

## Ted Lindberg / CURATOR'S STATEMENT

Wayne Eastcott was chosen, recently, for a fifteen-year retrospective exhibition at the Burnaby Art Gallery, because of the Gallery's constituted emphasis on prints and printmaking and Eastcott's singular reputation as an experimenter and innovator in this area. The exhibition was titled, *Wayne Eastcott: The Printed Painting*, and set out to establish not only Eastcott's considerable artistic credentials, but to raise a few essential questions and underscore a few basic points about definitions of visual art, and how they apply (or often don't) to the myopic and rigid notions which still often prevail in printmaking circles.



The tired old debate about art versus technique still has to be dragged out of the aesthetic closet from time to time, and Wayne Eastcott is the ideal exception to a number of rules. This is, after all, what sets truly esteemed artists apart from the pack.

Eastcott's developed sensibility is simply more that of a painter than that of a craft-oriented printmaker. Throughout his career, he has seen few obstacles to broadening and perfecting his arsenal of devices for placing on canvas, paper, or other supports anything he wanted, without regard for customary practice. He is interested, most of all, in the creation of the unique object, although he frequently uses techniques which are capable of producing an unlimited number of replicas.

The manner in which his compositions are built permits him to fine-tune every aspect of the components he has brought together infinitely, until he is satisfied with balance, proportion and intensity. The appropriate musical analogy is to the range, layerings and subtleties provided by the electronic synthesizer. Eastcott is a living, breathing, visual synthesizer.

But what is Eastcott's art about? Granted that he has the equipment, literally and figuratively, to produce any kind of image, collage, finish, tonality or scale that interests or moves him, there remains what Andy Warhol used to refer to as "the art-part." This may be taken to mean the transcendental part, the experiential part which leaves us transformed in some way, however slight or profound.

Like any artist worthy of the designation, Eastcott feels the need to invest his work with a total consciousness, a world view (and indeed, if he can, a cosmic view) which incorporates the idea of synchronous interpenetrating reality. It is the idea of "all-ness at once-ness." It is the concept of the collage, itself, which permits him to bring out-of-context images of nature into harmony with technology, to print ephemeral beauty alongside copper circuitry, to place the hand-drawn line against a screened photo-apparition. Space and time can be orchestrated like colour and surface. Throughout, he sees them all as parts of a balanced, rational, universal order.

