

A01

Andrew Owen A01
Creative Produce

EXCAVATIONS

excavated paper
poster hoardings

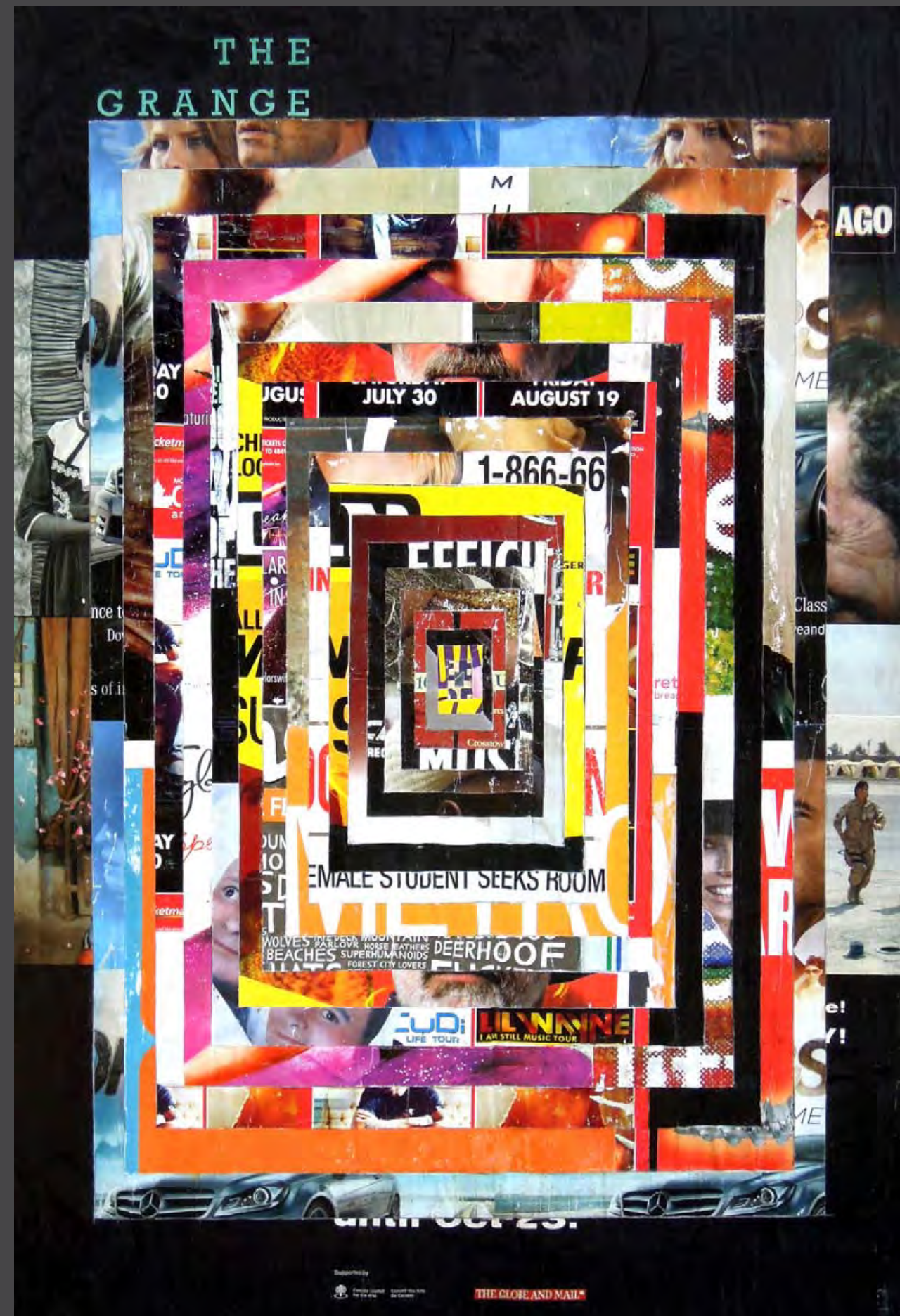
Cutting, peeling, striping, and excavating into the many layers of paper advertising poster hoardings harvested from the urban surfaces of downtown Vancouver and Toronto, Canada.

