

catharsis oct. 8 - oct. 14

Robert K. Bruvels

film

"Nahanni & A Matter of Fat"
N.F.B. Duffy Amphitheatre
Wed: Oct. 9, 7:30 p.m.
Adm: Free

"The Italian Job": U.P.E.I.
Duffy, Sun: Oct. 13, 8:00
Adm: \$1.00

HOLLAND COLLEGE:

Mon, Oct: 14, 12 Noon
and 8:00 p.m.

"The Italian Job"
Adm: Students 75¢
Others \$1.00

PRINCE EDWARD CINEMAS

#1. Chinatown
#2. Arnold or Godfather
7:00 and 9:00 p.m.
Adm: \$2.25
17 and under \$2.00
Further info contact
2-8331

CONFED CENTRE THEATRE

Oct. 8 - 12, 8:00 p.m.
The Great Gatsby
Adm: \$2.25

POLITICAL SCIENCE FILMS

"Howe & Tupper"
Wed. Oct. 9, 8:30a.m.
1:15p.m.
3:15p.m.

Duffy Amphitheatre
Adm: Free

art exhibit

Confederation Centre Art
Gallery: "Religious Sculpt-
ures of Old Quebec" by
Jean-Paul Morisset
Photos: N.F.B., until Oct. 20

F. Taylor: exhibitions of
his serigraph (silk screen
prints) / until Oct. 8 - 20

Small Sculptures in
Plaster: subjects - child-
ren, dancers etc. by Gun
Lanciai, Oct. 8 - 13

Adm: Students Free
Tue - Sat : 10:00 to 5:00
Sun : 2:00 to 5:00

music

U.P.E.I. music recitals,
cancelled until further
notice due to renovations
within the Dept.

Oct. 10, Thurs. 9:00-12:30
Pig & Whistle, U.P.E.I.
Barn, Music by Taquila
Adm: 75¢

poetry

Gary Geddes, a Canadian
poet and editor will be
reading from his works and
discussing poetry.
Thurs. Oct. 11, 1:30 p.m.
Place to be arranged
(on campus)

Wed. Oct. 9, 8:30 p.m.
Poetry reading by J. Mich-
ael Yeates: Confed Lecture
Theatre: Adm: Free

misc.

Tue. Oct. 15, Open House
at Confed Centre: Guided

Tour in a.m., 2:00 - 3:00
p.m. - MacKenzie Building,
panel discussion & ques-
tion period on "The Role
of Confederation Centre"

Confederation Art Gallery
and Museum: Fri, Oct. 11,
10:00 a.m.- 9:00 p.m.
Exhibition and sale of
original graphic art,
early and modern masters:
price range \$5 - \$75.
Held in Lower Theatre
Foyer *see article

Due to the early publicat-
ion of this paper any
section of this directory
is subject to change

A brief history of the graphic arts

(Continued from page 15)

while the top of the plate is wiped clean. Dampened paper is then applied to the plate with enough force so that it is pushed into the grooves, picking up the ink. The force of pressure on the paper and the width and depth of the grooves give the picture its depth and shadings. Rembrandt, even today, remains the master of the etched line.

During the period of decline in Europe of the woodcut, the Japanese re-discovered woodcutting as a means of expression and an exhibit of Japanese prints, in Paris, was to influence a group of artists whose work, in turn, would change the world's concept of the meaning of "art". These were the impressionists. Gauguin began by experimenting with color. The traditional means had been to add color to each individual print. Gauguin's technique was to ink the black, and then re-ink in different colors, or to use different blocks for different colors. He and others also utilized the grain of wood as part of their design. Years later, using linoleum rather than



wood, Picasso gave still another dimension to this oldest of graphic techniques.

An accident in 1796 gave the graphic arts still another form - the lithograph. Senefelder, a Bavarian actor and playwright, had placed a newly inked piece of music manuscript on a stone. Upon picking it up, he noticed that the music-impression had remained in very clear detail in the stone. Senefelder was also in the right place for it just so happened that because the qualities needed for the lithograph stone are rarely found anywhere but in that area of Bavaria. The principle on which

lithography is based is that water and grease will not mix. The artist draws his picture on the stone with a grease crayon, or with a brush with an oil or grease base. Ink is then applied to the stone. It adheres only to the treated area. The paper is then rolled across the stone, picking up the color impression. It is extremely important that each time the paper is put on the stone to receive an additional color, it is in exactly the same position, or the colors and design will be out of register.

Honore Daumier is considered by many to be the greatest lithographer of the 19th century. His drawings were savage in their wit, satire and caricature. His drawing of King Louis Philippe as Gargantun gorging the wealth of France, caused him to be sent to jail.

Later in the century, Henri de Toulouse-Lautrec added his genius to the artists developing this medium. Picasso and Miro are but two of this century's masters of the form.

The most recent graphic art technique to be explored evolved out of Chinese and Japanese stencil printing, one of the oldest of all printing techniques. Many artists prefer the word "serigraph" but silk screen

or screen printing are the more widely used descriptions. Samuel Simon was granted a patent for a silk screen process in 1907 in Manchester, England. Seven years later John Pilsworth, a commercial artist, developed a silk screen method for printing banners and pennants. Commercial artists made good use of the technique, especially for posters and work requiring bright colors.

Based on the stencil theory, a design is drawn on silk. All areas but that of the design are covered, and the paint is pushed through the silk onto the paper. Unlike the graphic forms before it, the paint used here is thick and opaque. As with the lithograph, each color requires its own screen and the artist must be very careful that the paper receiving numerous different color impressions is always in exactly the same position. Today the Pop and Op movements are adding on extra dimensions to the graphic art, led by Andy Warhol, Larry Rivers and Robert Rauschenberg among others.

I hope this brief insight into graphic art will aid anyone who has little knowledge of the graphics and thus enable them to get a much better understanding of what graphic art is all about.