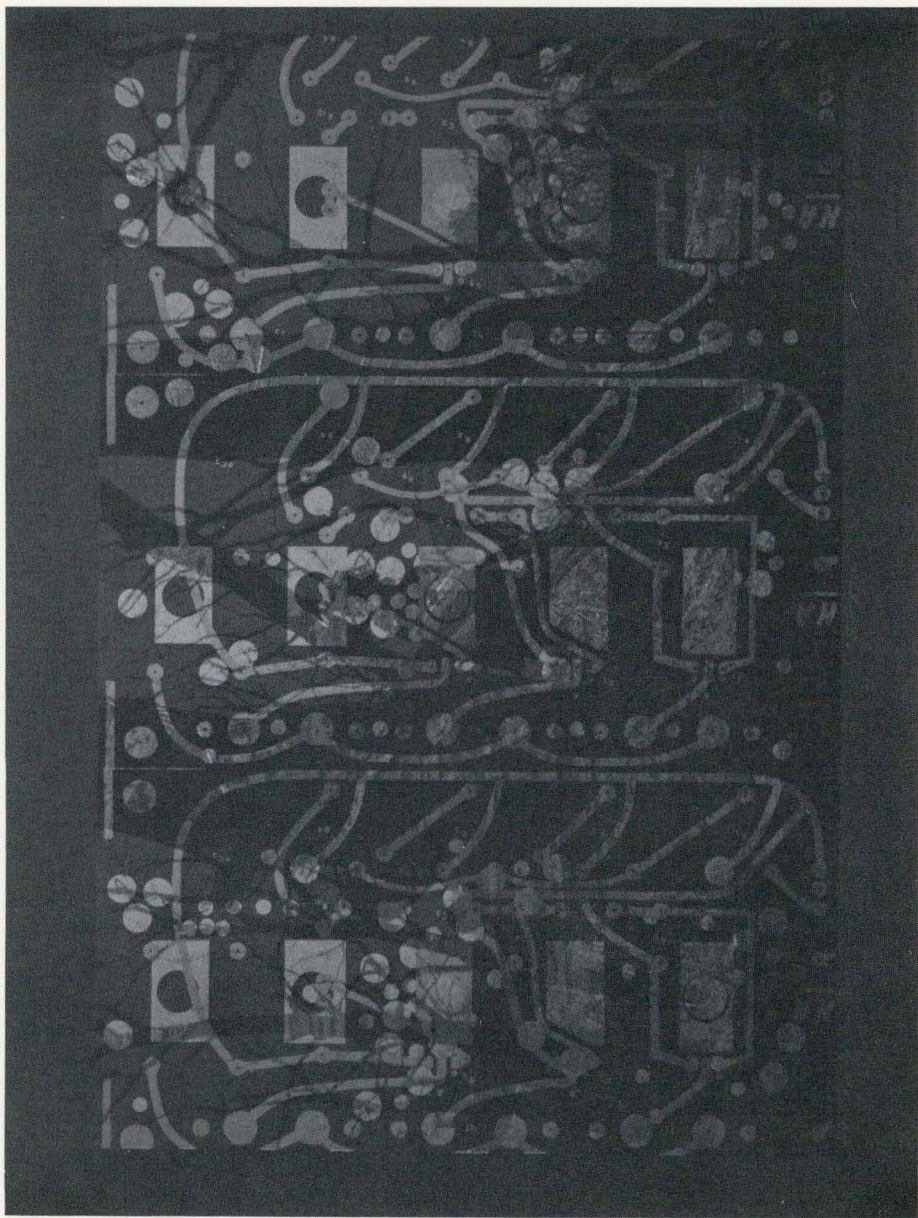
In visual art, there is a huge difference between the terms *realism* and *reality*. In Eastcott's case, it would seem that, in pursuit of the first term, he abruptly comes up against the second, but in a revealing and not altogether overwhelming way. It is this oceanic view which he wishes to express in his printed paintings.



