

A01

AndrewOwenA01

A01 ART THEN PDF

portfolio of artworks

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

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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 newer programs of artwork is available here: [A01 ART NOW PDF](#)

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Reimagining Classical
[Japan & Taiwan]
2001 - 2004



Representing the Real
[Korea & Japan]
1996 - 2001



Excavating the Surface
[Korea & India]
1996 - 2000



Layers of Reading
Paintings & Excavations
1992 - 1995



Commodification of Nature
Environmental Produce
1988 - 1993



Transforming Inorganic
Early A01 Artworks
1985 - 1988

Reimagining
Classical
FLORAL
LANDSCAPES
2000 - 2004

aerosol on paper
floral landscapes

Produced while living and working in Korea, Japan and Taiwan from 2000 to 2004.

Informed by more than twenty years of formally studying traditional Korean, Japanese and Chinese painting under master practitioners in Canada, Malaysia, Korea, Japan and Taiwan.

Taking the form of spray painted impressions of flowers on paper; ink and watercolour on paper; Chinese calligraphy of classical texts, Buddhist sutras, and original poetry; and carved stone seals with designs in an ancient form of Chinese script expressing idioms and variations of the artist's name.

All of the paintings have been mounted for presentation with fine brocade silk in traditional hanging scrolls of the finest quality crafted by master scroll mounters in Japan and Taiwan.



Wild Ginger Flowers

2003

Chingtong, Taiwan

Aerosol enamel and flowers on paper

.1.05 x .75 m

[\[More Images\]](#)



Mountain Flowers; Maples Leaves; Ferns
2003 Chingtung, Taiwan Aerosol enamel and flowers on paper [\[More Images\]](#)

~38 x 23 cm ea.



Taiwan Jungle

2003

Chingdong, Taiwan

Spray enamel and flowers on paper

[\[More Images\]](#)



Five Chingdong Plants

2003

Chingdong, Taiwan

+ detail

Spray enamel and flowers on paper, mounted with silk hanging scrolls

[\[More Images\]](#)



Kamongawa Weeds - diptych

2000 Kyoto, Japan

Aerosol enamel and flowers on paper mounted in silk hanging scrolls

[More Images\]](#)

Pine & Bamboo

2003 Chingtung, Taiwan

Palace Vines - diptych

2002 Taipei, Taiwan



100 Flowers

1997 Penang, Malaysia

Ink and colour on paper, vermilion seal prints, mounted with silk hanging scroll

[\[More Images\]](#)



Mountain Creek

1997 Penang, Malaysia

Ink and colour on paper, vermilion seal prints, mounted with silk hanging scroll



菊

菊



梅

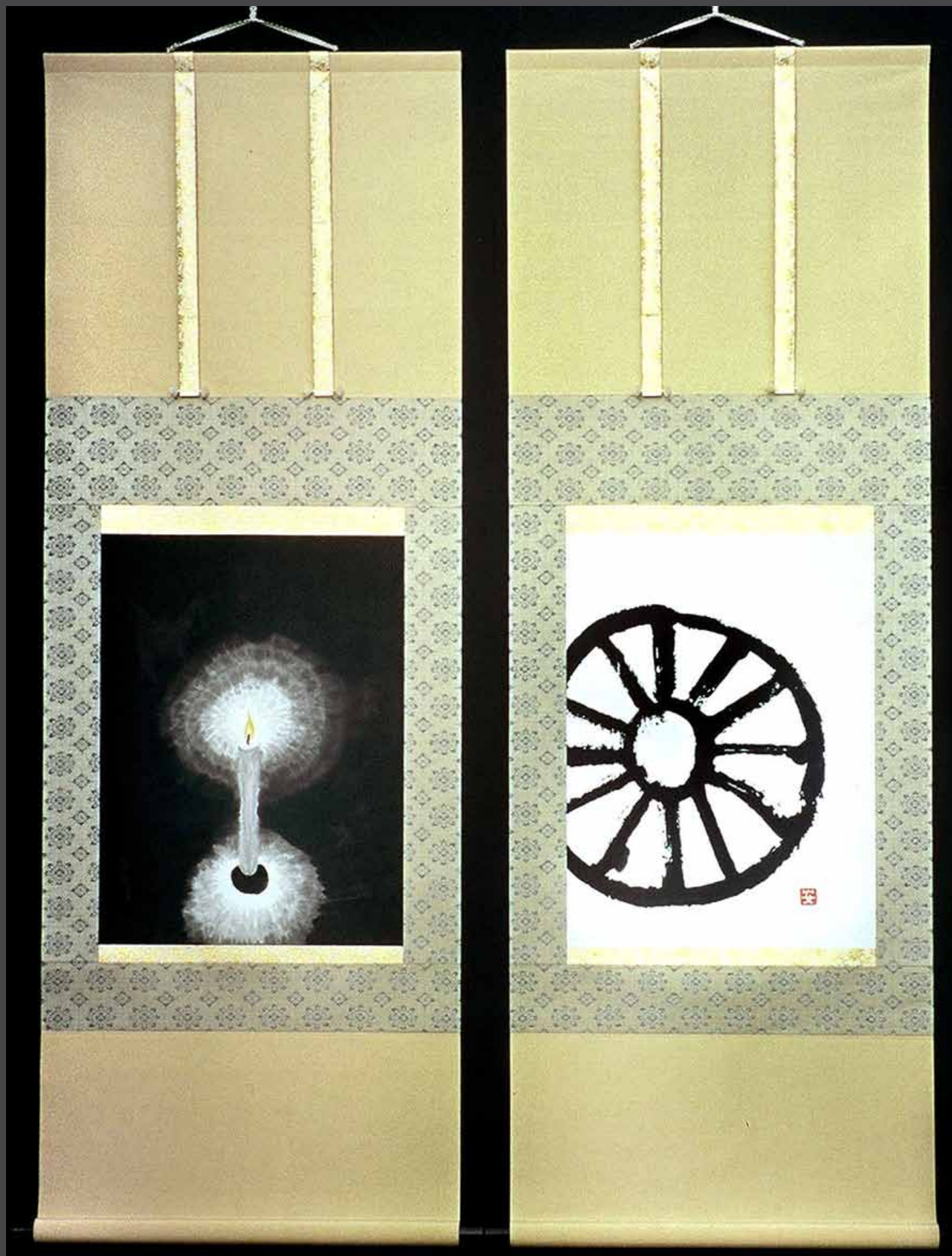


輪打破

文安山

Hybridizing the Four Noble Plants: Plumboo & Chrysanthorhid - Diptych
1997 Seoul, Korea Ink and on paper, mounted with silk hanging scroll
[\[More Images\]](#)

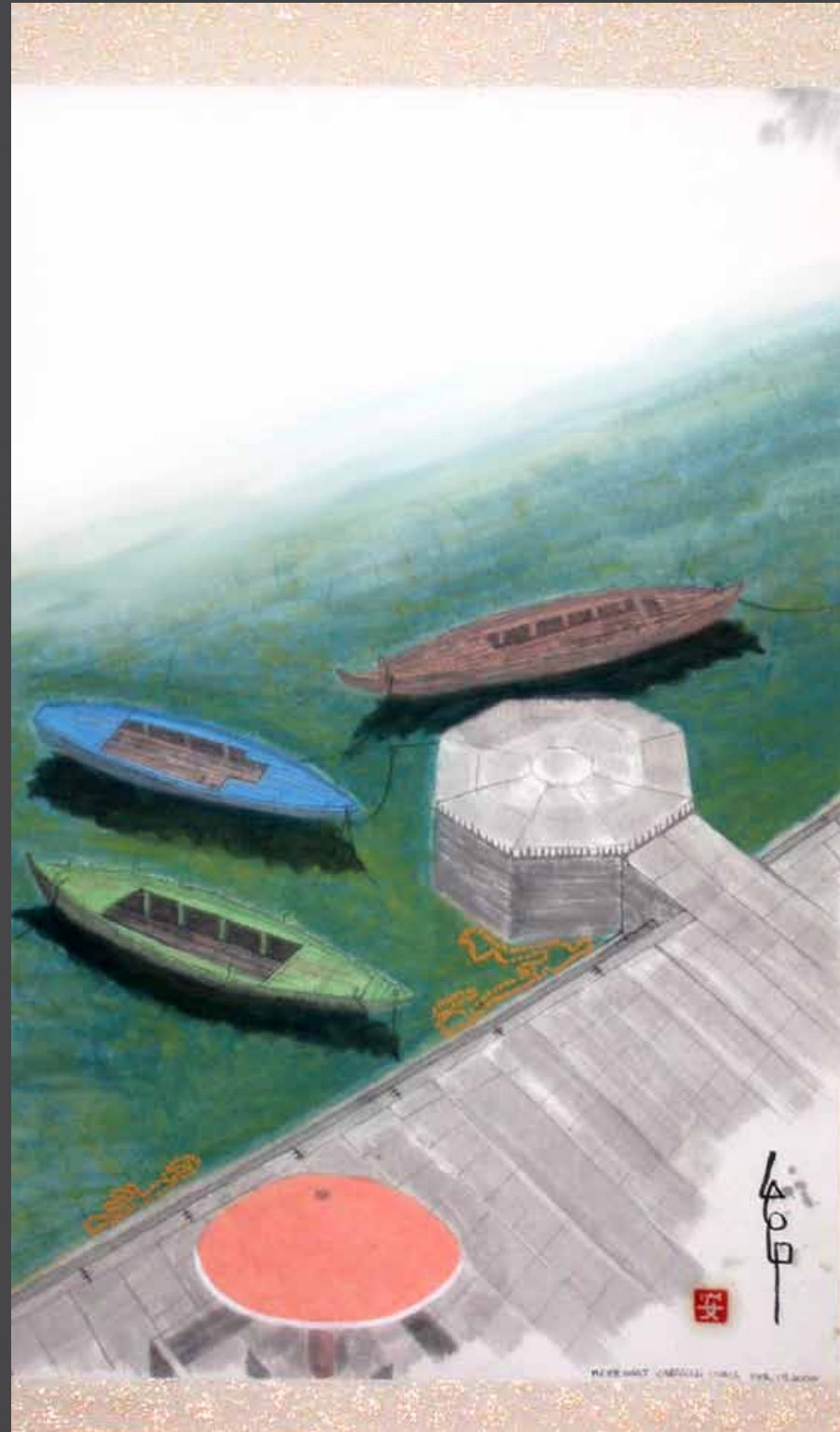
Break the Wheel
2003 Taipei, Taiwan Ink and on paper, mounted with silk hanging scroll



