

# CHOP

*Malaspina Printmakers Quarterly Newsletter • November 2006*

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**Phase II  
of the Trilateral  
Exhibition  
wraps up**

*"Between the Trees"  
photo etching,  
9" x 12",  
by Hans Laban*



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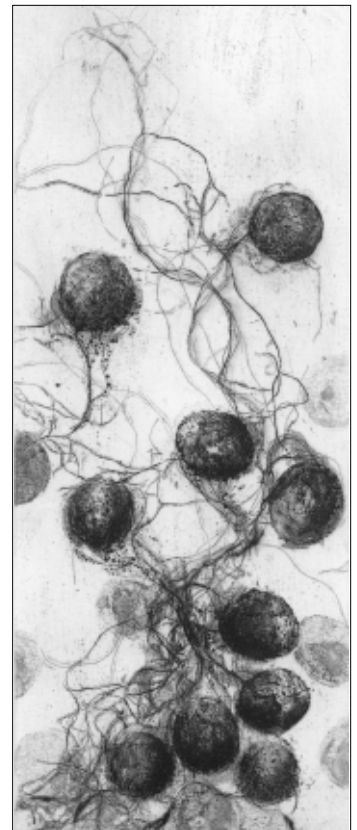
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*Above: Tomomi Suzuki presenting his work at MPS studio  
Left: Masataka Kuroyanagi, Rosamond Norbury and Hans Laban at the Pendulum Gallery opening  
Below: "Link", etching by Natsuko Sakaguchi*



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# TRILATERAL EXHIBITION AND ARTIST EXCHANGE

## *Canadian phase wraps up*

by Catherine Stewart

This autumn was an intensely busy and exhilarating time for Malaspina Printmakers as the collective took its turn hosting the Trilateral Exhibition, Re-Identification, organized by Shin-Yokohama Printmakers Association (SPA), Malaspina Printmakers Society (MPS), and Grafisch Atelier Utrecht (GAU). The project involves 65 artists and approximately 230 print works from which multiple exhibitions have been drawn.

The three-way exchange started in Japan where the Shin-Yokohama Printmakers mounted several exhibitions at a variety of venues from September 2005 to the spring of this year. The works were then shipped to Vancouver where the MPS External Exhibitions Committee framed a selection of prints which were shown at four different locations this past fall. The last of these exhibitions is over and the works are currently being prepared for shipping to The Netherlands where they will be exhibited next spring/summer.



*Vancouver transit shelter poster*

The spacious and light-filled Pendulum Gallery at the HSBC Bank building provided an excellent venue for the inaugural exhibition here in Canada not only because of its great location in downtown Vancouver but also because of the substantial amount of foot traffic that passes through the building every day. The viewing audience was both large and diverse. Similarly the exhibition of small works at the Malaspina Gallery attracted a lively and eclectic crowd on opening night as well as a steady stream of Granville Island visitors for the duration of the show.

The Trilateral Exhibition opening on October 13 at Thompson Rivers University (TRU) in Kamloops, B.C. coincided with a conference on Japanese culture organized by the Japan Studies Association of Canada. Thanks to the hard work of TRU faculty members, Darlene Kalynka and Donald Lawrence, and their students, the exhibition brought the art of printmaking to the attention of a wide range of people from across Canada and abroad. As well, three of the participating artists spoke on a conference panel about their experiences with international exchanges and related issues.

Instructor, Wayne Eastcott, and the technical staff and students in the Printmaking Department at Capilano College in North Vancouver pitched in to hang the fourth exhibition of

Trilateral works in their Fine Arts Gallery and print studio. Many faculty members and students attended the opening reception. The wide range of techniques and subject matter made it an excellent teaching resource for printmaking classes.



