

**OF TIME AND TIMELESSNESS**  
 K is title of this 1988 work by Lisa Anne MacLean: she uses oil pastels and pencil crayons to embellish her prints



## Lithographs that look like paintings

### OBJECTS FROM COLLECTIVE MEMORY

Lisa MacLean

To June 30

Simon Fraser Gallery, Simon Fraser University, 291-4266

### By ELIZABETH GODLEY

Explosive pinks, violets, greens and yellows burst from Lisa MacLean's latest series of prints, on view now at the Simon Fraser Gallery.

MacLean, who grew up in North Vancouver, has been producing stone lithographs since she graduated from Emily Carr College of Art and Design in 1985. But her current show is of monoprints.

(With most printing techniques — etching, lithography, woodblock and

so on — the artist produces a set of identical prints, called an edition. But with monoprints, only one print is produced.)

The new technique, MacLean says, offered her a change, as well as a chance to work with larger sheets of paper than those that fit the standard lithography stone.

"With these, you get some of the impact of a painting, just with the size, the presence, of the thing."

The resemblance to painting doesn't end there. MacLean has used oil pastels and pencil crayons to embellish her prints with vivid strokes and patches of color, giving them the spontaneity and texture of an oil or acrylic.

The same forms recur again and again — a headless female torso, urns of varying shapes, a steer's head, a temple. In the first step of making the monoprints, MacLean cut these forms from cardboard, inked and textured them and printed them on an etching press.

The result is a series of enigmatic tableaux that hints at a silent world frozen in time, peopled by archaic figures and drenched in luscious color.