The Candle & The Wheel + detail

2000 Varanasi, India Ink on paper, vermillion seal prints, mounted with Japanese silk hanging scroll

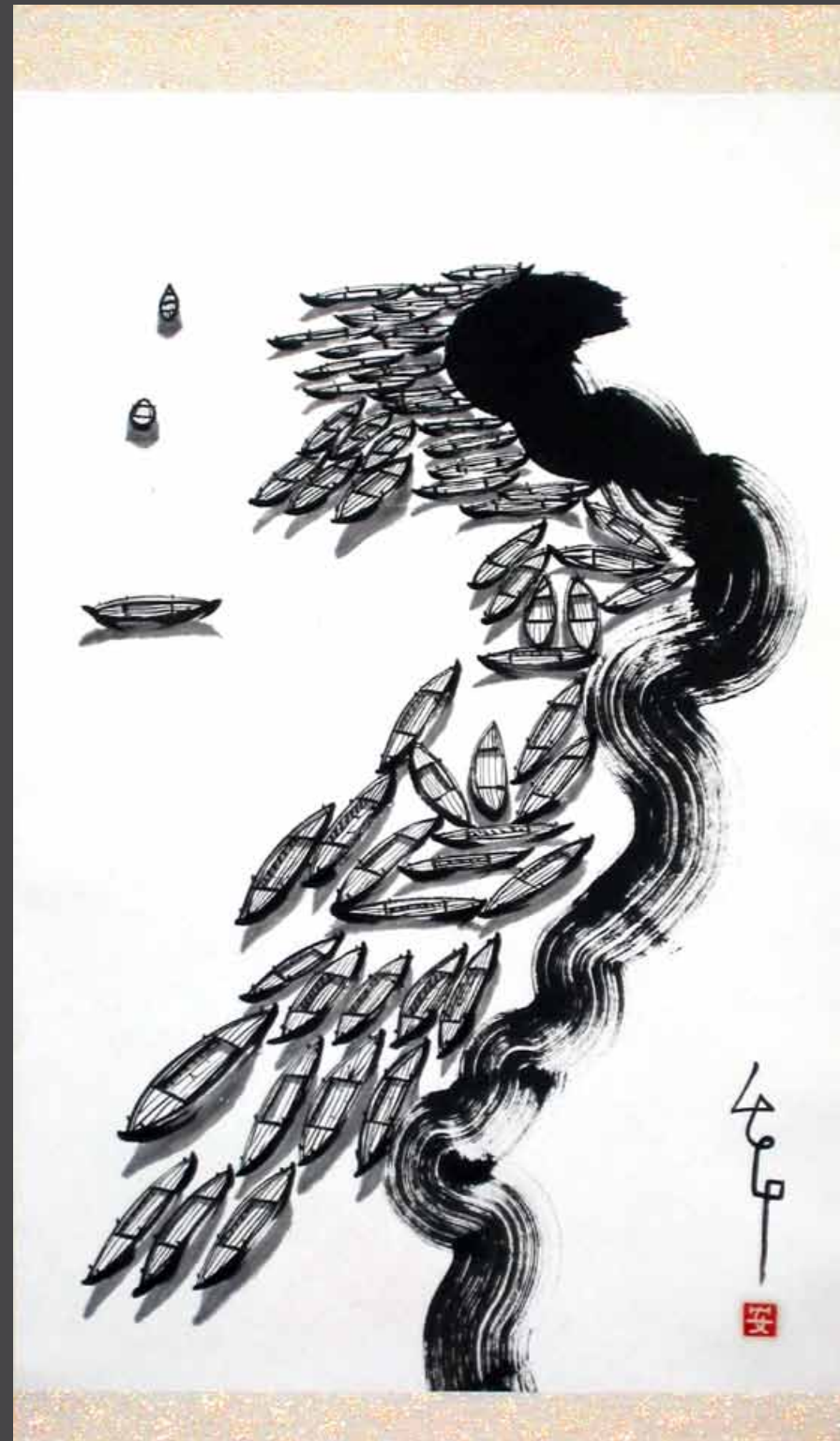
[\[More Images\]](#)



Ganges River Boats

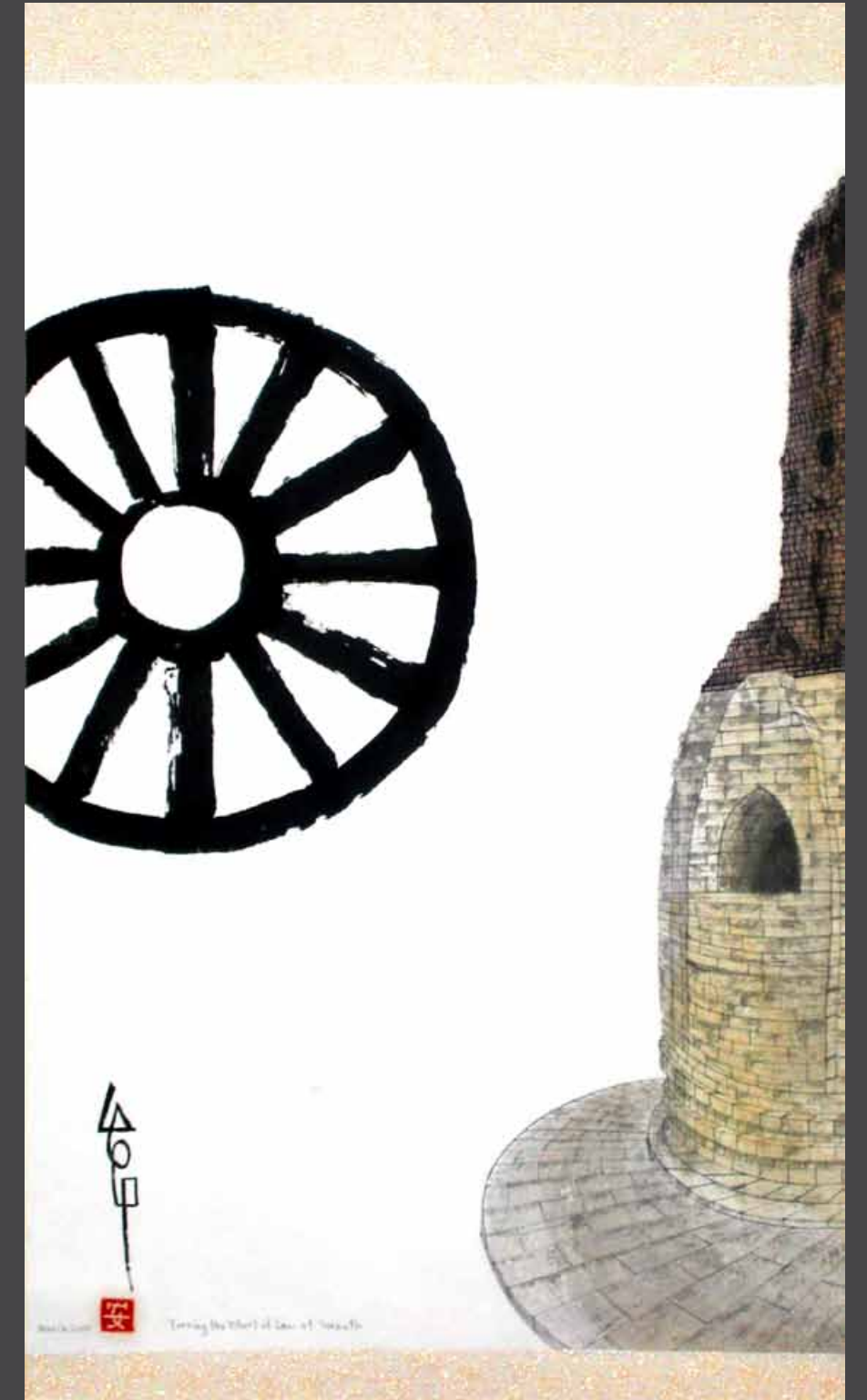
2000 India Ink and colour on paper, mounted with silk hanging scroll

[\[More Images\]](#)



Ganges Shoreline

2000 India Ink and colour on paper, mounted with silk hanging scroll



Turning the Wheel of Law at Sarnath

2000 India Ink and colour on paper mounted with silk hanging scroll

放慢

走得越慢看得越多從飛機上你看
 極少不外乎鋼筋水泥雲和天空乘船
 遙遠的彼岸成了我們的港口但只是
 漂浮在表面上從火車窗你看到多更
 多但錯過了未見的奇景用自發蒸氣
 來騎動單車遠近地方皆可到達而我
 們似在步行時經歷最多但一個地
 方的真正光輝只顯露在一個
 人坐定之時



文安竹



天地有正氣，雜然賦流形。下則為河嶽，上則為日星。
 於人白浩然，於平靈蒼冥。皇路當清夷，含和吐剛庭。
 昔爾箴了見，一一垂片言。杜預有支策，杜普董椒策。
 杜索張良樵，杜懌蘇志節。為嚴將軍頭，為嵇侍中並。
 像張睢陽齒，象顏京山舌。或象縹緲東，月清操鳳久。
 或象擊賊笏，豈豈頭破裂。是之所謂殲瘡，瘳瘳古捋。
 當目貫日月，生於死足論。地維賴已立，天柱賴已尊。
 三緇實繫命，邁義緣上根。嗟予橫陽九，隸也實不力。
 楚囚纒其冠，傳車綉鼠爪。鼎鑊甘如飴，承之不可得。
 陰房闕鬼火，紫院風不舉。半懸月一卓，羅襪勿空食。
 一斝蒙霧露，小仙構中榜。如此再感暑，百沔自辟息。
 念哉沮洳場，為我宛樂國。豈有他繆巧，陰陽不能賊。
 顧此耿耿杜，視浮雲自悠。悠哉我心悲，蒼天曷有極。
 指八日已後，典型在評。谷風簷展書，讀古循昭顏。色。



般若波羅蜜多心經

觀自在菩薩，行深般若波羅蜜多時，照見五蘊皆空，度一切苦厄。舍利子，色不異空，空不異色，色即是空，空即是色，受想行識亦復如是。舍利子，是諸法空相，不生不滅，不垢不淨，不增不減。是故空中無色，無聲，無香，無味，無法，無眼，無耳，無鼻，無舌，無身，無意，無色，聲，香，味，觸，法，無眼界，無等覺，無量，無盡，無窮，無際，無道，無智，亦無得，以無所得故。菩提薩埵，依般若波羅蜜多，能生無量阿耨多羅三藐三菩提。故般若波羅蜜多，是菩薩摩訶薩。說般若波羅蜜多咒，即說般若波羅蜜多咒，即說般若波羅蜜多咒，即說般若波羅蜜多咒。



Go Slow (standard script)
 2002 Taipei, Taiwan Ink on paper, mounted with silk hanging scroll
[\[More Images\]](#)

Zhen Qi Ge (seal script)
 2003 Taipei, Taiwan Ink on paper, mounted with silk hanging scroll

Heart Sutra (clerical script)
 2003 Taipei, Taiwan Ink on paper, mounted with silk hanging scroll



25 Seal Impressions (of a total 70 to date) + exhibition installation
 2001 - 04 Taipei, Taiwan Carved stone, vermilion on paper

[\[More Images\]](#)

Representing t h e R e a l [Korea&Japan] 1 9 9 6 - 2 0 0 1

Artworks created while living and working in Korea and Japan, as well as Indonesia and Malaysia from 1996 to 2001.