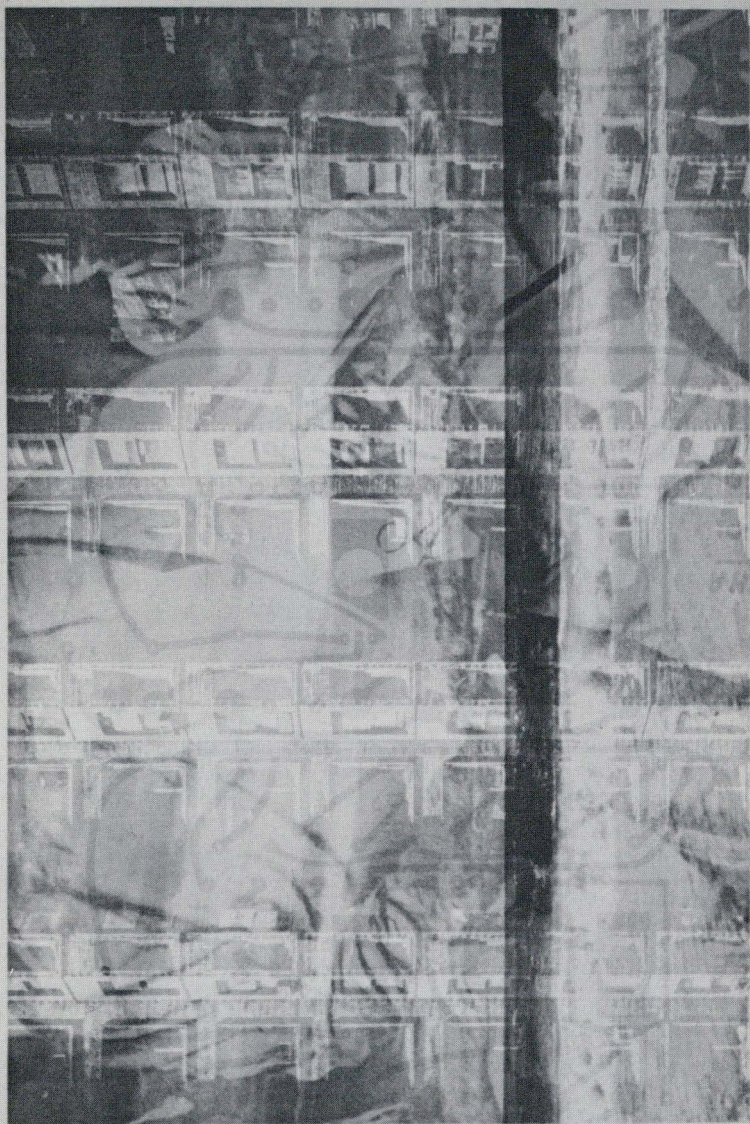






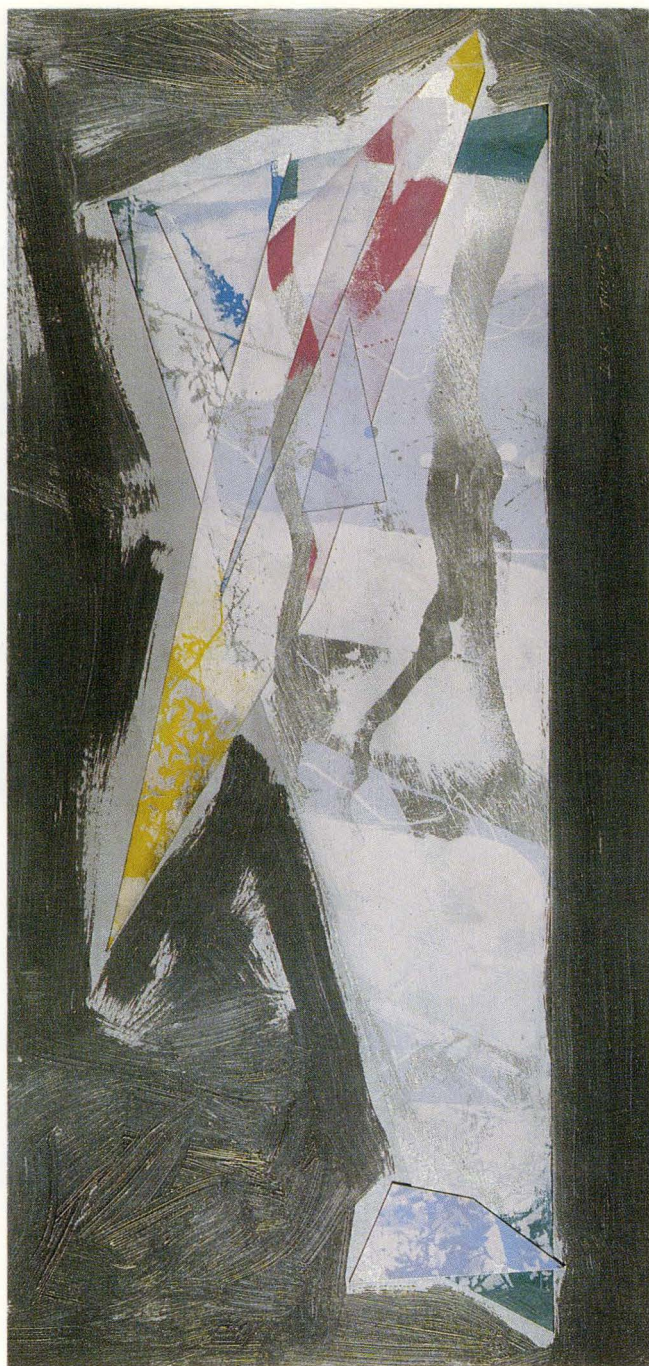






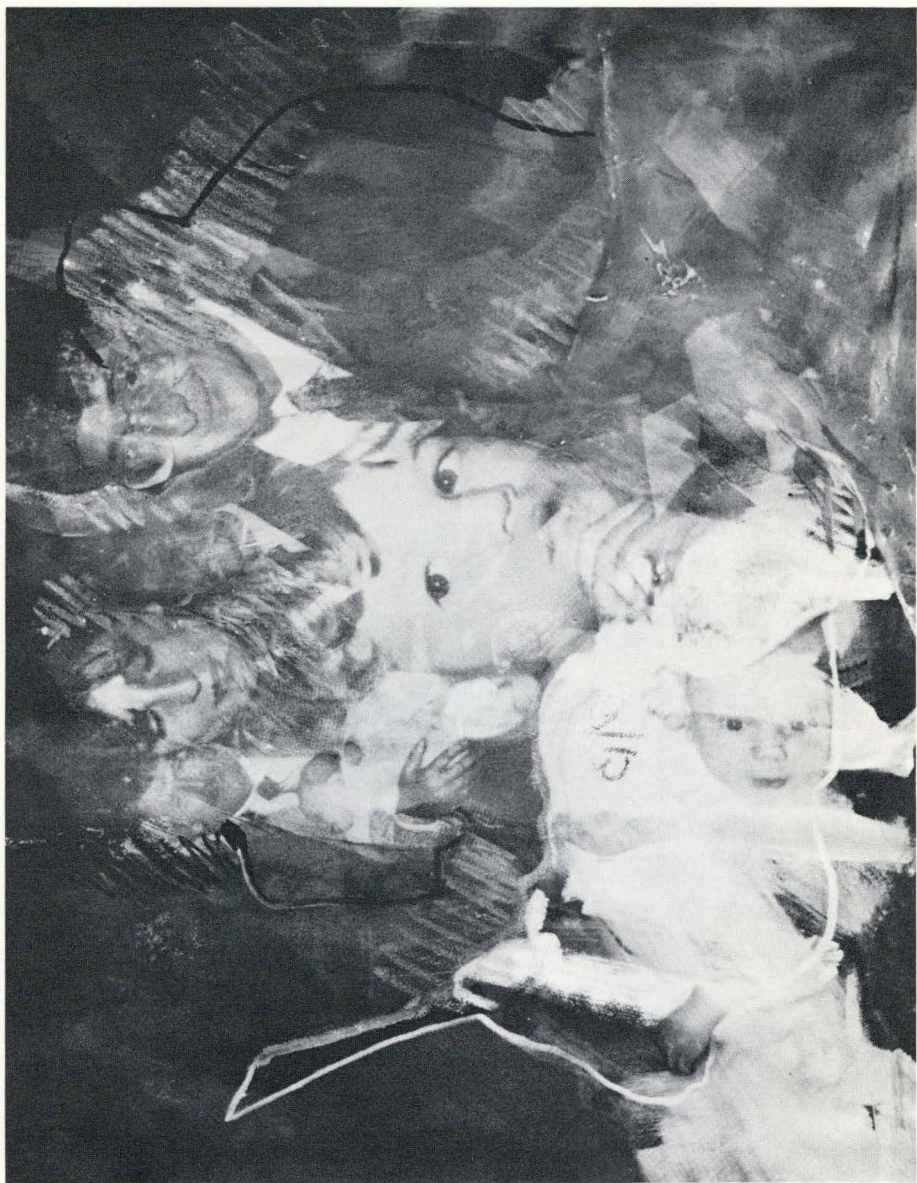




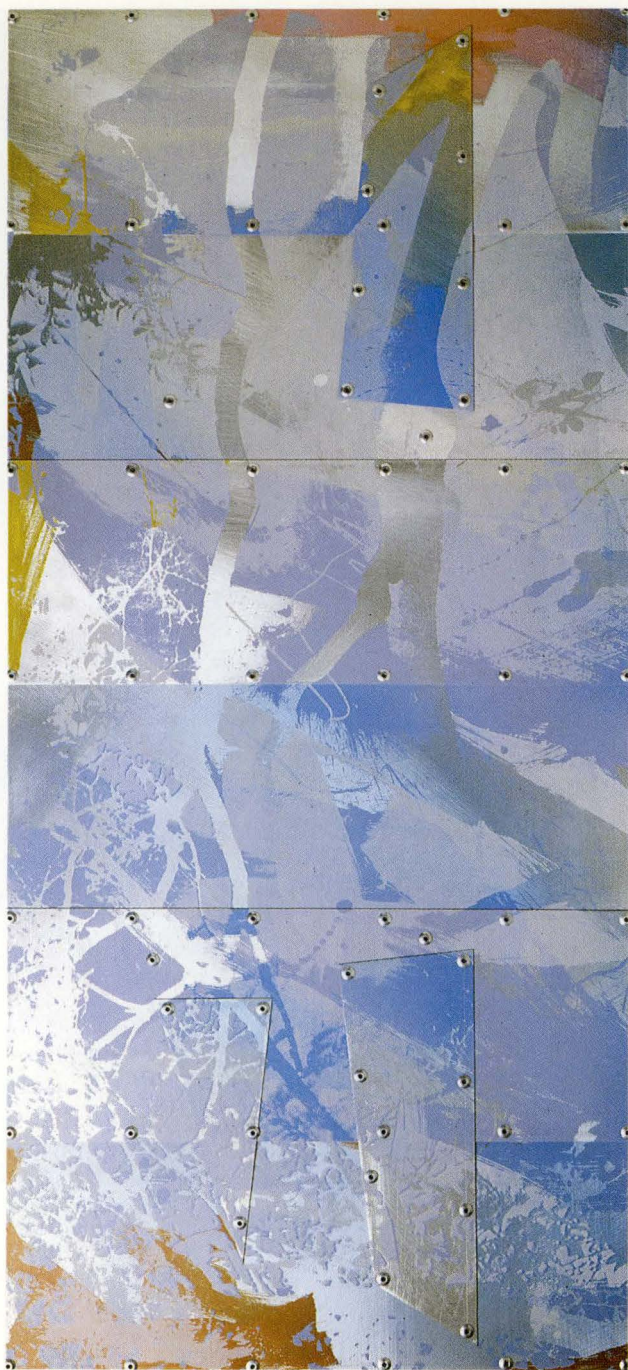






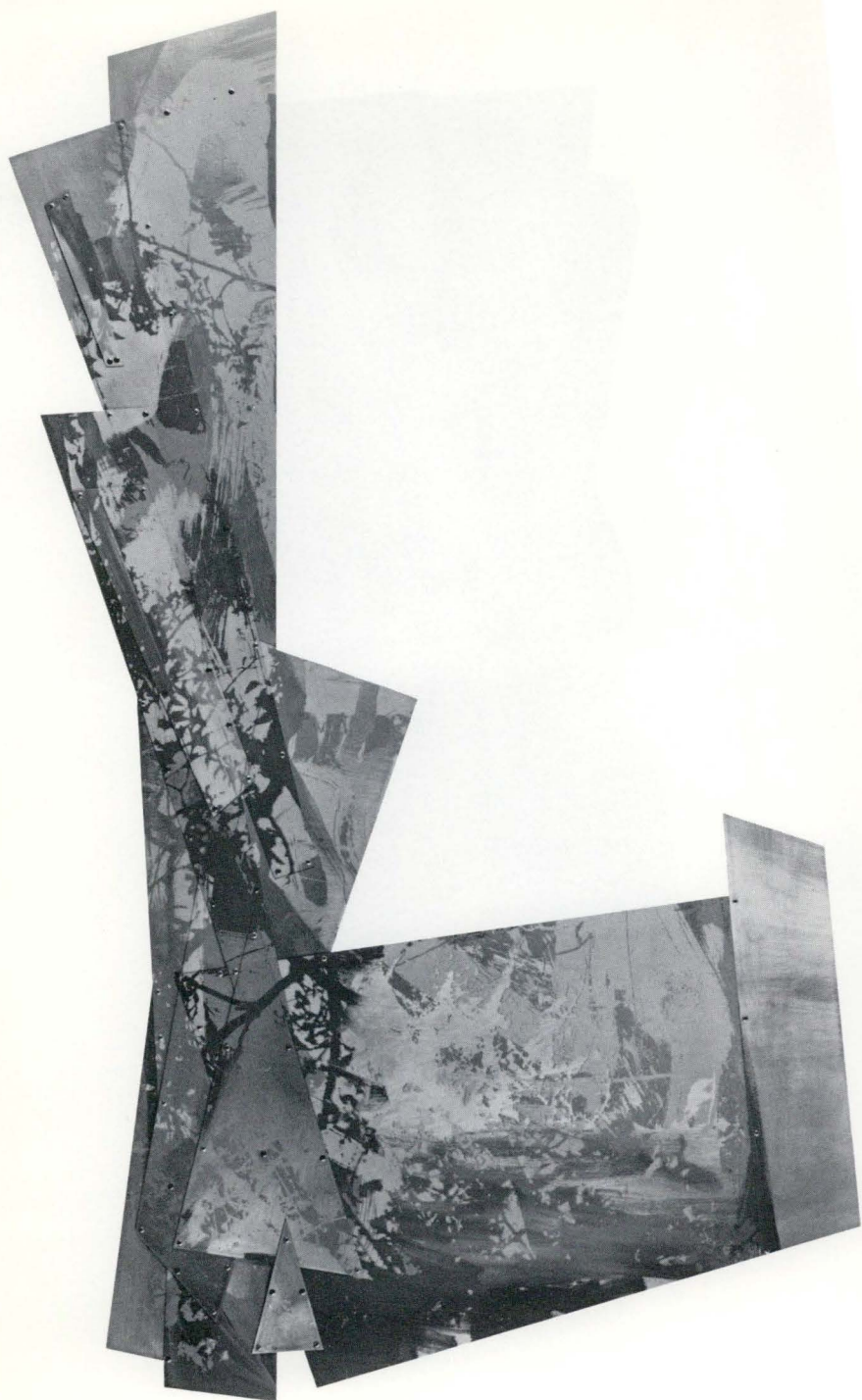


















## IMAGES

### PAGE

- 27 *Cascade #1*, 1973, xerox, silkscreen, etched printed circuit board, anodized aluminum, electronic components, plastic figures and car, 38 x 25.5 x 6.5 cm.
- 28 *Kyoto I*, 1981, silkscreen on paper, 66 x 50 cm.
