

NEW MEMBERS

Marlene Barcos, Vancouver, BC
 Colleen Bell, Langley, BC
 Massimiliano Bottai, Italy
 Anita Chan, Vancouver, BC
 Josie Cook, Mayne Island, BC
 Douglas & McIntyre, Vancouver, BC
 Colleen Fitzgerald, Saskatoon, SK
 Susan Fraser, Vancouver, BC
 Céline Gendron, Ottawa, ON
 Susan Goldie, Vancouver, BC
 Michael Higgs, Vancouver, BC
 Elaine Hoag, Ottawa, ON
 Jenny Iserman, Walkerton, ON
 Kelsey Jang, Burnaby, BC
 Julie Jones, Outremont, PQ
 Charmaine Lam, Vancouver, BC
 Yvon Lantaigne, Vancouver, BC
 Caroline Leitch, Victoria, BC
 Larry Levenstein, Toronto, ON
 Ya-Wei Lin, Richmond, BC
 Valerie Luger, Roberts Creek, BC
 Joan Lyndon, Vancouver, BC
 Douglas MacDonald, Burnaby, BC
 Scott Marsden, Burnaby, BC
 Robert McCamant, Chicago, IL
 Wendy Dawn Oakman, Vancouver, BC
 Elizabeth Oberholtzer, St. John's, NL
 Sandra Olsen, Vancouver, BC
 Arzu Ozdogan-Tackin, Vancouver, BC
 Mauve Pagé, Vancouver, BC
 Illtyd Perkins, Salt Spring Island, BC
 Lars Rindsig, Denmark
 Lenore Rowntree, Vancouver, BC
 Joe Ruggier, Richmond, BC
 Felix Sewina, Piérrefonds, PQ
 Barbara Simler, Kamloops, BC
 Tina Simpson, Powell River, BC
 Swets Info. Services, Runnymede, NJ
 Nicola Taylor, Vancouver, BC
 Paul Tronson (Patron), Belwood, ON
 Jason Vanderhill, New Westminster, BC
 Jeff Wadge, Sechelt, BC
 George Walker, Toronto, ON
 Janis Warren, Coquitlam, BC
 Sylvia Ann Wong, Burnaby, BC
 Marlene Yuen, Vancouver, BC

ALCUIN PRINTS

For the third in our series of original prints by contemporary Canadian artists, MICHAEL KLUCKNER looks to the icons of our age, the skylines and infrastructure of cities.

A printer's mark, like a logo, is a symbol that is usually more graphic than it is textual—that is, it is absorbed through the emotions before being read and analyzed by the intellect. The best ones make their impact before the mind begins to deconstruct them into component parts. The historic printers' marks I've seen divide into two groups: pictorial ones, which tend to be technically brilliant but cluttered, and more graphic ones, sometimes involving the interweaving of letters in an almost Celtic way.

As an artist, I've used the equivalent of a printer's mark—an image on my business card. Twenty-five years ago, I used a pencil self-portrait caricature. About a decade ago, when we were living on a farm, I began a series of woodcuts reflecting that milieu. One of them, a farmer on a tractor, had the sort of graphic quality that made it ideal for a business card and, indeed, for a printer's mark, which historically were woodcuts.

In 2006, we returned to the city after more than 13 years on the farm. After that lengthy period when I was more preoccupied with natural forms than those created by humans, I began to work on a woodcut image that would reflect the muscular, diagonal, dynamic reality of modern Vancouver. For better or worse, the skylines and infrastructure of cities are the icons of our age, replacing the rustic, utopian scenes of earlier generations.

The untitled woodcut image opposite incorporates the sense of a gateway, created both by the stylized perspective and, with the strong diagonals, the imminent sense of arrival at somewhere new. Conceived as a printer's mark, it would work for an urban press—on the sort of books that would seek gateways into new ways of seeing and thinking.

Michael Kluckner (www.michaelkluckner.com) is a Canadian artist currently living in Katoomba, Australia. In January Kluckner received the City of Vancouver Book Award for Vancouver Remembered, a collection of paintings, photographs, anecdotes and hand-painted maps of Vancouver from the end of the Second World War to Expo 1986.



Untitled
Woodcut by Michael Kluckner.
Printed from the block by Jan Elsted at Barbarian Press.