

Wayne Eastcott

Tofino/Moodyville 2

archival ink jet, silkscreen and stencil
printed on HP watercolour 100% rag paper by the artist
paper size: 23 x 29", image size: 16 x 22"
edition 30, 3 artists proofs, signed by the artist
released March, 2007
issue price: \$800



Editions published
in partnership with
Canadian artists
in support of children,
their art education
and, their future.



Wayne Eastcott is one of Canada's foremost experimental print makers, best known for intertwining technological imagery with elements of the created universe in expressive and often spiritual ways. He is also an outstanding educator who teaches printmaking at Capilano College in North Vancouver, BC.

Robert Wayne Eastcott was born July 20, 1943 in Trail, British Columbia. As an only child growing up in nearby Rossland, BC, he recalls a serious interest in science and math in school, but it was visual art which finally captured his imagination. In his senior secondary years art teacher Bob Borsos recognized his natural talent and convinced him to go to art school in Vancouver upon graduation; launching what would become a lifelong and highly successful career as an artist.

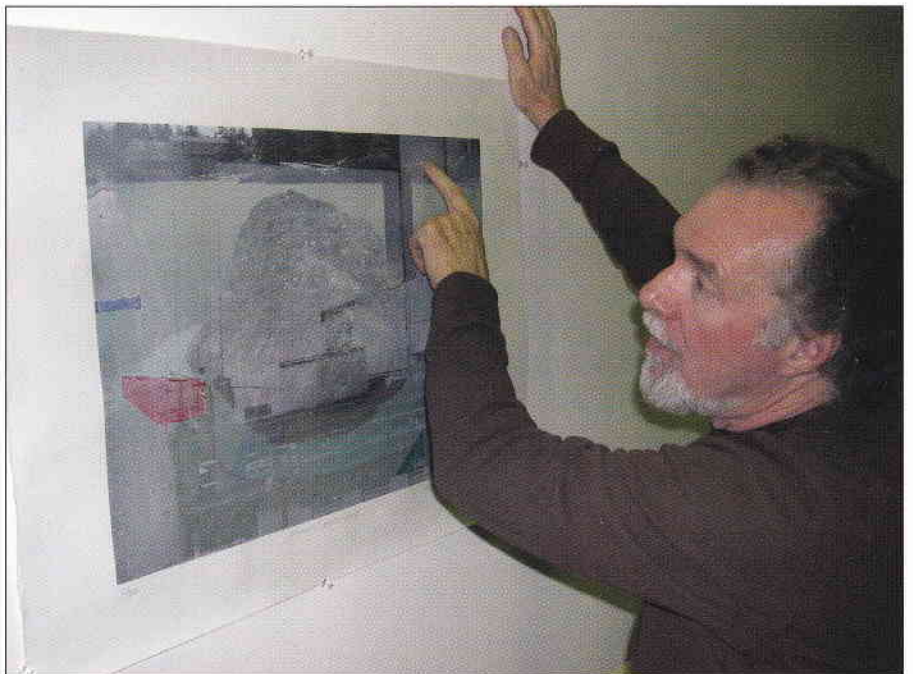
Eastcott attended the Vancouver School of Art from 1962 - 1966 and graduated with honours in print making and painting. He studied with Jack Shadbolt, Don Jarvis and Orville Fisher, but credits Roy Kiyooka with having the greatest influence upon his work with his very spiritual and philosophical approach to art and life. The "Pop" art influences of Robert Rauschenberg and Claus Oldenberg combined with the music of Glenn Gould has also been a constant source of inspiration for his imagery.

Following art school he established a studio in Vancouver and worked part-time as a commercial artist at KVOS (a local television station) to support his artistic endeavours. It was there that he fine tuned his silkscreen techniques and discovered the potential of Xerox images as an expressive form. Xerography quickly became instrumental to his creative search in both form and content, manifesting itself in images of machines produced in multiple through print making.

In 1971 he joined the studio art faculty of the Capilano College, was elected to the Royal Canadian Academy (RCA) and, in the same year, established the Dundarave Print Workshop with the late Bert Binning which still operates on Granville Island in Vancouver. In 1979, he established the printmaking Department of Capilano College where he continues to teach aspiring printmakers to this day.

