

# A01

AndrewOwenA01

**A01 ART NOW PDF**

portfolio of artworks

A01 ART NOW PDF presents images and information regarding programmes of artwork by visual artist Andrew Owen A01.

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

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

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

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EXCAVATIONS



IMPRESSIONS



SOLARGRAPHS



FAUXTOGRAPHY



# EXCAVATIONS

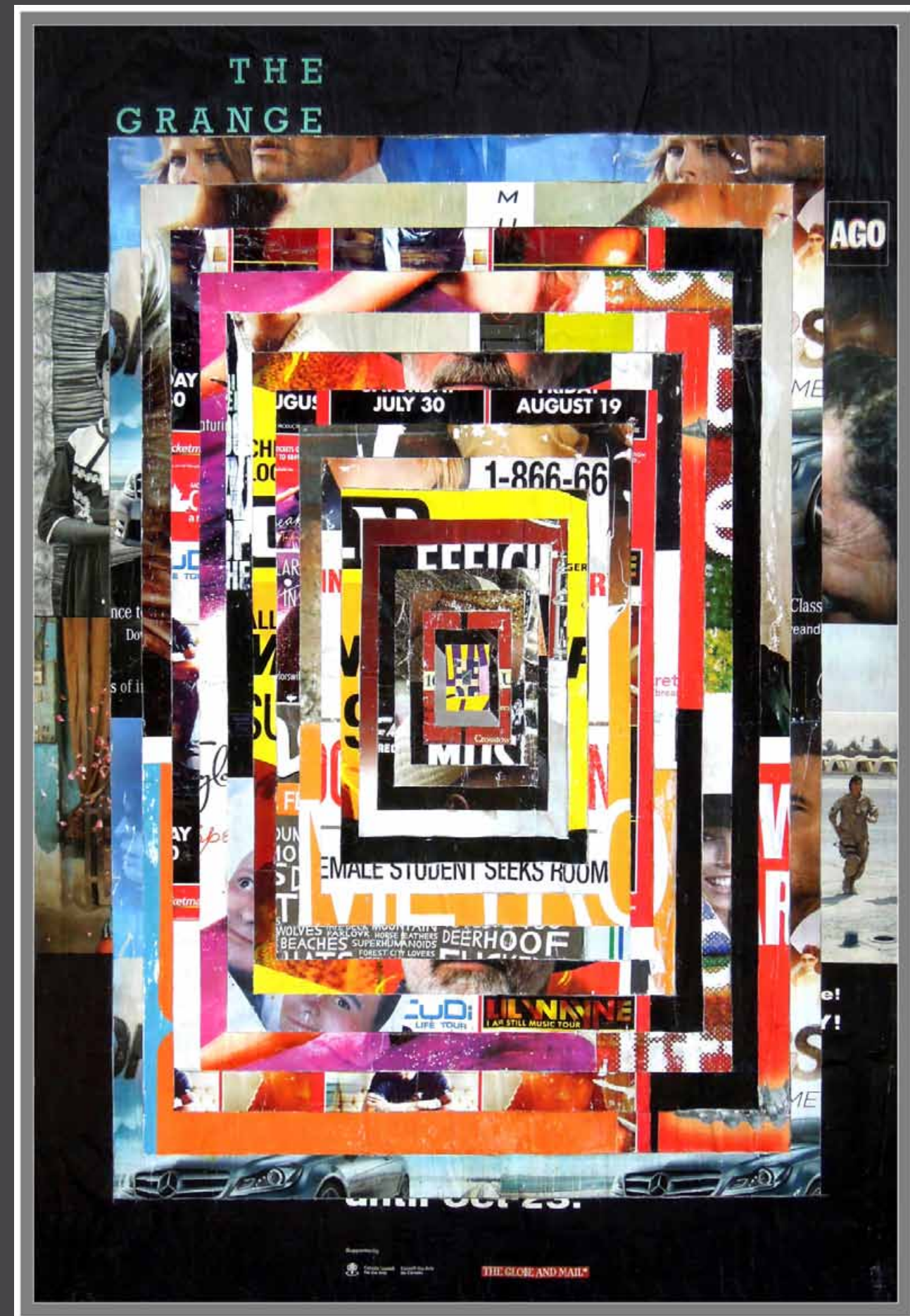
## excavated paper poster hoardings

Cutting, peeling, striping, and excavating into the many layers of paper from sections of advertising poster hoardings harvested from the urban surfaces of downtown Vancouver and Toronto, Canada, following-on from Excavation works created from hoarding of eros video posters in Korea, and hoardings of Bollywood film posters in India.

Excavating into the layers of pre-existing urban ephemera and commercial messages 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: deeper excavation revealing further back in time.

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

Creation through absence: 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

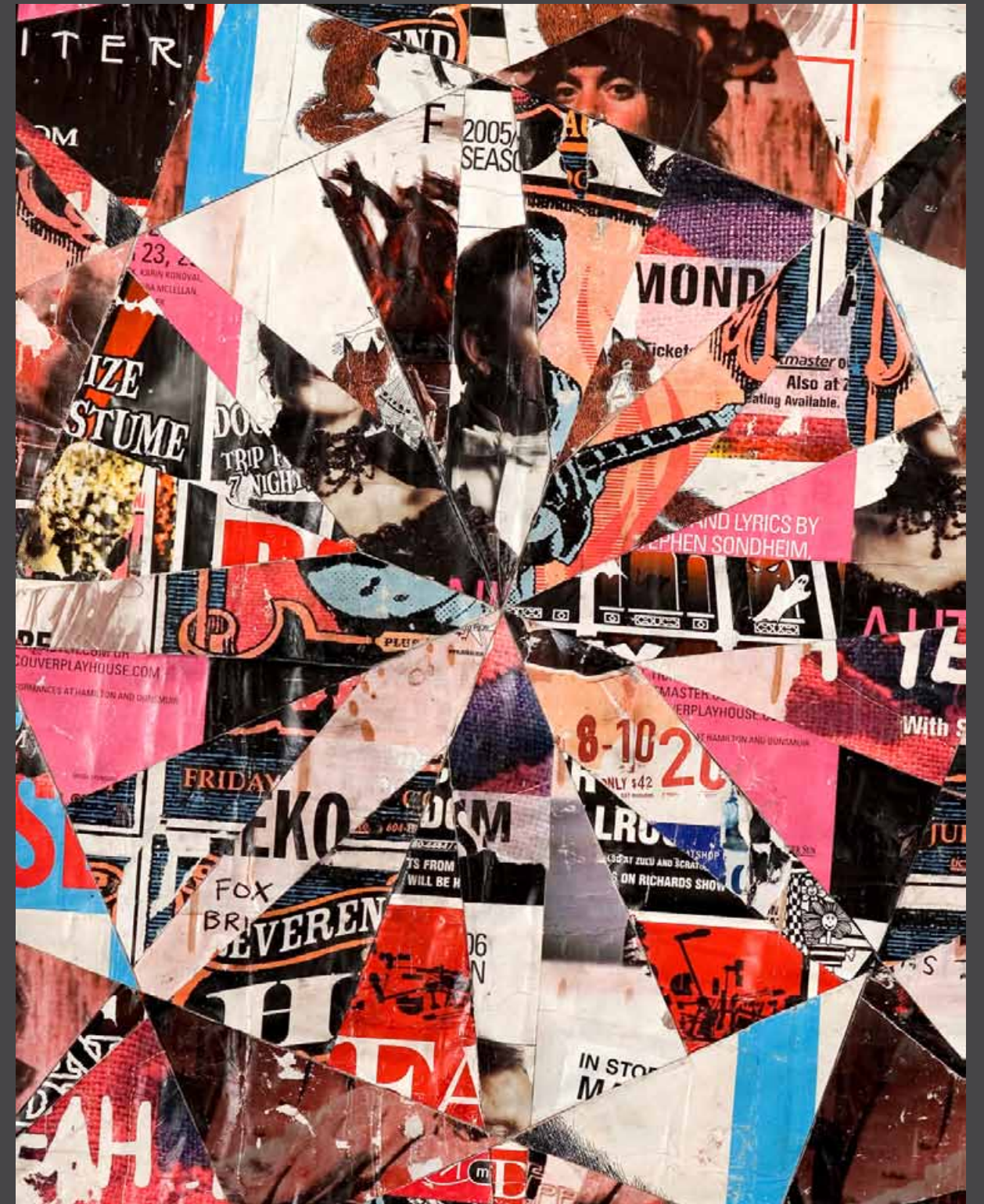
[\[More Images\]](#)



**Disruption Maquette**

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





detail

**Brilliant Cut Excavation [Diamond]**

2008 Vancouver, Canada excavated advertising poster hoarding

1.42 x 1.32 m / 56 x 52 in

[\[More Images\]](#)





**Emerald Cut Excavation [Emerald]**

2008

Vancouver, Canada

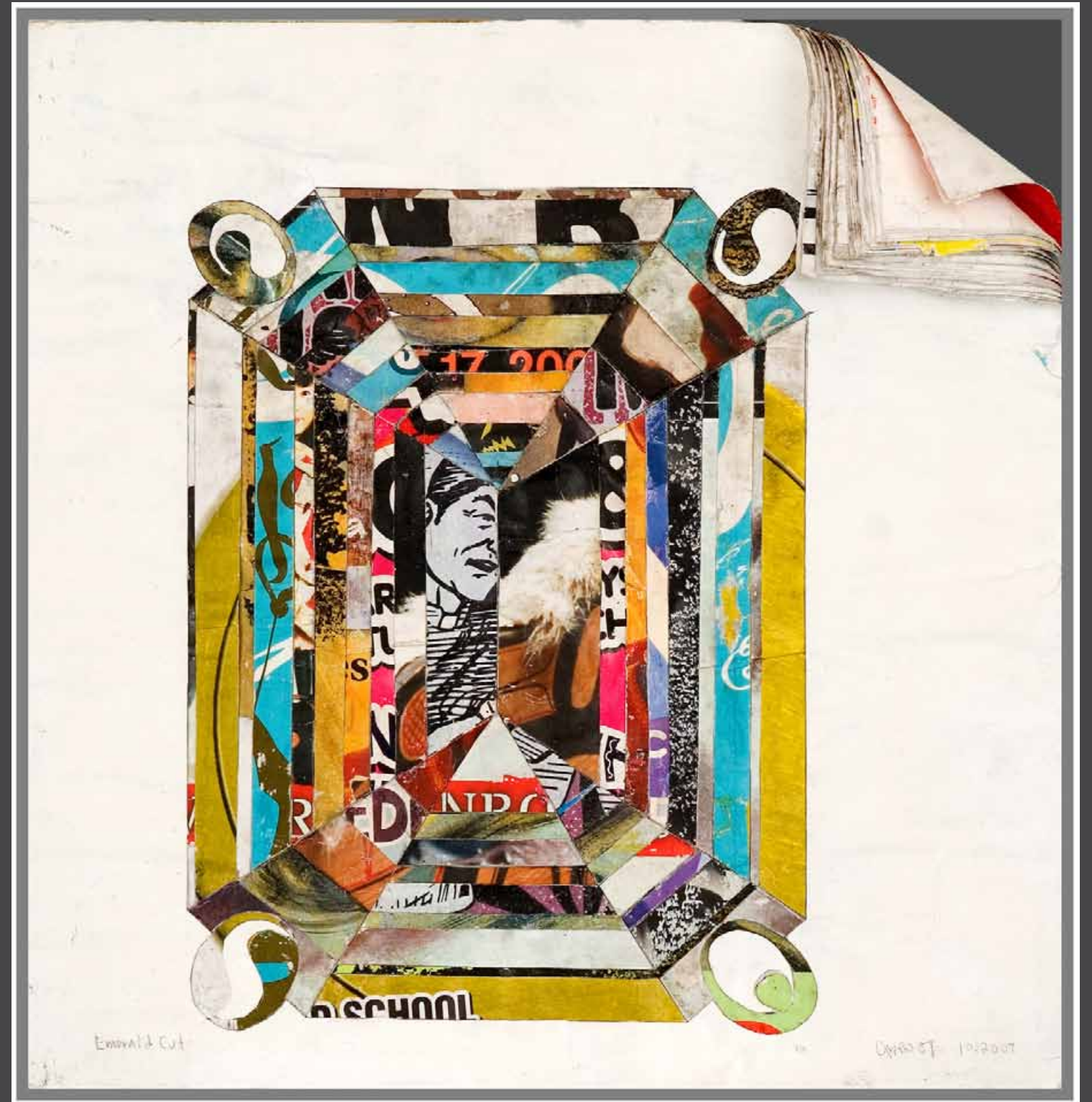
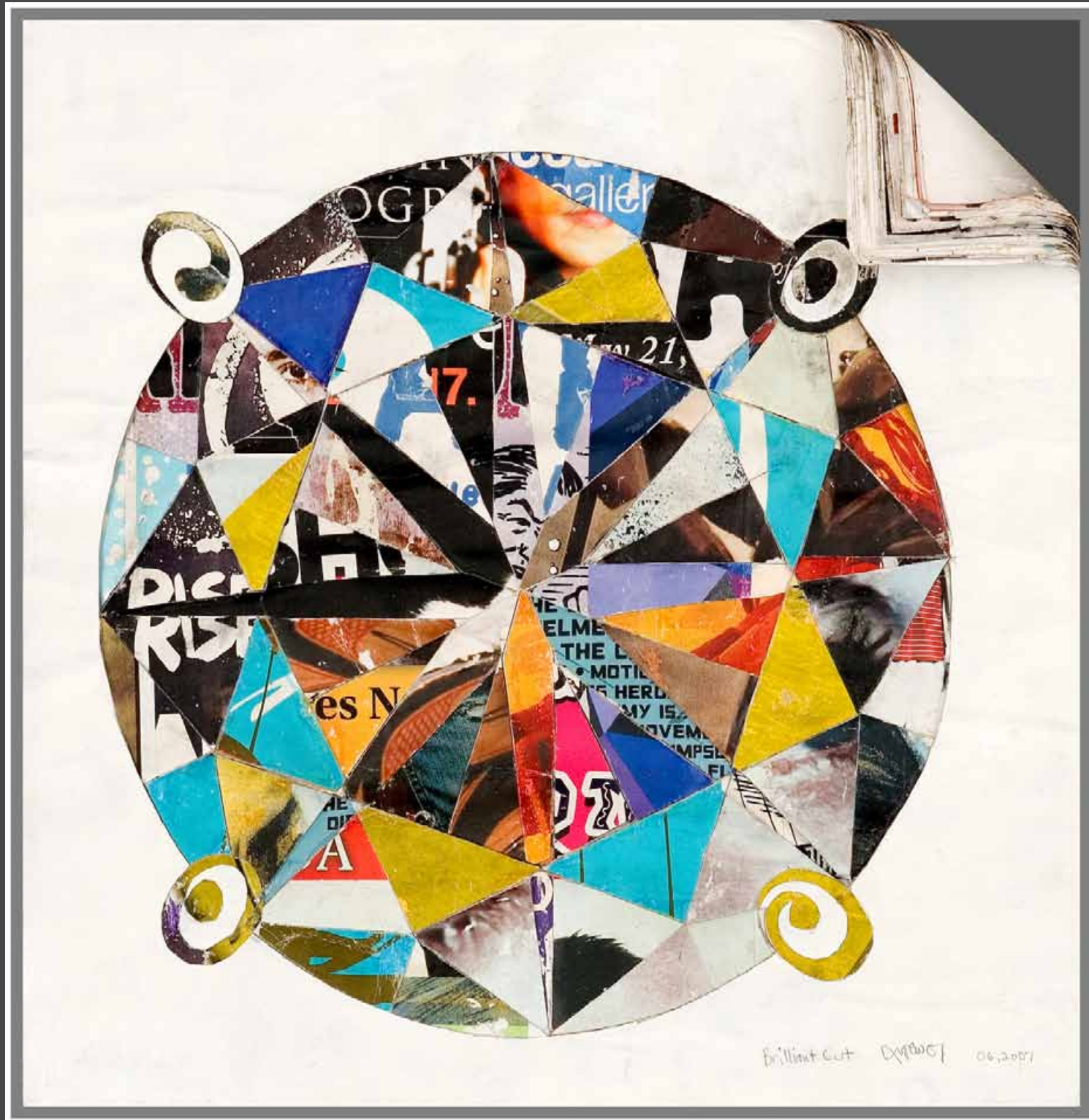
excavated advertising poster hoarding

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

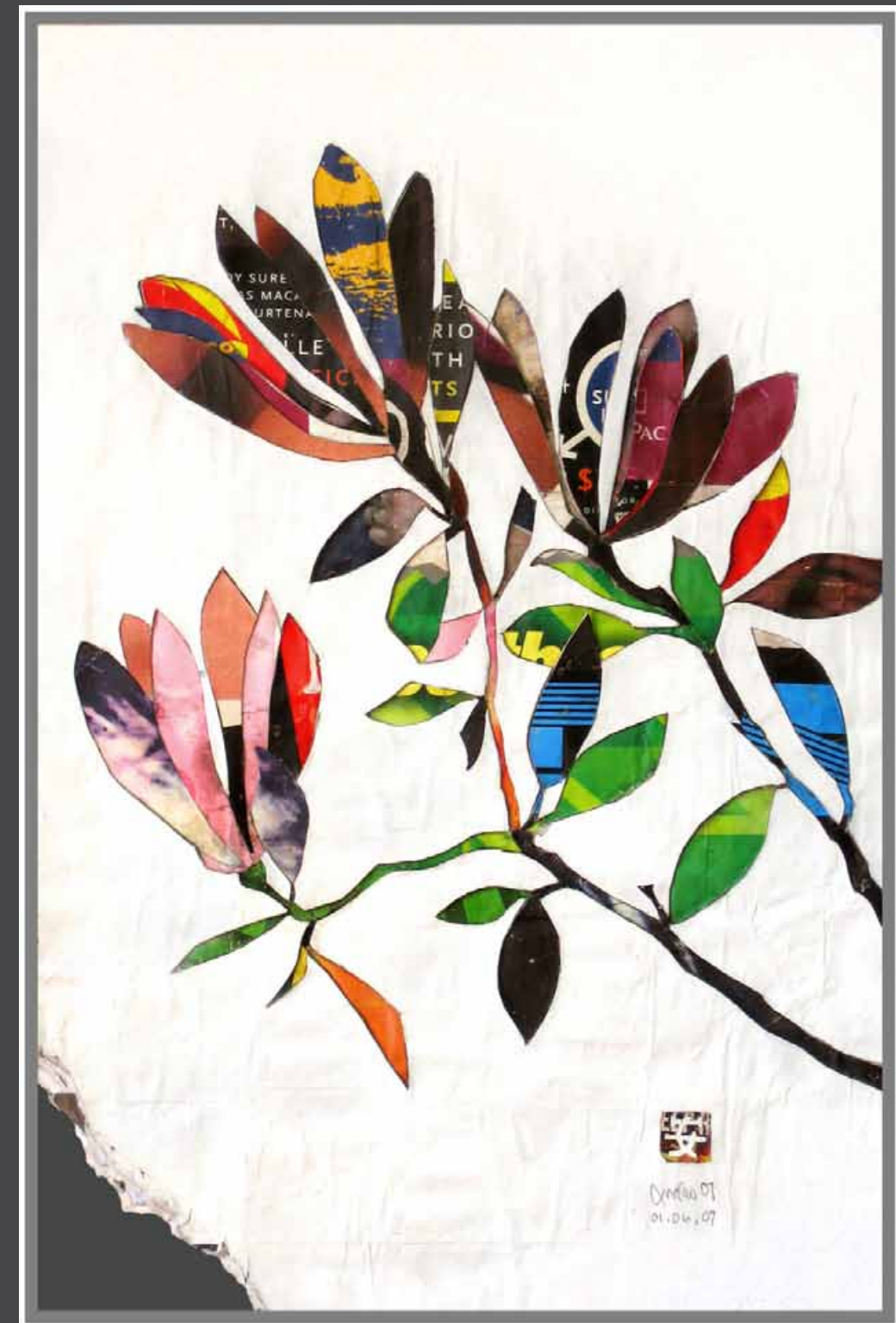
[\[More Images\]](#)





**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

[\[More Images\]](#)

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



**\* P A U S E \***  
before next programme of work



Andrew Owen A01

&

Sheila Yihua Hu

# Nine Rivers Romance

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Andrew Owen & Sheila Yihua Hu 2016  
[ [www.A01creative.com](http://www.A01creative.com) ]

**Nine Rivers Romance** is a series of paintings by the married couple Canadian-born Andrew Owen A01 and Taiwan-born Sheila Yihua Hu. The paintings are created with the natural wildflowers and grasses growing along each of the Greater Toronto Area's "nine rivers" watersheds that flow into Lake Ontario between Etobicoke and Ajax: Etobicoke Creek, Mimico Creek, Humber River, Don River, Highland Creek, Rouge River, Pelticoat Creek, Caruthers Creek and Duffins Creek.