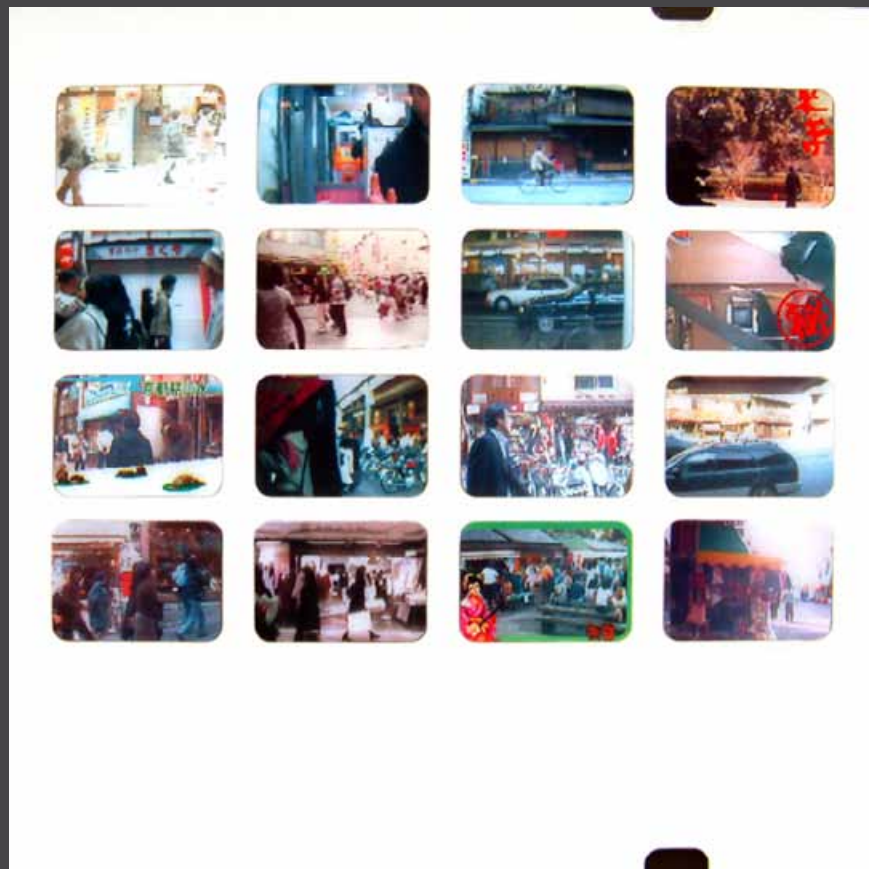
Taking the form of photo-based programs and paintings and assemblages produced with repurposed objects and images discovered in everyday life that reveal the intrinsic nature of the place and time they were created.

Informed by the study of Chan (Zen, Son) while studying at temples in Korea and Japan, many of these projects have a silly, irreverent aspect making the work accessible, while also providing an "entre" to relevant issues and ideas of deeper significance.



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Automatic Landscapes: [16 Views of Osaka]
2000 Japan & Korea Digital photo-stickers
[\[More Images\]](#)



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

detail

1997 - 2001

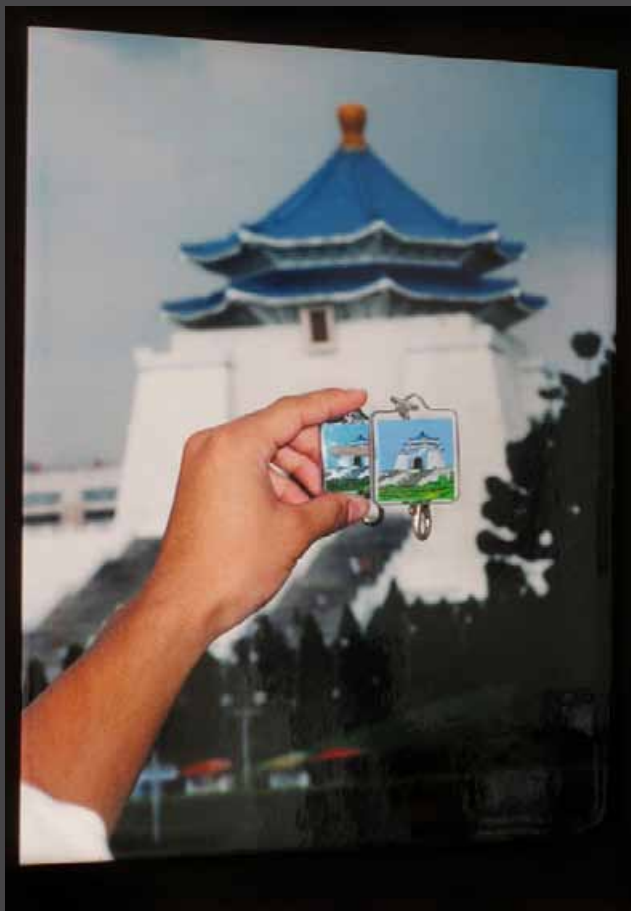
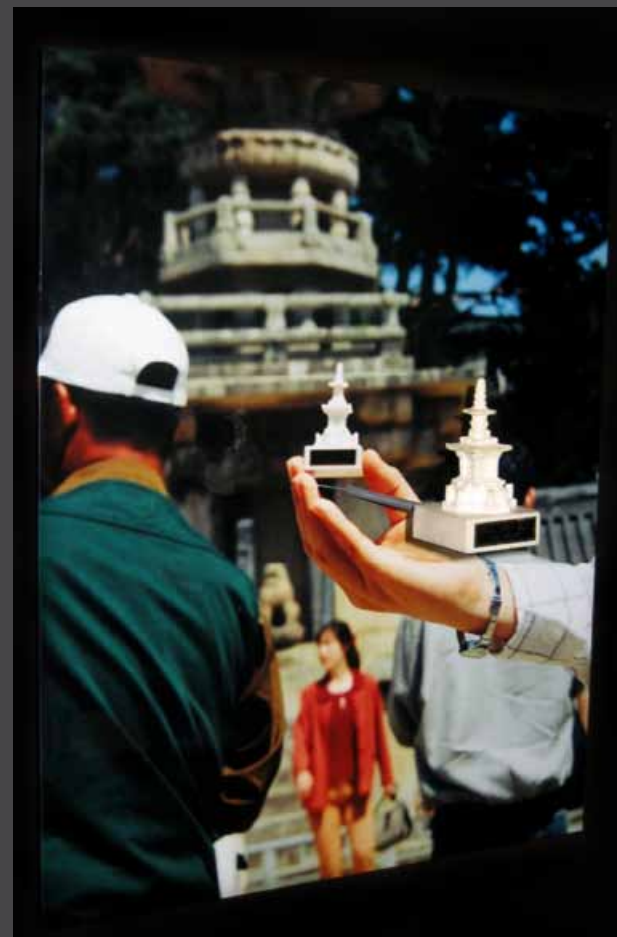
Korea + Japan

Repurposed digital photo-stickers

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 x 43 in ea.

[\[More Images\]](#)



Globanality [On the Relentless Production of Cultural Simulacra Threatening to Obliterate the Sites of Desire]

1996 - 2009

Word-wide

Souvenir objects and photographs mounted on panels

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

[\[More Images\]](#)



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

Photographic documentation, labeled equipment in case

Dimensions variable

[\[More Images\]](#)



Framed Frame

1996 Penang, Malaysia

Assorted ornamental frame moulding

[\[More Images\]](#)

Corporate Korea

1997 Seoul, Korea

Mixed media on card

[\[More Images\]](#)



Don't Be Shy [The Shame of Loneliness]

1998 Osaka, Japan

Large-format ink jet print on signage canvas

[\[More Images\]](#)

Excavating
the Surface
EXCAVATIONS
[Korea&India]
1996-2000

Produced while living and working in Korea and India, on and off from 1996 to 2001.

These Excavations evolved from the those produced in Canada; whereas the latter were excavated from layers of vintage wallpaper, those produced in Korea and India are excavated from thick layers of poster hoardings harvested from the urban surface of large urban metropolises.

Systematically probing and revealing the various underlying strata of ephemeral images and information in a meticulous and time-consuming process akin to archaeological excavation: revealing the stratification of time and exposing the layering of past activities and events.

Creation by subtraction and absence: nothing is added, only removed. Creating artefacts of beauty, historical curiosity and artistic value by carefully removing layers from abandoned ephemera.



Flesh Windows [Peek-a-boo]

1997

Seoul, Korea

excavated Korean porno video poster hoarding

[\[More Images\]](#)



Flesh Lilies & Bamboo I

1997 Seoul, Korea

excavated Korean porno video poster hoarding

[\[More Images\]](#)



Flesh Grapes

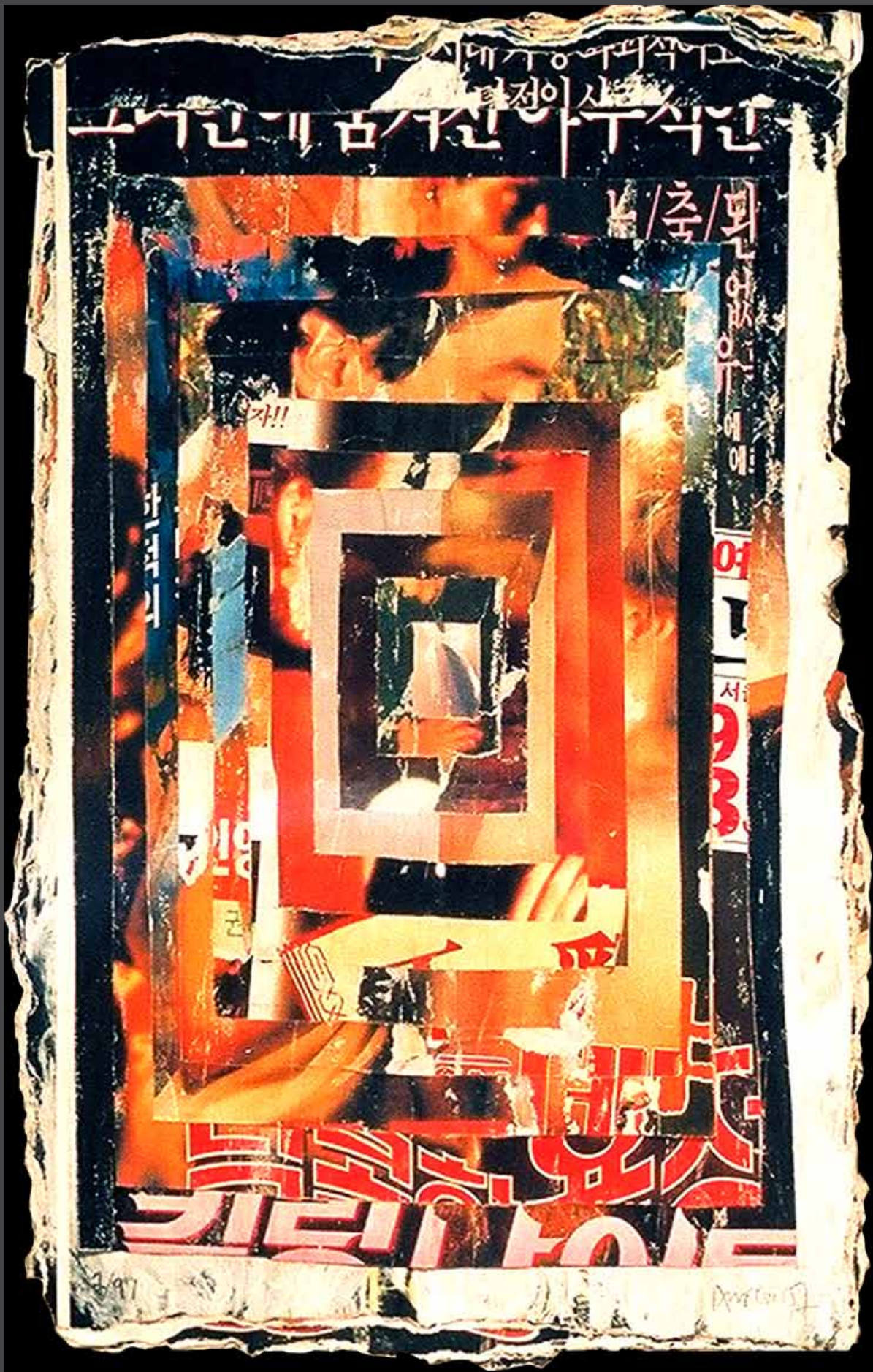
1998 Seoul, Korea excavated Korean porno video poster hoarding

[\[More Images\]](#)



Flesh Fish I
1997 Seoul, Korea
[\[More Images\]](#)

excavated Korean porno video poster hoarding



Flesh Time Travel I- diptych

1997 Seoul, Korea excavated Korean porno video poster hoarding

[\[More Images\]](#)



The Well & The Hearth - diptych

1996 Udaipur, India excavated Bollywood movie poster hoarding

[\[More Images\]](#)



Stomach & Intestines
2000 Udaipur, India
[\[More Images\]](#)

excavated Bollywood movie poster hoarding



Udaipur Scene

Layers of
Reading
**PAINTINGS &
EXCAVATIONS**
1992 - 1995

Produced in Toronto, Canada, from 1992 to 1995, just preceding departure for a decade of living and working abroad in North East Asia.