Eastcott is a prolific artist with an impressive exhibition history. He has exhibited nationally and internationally, including in New York, Japan, Yugoslavia, Poland, Germany, Spain, India and Brazil. His work is found in numerous private, corporate and public collections across Canada including the Art Gallery of Greater Victoria, the Winnipeg Art Gallery, the National Gallery of Canada in Ottawa and of course the Artists for Kids Gallery in North Vancouver.

The original print "Tofino/Moodyville 2" is the product of the artist's interest in photographic images of North Vancouver's industrial coastline combined with appropriated imagery from the untamed west coast of Vancouver Island. It contains signature Eastcott stencil work in an elegant yet complex interplay of lines, iridescent colour and form adding visual mystery in a way that only he can do.



Wayne carefully examines a proof of Tofino/Moodyville 1 at the print shop

The Artists for Kids Trust was established in 1989 through a generous partnership between some of Canada's finest artists and the North Vancouver School District. Its mission, through the sale of original prints created by its artist patrons is to build an art education legacy for the children of British Columbia. Artists for Kids houses a stunning collection of contemporary Canadian art in its Gallery and provides a variety of art enrichment program opportunities for thousands of students of all ages and abilities each year.

Canadian artists who generously support the program include: Wayne Eastcott, Ross Penhall, Gordon Smith, Jamie Evrard, Graham Gillmore, Greg Murdock, Ted Harrison, J. Carl Heywood, Rodney Graham, the late Toni Onley, Douglas Coupland, Kenojuak Ashevak, Roz Marshall, Robert Davidson, the late Jack Shadbolt, the late E. J. Hughes, Robert Young, Jane Ash Poitras, Michael Snow, the late Jean McEwen, Robert Bateman, David Blackwood, Betty Goodwin, Joe Fafard, Gathie Falk, Alan Wood, the late Guido Molinari, Molly Lamb Bobak, the late Anne Meredith Barry, Takao Tanabe, George Littlechild, Irene F. Whittome, Arnold Shives, Ann Kipling, Charles van Sandwyk, the late Bill Reid, the late B.C. Binning and, the bequest of Frederick and Betty Amess.

To make an appointment to view Wayne Eastcott's print "Tofino/Moodyville 2", or if you require more information about other Artists for Kids prints or its programs, please contact the Managing Director: Bill MacDonald at the Artists For Kids Gallery, 810 West 21st Street, North Vancouver, BC Canada. V7P 2C1 Phone: 604.903.3797 Fax: 604.903.3778
bmacdonald@nvsd44.bc.ca www.artists4kids.com



3/30

TOFINO / MOODY WILDS 2

25/10/06 R.W. J. K. K.





