

TOM

TOM LECUYER

Me: Cool, Printmaker, Artist, Friend.

My work: Cool, Print, Art, Friendly.

Your Instagram description says :

« Doing stuff ; Making things » what does that mean ?

It's actually all pretty much at the surface. It's meant as a disclaimer, so to speak. It lets people know what they can expect from my page. I think it also hints towards the fact that I don't take myself too seriously.

Could you explain your art practice, what is your process like?

My work is primarily an exploration of shape, colour, line, and material. I have a multidisciplinary practice spanning printmaking, sculpture, painting, and design. I am heavily influenced by modernist aesthetics and thought. I enjoy working with similar shapes and themes and across various processes and mediums. I like observing how material affects elements such as space and composition.

« I want to be inclusive and show people that equality is the only way forward. At the same time, I want to show people that art can be fun ! »

What first drew you to do multiples, printed matters?

I took my first printmaking course at OCAD and fell in love with the medium instantly. Something about the directness of the process and the material quality of ink on paper just really took hold of me. I also loved that my friends could be involved in my practice -- not everyone can afford to purchase a large scale painting or sculpture. The nature of the “multiple” devalues it monetarily, but I think it also holds much greater cultural worth for that same reasons.

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Is there a series or a work in particular that you want to detail?

Yes, I would like to highlight *Shape Party or a Party with Shape*, 2018. This work was presented as part of my printmaking thesis group show at OFFSITE concept space this past April, and again for GradEx in May.



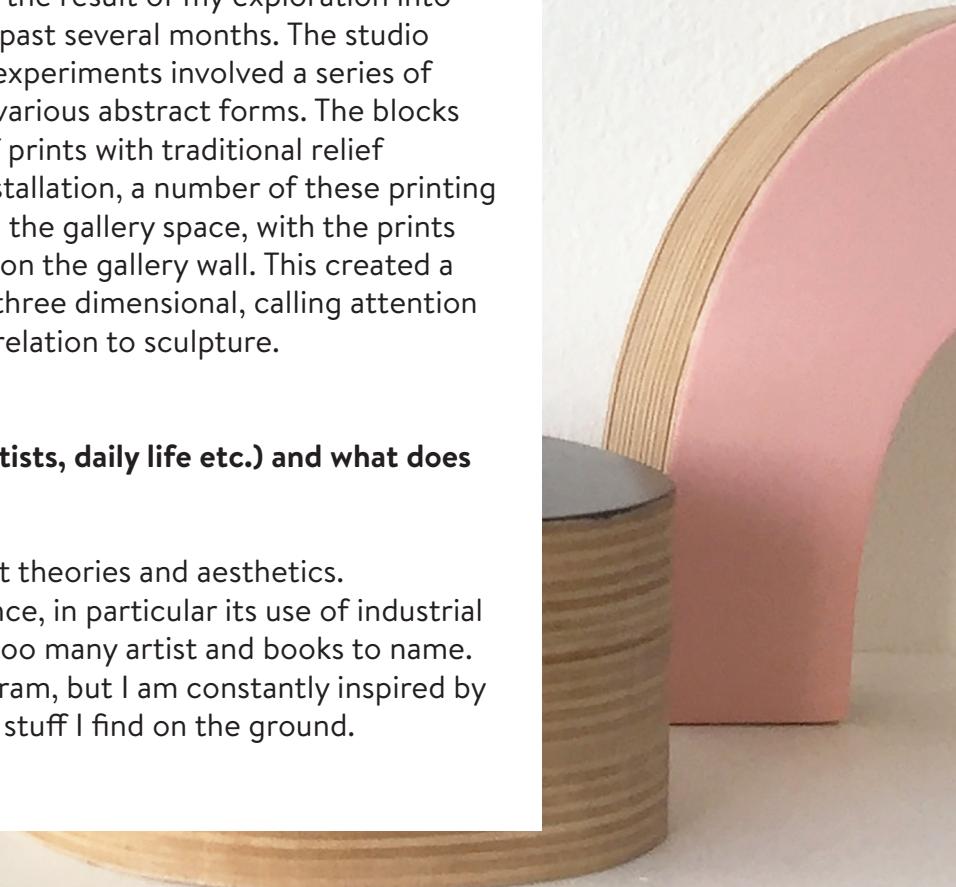
Shape Party or a Party with Shape (2018)

©Tom Lecuyer, *Shape Party or a Party with Shape* (2018).
Ink on cotton paper, ink on laminated plywood.

Shape Party or a Party with Shape is the result of my exploration into printmaking and sculpture over the past several months. The studio work produced in relation to these experiments involved a series of plywood printing blocks, cut out in various abstract forms. The blocks were then used to create a series of prints with traditional relief printing techniques. For the final installation, a number of these printing blocks were arranged sculpturally in the gallery space, with the prints produced by these blocks mounted on the gallery wall. This created a conversation between the two and three dimensional, calling attention to the printmaking process, and its relation to sculpture.

What are your influences (books, artists, daily life etc.) and what does interest you to make your art?

I am heavily influenced by modernist theories and aesthetics. Minimalism has been a major influence, in particular its use of industrial materials and processes. There are too many artist and books to name. I consume most of my art via Instagram, but I am constantly inspired by my friends, nature, space, time, and stuff I find on the ground.



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In what designing multiples and objects is complementary to your art practice?

I enjoy the mix of high and low brow art. I like messing with the material hierarchy. I think that art should be out on the streets and on people's backs, not only in tiny white boxes.

Can you explain the link between your art practice and the desire of doing multiples?

It's about engaging the masses, really. There isn't much fun in making a painting that is going to be tucked away somewhere. You aren't really engaging anyone at that point. I say if you have a message, then make multiples. For me, personally, I was really inspired by Dadaism and the FLUXIS movement. As I learned more about artists' multiples, I began to develop a broader understanding of the term and its place in art history, which is an important one I might add.

«Multiples are tactile, precious, thoughtful.»

How would you describe the current artists' book community in Toronto? Worldwide?

I'm pretty new to it myself but I see a lot of my friends making amazing stuff. There seems to be this new buzz in the city. Everyone I meet lately is doing something cool.

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What are your thoughts on TOABF 2018 theme of political activism and resistance? Can the artist book be used as a political medium to critique and subvert the established practice of traditional institutions today? If so, how?

Everything is Art. Everything is Politics.

Yes, most definitely. I think the artist book or multiple is the ideal tool for attacking the status quo. The printing press has played an important role in every cultural revolution since its invention.

According to you, what is the future for the independent artistic print culture?

In this digital age I think we as artists and printmakers are perfectly adaptable to an e-commerce economy, more so than in other fields. I think that in the future we will see a lot more artists engaging in print culture as a means of supporting themselves. Not having to rely on traditional avenues, such as curators and galleries, will allow artists to make the art they want and engage with the public in the way that suits them best.

«I think that art should be out on the streets and on people's backs, not only in tiny white boxes.»



©Tom Lecuyer
Wood block & reduction print

©Tom Lecuyer
Ok No, Tee-shirt

«P.S. Print Rules!»