Informed by years of formally studying Chinese ink painting under a master in Canada, and informal studies during travel in Japan and China.

Light On Dark are painting images of natural subjects in a Chinese style, but in reverse. Rather than dark tones on a white, featureless ground, these works are painted with reflective gold, silver, bronze and copper metallic paints onto complex commercial imagery produced during the proofing process of commercial billboard printing.

Layers of bright and serene, hand-painted natural imagery contrast layers of dark and complex mechanically printed commercial imagery.



Light on Dark [Ferns / Pepsi]

1994 - 95 Toronto, Canada

[\[More Images\]](#)

48 x 36 ins.

metallic acrylic paints on commercial billboard proof prints



Light on Dark [Stone Bridge / Fish / Pepsi]

1994 - 95 Toronto, Canada

metallic acrylic on commercial billboard proof prints

[\[More Images\]](#)

48 x 36 in.



[Pine / Fish / Car]



Light on Dark [Camellia / Frog / Mr. Sub]

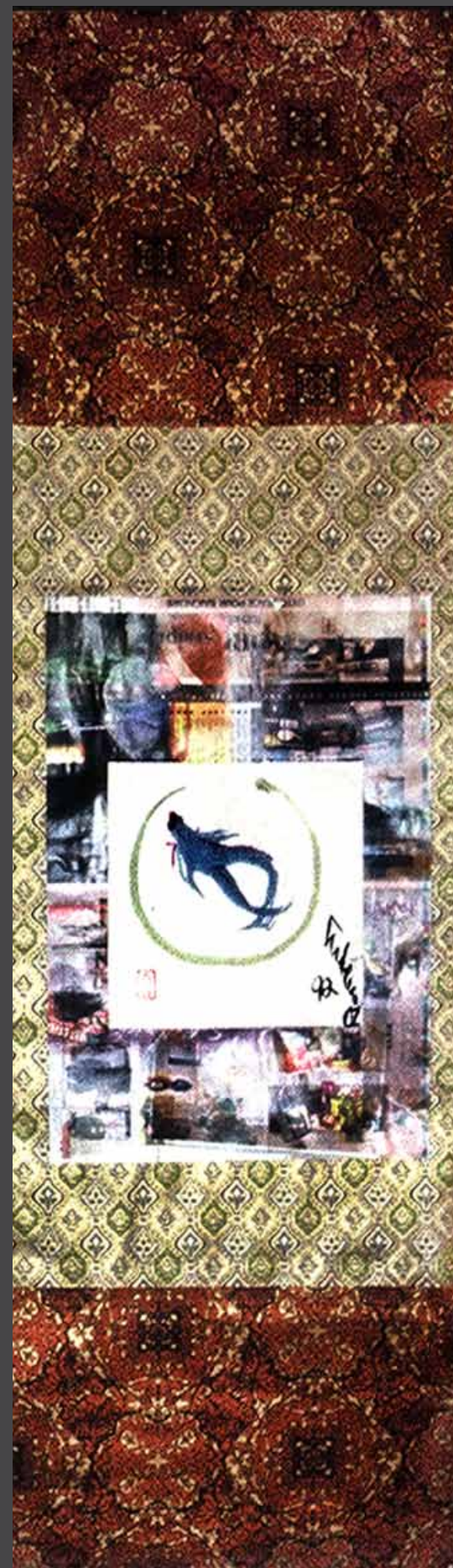
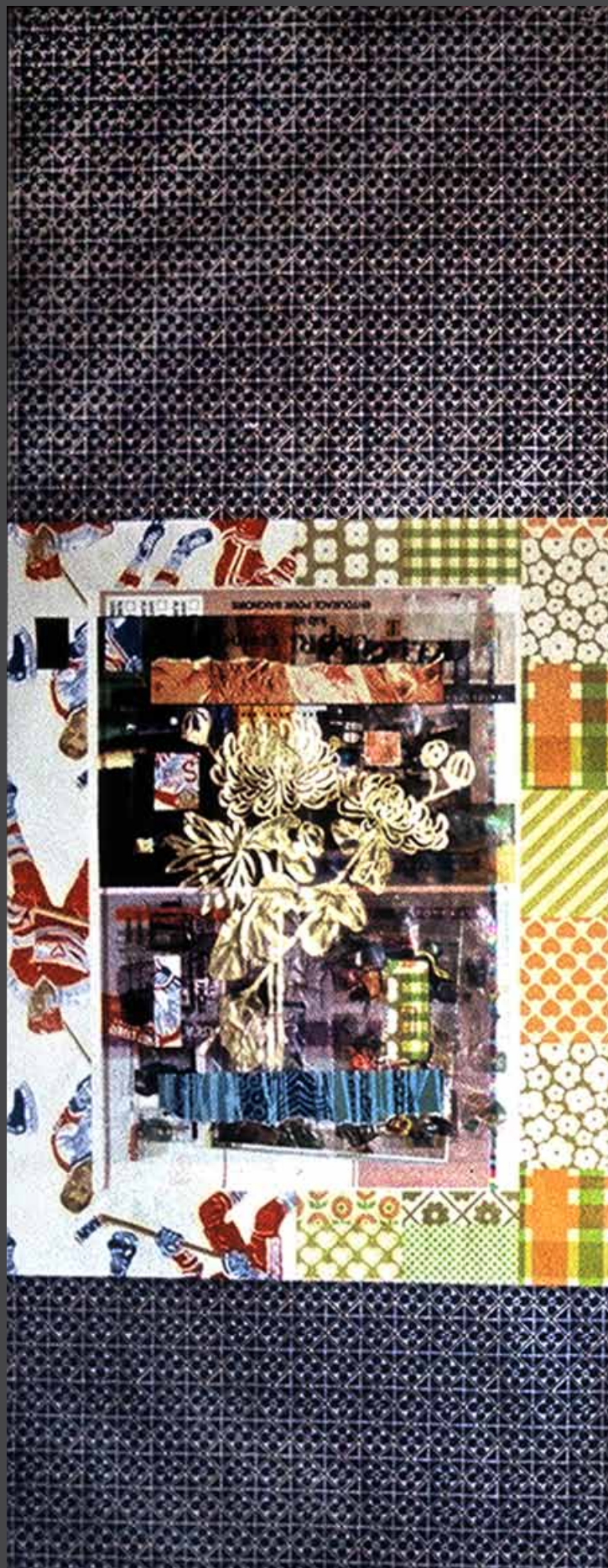
1994 - 95 Toronto, Canada Gold, silver, bronze, and copper metallic acrylic paints on commercial billboard proof prints

[\[More Images\]](#)

48 x 36 ins.



[Grapes / Quebec]



Wallpaper Scrolls

1993 - 94

Toronto, Canada

ink and colour on paper; metallic acrylics on paper, mounted with wallpaper hanging scrolls

[\[More Images\]](#)



Four Seasons Wall Paper Excavations [Autumn / Chrysanthemum]

1993 Toronto, Canada

excavated vintage wallpaper

2.44 x 1.37 m / 96 x 54 in / 8 x 4.5 ft each panel

[\[More Images\]](#)

detail



Four Seasons Wall Paper Excavations [Winter / Pine

1993

Toronto, Canada

excavated vintage wallpaper

2.44 x 1.37 m / 96 x 54 in / 8 x 4.5 ft each panel

[\[More Images\]](#)

Spring / Iris & Lilies]



Four Seasons Wall Paper Excavations [Autumn / Chrysanthemum]

1993 Toronto, Canada

excavated vintage wallpaper

2.44 x 1.37 m / 96 x 54 in / 8 x 4.5 ft each panel

[\[More Images\]](#)



Four Seasons Wall Paper Excavations [Exhibition/Performance at University of Toronto Architecture]

1993

Toronto, Canada

excavated vintage wallpaper

Commodification of Nature EnvironMental Produce 1988 - 1993

Produced in collaboration with Jamie Osborne in Toronto, Canada from 1988 to 1993.

Informed by Japanese pop and commercial culture experienced during two trips to Japan during the "Bubble Era" in '88 and '90, and the general excesses of the late 80's.

Andrew and Jamie worked together for eight years. Their company DecorAction Systems produced large-scale pop art décor for Toronto's major nightclubs, and large-scale outdoor advertisements for major brand-name commercial clients.

This lucrative business division funded the creative research division EnvironMental Produce to create and exhibit series of art projects employing the vernacular of commercial culture to playfully critique the commodification of art and the natural world.

