

# IMPRESSIONS

**CONTACTS IN PRINTS**  
AN EXHIBITION OF PRINT-WORKS  
BY FRENCH & MALAYSIAN ARTISTS

**Galeri Shah Alam**  
8 to 20 August 1992

# IMPRESSIONS

**MESSAGE FROM THE CULTURAL COUNSELLOR  
OF THE FRENCH EMBASSY**

"Contacts in Prints" is a franco-malaysian art exhibition, the first of its kind. It presents me with the occasion and the pleasure of thanking artists from both countries who have put their heads together to mount an exhibition side by side in Malaysia.

It is in the field of applied arts that the advantages of having a bilateral co-operation can be eloquently expressed. The Malaysian artists who have lived and studied in France are able to use the knowledge that they acquired in France to create something in a different way, incorporating French elements into an already rich national heritage of cultures co-existing in Malaysia.

For me this exhibition is an occasion to reaffirm the support of the French authorities towards a continuous cultural exchange which would contribute towards a better mutual understanding between our two peoples.

Daniel GIRARD

## MESSAGE FROM THE VISITING FRENCH ARTIST

*Engraving, chiselling, grooving, notching wood or metal  
Drawing furrows which, once inked, will put traces on paper  
Exquisite nettings of curves and lines  
Signs and tracks  
Silence and light  
Black and white  
Engravings  
A common and universal language*

Artists chose this means to express their wants, their desires of preoccupations, and engravings caused today's meeting of French and Malaysian Engravers cymas of Malaysian galleries.

This selection of French engravings is not exhaustive of what is being done in France. The difficult, arbitrary choice I made intends to represent tendencies, techniques and turns of mind.

The selection was dictated by quality, respect for craft friendship I feel for each of the artists.

This work will naturally take its place here, in the midst of engravings presented by the Malaysian printmakers, throughout the month of August, and we will exhibit these with great interest in France in December.

Let us thank those who, through their warm reception, their dedication, their singlemindedness and their confidence, have made possible this exhibition, which, I am certain, is to be followed by many others.

To Friendship!

TANGUY

*Graver, buriner, griffer, entailler, le bois ou le métal  
Creuser un sillon qui, encré, laissera une empreinte  
sur le papier  
Réseau infimes de courbes et de lignes  
Signes et Traces  
Silence et lumière  
Blanc et noir  
Gravure  
Langage commun et universel*

Par ce procédé, les artistes ont choisi d'exprimer leurs envies, leurs désirs ou leurs préoccupations et c'est aussi par la gravure que les Graveurs Malaisiens et Français se rencontrent aujourd'hui sur les cimaises des Galeries de Malaisie.

Cette sélection de gravure française n'est pas exhaustive de ce qui se fait en France. C'est un choix, difficile, certainement arbitraire, que j'ai voulu représentatif de tendances, de techniques, et d'esprits différents.

Choix lié à la qualité, au respect de l'oeuvre, et à l'amitié que j'ai pour chacun de ces artistes  
Ces œuvres gravées viendront prendre place, naturellement, ici, parmi les gravures présentées par les Artistes Graveurs Malaisiens ce mois d'août et c'est avec un très grand intérêt que nous les exposerons en France au mois de décembre.

Remercions tous ceux, qui par leur accueil, leur dévouement, leur opiniâtreté, et leur confiance ont permis de réaliser cette exposition qui sera, j'en suis persuadé, suivie de beaucoup d'autres.  
A l'Amitié.

TANGUY

## "CONTACTS IN PRINTS: WHY PRINT-MAKING?"

The making of art requires the fusing of both the mind and the hands. Proficiency in translating an abstract concept or emotion into visual images is indispensable in any art form.

It was through this proficiency that the masters of the past have revealed their geniuses in the works we see today. Their print-works and paintings have been recorded in the history of art, making it possible for study and discussion. Picasso once said that all great artists are great craftsmen faithful to their art.

There is no need to go any further on the debate between concept versus technique. Both concept and technique are essential ingredients complementing each of the other in the process or creating art.

In the art of print-making, technical proficiency is essential. Knowledge of the chemical and physical characteristics of various print mediums on the one hand and skill in execution, on the other, are inseparable. Generally, the mediums available to print-makers fall into three categories: (1) the surface impression technique (e.g. lithography, wood block print); (2) the relief impression technique (e.g. etching) and (3) the stencil impression technique (e.g. screen printing or silk screen). (See Glossary) The impression obtained from these mediums are the result of the print-maker's efforts in the process of working on the wood block or metal plate. A high degree of skill and a wide range of experience are required in the process to ensure an optimum impression from the plate. The know-how in print-making enables the print-maker to exploit the potential of the medium in order to create his/her prints undeterred by technique-related incompetency.

The prints referred to in this exhibition are print-works pulled from the plates, wood blocks or stencil screens prepared by the print-makers or their assistants under their supervision. These print-works can be universally accepted as original works of art by the print-makers. The prints are considered original by virtue of the fact that they were not reproduced by the offset printing method from an original painting in oil, watercolour or acrylic.

Print-making is an extension of the artists' craftsmanship in a different discipline. Like painting or other art forms, an original print encapsulates the artists individual expression, emotional range and aesthetic maturity. In addition, the art of print-making embraces a wide range of perception into the process. The print medium facilitates as much flexibility and control to the artist as with painting. Print-making is undoubtedly one of the major mediums practised by artists around the world today. Amongst major artists in the West, it is hard to think of any one not involved in this medium.

Artists invariably choose to engrave their own plates or cut their own wood block because of the intimacy and joy of the physical print-making process. However, some do so as they cannot afford the employment of assistants.

Traditionally speaking, a print-work is considered authentically original when the print-maker makes his own plates with his own hands. However, this view is no longer advocated rigidly with the rapidly changing attitudes in modern art. Authenticity of a print work is today acceptable where the artists, specially the richer ones, employ a third hand (usually a faceless technical assistant or poor print-maker) to execute

their print-works from plate-making to final printing. This collaboration is not to be confused with the engagement by the artist of a commercial offset printer to reproduce his painting in paper form. The offset printer is capable of printing identical impressions of the painting in multiple copies without the artist's involvement in any part of the printing process.

The impression of the painting is reproduced into four colours separated by a process camera or a computerised scanner. The image on the separated films are then transferred photographically onto four offset plates and then printed on paper. The printed impression is then known as a reproduction. A reproduction may be disguised in any name but authentic original. Reproductions are sometimes branded by unethical traders as fine art prints or laser-printed original or anything but what can only be reproductions. A reproduction can not be considered authentic because the original painting already in existence has been a source of duplication. Therefore, a reproduction can not appreciate in monetary terms while an original print is worthy of its "original" status for collection.

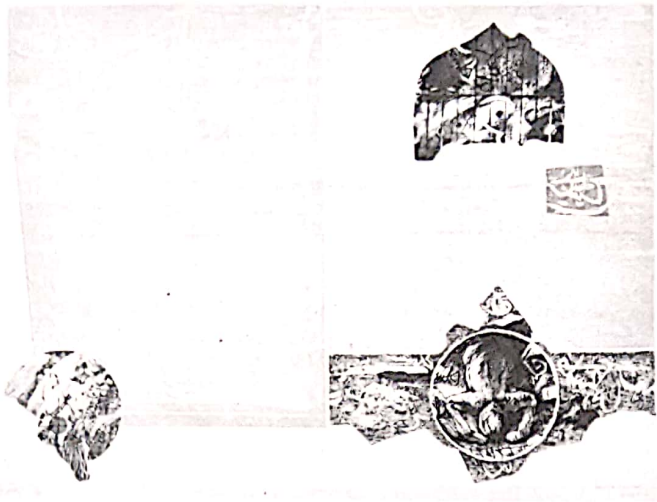
This exhibition of print-works by Malaysian and French artists present a rare opportunity for the public to enjoy and acquire "original" art from France and Malaysia. The outstanding print-works by 27 distinguished artists from France were assembled by Mr J.P. Tanguy, professor in print-making at the Ecole Nationale Supérieure des Beaux Arts in Paris. These works are probably one of the best examples of contemporary prints currently in vogue in France today.

In Malaysia, there are approximately two to three dozen artists out of a hundred odd who have made print occasionally during their college years. Unfortunately, the number of artists exploiting the print medium or graphic art as a medium of expression remains very small. This is despite the fact that print-making has been taught in art colleges in Malaysia since the early seventies. Fresh art graduates as well as veteran artists were not attracted to the medium for several reasons. First of all, to create a print-work, it is essential to acquire the techniques of print-making which is not quite well disseminated in the country. Specialised mechanical equipment, tools and materials which are essential is lacking. Hence, the financial difficulty in acquiring these facilities to set up one's own workshop is obvious. In addition, poor sales of print-works due to the confusion between reproduction and original print is another discouraging factor. Therefore, print-making remains a medium reserved for the adventurous and innovative few who are self-motivated.

The Malaysia print-makers represented in this exhibition were selected from a small pool of young unknown as well as veteran artists. Their prints reflect a cross-section of styles and experiments in the art of print-making in Malaysia. Their dedication and enthusiasm certainly deserve a lot of support and encouragement. This exhibition and the print workshop initiated by Mr Daniel Gerard and sponsored by the French Embassy as well as Galeri Shah Alam is another step in that direction.

In conjunction to this exhibition in Shah Alam, another exhibition of prints by the same group of both French and Malaysian artists will take place at Galeri Citra in Kuala Lumpur.

**LONG THIEN SHIH**  
Coordinator



"Harapan" Woodcut & Etching

**AWANG DAMIT AHMAD**

**BORN** 1956

**ADDRESS** No. 31, Jalan Selendang,  
10/10, 40000 Shah Alam, Selangor.

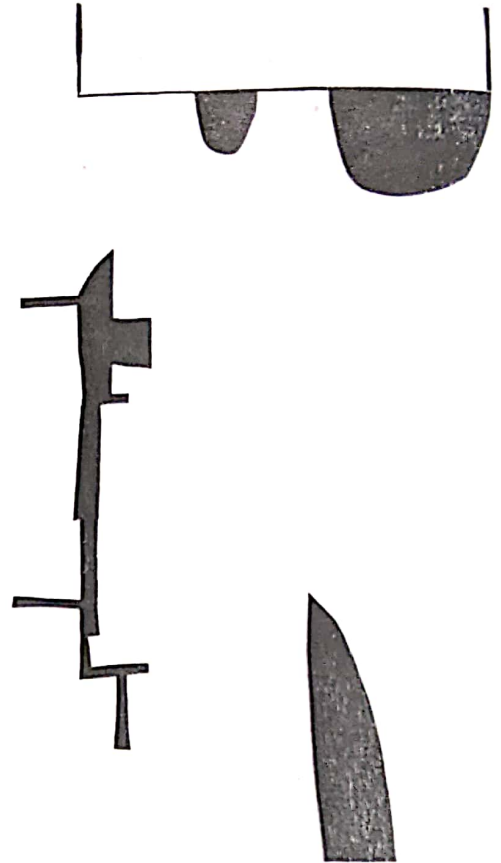
**EDUCATION** Diploma in Art and Design (Fine Art)  
**1979 - 1983** Mara Institute of Technology  
Shah Alam,  
Selangor Darul Ehsan, Malaysia.

