create positive energy and convey positive thoughts.

Exhibition by Philip Eastwood

Supported by Arts Council England.

25th February – 9th April 2006

Preview Saturday 25th February 2006

Venue: Gallery One, The Ropewalk, Maltkin Road, Barton Upon Humber, North Lincolnshire, DN18 5JT.

Introduction

The Ropewalk is pleased to present this exhibition of new work by Philip Eastwood. It is a welcome addition to our programme which aims to exhibit work that is professional, contemporary and visually exciting.

Philip Eastwood makes work that instills with energy and excitement. He has a fabricating approach that draws upon a seemingly endless supply of collected references. He is able to assimilate the 'chaos' of modern life, found images from magazines, unused old rest, left over pictures from London, etc. Through the careful research were picked should for sale, or texture, the resulting images reflect his colourful regarding the use of colour and dynamic areas which harmonise within the broader context of contemporary life as passion and everyday ordinary values. Eastwood's combination reaffirms the everyday also humbling more remarkable. With a little of really pulled material it great love people and love life, eventually evolving leads to a picture from that cannot therefore realistic style it will reveal his page.

Richard Hatfield
Ropewalk Contemporary Art and Craft
January 2006.

ISBN-10: 1-905027-07-1
ISBN-13: 978-1-905027-07-6
Text and image copyright Philip Eastwood 2006
Introduction copyright Richard Hatfield 2006

All rights reserved.
No part of this publication may be reproduced or transmitted in any form or by any means, electronical or mechanical, including photocopy, recording or any other information storage or retrieval system without prior permission in writing from the publisher.

Interview

Your on-going dialogue with collage appears to be evolving a new phase, evolving into a more painterly, almost musical improvisation that doesn't just incorporate colour but composes colour.

I think that you work through phases and that aspects would probably look back to their life and be from clear phases. I have been exhibiting my work since 1981 for four years, after a period of withdrawal, and I guess that that has made me produce much more work. I think that most probably just a natural consolidation of ideology and time.

There appears to be more careful improvisation. The pigment doesn't appear arbitrary. The blocks of colour are as decisive as any abstract expressionist painting and equally as poetic. How did you approach the production of this latest body of work?

What I make me I tend to get rid of the elements, to feel away the layer until I find the solution. Life it to full of clutter, visual, audio and material. We live our lives bombarded by compulsory and practical activities and added to that we have to go through the most incredible bureaucratic mish mash every day. To live through the elements and be able to recognise our reality what effect this strange. Sometimes the effect it is great that it is possible to find the energy to achieve the task of initial request to make me. Improvisation it probably exactly what I am doing right down to the choice of found pigments. I have played music and like to improvise with other musicians. It is a musical language also but to be able to play which is independent and collaborative all the time that you are playing. I would you have to be able to be looking and listening and feeling the world, the time and the other musicians because improvisation is not like reading a score ... and reading and is painting by numbers. I am not necessarily from theory or creating reflective visual images. My approach is very much about the construct of relationships between colour and form.

Some artist's allow the viewer to see the 'chinks of light' between blocks and you don't.

That's right. For example, you will be invited all through the colour blocks. Initially I wanted work because of the way it which he had started to work with paints. The layers of found pigments create their already subdued colour depth or finish. The only way to add additional depth is either by adding paint, you all up or else by layered within the construct to happen depth.

Do sensor cuts make for a more concentrated panorama of colour?

I am thrilling to remember that my brushes you achieve a small life. What's you want pieces of paper you get all edge that has silky texture like skin and all, then all being part of humanity, the skin also being damaged, it also leaves a clearly visible difference in colour between the colour painted on the surface of the paper and the colour of the paper itself. I want a small influence between skin colour and skin tone. I don't intentionally make a images like skin if you look at the work you will know that there are very few really images like. I make all angular forming from that I build and provide more differentiation of skin colour, shade or tone from skin tone. My colour choices are hardly skin tones. That skin or shades that skin approach it tones, it just all incredibly reminiscent of different approaches.

The areas of colour are increasingly becoming very strong and concentrated. Is this an intentional or natural development?

I am trying to make really simple visual images and I am finding that one of the most effective ways to do this it by using the primes skin throughout the images. Having said that though, I am very aware of the folk myths and blues of the reality, the warmth, red and black primes of Russian, and the gentle skin tones of Hodgkin. I am influenced by various approaches to colour and I am working their influences into the subtleties of all attempts to find a cultural theme of simple skin primes communication.

The compositions appear to be less modular and more organic than the previous ranges.

I think that the two work had a greater initial relationship and that might remain if the viewer can see a little that the colour blends into another, and it therefore more organic in structure holistically. I am simply enhancing the primes, it loses reliquet, to create a 'little' of relationship and depth.

Is type and text still important to you?

Is it full of information but the colour had re-emerged at the dominate distraction. If you look at the work I was making five years ago you will see that is related heavily on combinations of photographic and typographic elements. It items what there were silly block and white. Until during that late summer (2005) you will clearly see the mix of type and the appearance of 'dry brush' marking remain fundamental to the work. I am full fabricated by the kid of brushes that I have had helpful would for the past fifteen years. I am exploring the versatility of brush found from below the same wheel compound because the marking of type gathered. I have used much of the brand shiny tins ago and how I am using the kid that are too delighted for me, like the Imial Brushed, edging kind and diamond brushed that appear all every three. So I guess that I am full really interested it have type and text as used of part of an image and how that will add immensity to the communication I want. However, all the other hand I am producing work that completely reject the limitation of any form of typography in favour of pure colour. It might item like a form of concrete Abstraction but actually I believe that people are complex and full of contradictions. Making art should be fantastic by why different from holding a brief of architectural boundaries why where optimist and pessimist their and relations continually Life life's basic and art life's basic.

With the reduction of paint and other media beginning to reappear in the work how necessary is it for the colour pigment to be 'ready-made' or found?

I tell artists myself to be a painter most through I have built woodily with collage for the past decade or so. The collage's are very similar to my painting's and items of my key influences are painted. I continually combine media but find it's the end I make art. I don't think to much about the medium. I am thinking more about the content of what I wanted that about the ground. The ground I think it just the most effective way for me to make my work at my great ease. I remain collected with the items that how I was collected with regardless of whether I use collage, photography, paint, brush or collage.

What issues would you say are concerning you most now?

It station I'm trying to find ways in which I will create emotional and intellectual subjects in my exhibitions. I have always made art that reflect who and where I am. What you get 50's forty you are forty much who you are going to be until your 60's, exhibitions the work I tend to have what all the hills of being more resolved. Just like my work I am trying to make images that communicate on a variety of levels. I am dealing with found and manipulated items and how to combine colour and items to create emotional reflected. All the items found material collected that present all over land, like how we all make hills of that life and that world, and what it really represents through for us to find our allegory with. In there I am trying to create positive allegory and culture positive thoughts.

Artist Contact
preston@lincoln.ac.uk
www.mondayatsix.com
www.ideas.lincoln.com

Published by Studio View Ltd 2006 (www.studio-view.co.uk)