

SIMON ANDREW

interior and exterior domains





22 Hazelton Avenue, Toronto M5R 2E2
416.964.8197 www.godardgallery.com

INTERIOR AND EXTERIOR DOMAINS

Simon Andrew

Simon Andrew was born in Portsmouth, spent his formative years in Penwith, Cornwall, studied science at Queen's University, Canada and fine art at Newcastle University where he received his MFA. While Simon was at Newcastle he was the beneficiary of The Lawrence Atwell Scholarship Award from Skinners' Hall, London. U.K. Simon was awarded first prize (Northern Region) for his work in The Laing National Landscape Competition. London. His work was also selected for The Hunting Group Contemporary Art Competition. He has received arts council grants and is represented in major corporate collections, including Glaxo Wellcome, Hewlett Packard, Canadian Business Development Bank, Fidelity Investments and Her Majesty the Queen in Right. Simon has produced art for the artistic ventures of Mel Gibson and the Canadian multi - Juno Award winning group The Tragically Hip. He has attended residencies in both Canada and abroad and was the recipient of a full fellowship award from The Vermont Studio Center, USA. Recently Simon won first prize for his work in Exposures, an exhibition which was judged by curators from contemporary public art galleries in Canada. He has had numerous solo shows at galleries both public and commercial at home and abroad. Currently Simon works in Canada and England.



INTERIOR AND EXTERIOR DOMAINS

two artists' views

Kevin Edwards

Looking at Simon Andrew's paintings I first noticed two subjects-interiors and landscapes as highlighted in the title: Interior and Exterior Domains. On seeing more of the art works I came to realise the two domains have more in common than first impressions might suggest, they both deal with elements of light, shadow, air, distance, space, pattern and an adventure in colour and paint.

In these paintings of Simon Andrew the paint appears to be mixed on the palette and oft-times on the canvas itself. The strength of this approach lies in the way colours have become specific to the observations of the artist. Many unpredictable colour combinations have been generated and many colours are brought together, as the painter explores the possibilities of accident and chance, as he mixes, pushes and drags the oils to reach his goal, this makes it almost impossible for the artist to re-create the effect; however, it is a delight to the viewer.

Simon Andrew's brush is never repetitive or pedantic; it always introduces energy and freshness. The colour is full with light, as the landscapes address the particulars of the season, as in Late Snow Fall which shows the lime greens of early spring, peeking through the unusually late snow.

This ability to improvise with the paint and let the painting suggest its own direction, can be seen clearly in the painting the artist describes as; A Monet reconstruction and entitled The Crow has Flown. If you are familiar with or can compare to the Claude Monet original The Magpie (Musee d'Orsey, Paris) you may find, in making the visual comparison, it becomes clear that Simon Andrew's work is quite different from the Monet, in composition, colour and handling, as well as the charming decision to leaving out a key focal point, the bird itself.

There is also air in these paintings -you can see it in the atmospheric recession, you can also breathe and enjoy it and feel the strikingly beautiful light reflecting in lakes, inlets, cars windows and entering the interiors, Illuminating the orange walls of the Cuban paintings and creating the reflections on table tops, mirrors and ornaments, highlighting the artist interest in the accoutrements of interior design and daily life.

Whilst the interiors and landscapes address the elements of space and light, the interiors are less broad-brush and investigate more intricate matters, creating painterly equivalents for the texture of frames, striped table cloths, chase-longs and patterned carpets and ceramics. This displays an interest in shape-making and a control of edges, as chairs meet carpet, frames meet walls. Of particular interest to the author, is the painting Sofas and Chairs, which utilises two perspective systems to great effect. The chairs, tables and the walls are all in liner perspective; however, the pink patterned carpet utilises a vertical perspective, which works perfectly, showcasing the painterly equivalent for a pink patterned carpet. This use of combined perspective, light, decorative patterns and stripes within interiors, is reminiscent of the lovely 17th. Century, South Asian style of Indian illustration and miniatures, known as Mughal paintings.

When you look at these Simon Andrew paintings, you wish for the impossible - to become part of the scene, because the beauty of these artworks, through the paint, colour, light and air, offers scope to our dreams, regardless of politics and geography, the sun in these artworks shines equally on everyone, from the Alsatian in a Cuban Taxi, through the ornate interiors, to the lush landscapes of England.

Kevin Edwards BA, MFA, PgDip (Arts Management)

As a UK based arts manager, Kevin Edwards has worked in regional government and university research in cultural policy and management. He has served as a director on the boards of several charitable arts organisations, and is a practicing artist.

Dan Hughes

I heard Francis Bacon once talk about the incredible things one can do with a paint brush, paint and canvas. The amazing variety and effects. It can take a life time to achieve these things and I have always appreciated painters that have this ability and strive to push the envelope in terms of what can be achieved by experimenting with paint. Simon Andrew is one of these painters.

I have always felt he has an almost unorthodox way of working. Loading up the paint on his brush and applying it in a way that would quite frankly scare me to attempt. The end result is a controlled and yet organic result that evokes place and time in the manner of the great English landscape painters. I have enjoyed his work over the years and find I am drawn to his paintings that have a particular feel in terms of place and mood. His landscapes can be tranquil and full of energy at the same time. The use of glazes over thick and full impasto paint create a surface that can be enjoyed from a distance as well as close up. As a painter, I feel the most enjoyable paintings have these two points of view. At a distance, I can feel the mood and place of the painting and yet up close I am drawn into the paint almost on an abstract level that can be visceral and palpable.

The places Simon paints seem to come from his travels and memories of home here and abroad . When I look at some of his seascapes of Cornwall or even his London cityscapes I am immediately transported there and from my own experiences of England, I feel very nostalgic.

I have been fortunate to have him as a friend and colleague over the past years. I feel as I continue on my journey as a painter he has been an inspiration to me.

Dan Hughes BFA, MFA .

Dan Hughes holds a BFA from O.C.A.D and an MFA from The New York Academy of Art, New York. As a practicing artist Dan Hughes' work has won many awards has exhibited widely, including the National Portrait Gallery of England and the National Portrait Gallery of Scotland. He has taught extensively at institutions including O.C.A.D. Toronto, University of Florida and The Toronto School of Art.



Corner of Carpark, St. Ives oil on board 16 x 20 in 2015



St. Ives Harbour at Night oil on board 16 x 20 in 2015





Stormy Waters oil on board 16 x 20 in 2015



Cuban Taxi oil on canvas 36 x 48 in 2015



Walled Garden oil on board 40 x 40 in 2015



Landscape with Orange and Brown Sky oil on board 16 x 20 in 2015



Industrial Buildings oil on board 16 x 20 in 2015



Monet Reconstruction - The Crow has Flown oil on board 12 x 15 in 2015



Howard Dock Reconstruction oil on board 12 x 15 in 2015



Hallway with Table and Chairs oil on board 16 x 20 in 2015



Chairs and Table at Trereife oil on board 16 x 20 in 2015



Cuban Building oil on board 16 x 20 in 2015



Sofas and Chairs oil on board 16 x 20 in 2015



Sunset Sketch oil on board 6 x 11 in 2015



Cornish Out Buildings oil on board 8 x 13 in 2015



Lake Inlet oil on board 6.5 x 14 in 2015





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