**1988-90** Master of Fine Art (Painting) The Catholic  
University of America, Washington D.C. U.S.A.

**OCCUPATION** Lecturer/Artist.

**SELECTED EXHIBITIONS:**

1978 Contemporary Malaysian Artist Art Exhibition,  
1988 Asia Pacific Museum, Pasadena, California, U.S.A.  
Asean Painting and Photography Exhibition  
(Jakarta, Singapore, Brunei Darussalam, Manila, Bangkok,  
Kuala Lumpur).  
3rd Asian Art Exhibition, Fukuoka Art  
Museum, Fukuoka, Japan.  
Survey Show (Asean Art Exhibition),  
Yokohama Museum of Art, Yokohama, Japan.  
"Painting 90" Juried by Charlotta Kotik,  
1990 Curator of Contemporary Art, The Brooklyn Museum,  
New York, at Arlington Arts Centre, Arlington, Virginia,  
U.S.A.  
Malaysian Contemporary Art Exhibition in West Germany  
1990-91 (Bavaria State Bank Gallery - Munich)  
5th International Asian Art Show, National Art Gallery  
Kuala Lumpur, Malaysia.  
1991 Indonesia - Malaysia 1991 "Muhibbah Art Exhibition"  
Braga Gallery, Bandung, Indonesia.  
"Salon Malaysia" Art Competition.  
National Open Art, National Art Gallery,  
1992 6th Asian International  
Art Exhibition - Tagawa Museum of Art, Fukuoka, Japan.



Sans titre (Gravure sur Bois - E/A)

**BILLICH Théophile**

**BORN** 1970  
Vit et travaille à Paris

**EDUCATION** Ecole des Arts Décoratifs de Strasbourg  
Ecole Nationale Supérieure  
des Beaux-Arts de Paris

**SELECTED EXHIBITIONS**  
1992 Salon des Réalités Nouvelles  
1990 Salon des Réalités Nouvelles  
Jeunes Sculptures, Etaples  
1990 Hôtel de Ville de Villiers St Paul  
1990 Galerie des Beaux-Arts de Paris  
1989 "Photographies" Quai des Brumes, Strasbourg



Sans titre (Gravure sur Bois -2/5)

**DELANNOY Virginie**

Vit et travaille à Paris

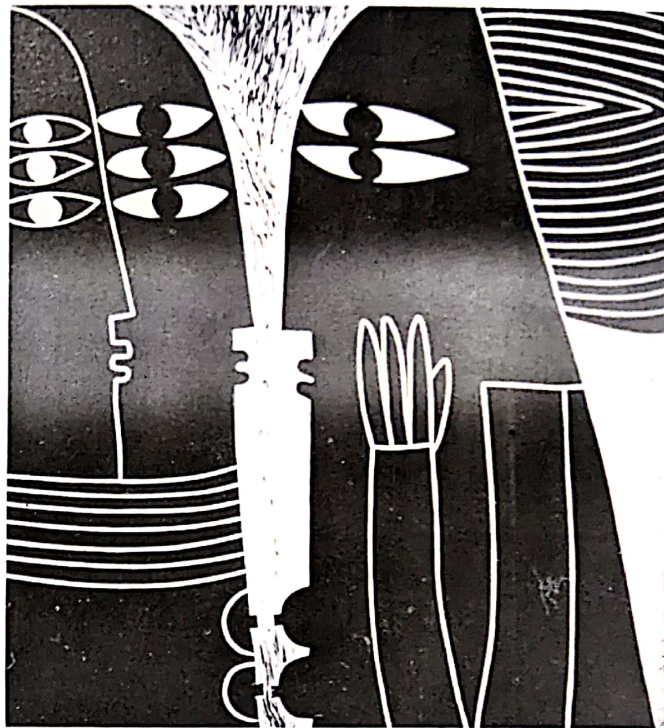
**EDUCATION** Ecole des Beaux-Arts de Caen  
Ecole Nationale des Beaux-Arts de Paris

**SELECTED EXHIBITIONS**

Se consacre depuis de nombreuses années à la Gravure sur bois (Xylogravure)

1990 Séjourne à Athènes  
Beaux-Arts d'Athènes, Grèce  
Salon des Réalités Nouvelles  
Galerie du CROUS de Paris

1991 Salon des Réalités Nouvelles



Secret de Femmes (Linogravure - 2/13)

**CAZAUX Joël**

**BORN** 3 Avril 1940 à Dinard

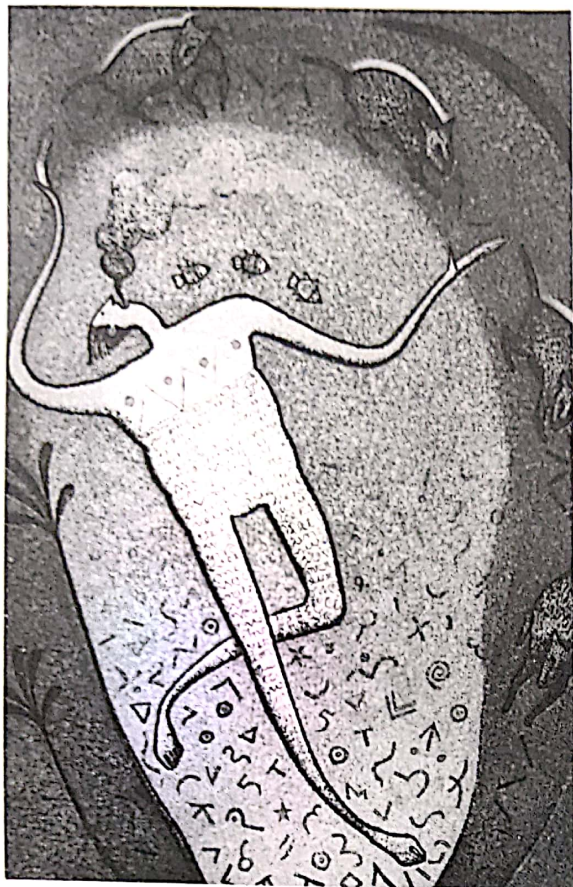
**EDUCATION** Centre d'arts graphiques Corvisart-Estienne, Paris  
Atelier Hayter

**OCCUPATION** Professeur d'Arts Plastiques,  
Unité d'Architecture Paris Willem

**SELECTED EXHIBITIONS**

Expositions personnelles de 1968 à ce jour en Angleterre, Suède,  
Espagne, USA, Israël, Canada, Turquie, France

Réalités Nouvelles  
Art Sacré  
Confrontation, Allemagne  
Bibliothèque Forney  
Salon de la peinture à l'eau  
Bibliothèque Nationale "l'Estampe d'aujourd'hui"



La Ronde (Gravure à l'Eau Forte - 3/77)

### DESMET Cyril

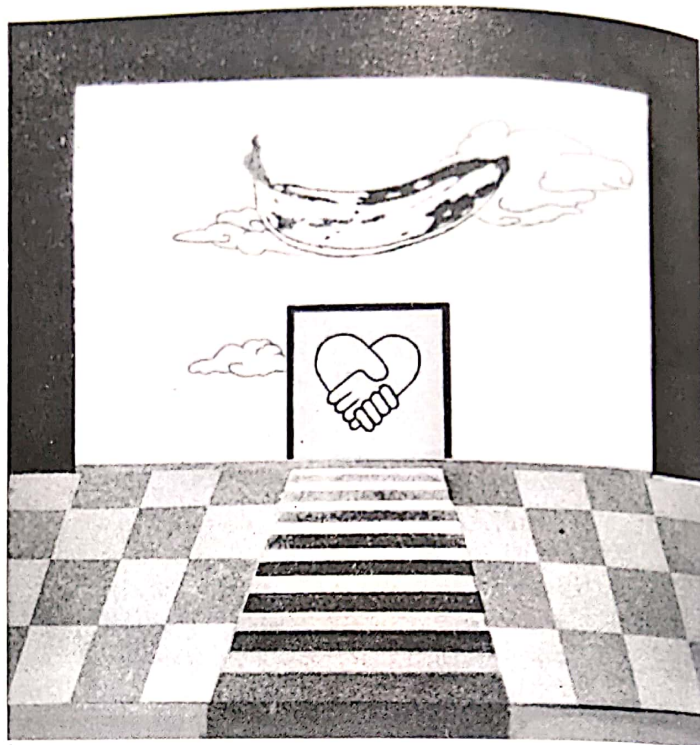
**BORN** 31 Juillet à Casablanca

**EDUCATION** Dessin publicitaire et d'illustration à Paris

**SELECTED EXHIBITIONS**

1981-1984 Salon des Indépendants, Paris  
 1984 Salon des illustrateurs, Paris  
 1989 Salon International de la Gravure, Niort

1983 Galerie Corot, Paris  
 1984 Crédit agricole, Poitiers  
 1986 Galerie Odile Harel, Vence  
 1986 Galerie Alfa, Le Havre  
 1989 Espace Pierre Mendès-France, Poitiers



"Stage" Aquatint

### GOH LYE HOCK

**BORN** 1963 Alor Star

**OCCUPATION** Artist

**ADDRESS** 287, Taman Sri Putra,  
Kuala Kedah, Kedah.

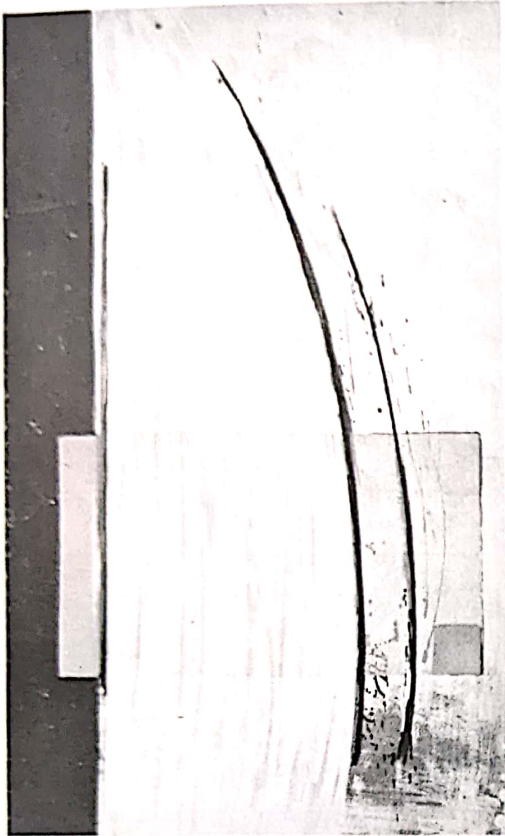
**EDUCATION** Diploma In Fine ART  
Kuala Lumpur College Of Art.