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. A form of time travel exposing the stratification of time: the deeper the excavation, periods further back in time are 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.

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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

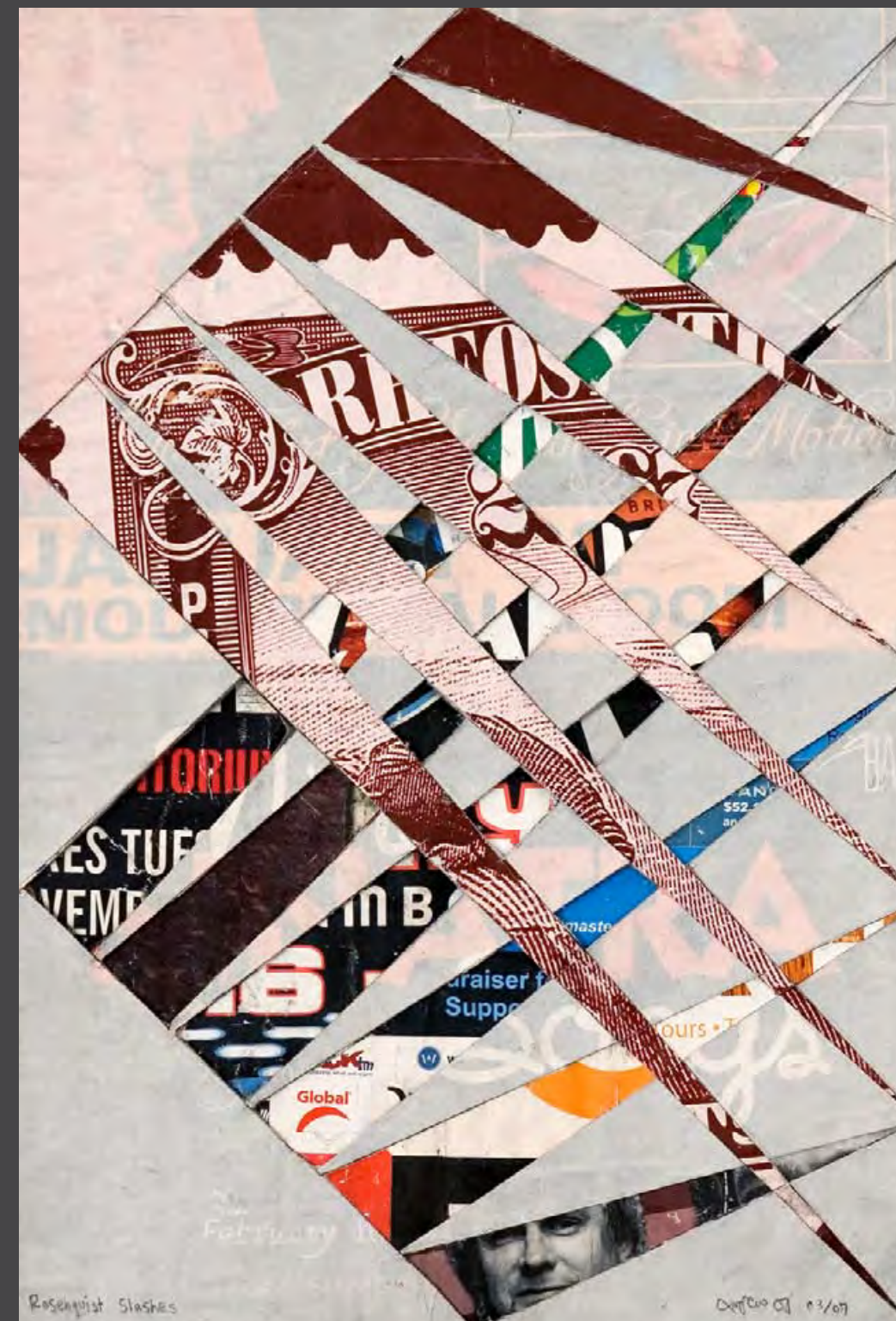
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Maximum Disruption