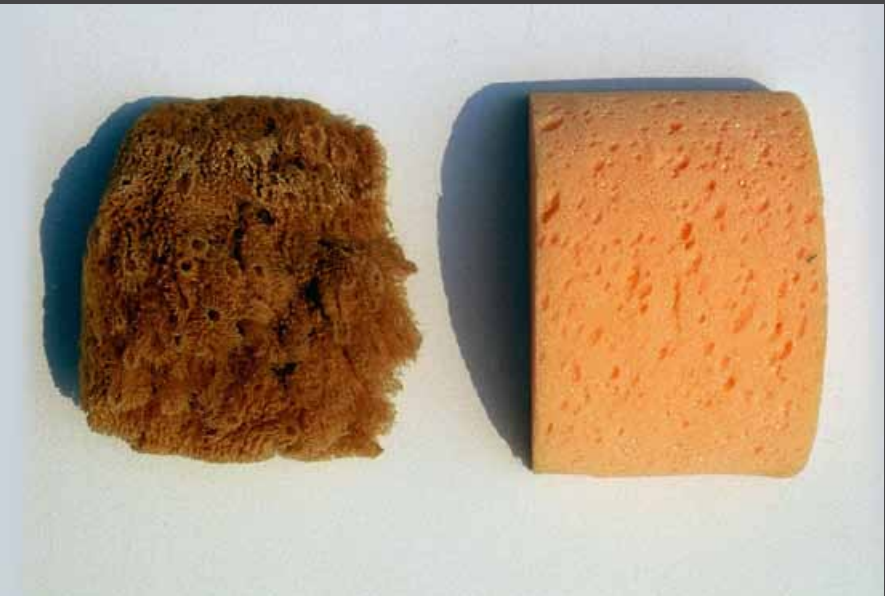


Jamie Osborne & Andrew Owen A01 [EnvironMental Produce at Reactor Gallery]

1990

Toronto, Canada

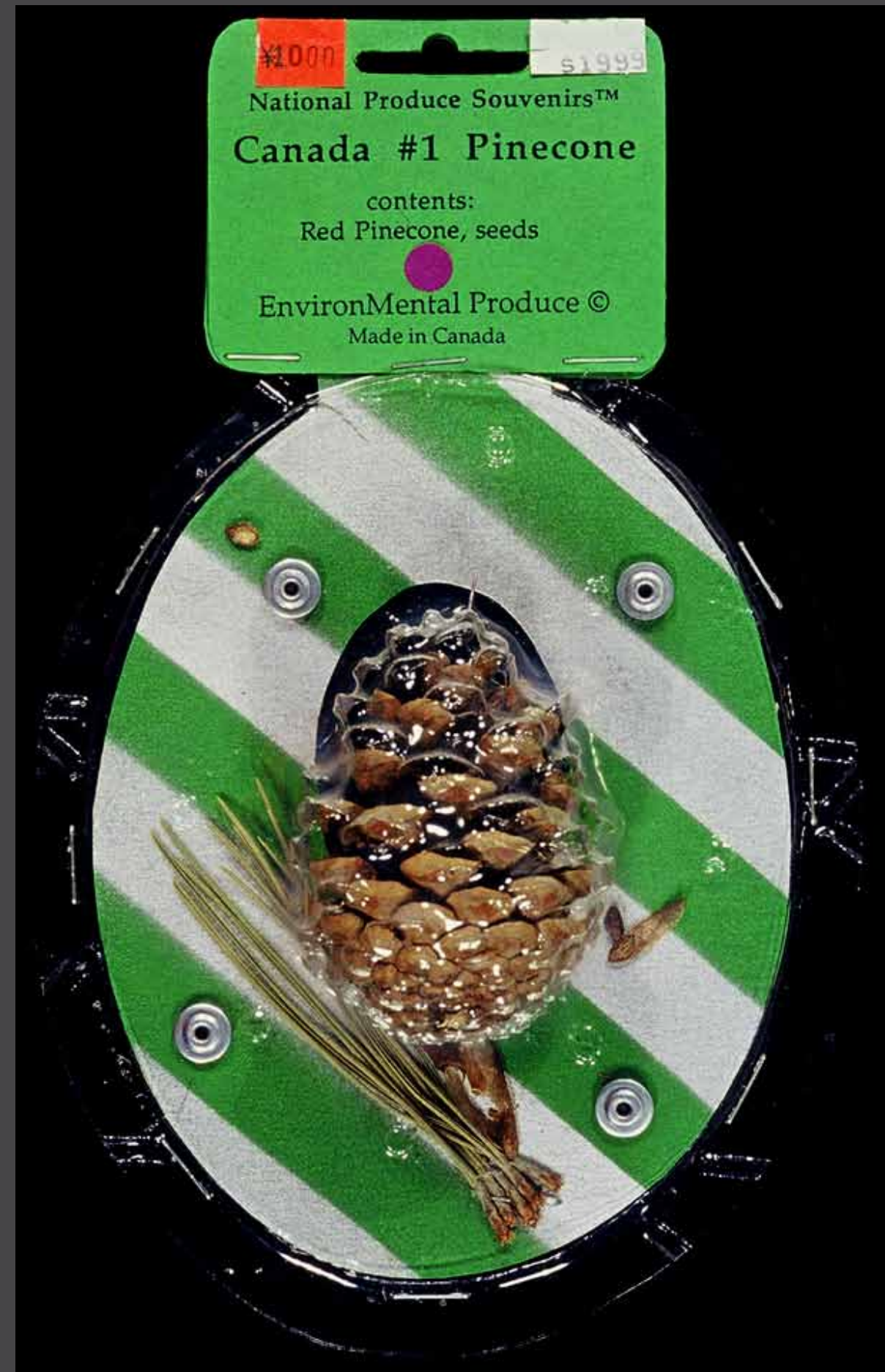
[\[More Images\]](#)



Echoes [Natural & Synthetic Produce]
 1990 - ongoing Toronto, Canada
[\[More Images\]](#)

Natural materials and their synthetic analogues on ceramic tiles

Dimensions variable



National Produce Souvenirs: Canada #1 Pinecone; Canada #1 Coal; Canada #1 Wheat; Canada #1 Burdock

1990 Toronto, Canada natural materials, custom vacu-form plastic packaging, m/m

[\[More Images\]](#)

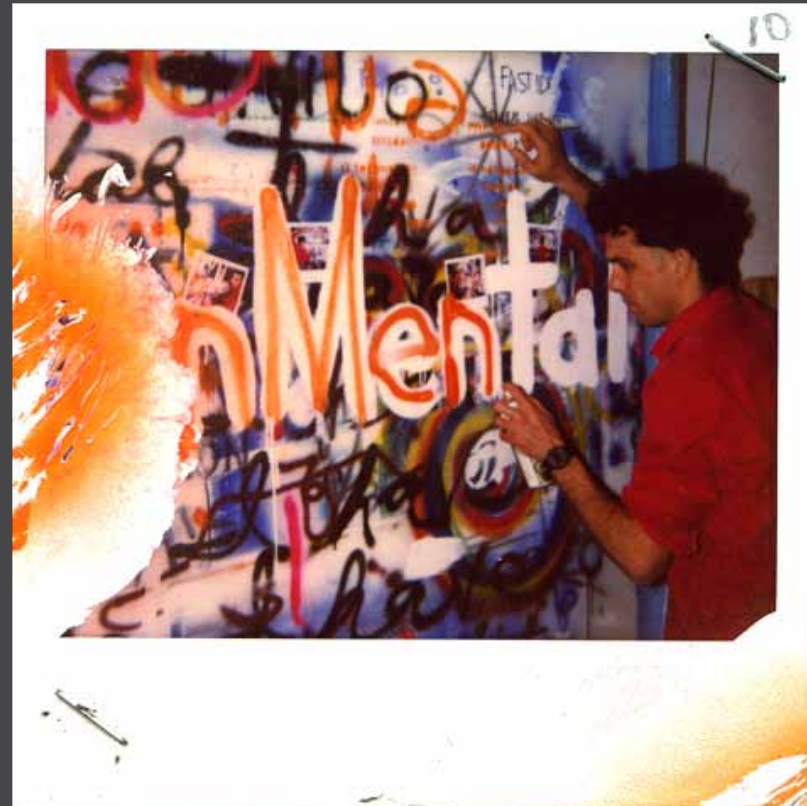
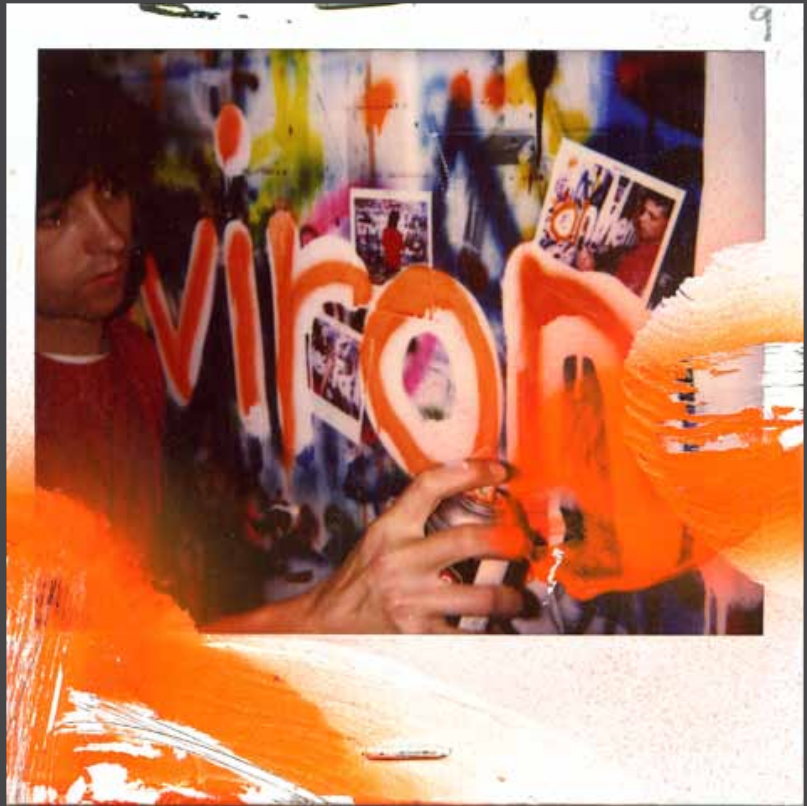
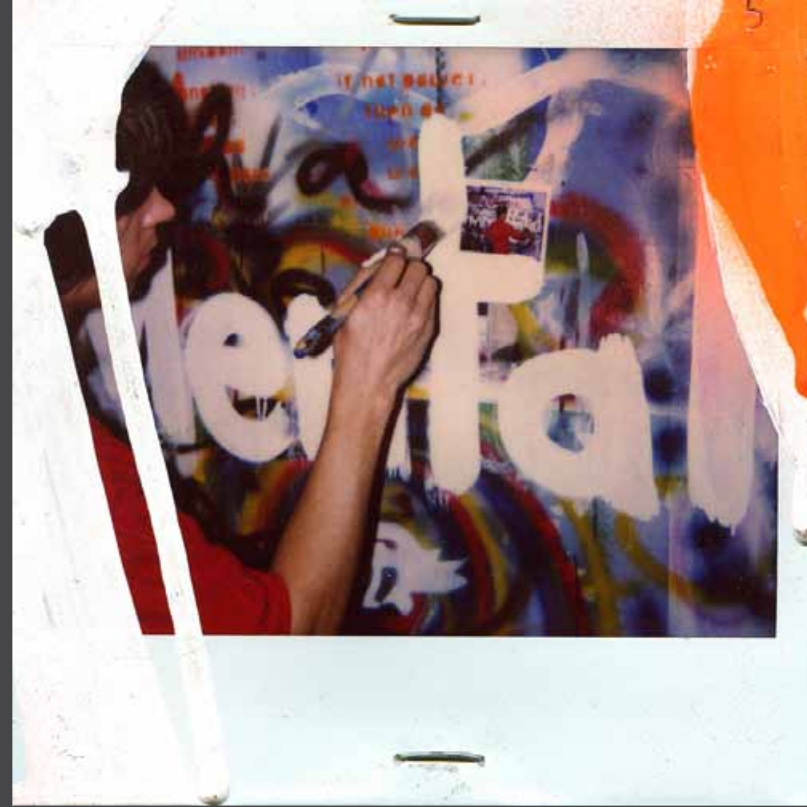


EnvironMental Produce: Echoes; Plastic Dandelions for Astroturf; Packaged Itself
1990 Toronto, Canada mixed media, custom vacu-form plastic packaging
[\[More Images\]](#)



Artomatic [Art Produce Vending System] Installation at CITY TV Gallery; Artomatic window; A01Texture Book
1990 Toronto, Canada Re-purposed vending machine, packaged artwork products

[\[More Images\]](#)



EnvironMental Re-photographic Polaroid Painting Sequence (with Jamie Osborne)

1989 Toronto, Canada

sequence of 10 Polaroid photographs, staples, white latex paint, orange aerosol enamel