*The Pendulum Gallery*

An important component of this exchange has been the artist residencies that have accompanied each exhibition phase. Just as representatives from MPS and GAU went to Japan in conjunction with the exhibitions there, artists from SPA and GAU traveled to Vancouver for the Canadian phase of the exchange. The visiting artists were kept busy attending openings, giving talks and demonstrations, making prints at the Malaspina Studio, viewing other exhibitions as well as seeing a bit of the Lower Mainland and surrounding area. The artists-in-residence were Tomomi Suzuki and Noriko Saito from Japan, and Anna van Suchtelen and Hans Laban from The Netherlands. SPA President, Masataka Kuroyanagi, and another SPA member, Natsuko Sakaguchi, also visited and participated

in events surrounding the exhibitions. Presentations by these artists took place at Capilano College, Thompson Rivers University, Emily Carr Institute of Art and Design, and the University of British Columbia.

The Trilateral Exchange project with its multiple venues, artist residencies and related activities touched many people – the viewing public, the involved artists, other print artists in the community, teachers and students. It has provided a multitude of opportunities for the exchange of ideas, the sharing of techniques, the experiencing of other cultures and the forming of friendships. Cumulatively, these events have raised the profile of the participating organizations and printmaking in general. It has been a huge undertaking which has involved countless hours of organization, communication, fundraising and volunteer labour. This exchange, and all the activities it has spawned, is a testament to what is possible when three culturally distinct groups of individuals with a common purpose put their energies together. Congratulations to all those who contributed!

## Malaspina Artists represented in the exhibition

Gillian Armitage	Marijke Nap
Tomoyo Ihaya	Richard Tetrault
Shinsuke Minegishi	Jude Griebel
William Steinberg	Bill Laing
Heather Aston	Rosamond Norbury
Milos Jones	R.B. Wainwright
Briony Morrow-Cribbs	Vanessa Hall-Patch
Catherine Stewart	Manuel Lau
Melanie Bond	Rina Pita
Darlene Kalyinka	Gerri York

## Anna van Suchtelen

Anna van Suchtelen, member of Grafisch Atelier Utrecht, did a two week residency at the Malaspina Studio during the Trilateral Exhibition. Considering the fact that Anna has a Masters degree in literature and has worked as a book designer and literary



*Anna van Suchtelen working on her Shopping Wall installation*

publisher, it is not surprising that text plays an important role in her artistic projects. Anna was invited by Malaspina to do an installation on Granville Island. Before coming to Vancouver she discovered, through a web search, that Granville Island was well-known for its Public Market. From this grew the idea for an interactive installation called 'The Shopping Wall'.

*Q: For those readers who didn't see the 'Shopping Wall', would you please describe the piece and the ideas behind it?*

Anna: The Shopping Wall was a public artwork that relied on interaction in order to create a mural which would map out a constellation of consumable needs and desires. The piece was located at the NW entrance of the Public Market on Granville Island, Vancouver. Explanatory posters invited visitors to pick up an empty shopping list, follow the instructions in writing their shopping needs and desires, and return the list after shopping. All shopping lists were mounted on the walls on both sides of the entrance.

The poster images were 4 close-up photos of: a fish skin and a strawberry skin (shot at the Public Market), a page of a Canadian passport and the palm of a hand. The poster text read as follows:

"You are here at Granville Island's shopping paradise, The Public Market. You are cordially invited to participate in a new shopping experience. What do you crave? What do you need? What do you avoid? What do you consume? Do you need cereal? Fresh fish? A partner? A passport? Carrots? Good grades? Express your daily and deepest wishes. The items on your list will become a document of your needs and desires, whether or not you can or will buy them. What to do?

1. Take an empty shopping list from Box I.
2. Write down your wishes
3. Shop.
4. Return your shopping list to Box II. Your list will contribute anonymously to The Shopping Wall. Thank you for your cooperation."

In this project I was interested in the ever-changing range of desires: superficial-profound, selfish-selfless, tangible-intangible, high-low, and everything in between. In collecting and documenting the dynamic range of consumer motivation, I hoped to emphasize these polarities in human existence.

*Q: Although they had some interesting visual elements, it seems to me that the poster and shopping lists that you made were not 'aes-*

*thetic objects' in the classic sense in that their significance resided within the complete project. In your opinion, how important are aesthetics to this type of project? Was it important that you used silk-screened prints rather than photocopies?*

Anna: The main goal of the project was not the printmaking in itself, but the interaction with the public. The silkscreen prints were used as a tool for a broader purpose. But nevertheless I think it is important to have the whole lay-out of an installation piece done aesthetically to invite interaction.