This series developed from the ongoing [Impressions](#) series of paintings initiated at a small scale on paper in Korea, and further developed in Japan and Taiwan, before greatly expanding in scope and scale on canvas during seven years in Vancouver, and now several years in Toronto.

The paintings are created outdoors with an original, experimental process employing natural wildflowers and grasses that captures intricately detailed life-size impressions of the wildflowers.

Remarkably, brushes are not used, and the painting surface is not touched directly. Quoting a review in [Canadian Art](#) magazine, "the flowers have been allowed, in effect, to speak for themselves."

Nine Rivers Romance is a set of nine large (8 x 5 ft.) paintings created at each of the nine rivers as one massive installation, 8 feet tall by 60 feet wide, along with many smaller paintings.

Loading bicycles each weekend with tarps, canvas, paints, food and water, we board GO trains travelling along the lake shore to the mouths of each river. Cycling along the riverside trails collecting local wildflowers and flora, we find shaded and secluded work sites by the rivers' edge. The large un-stretched canvases are arranged horizontally on tarp-covered ground.

Donning work gloves and filter masks, and working with flowers, grasses, dirt, sun, heat, humidity, wind, rain and mosquitoes we work quickly non-stop in one session to complete each painting before nightfall.

The process is experimental: only some works "succeed," prompting repeated visits and iterations. Select works are later stretched over custom-built frames in-studio.

What began years ago as Sheila assisting Andrew has now blossomed into an equal collaboration called Nine Rivers Romance; with the sense of "romance" as both the romantic love between a couple, and a fantastic, marvel-filled adventure.

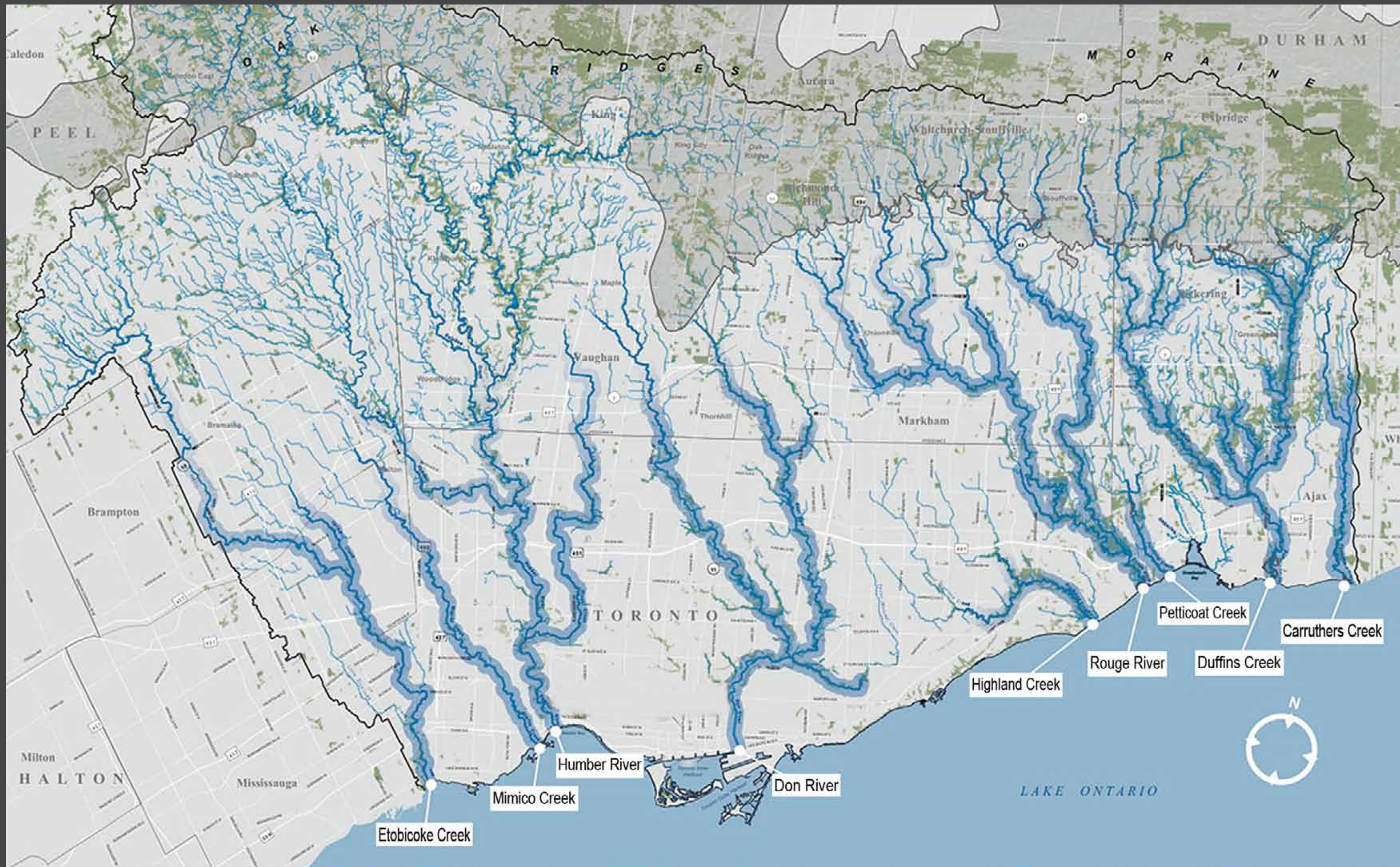
Beyond immediate appearance as large floral paintings, the program offers many layers of reading: hydrological, geographical, botanical, historical, chronological, philosophical, conceptual, personal, bicultural, technical and aesthetic.

The aerosol paint and positive stencilling process is related to that applied to create the world's oldest extant paintings of hand prints on cave walls; Employing aerosol paints is connected to Andrew's history as an early pioneer of Canadian graffiti art. The works are a hybrid of Eastern and Western painting: the vertical compositions with oblique negative space are informed by classical Chinese painting; The cycle of seasons revealed by wildflowers changing over time references ancient poetic, philosophical and moral principles; Created with minimally-planned ad-hoc composition very quickly in one sitting while embracing local qualities, chance and accidents that occur is inspired by Chan (Zen) painting.

Created along the main watersheds of the GTA references the earliest pathways, fishing and hunting grounds of the First Nations, and later immigrant trappers, traders and settlers from which Toronto developed. Created with native and naturalized wildflowers, grasses and plants, and more recently introduced and invasive "weeds", the works present under-appreciated botanical features of these important natural watersheds flowing into Lake Ontario.

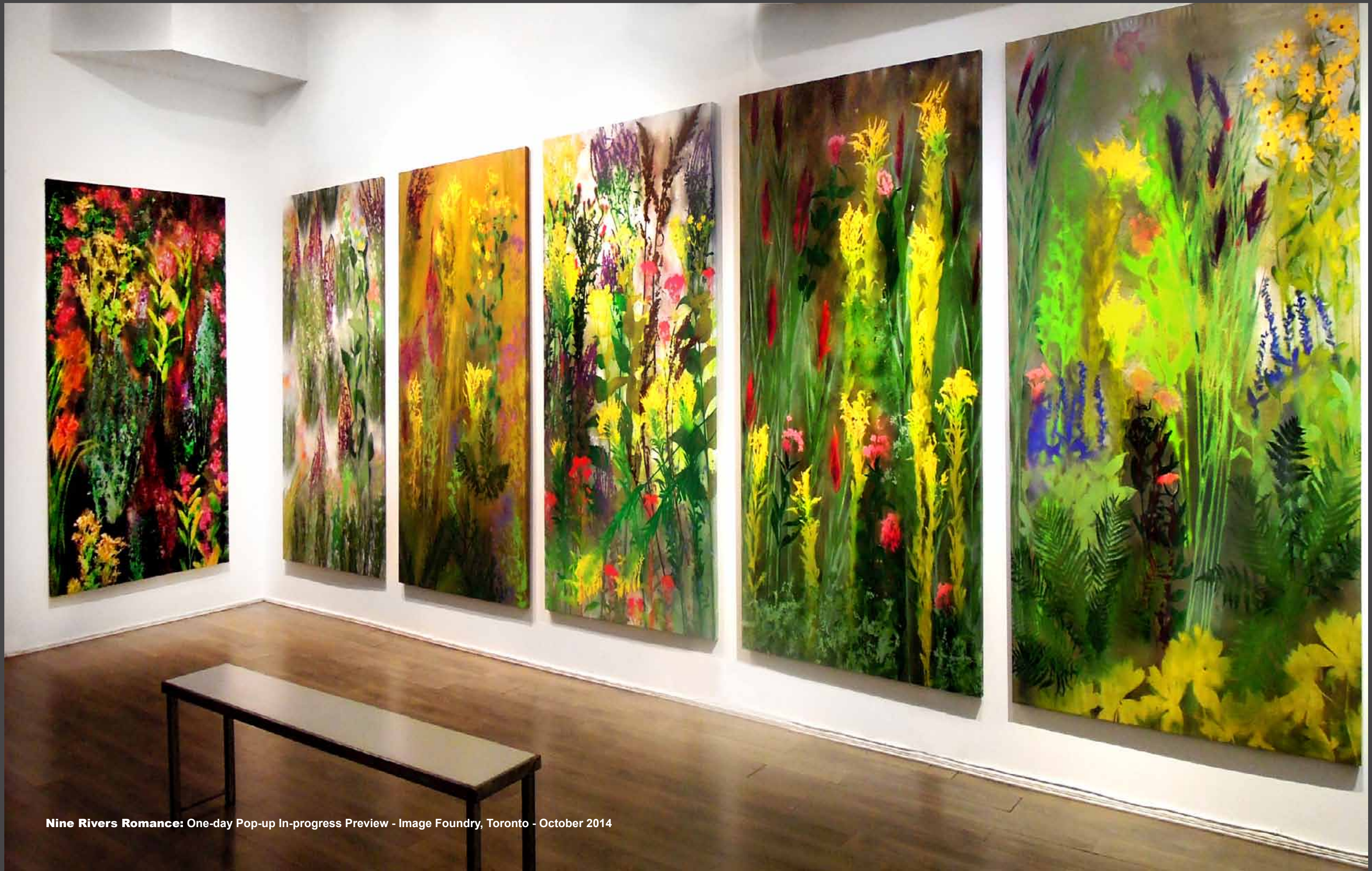
A short, 10 minute documentary on Andrew and Nine Rivers Romance released by Now Toronto is available here: [NOW Toronto: Lovers and Fighters: Andrew Owen A01](#)





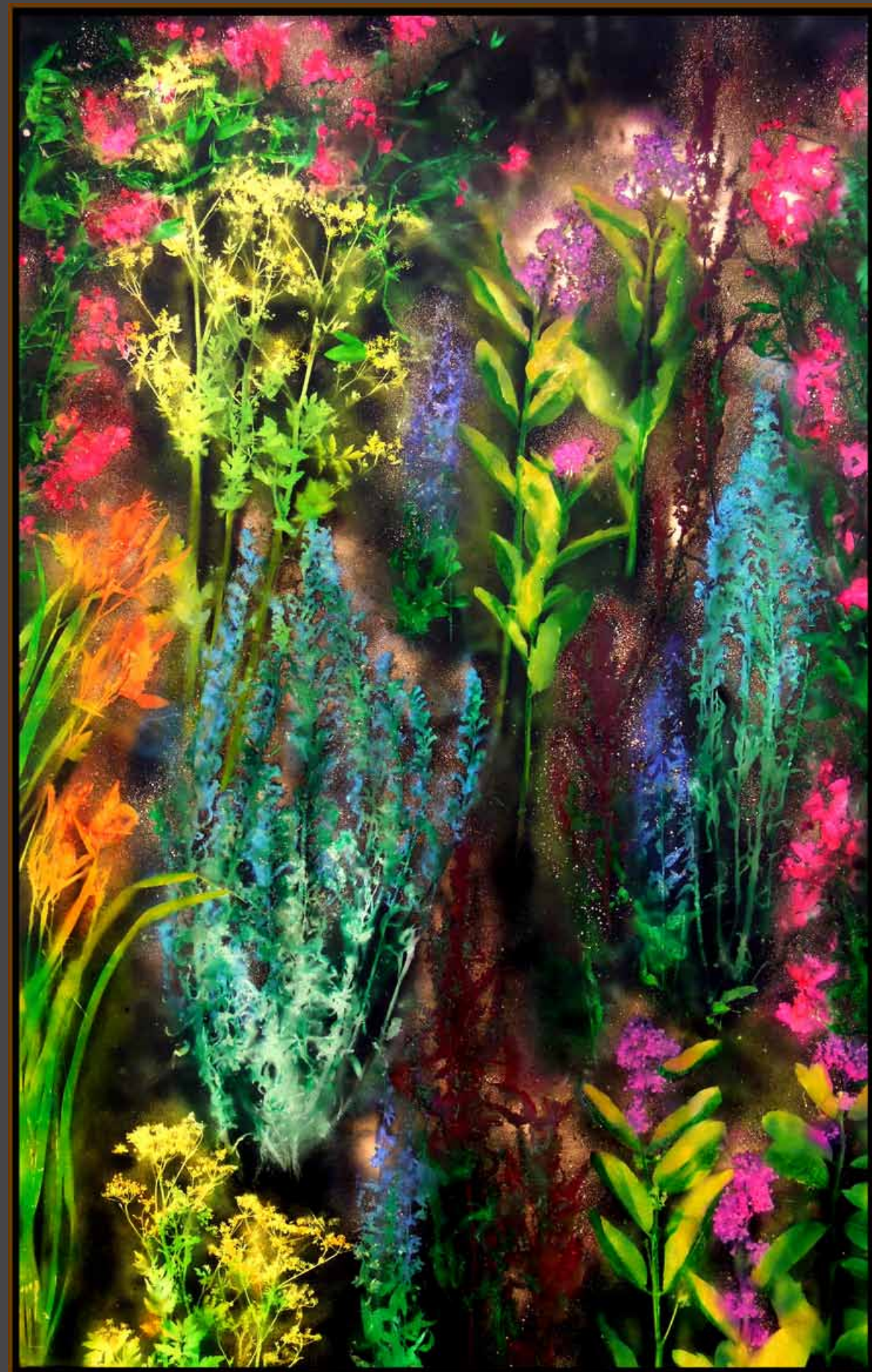
**Nine River Watersheds of the Greater Toronto Area - between Etobicoke in the West and Ajax in the East**  
 Etobicoke Creek - Mimico Creek - Humber River - Don River - Highland Creek - Rouge River - Petticoat Creek - Duffins Creek - Carruthers Creek





Nine Rivers Romance: One-day Pop-up In-progress Preview - Image Foundry, Toronto - October 2014