[\[More Images\]](#)



Processpaintings: Jumpin' Trout; Fruit Group; Fruit Group - detail
1988 Toronto, Canada aerosol process colour acrylic inks on panel

[\[More Images\]](#)



Concrete Pylon Stool & Picket Fence Chair

1988 Toronto, Canada Astro turf, concrete, wood, steel fixtures

[\[More Images\]](#)



Astroturf Lined Teacup

1988 Toronto, Canada Astro turf, teacup, saucer, spoon

[\[More Images\]](#)



Astroturf Yen Poptart [Remote Control artists fashion show Art Gallery of Ontario]

1988 Toronto, Canada Astroturf, t-shirt, mini-skirt

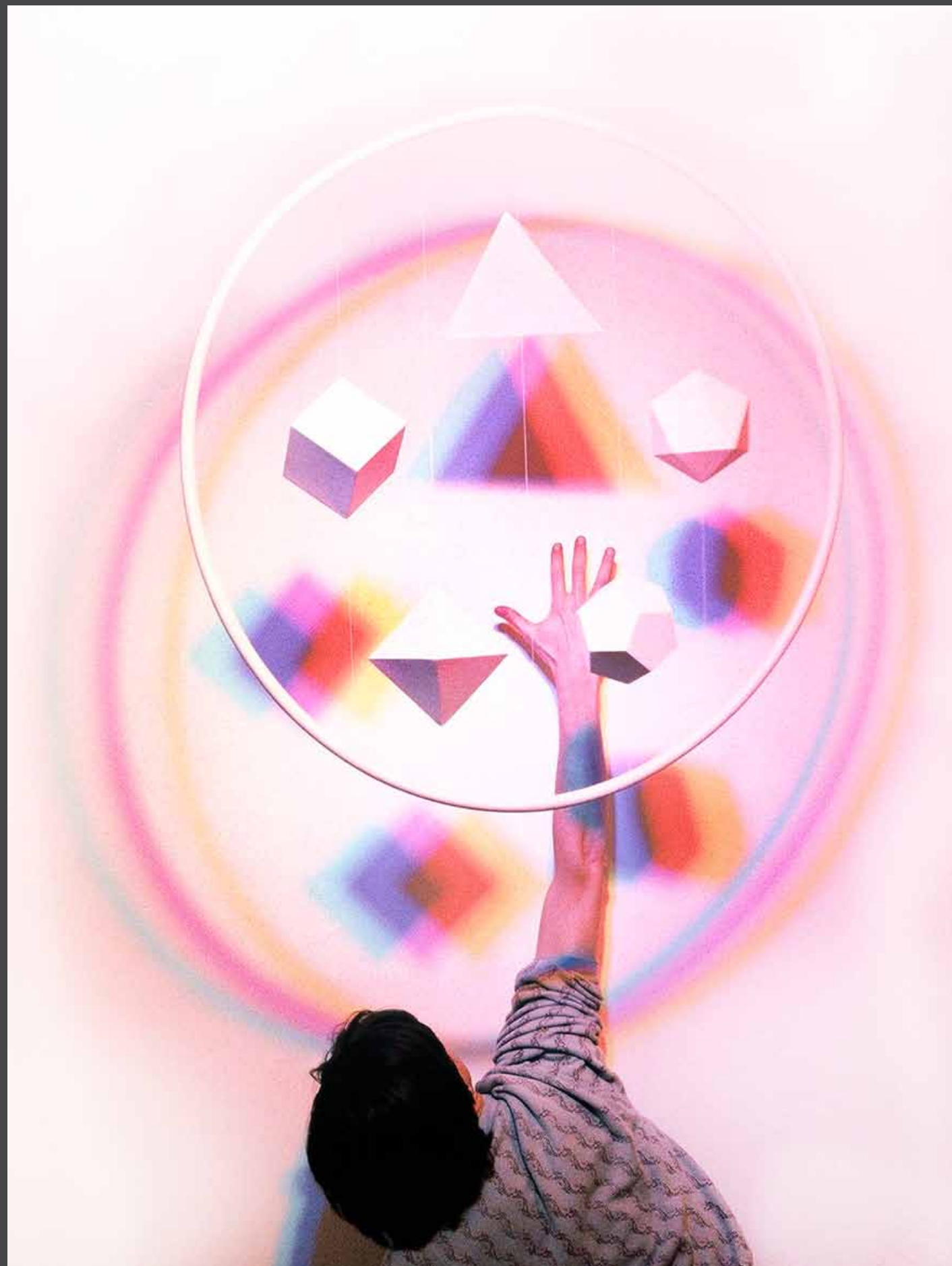
[\[More Images\]](#)



Woodgrain Birch-bark Bikini Babe

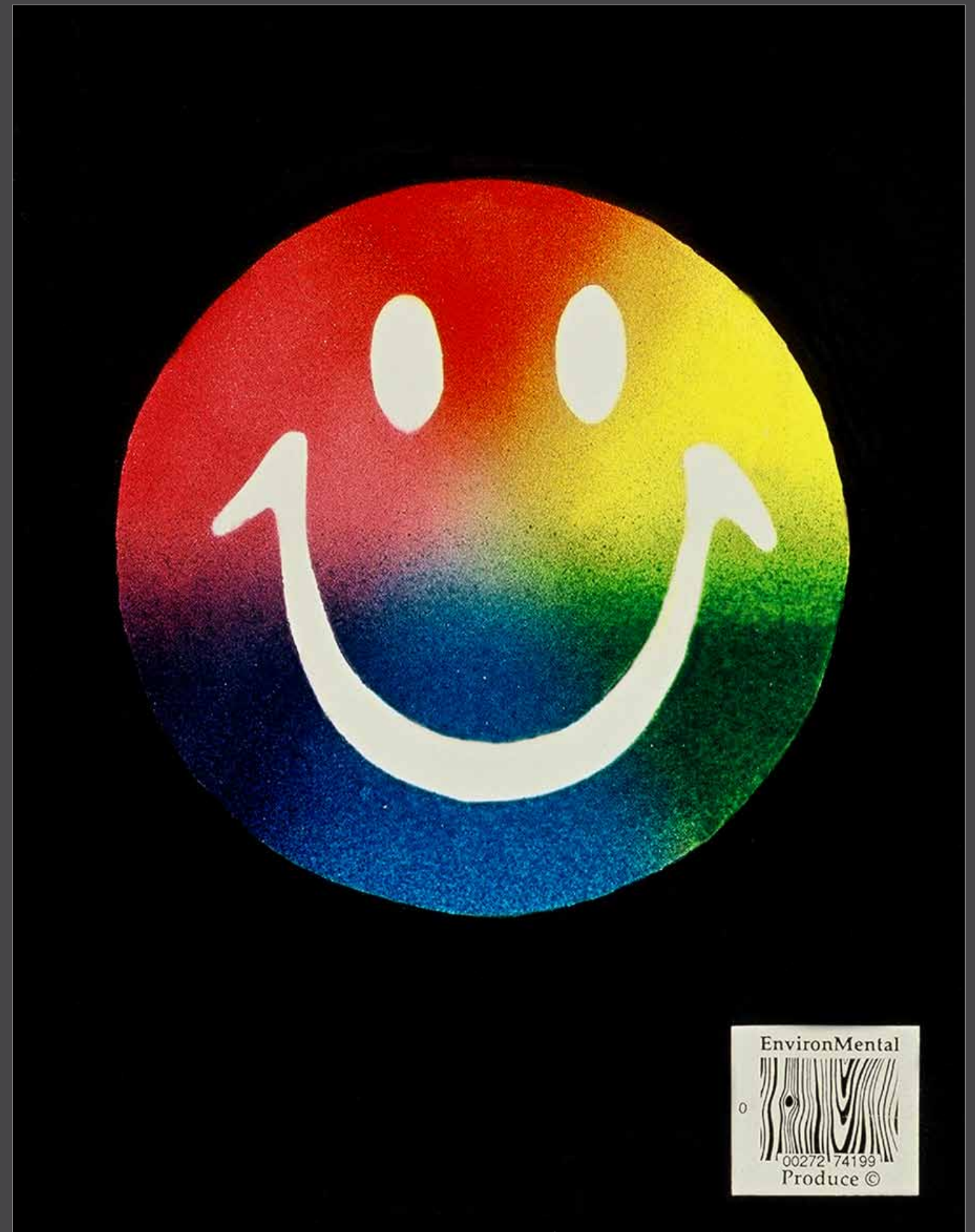
1988 Toronto, Canada Acrylic paint, birch-bark, model

[\[More Images\]](#)



R G B 1 2 3 [Platonic polyhedra mobile & primary colour lighting installation]
1988 Toronto, Canada Mixed media mobile, three colour additive lighting track

[\[More Images\]](#)



Colourwheel Happyface
1988 Toronto, Canada Aerosol acrylic on paper

[\[More Images\]](#)



Transforming Inorganic Early Works 1985 - 1988

Produced in Toronto and Vancouver, Canada between 1985 to 1988, before influence from travels in Japan and China.

Informed by living and working in warehouse buildings in former industrial area of Toronto, and the ruins of the Post-industrial era.

Transforming heavy and inorganic construction materials: brick, concrete, plaster, lumber and gravel into gravity-defying garden-like forms to express the organic and decorative potential of inorganic, non-decorative materials.