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]

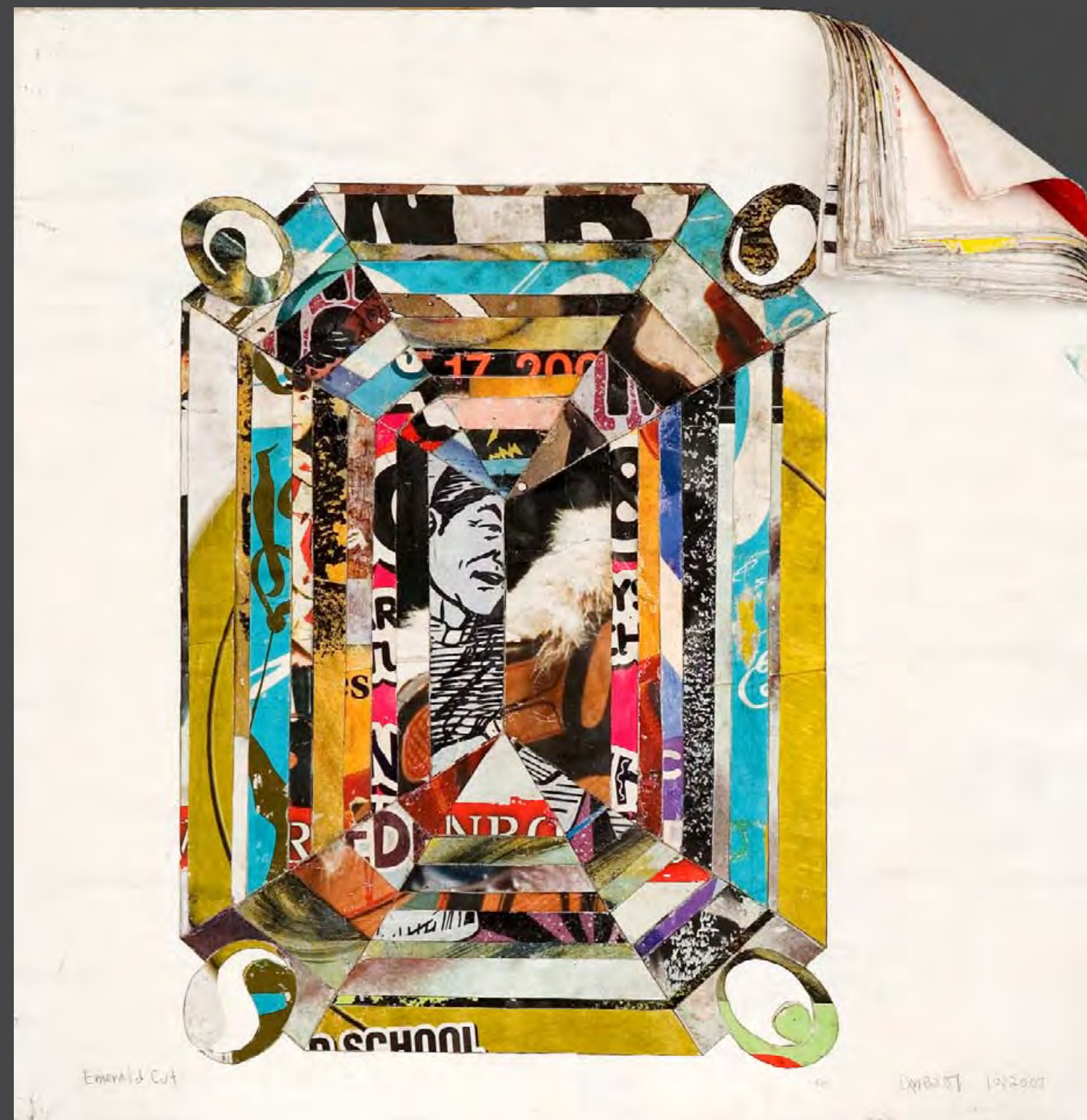
2008

Vancouver, Canada

excavated advertising poster hoarding

1.42 x 1.32 m / 56 x 52 in

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Brilliant Cut Excavation & Emerald Cut Excavation Maquettes