**Etobicoke Creek Wildflowers**

2014 Toronto, Canada

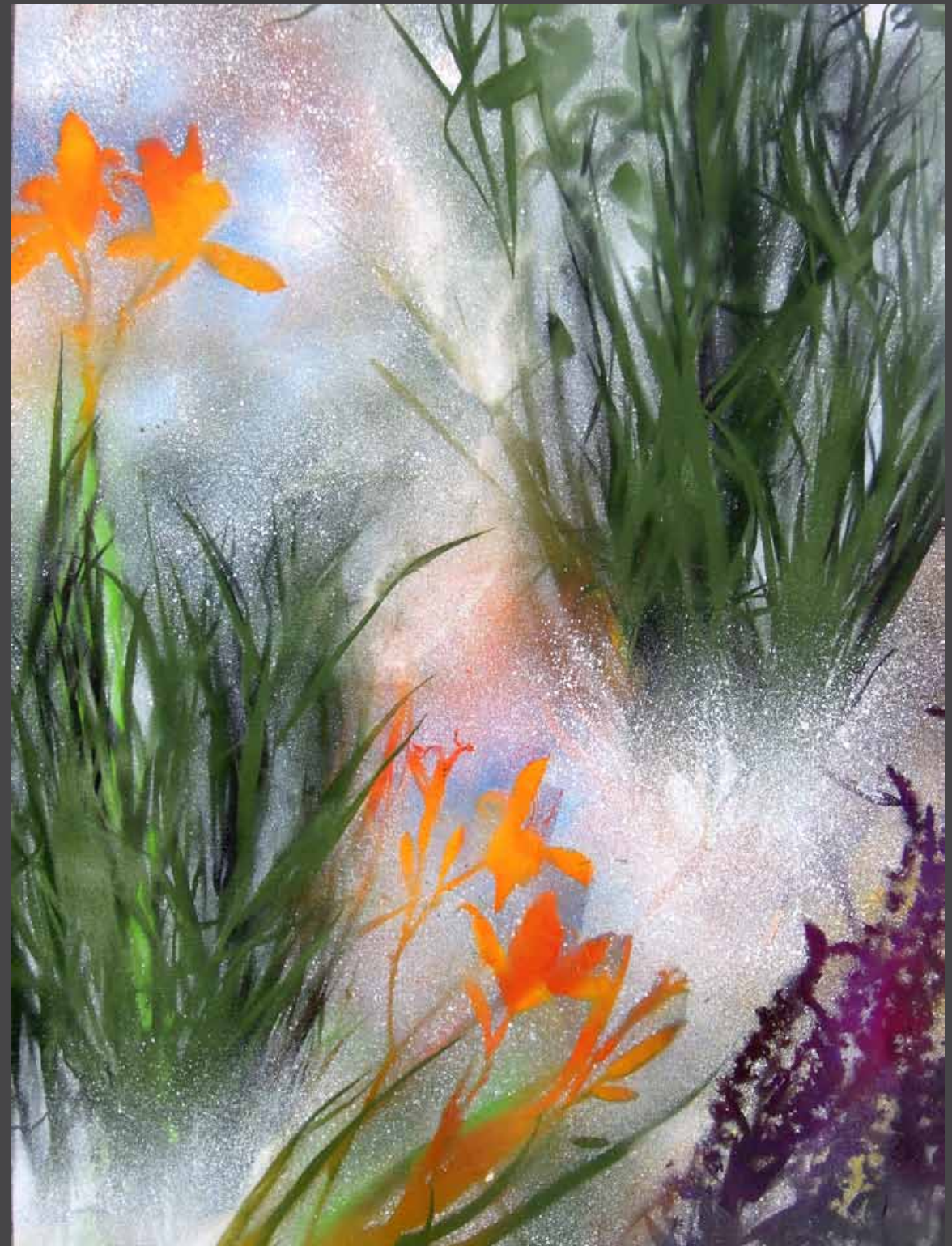
aerosol enamel on canvas

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

detail

[\[More Images\]](#)





**Mimico Creek Wildflowers**

2014 Toronto, Canada

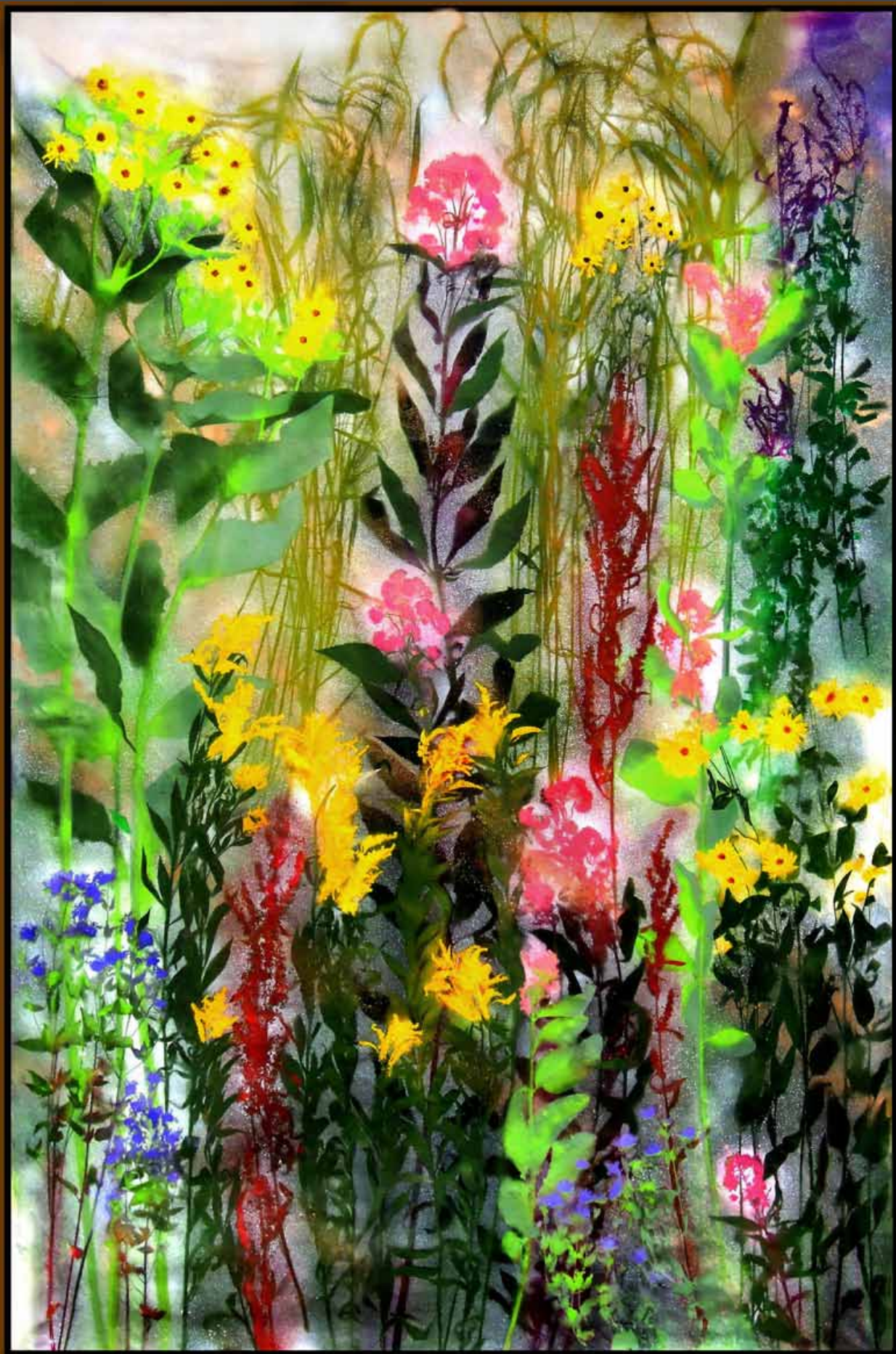
aerosol enamel on canvas

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

detail

[\[More Images\]](#)





**Humber River Wildflowers IV**

2015 Toronto, Canada

aerosol enamel on canvas

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

detail

[\[More Images\]](#)





**Don River Wildflowers**

2011 Toronto, Canada

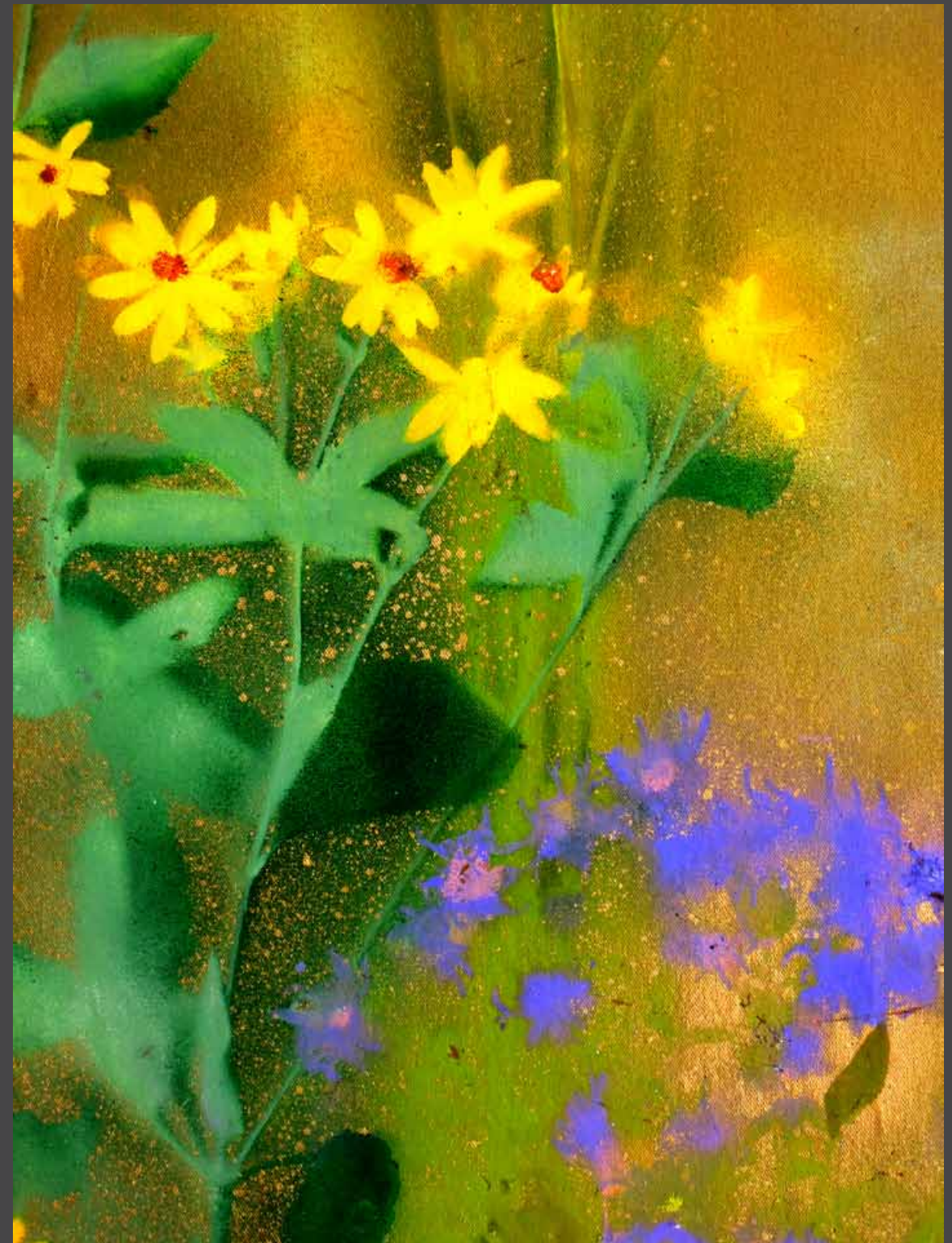
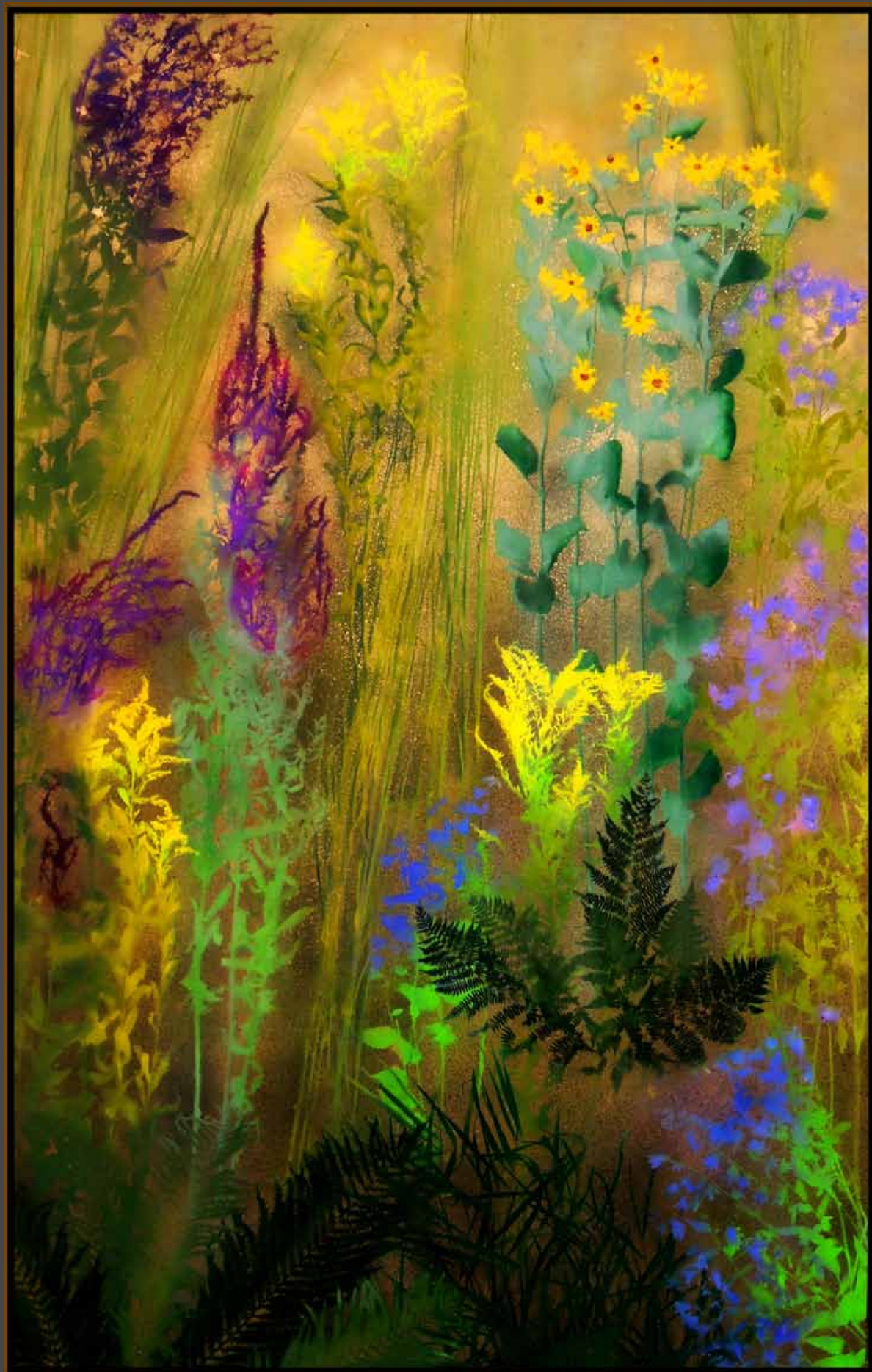
aerosol enamel on canvas

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

detail

[\[More Images\]](#)





**Highland Creek Wildflowers II**

2014 Toronto, Canada

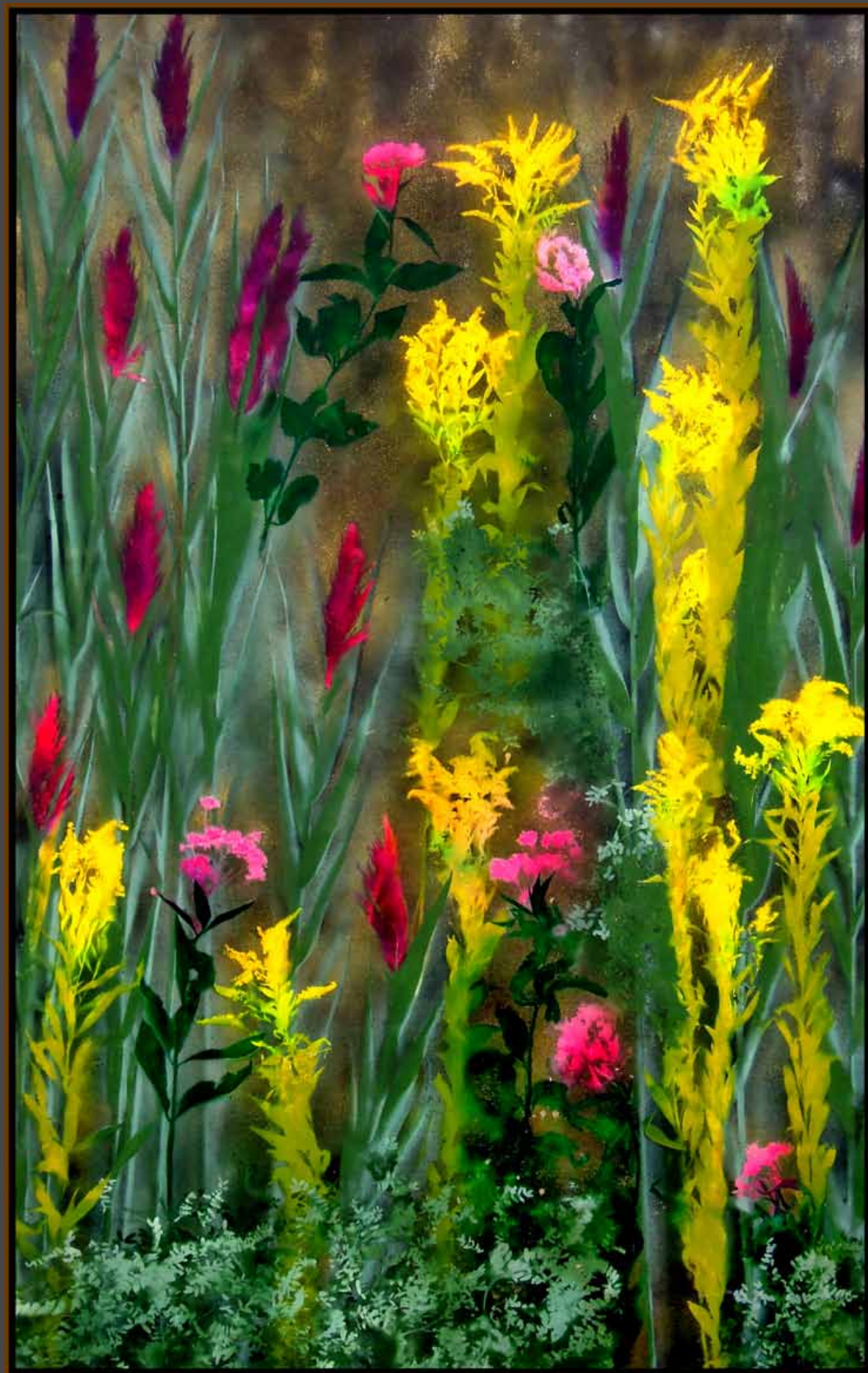
aerosol enamel on canvas

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

detail

[\[More Images\]](#)





