

A01

Andrew Owen A01 Creative Produce

IMPRESSIONS

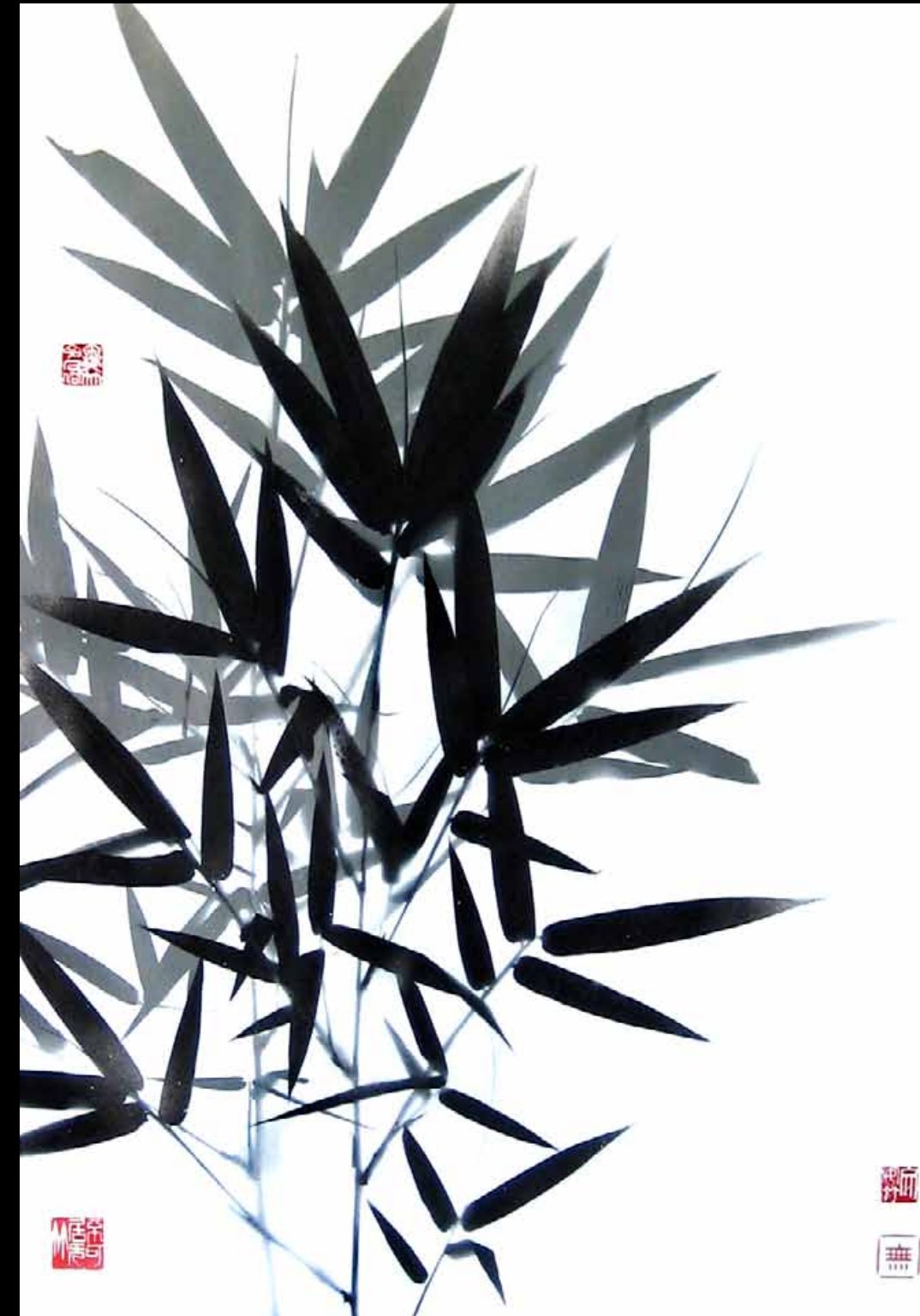
Floral paintings created with an original, experimental technique employing natural plants and flowers from the immediate vicinity in a process that reveals very detailed and life-like impressions of flora at true life-size, one-to-one scale.

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.