2007

Vancouver, Canada

excavated advertising poster hoarding

40 x 40 cm / 16 x 16 in. each

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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

[\[More Images\]](#)

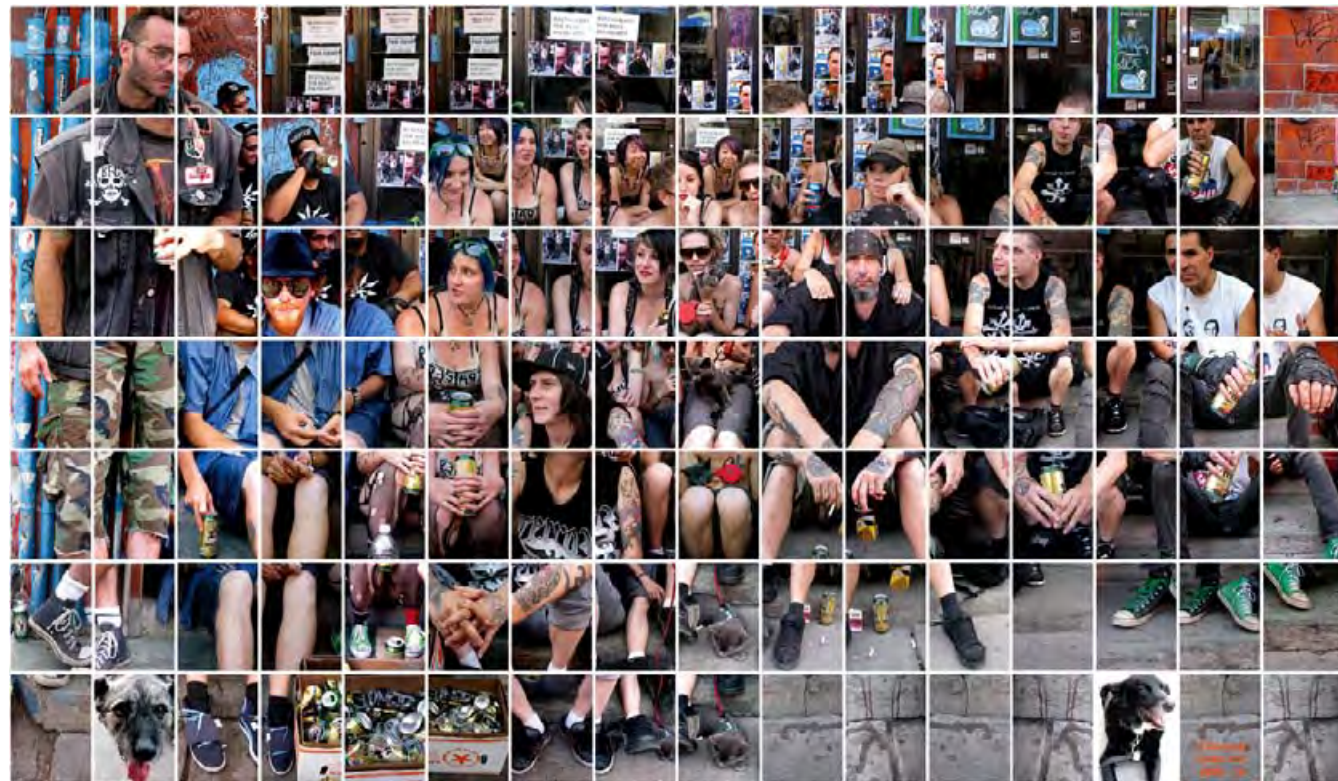
[\[Featured and sold at Contemporary Canadian Art Auction, Waddingtons 2013\]](#)



Excavations with historical Inuit sculptures - exhibition view, Marion Scott Gallery

2010 Vancouver, Canada excavated advertising poster hoardings

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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*.

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C O N T A C T

Andrew Owen A01

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