Colour* ..... by Anong Migwans Beam  
*My Process: Braxton Garneau* ..... 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](http://www.snapartists.com/membership)

## OPEN STUDIO

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

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

**Saturdays: 12—5pm**  
**\$25** supply fee

**2019 DATES**  
April 12 + 27  
May 11 + 25  
June 8

For more information visit [www.snapartists.com/shop-and-studio](http://www.snapartists.com/shop-and-studio)

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