*Q: Did the 'Shopping Wall' project come to fruition as you had anticipated and do you think that the work that you did here in Vancouver will be used in another context?*

Anna: It didn't come to fruition as I had anticipated, and my main problem was time. The public was interested for sure: there was a constant crowd of people reading at both walls. But the next step, taking a list and joining the project, was apparently a hard one. I had to leave Vancouver one day after the installation of the project, which meant I didn't have time to do research on the spot and find a solution to make people more cooperative. My lesson is: more time is needed to execute an interactive project like this. I do think it might be interesting to execute this Shopping Wall project at different locations worldwide, since it would be interesting to see how people from different cities and parts of the world might react. I would certainly try to repeat the project elsewhere.

## Tomomi Suzuki

Tomomi Suzuki, member of Shin-Yokohama Printmakers Association, studied painting at Tokyo National University of Fine Arts and Music. After graduate school, he worked predominantly as a painter but, over time, his work took on an interdisciplinary character involving first sculpture, then photography, and most recently, printmaking. He has been the recipient of many awards in all these media. His work has been exhibited extensively

throughout Japan and internationally. Suzuki worked at the Malaspina Studio for two weeks in September during the Trilateral Exhibition and gave presentations about his work at both the MPS Studio and Capilano College.

*Q: It is apparent from the imagery in your prints that your sculptural work has 'spilled over' into your printmaking practice. From your experience in both media, how do sculpture and printmaking compare in terms of their suitability for expressing the ideas that you are working with?*

Suzuki: I would never make a distinction between my sculptures and my prints in terms of creating art. I work in both media with the same intense effort and keen observation. My creativity springs from those. I think that the most significant difference between sculptural work and prints is the expenditure of energy. Prints are less physically demanding. I am able to lift up a metre-long plate weighing only a couple of kilograms with one hand. Obviously, this is not possible with my large sculpture. Also, after the print image is transferred onto paper, it is relatively easy to transport it around the world.

*Q: Does your print work influence your sculpture?*



Tomomi Suzuki at the Pendulum Gallery

Suzuki: Sure. My prints have been influencing my sculptures in terms of creative process. I have a tendency to change my medium approximately every ten years. Before I started to work on sculpture, I was painting with oils on two dimensional surfaces. I do not try to make distinctions between mediums. In a few years, I may be back to painting or I may be making sculptures.

*Q: Do you think that your experience here in Vancouver will influence your upcoming work?*

Suzuki: Sure. My visit to Vancouver for the Trilateral Print Exhibition was surely a significant experience for me. I think the experience will certainly influence my work in the future.

## Hans Laban

Hans Laban, one of the founders of Utrecht printshop GAU, studied printmaking in both The Netherlands and Poland. He currently teaches at Avans University, AKV St.Joost Breda / Den Bosch. His work is represented in several collections in the Netherlands and abroad. Recurring subjects in his work are communication, construction, alliance with nature and the duality in life. Besides printmaking and drawing, he has also worked in ceramics. He spent two weeks working at the MPS Studio in September.

*Q: Would you please describe for the readers your project during your residency at the MPS Studio?*

Hans: What I intended to do in the residency was a kind of collaborative project with other artists concerning trees. Also, the possibility of experimenting with the photo-etching technique was an option MPS could provide. I asked Catherine Stewart and Tomomi Suzuki to supply me with a photograph of a tree 'in their view', a favourite tree or a tree special to them. From Utrecht, I brought a picture of a tree 'in my view' which is very special to me. I wanted to use the trees of our countries in a print or a series of prints. Catherine gave me a photo-

*Noriko Saito working at Malaspina studio*

graph of an arbutus tree and Suzuki came with about 80 photos of trees for me from which I could choose. Anna and I had the opportunity to join Catherine Stewart's Solarplate workshop; and Rosamond Norbury taught me about ImagOn. I used



Gerri York's computer to prepare the transparencies with which I made the plates. Initially, I wanted to print the plates next to each other; but then, I decided to combine the images into one work by printing the plates consecutively on top of each other. In the last days of my residency, I was able to make some proofs. I am grateful to MPS and all the members who are involved in the Trilateral Project that I could experiment in the way I did. This print contains a lot of kind memories for me.

