

## entertainment

# MALASPINA IN VITAL DISPLAY AT SFU SHOW

Burnaby art enthusiasts will welcome the return of the Malaspina Printmakers at their annual show at SFU Art Gallery (until Oct. 16).

It is a vital display of the varied facets of the printmakers' art. This is the 13th show by the members of this group, established in 1973 to assist artist-printmakers and to "increase public awareness and interest in fine art prints and printmaking."

The 15 artists taking part (many of whom have exhibited internationally) have produced a representative, well-rounded exhibit, the quality of which can be judged

By ANNE BOULANGER

from the number of works that have received purchase awards: Neils Yager's *Delusion*, where the vivid colors of trees are printed layer on layer over a black ground, itself creating powerful shadows; Wendy Christiansen's global aesthetic images merge into human forms and intense blues and greens; Joseph Therrien's restrained dropouts with delicate explore the balance of color and form. (Burnaby residents may remember Therrien when he was with the B.A.G.)

The works on display embody every technique from the earliest forms of printmaking such as woodcuts and engraving to modern Xerox and photography. They explore their world and their feelings going from realism to abstraction to satellite imagery.

Inside the door, Lisa A. MacLean's

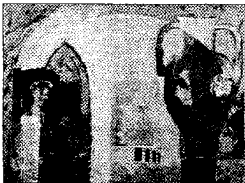
lithographs are enhanced with colorgraph, screen and hand coloring. Their strong pinks, yellow-oranges and turquoise reminiscent of colors glowing under mediterranean light, intensely personal words in tribute to her late mother.

Susan Grandy's linocut, inspired by a recent trip to the Orient, draw you into their world with their subtle coloration and intricate patterns. In contrast, Kitty Blandy's etching and monotype, *Transcendence and Four Men*, reveal her interest in sculpture and achieve haunting effects staying in black and white. Gill Arncliffe's Giotto inspired lithograph *Crucifixion* glows like a stained glass window, while on another wall, Ian Veitcher expresses his fascination with the cartoons of Japanese comic books.

This show satisfies on first impression as well as on careful scrutiny.

On Thursday, Oct. 6, Gill Arncliffe and Susan Grandy were at the gallery to comment and answer questions about the show and how the prints were made. They stressed the distinction, not understood by many of the general public, between prints, which are photographic reproductions of a print, and art prints, which are each individually hand-printed by the artist. In the case of litographic techniques, which print on damp or wet paper, close inspection of the edges of the print reveal the embossed effect.

Following up this show is printmaking, acting director Leslie Richardson plans a one-day session to answer questions the public may have about prints they own. Date to be announced.



Seize for Ruth III:  
Under the Arch, a  
lithograph by Lisa  
MacLean.