

# A01

Andrew Owen A01  
Creative Produce

A01 ART NOW PDF

portfolio of artworks

A01 ART NOW PDF presents selected images and information regarding series of artworks by visual artist Andrew Owen A01.

Each browser presents pdf images differently, so it is best to download and relaunch from the desktop.

A01 ART NOW PDF is best viewed in Full Screen Mode (Command L), using arrow keys to page through the document.

A01 ART NOW PDF is produced for transmission by standard e-mail, and is also suitable for draft printing at A3 or Tabloid (11 x 17 in.) size.

Additional images can be viewed via the blue text [\[More Images\]](#) hyperlinks embedded at lower left of each page.

High-resolution images suitable for publication are available upon request.

A portfolio of earlier series of artwork is available here: [A01 ART THEN PDF](#)



EXCAVATIONS



IMPRESSIONS



SOLARGRAMS

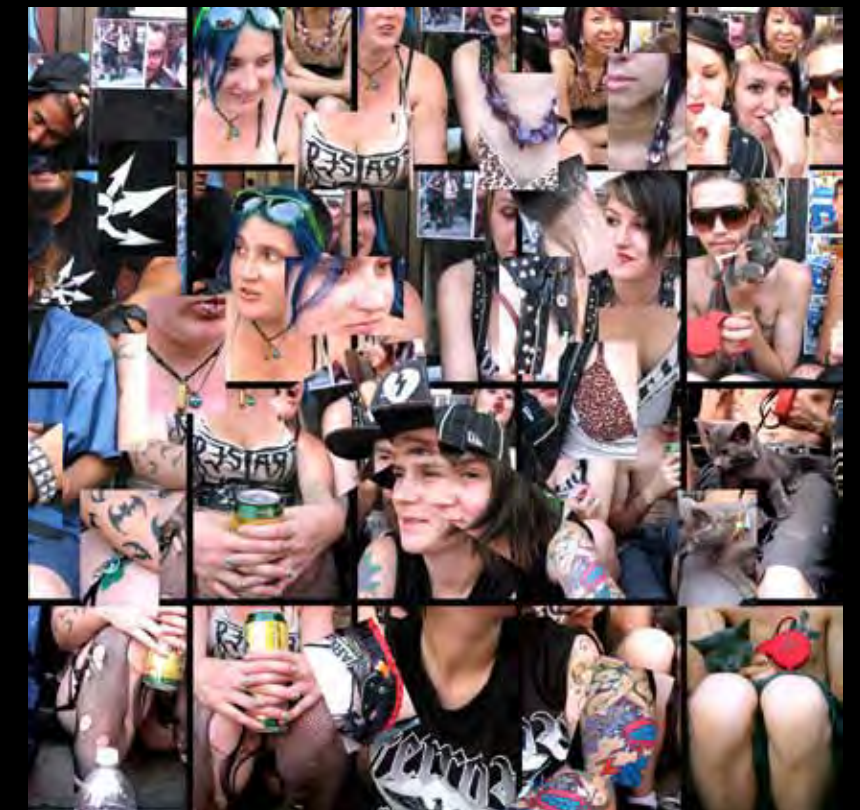


PHOTO-CUBIC TABLEAUX

# A01

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## EXCAVATIONS

excavated paper  
poster hoardings

Cutting, peeling, striping, and excavating into the many layers of paper advertising poster hoardings harvested from the urban surfaces of downtown Vancouver and Toronto, Canada.

Excavating into the layers of pre-existing urban ephemera built-up over many years. Carefully revealing the underlying strata of images and information through a meticulous and time-consuming process akin to archaeological excavation that exposes the stratification of time: the deeper the excavation, the further back in time is revealed.

Uncovering the layering of historical announcements and events; revealing new sub-texts by re-reading layered message fragments; discovering forgotten treasures within.

Creation by subtraction: nothing is added, only removed.



Time Travel (Large)

2014

Toronto, Canada

excavated advertising poster hoarding 1.70 x 1.13 m / 67 x 44.5 in / 6.3 x 4.6 ft.

[\[More Images\]](#)



**Time Travel Maquettes IV [Straight] & III [Spin]**

2014 Toronto, Canada excavated advertising poster hoarding 86 x 61 cm / 34 x 24 in each

[\[More Images\]](#)



**Maximum Disruption**

2007 - 2010 Vancouver, Canada excavated paper poster hoarding 1.40 x .93 m / 55 x 35.5 in

[\[More Images\]](#)



**Disruption Maquette**

2007 Vancouver, Canada Excavated advertising poster hoarding 45 x 31 cm / 17.5 x 12 in

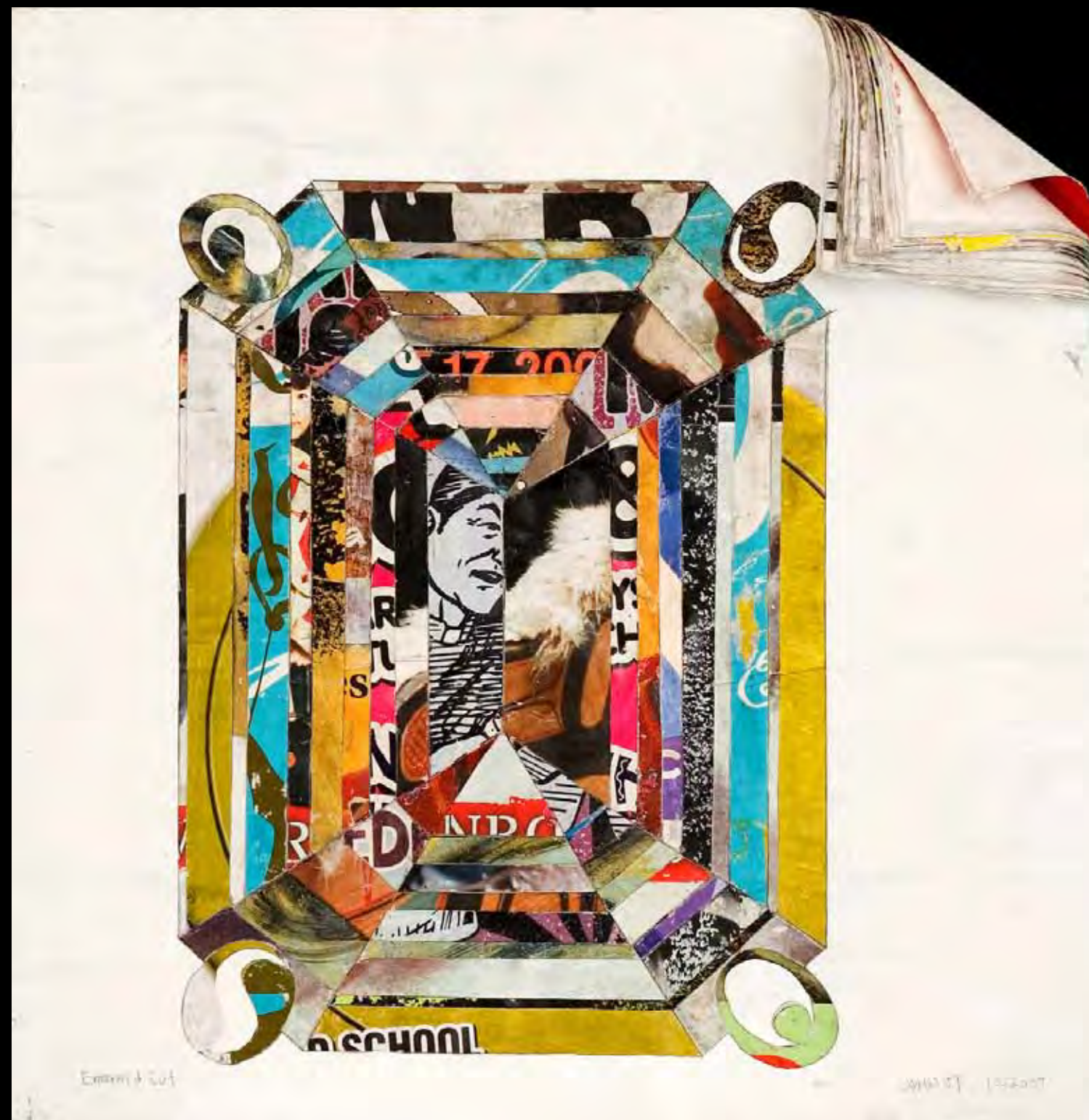


Brilliant Cut Excavation [Diamond]

2008 Vancouver, Canada excavated advertising poster hoarding 1.42 x 1.32 m / 56 x 52 in

[\[More Images\]](#)