**SELECTED EXHIBITIONS**

1985 "Pameran Bakat Muda Sezaman" -  
National Art Gallery, Kuala Lumpur.

1986-1987 Exhibited in numerous group and invitational  
shows. Art On Tour in Kedah, Penang, Melaka  
and Johor.

1992 Salon Malaysia - National Art Gallery,  
Kuala Lumpur.



Hier (Lithographie - 5/10)

### DOERR-AUSSEDAT Emmanuelle

**BORN** 1956 à Paris

**EDUCATION** Ecole Nationale Supérieure des Beaux-Arts de Paris

**SELECTED EXHIBITIONS**

1983 -1984 Galerie Alumine, Paris

1988 UBP Rond Point des Champs Elysée  
La Trobe Gallery Brisbane, Australia  
Salon de la Jeune Peinture  
Caen ,Regard 80  
Galerie Katia Granoff, Paris

1982 Dubaï, Emirat de Dubaï

1982-1983 Galerie Bulloz, Paris

1982-1983 Biennale de Gravure de Dignes

198-1984 Galerie Witt Dordrecht Pays-Bas

1984 Biennale de Gravure de Mulhouse

1985 Beaux-Arts de Kobé, Japon

1986 Galerie Artcurial, Paris

1986-1988 Galerie Zella 9 Londres

1987-1992 SAGA ,Paris  
Hadware Gallery ,Londres

1988 Galerie Mireille Lecerf

1989 MAC 2000, Paris

1990 Galerie des Beaux-Arts de Nantes  
BIAT Barcelona  
Imagia, Strasbourg  
Art Jonction, Nice  
Galerie Ferrara, Paris



"Dawn's Sound" Monoprint

### LOH FOO SANG

**BORN** In Malaysia

**EDUCATION**  
1963-1965 Nanyang Academy of Fine Arts, Singapore.  
1966-1969 L'Ecole Nationale Supérieure Des Beaux-Arts, Paris.  
1967-1971 Atelier 17

**OCCUPATION** 1989-1990 - Lecturer of Printmaking, Malaysian Institute of Art, Kuala Lumpur.

**AWARDS**  
1991-92 3rd prize of print Salon Malaysia.

**SELECTED EXHIBITIONS :**

1967-1969 Group Exhibitions of Atelier 17 in France, England, Canada, Belgium, Argentina, Australia, Chile, Denmark, Uruguay, U.S.A., Germany, etc.

1968 First Asian Modern Graphic Art Exhibition, Galerie Konrad, Michter, Germany.

1969 Fifth Modern Art Exhibition, Singapore, 8th International of Graphic Art, Yugoslavia.

1971 7th International Young Artists Biennale, Paris.

1974 Asia Oggi, Milano, Italy.

1987 3rd International Biennale Print Exhibition, Taiwan.

1991 The 4th Biennale Exhibition of prints in Wakayama, Japan.

1991-1992 Salon Malaysia.

1992 S.N.A.F.A. Singapore, Malaysia Exhibition.





La Piscine (Lithographie - 15/27)



"Untitled" Etching

### HADAD Habraham

**BORN** 1937 à Bagdad

**EDUCATION** Ecole des Beaux-Arts de Tel-Aviv  
Ecole Nationale Supérieure des Beaux-Arts de Paris

**OCCUPATION** Professeur à l'école Nationale Supérieure des Beaux-Arts de Paris

**SELECTED EXHIBITIONS**

1968 Galerie Gordon, Tel-Aviv  
1970 Galerie Annelly Juda Fine Art, Londres  
1970 Galerie Gordon, Tel-Aviv  
1972 Galerie Krikhaar, Amsterdam  
1973 Galerie la Roue, Paris  
1975 Galerie Trudstolpegard, Dannemark  
1976 Galerie Koloritten Stavanger, Norvège  
1976 Galerie l'Oeil de Boeuf, Paris  
1981 Galerie Pan Linköping, Suède  
1983 Galerie Gangloff, Mulhouse  
1986 Galerie Jacqueline Moussion, Nantes  
Mac 2000, Paris

1987 Galerie Antoine de Galbert, Grenoble  
1988 Galerie Nicole Buck, Strasbourg  
1989 Galerie Antoine de Galbert, Grenoble  
Galerie Zur Alten Deutschen Schule Thum, Suisse  
Galerie Madeleine Fraquet, Orléans

1990 Jipian Art Gallery Knokk le Zoute, Belgique  
Ephrat Gallery, Tel-Aviv  
Salon de Mai, des Réalités nouvelles,  
Salon de la Jeune Peinture....

### NORMA ABBAS

**BORN** 18th May 1951

**EDUCATION**

1970 a. Mara Institute Of Technology, Shah Alam, Malaysia  
School of Art and Design

1975 b. Manchester Polytechnic, Manchester, England  
School of Art and Design B.A.(Hons)

1982 c. Chelsea School of Art, London, England M.A. Fine Art

**SELECTED EXHIBITIONS :**

1975 Manchester Polytechnic Gallery  
(Manchester)

1982 Christies Gallery  
(London)

1982 Minskys Gallery  
(London)

1989 Open Show 1989  
(National Gallery, K.L., Malaysia)

1991 2nd ASEAN Travelling Exhibition  
(Brunei)

Exhibition For Women Artists  
(Malaysia & Indonesia)

2nd World-wide Three Yearly Exhibition of  
Small Size Prints  
(Paris, France)

1991 Exhibition on "A Question of Identity"  
(National Gallery, K.L., Malaysia)

Malaysian Contemporary Exhibition  
(England, America, Germany)



L'Amazone (Lithographie - 9/30)



Femme (Gravure sur Bois -7/30)

### POTIER Michel

**BORN** 1941 à Caen  
**OCCUPATION** Enseignant à l'Ecole Nationale Supérieure des Beaux-Arts de Paris

#### SELECTED EXHIBITIONS

1974 Galerie Andersen, Copenhague  
 1976 Galerie d'Eendt, Amsterdam  
 1981 Galerie J.P. Lavignes, Paris  
 Kallergalerie, Klève, Allemagne  
 1982 Galerie Armorial, Belgique  
 1983 369 Gallery L.T.D., Edimbourg, Ecosse  
 Galerie Artension, Poitiers  
 1985 Espaces Fantastiques, Lyon  
 1986 Galerie Accent, Paris  
 Galerie Alix, Tokyo, Japon  
 FIAC, Paris  
 Galerie des Carmes, Rouen  
 MAC 2000, Paris  
 1988 Galerie E.C.A. Geisenkirchen, Allemagne  
 Galerie Antoine de Galbert, Grenoble  
 Galerie Yan Lung, Périgueux  
 Espace des Arts, Tulle  
 Linéart, Gent, Belgique  
 1989 Galerie Contrast, Bruxelles, Belgique  
 Jpian Art Gallery, Knokke Zoute, Belgique  
 1990 Galerie Maguy Mairaine, Lyon  
 Galerie Piont Aomori, Japon

### LASSERRE Michel

**BORN** 2 Mai 1947  
**EDUCATION** Ecole des Beaux-Arts de Bayonne  
 Ecole des Beaux-Arts du Havre  
 Ecole Nationale Supérieure des Beaux-Arts de Paris  
 Se consacre depuis de nombreuses années à la gravure sur bois (Xylogravure)

#### SELECTED EXHIBITIONS

Autoctones, Musée d'Art Moderne de la Ville de Paris  
 Musée des Beaux-Arts de Pau  
 Bergerie du Moutiers d'Ahun

Nombreux livres illustrés  
 l'Amour contraint,  
 Aldrado Liburda  
 Le Paillason  
 Le Tamis.....



Sans Titre (Technique mixte - EE/2)

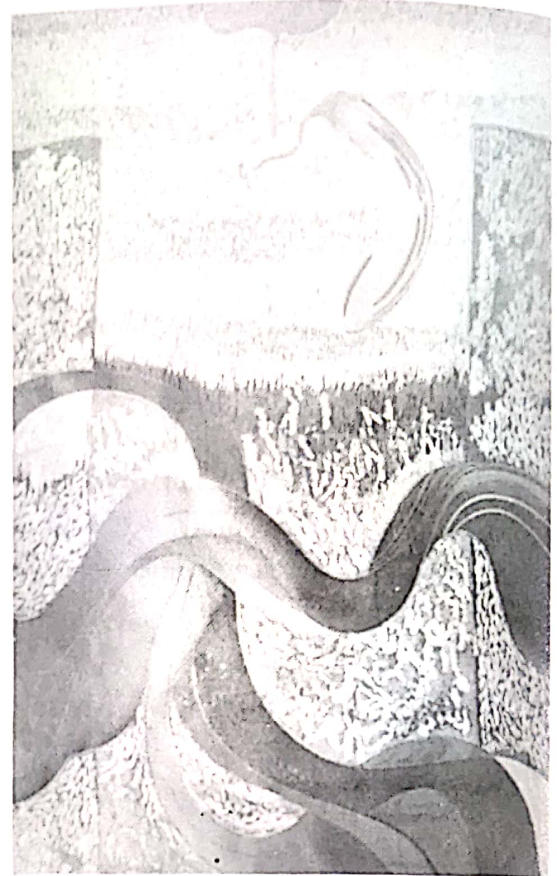
### SIMONE et HENRI JEAN

**BORN** 22 Avril 1941 et 31 Juillet 1943

Ils travaillent ensemble et signent conjointement quand l'oeuvre est commune

#### SELECTED EXHIBITIONS

- 1986 Biennale Internationale de Mèrignac
- 1988 Art Expo New-York, USA  
Munich, Allemagne  
Galerie Espace 31, Niort
- 1989 Salon International de la Gravure, Niort  
Galerie Graffiti, Montmorillon,
- 1990 Salon Pointe et Burin  
Galerie C Dubois, Paris  
SAGA, Grand Palais, Paris  
Montréal, Canada
- 1991 SAGA, Paris  
Musée de Lons le Saunier  
Espace Contemporain, Bordeaux  
Jeune Gravure Contemporaine, Paris  
Galerie Kass Meridian, Chicago
- 1992 SAGA, Paris  
Biennale de Gravure de Sarcelles  
Galerie Etude Minato-Ku, Japon  
Graphic Art Promotion, Belgique  
Musée de Ploudiou, Sofia, Bulgarie



"Untitled" Woodcut

### JUHARI MOHD. SAID

**BORN** 1961

**EDUCATION** Diploma in Fine Art Mara Institut of Technology, Shah Alam, Selangor, Malaysia.

#### SELECTED EXHIBITIONS:

- 1983 Young Contemporary Art Show, National Art Gallery.
- 1985 Estetika XI Art Show, Kompleks Antarabangsa, Kuala Lumpur.  
Young Contemporary Art Show, National Art Gallery.
- 1986 Open Art Show, National Art Gallery.  
Young Contemporary Art Show, National Art Gallery.
- 1987 Open Art Show, National art gallery.
- 1988 Invitation Show Bank Negara.  
Open Art Show, National Art Gallery.  
3rd Asian International Art Exhibition, Fukuoka, Japan.
- 1992 Invitation Asseambankers Art Show, Maybank, Kuala Lumpur.  
Salon Malaysia.