**Rouge River Wildflowers**

2014 Toronto, Canada

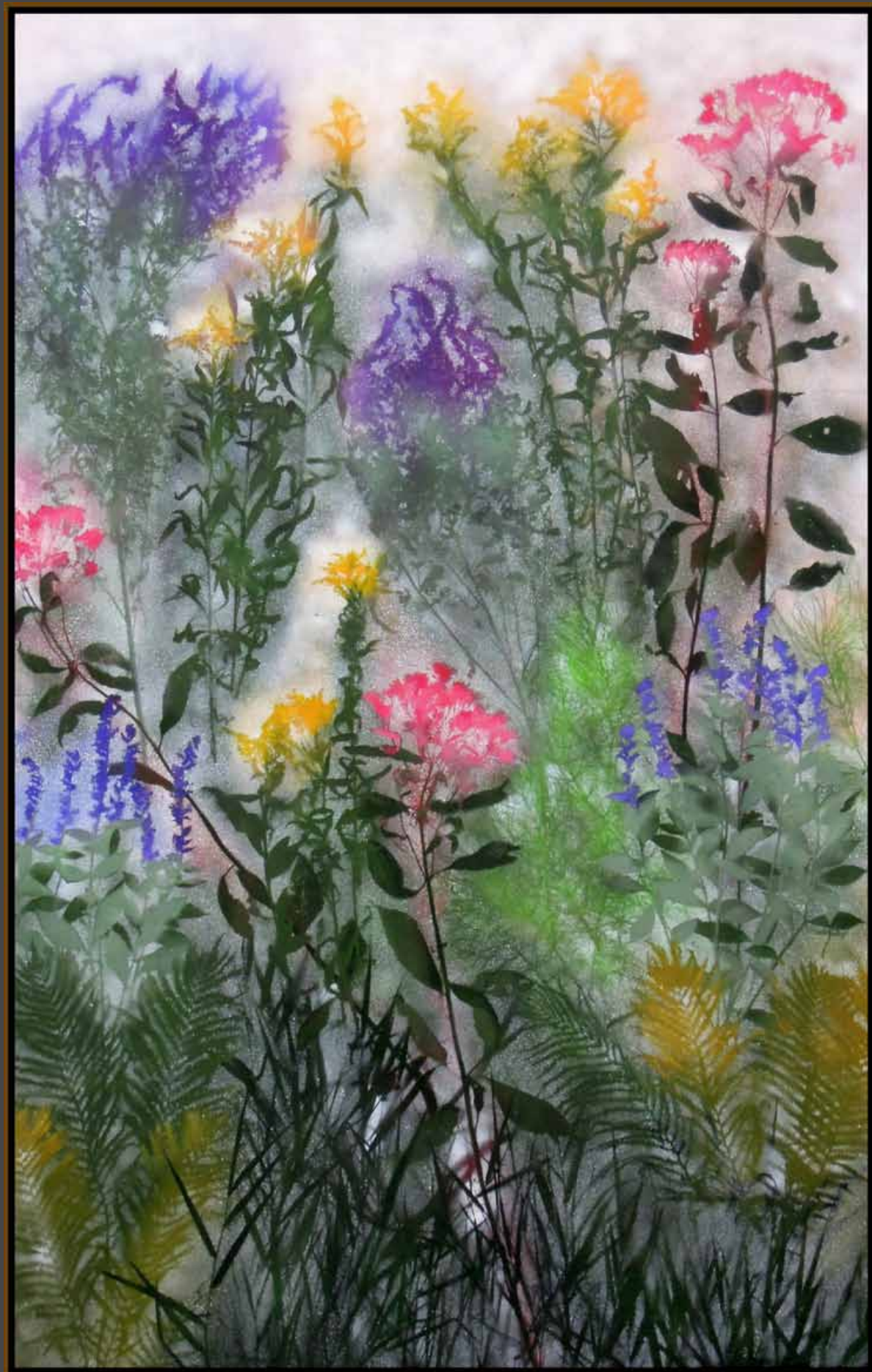
aerosol enamel on canvas

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

detail

[\[More Images\]](#)





**Petticoat Creek Wildflowers II**

2016 Toronto, Canada

aerosol enamel on canvas

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

detail

[\[More Images\]](#)





**Duffins Creek Wildflowers**

2015 Toronto, Canada

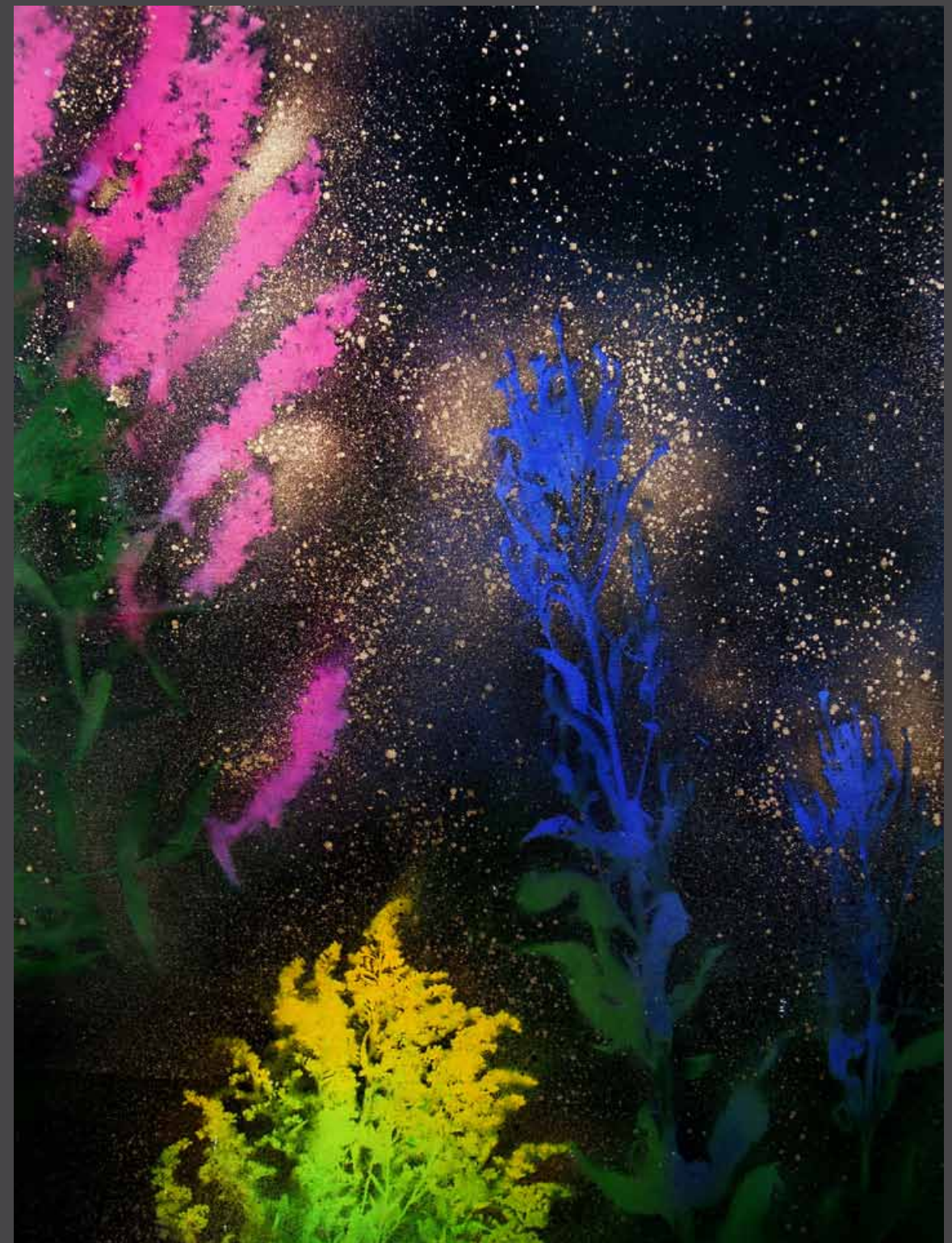
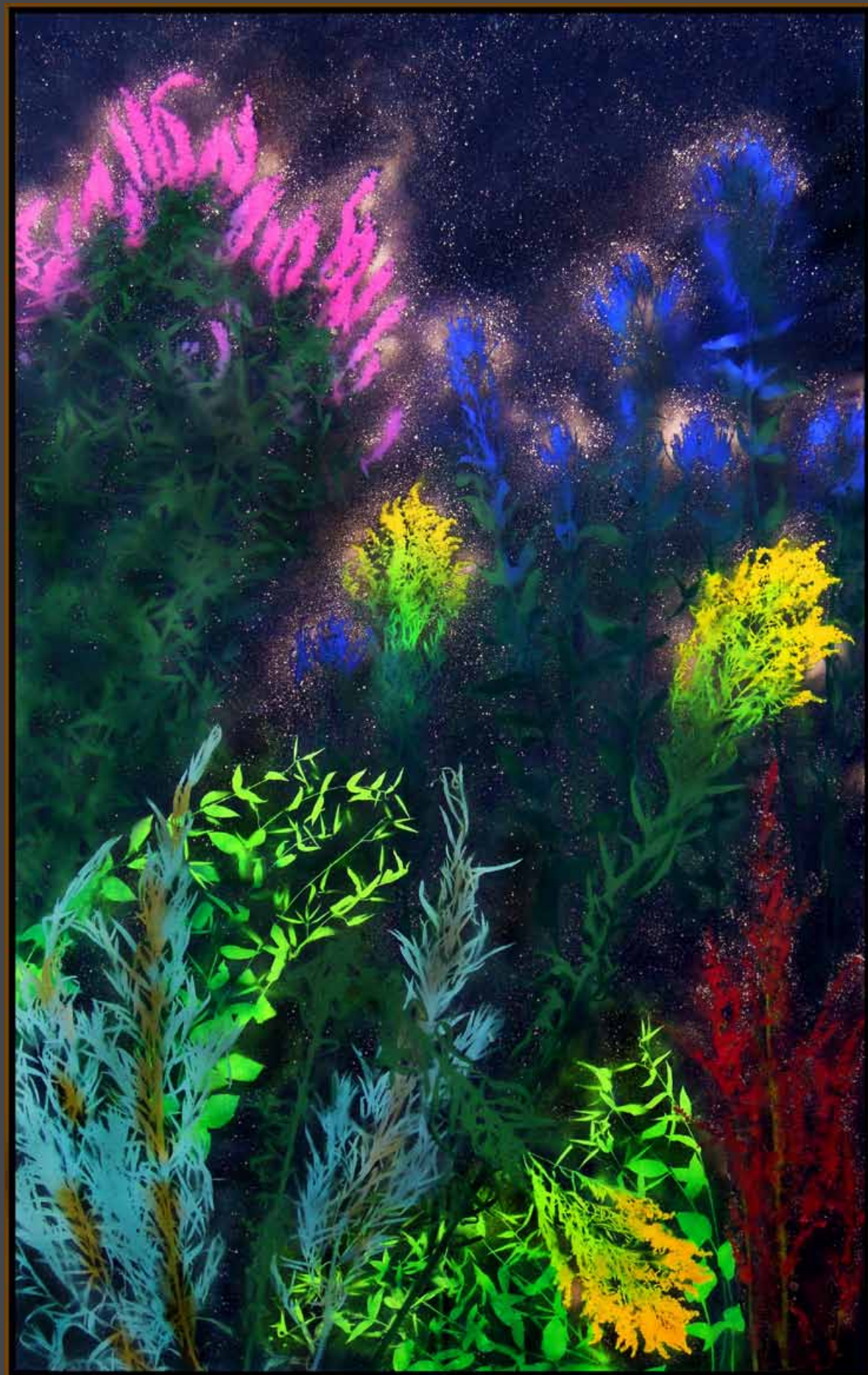
aerosol enamel on canvas

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

detail

[\[More Images\]](#)





**Carruthers Creek Wildflowers**

2015 Toronto, Canada

aerosol enamel on canvas

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

detail

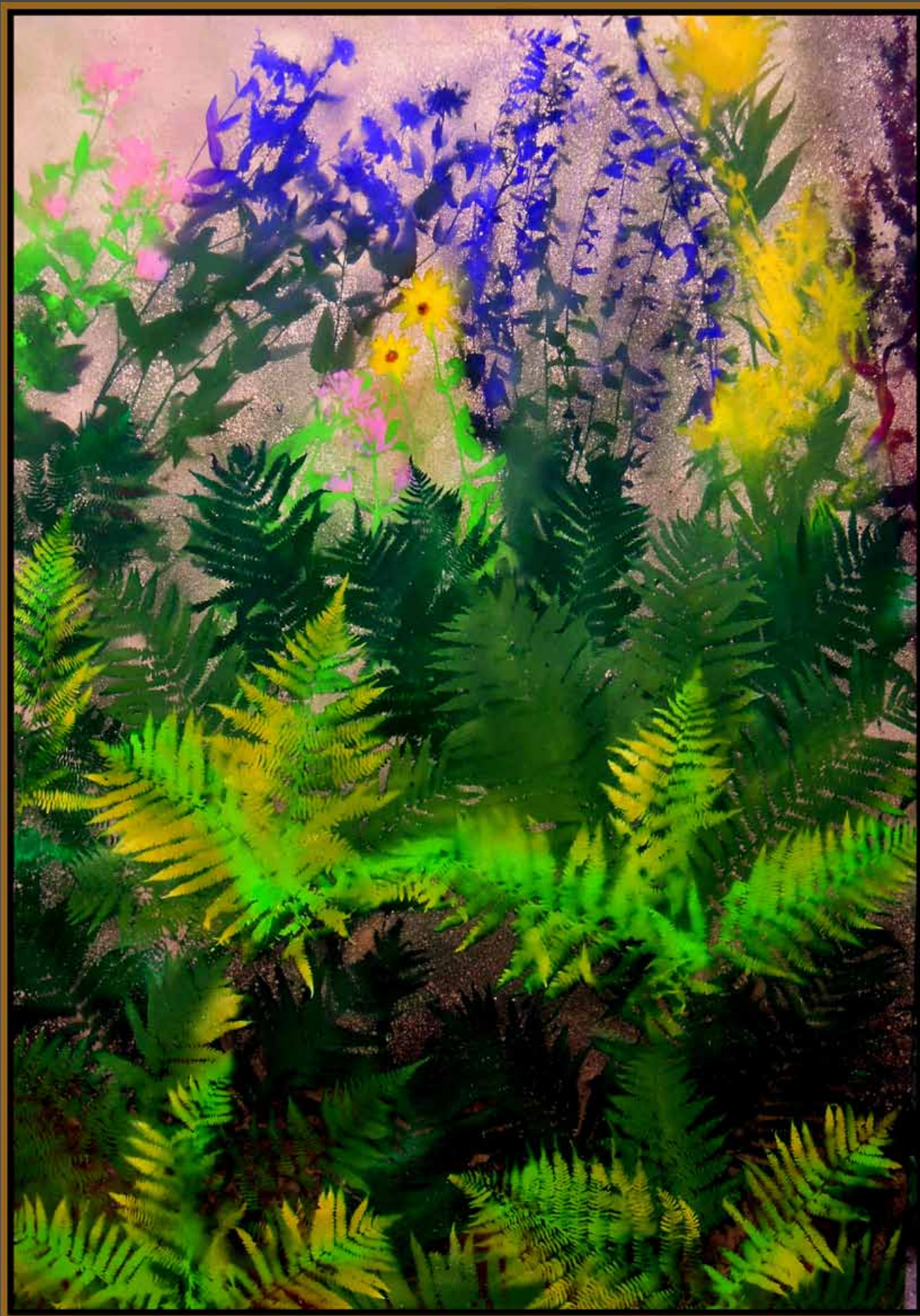
[\[More Images\]](#)



s m a l l e r

**NINE RIVERS  
ROMANCE**

f l o r a l  
l a n d s c a p e s



**Highland Creek Wildflowers I**

2014

Toronto, Canada

aerosol enamel on canvas

1.55 x 1.07 m / 60 x 42 in / 5 x 3.5 ft

[\[More Images\]](#)





**Don River Wildflowers Diptych**

2012 Toronto, Canada

aerosol enamel, oil on canvas

76 x 56 cm / 30 x 22 in each

[\[More Images\]](#)





**Don River Wildflowers Triptych**

2012 Toronto, Canada

aerosol enamel on canvas

1.17 x .76 m / 46 x 30 in. each --- 1.17 x 2.34 m / 46 x 92 in. overall

[\[More Images\]](#)





**Humber River Wildflowers II**

2007 Toronto, Canada

aerosol enamel on canvas

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

[\[More Images\]](#)

detail







# IMPRESSIONS

## floral landscape paintings on canvas

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

Created *en plein air* amongst the flowers, the paintings result from 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 artificial dualities of East and West, traditional and contemporary, real and representational.



**Wild Ginger Flowers**

2004

Chingtung, Taiwan

aerosol enamel on paper mounted on board

1.22 x .91 m / 48 x 36 in. / 4 x 3 ft.