3/30

TOFINO / MOODYVILLE

28/10/05 R.W. Hstall

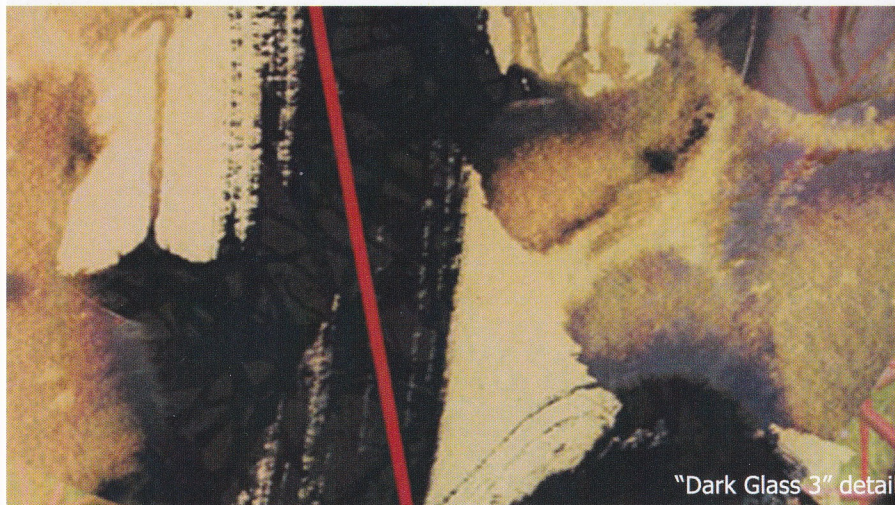


Wayne Eastcott began his career by studying at the Vancouver School of Art, graduating with Honours in Painting and Printmaking. His contribution to printmaking in Vancouver is prolific. He was a founding member of the Dundarave Print Workshop with fellow Vancouver artist, B.C. Binning in 1971. He has been on the faculty at Capilano University since 1971 where he established the Printmaking Department in 1973. Since 1979 Wayne has made numerous trips to Japan. In 2003 he undertook a collaboration called *Interconnection* with Tokyo based artist, Michiko Suzuki.

In this current exhibition, *Systems: New works on metal and paper*, Wayne's goal is to make works that will slowly, optimistically and profoundly resonate with the viewer and perhaps give them a sense of their interconnection with all they can see but mostly with what they can't see. He is very excited about this exhibition and the implications for the direction of his future work.

Wayne Eastcott SYSTEMS:

New works on
metal and paper



"Dark Glass 3" detail



"Dark Glass 3"



Bellevue Gallery

2475 Bellevue Avenue, West Vancouver

604-922-2304

www.bellevuegallery.ca

Bellevue Gallery

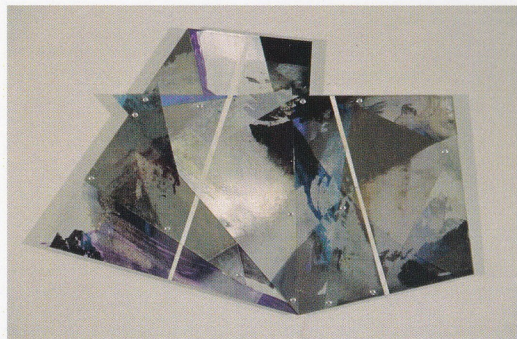
2475 Bellevue Avenue, West Vancouver

604-922-2304

www.bellevuegallery.ca



"For S.H."



"System 2"



"For S.H. 3"

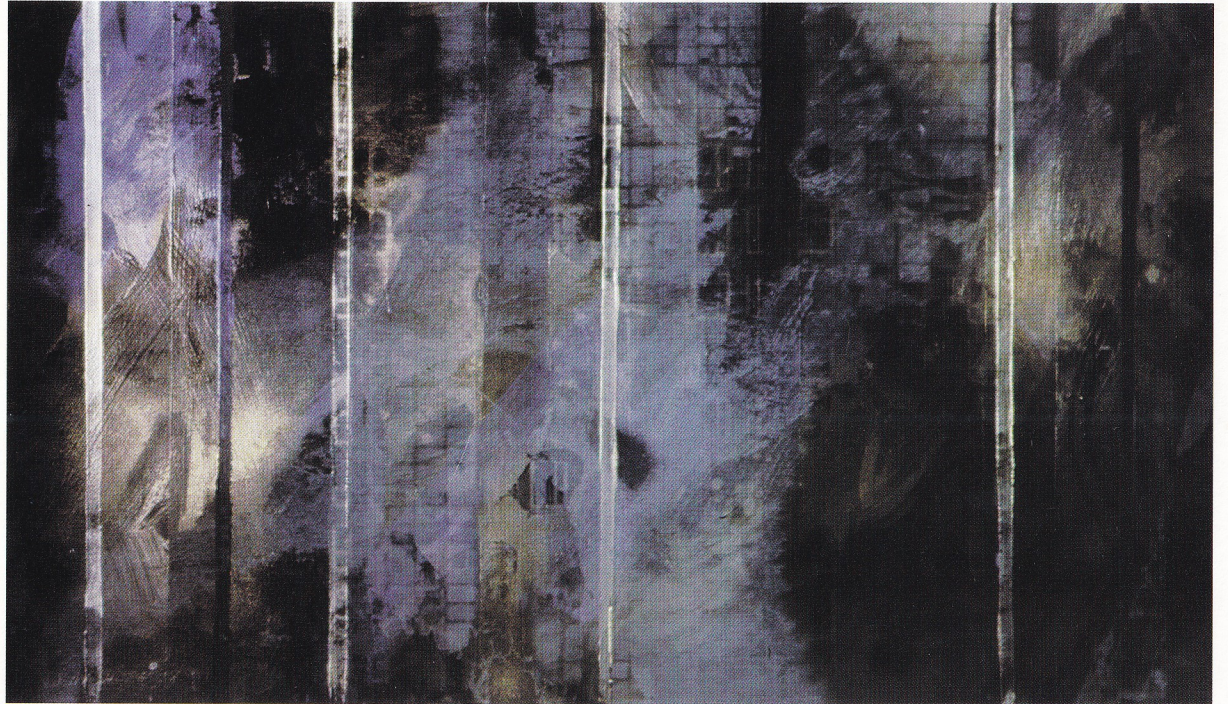
Wayne Eastcott – Artist Statement *Systems: New works on metal and paper.*