detail

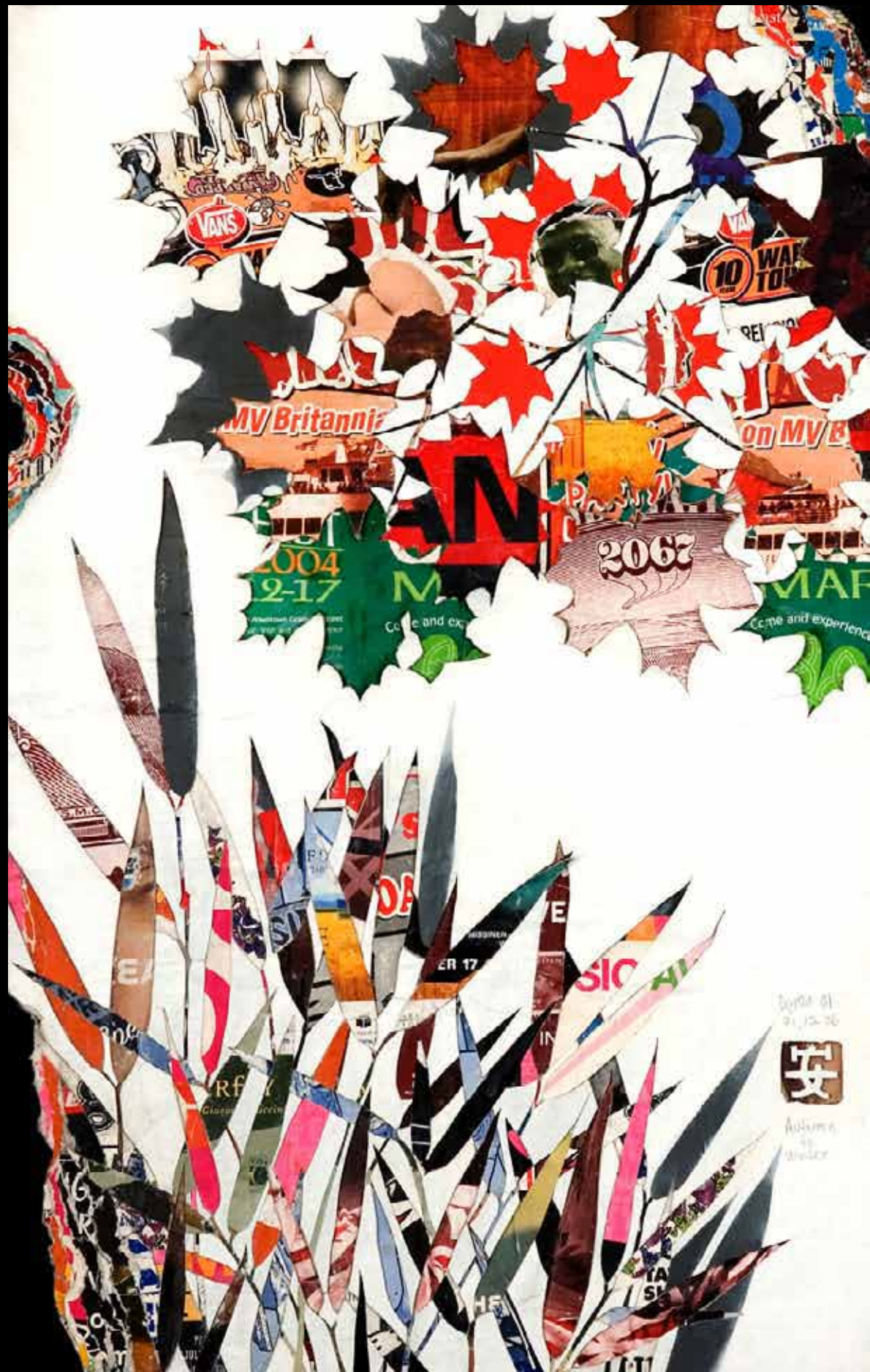


**Brilliant Cut Excavation & Emerald Cut Excavation Maquettes**

2007 Vancouver, Canada excavated advertising poster hoarding

40 x 40 cm / 16 x 16 in. each

[\[More Images\]](#)



**Autumn to Winter Excavation** [Maple Leaf & Bamboo, Canada & China, Westside & Eastside, Sheila & I]  
 2006 Vancouver, Canada Excavated advertising poster hoarding 1.12 x .72 m / 44 x 28 in

[\[More Images\]](#)



**Magnolia Excavation II**  
 2007 Vancouver, Canada Excavated advertising poster hoarding 45 x 30 cm / 18 x 12 in



**Lilies & Bamboo Excavations II**

2006

Vancouver, Canada

Excavated advertising poster hoarding

40 x 30 cm / 16 x 12 in. each

[\[More Images\]](#)

[\[Featured and sold at Contemporary Canadian Art Auction, Waddingtons 2013\]](#)

# A01

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**IMPRESSIONS**

**oil and aerosol enamel  
on canvas paintings**

Floral landscape paintings created with an original, experimental technique employing natural plants and flowers from the immediate vicinity in a process that reveals very detailed and life-like impressions of flora at true life-size, one-to-one scale.

Created *en plein air* amongst the flowers, these paintings result from the intersection of local conditions, close observation and meditation, ancient principles, applied skill, and accidental chance.

A painting program evolving with increasing scope and scale on canvas in Canada, which developed from smaller works on paper produced in Korea, Japan and Taiwan.

Informed by decades-long study and practice of Chinese ink painting and calligraphy; employing a Western art materiality and experimental process; transcending the artificial duality of East and West, traditional and contemporary, representational and real.





**Don River Wildflowers**

+ detail

2011 Toronto, Canada

Aerosol enamel and flora on canvas

2.44 x 1.55 m / 96 x 60 in / 8 x 5 ft

[\[More Images\]](#)



**Scotch Mountain Wildflowers [Diptych]**

2012 Ontario, Canada

Aerosol enamel, oil paint, flora on canvas

1.53 x .91 m / 60 x 36 in / 5 x 3 ft each

[\[More Images\]](#)



**Whack Colour Wildflowers**

2011 Ontario, Canada

Aerosol enamel, flora on canvas

1.52 x 2.29 m / 60 x 90 in / 5 x 7.5 ft

[\[More Images\]](#)



**Pacific Spirit Ferns**

2011

Vancouver, Canada

Aerosol enamel, flora on canvas

1.52 x 2.29 m / 60 x 90 in / 5 x 7.5 ft

[\[More Images\]](#)



**Pink Popcorn Plumb Blossoms**

+ detail

2010

Vancouver, Canada

Aerosol enamel, silver acrylic, flora on canvas

1.52 x 1.01 m / 60 x 40 in / 5 x 3.5 ft

[\[More Images\]](#)



**Fireweed**

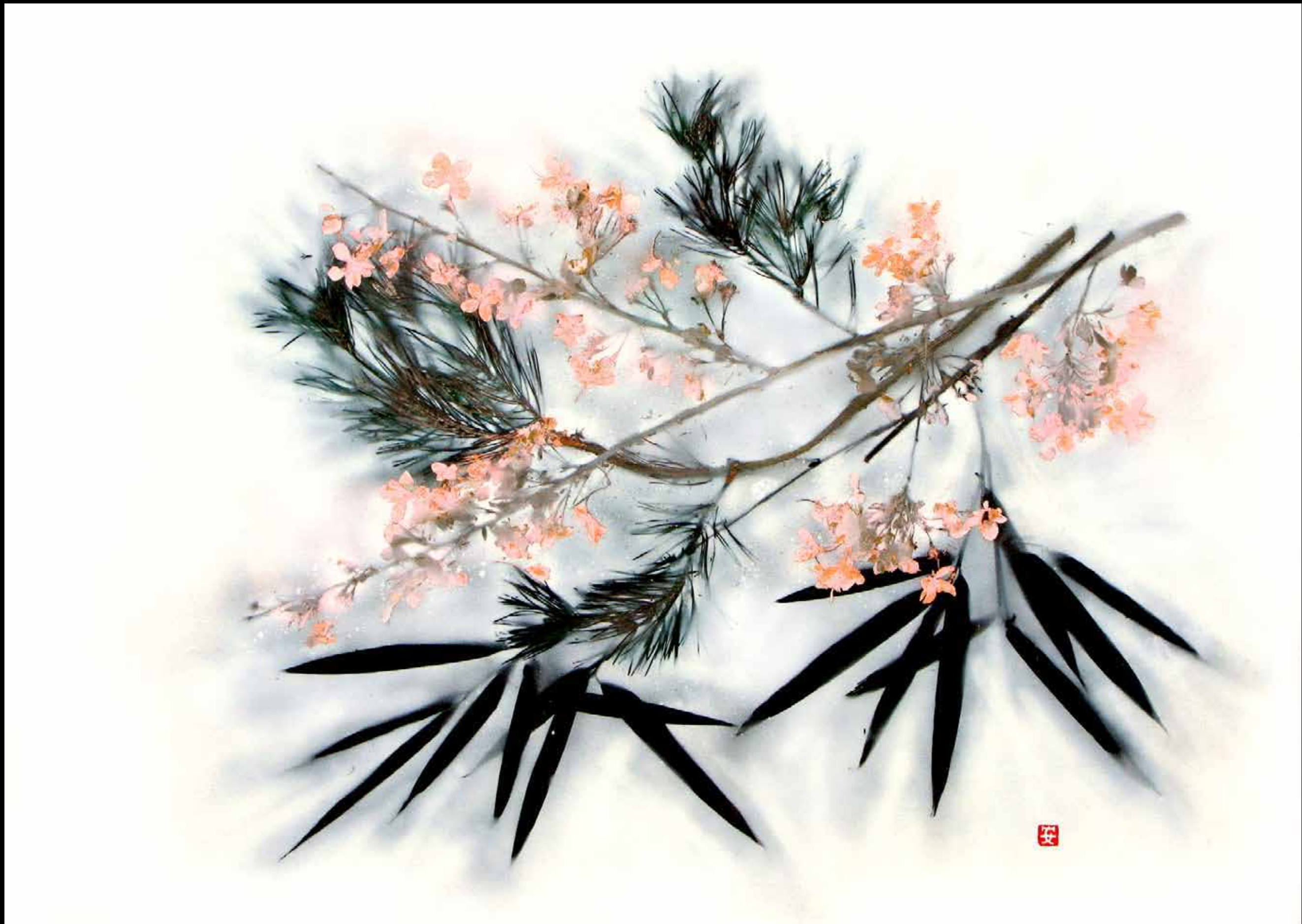
2008

Vancouver, Canada

aerosol enamel, flora on canvas

1.50 x 1.04 m / 59 x 41 in / ~6 x 3.5 ft

[\[More Images\]](#)



**Three Friends of Winter** 歲寒三友

2008 Vancouver, Canada

[After 趙孟堅 Zhao Mengjian, 13th century China]

aerosol enamel, flora on canvas

.79 x 1.07 m / 31 x 42 in

[\[More Images\]](#)

[\[Three Friends of Winter by Zhao Mengjian at ChinaOnlineMuseum.com\]](#)



**Humber River Wildflowers II** +

2007 Toronto, Canada

aerosol enamel, flora on canvas

1.73 x 1.22 m / 68 x 48 in / 5.6 x 4 ft

detail

[\[More Images\]](#)



**Metallic Maple Leaves & Bamboo**

2008

Vancouver, Canada

metallic aerosol enamel on canvas

1.45 x .97 m / 57 x 38 in each

**Metallic Oak Leaves**

[\[More Images\]](#)

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## **CYANOTYPE SOLARGRAMS**

**l a r g e - f o r m a t  
p h o t o g r a p h i c  
p r i n t s o n f a b r i c**

The cyanotype process was discovered by Sir John Herschel (1792 - 1871) in 1842. The process produces permanent photographic images in a beautiful assortment of blue values. Anna Atkins (1799 - 1871), known as "the first woman photographer," produced hundreds of gorgeous small cyanotypes of algae, ferns, feathers, and waterweeds.

My art programs reveal aspects of the world as directly as possible while reducing distortion caused by the artificiality of artistic media, techniques, concepts, and ego. To reveal things as they are, with as little interference as possible. Having developed an experimental painting process and large body of work known as [Impressions](#), as well as several types of photo-based artwork collectively known as *Fauxtography*, developing a new program employing an original update of the archaic cyanotype process at a large scale was a natural progression, and a link between these extensive, and seemingly different programmes of work.

The following images present small reproductions of large-scale solargrams produced on specially prepared photosensitized fabric exposed by natural sunshine, and later stretched over supporting frames. These works of camera-less photography were created outdoors along ponds and riversides accessed by bicycle, employing local flora and fauna, family and friends, exposed with sunshine, and developed with water.