- 29 *Kyoto II*, 1981, silkscreen on paper, 66 x 50 cm.
- 30 *Generation 2*, 1983, silkscreen on paper, 76.5 x 56.5 cm.
- 31 *Generation 4*, 1983, silkscreen on paper, 76.5 x 56.5 cm.
- 33 *Generation 3*, 1983, silkscreen and gloss lacquer on paper, 56.5 x 76.5 cm.
- 36 *Kyoto #3*, 1982, silkscreen on paper, 80.5 x 121 cm.
- 37 *Elizabeth: Study V*, 1986, ink, oil pastel, enamel, and silkscreen on paper, 44 x 95.5 cm.
- 38 *Generation I*, 1983, silkscreen and gloss lacquer on paper, 56.6 x 76.5 cm.
- 39 *Generation 5*, 1983, silkscreen and lacquer on paper, 56.5 x 76.5 cm.
- 40 *Elizabeth 6—State 2*, 1986, xerox, photofilm, oil pastel and silkscreen on paper, 44 x 95.5 cm.
- 41 *Niko Study #2*, 1986, silkscreen, enamel, aluminum dust, acrylic and collage on card, 49 x 101 cm.
- 42 *Portrait 12/13 V.E.*, 1984, collage, xerox, oil pastel, and silkscreen on paper, 76 x 95 cm.
- 43 *Portrait 13/13 V.E.*, 1984, collage, xerox, oil pastel, gesso, acrylic, charcoal and silkscreen on paper, 76 x 95 cm.
- 44 *Niko One*, 1986, enamel and silkscreen on riveted aluminum, 44.5 x 96 cm.



- 45 *Niko Two*, 1986, enamel and silkscreen on riveted aluminum, 44 x 96 cm. Collection of Dr. and Mrs. D. Enarson.
- 46 *Niko Four*, 1987, enamel and silkscreen on riveted aluminum, 61 x 155 cm. Collection of Burnaby Art Gallery.
- 47 *Wayne Eastcott*.
- 48 *Niko Three*, 1987, enamel and silkscreen on riveted aluminum, 61 x 149 cm.

All photographs by Raymond Lum.