[\[More Images\]](#)





**Four Seasons at Once**

2015 Toronto, Canada

[\[More Images\]](#)

[Four sections, each painted during respective season over one year on a single canvas]

oil, metallic aerosol enamel on canvas

1.53 x 3.66 m / 60 x 144 in / 5 x 12 ft each





**Irises & Ferns**

2015 Toronto, Canada

oil, metallic aerosol enamel on canvas

[\[More Images\]](#)



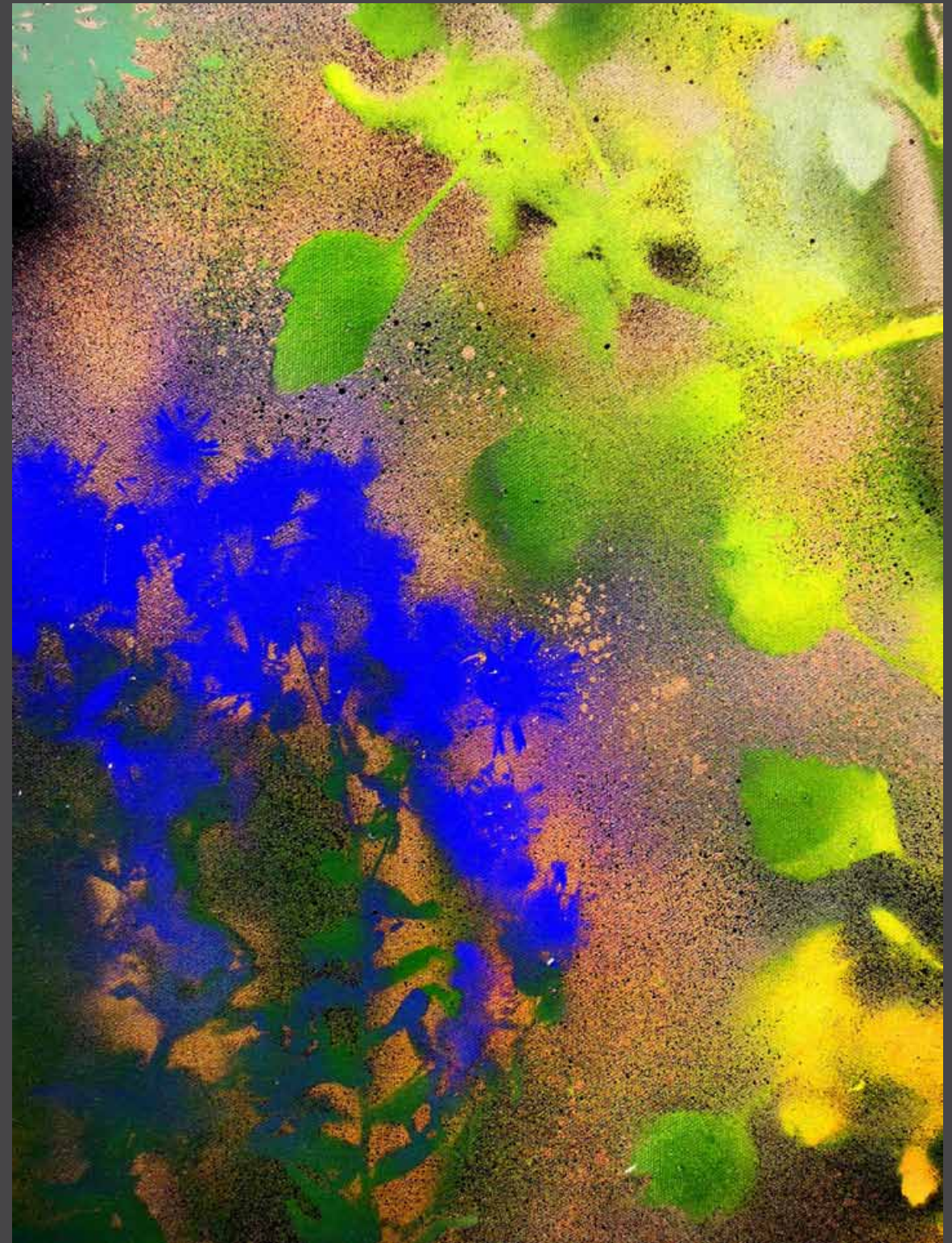
**Daylilies, Capanula & Ferns**

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



**Sunflowers, Lavender & Queen Anne's Lace**





**Wolfe Island Wildflowers**

2014 Wolfe Island, Canada aerosol enamel, metallic gold, flora on canvas

1.52 x 1.09 m / 60 x 43 in. / 5 x 4.5 ft.

detail

[\[More Images\]](#)





**Daylilies**

2014 Toronto, Canada

aerosol enamel on canvas

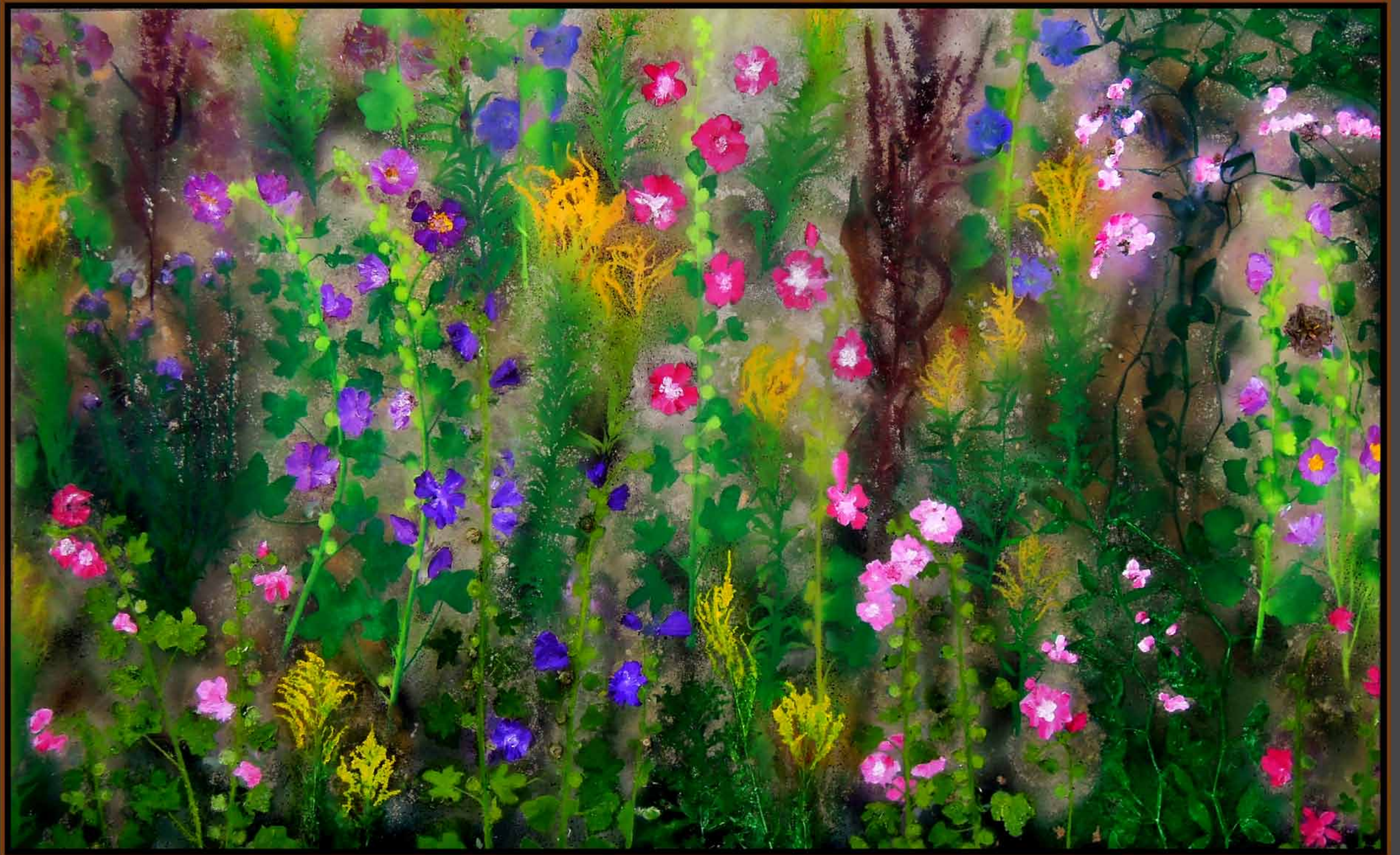
1.52 x 1.52 m / 60 x 60 in. / 5 x 5 ft.

[\[More Images\]](#)



detail





**Secret Garden**

2013 Ontario, Canada

aerosol enamel, oil, and flora on canvas

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

[\[More Images\]](#)





**Scotch Mountain Wildflowers [Diptych]**

2012 Ontario, Canada

aerosol enamel, oil on canvas

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

[\[More Images\]](#)





**Wack Colour Wildflowers**

2011 Ontario, Canada

aerosol enamel 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 on canvas

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

[\[More Images\]](#)





**Three Friends of Winter** 歲寒三友

2008 Vancouver, Canada

[\[More Images\]](#)

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

aerosol enamel on canvas

79 x 1.07 m / 31 x 42 in

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







## SOLARGRAPHS

### l a r g e - f o r m a t c a m e r a - l e s s p h o t o g r a p h s

Revealing things as they are with as little interference as possible by minimizing distortion caused by the artificiality of artistic media, processes and ego, allowing images to be created directly with true, life-size 1:1-scale.

Having developed an experimental painting process and extensive body of artworks known as [Impressions](#), as well as a range of photo-based art programmes known as Fauxtography, developing a new program of large-format Solargraphs of flowers, fruiting trees, and human figures becomes a link between these extensive and seemingly different programmes of work.

These large-format camera-less photographic works are created outdoors with little more than natural flora and fauna, sunshine and water.

The sun and water as the sources of all life manifesting images of living things sustained by sunlight and water, with a process employing sunlight and water. Not representations of floral and fauna, but absences as living presence.



**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.

[\[More Images\]](#)





**New True Blue: Cyanotype Solargrams:** Installation view of pop-up exhibition at Image Foundry, Toronto

2014

[\[More Images\]](#)





**Irises V (after van Gogh) NEGATIVE**

Digital negative of analogue cyanotype, presenting the inspiration for and relationship between solargraphs and Eastern ink painting

[\[More Images\]](#)

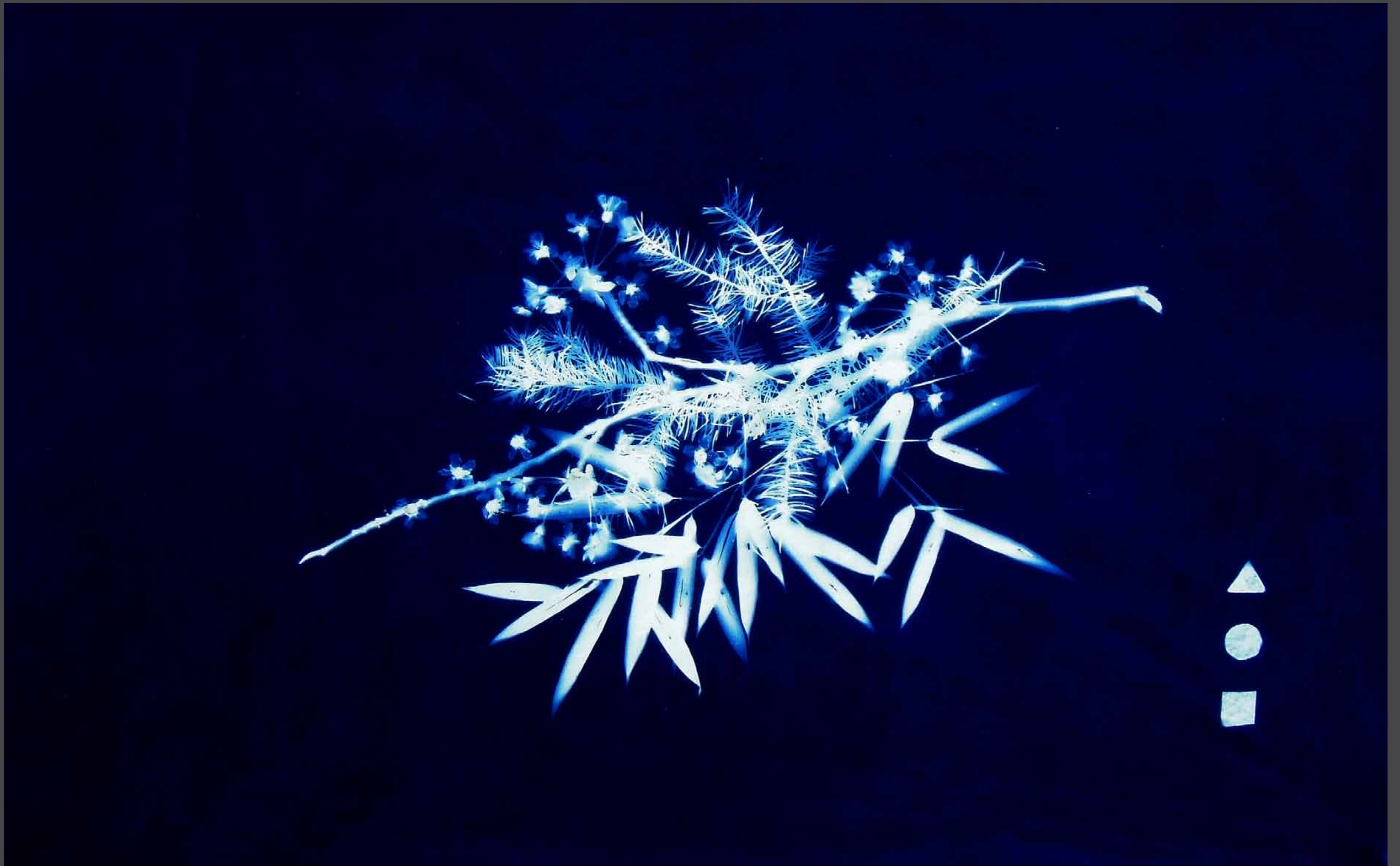


**Irises V (after van Gogh) POSITIVE**

2016 (1 of 5) cyanotype solargraph on photosensitized fabric, wood armature

.91 x .71 m / 36 x 28 in.





**Three Friends of Winter** 歲寒三友 [After 趙孟堅 Zhao Mengjian, 13th century China]

2016 cyanotype solargraph on photosensitized fabric, wood armature

.61 x .92 m / 24 x 36 ins. / 2 x 3 ft.

[\[More Images\]](#)





**Vanitas IV**

2016

[\[More Images\]](#)

cyanotype solargraph on photosensitized fabric, wood armature

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





**All Authorities Are Criminal**

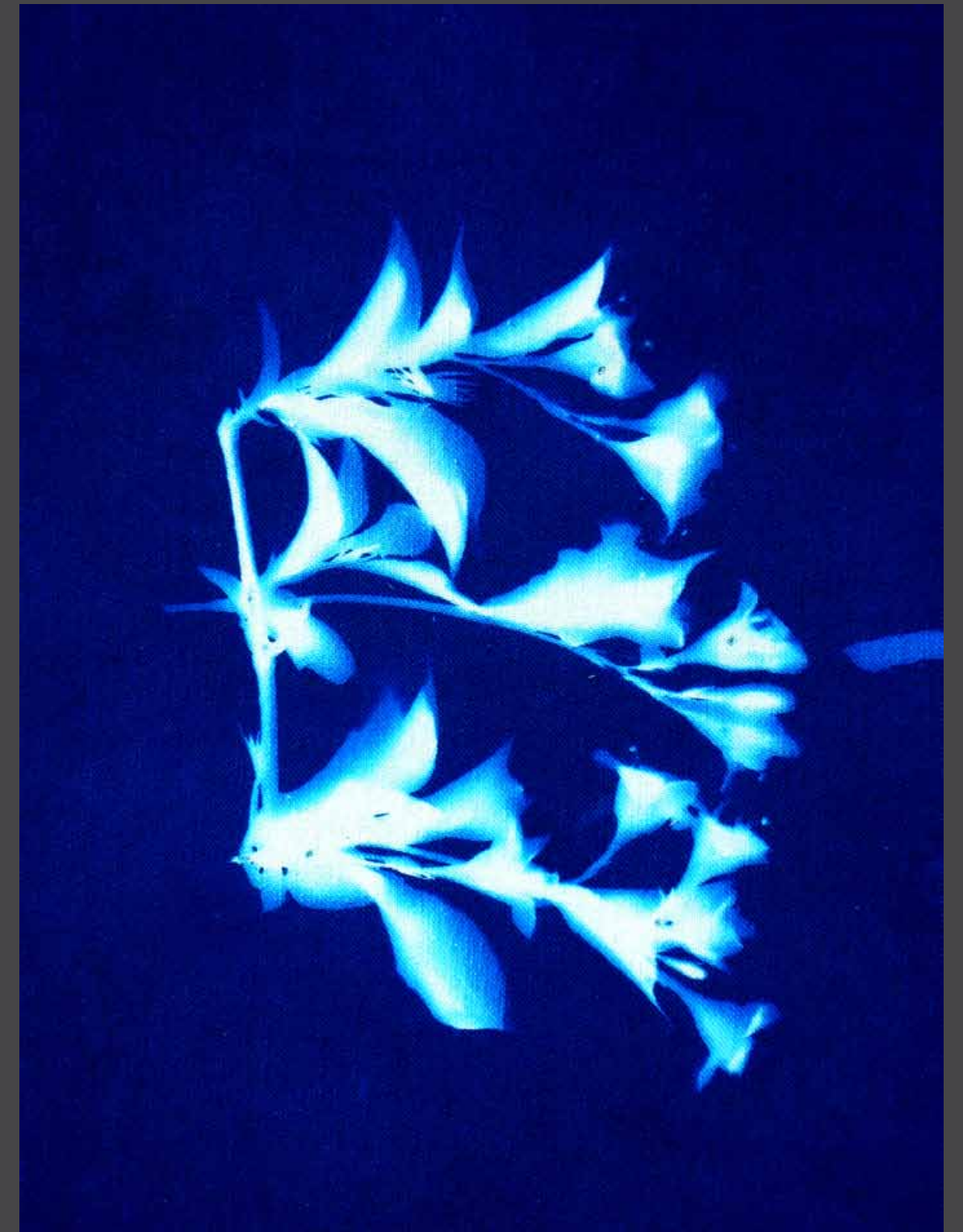
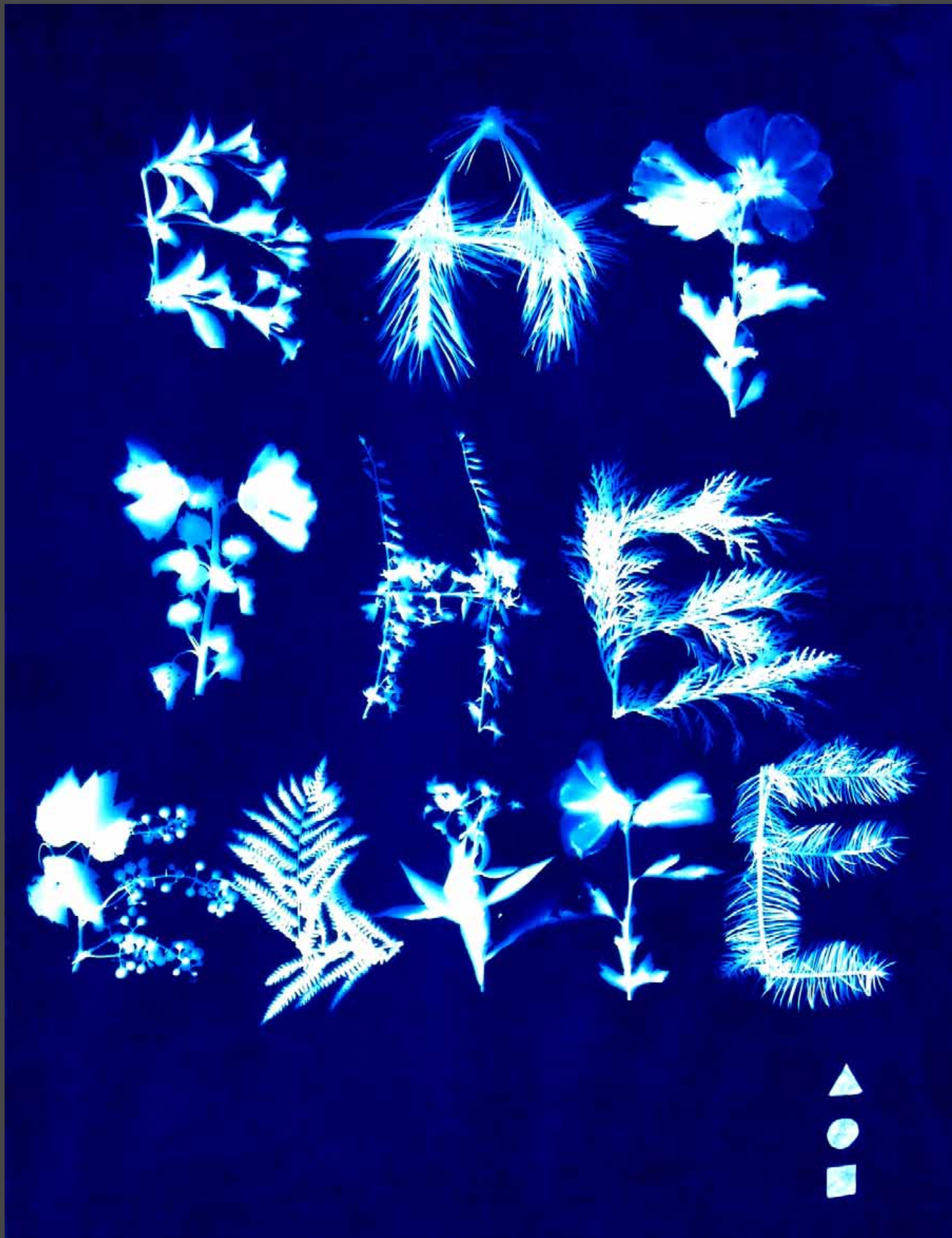
2016

cyanotype solargraph on photosensitized fabric, wood armature

.71 x .92 m / 28 x 36 ins.