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**Three Swimmers I**

2013 (1 of 5)

Solargraph on photosensitized fabric, stretcher frame

2.13 x 2.13 m / 84 x 84 in. / 7 x 7 ft.

[\[More Images\]](#)

# FLORALS



**Irises IV**

2014

[\[More Images\]](#)

Solargraph on photosensitized fabric, stretcher frame

.92 x .71 m / 36 x 28 in. / ~3 x 2.3 ft.



**Irises III**

2014

[\[More Images\]](#)

cyanotype solargraph on photosensitized fabric, wood armature

.92 x 1.53 m / 36 x 60 in. / 3 x 5 ft.



**Lilac Blossoms**

2014 cyanotype solargraph on photosensitized fabric, wood armature

.92 x .71 m / 36 x 28 in. / ~3 x 2.3 ft.

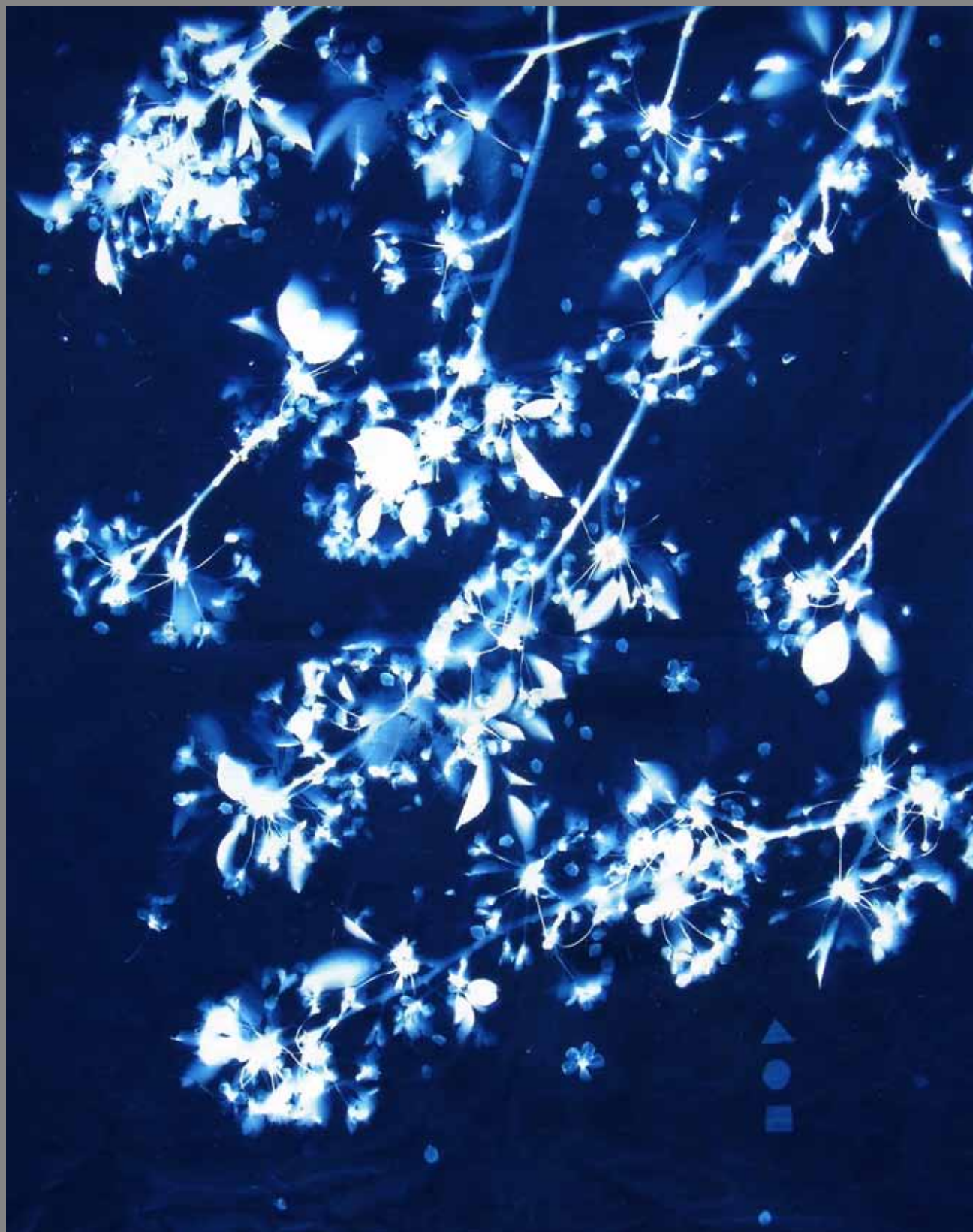
[\[More Images\]](#)



**Chestnut Blossoms**

2014 cyanotype solargraph on photosensitized fabric, wood armature

.92 x .71 m / 36 x 28 in. / ~3 x 2.3 ft.



**Cherry Blossoms IV**

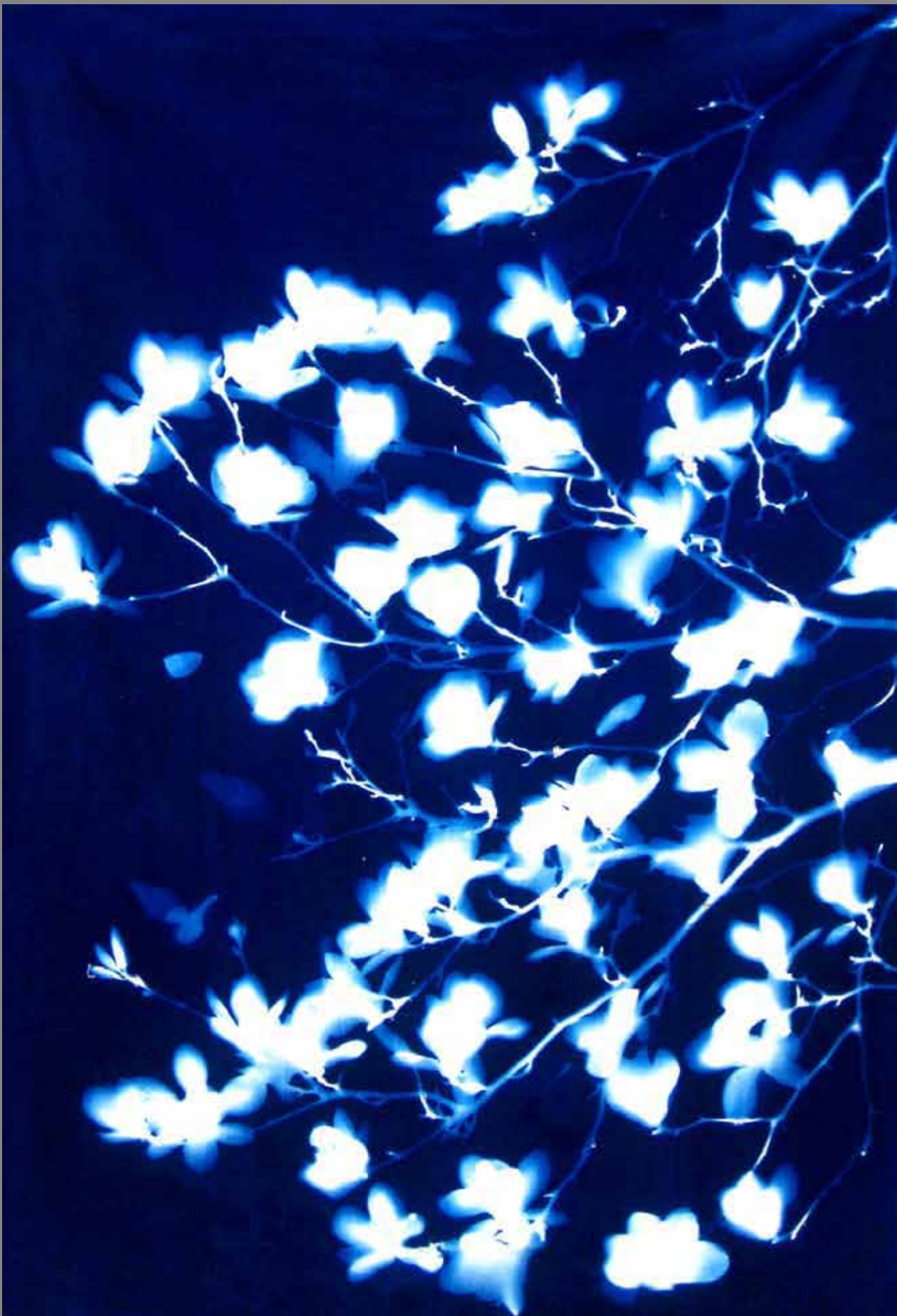
2014

cyanotype solargraph on photosensitized fabric, wood armature

1.52 x 1.07 m. / 60 x 42 in. / ~5 x 3.5 ft.

[\[More Images\]](#)

**detail**



**Magnolia Blossoms IV**

2014 cyanotype solargraph on photosensitized fabric, wood armature 1.52 x 1.07 m. / 60 x 42 in. / ~5 x 3.5 ft.

[\[More Images\]](#)