Combat (Lithographie -E/A)

### LAGRANGE Jacques

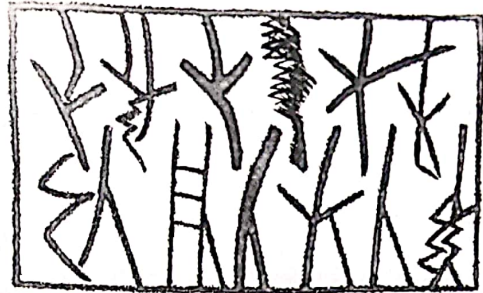
**BORN** 1917 à Paris

**EDUCATION** Ecole Nationale des Arts Décoratifs  
Ecole Nationale des Beaux-Arts de Paris

**OCCUPATION** Professeur à l'Ecole Nationale Supérieure  
des Beaux-Arts de Paris

**SELECTED EXHIBITIONS**

1937 Participe avec Raoul Dufy au Pavillon Electricité  
1946 Exhibition ,Londres  
Exhibition Bruxelles, Belgique  
1948 Galerie de France, Paris  
Galerie Galanis, Paris  
1951 Biennale de Sao Paulo, Brésil  
Biennale de Venise, Italie  
Barcelone  
1956 San Francisco, Italie, Vienne, Autriche  
1968 Galerie La Demeure, Paris  
1969 Maison de la Culture de St Etienne  
Musée des Arts Décoratifs, Paris  
1976 Galerie d'Eendt, Amsterdam  
1977 Maison de la Culture de Bourges  
1985 Galerie Valotton, Suisse  
1990 Galerie Mostini, Paris  
1991 Galerie Katia Granoff, Paris  
Salon de mai, salon des Réalités Nouvelles depuis 1946



Egnime (Gravure à l'Eau Forte -E/A)

### LICATA Ricardo

**BORN** 20 Décembre 1929 à Turin

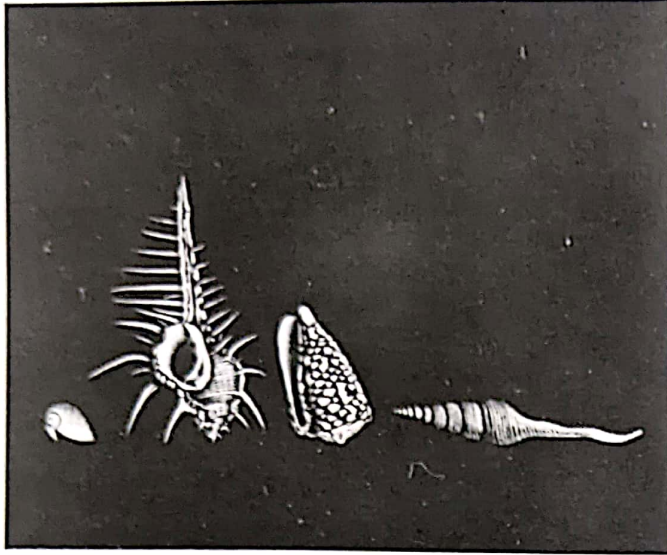
**EDUCATION** Académie des Beaux-Arts de Venise, Italie

**OCCUPATION** Professeur à l'Ecole Nationale Supérieure  
des Beaux-Arts de Paris

**SELECTED EXHIBITIONS**

1954- 1992 Biennale de Venise, Italie  
Biennale de Sao Paulo, Brésil  
Biennale de Tokyo, Japon  
Biennale de Lubiana  
Musée d'Art Moderne de Venise, Italie  
Musée d'Art Moderne de Mulhouse  
Turin  
Varsovie  
Vienne  
Stuggart  
Florence  
New-York

200 Expositions personnelles dans le monde  
SAGA, Paris  
Salon des réalités Nouvelles....



"Unfolding" Mezzotint

### LYE YAU FATT

**BORN** October 26, 1950  
**OCCUPATION** Artist  
**EDUCATION** Printmaking Workshop U.S.A. (1986)

#### SELECTED EXHIBITIONS

1989 The Tenth Printmaking Invitation Exhibition Of Republic Of China.  
 1990 An Exhibition Of Four Artist From Singapore And Malaysia At Howard Salon Gallery Taipei.  
 1990 8-8 An Exhibition Of Contemporary Art By 16 Thai and Malaysia Artist, Bangkok.  
 1991 Muhibah Seni Rupa '91 Bandung Indonesia.  
 1991 Malaysia Contemporary Artists Exhibition, Japan.  
 1991 The 11th International Print, Korea.  
 1991 The 5th International Biennial Print, Republic Of China (Taiwan).  
 1992 The 6th Asian International Art Exhibition, Tagawa Museum Of Art, Fukuoka, Japan.



"Keterasugan" Etching

### SAIDI ABDULLAH @ TAHIR

**DATE OF BIRTH** 23rd November 1963 Sabak Bernam, Selangor.  
**ADDRESS** 27, Jalan Pandan 8/5, Pandan Jaya, 55100 Cheras, Kuala Lumpur.  
**ART EDUCATION** 1986-1991 Apprentice at A.P. Art Gallery Printmaking Studio. Attended Drawing Classes organised by Amron Omar.  
**AT PRESENT** Full-Time Printmaker.

#### SELECTED EXHIBITIONS :

1990 Open Show National Art Gallery, Kuala Lumpur.  
 Malaysia Landscape Mobile Exhibition organised by National Art.  
 Images of Malaysia, Organised by A.P. Gallery, Maybank Gallery, Kuala Lumpur.  
 Etching Exhibition, Tanjong Jara Beach Resort, Trengganu.  
 1991 Open Show, National Art Gallery, Kuala Lumpur.



Vagues (Gravure Pointe Sèche - 18/80)



"Anthropologue" Etching

### LODEHO Etienne

**BORN** : 1953 à Lisieux

**EDUCATION** : Ecole Nationale des Beaux-Arts de Paris

**SELECTED EXHIBITIONS**

1978 : Galerie La Nouvelle Gravure, Paris  
 1983 : Galerie Friedrich, Cologne  
 1984 : Bibliothèque Jacques Delarue, Paris  
 1985 : Maison des Jeunes, Villiers-sur-Mer Arcus, Paris  
 1986 : Hôtel de Ville de Port-en-Bessin  
 1987 : Institut Français de Cologne  
 Mac 2000, Paris  
 Grand Palais, Paris  
 1989 : Salon d'Automne, Paris  
 1990 : Galerie Oberlin, Strasbourg  
 1991 : Galerie Michèle Brouta, Paris  
 Galerie Anne Robin

### LONG THIEN SHIH

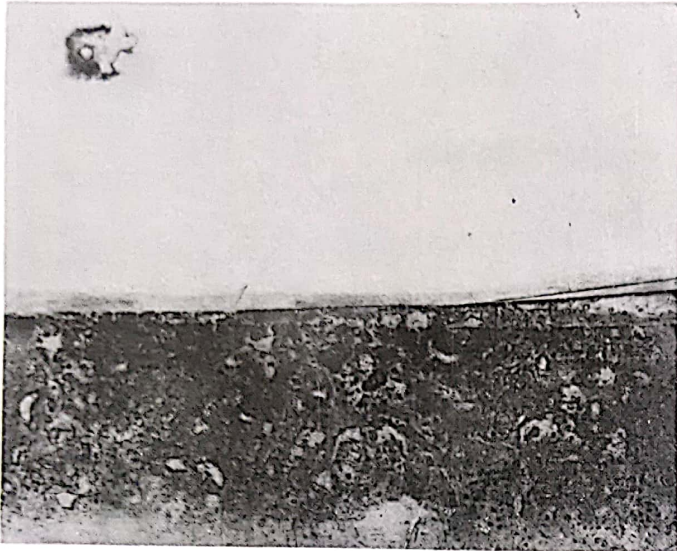
**BORN** : 19th January 1946

**EDUCATION**

1968 : Atelier 17, Paris.  
 1969 : L'Ecole Nationale Supérieure Des Beaux-Arts, Paris.  
 1971 : Royal College of Art, London Master Degree.

**SELECTED EXHIBITIONS**

1961 : National Art Gallery Annual Invitation Exhibition.  
 "Oriental Themes", Grosvenor Gallery, London.  
 Salon de Realité Nouvelle-Paris. Malaysian Art Travelling Exhibition in Europe and England.  
 1969 : Biennale de Sao Paulo.  
 1970 : 7th International Biennial Exhibition of Prints in Tokyo.  
 1971 : Septième Biennale de Paris.  
 1989 : Malaysian Participant for "PRINTMAKING" in 3rd Asian Art Show, Fukuoka Art Museum, Japan.  
 1992 : Salon Malaysia.



\*Karagan Laut\* Etching



Depth' Seal (Lithographie -4/12)

**: ABD MASOOR IBRAHIM**

**BORN** : 1952, Kuala Lumpur  
**ADDRESS** : 45, Jalan Pandan 8/5,  
 Pandan Jaya, Kuala Lumpur.  
 Tel: 9830506  
**OCCUPATION** : Lecturer  
**EDUCATION** :  
 1971-1975 : School of Art and Design, Mara Institute of Technology,  
 Malaysia.  
 1977 - 1980 : Atelier 17 with S. W. Hayter  
 Ecole Nationale Supérieure Des Beaux-Arts, Paris.