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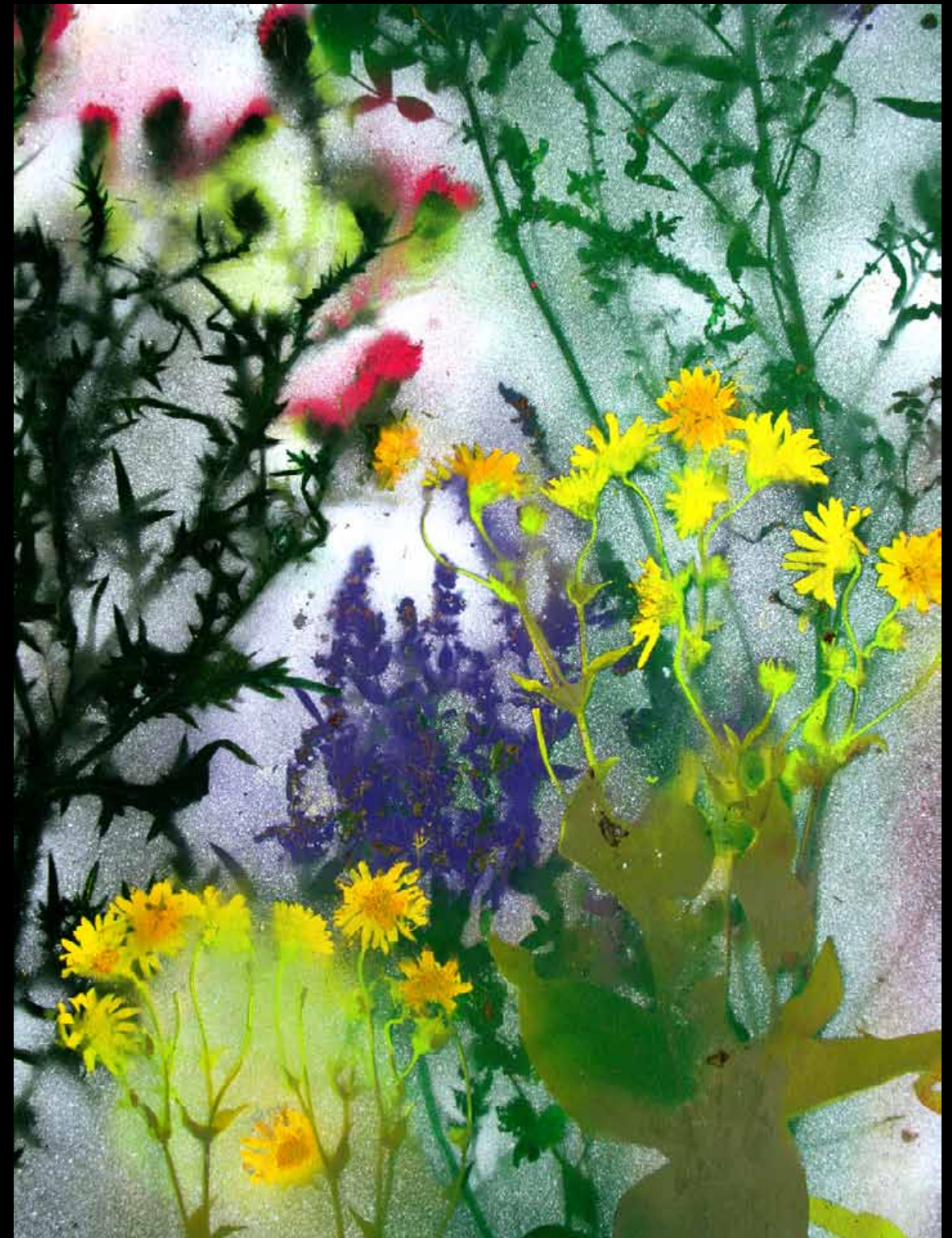


Spray Bamboo Spray

2002 Taipei, Taiwan Aerosol enamel and flora on paper

76 x 52 cm / 30 x 20.5 in

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Don River Wildflowers + detail

2011 Toronto, Canada

Aerosol enamel, oil and flora on canvas

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

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Scotch Mountain Wildflowers [Diptych]

2012 Ontario, Canada

Aerosol enamel, oil and flora on canvas

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

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Whack Colour Wildflowers

2011 Ontario, Canada

Aerosol enamel, oil and flora on canvas

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

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Pacific Spirit Ferns

2011

Vancouver, Canada

Aerosol enamel and flora on canvas

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

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Pink Popcorn Plum Blossoms on Black + detail