**detail**

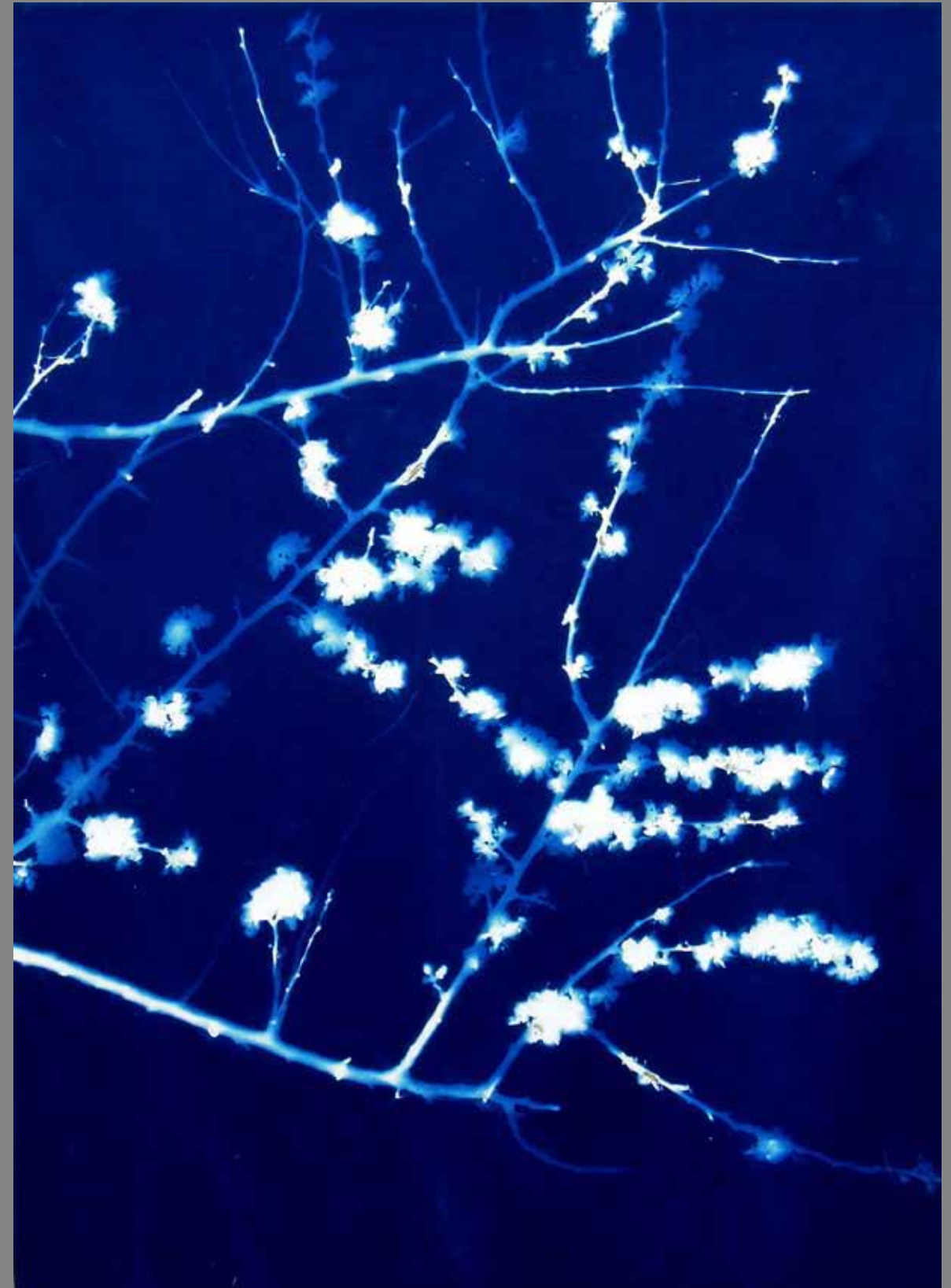


**Magnolia Blossoms III**

2014 cyanotype solargraph on photosensitized fabric, wood armature

.92 x .71 m / 36 x 28 in. / ~3 x 2.3 ft.

[\[More Images\]](#)



**Apricot Blossoms I**

2014 cyanotype solargraph on photosensitized fabric, wood armature

.92 x .71 m / 36 x 28 in. / ~3 x 2.3ft.



**Hollyhock**

2013 (1 of 2)

cyanotype solargraph on photosensitized fabric, wood armature

1.42 x .91 m / 56 x 36 in. / ~5 x 3 ft.

[\[More Images\]](#)

**detail**



**Wildflowers**

2013 cyanotype solargraph on photosensitized fabric, wood armature

1.42 x .92 m / 56 x 36 in. / ~5 x 3 ft.

[\[More Images\]](#)



**Wild Sunflowers**

2013 (1 of 2) cyanotype solargraph on photosensitized fabric, wood armature

1.42 x .91 m / 56 x 36 in. / ~5 x 3 ft.

# ARBORALS



**Cedar Branch**

2013 (1 of 2)

[\[More Images\]](#)

cyanotype solargraph on photosensitized fabric, wood armature

91 x .66 m / 36 x 26 in. / ~3 x 2 ft.



**Scotch Pine Branch**

2013

cyanotype solargraph on photosensitized fabric, wood armature .91 x .66 m / 36 x 26 in. / ~3 x 2 ft.

[\[More Images\]](#)



**Fir Branch**

2013

cyanotype solargraph on photosensitized fabric, wood armature .91 x .66 m / 36 x 26 in. / ~3 x 2 ft.

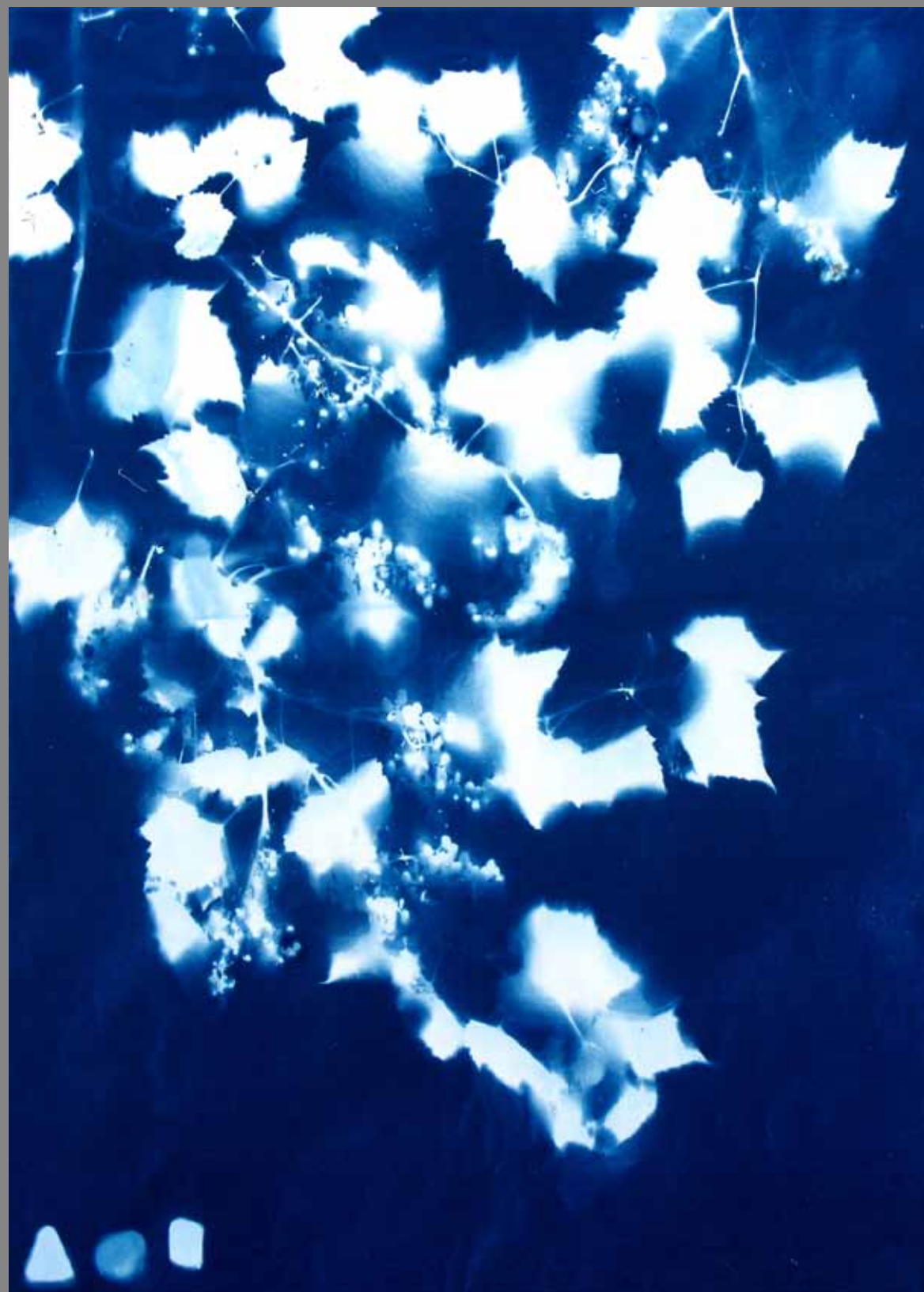


**Juniper Branch**

2013

[\[More Images\]](#)

cyanotype solargraph on photosensitized fabric, wood armature .91 x .66 m / 36 x 26 in. / ~3 x 2 ft.



**Wild Grape Vine**

2013

cyanotype solargraph on photosensitized fabric, wood armature .91 x .66 m / 36 x 26 in. / ~3 x 2 ft.

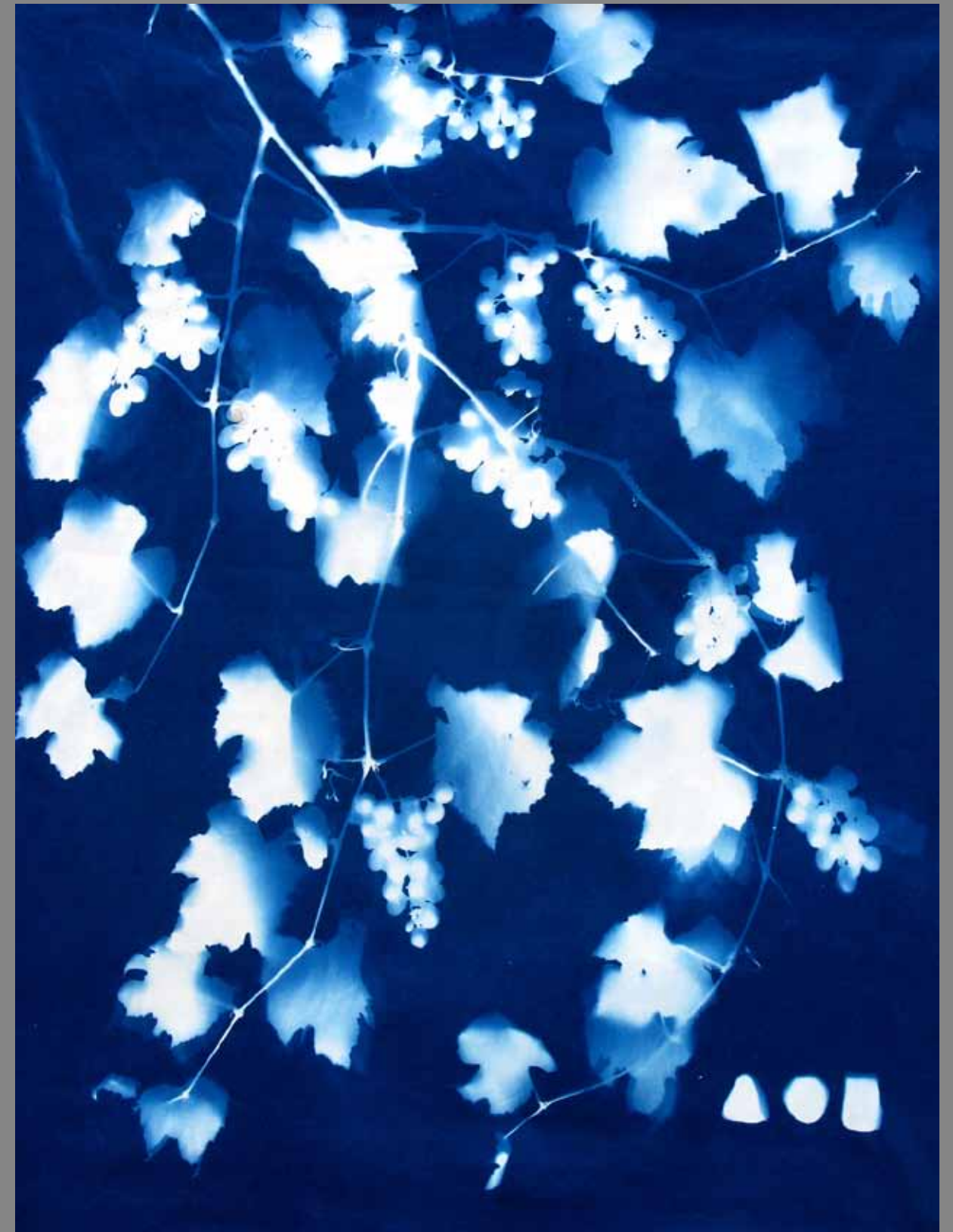


**Large Grape Vine**

2013

cyanotype solargraph on photosensitized fabric, wood armature 1.52 x .91 m. / 60 x 36 in. / 5 x 3 ft.

