

A COLLABORATION IN PROGRESS

Michiko Suzuki/ Wayne Eastcott

This exhibition documents the beginnings of collaboration between Michiko Suzuki of Tokyo, Japan and Wayne Eastcott of Vancouver, Canada.

On July 1, 2003, after lengthy communication, Michiko Suzuki came to Canada to become an artist in residence in the printmaking studios at Capilano College, North Vancouver and to commence a collaboration with Printmaking faculty, Wayne Eastcott.

The months of July and August were spent in discussion about aesthetics and technical possibilities while at the same time traveling around the coast of BC to allow Michiko to get a sense of the area. It was very important that the works produced were not merely the images of two artists on a single surface, but rather a true hybrid, different from anything either had previously produced.

The procedures that they were interested in were a combination of their existing skills in etching and silk-screening along with the newer media of digitally based ink jet printing. Although they had only minimal knowledge of the use of the computer for image making, their curiosity of the tremendous potential made them want to push in this direction. Fortunately they were able to access the equipment needed along with the patient assistance of Bonnie Jordan, the technical assistant in the printmaking studios of the college.

The month of September was used up doing many tests to ascertain what the limitations, if any, were of the various media. This included the obvious such as ink compatibility and printing sequences and scale. But a very considerable amount of time and energy was devoted to the use of the large format ink jet printer with more traditional print media (How durable is the ink? Could they use hand made paper? How accurate is the registration? Etc.) Much to their developing nervousness the first piece was not completed until the very end of September. More than halfway through the allotted time for the whole project!

However, with the amount of knowledge, experience and skill they had acquired and with the tireless help from Bonnie, the work since then has proceeded at a much faster pace. Included in this exhibition are four finished editions and a fifth that is in the very early stages of printing.

A note on YOBITSUGI

One windy day Michiko and I were sitting in my living room discussing our project. We were trying to decide on the key image that we would use for a series of large pieces that we wanted to start. Suddenly a gust of wind came through an open window with such force that it caught and slammed shut a door. The vibration toppled a framed print, which fell and knocked a tea bowl to the floor and broke it. As you can imagine I was very shocked and sad. It was a wonderful piece- one of my favorites!

Michiko then explained to me that in Japan when a precious pot is broken or when a particularly good archeological piece is found in pieces they repair it, filling in the missing spaces with gold.

We had found our new image!

The procedure is called "Yobitsugi".