[\[More Images\]](#)





**Eat the Elite**

2016

[\[More Images\]](#)

cyanotype solargraph on photosensitized fabric, wood armature

.92 x .71 m / 36 x 28 ins.

**detail**





**Irises III**

2014

cyanotype solargraph on photosensitized fabric, wood armature

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

[\[More Images\]](#)

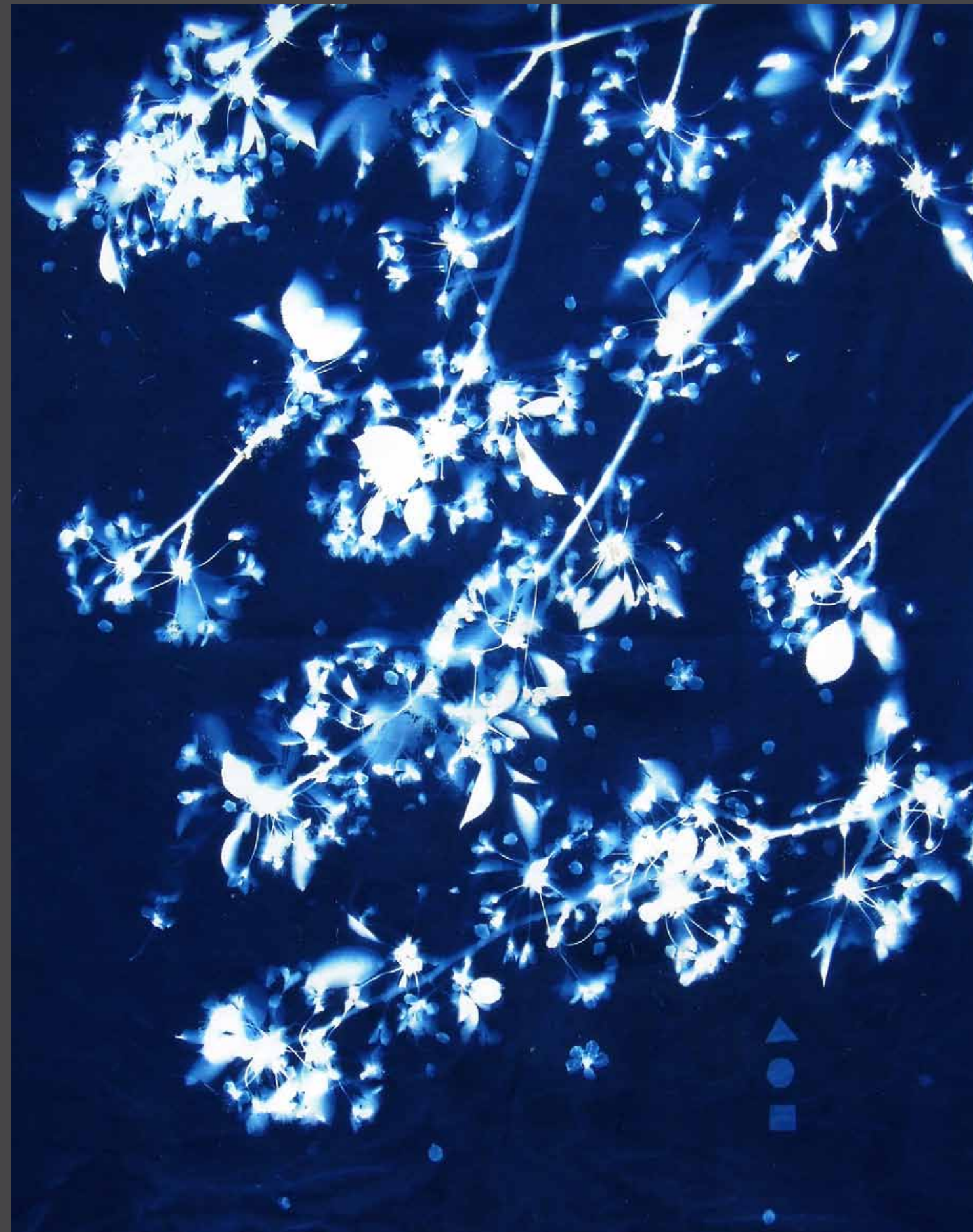




**Apricot Blossoms I**

2014 cyanotype solargraph on photosensitized fabric, wood armature .92 x .71 m / 36 x 28 in. / ~3 x 2.3ft.

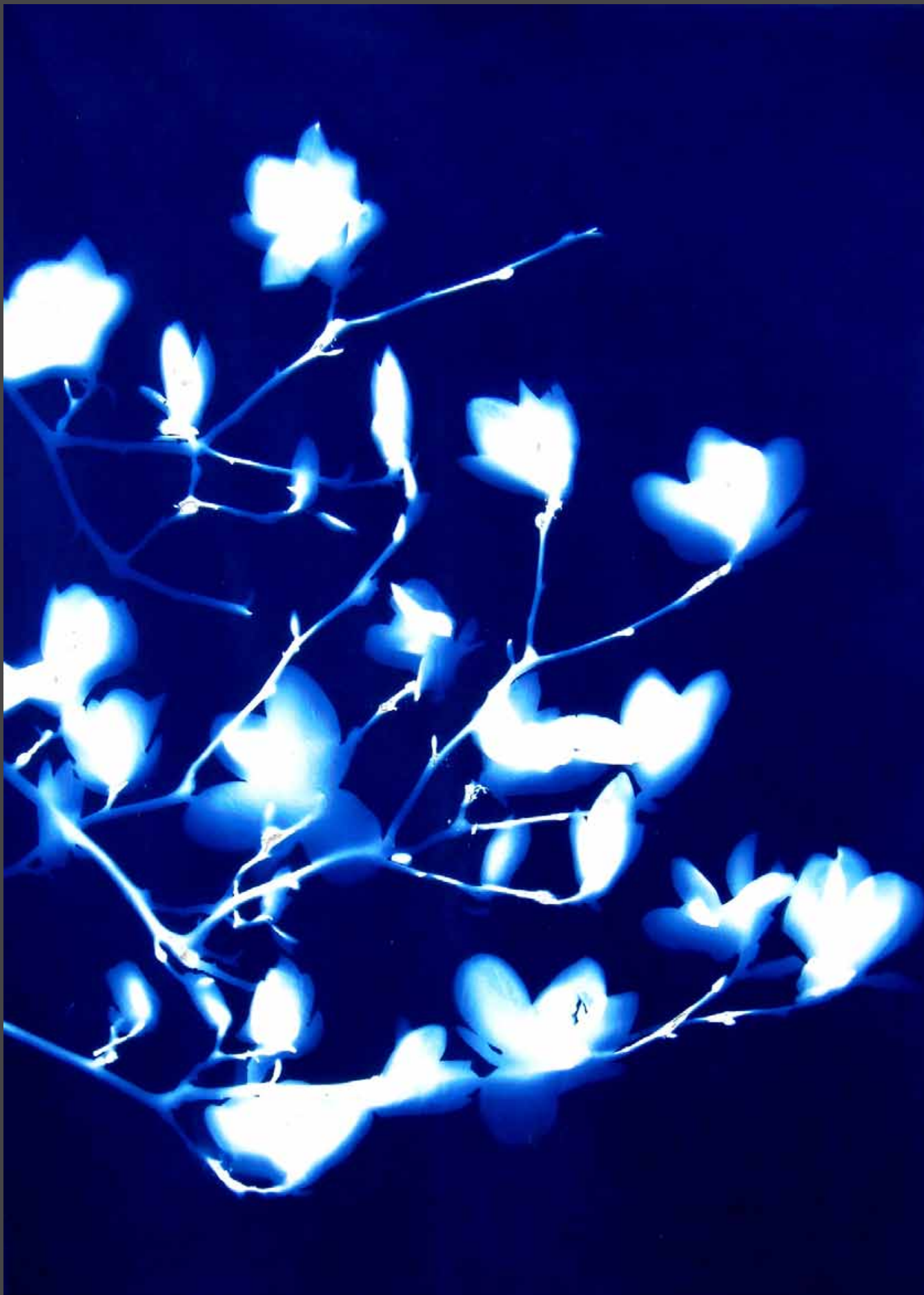
[\[More Images\]](#)



**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.





**Magnolia Blossoms III**

2014 cyanotype solargraph on photosensitized fabric, wood armature .92 x .71 m / 36 x 28 in. / ~3 x 2.3 ft.

[\[More Images\]](#)



**Cedar Branch**

2013 (1 of 2) cyanotype solargraph on photosensitized fabric, wood armature .91 x .66 m / 36 x 26 in. / ~3 x 2 ft.





**Wildflowers**

2013 cyanotype solargraph on photosensitized fabric, wood armature

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

[\[More Images\]](#)



**Hollyhock**

2013 cyanotype solargraph on photosensitized fabric, wood armature

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

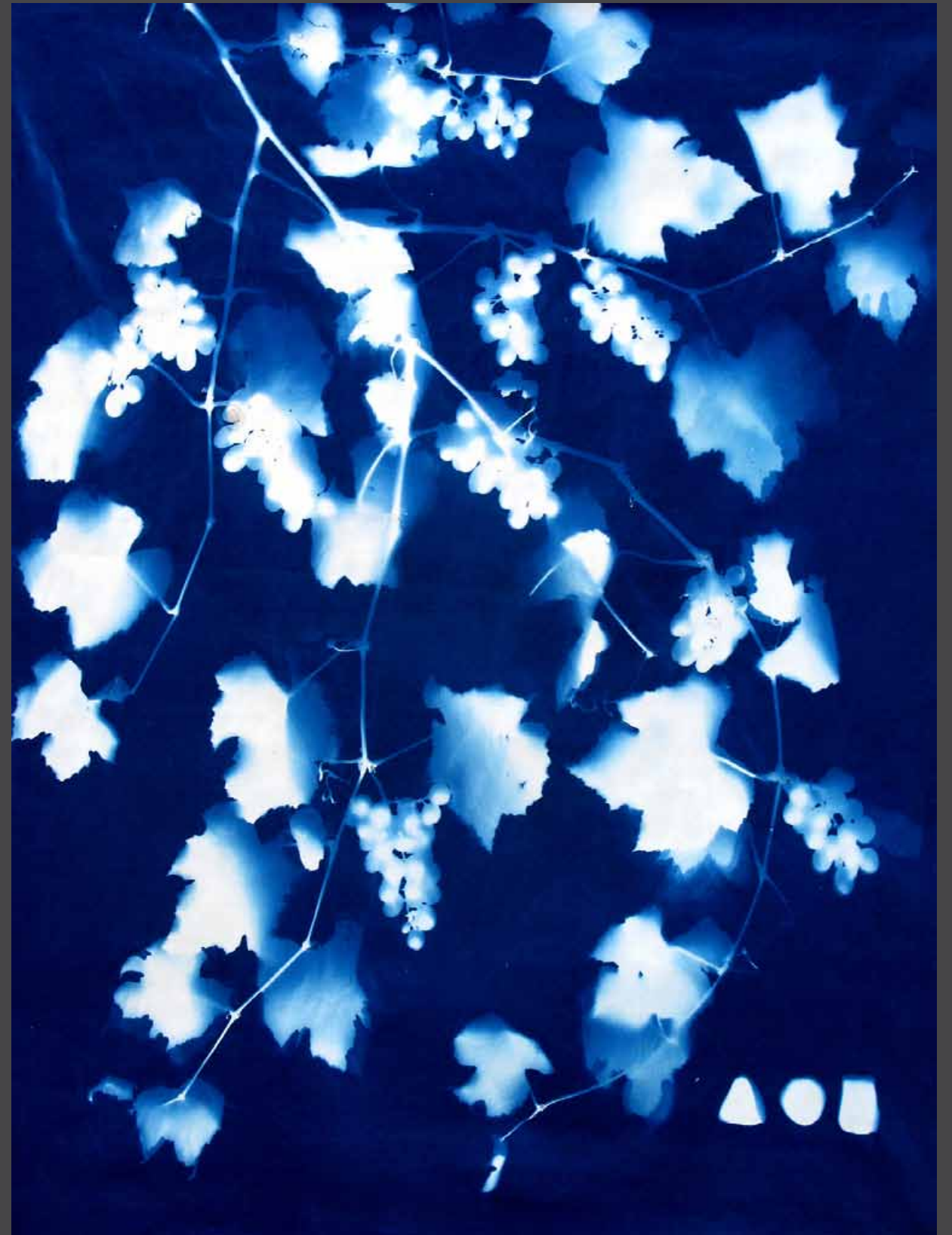




**Large Apple Branch**

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

[\[More Images\]](#)



**Small Grape Vine**

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



**F I G U R A L  
S O L A R G R A P H S**



**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.

[\[More Images\]](#)





**Three Studies of Contorted Figure**

2016

cyanotype solargraph on photosensitized fabric, wood armature

1.68 x 1.37 m. / 66 x 54 in. / 5.5 x 4.5 ft. each

[\[More Images\]](#)





**Study of Figure in Chair V**

2016 (5 of 5)

cyanotype solargraph on photosensitized fabric, wood armature

1.68 x 1.37 m. / 66 x 54 in. / 5.5 x 4.5 ft.

detail

[\[More Images\]](#)





**Solar Dance (after Matisse)**

2016

[\[More Images\]](#)

cyanotype solargraph on photosensitized fabric, wood armature

2.74 x 3.66 m. / 108 x 144 in. / 9 x 12 ft.





**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.





**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 II** (2 of 5)

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.



Z O D I A C  
L O V E R S



**Zodiac Lovers [Aquarius]**

2014 (5 of 12)

cyanotype solargraph on photosensitized fabric, wood armature

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

[\[More Images\]](#)





**Zodiac Lovers [Pisces]**

2014 (2 of 12) cyanotype solargraph on photosensitized fabric, wood armature

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

[\[More Images\]](#)

**Zodiac Lovers [Aries]**

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 [Gemini]**

2014 (1 of 12) cyanotype solargraph on photosensitized fabric, wood armature 1.52 x 1.52 m / 60 x 60 in. / 5 x 5 ft.

[\[More Images\]](#)



**Zodiac Lovers [Cancer]**

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.







# UNITED DIVERSITY

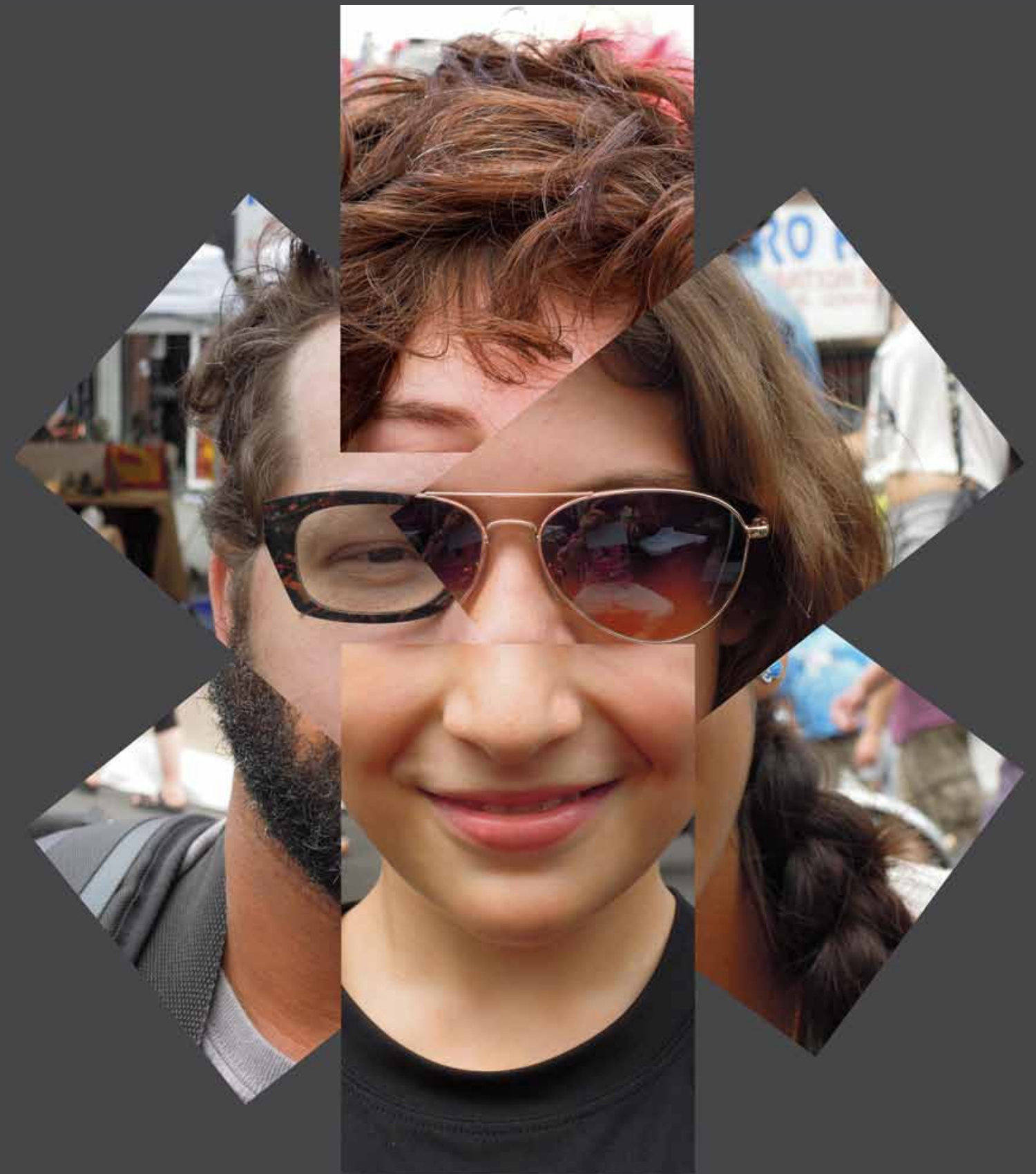
## hybridized identities

Celebrating diversity and equal respect for all people regardless of national origin, culture, ethnicity, colour, gender, sexuality, age, ability, religion, class, education, profession, etc. is vitally important; however, representing diversity without resorting to visual clichés is difficult.