[\[More Images\]](#)



**Small Grape Vine**

2013

cyanotype solargraph on photosensitized fabric, wood armature .91 x .66 m. / 36 x 26 in. / ~3 x 2 ft.



**Large Apple Branch**

2013 cyanotype solargraph on photosensitized fabric, wood armature 1.52 x .91 m. / 60 x 36 in. / 5 x 3 ft.

[\[More Images\]](#)



**Small Apple Branch**

2013 cyanotype solargraph on photosensitized fabric, wood armature .91 x .66 m. / 36 x 26 in. / ~3 x 2 ft.

# FIGURALS



**Mobile Lovers** (after Banksy)

2014 (1 of 2)

cyanotype solargraph on photosensitized fabric, wood armature 1.52 x .91 m. / 60 x 36 in. / 5 x 3 ft.

[\[More Images\]](#)



**Old Guitarist** (after Picasso)

2014 (1 of 2) cyanotype solargraph on photosensitized fabric, wood armature 1.52 x .91 m. / 60 x 36 in. / 5 x 3 ft.

[\[More Images\]](#)



**Blue Nude** (after Picasso)

2013 (1 of 2) cyanotype solargraph on photosensitized fabric, wood armature 48 x 36 in. / 4 x 3 ft.



**Blue Nude IV** (after Matisse)

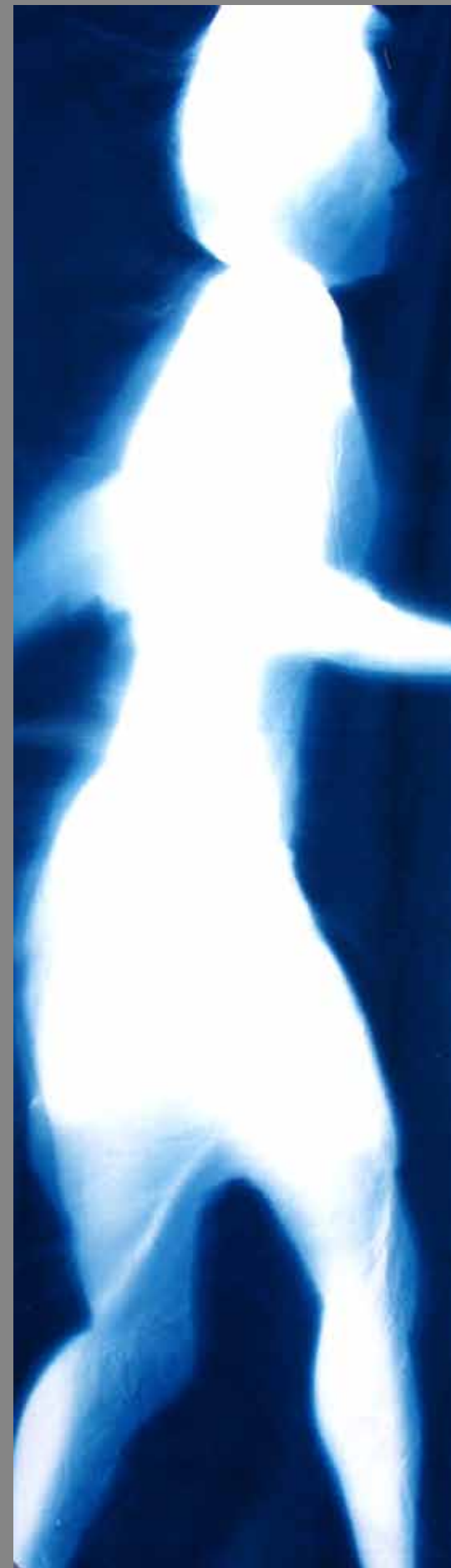
2013 (1 of 5) cyanotype solargraph on photosensitized fabric, wood armature 1.42 x .91 m. / 56 x 36 in. / ~5 x 3 ft.

[\[More Images\]](#)



**Blue Nude Skipping** (after Matisse)

2013 cyanotype solargraph on photosensitized fabric, wood armature 1.42 x .91 m. / 56 x 36 in. / ~5 x 3 ft.



**Walking Woman (after Snow)**

2013 (2 of 5)

cyanotype solargraph on photosensitized fabric, wood armature

56 x 16 in. / ~5 x 1.3 ft.

[\[More Images\]](#)

**Self Portrait**

2013

cyanotype solargraph on photosensitized fabric, wood armature

1.42 x .91 m. / 56 x 36 in. / ~5 x 3 ft.



**Elegant Cyclist**

2013

[\[More Images\]](#)

cyanotype solargraph on photosensitized fabric, wood armature

1.52 x 2.13 m. / 60 x 84 in. / 5 x 7 ft.



**Swift Cyclist**

2013

[\[More Images\]](#)

cyanotype solargraph on photosensitized fabric, wood armature

1.52 x 2.13 m. / 60 x 84 in. / 5 x 7 ft.



**Three Swimmers IV**

2013 (4 of 5)

[\[More Images\]](#)

cyanotype solargraph on photosensitized fabric, wood armature

2.13 x 2.59 m. / 84 x 108 in. / 7 x 9 ft.



**Three Swimmers II**

2013 (2 of 5)

[\[More Images\]](#)

cyanotype solargraph on photosensitized fabric, wood armature

2.13 x 2.59 m. / 84 x 108 in. / 7 x 9 ft.

# ZODIAC LOVERS



**Zodiac Lovers**

2014 (5 of 12)

[\[More Images\]](#)

cyanotype solargraph on photosensitized fabric, wood armature

1.52 x 1.52 m / 60 x 60 in. / 5 x 5 ft.



**Zodiac Lovers**

2014 (2 of 12)

[\[More Images\]](#)

cyanotype solargraph on photosensitized fabric, wood armature

1.52 x 1.52 m / 60 x 60 in. / 5 x 5 ft.



**Zodiac Lovers**

2014 (4 of 12)

cyanotype solargraph on photosensitized fabric, wood armature 1.52 x 1.52 m / 60 x 60 in. / 5 x 5 ft.



**Zodiac Lovers**

2014 (1 of 12)

[\[More Images\]](#)

cyanotype solargraph on photosensitized fabric, wood armature 1.52 x 1.52 m / 60 x 60 in. / 5 x 5 ft.



**Zodiac Lovers**

2014 (6 of 12)

cyanotype solargraph on photosensitized fabric, wood armature

1.52 x 1.52 m / 60 x 60 in. / 5 x 5 ft.

# A01

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## **FAUXTOGRAPHY**

**meta-photographic  
operations**

Turning photography to look back on itself with meta-photographic strategies: re-photographing photographs of actions posted within the actions; filmic sequential series; repurposing found cameras and prints; collapse of subject and media, content and context; subject/object confusion; the degradation of global culture arising from the tourism industry; the transformation of personal and cultural identity from human migration and globalization.

Strategies for liberation from the implied "technical objectivity" of photography, the tyranny of ego-driven subjective interpretation, and the neocolonial violence of cultural appropriation.

To expose socioeconomic, political and ethical dangers resulting from hack ethnographic objectification of "the exotic other", and other dangerously distorting limitations of the traditional photographic gaze.

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**Digital Authorisation [after Authorisation, Michael Snow, 1969]**

2013

Toronto

Photographic prints, tape, on framed mirror

56 x 41 cm / 22 x 16 ins

[\[More Images\]](#)

# Alien Registration

[On the Radical Excision and Abandonment of Identity to Adapt to the Forces of Globalization]

Securing an Alien Registration Card for legal employment in the Republic of China requires in-person application at the Visa Bureau in the National Police Headquarters.

Three passport-sized photographs are requested, but only the face is required. A row of heavy black photo punches is available, each with a small black wastebasket filled with excised and discarded photos of foreign nationals who've been processed.

More than the remnants of a bureaucratic process, these photographs are artefacts from the sacrifice of personal and cultural identity required to participate in the massive trans-national phenomenon of human migration arising from the forces of globalization.

Migrating from a developing economy to a more-developed one requires leaving one's family, friends, culture, language and diet – effectively abandoning one's original identity – and rapidly adapting to the culture, language and diet of the host country.

The images are universal, and represent anyone migrating from one economic zone to another: new immigrants, foreign workers, or political refugees.

Outmoded concepts like “north” and “south” “developed” and “developing” are undergoing rapid transformation; these images also speak to future generations migrating from formerly developed to newly developed nations.



**Alien Registration I** [On the Radical Excision and Abandonment of Identity to Adapt to the Forces of Globalization]

2002 - 2006

Taipei, Taiwan + Vancouver, Canada

repurposed radically cropped found passport photographs, acid-free float mounting

[\[More Images\]](#)



**Alien Registration II + detail** [On the Radical Excision and Abandonment of Identity to Adapt to the Forces of Globalization]  
2002 - 2006 Taipei, Taiwan + Vancouver, Canada repurposed radically cropped found passport photographs, acid-free float mounting  
[\[More Images\]](#)

# Globality

[On the Relentless Production and Consumption of Natural and Cultural Simulacra Threatening to Obliterate the Sites of Desire]

Millions of tourists are continually descending on the many wonders of the world in the massive global migration known as tourism.

An enormous infrastructure has developed to support what has now become the world's largest industry. Built on the premise of enabling closer contact with the world's wonders, the tourism industry threatens to smother the objects of its desire.