In this exhibition I am influenced by the fact that we are increasingly becoming aware of the interconnection of our universe. Basic forms, whether organic or technological, are dictated by the same influences, such as gravity, heat, light, etc. On a more subtle level there seems to be a connection between things that appear dissimilar – the length of piano strings, the form of cell and DNA growth, tidal movement, plant growth, electronic circuitry, the acceleration of falling objects. Even occurrences in time often seem to be interdependent or related. Humankind, nature and technology have usually been portrayed as opposites in conflict with each other and many events are dismissed as being chance, chaos, or accident. This exhibition investigates the relationships between humans, technology, chance, and order.

The pieces are the result of the dialogue between the actual images and the means by which they are produced. Organic elements such as hand marks or the accidental use of dusts and pigments fall into the human/chance category, while the structure of technical elements can be seen in digital or silkscreen processes or cut and riveted aluminum. The images are developed by various combinations of hand painted, stenciled enamels, digital and silkscreen printing, and dusted metallic and mica pigments applied to paper and aluminum. The works combine gestural brush marks, city, machine and landscape images as well as geometric shapes and lines relating to human synapses, electronics, etc.

I have been exploring experimental printmaking for some time, however, this *Systems* project is far in advance of what I have previously been able to consider. My goal is to make works that will slowly, optimistically and profoundly resonate with the viewer.

Wayne Eastcott



Ballard Lederer Gallery

Canadian Fine Art

1540 West 2nd Avenue Vancouver, BC Canada V6J 1H2 604.736.3282 / ballardlederergallery.com

The Seymour Art Gallery
invites you and your guests to attend

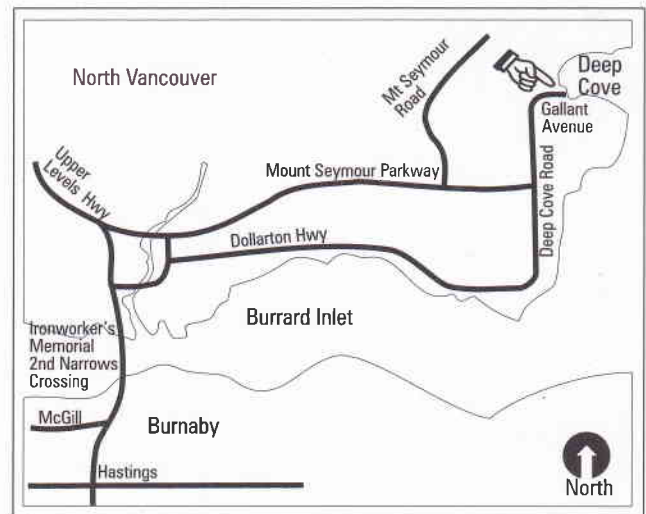
Wayne Eastcott:

The Development of Image

Opening reception
Tuesday 1 April from 7-9pm

Eastcott's exhibition covers the period
1965 - 2002 and is witness to the evolution
of his image making.