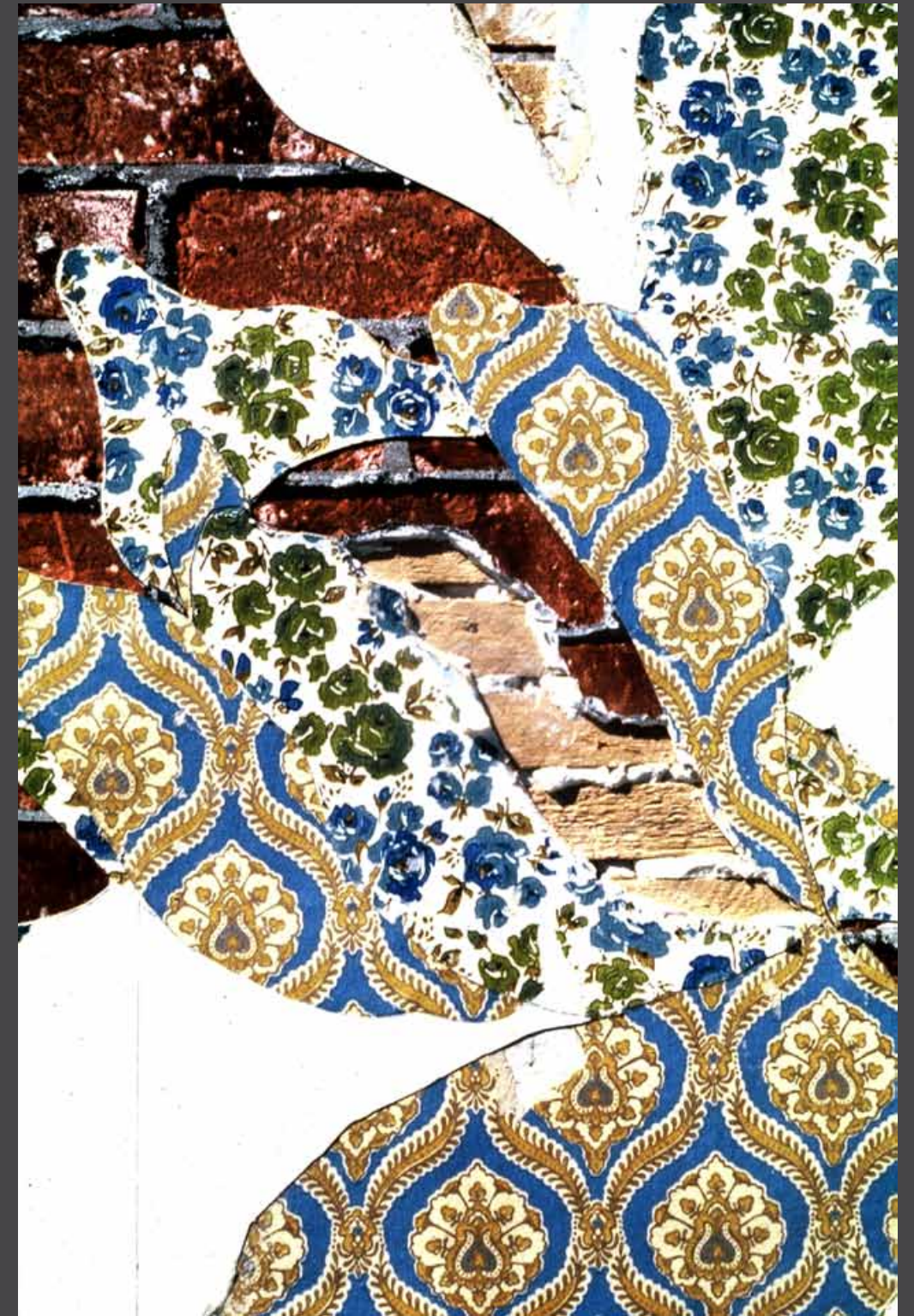
Wall Paper Fruit

1987

Toronto, Canada

excavated vintage wallpaper and plaster on wood wall lathe

[\[More Images\]](#)



Wall Paper Iris

1987

Toronto, Canada

excavated vintage wallpaper and plaster on wood wall lathe

[\[More Images\]](#)

detail



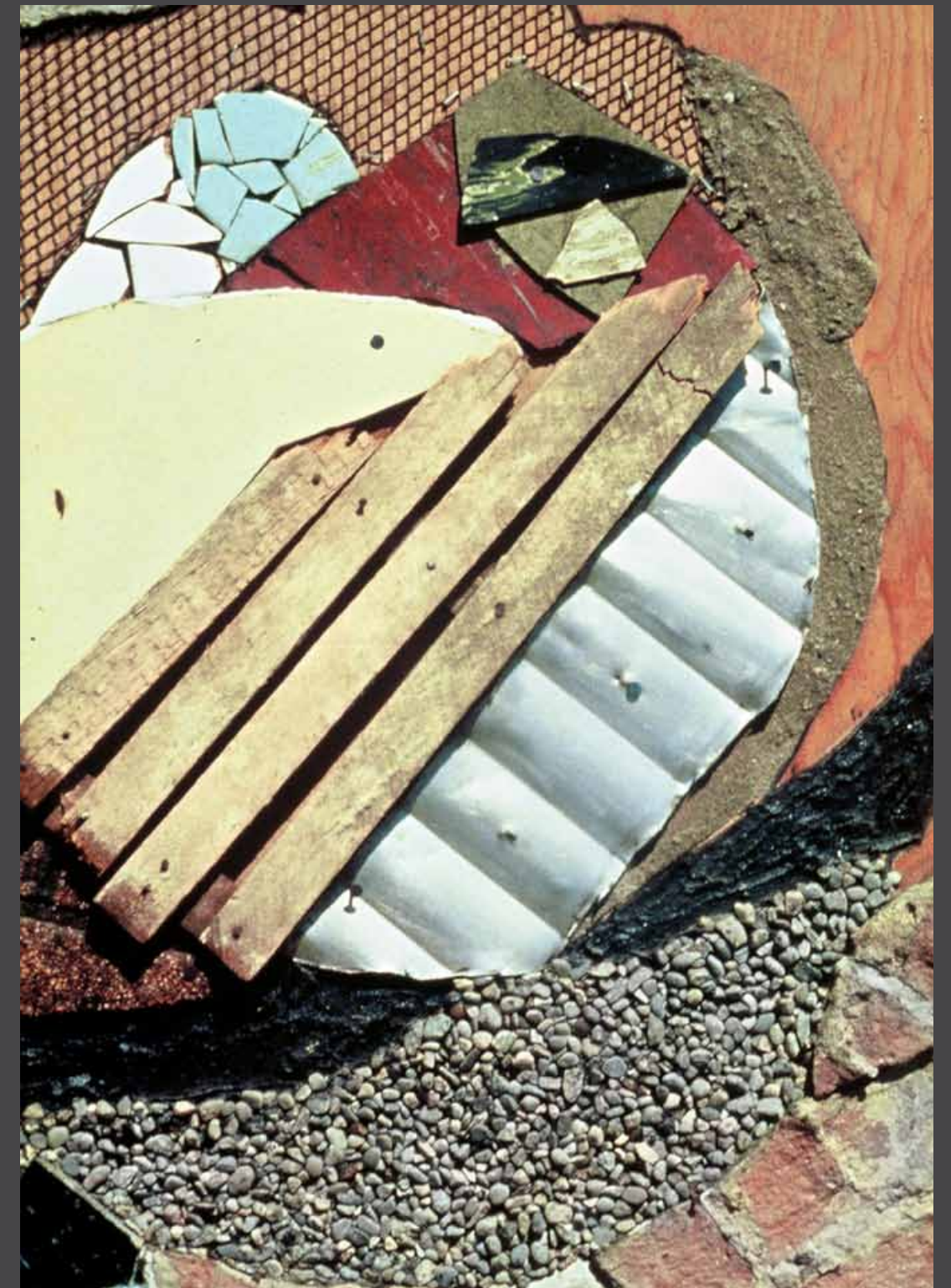
Wall Paper Fish & Shrimp

1986 Toronto, Canada

[\[More Images\]](#)

excavated vintage wallpaper and plaster on wood wall lathe

Wall Paper Fruit II



A Ruin A Rose
1986 Toronto, Canada

mixed media construction materials on panel

[\[More Images\]](#)



Architorture Deconstruction [Installation at Garnet Press Gallery]
1986 Toronto, Canada mixed media construction materials
[\[More Images\]](#)

detail



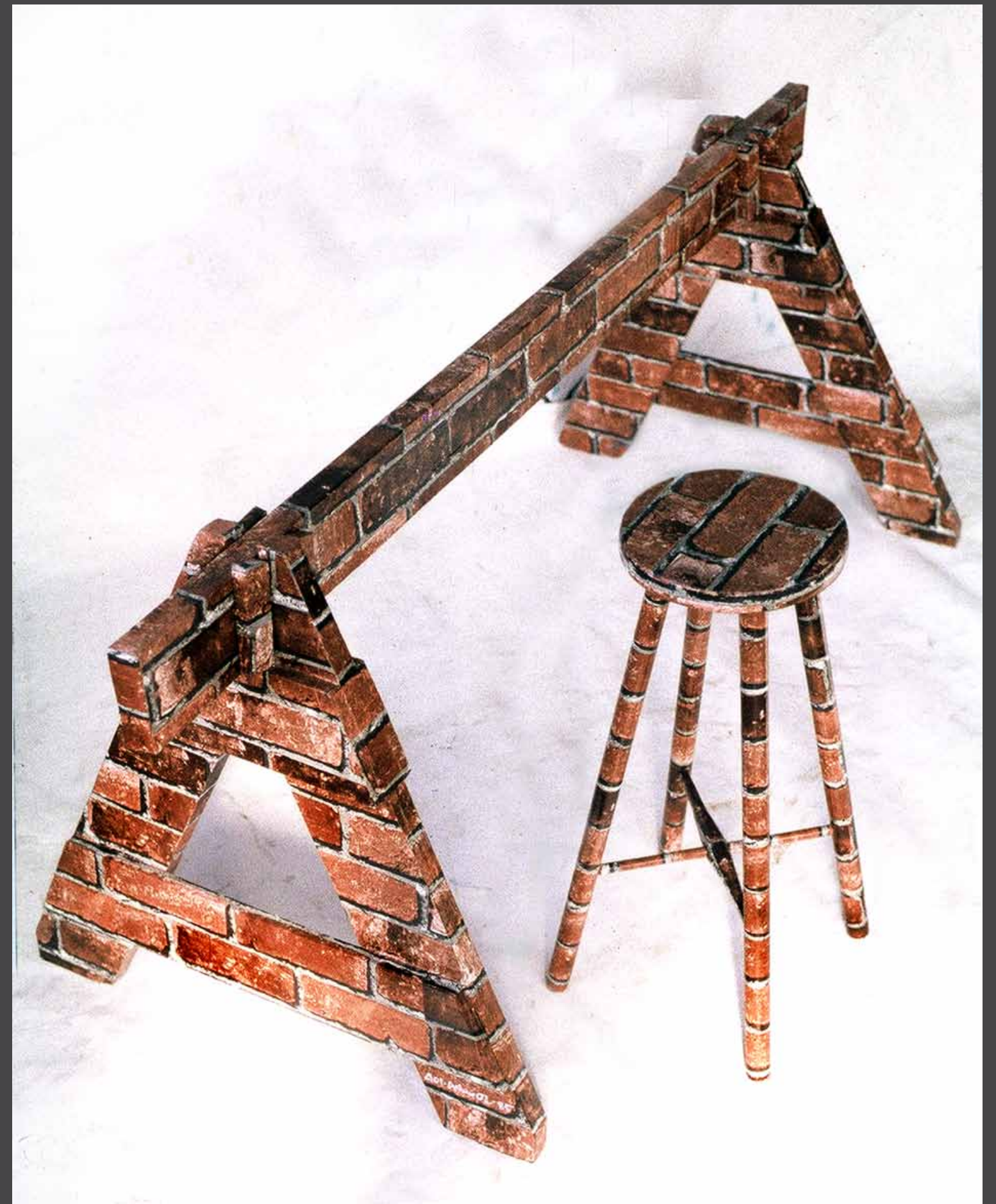
Architorture Deconstruction [Installation at Convertible Showroom (Pumps & Power) Gallery , Vancouver] (*Note Attila Richard Lukacs, Angela Grossmann and Derek Root)