**SELECTED EXHIBITIONS :**

1976 : Graphic Prints Exhibition, Raya Art Gallery,  
 Melbourne, Australia.  
 1978 : Exposition Des Artistes Etrangers  
 Boursiers Du Gouvernement Francais,  
 Maison Des Beaux-Arts, Paris.  
 1979 : Atelier 17 Graphic Prints, Virginia, U.S.A.  
 7th International Miniature Prints  
 Competition And Exhibition, Pratt Graphic  
 Centre, New York, U.S.A.  
 23rd Salon International of Prints, Madrid,  
 Spain.  
 1980 : Hanga Hagaki, Shinjuku-Ku, Tokyo, Japan.  
 Exposition Des Artistes Etranges  
 Boursiers Du Gouvernement Francais,  
 Unesco Paris.  
 1981 : Asian Art, Bangladesh.  
 1982 : Malaysian Art 25 Years, National Museum  
 of Art, Kuala Lumpur.  
 International Prints Exhibition, National  
 Museum & Gallery - Singapore.  
 1991 : The 11th International Exchange  
 Exhibition of Prints In Seoul, Korea. A Touch  
 of French, National Museum of Art,  
 Kuala Lumpur.

**MATHELIN Laurent**

**BORN** : 14 Février 1958  
**EDUCATION** : Ecole Nationale Supérieure des Beaux-Arts de Paris  
 Royal College of Art, Londres  
**OCCUPATION** : Responsable du département lithographique  
 au Centre Genevois de Gravure Contemporaine

**SELECTED EXHIBITIONS**

Musée d'Art Moderne de Dubaï  
 Salon des Réalités Nouvelles, Paris  
 Biennale de Mulhouse  
 Press Papier, Estampe du Rhin, Strasbourg  
 SAGA Grand Palais, Paris 1987, 1988, 1989, 1990, 1991  
 French Institute of Scotland, Edimbourg  
 Salon de la lettre et du signe, Paris  
 Art Jonction International, Nice 1991  
 Barcelone International Art Fair 1990, 1991  
 Foire d'Art de Toulouse 1990



Sans Titre (Gravure à l'Eau Forte - 7/50)



Cévennes (Gravure au Burin - E/A)

### MICHELOT Pierre

**BORN** 12-1-1939

**EDUCATION** Ecole des Beaux-Arts de Beaune(Cote d'Or)

#### SELECTED EXHIBITIONS

1969 Banc d'Essai, Studio 70, Chalon-Sur-Saône  
 1973 Galerie Merz, Beauvais  
 1976 La Galerie, Paris  
 Galerie l'Oeil Ecoute, Lyon  
 Galerie Frégnac, Paris  
 1978 Galerie Frégnac, Paris  
 1979 Galerie Egam, Madrid  
 1980 Galerie Frégnac, Paris  
 1982 Galerie Frégnac, Paris  
 1984 Galerie Frégnac, Paris  
 1985 Ecol des Beaux-Arts de Beaune  
 1988 C.A.C. Paul Eluard,Bezons  
 La Galerie, Paris  
 1989 Bibliothèque municipale, Beaune  
 1990 Salon de Mai (1975-1978-1979)  
 Salon Grands et Jeunes d'Aujourd'hui  
 (1973-1976-1978-1)  
 Salon des réalités nouvelles (depuis 1974)

### GRANIER Jean-Marie

**BORN** 1922 à Lasalle, Gard

**EDUCATION** Ecole des Beaux-Arts de Nîmes  
 Ecole Nationale Supérieure des Beaux-Arts de Paris

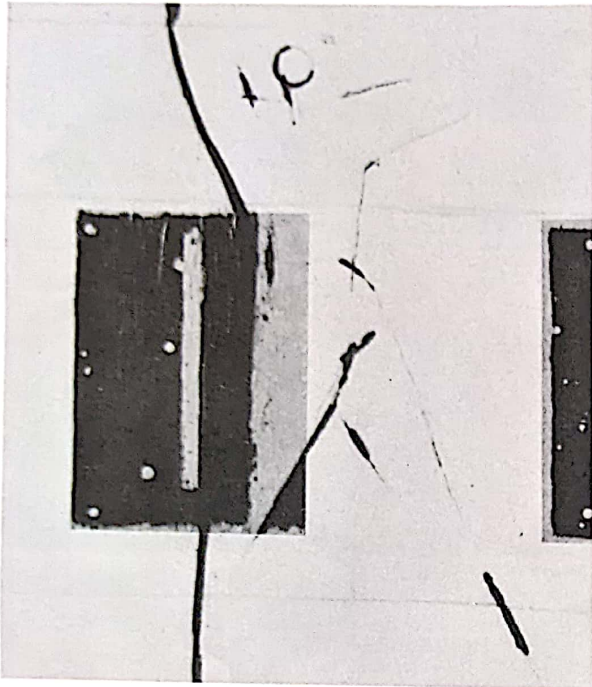
**OCCUPATION** Professeur à l'Ecole Nationale Supérieure  
 des Beaux-Arts de Paris

Membre de l'Académie des Beaux-Arts de Paris  
 Institut de France

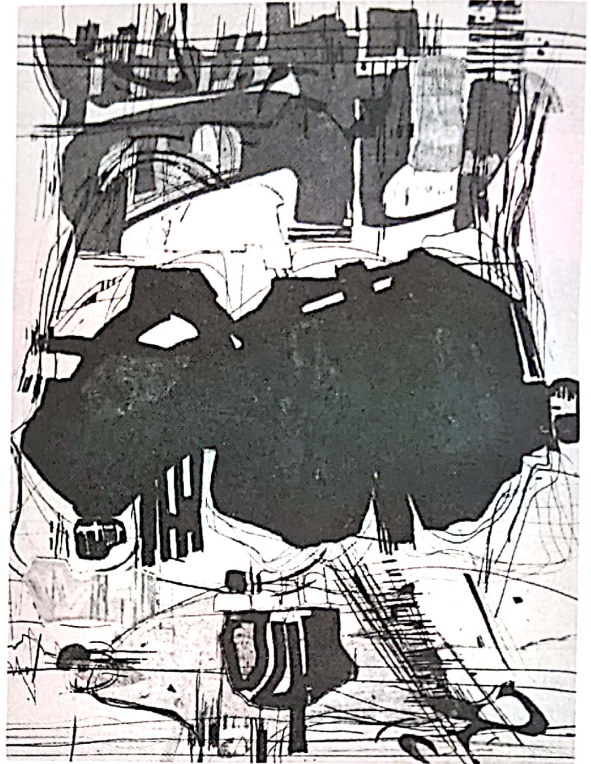
#### SELECTED EXHIBITIONS

1948 Galerie Marcel Gueidan, Nîmes  
 1955 Maison des Instituteurs, Paris  
 1956 Exhibition Liège, Belgique  
 1957 Musée d'Art Moderne, le Trait, Paris  
 1959 Bibliothèque Nationale, Paris  
 Exhibition Toulon  
 1960 Exhibition Nîmes  
 1962 Le Trait, Paris  
 1970 Saint Jean du Gard  
 1972 Galerie Danièle Crégut, Nîmes  
 1975 Galerie Marie France Borely, Paris  
 1976 Chateau d'Aubenas  
 1978 Galerie Danièle Crégut, Nîmes  
 1978 Galerie Danièle Crégut, Nîmes  
 Exhibition Venise, Italie  
 1979 Salon des Réalités Nouvelles  
 1983 Exhibition, Londres,  
 Exhibition Los Angeles  
 1987 Musée des Beaux-Arts de Nîmes  
 1991 Galerie Michèle Broutta, Paris





Rebelle 1 (Technique mixte - 12/15)



Sans titre (Gravure à l'Eau Forte - E/A)

## PEN'DU Yannick

**BORN** in 1960

**EDUCATION** Ecole Nationale des Arts Plastiques  
aux Beaux-Arts de Quimper

### SELECTED EXHIBITIONS

1982 Musée des Beaux-Arts de Quimper  
1985 Grande Masse des Beaux-Arts de Paris  
1986 Galerie Beau Lézard, Paris  
1987 Galerie Artcurial, Paris  
1988 SAGA, Grand Palais, Paris  
Galerie Beau Lézard, Paris  
1989 Galerie Athenaum, Paris  
Salon des Réalités Nouvelles, Paris  
Salon de Montrouge  
1990 Galerie Collin, Rennes  
Galerie Attali, Paris  
Galerie La Teinturerie, Paris  
SAGA, Grand Palais, Paris

## HRATCHYA

Vit et travaille à Paris

**EDUCATION** Ecole Nationale Supérieure des Beaux-Arts de Paris

### SELECTED EXHIBITIONS

1976 Musée Baron Gérard, Bayeux  
1979 Art Expo New York  
1982 Gage Gallery, USA  
1984 International Contemporary Art Fair, Londres  
1986 FIEST, Paris  
1987 Art Basel, Suisse  
FIEST, Paris  
1988 Galerie Mikimoto, Japon  
1991 Triennale Mondiale d'Estampes, Chamalières  
1990-1992 SAGA, Grand Palais, Paris  
1991 Salon des Réalités Nouvelles



"Untitled" Etching

### RAHIME HARUN

**BORN** 29 September 1954  
Georgetown, Penang.

**ADDRESS** A.P. Art Gallery  
Lot 1.07 THE WELD,  
Jalan Raja Chulan,  
50200 Kuala Lumpur.

**EDUCATION** Diploma in Industrial Design  
1972 - 1976 School of Art and Design  
Mara Institute of Technology

**OCCUPATION** Managing Director of A.P. Art Gallery (since 1983),

#### SELECTED EXHIBITIONS :

1965 Club Mediterranee Art Show, Cherating,  
Pahang.

1996 Print Show, Pan Pacific, Kuala Lumpur.

1988 A.P.S. Annual Exhibition, A.P.S. Gallery,  
Kuala Lumpur.

1988 Pameran Perdana 3, Malaysian Artist,  
Association, Kuala Lumpur.  
Malaysian Artist Association Exhibition,  
Bangkok.

1990 Images of Kuala Lumpur, Menara Maybank,  
Kuala Lumpur.  
Etching Exhibition, Tanjong Jara Beach  
Resort, Trengganu.