Exhibition runs
26 March to 27 April 2003



4360 Gallant Avenue, North Vancouver BC V7G 1L2

12:00-4:00 Daily

Closed Mondays

Phone: 604.924.1378

Fax: 604.924.3786

We gratefully acknowledge the financial support of the City of North Vancouver and the District of North Vancouver and the assistance of the Arts & Culture Commission of North Vancouver, the BC Gaming Commission and our business, family and individual members

Inset: Bicycle Seats Drypoint on paper 30/1/65

WAYNE EASTCOTT



Wayne Eastcott / Michiko Suzuki
INTERCONNECTION November 3 – 20, 2005

INTERCONNECTION Wayne Eastcott / Michiko Suzuki

November 3 – 20, 2005

Opening Reception:
Thursday, November 3, 6:30 – 8:30 pm

Preview:
November 1 – 2

ELLIOTT LOUIS GALLERY
1540 West 2nd Avenue, Vancouver BC
(604) 736-3282 www.elliottlouis.com

Interconnection - 3 (Recall), detail -
digital print / silkscreen & pigment on paper

Michiko. S
R.W. Eastcott

WAYNE EASTCOTT graduated in 1966 from the Vancouver School of Art with honors in Painting and Printmaking. He embarked on a career of innovative printmaking which led to a Canada Council Grant in 1968 for the development of new printmaking techniques, in particular the Xerox technique. Over the following years he engaged the interest and active participation of Xerox Corporation in Rochester, New York and Fuji-Xerox in Tokyo, Japan where he made a defining video with NHK "Electography, What is it?"

In 1971 Wayne joined the art faculty of Capilano College and in the same year, he and B.C. Binning, established the Dundarave Print Workshop in West Vancouver which is now operating on Granville Island in Vancouver. He established the printmaking Department of Capilano College in 1979 and The Art Institute: Printmaking, a one year graduate program, in 1983. Wayne has exhibited internationally since 1971, particularly in Japan where he established ties early in his life through his interest in Japanese culture and art, and where he has travelled repeatedly.

From the biographical introduction in
 "Wayne Eastcott-Art in Progress"
 Pub. Evergreen Cultural Centre,
 Coquitlam, B.C. Canada 1998

Wayne Eastcott
 weastcott@shaw.ca

MICHIKO SUZUKI graduated from the Musashino Art Junior College, Tokyo, in 1974. The recipient of several major domestic and international printmaking/ contemporary art awards Michiko is a Japanese artist whose prints have also appeared in numerous solo, group and international exhibitions. Her work is represented in collections in Japan, Malaysia, Poland, Estonia, Lithuania, Canada, Korea, Thailand and Taiwan. Additionally, she has become internationally recognized for her contribution to contemporary art practice and theory. She has recently accepted positions as guest artist at the University of Alberta, Edmonton, Alberta, Canada (2002) and, as the first artist-in-residence at Capilano College, North Vancouver, BC, Canada (2003).

For Suzuki, the act of creation is not enough; it is only when the viewer connects with her art that she feels her work becomes complete. Even the titles of her prints are designed to invoke viewer participation; she calls many of her works "A feeler" in honor of the people who wish to touch her works visually, emotionally, and physically.

Michiko Suzuki
 studiotouri@hotmail.com



Interconnection



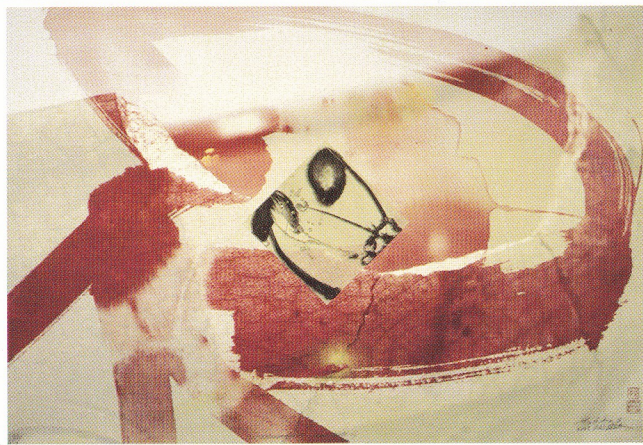
Suzuki/Eastcott

共生へのダイアレクティカル・アート
＊インター・コネクションの試み (日夏 露彦)