1986 Vancouver, Canada mixed media construction materials

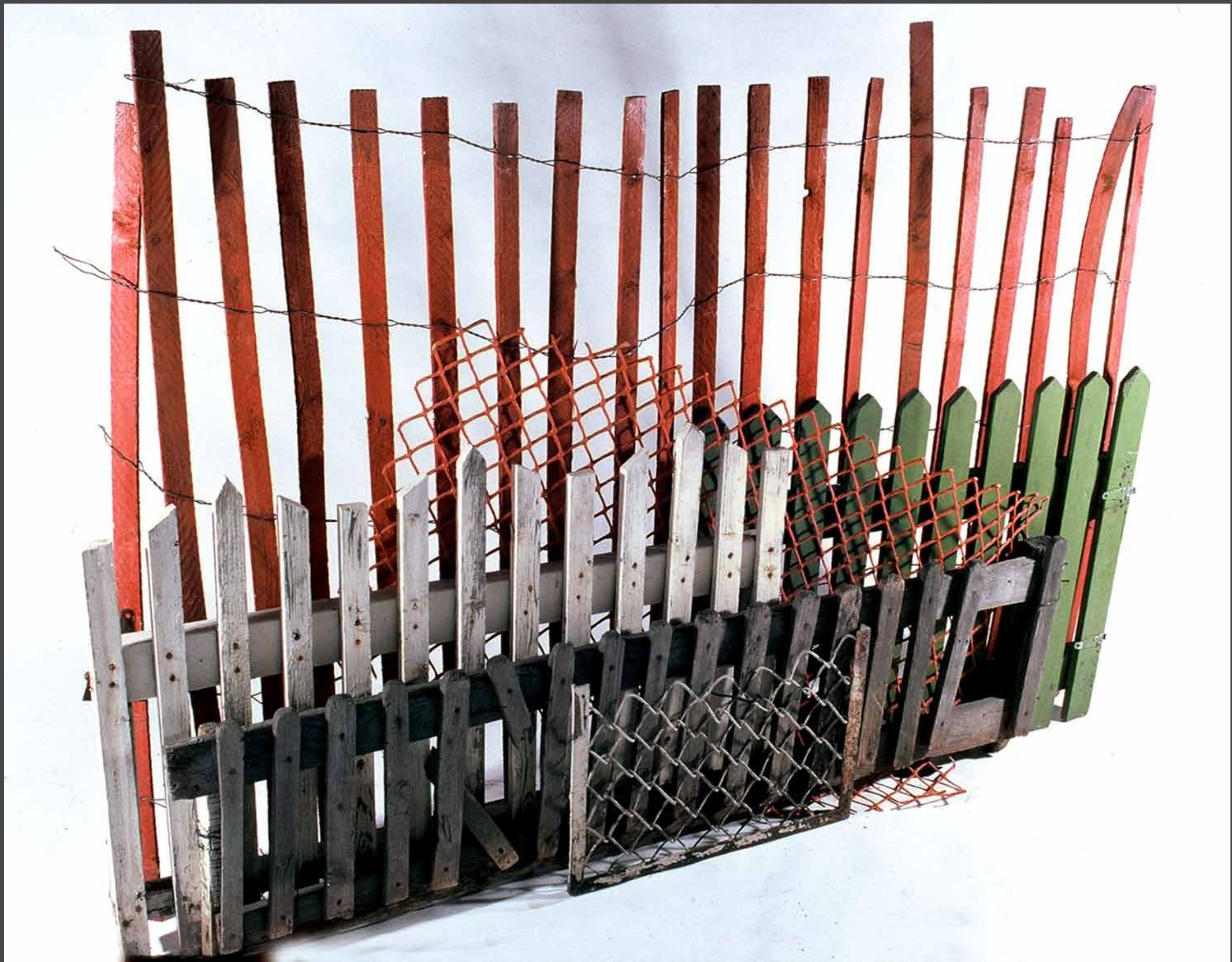
[\[More Images\]](#)



The Venus Suit [Manifestation of Sexual Symbology in the Business Environment]
1986 Toronto, Canada Acrylic paint and human hair on men's suit jacket, vest and tie
[\[More Images\]](#)



Brick Barricade & Brick Stool
1988 Toronto, Canada wallpaper, cellulose paste on wood, Varathane overcoat
[\[More Images\]](#)



Defences

1985 - 86

[\[More Images\]](#)

Toronto, Canada

mixed media found fences



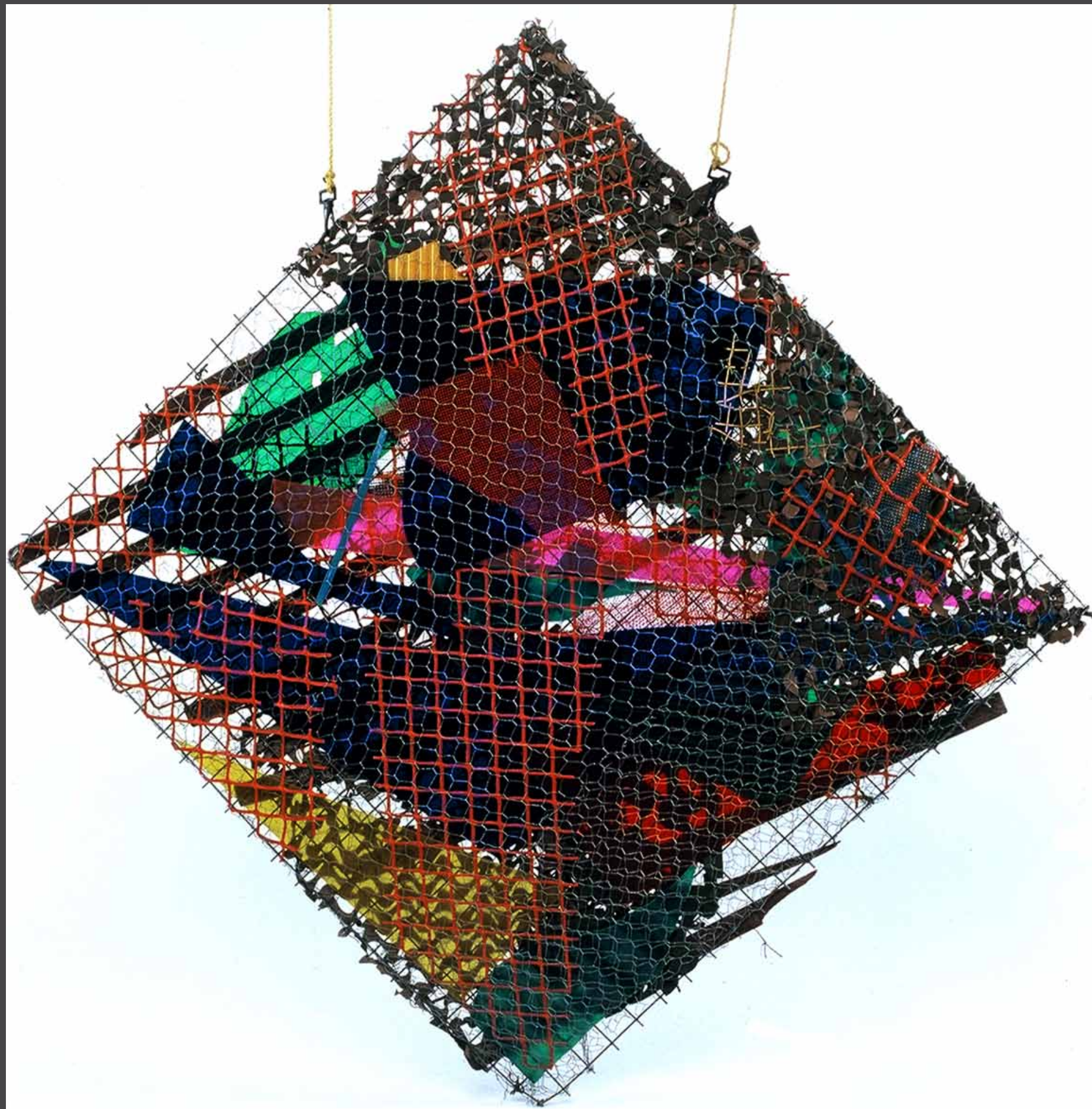
Defences

1985 - 86

Toronto, Canada

mixed media found fences

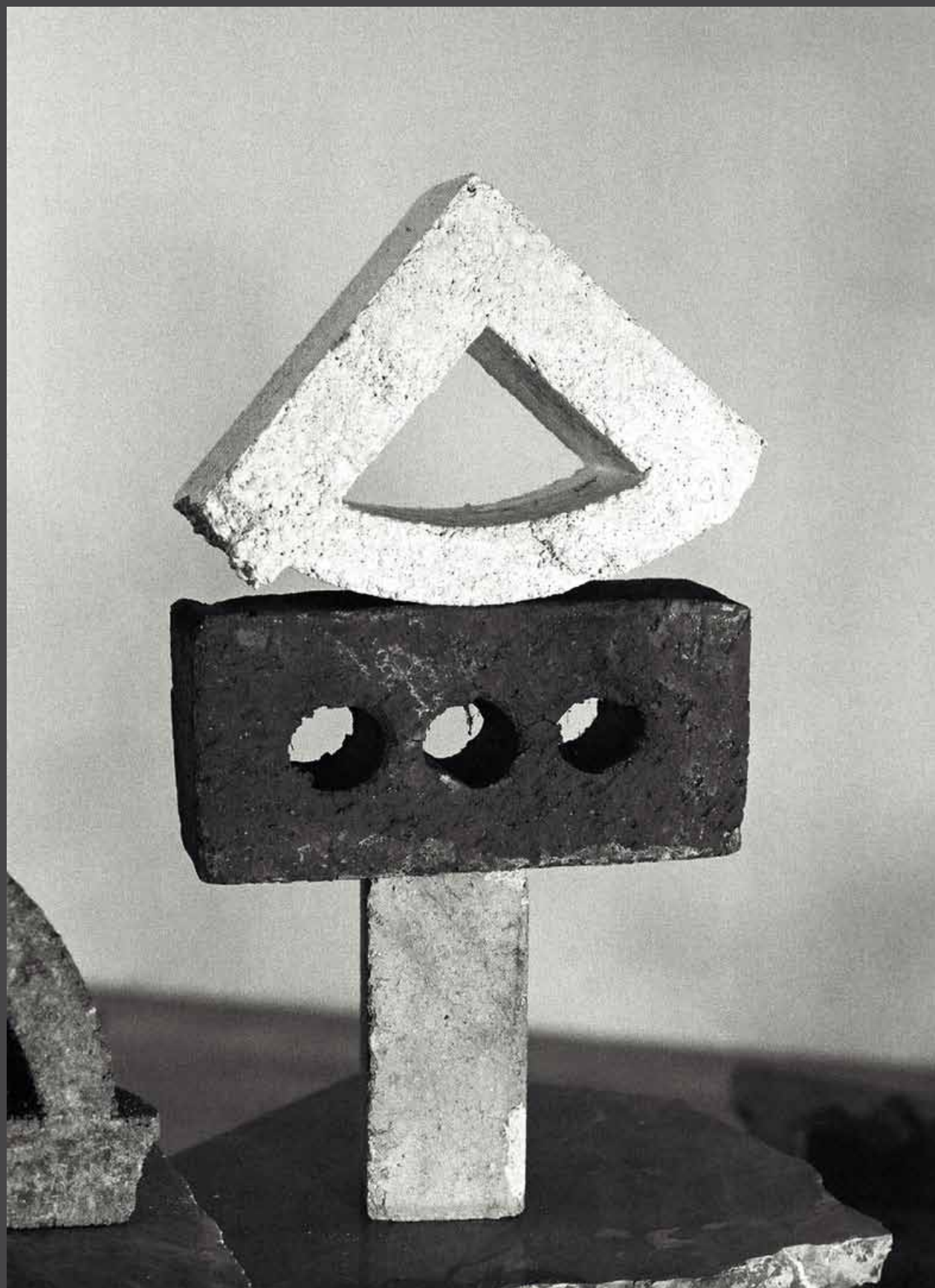
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Hard Kite I + Hard Kite installation in tree
1985 Toronto, Canada

Plexiglas, mixed media meshing

[\[More Images\]](#)



A 0 1

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