*Q: It seemed to me that you came to MPS with a very open attitude to everyone and everything around you. It might be too early to ask, but in retrospect, do you think that your experience during your two weeks here in Vancouver will influence your work in any way?*

Hans: I do think so. I learned a lot!

*Q: Based on your experience as a founding member of GAU and on your short time at MPS Studio, did you get any sense how cultural differences might influence the work produced by the artists at each of our respective studios?*

Hans: Both studios supply opportunities for artists to make their work. It depends on the individual artists what they do with it. At MPS, as well as at GAU, the members encourage each other to use their skills to surpass themselves. The location might influence the subjects and the way of working, but it is hard to say how.

*Q: Do you have any advice to offer the Canadian and Japanese artists who will be coming to work as artists-in-residence at GAU next June?*

Hans: Come open-minded and see what will happen.

## Noriko Saito

Noriko Saito, member of the Shin-Yokohama Printmakers Association, graduated with BFA and MFA from Tama Art University in Tokyo. Her work has been included in many prestigious print exhibitions world-wide. Noriko spent most of the month of October in Vancouver creating her uniquely expressive drypoint prints at the Malaspina Print Studio. She also traveled to Kamloops, B.C. to give a presentation at the Japan Studies Association of Canada Conference at Thompson Rivers University. Her print 'Mandarin' was featured on the Trilateral Exhibition invitations as well as the posters that were displayed in bus shelters at various locations throughout Vancouver.

*Q: Judging from the excellent turnout for your demonstration, there seemed to be a keen interest on the part of our studio members in how you achieve such expressive marks in your large drypoint prints. Do you always approach a work by 'roughing up' the plate as an initial step in the creative process?*

Noriko: Yes, I always approach my work by roughing up the plate using

nails, staplers, needles and stones. I sometimes step on the plate placed on a concrete surface to make scratches. Then I start to draw with my needles without any outline or sketches.

*Q: Do you begin with a theme in mind or do you allow the initial, seemingly random, marks to dictate the direction you take?*

Noriko: I keep a rough theme in mind, such as 'the sun', before I start working on the plate. I first ignore the lines and scratches I made by roughing up and make initial marks as my heart leads me to. I draw as I like. When I find interesting lines or scratches on my plate, I make use of them.

*Q: Do you think that the month that you spent here in B.C. will influence your new work in any way? Is there a particular experience that stands out in your mind as being particularly memorable?*

Noriko: Yes! It will influence my new work very much. Mountains, rivers, the sea, trees, that long bridge, Thanksgiving turkey and Halloween pumpkins, five raccoons, trolley busses, beautiful gardens, markets, the smell of bread, and the people. They are still fresh in my mind. I spent many valuable and lovely days in B.C. These memories are my treasures. I want to produce artwork to reflect them. I was very much moved by helping hands from the MPS members when I was not successful with BFK and a certain kind of Arches. Some offered me Arches 88 and 300, and even a roll of Arches paper. Some brought me Portland Black ink. Some let me use their Charbonnel Lux C ink. Some made my ink softer by mixing oil for me. I was overjoyed to be able to communicate with them through 'heart', in spite of my poor English, and through printmaking. I was very happy everyday at MPS. The experience of printmaking among these wonderful people particularly stands out in my mind and is unforgettable.

# Noticeboard

## PRINTMAKING COURSES

**Malaspina Printmakers will be offering the following courses between January and July 2007**

### Photo-Intaglio

**Jan. 3 - Feb. 21, 2007**

Course Fee: \$235 + GST

Instructors: R. Norbury/C. Stewart

Maximum number of students: 8

*Pre-requisite: Intaglio*

### Lithography II

**Feb. 28 - Apr. 18, 2007**

Course Fee: \$315 + GST

Instructor: Milos Jones

Maximum number of students: 6

*Pre-requisite: Lithography*

### Monotype

**Apr. 25 - May 30, 2007**

Course Fee: \$185 + GST

Instructor: Heather Aston

Maximum number of students: 12

### Relief Printing

**June 6 - July 11, 2007**

Course Fee: \$185 + GST

Instructor: Julie McIntyre

Maximum number of students: 10

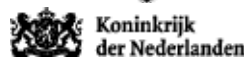
• Courses will be taught at the MPS studio on Granville Island Wednesday nights from 7:00 to 10:00 pm.