Visiting famous natural and cultural sites involves running a gauntlet of hyper-commercialism and a barrage of cheap simulacra before experiencing the 'real' thing.

Natural and cultural wonders have been reduced to being glimpsed in the background through crowds and commercial kiosks, out of focus, and obscured by degraded replicas.

Hotels, photographs and souvenirs - often provided by multinational entities - have now become more important to both tourists and locals. The processes of "development" and globalization, which degrade local natural and cultural sites to provide cultural consumption for the people of richer nations, aggravate this dangerous transnational phenomenon.



**Globality** (Installation view x 25)

1996 - 2010

Worldwide

souvenir replicas, steel armatures, and photographs mounted on panel

[\[More Images\]](#)



**Globanality** [On the Relentless Production and Consumption of Natural and Cultural Simulacra Threatening to Obliterate the Sites of Desire]

(5 details)

1996 - 2010

Worldwide

souvenir replicas, steel armatures, and photographs mounted on panel

Each panel: 38 x 30 cm / 15 x 12 in --- Overall installation x 50 panels: ~ 3.00 x 5.00 m / 118 x 197 in / ~10 x 16 ft

[\[More Images\]](#)

# Automatic Landscapes

[Collapsing the Chasm Between Subject and Viewer Allowing Content and Context to Become One]

Visiting 'foreign' places presents temptation to record exotic, idealized views of the local culture. But outsider's observations are obvious and banal; countless coffee table photography books present depictions of the exotic "other."

The challenge then becomes how to represent experience of a time and place while minimizing manipulation by projection of artistic ego and the artificiality of artistic media.

Photography offers immediacy, and the illusion of "technical objectivity," but photography imposes subjective manipulation of the framing, angle, lighting, exposure, depth-of-field and focus.

A more direct authenticity was discovered by employing the many digital photo-booths available in urban Korea and Japan: found digital cameras on every street corner.

Simply lifting the background curtains enables the machines to capture unmediated images of their ordinary surroundings. Found cameras from the streets of Tokyo, Osaka, Kyoto, Seoul, and Pusan capturing images of their locality directly: the street photographing itself. And unlike photographs exposed in one place and printed in another, the photo-sticker sheets are authentic artefacts produced at each place.

In this way, image and print, subject and medium, content and context become one, and my role is simply removing a shroud, allowing the time and place to reveal itself, as it is.



**Automatic Landscapes** [Collapsing the Chasm Between Subject and Viewer Allowing Content and Context to Become One]

1997 - 2001

Korea + Japan

repurposed found digital photo-sticker machines

8 works total x 16, 1.5 x 2 cm images ea.

[\[More Images\]](#)

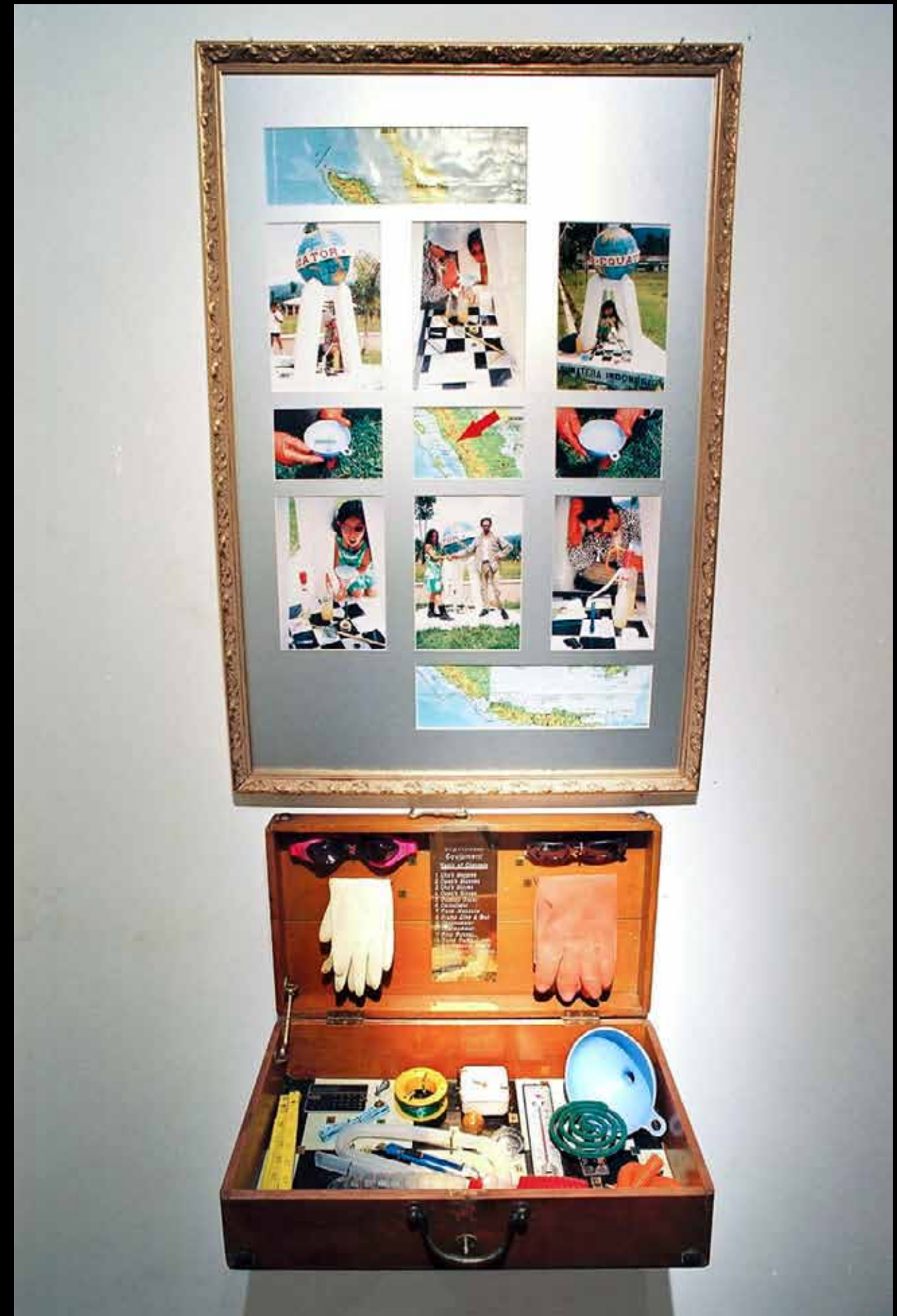


**Automatic Landscapes** [Collapsing the Chasm Between Subject and Viewer Allowing Content and Context to Become One] + detail

1997 - 2001 Korea + Japan repurposed found digital photo-sticker machines 8 works total x 16, 1.5 x 2 cm images ea.

Each work: 11 x 11 cm / 4.33 x 4.33 in + 10X ink jet on laminated film enlargements: 1.10 x 1.10 m / 43 x 43 in.

[\[More Images\]](#)



**Equator Art Experiment** [On Determining Which Direction Vortices of Water Flow When Directly Upon the Global Equator] (with Helen Cho)

1996 Global Equator, Sumatra, Indonesia

performance documentation, engraved brass index plaque, labelled equipment in wood case

Dimensions variable

[\[More Images\]](#)

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## **PHOTO-CUBIC TABLEAUX**

**larger-than-life  
photographic scenes**

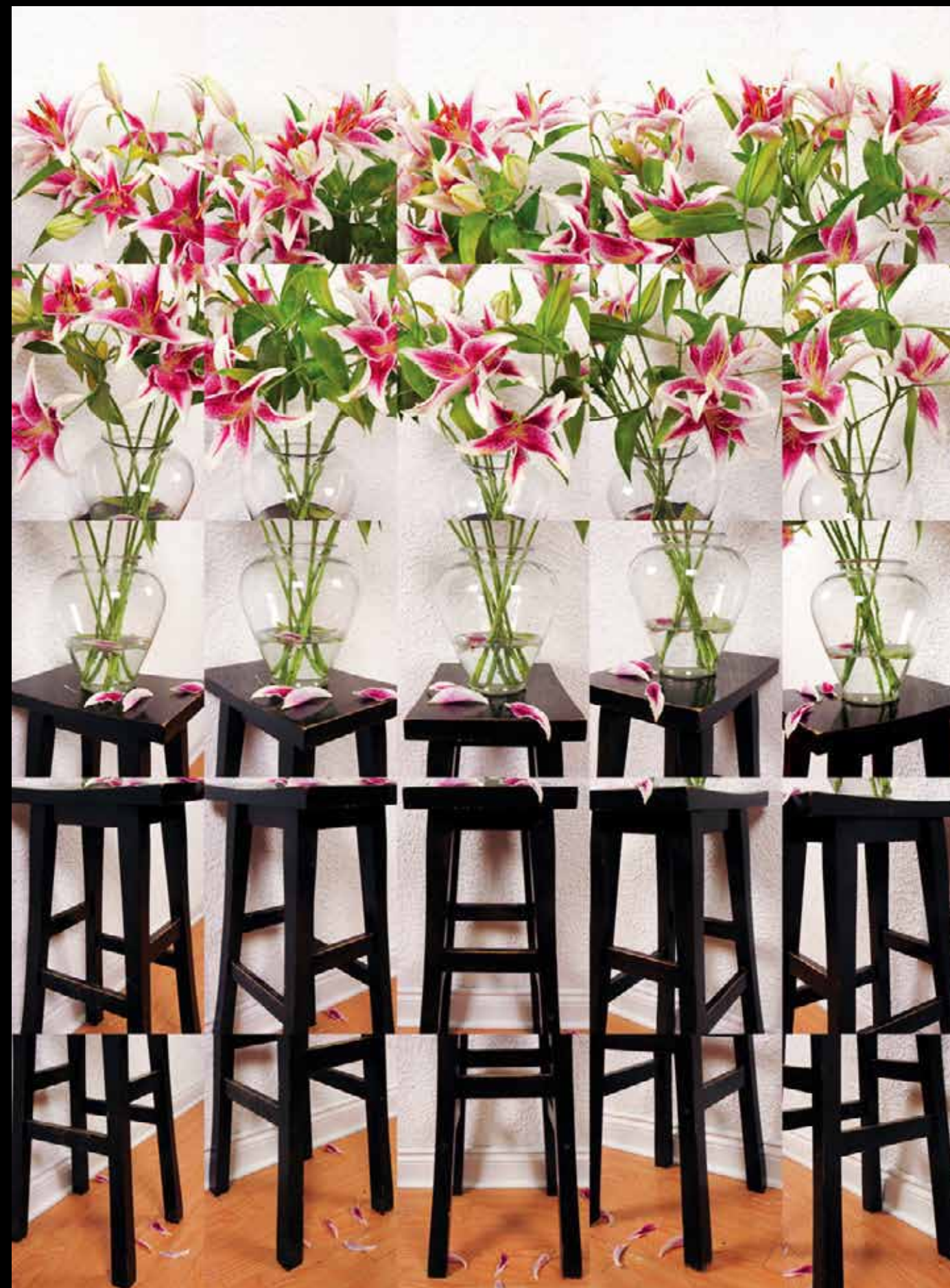
Larger-than-life photographic tableaux composed from many photographs, each individually shot and printed at life-size, 1:1-scale.