1982 Selected Works, A.P.S. Gallery, Kuala Lumpur.



Dyptique (Gravure sur Bois - 5/13)

### REID Suzanne

**EDUCATION** 1984 Maitrise en Arts Plastiques, Université du Québec

#### SELECTED EXHIBITIONS

1989 Galerie Action, Saint-Jean, Québec  
1989 Salon International de la Gravure, Niort, France  
1988 Trace 88, 3ème Biennale de l'Estampe Contemporaine, Paris  
1988 Exhibition of Prints, Kanawa, Japon  
1988 SAGA Grand Palais, Paris  
1987 Mini Print International, Cadaquès, Espagne  
Visions, Musée du Québec  
1986 17ème Biennale Internationale d Ljubjana, Yougoslavie  
1984 Gallery Del Bello, Toronto, Canada  
Galerie de l'Université du Québec à Montréal



Atelier (Gravure à l'Eau Forte - 2/15)

### BRETON Claude

**BORN** 7 Janvier 1928 à Paris

**EDUCATION** Ecole Estienne  
Ecole Nationale Supérieure des Beaux-Arts de Paris

**OCCUPATION** Professeur de Gravure  
aux Ateliers de la Ville de Paris

#### SELECTED EXHIBITIONS

1983 Galerie Joseph Hahn, Parris  
1985-1986 Centre Culturel de Salernes



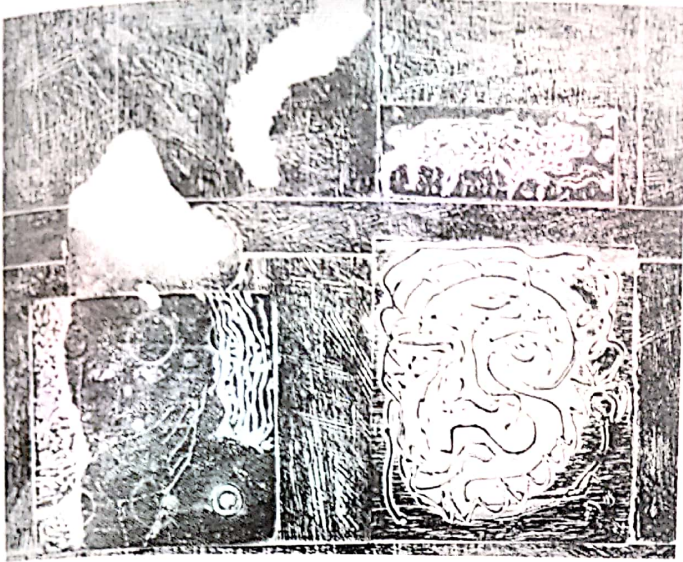
Sans titre (Gravure à l'Eau Forte - 18/30)

### RAUSCHER Catherine

**EDUCATION** Ecole Nationale des Arts Décoratifs de Paris

#### SELECTED EXHIBITIONS

1985 Galerie la Cheminée Bleue, Deux-Sèvres  
Guilde des Arts Graphiques, Montréal  
Biennale Internationale de Gravure de Digne  
Galerie de la Maison des Beaux-Arts de Paris  
Abbaye de Saint Savin, Vienne  
1987 Salon de la Jeune Gravure Contemporaine, Paris  
Espace Floréal de Paris  
1988 Biennale Internationale de Gravure de Digne  
Salon des Réalités Nouvelles  
Biennale des Arts Décoratifs de BRNO, Tchécoslovaquie  
Galerie Art Libre, Rambouillet  
Académie des Beaux-Arts du Zhejiang, Chine  
SAGA, Paris  
Ecole des Arts Décoratifs de Strasbourg  
Espace Floréal de Paris  
1989 Salon International de la Gravure de Niort  
Galerie Images Pluriel, La mothe St Héray  
1990 Guilde des Arts Graphiques, Montréal  
1991 Musée des Beaux-Arts de Santiago, Chili  
Galerie Graffiti, Montmorillon  
1992 Galerie Confluences, Rambouillet



\*Untitled\* Woodcut

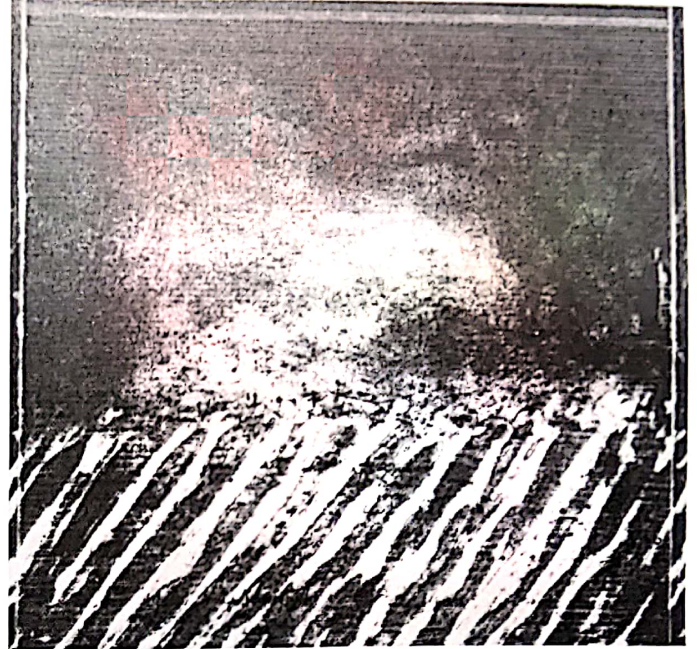
**RIAZ AHMAḌ BIN JAMIL AHMAḌ**

**BORN** 13th June 1963.  
**ADDRESS** Lot 4496, Jalan Sungai Udang,  
 Klang 41250,  
 Selangor Darul Ehsan.  
**EDUCATION** Diploma Seni Halus,  
 Kajian Seni Lukis & Seni Reka,  
 Institut Teknologi MARA,  
 Shah Alam, Selangor Darul Ehsan.

**OCCUPATION** ARTIST

**SELECTED EXHIBITIONS**

- 1992 Pameran pertandingan Seni Cetak Kayu Galeri Shah Alam, Shah Alam, Selangor Darul Ehsan. Pameran Seni Lot 10, Kuala Lumpur. Salon Malaysia, Balai Seni Lukis Negara, Kuala Lumpur. Pameran Terbuka, Galeri Shah Alam, Shah Alam.
- 1990 Maya Exhibition, Galeriwan, City Square, Kuala Lumpur.
- 1989 Miniature Art Exhibition, Equatorial Hotel, Kuala Lumpur.
- 1989 Pameran Terbuka, BSLN, Kuala Lumpur.
- 1988 Pameran Motivasi, Maybank Gallery, Kuala Lumpur.
- 1986 4th ASEAN Youth Painting Workshop & Exhibition. Manila, Phillipines.



Le Rendez-Vous (Lithographie - E/A)

**SALSMANN Michel**

**BORN** 1948 à colmar  
**OCCUPATION** Enseignant à l'Ecole Nationale Supérieure des Beaux-Arts de Paris

**SELECTED EXHIBITIONS**

- 1983 Galerie Melkinow, Allemagne
- 1985 Espace Bateau-Lavoir, Paris
- 1986 C.A.C. Belfort
- 1987 Ambassade de France, Prague, Tchécoslovaquie
- 1987 Espace des Arts, Chalon-sur-Saône
- 13e Art, Portes ouvertes, Paris
- 1989 Galerie Georges Birtschansky, Paris
- 13e Art, Portes ouvertes, Paris
- La Boucherie du Musée, Beaubourg, Paris
- 1990 Kunsthauss Ostbayern, Allemagne



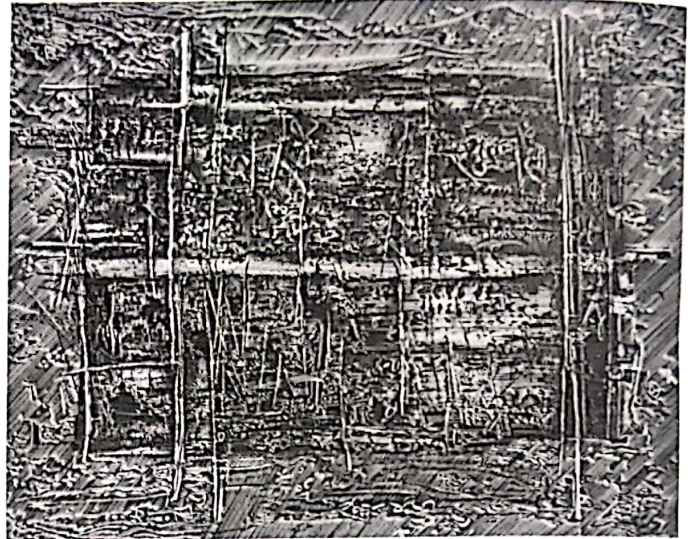
" Culture " Etching

**VELVET WEE SIANG HOON**

**BORN** 1965, Kuala Terengganu.  
**ADDRESS** T-12, Taman Melur, HillSide Estate,  
 66000 Ampang Jaya, Selangor, Malaysia.  
**EDUCATION** Diploma in Fine Art M.I.A. 1990.

**SELECTED EXHIBITION :**

1989 " Another language " Print Exhibition  
 Art House Gallery, Kuala Lumpur".  
 1990 Graphic Print Exhibition by 5 young Printmakers  
 A.P. Gallery, Kuala Lumpur.  
 "The Young Contemporary" National art Gallery,  
 Kuala Lumpur "Crossroads" Gallery M.I.A.,  
 Kuala Lumpur.  
 1991 Open show 1991 National Art Gallery,  
 Kuala Lumpur.  
 5th International Biennial Print Exhibition  
 Roc. Taipei.  
 1991 The Malaysian Young Contemporaries, an  
 invitational Art Exhibition. Lot 10.  
 1992 Malaysian Contemporary Prints Exhibition  
 Gallery City, Kuala Lumpur.  
 The open show 1992 National Art Gallery,  
 Kuala Lumpur.