• Class sizes are kept small to facilitate more individual instruction.

• Course participants must become members of the Society.

Payment of course fee confirms enrolment. To register call MPS at (604) 688-1827.

## Sponsors of the Trilateral Exhibition



# Showtime

## At the MPS Gallery

November 28 - January 14, 2007

### Deck the Walls!

Opening reception:

Thurs. December 7, 7 to 9 pm

January 16 - February 11

### Curriculum-Curated Show

Opening reception:

Thurs. January 18, 7 to 9 pm

February 13 - March 11, 2007

### Shannon Collis

Opening reception:

Thurs. February 15, 7 to 9 pm

March 13 - April 8, 2007

### Lawrence Lowe and Rosamond Norbury

Opening reception:

Thurs. March 15, 7 to 9 pm

April 10 - May 6, 2007

### Sean Caulfield

Opening reception:

Thurs. April 12, 7 to 9 pm

May 8 - May 20, 2007

### Scott Ludwig, (visiting artist)

Opening reception:

Thurs. May 10, 7 to 9 pm

May 22 - June 17, 2007

### Pat Beaton

Opening reception:

Thurs. May 24, 7 to 9 pm

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11 - 5 Sat. and Sun.

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Tel:604.688.1724

**Gallery:** malaspinagallery@telus.net

**Administration:** mpsprint@telus.net



Noriko Saito printing "Coffee Time"

## FIRST NATIONS RELIEF PRINTING COURSE

**Nov. 8 - Dec. 13, 2006**

In cooperation with Gallery Gachet, Malaspina is sponsoring a six-week First Nations Relief Printing Course in its Granville Island studio in Nov. - Dec. 2006

## CALL FOR ENTRIES

### 7th Kochi International Triennial Exhibition of Prints: March 15 - April 20, 2008

- Prints on paper only
- Size of the paper shall not exceed 100cm x 100cm (40" x 40").
- All works should be created after January 2006, be original and not have been shown at any exhibitions elsewhere.
- Maximum of three works.
- If the entrant lives outside Japan, an entry fee is not required.
- Entry forms and other necessary forms are given on the internet: <http://www.tosawashi.or.jp>  
e-mail: [tosawasi@basil.ocn.ne.jp](mailto:tosawasi@basil.ocn.ne.jp)

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Malaspina Printmakers offers several categories of membership. **Corporate Sponsorship** applies to businesses or agencies making a contribution of \$500 or more. **Patron** status applies to individuals offering \$100 or more, and **Friends of Printmaking** applies to organizations or individuals paying \$50 per year. **Individual Member** status is \$35 per year for non-students, and \$20 per year for students. All memberships are renewable annually.

**Government Agencies, Foundations, Corporate Sponsors, Patrons, and Friends of Printmaking** will be acknowledged in our newsletter and other Society publications, and may also be acknowledged at public events and exhibitions that come under the banner of Malaspina Printmakers. Official tax receipts are available for cash donations to the society.

As a not-for-profit society, Malaspina is grateful for the generous support of interested parties and corporations. It is through their continued support that we are able to maintain the high level of programming and facilities which benefits the arts community and the public at large. Membership enquiries should be forwarded to:

**Membership**

**Malaspina Printmakers**

**1555 Duranleau Street**

**Vancouver, B.C. V6H 3S3**

**Telephone: (604) 688-1827**

**E-mail: [mpsprint@telus.net](mailto:mpsprint@telus.net)**

**Website: [www.malaspinaprintmakers.com](http://www.malaspinaprintmakers.com)**

## Artists in studio

Gill Armitage  
Heather Aston  
Jocelyn Barrable Segal  
Joan Bam  
Robin Bateman  
Sharole Brown  
Roanna Clark  
Vahid Dastpak  
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