Simultaneously presenting a multiplicity of angles, views, perspectives, locations, diversity of persona, range of moods, and live actions unfolding over time.

Each image individually framed: the many framed images assembled edge-to-edge as large-scale installations for exhibition. Iterations are posted as urban art interventions.

A program informed by a childhood with my filmmaker father editing celluloid film strips; early Korean multiple-perspective still-life painting; explorations by Hockney, Snow, Gilbert & George, and Prince; and the Cubism of Picasso and Duchamp on the centenary of its fluorescence.

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**Photo-cubic Lilies (180° view)**

2012 Toronto, Canada

25 individually framed photographic prints

1.40 x 1.08 m / 55 x 42.5 in. / 4.6 x 3.5 ft.

[\[More Images\]](#)



**Collective Reclining Nude** [Life-size composite of ~150 close-up photographs shot and printed live on site at 1:1-scale of more than 40 different people each of whom only presented only a postcard-size area of bare flesh while otherwise remaining clothed]

2013

Toronto, Canada

sub-dye prints on panel

Individual images: 10 x 15 cm / 4 x 6 in. each --- Overall installation: 1.22 x 1.52 m / 48 x 60 in / ~4 x 6 ft

[\[More Images\]](#)



**United Diversity Portraits [Fashion Art Toronto]** (Eight people as one)  
2013 Toronto, Canada Original: 10 prints, 10 x 15 cm / 4 x 6 in. each Urban art installations: 1.22 x .92 m. / 48 x 36 in.  
[\[More Images\]](#)



**United Diversity Portraits [Subtle Technologies, Toronto]** (Ten people as one)  
2012 Toronto, Canada Original: 10 prints, 10 x 15 cm / 4 x 6 in. each Urban art installations: 1.22 x .92 m. / 48 x 36 in.



**United Diversity Portraits [** (Eight people as one)  
2013 Toronto, Canada Original: 8 prints, 10 x 15 cm / 4 x 6 in. each Urban art installations: 1.22 x .92 m. / 48 x 36 in.  
[\[More Images\]](#)



**United Diversity** (Eight people as one)  
2012 Winnipeg, Canada Original: 8 prints, 10 x 15 cm / 4 x 6 in. each Urban art installations: 1.22 x .92 m. / 48 x 36 in.



**Photo-cubic 70s Boy Band [The Pick Brothers Band]**

2011 Toronto, Canada

70 photographic prints, glass/steel frames /// Inkjet on vinyl

Individual images: 14 x 11 in / 25 x 28 cm each --- Overall installation: 1.79 x 2.80 m / 98 x 110 in / ~8 x 9.2 ft

[\[More Images\]](#)



**Photo-cubic Olympian Hockey Players**

2011 - 2012

Brampton, Canada

inkjet on Crezon panels

[\[More Images\]](#)



**Photo-cubic Firefighters**

Individual images: 2.44x 2.44 m / 96 x 96 in / 8 x 8 ft each --- Overall installation: 2.44 x 12.19 m / 96 x 480 in / 8 x 40 ft



**Snow in June** (1:1-scale, 360° photo-sculpture of Michael Snow, unrolled)

2011 Toronto, Canada

backlight inkjet print on polystyrene, fluorescent lighting fixture

50 individual images: 28 x 36 cm / 11 x 14 in. each --- Overall installation (unrolled): 1.78 x 2.80 m / 70 x 110 in / 5.8 x 9.16 ft

[\[More Images\]](#)



**Live Collective Photo-Cubic Portrait Tableau** (Created live, on-site at Toronto Art and Fashion Week)

2011 Toronto, Canada

112 photographic prints, steel/glass frames

Individual images: 28 x 22 cm / 11 x 8.5 in --- Overall installation: 1.96 x 3.45 m / 77 x 136 in / 6.4 x 11.33 ft

[\[More Images\]](#)



**Don't Ask, Don't Tell**

[On the Unimagined Fragments that Arise When World's Collide During the Instantaneous Transition from Innocence to Debauchery]

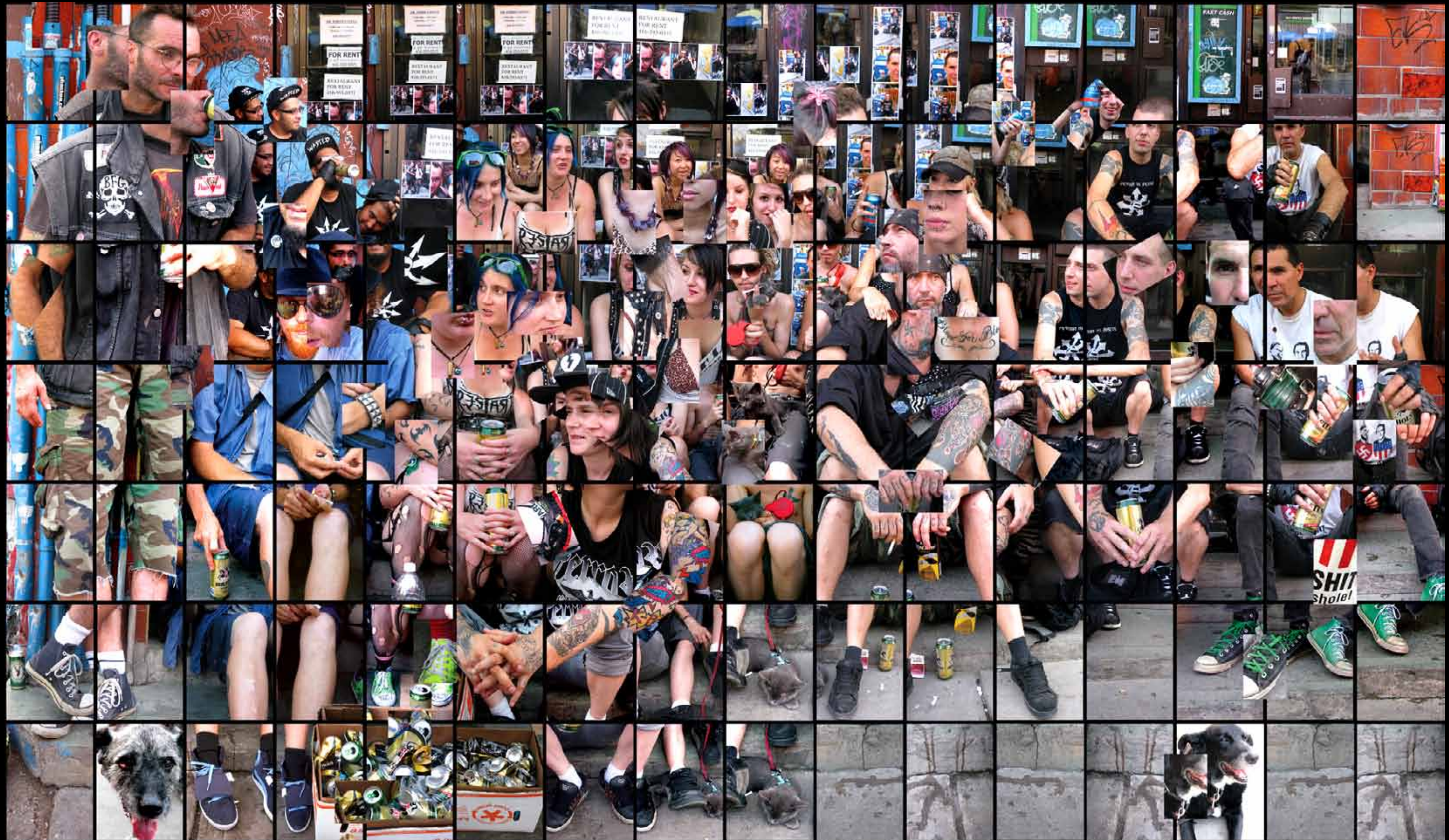
(with Jennifer Osborne)

Three Scenes Stacked + detail

2010 Vancouver, Canada 298 photographic prints, steel/glass frames

Individual images: 36 x 28 cm / 14 x 11 in --- Each scene: 2.30 x 4.88 m / 90 x 192 in / 7.5 x 16 ft --- Overall installation: 6.90 x 4.88 m / 270 x 192 in / 22.5 x 16 ft

[\[More Images\]](#)



**Photo-cubic Stoop Punks: Portrait Tableau**

2009 - 2010

Toronto, Canada

multiple format photographic prints, 112 wood/glass frames, stainless steel washers and screws

Overall installation: 2.06 x 3.66 m / 81 x 144 in. / 6.75 x 12 ft.