Paysage Inespéré (Gravure au Burin - E/A)

**VERDIER François**

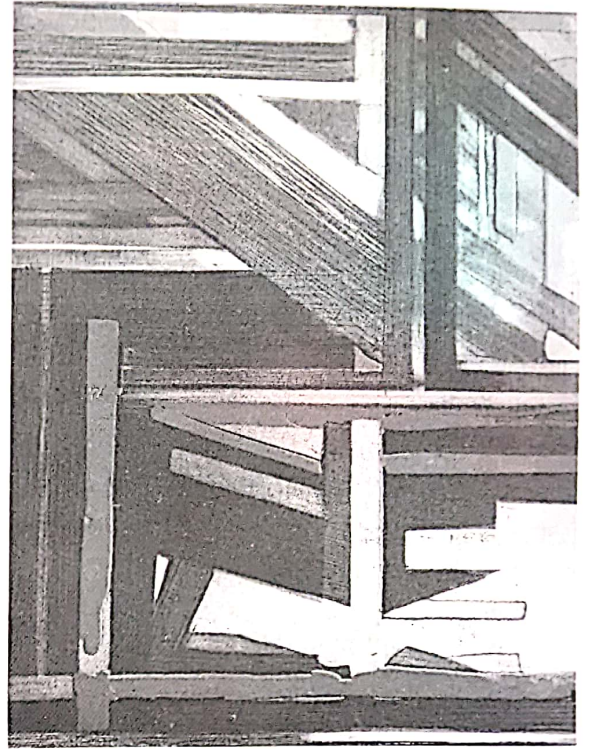
**OCCUPATION** Professeur de gravure à l'École  
 d'Arts Plastiques de Niort

**SELECTED EXHIBITIONS**

1976 Carrefour Périgord, Agenay  
 1977 Rencontre de Michels  
 1982 Exposition au Musée de Niort  
 Gijon, Espagne  
 1983-1989 Hôtel St Simon, Angoulême  
 Galerie d'Yanoni, Lyon  
 Salon de la Gravure, Bayeux  
 Galerie Condillac, Bordeaux  
 Galerie Images Pluriels, Poitiers  
 Galerie Moderne, St Malo  
 Salon International de la Gravure, Niort



Sans titre (Gravure à l'Eau Forte - E/A)



New York (Gravure à l'Eau Forte - E/A)

## TURMEL

**BORN** 22 Mai 1954 à Tournan en Brie

### SELECTED EXHIBITIONS

- 1980 Galerie Segno Grafico, Venise  
Galerie Madeleine Kaganovitch, Paris
- 1981 Ambassade de France, Tokyo  
Akasaka, Tokyo
- 1984 Galerie d'Art Municipale, Esch sur Alzette, Luxembourg  
Galerie du Rhin, Horbouurg-Colmar  
Galerie Biren, Paris
- 1985 Art Jonction International, Nice
- 1986 Galerie Jade, Colmar
- 1987 Galerie Olivier Nouvellet, Paris
- 1989 Galerie du Haut-Pavé, Paris  
Galerie de la Ferronnerie, Paris  
Galerie Elitzer, Saarbrück, Allemagne
- 1991 Galerie Beckman, Copenhague, Danemark  
Galerie Beckman, Bruxelles, Belgique  
Cloître des Dominicains, Guebwiller, France

Salon des Indépendants, Salon de Mai, Signe et Lettre  
SAGA, Cicago Art Affaire, Art 91 Bâle, Découvertes...

## TANGUY Jean Pierre

**BORN** 10 Novembre 1945 à Paris

**EDUCATION** Lycée technique des Arts Appliqués  
Ecole Nationale Supérieure des Beaux-Arts de Paris

**OCCUPATION** Enseignant à l'Ecole Nationale Supérieure  
des Beaux-Arts de Paris

### SELECTED EXHIBITIONS

- 1974 Centro della Grafica, Venise, Italie
- 1976 Galerie des Roseaux, Paris
- 1977 Galerie La Nacelle, Clermont-Ferrand
- 1978 Galerie Dauphine, St Germain
- 1979 Maison de la Culture, Vichy
- 1980 Signo Grafico, Venise
- 1984 Chateau du Theret, Creuse
- 1988 Espace Pierre Cardin, Paris  
Art Expo New York, USA  
SAGA Grand Palais, Paris  
Galerie Anna Izax, Los Angeles, USA  
Atelier Simone et Henri Jean, Deux-Sèvres  
Galerie l'Etang d'Art, Toulon  
Invité au Festival d'Asilah, Maroc
- 1989 Galerie Retrospective, San Diego, USA  
Hôtel de ville de Viernheim, Allemagne
- 1990 Galerie Mimam Simam University, Istamboul, Turquie  
Salon International de la Gravure de Niort
- 1991 Galerie Nationale de Kuala Lumpur  
Musée Ploudiou, Sofia, Bulgarie



Sans titre (Gravure à l'Eau Forte -3/60)

## SOLBERG

**EDUCATION** Atelier Charpentier  
arts appliqués  
Cours Jean Delpech

**SELECTED EXHIBITIONS**  
Lauréate de cinq prix de l'Académie des Jeux-Arts,  
Institut de France  
Médaille d'honneur des Artistes Français  
Médaille de Dix Musées de France  
Exposé dans les Salons consacrés à la gravure  
en France, Chine, URSS, Japon, Liban, Italie,  
Espagne, Suisse.  
Bibliothèque Nationale  
Pointe et burin  
Atelier Taille Douce  
La cheminée bleue, Niort



"Garden of Happiness" Etching

## : ILSE NOOR

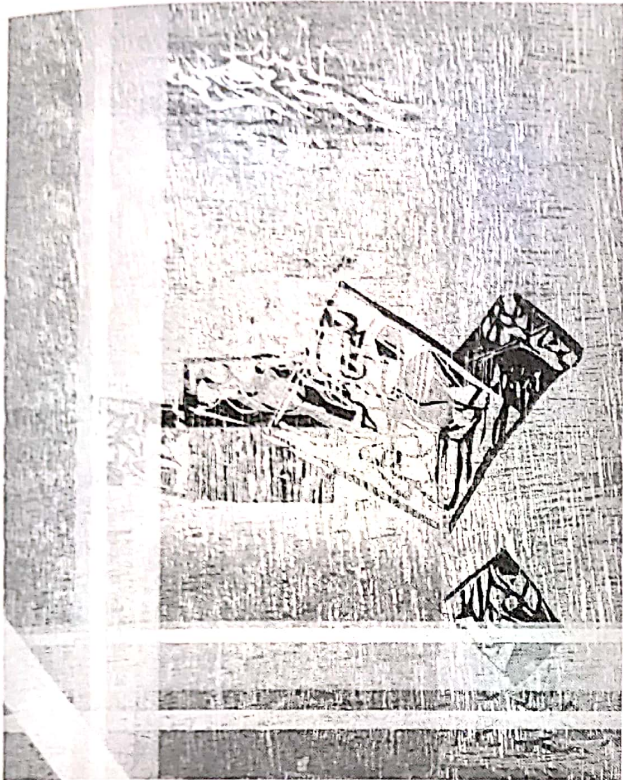
**BORN** : 1941

**ADDRESS** : No. 9, Jln. Manisan Satu, Bukit Indah,  
58200 K. Lumpur.

**EDUCATION** : Studied Graphic Art under W.M. Stucke,  
co-founder of the Artists Association fo Bonn, Germany.  
: College of Art, Cologne, Germany.  
: Academy of Fine Arts, Munich, Germany.

### SELECTED EXHIBITIONS :

: Since 1960, had exhibited her works in  
numerous group shows  
and solo exhibitions in West Germany,  
Malaysia, Singapore and France.



**: AHMAD KHALID YUSOF**

**BORN** : 1934

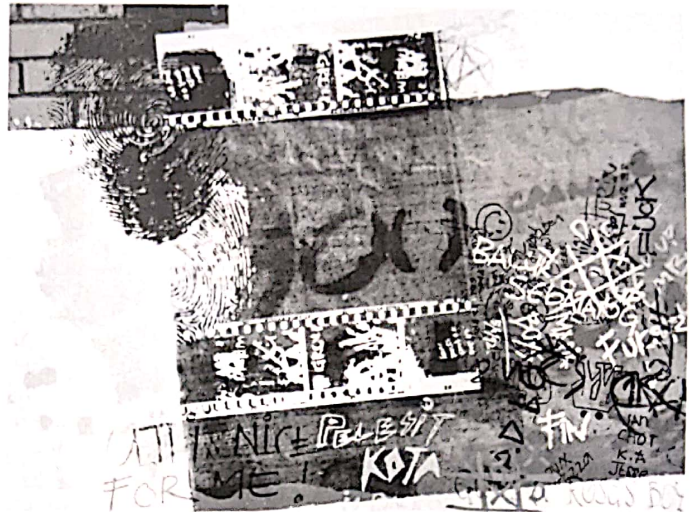
**ADDRESS** : 24, Jalan SS 1/37, Kg. Tunku, Sungai Way,  
Selangor Darul Ehsan.

**EDUCATION** :  
**1956/58** : Malayan Teachers Training College, Kirkby, England  
**1965/69** : Winchester Art School, England  
**1975/78** : Ohio University, U.S.A.

**OCCUPATION** : Director, Shah Alam Galeri.

**SELECTED EXHIBITIONS**

**1969**  
**1972** : 2 man Art Show, Trafalgar Square, London.  
 International Biennial Exhibition of  
 Prints in Tokyo.  
**1977**  
 Hocking Valley Bank, Ohio, Athens, Ohio.  
 One Man Show, Ohio University, U.S.A.  
**1976**  
 One-Man Show, Subway Gallery, Winnipeg,  
 Canada.  
 International Monetary Fund Gallery,  
 Washington D.C.  
**1980**  
 Contemporary Asian Art Show,  
 Fukuoka City Japan  
**1985**  
 Fukuoka Art Show, Japan.  
 5 man Art Show Representing Malaysia in  
 Seoul South Korea.  
**1988**  
 The 3rd Asian International Art Exhibition  
 Fukuoka, Japan.  
 Contemporary Paintings of Malaysia,  
 Pasadena, California, U.S.A.  
**1992**  
 International Exhibition of Art From  
 The Islamic World Jordan.



\* Stenart Series II\* Silkscreen

**: MOHD. JAMIL BIN HAJI MAT ISA**

**BORN** : April 1967

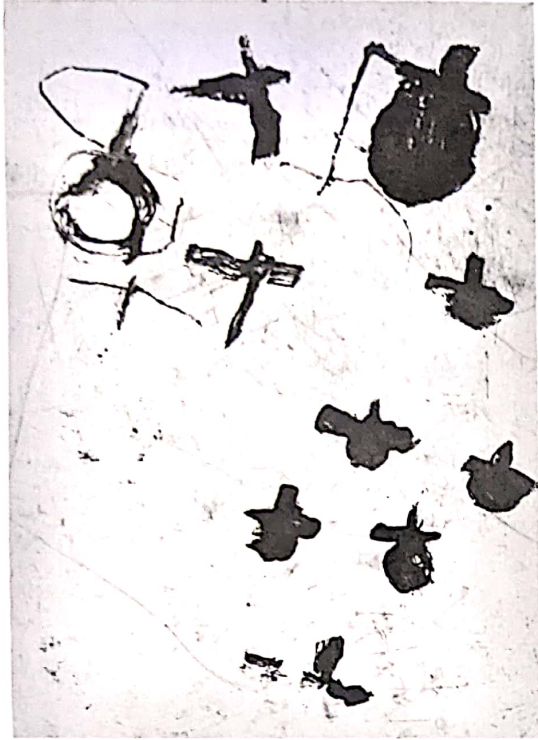
**ADDRESS** : No. 5, Jalan Tembusu 3/9,  
40000 Shah Alam, Selangor Darul Ehsan.