Supporting diversity includes acknowledging and celebrating many subcultures with equality; however, subcultures are somewhat exclusive and not inclusive of all people. Regrettably, the celebration of specific subcultures often inadvertently excludes others. The question then becomes: how can diversity be acknowledged and celebrated as inclusively as possible?

United Diversity abandons artificial distinction between people based on outmoded notions of difference. The program manifests hybrid images of people that are post-ethnicity, -gender, -sexuality, -age, and -ability.

Employing a non-discriminatory relation process collaboratively created on-site with the people featured that gives expression to the inclusive and distinction-free flux and ever-changing dynamic diversity of many people united.



**United Diversity Portraits**

2014

[\[More Images\]](#)

**[Big on Bloor]**

Original: 8 prints, 10 x 15 cm / 4 x 6 in. each

(Six people as one)

Urban art installations: 1.22 x .92 m. / 48 x 36 in.





**United Diversity Portraits**

**[Big on Bloor]**

(Six people as one)

2014

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 Portraits**

**[Big on Bloor]**

(Eight people as one)

2014

Original: 8 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**

**[Secondary School]**

(Eight people as one)

2013

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 Portraits**

**[Elementary School]**

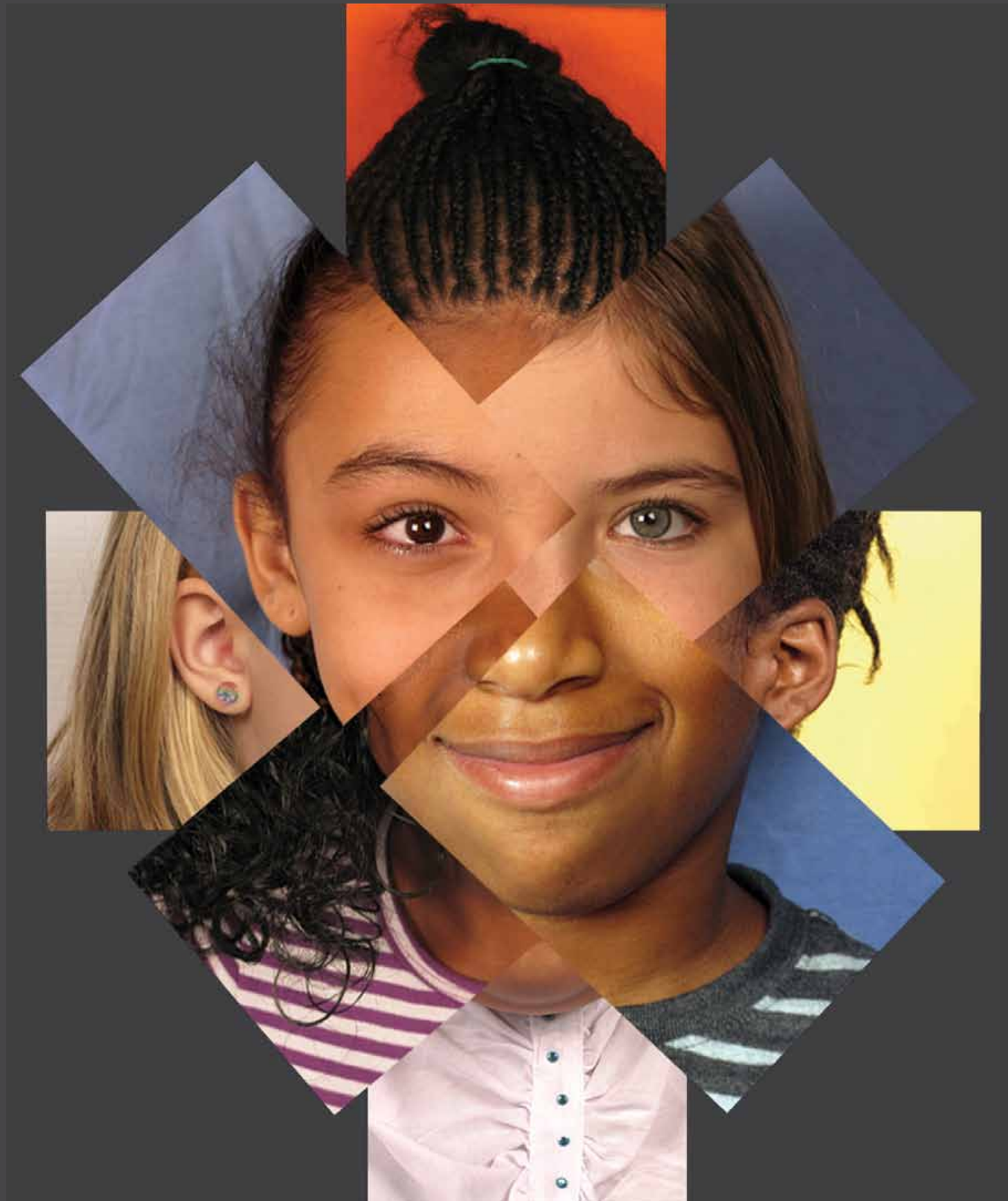
(Eight people as one)

2013

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**

[Elementary School]

(Eight people as one)

2012

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**

[Fashion Art Toronto]

(Eight people as one)

2012

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**

[Subtle Technologies, Toronto]

(Ten people as one)

2012

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 at AGO Pillar**

2013

Urban art installations: 1.22 x .92 m. / 48 x 36 in. each face







# PHOTO-CUBIC TABLEAUX

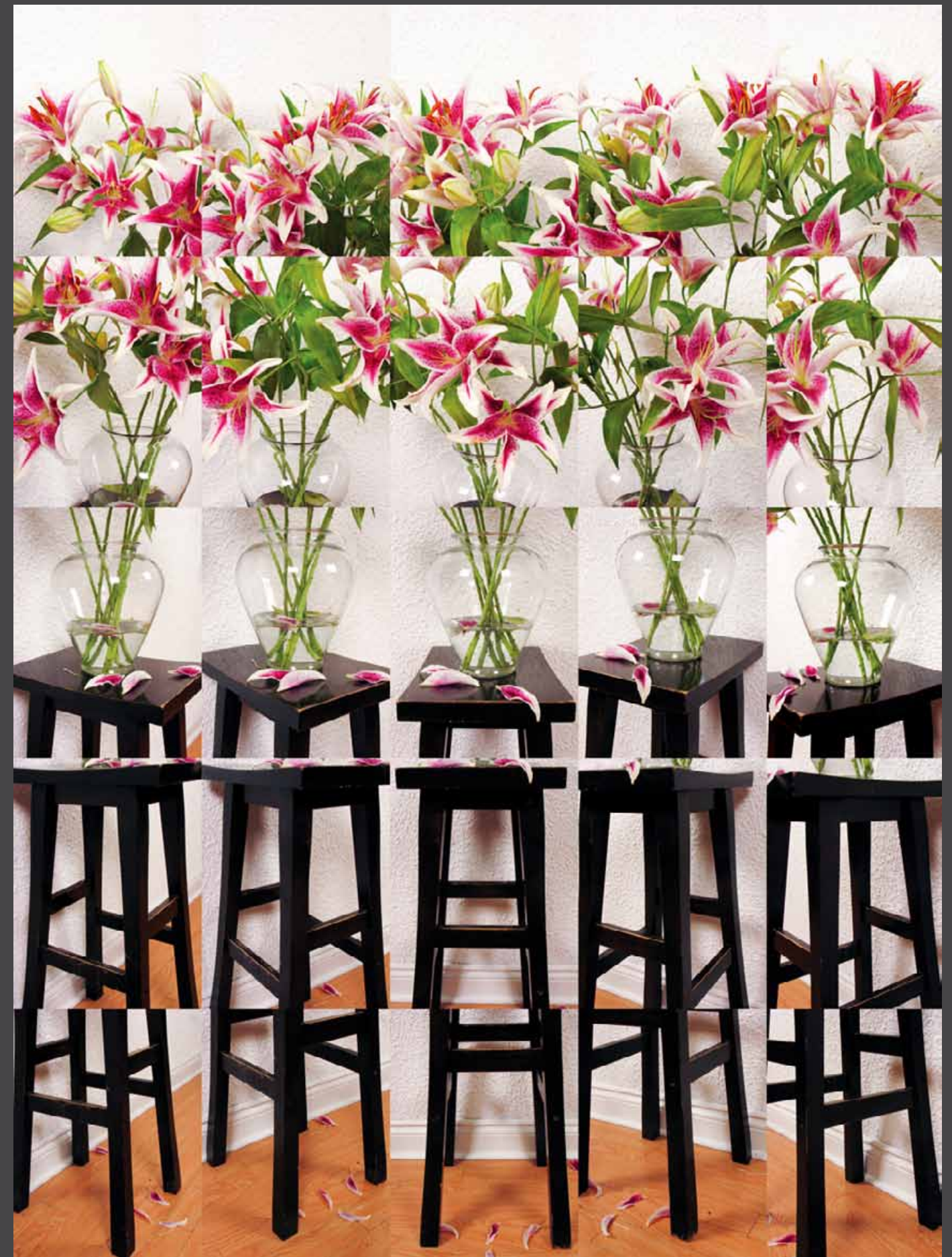
l a r g e - f o r m a t  
p h o t o p r i n t  
c o m p o s i t i o n s

Larger-than-life photographic tableaux composed from many photographic prints, 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. Other iterations are posted outdoors as photo-based urban art interventions.

A program informed by a childhood watching 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.



**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 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 5 ft

[\[More Images\]](#)





**Live Collective Photo-Cubic Portrait Tableau** (Created live, on-site with 100 participants 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)

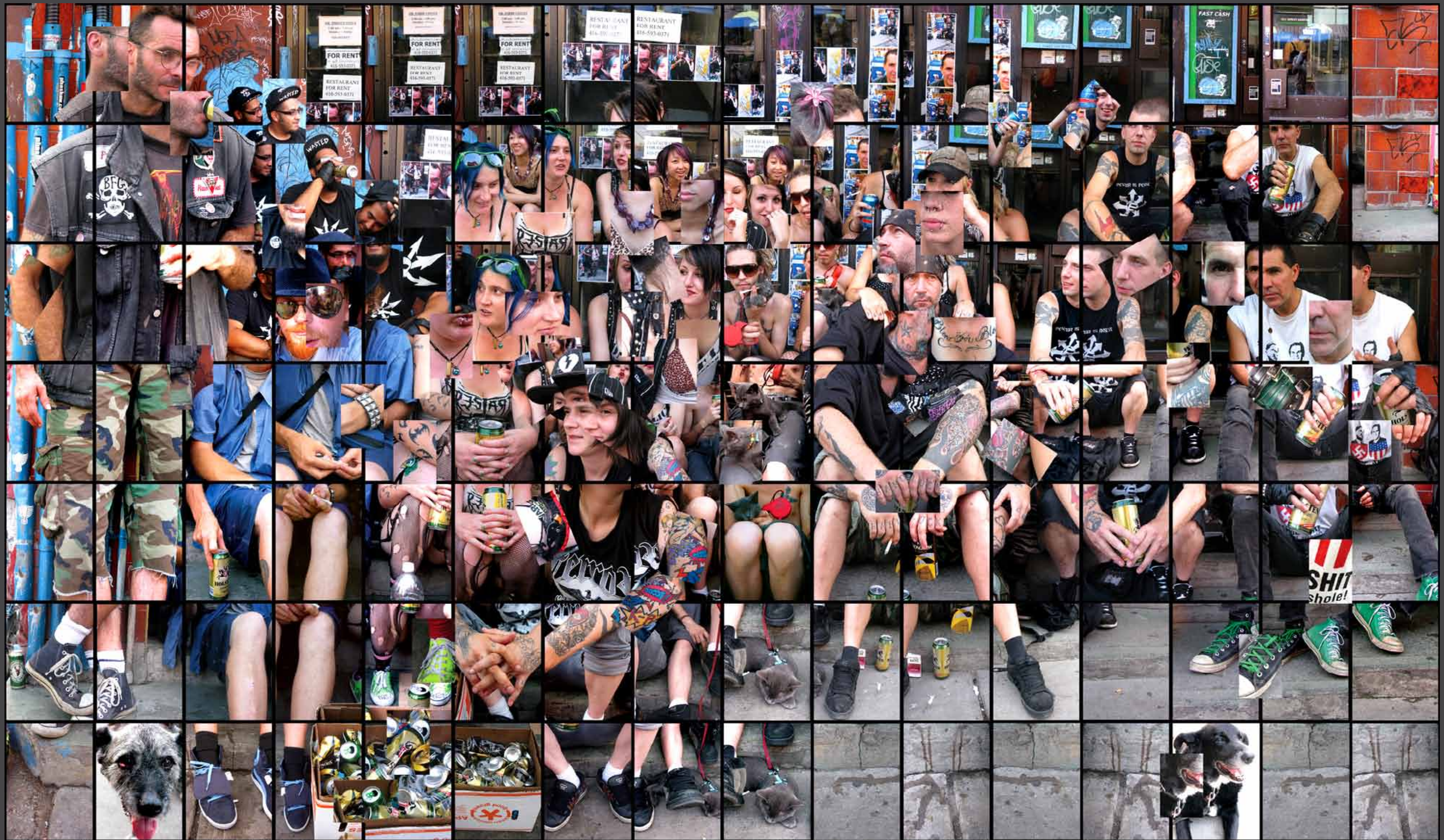
Three Scenes Stacked + detail

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

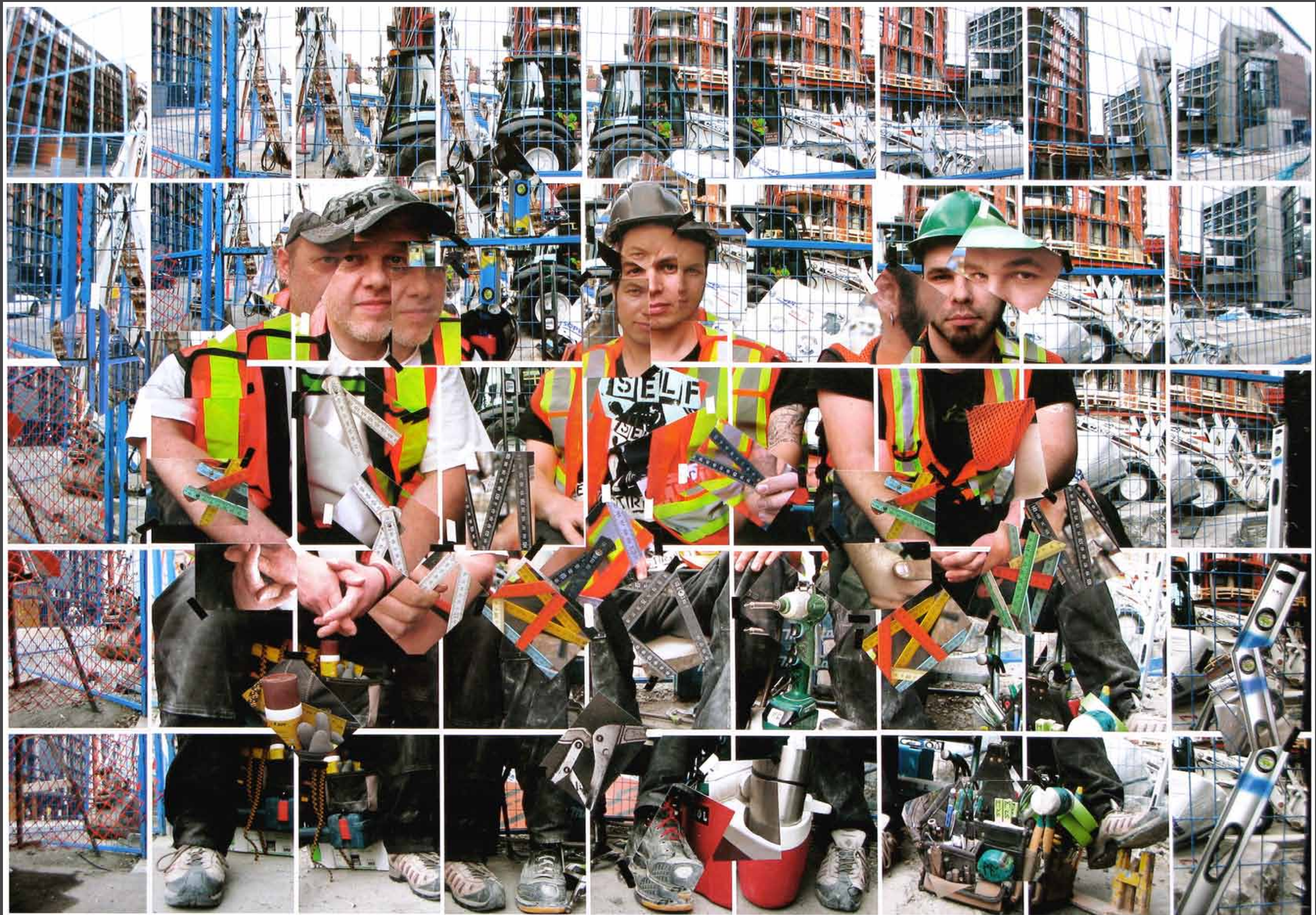
Stanley Park + Vancouver Art Gallery, Vancouver, Canada

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

[\[More Images\]](#)

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







# MASTERS IN THE ROUND

## 360° photo-sculptures

Photographic portraits of senior master artists composed of 50 separate images shot in five steps from bottom to top from 10 positions in 360° surrounding the subject.

Each image shot a life-size 1:1-scale for 11 x 14 in. Remarkably, the compositions are both life-size and larger-than-life.

“Flat” versions present each print separately framed, and the 50 framed prints composed as large wall installations.

“Round” versions are produced as single large prints on flexible styrene, the two ends joined to form a cylinder 2 m tall with a ~1 m diameter, lit from within by a single fluorescent light tube.

Although viewers amalgamate the images as unified portraits, the works are actually 50 separate images shot over time that do not actually fit together.

An exploration of photographic space by foregrounding problems with photographic representation, including: scale, depth of field, foreshortening, edge of image, and focus.

These works are also homage to senior artists whom I deeply respect and admire.