激しいブラシュ・ワークと不気味な形象で不安な実存状況をシリ
アスに刷り出してきた鈴木道子が、大胆な試みに打って出た。イギ
リス系カナダ人版画家と合作しようという。互いの作品で共鳴し
合うところがあって、掛け合いながらひとつの新しい表現世界を
目指すのだ。鈴木とその相手ウェイン・イーストコットはこの試み
をインター・コネクション（相互連絡）と名づけ、話し合い、と
ときには反発し合い、最終的にはいわば弁証法的な（ダイアレクティ
カル）止揚へと高めたいのだろう。取替えの利かない実存同士の
合作となれば、当然二つの独自性がいかに生かされ、未知の地平
へと高められたか問われる。現代美術としてのリアリティを得るに
は、安易な妥協・折衷は許されない。

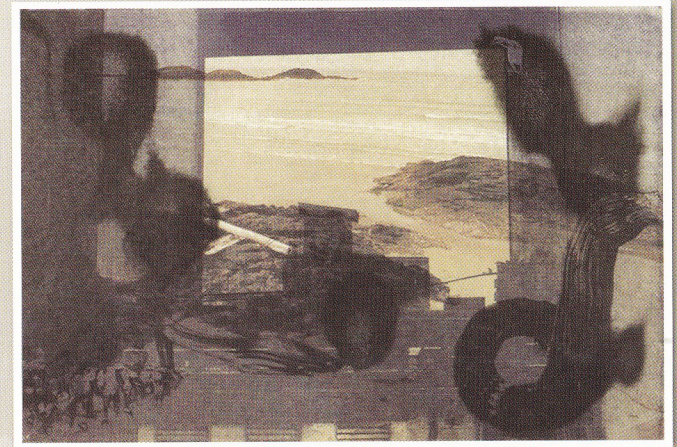
エディション作品の数点をみるかぎり、この課題にはさすがらしく
応えているようだ。六十年代にダダ・ポップ的エスプリでデビュー
し、サスペンスな抒情抽象をすすめるウェインと、東洋カリグラフィ
の血統を生かすシュールな表現主義の鈴木との掛け合いは、ダイア
レクティカルな運動をしのばせ、一段と広がる人類社会のパニック
に苦渋しながら共生をまさぐる一種凄愴ともいえる意志を打ち
響かせている。独善や私有を超え出るアートの存在理由を知らし
める今日的な試みとして注目しよう。

ひなつ・つゆひこ 美術評論家 AICA会員
(Member of International Association of Art Critics)



Cover, Interconnection 3 (Recall)

Interconnection 2 (Yobitsugi 2)



Interconnection 1 (Moodyville-Tofino)

Interconnection is a Pacific Rim collaboration--between Michiko Suzuki of Tokyo, Japan and Wayne Eastcott from Vancouver, Canada. Ms. Suzuki came to Vancouver in mid-2003 to meet with Wayne Eastcott and begin the collaboration. Her work dealt with organic, gestural imagery, of an abstract, almost Surrealist feel. Wayne's work depended on photographic imagery with a strong technological basis, often reworked with gestural effects.

Together, these fine works are evidence of a true collaboration, where the results show the influences of both artists, but are a unique combination which neither could achieve on their own.