**EDUCATION** : Diploma in Art & Design (Fine Art)  
Mara Institut of Technology.

**EXHIBITIONS** :  
**1989** : Seni Khat Exhibition. Art Gallery KSSR. ITM.  
**1991** : Printmaking Exhibition. Art Gallery. KSSR ITM.  
 : Penang Annual Talent Exhibition.  
 : Penang Museum & Art Gallery.  
**1992** : 3rd Salon Malaysia. National Art Gallery, Kuala Lumpur.  
 : National Art Gallery, Kuala Lumpur.  
 : Open Show  
 National Art Gallery, Kuala Lumpur.  
 : Woodcut Competition & Exhibition.  
 Shah Alam Art Gallery.

**AWARDS** :  
**1991** : Penang Annual Talent  
(Minor)  
**1992** : Street Banner Competition.  
(Consolation Prize)





Sans Titre (Gravure à l'Eau Forte -20/20)



Colombo (Monotype - Epreuve unique)

### RASSINEUX Martine

**BORN** 1955 à Amiens

**EDUCATION** Ecole Nationale Supérieure des Beaux-Arts de Paris

**SELECTED EXHIBITIONS**

1949 Maison de la Culture d'Amiens  
 1980 Maison de la Culture de Nevers  
 1981 Galerie Traces Barcelona, Espagne  
 1982 Espaces de Patience, Amiens  
 1983 Estampe, Compiègne  
 1985 Palais des Beaux-Arts, Lisbonne  
 1987 Cité des Sciences, La Vilette, Paris  
 1988 SAGA, Paris  
 Salon de la Jeune Gravure, Paris  
 Centre Culturel de la Somme  
 Centre culturel de Compiègne et du Valois  
 Galerie La Ferronnerie, Paris  
 Galerie Anne Blanc, Paris  
 Salon de la Jeune Peinture, salon de Mai  
 Salon des Réalités Nouvelles, Salon le Trait

### WISEUX Claude

**BORN** 1927 à Champagne sur Oise

**OCCUPATION** Professeur à l'Ecole Nationale Supérieure des Beaux-Arts de Paris

**SELECTED EXHIBITIONS**

1952 Galerie Vibaud, Paris  
 1954 Galerie Arnaud, Paris  
 1955 Galerie René Drouin, Paris  
 1956-1960 Galerie Daniel Cordier, Paris  
 1957 Galerie Léo Castelli, New York  
 1958 Palais des Beaux-Arts, Bruxelles  
 1961 Musée de Wiesbaden, Allemagne  
 1963-1978 Galerie Cavalero, Cannes  
 1965-1973 Galerie Le Point Cardinal, Paris  
 1966 Galerie Bénador, Genève  
 1969 Centre International d'Art Contemporain, Paris  
 1971 Galerie A. Chave, Vence  
 1977 Musée d'Art Moderne, Paris  
 1980 Galerie Isy Brachot, Paris  
 1986 Art Héritage Gallery, New Dehli, Inde  
 1988 Fine Arts Gallery, Tokyo  
 1989 Chémould Gallery, Bombay, Inde  
 1989-1991 Galerie Heyram, Mabel Semmier, Paris  
 1990 Galerie Vincent, St Pierre de la Réunion  
 1991 C.A.C. Abbaye de Beaulieu en Rouerge

# GLOSSARY

## Print,

The image obtained from any printing element. Originally, this was either a metal plate, engraved in intaglio, or a wood block (or metal plate) cut in relief. From the beginning of the nineteenth century, lithographic stones were included, and today screen printing adds a further type of printing element. An impression taken planographically from a painted surface may also be termed a print. In the past, a rigid distinction was observed between prints obtained by manual processes and reproductions obtained by photomechanical methods.

## Original Prints.

A print is termed "original" if the artist of the design has worked on the printing element himself, as opposed to reproductive and interpretative prints which involve the use of an intermediary person to reproduce the design onto the printing element. Original prints are often only produced in small numbers; they are numbered and signed by the artist, to certify the authenticity and approval of the quality as well as quantity.

## Reproduction

Prints of a painting printed by photo-mechanical process such as offset-litho process or laser print process. Normally, the painting is copied with a camera to produce four colours separation films in which the image is transferred onto the printing plates. Unlimited copies are then printed by mechanical printing press to obtain identical prints of the painting in particular. The painter of the original painting may sign and number the reproduced impressions to imitate the practice employed in original prints. It must be noted that a reproduction should never be termed as limited edition/signed original print.

## Limited Edition

Original prints are often produced in small quantity. The number of prints obtainable in optimum quality is limited by the endurance of the wood block or plate. Therefore, when a worn-out plate begins to show its sign of deterioration on the impression, the artist is obliged to stop printing at this stage in order to maintain consistent impression from the limited copies already printed. These prints are then numbered at the bottom below the printed image to indicate the total number of prints pulled from the particular plate. This is known as limited edition. In addition to the edition proper, the artist normally pulled few copies prior to editioning in various colours during the plate-making process when testing the effect of the worked plate. These copies are known as artist's proof or trial proof.

## Proof.

In a general sense, this word has been used to indicate any impression of a print. Strictly speaking, it should be limited to those impressions pulled by the artist to prove or test his work, whether before or after completion of the block, plate, etc.

## Artists's proof.

A proof reserved for the artist outside the main edition. This may be noted in the margin (E.A. on French prints mean "epreuve d'artiste"). Some artists number these proofs.

"Fine" proof. A definitive proof taken with particular care, on high quality paper, with margins.

## Trial proof.

A proof taken while work is still being made on the plate, stone, etc., to test the effect of inking and from which the artist can judge the amount of additions or alterations to

be made. Sometimes he may make corrections by hand on the proof itself (a "touched" proof). In the past, woodcutters pulled trial proofs by blackening the relief of the block with smoke and printing it with the aid of a burnisher or rubber. Several trial proofs may be taken until a definitive state is reached. The printer's proof is often a trial proof.

## Facsimile.

1. A print which is an exact copy of an original design, i.e. a "reproductive" print as opposed to an "original" print.
2. In a more specific sense it refers to the exact reproduction of a line drawing in wood engraving (as opposed to its interpretation in a brush or wash technique) and was particularly popular in the nineteenth century. Photomechanical processes are also used for obtaining facsimiles.

## Etching:

One of the most important methods of intaglio engraving. It consists in laying an acid-resistant ground over a metal plate (copper is the best, zinc is also used) on the surface of which the design is drawn so as to expose the metal. The plate is then bitten with nitric acid (hence the term "eau-forte" in French), which incises the lines so that the plate can be inked and printed as an ordinary intaglio engraving.

It does, however, require a certain technical experience to achieve good results, particularly in laying the ground and biting the plate.

An etching is executed in five stages: (1) The plate is polished and cleaned with chalk or whitening to ensure that the ground adheres well. (2) Laying the ground: either a ball of solid ground is melted over the plate, or a cold liquid ground is used. The former remains soft for a longer period, the latter dries rapidly and must consequently be worked more quickly than a hard ground. Different grounds are used for reworking the plate. (3) The design is cut through the ground with an etching.

The etching process must not be confused with the "etch" used in lithography: this is a gum acid solution applied to the stone (already drawn and prepared with a resist) with the aim of reinforcing the image.

Lightly etched (plate). One which has been etched for a short period. An impression taken from such a plate is light in tone. A light etch refers to a weak acid or any diluted mordant.

## Aquatint.

A process of intaglio engraving on metal. The plate is covered with a special ground made from a powdered substance through which the surface is bitten. The resulting effect is not of an engraved line, but of finely textured rings set close together. Graded shades can be obtained between light grey and black, of varying colour tones if printed in colour. Consequently, it can produce a reasonably close representation of a wash drawing and was originally called an engraving in the wash manner (Fr. "gravure en maniere de lavis"). The ground is traditionally obtained by shaking powdered resin or bitumen over the plate and fixing it with the application of heat. The grounded plate is then placed in a bath containing nitric acid.

## Screenprinting or Silkscreen

The principle of screenprinting consists in applying stencils to a screen (constructed of silk or of some synthetic or metallic material), in such a way that when ink is applied it is prevented from passing through some parts while penetrating the rest of the screen, thereby printing an image on paper placed underneath.

The ink is poured over the masking at one end of the screen and when this has been lowered into position, the ink is scraped across the screen with the aid of a squeegee.

The most important part of the process is the preparation of the screen. Stencils may be applied in a variety of ways, including the use of filling-in liquid, varnish or plastic film. A drawing can be made directly on the surface with a special ink which is removed in readiness for printing after the rest of the screen has been blocked out. A photographic stencil is made by initially sensitizing the screen.

### Lithography.

With woodcutting and intaglio engraving, this is one of the oldest methods of printmaking. It dates from the end of the eighteenth century. It is based on the chemical fact that there is a natural antipathy between grease and water. The image is drawn on a stone with a greasy ink which is dark in colour only to aid the draughtsman with his work. The stone is then thoroughly dampened; the water remains on the ungreased areas only. The printing ink is applied with a roller; it adheres only to the greased parts. Lightly dampened paper is then placed over the surface of the image, followed by a protective sheet. Stone and paper are passed through a flat-bed scraper press.

Lithographic methods have also been adapted to metal plates (grained zinc and aluminium).

Lithographic colour printing is done with several stones (or metal plates), one for each colour.

### Woodcut.

One of the oldest and most important techniques in printmaking (see: letterpress). The principle consists in cutting a design, in relief, on a hard, polished block of wood. The relief areas take the ink and print the design in reverse. It can be either cut so that the design is produced by the relief areas (positive), or so that the furrows are treated as the design (negative), seen in a white-line woodcut. The blocks are cut along the grain of the block with various tools: the woodcutter's knife, gouges, chisels, scrapers, etc. Today, plastic is often used instead of wood to make woodcut (and wood-engraved) blocks. It is inked with a roller, and printed either manually, by pressing paper onto the block and rubbing it with the back of a spoon, a folding stick or leather rubber (Fr. "frotton"); or in a mechanical press of which there exist many examples.

### Linocut.

An abbreviation of linoleum cut. The technique is a derivation of the woodcut but owing to the supple, relatively soft properties of the material, linocuts have different characteristics. The material takes all types of lines, but is most suited to large designs with contrasting dark and light flat tints. The material is cut with small pen-like tools which have a mushroom-shaped handle. The tools have a variety of forms: straight and rounded edge, double-pointed, as a chisel or a V-shaped chisel, etc. As on a woodcut, the relief parts of the block are inked. For printing a large number of important proofs, the line is attached to a wooden block. Colour printing is done with several lino blocks.

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