2010 Vancouver, Canada Aerosol enamel, silver acrylic, and flora on canvas

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

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Fireweeds

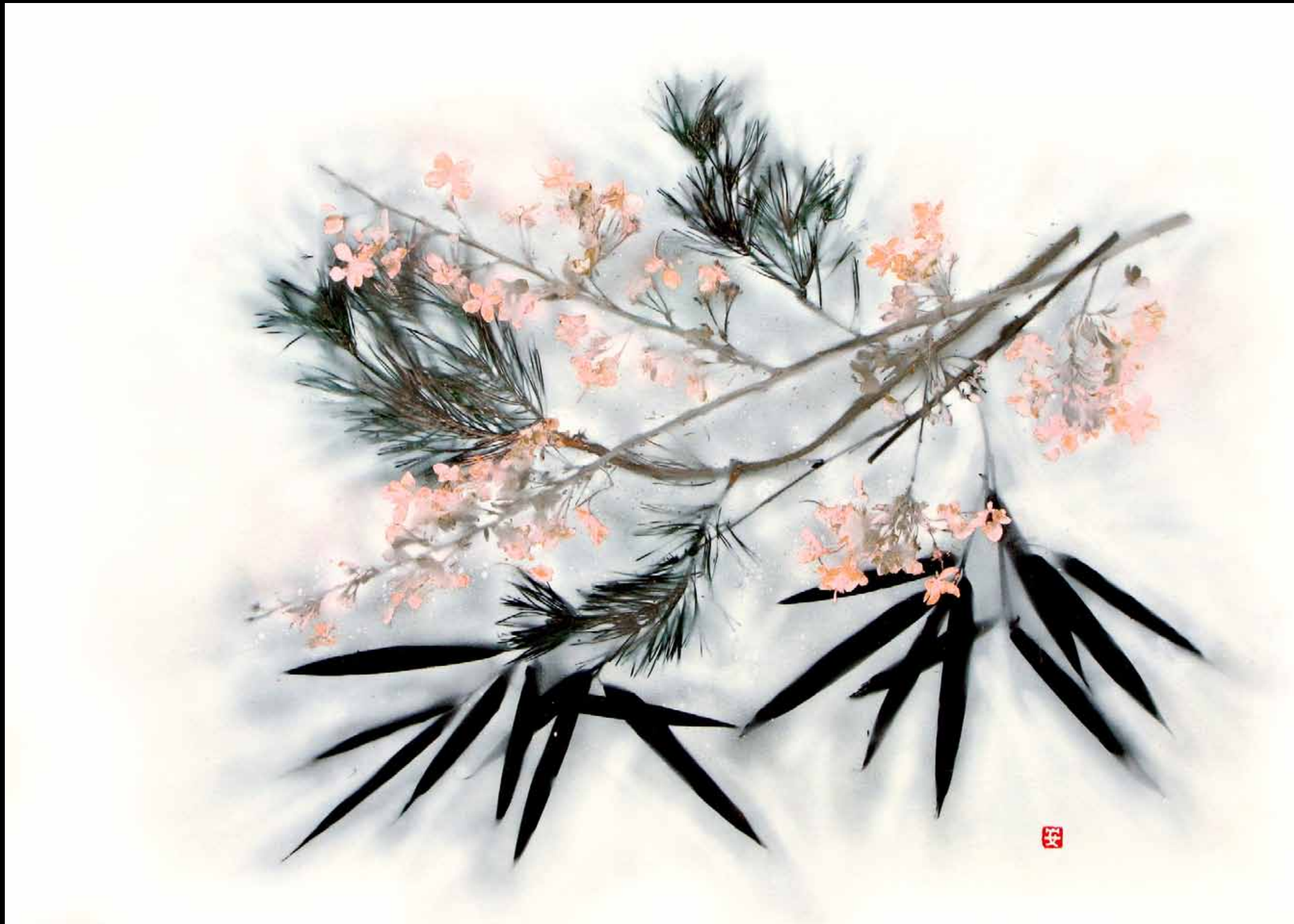
2008

Vancouver, Canada

Aerosol enamel and 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

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

Aerosol enamel and flora on canvas

.79 x 1.07 m / 31 x 42 in

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



Humber River Wildflowers II

+ detail

2007

Toronto, Canada

Aerosol enamel and flowers on canvas

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

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Metallic Maple Leaves & Bamboo

+ Metallic Oak Leaves

2008 Vancouver, Canada

Metallic aerosol enamel on canvas

1.45 x .97 m / 57 x 38 in each

[\[More Images\]](#)



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*.

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C O N T A C T

Andrew Owen A01

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