**Snow in June**

2011

Toronto, Canada

[\[More Images\]](#)

(1:1-scale 360° photo-sculpture of multidiscipline artist Michael Snow)

backlight inkjet print on polystyrene, interior led lighting fixture





**Natalka Out Back**

2016 Toronto, Canada

[\[More Images\]](#)

(1:1-scale 360° photo-sculpture portrait of painter Natalka Husar)

backlight inkjet print on polystyrene, interior lighting fixture

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





**Suzy in Garden**

(1:1-scale 360° photo-sculpture portrait of photo-based artist Suzy Lake)

2016 Toronto, Canada

backlight inkjet print on polystyrene, interior lighting fixture

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

[\[More Images\]](#)





**Charles at Grange**

2016 Toronto, Canada

[\[More Images\]](#)

(1:1-scale 360° photo-sculpture portrait of painter Charles Pachter)

backlight inkjet print on polystyrene, fluorescent lighting fixture

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





**Alan in Snow**

2016 Toronto, Canada

[\[More Images\]](#)

(1:1-scale 360° photo-sculpture portrait of conceptual artist Alan Belcher)

backlight inkjet print on polystyrene, interior led lighting fixture

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





**Vera at Trinity**

2015 Toronto, Canada

[\[More Images\]](#)

(1:1-scale 360° photo-sculpture portrait of video artist Vera Frenkel)

backlight inkjet print on polystyrene, interior led lighting fixture

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





**Istvan at Sterling**

(1:1-scale, 360° photo-sculpture portrait of performance and video artist Istvan Kantor)

2015 Toronto, Canada

backlight inkjet print on polystyrene, interior led lighting fixture

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

[\[More Images\]](#)





**Matt at Grange**

(1:1-scale 360° photo-sculpture portrait of painter and draftsman Matt Harley)

2015 Toronto, Canada

backlight inkjet print on polystyrene, interior led lighting fixture

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

[\[More Images\]](#)





**Rae at Euclid**

2015 Toronto, Canada

[\[More Images\]](#)

(1:1-scale, 360° photo-sculpture portrait of painter Rae Johnson)

backlight inkjet print on polystyrene, interior led lighting fixture

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





**Napo at Mimico**

2015 Toronto, Canada

[\[More Images\]](#)

(1:1-scale 360° photo-sculpture portrait of multimedia artist Napoleon Brousseau)

backlight inkjet print on polystyrene, interior led lighting fixture

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





**Don in May**

2014

Toronto, Canada

[\[More Images\]](#)

(1:1-scale 360° photo-sculpture portrait of poet, filmmaker and painter Don Owen)

backlight inkjet print on polystyrene, interior led lighting fixture

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





**Snow in June**

2011 Toronto, Canada

[\[More Images\]](#)

(1:1-scale 360° photo-sculpture portrait of multidisciplinary artist Michael Snow)

backlight inkjet print on polystyrene, interior led lighting fixture

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





**Masters in the Round Maquettes**

2015 Toronto, Canada

[\[More Images\]](#)

(1:1-scale 360° photo-sculpture portraits of senior master Canadian artists)

backlight inkjet print on polystyrene, interior led lighting fixture

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







## Re: Photo: Surfaces; People; Flowers

[On the Possibility of Creating a Map of the Empire at a Scale of One-to-One While Foregrounding the Limitations of Representation]

### meta-photographic i n t e r v e n t i o n s

An extensive multi-city programme inspired, in part, by literary cross referencing regarding fantastic cartography between Umberto Eco, Jorge Luis Borges and Lewis Carol.

The program involves shooting and printing close-up photographs of vertical urban surfaces at 1:1-scale, installing the life-size prints directly over the surfaces depicted, and re-photographing the photographs posted in situ.

Several operations are produced: a) extreme close-up photographic documentation of urban surfaces; b) posted outdoors the works operate as urban art interventions; c) re-photographing the photographs posted in situ, the subject shifts from the “nominal image” depicted to the intervention of photography within a scene, and the operation shifts from documentary photography to meta-photography, and thereby, from retinal to conceptual; and, d) noticing the “camouflaged” interventions, viewers become momentarily confused between real and representational, and briefly reconsider the veracity of the “real.”



**Just a Façade: Hamilton**

2012

Hamilton, Canada

[\[More Images\]](#)

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

Dimensions variable





**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: Urban Surfaces]

2012 Hamilton, Canada

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

Dimensions variable (~48 x 36 ins.)

[\[More Images\]](#)





**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

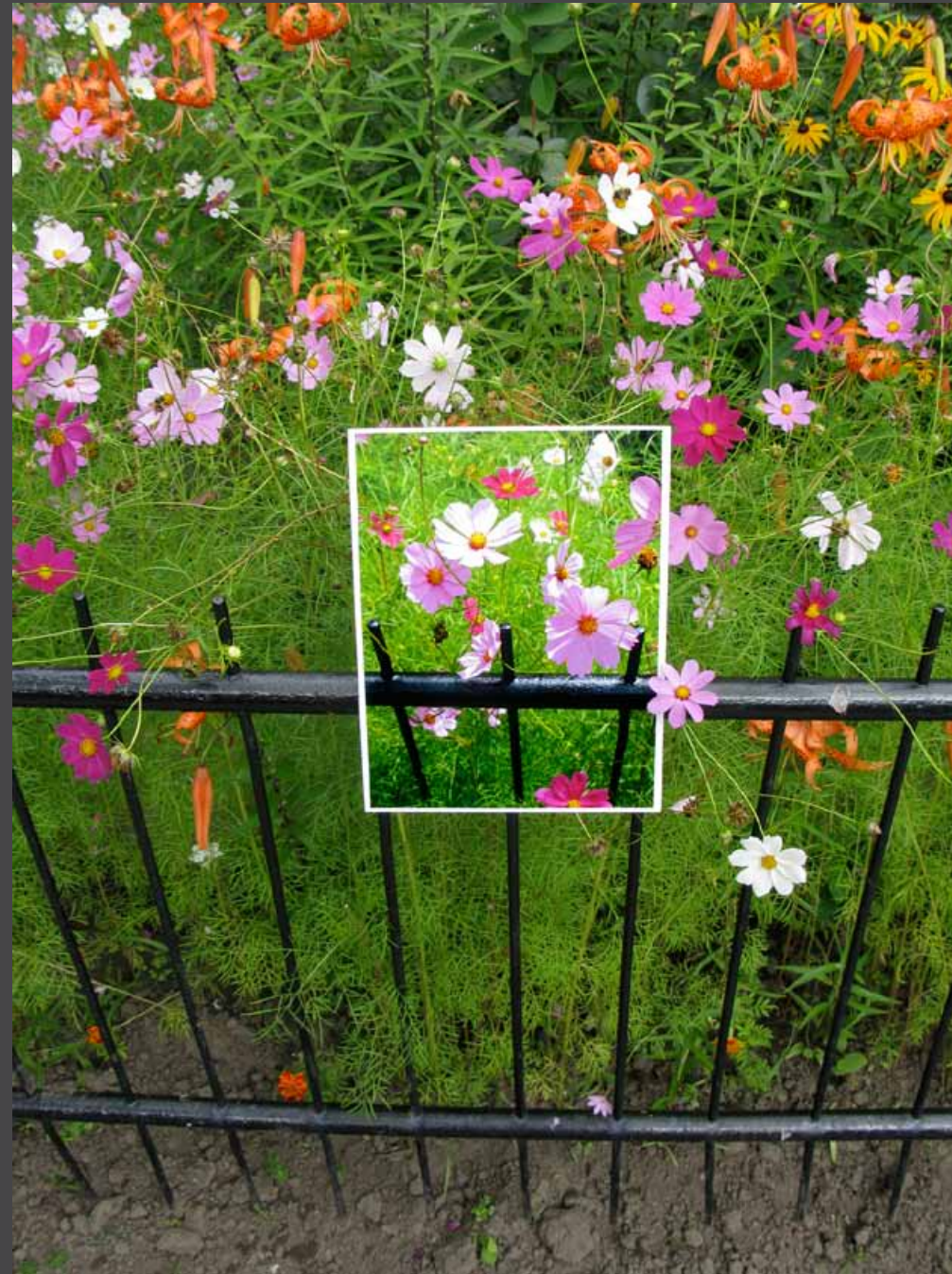
Vanouwer/Toronto, Canada

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

[\[More Images\]](#)







# FAUXTOGRAPHY

## meta-photographic o p e r a t i o n s

Turning photography back at 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 identity from human migration and globalization.

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

To expose socio-economic, political and ethical dangers resulting from hack ethnographic objectification of the “exotic other” and other dangerously distorting limitations of the traditional photographic gaze.



**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, Climate Change and War]

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 have been processed.

These artefacts of bureaucratic processes speak to 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: foreign students and workers, economic migrants, new immigrants 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, Climate Disruption and War]

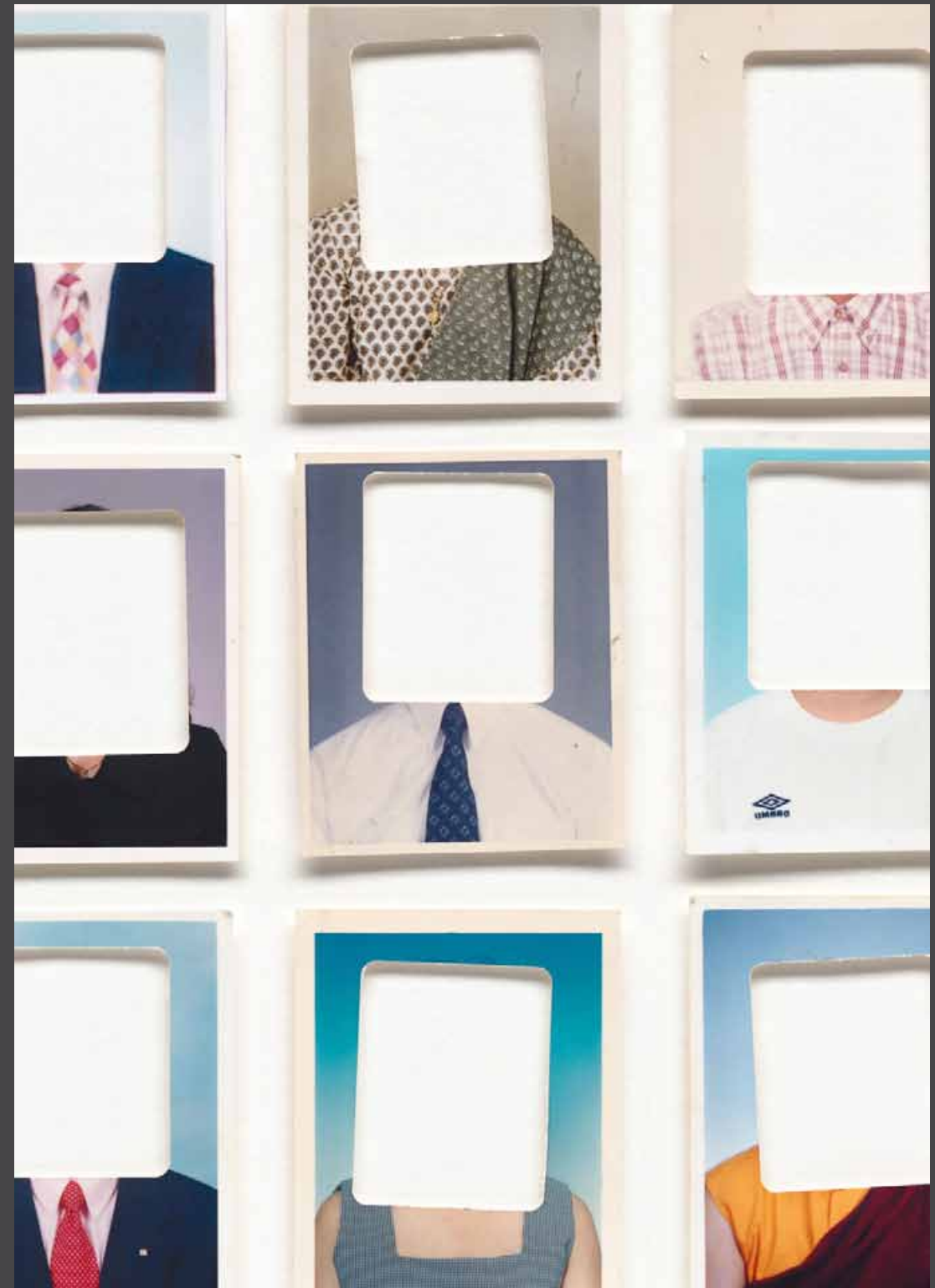
2001 - 2006

Taipei, Taiwan + Vancouver, Canada

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

[\[More Images\]](#)





**Alien Registration II [On the Radical Excision and Abandonment of Identity to Adapt to the Forces of Globalization, Climate Disruption and War]**

2001 - 2007

Taipei, Taiwan + Vancouver + Toronto, Canada

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

51 x 41 cm. / 20 x 16 ins.

[\[More Images\]](#)





**Alien Registration III [On the Radical Excision and Abandonment of Identity to Adapt to the Forces of Globalization, Climate Disruption and War]**

2001 - 2015 Taipei, Taiwan + Vancouver + Toronto, Canada repurposed radically cropped found passport photographs, acid-free float mounting

51 x 84 cm. / 20 x 33 ins.

[\[More Images\]](#)



# Globality

[On the Relentless Consumption of 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 --- Now 50+ works)

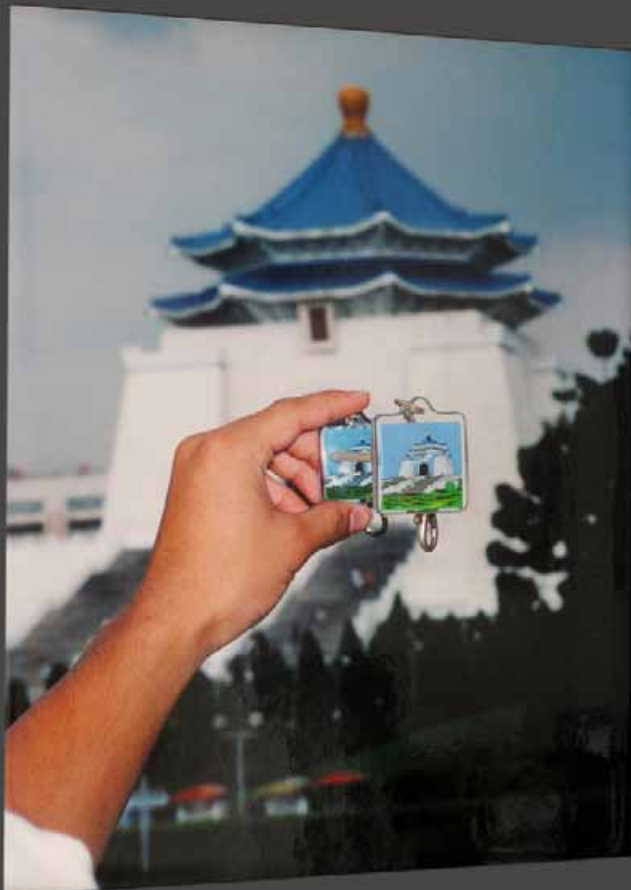
1996 - Present

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 becomes how to represent experience of a time and place while minimizing distortion by subjective biases, personal ego and the artificiality of artistic media.

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

A more direct authenticity was discovered by employing the many digital photo-booths available in major urban centres in 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, these photographs 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 time and place to reveal itself, as it is.



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

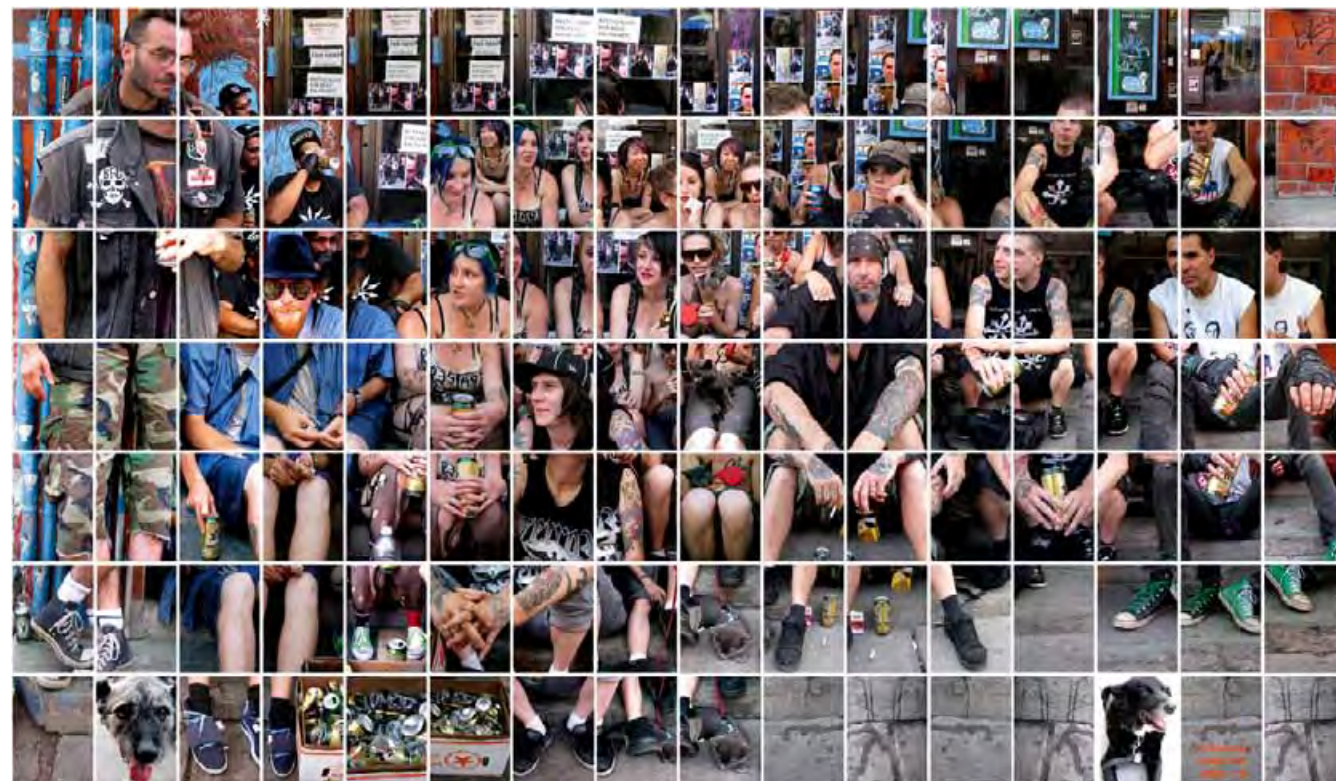
1997 - 2001 Korea + Japan repurposed found digital photo-sticker machines 8 works total x 16, 1.5 x 2 cm images ea.

[\[More Images\]](#)

detail

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.





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

Andrew Owen A01

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LINKS:

[Portfolio of earlier artworks: A01 ART THEN PDF](#)

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