Dal Schindell
Director, Lookout Gallery
Regent College
Vancouver



Michiko Suzuki/ Wayne Eastcott

インターコネクションは、日本人である鈴木道子氏(東京出身)とカナダ人の ウェイン・イーストコット氏(バンクーバー出身)との太平洋で結ばれた共同作業と言える。鈴木氏は二千三年の半ばにイーストコット氏に会いにバンクーバーを訪れ、共同作業を始めた。鈴木氏の作品は、自然で身体的なイメージを使った抽象的なものであり、それは、ほとんど空想的、超現実主義的な感覚ともいえる。イーストコット氏の作品は、最新の技術を駆使した技法で写真的なイメージをもとに、身体的な効果が生み出されたものである。二人のすばらしい作品が一緒になったものこそは、真の共同作品であり、その結果は、二人の芸術家の影響の現れた、ユニークなコンビネーションであり、それは、個人のみでは、絶対に作りえられなかったものである。

ダル・シーインデル (Dal Schindell)
ディレクター：ルックアウトギャラリー
リージェントカレッジ
バンクーバー

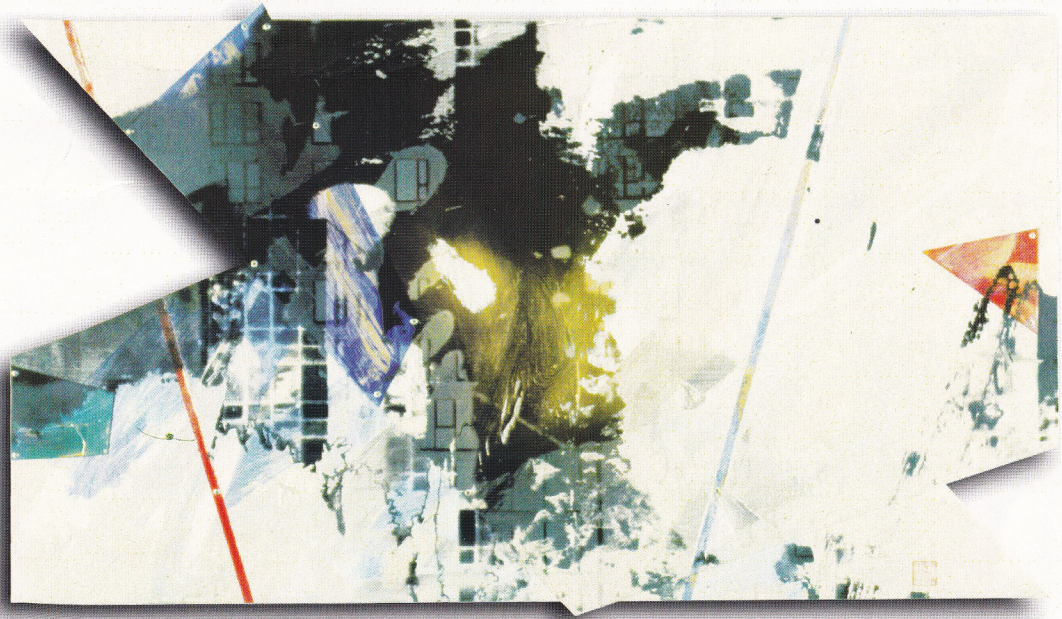
Dialectical Art for Co-existence
Attempt for Interconnection (Tsuyuhiko Hinatsu)

Ms. Michiko Suzuki, who, through her strong vehement brush strokes and her eerie images, had been expressing precarious existential conditions, is now making a new bold attempt. She is going to co-create artwork with a Canadian printmaker of English descent. Since their works resonate with each other, the two artists will aim, together, for a new sphere of expression by letting their artwork carry on a dialogue between them. Ms.Suzuki and her co-artist, Wayne Eastcott would name it "Interconnection". Their ultimate intention must be to elevate, eventually, this experiment to a dialectical sublimation, while talking to each other and contradicting each other at times. If it is going to be a co-work of two existentialists, the question that arises would be how their own individual uniqueness is kept alive and elevated to the unknown horizon. In order to achieve reality of modern arts, there would be no room for compromise or cutting corners. So far, judging from the edition pieces I have seen, I can see that a clear and refreshing answer has been given to this question.

The collaboration between Wayne, who made his debut in the sixties with the spirit of Dadaism and pop culture, and pursues lyrical images of suspense, and Ms.Suzuki whose surrealistic expressionism is combined with the influence of Oriental calligraphy, reminds us of dialectical movements and resonates the-almost-desolate will power that seeks the co-existence despite the ever-expanding panic in humanity. Let's pay attention to the attempt that lets us know the reason for existence of arts that transcends self-righteousness and self-possession.