[\[More Images\]](#)



**Public Private Cubic Couple** [The Actuality of Being Two Places at Once While Simultaneously Revealing Both Public and Private Persona]

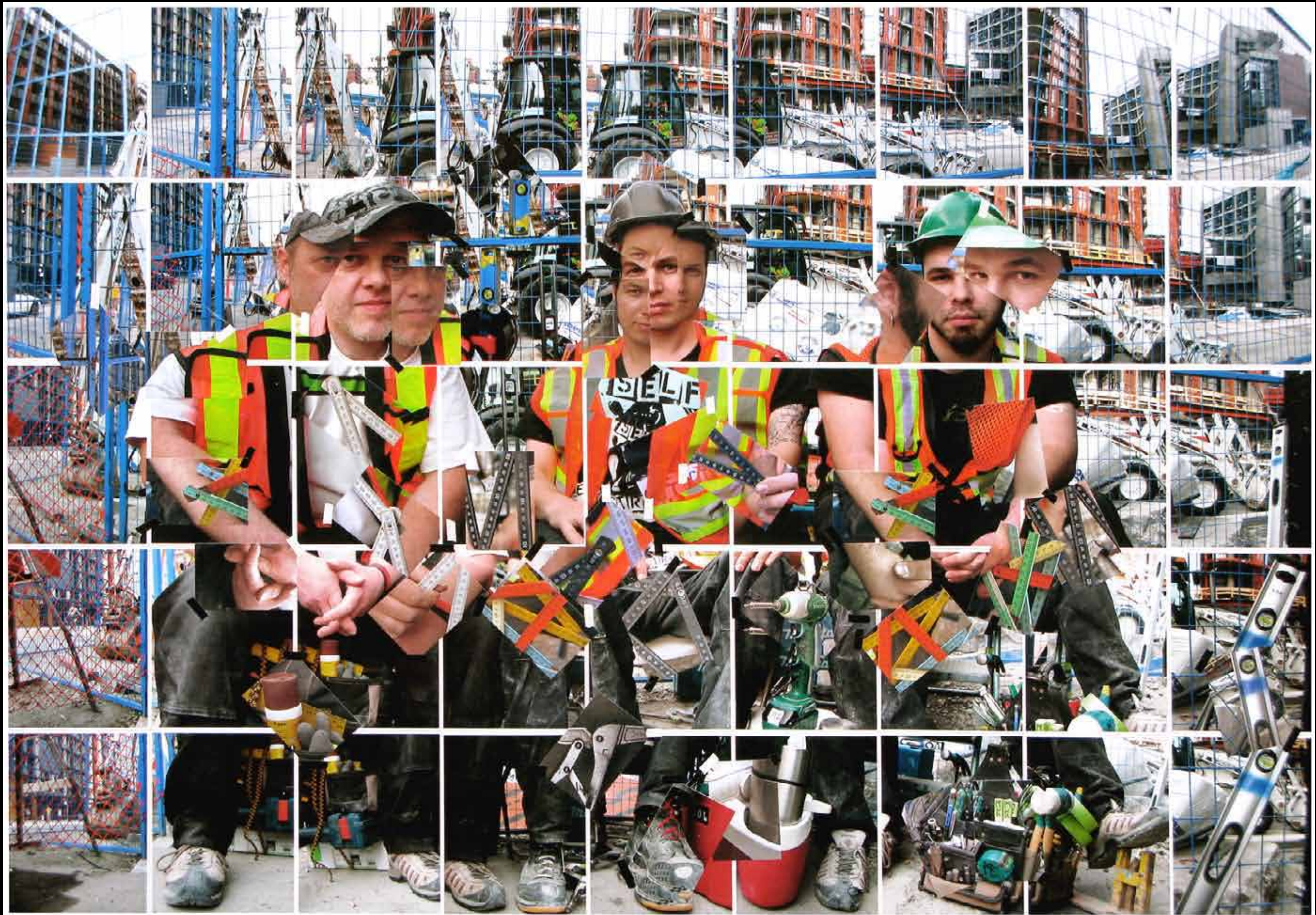
2008 - 2009

Stanley Park + Vancouver Art Gallery, Vancouver, Canada

Multiple format photographic prints on panel

Overall installation: 1.68 x 2.16 m / 66 x 85 in / 5.5 x 7 ft

[\[More Images\]](#)



**Photo-cubic Carpenters** [On the Fractured Authenticity of Here and Now as Compared to Seamless Artistic Fiction in the Guise of Historical Representation]

2009 - 2010 Vancouver, Canada Multiple format photographic prints on panel Overall installation: 1.40 x 1.95 m / 55 x 76.5 in / 4.6 x 6.4 ft.

[\[More Images\]](#)



**Throwup Throwdown: Andrew01 vs Cameraman** (with Byron Dauncey)

2007 Vancouver, Canada multiple format photographic prints, mixed media on panel

overall installation: 2.44 x 7.23 m / 96 x 288 in / 8 x 24 ft

[\[More Images\]](#)

[\[Link to time-lapse production video @ Youtube\]](#)



**Re: Photo: Surfaces: (Just a Façade: Hamilton)** [On the Possibility of Creating a Map of the Empire at a Scale of One-to-One While Foregrounding the Limitations of Representation: Vertical Urban Surfaces]

2012 Hamilton, Canada

Large photographs of urban surfaces, shot and printed at 1:1-scale, re-situated directly over the surface depicted, and rephotographed

Dimensions variable

[\[More Images\]](#)



**Re: Photo: People: Duos** [On the Possibility of Creating a Map of the Empire at a Scale of One-to-One While Foregrounding the Limitations of Representation: Fauna]

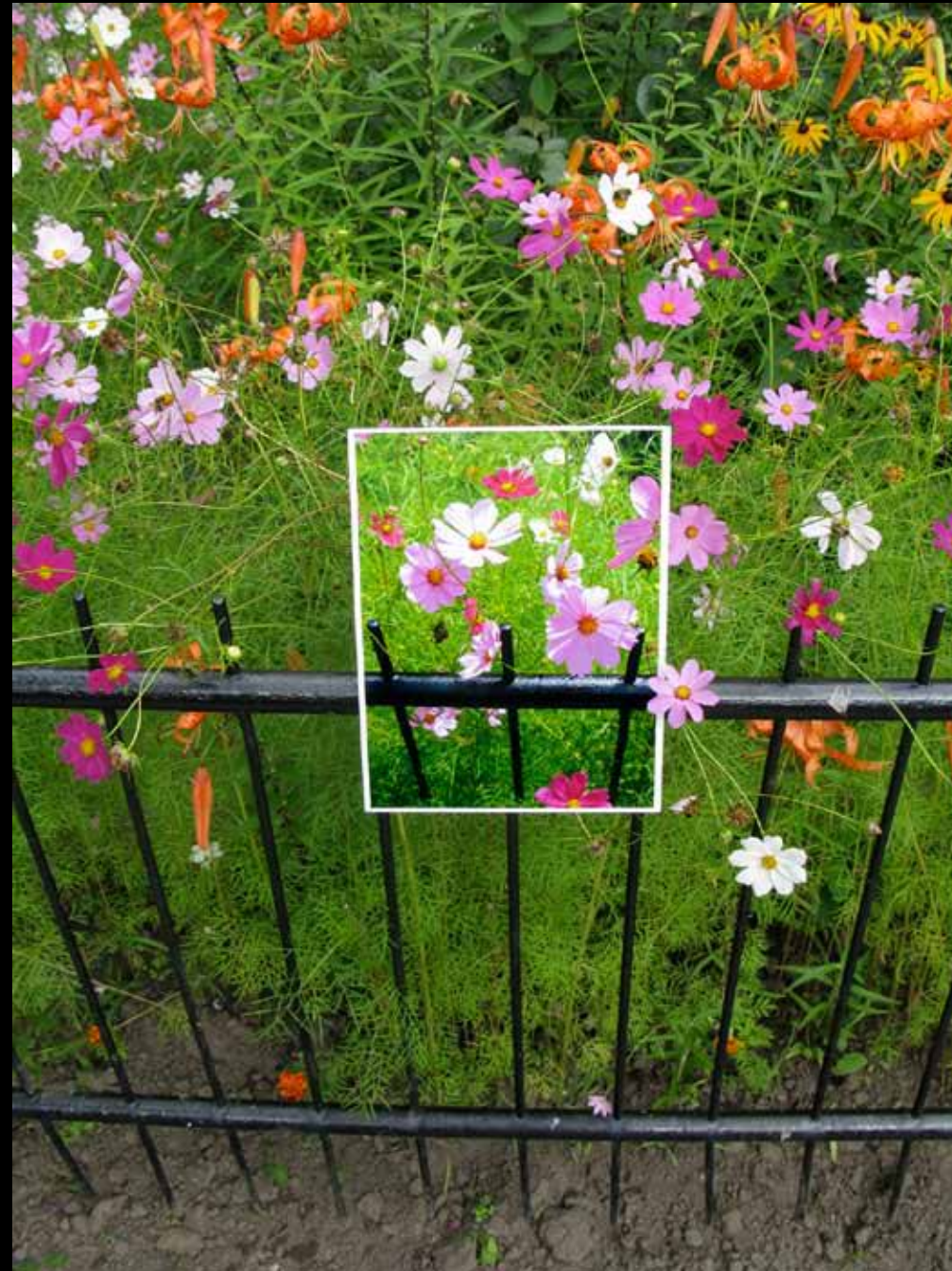
2006 - 2011

Vanouwer/Toronto, Canada

Photographs of local people, shot and printed at 1:1-scale, resituated directly over the people depicted, and re-photographed

Dimensions variable

[\[More Images\]](#)



**Re: Photo: Flowers & Fences** [On the Possibility of Creating a Map of the Empire at a Scale of One-to-One While Foregrounding the Limitations of Representation: Flora]

2006 - 2012

Vancouver/Toronto, Canada

Photographs of flowering plants, shot and printed at 1:1-scale, re-situated directly over the flowers depicted, and re-photographed

Dimensions variable

[\[More Images\]](#)



ANDREW OWEN A01 Photo-cubic  
Punks Portrait Tableau 2009 -10  
Multiple format photographic  
prints, 112 frames 2.06 x 3.66 m

VANCOUVER  
MARION SCOTT GALLERY

## ANDREW OWEN A01

by Timothy Taylor

Andrew Owen's basic idea is elusive. But then that's exactly the core of Andrew Owen's basic idea: that a great deal eludes us, perhaps nowhere more than in the consumerized West. We live, asserts Owen (who also goes by the name A01) - via the impressive range of work that comprises his first solo show in Canada in almost 20 years - on the twilight side of a yawning subjectivity gap, a chasm of personal and cultural bias that separates us from the truth about...well, just about anything.

Art objects are crucial in this analysis, of course with the subjectivities of both artist and the viewer contributing to a permanently flawed communication. How to conquer that? This is in effect what Owen asks. His answer: to get the artist out of the way to whatever degree possible. Each work in this show represents a discrete attempt on Owen's part to do so.

I say "elusive" because the idea takes some teasing out. At first glance, the show incorporates work so varied in terms of media and aesthetic tone - from floral paintings to fragmented photographic collage to repurposed ad-covered hoardings - that it would be easy enough to conclude that three or four artists

were involved. But it's all Owen, and all in the same conceptual key. Once we sense this harmonization, the body of work transmutes satisfyingly from multifarious to cohesive.

The floral *Impressions* are field compositions, positive stencils made by building up successive layers of paint and wildflowers on the canvas. Traces of the plants and flowers used in the process remain, paint ghosts in under the leaves and the works have been subject to the whims of wind and other conditions in the field. The flowers have been allowed, in effect, to speak for themselves.

In the photo collages, Owen take a diametrically different approach. Using a technique he describes as "photo-cubic," he delivers portraits - of flowers or groups of people - by rendering them via a barrage of different views. This method reaches its most complete expression in a large work called *Photo-cubic Punks: Portrait Tableaux*. This piece, which depicts a group of punks assembled on a stoop in Toronto's Kensington Market, is a collage, not of objects, but of available perspectives. It's designed not to bridge the subjectivity gap, in other words, but to erect a sign that reads, roughly, *mind the gap*.

# A01

## Andrew Owen A01 Creative Produce

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