Tsuyuhiko Hinatsu, art critic, AIC member
(Member of International Association of Art Critics)





WAYNE EASTCOTT: SELECTED WORK

October 13 – November 6, 2004

Opening reception: 4:30 – 7:30pm, Wed., Oct. 13

Gallery hours:

Monday–Friday: 8:30 am–5:00 pm

Saturday: 12:00 – 4:00 pm

5800 University Boulevard, Vancouver

Phone: 604.224.3245

 **Regent
College**

An abstract artwork featuring a complex composition of layered, torn, and painted paper. The colors are muted and earthy, including shades of blue, grey, yellow, and red. The texture is rough and tactile, with visible brushstrokes and torn edges. A horizontal strip of lighter-colored paper is pasted across the middle, secured by several small, round, metallic-looking fasteners. The overall effect is one of depth and historical or archival significance.

Wayne Eastcott
Selected Work



*To Bill
Thanks for all
your hard work
over the years.*

*Regards
Wayne
1/4/03*



I thank everyone who has made this publication possible:

The Capilano College Foundation for establishing the fund.

The sponsors: Mr. and Mrs. James Allworth,

The Ballard Lederer Gallery, Dr. Donald Enarson,

Mr. David Jennings, Mr. and Mrs. Vincent and Pamela Liedl,

Mr. and Mrs. Dal and Kit Schindell, Mr. and Mrs. Dale and Pat Smith.

Mr. Reinard Derreth for the production.

I thank the lenders to the exhibitions:

Dr. and Mrs. Donald and Penny Enarson,

Mr. and Mrs. Steve and Jean Imbach, Mr. Troy Imbach,

Mr. and Mrs. Kit and Dal Schindell,

Mr. and Mrs. Dal and Pat Smith, Vancouver Christian School.

Thank you for your support and encouragement.

Wayne Eastcott.

Published by the



CAPILANO COLLEGE
FOUNDATION

WAYNE EASTCOTT ART IN PROGRESS



This catalogue celebrates many things. To begin, it celebrates the exhibition of our first Artist in Residence, it commemorates the innovative work of artist Wayne Eastcott, and it marks the inaugural publication of the Evergreen Cultural Centre. I heard about and knew the work of Wayne Eastcott long before I actually met him. His extensive exhibition history spans over thirty years and three continents. He and I were introduced shortly after the opening of the Cultural Centre in October 1996, and since July of 1997 Wayne has been working on site creating a commission and developing new work for his exhibit. As the first participant in the Artist in Residence programme, he has been involved in many public open houses, studio visits, demonstrations, and informal lectures. I would like to thank everyone who contributed towards the publication of this catalogue. In particular, I extend my gratitude to Dal Schindell, Curator, Regent College, Vancouver who is hosting a current exhibition of this outstanding artist.

Sarah Dobbs

Visual Arts Manager, Evergreen Cultural Centre, Coquitlam, April 2, 1998



本目錄的出版意義甚廣。它首先是對我們的首屆“常駐藝術家”展覽的慶賀，其次是對藝術家 Wayne Eastcott 富有創意的作品的祝賀，同時也是我們常榮 (Evergreen) 文化中心開先河的出版物。

早在與 Wayne Eastcott 相識之前，我就對他的作品有所耳聞及了解。一九九六年十月間，文化中心啓用後不久，經介紹，我便有幸和他相識了。自一九九七年七月起，Wayne 便應邀開始創作一部專作，並開始為本次展覽創作新作品。作為“常駐藝術家”節目的第一位參與人，他參與了很多公開藝術活動、畫室指導、示範及講座。過去三十年間，他的眾多畫展遍布了三大洲。

請允許我在此對所有為本目錄的出版作出努力的人致以誠摯的感謝。特別是目前正在主辦這位傑出藝術家作品的展的溫哥華 Regent 學院院長 Dal Schindell。

視覺藝術經理

Sarah Dobbs

WAYNE EASTCOTT

THE PRINTED PAINTING

