

SIMON ANDREW  
"OUTSIDE IN / PAYSAGES INTÉRIEURS"



DURAN | MASHAAL



SIMON ANDREW

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'OUTSIDE IN'  
'PAYSAGES INTÉRIEURS'



ANDREW IN HIS STUDIO IN KINGSTON, ONTARIO

# SIMON ANDREW

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“When painting, I concern myself with colour relationships, compositional structures and the physicality of the paint. I consider ‘subject’ the framework on which I hang the paint. My work is as much about the medium as the message. Colour is applied in an almost casual manner, other times slabbed on or carefully blended creating a diverse range of marks. Paint is treated as a physical material in its own right. It is a substance of meaning, not merely a vehicle to a desired end.

I try to make my paintings work not just on the macro level but also on the micro. I would like them to contain testing and varied passages of colour in addition to unanticipated compositions. I hope my work does not reveal all it has to say straight away but works on the observer at different levels over time, so that at one moment they might be aware of a colour relationships, the next a compositional quirk, the mood of the work and so on. Ideally it should grow with the observer in an unpredictable way. My paintings are a distilling process. They are often primed with an emotional charge, triggered by an event or a place. The intention is that they should conclude as authentic reconstructed experience.”

*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.*

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« Lorsque je peins, je me préoccupe des relations entre les couleurs, des structures de compositions et de la réalité physique de la peinture. Je considère le cadre sur lequel j’accroche la peinture comme un « sujet » en soi. Mon travail porte autant sur le médium que le message. La couleur est appliquée d’une manière presque fortuite, tantôt plaquée ou soigneusement mélangée, créant un large éventail de marques. La peinture est traitée comme un matériau physique à part entière. C’est une substance avec un sens, et non simplement un véhicule menant à une fin souhaitée.

J’essaie de faire en sorte à ce que mes tableaux fonctionnent, non seulement au niveau macro, mais aussi au micro. Je voudrais qu’ils contiennent des tests et des passages variés de couleur, en plus de compositions inattendues. J’espère que mon travail ne révèle pas tout ce qu’il a à dire tout de suite, mais qu’il joue sur l’observateur à des niveaux différents au fil du temps. Ainsi, à un certain moment, on se rend compte des relations entre les couleurs; puis, à un autre moment, on perçoit une bizarrerie dans la composition, l’ambiance dans le travail, et ainsi de suite. Idéalement, l’œuvre devrait évoluer de manière imprévisible avec l’observateur.

Mes tableaux sont des processus de distillation. Ils sont souvent préparés avec une charge émotionnelle, déclenchée par un événement ou un lieu. L’intention est le fait qu’ils devraient se conclure comme une expérience authentique et reconstituée. »

# A CONVERSATION WITH THE ARTIST.....

## 1) Are you formally trained as an artist/painter?

Yes, I did my BA and MA in the UK.

## 2) What was the inspiration for calling the show “Outside In”?

During Lockdown I wanted a bit of the outside world entering the inside. Landscapes are in a sense bringing the outside indoors. The interiors are also bringing the outside homes of friends and family inside.

## 3) Are your landscapes from imagination or do you draw inspiration from real places you have visited?

I have to say both. They are based on remembered observations. However they have to work as paintings too, so the gestural brushwork and mark making are of equal importance as place is. I am not sure I have ever imagined a painting. They just seem to evolve and require me to follow them to completion, if that makes sense?

## 4) Which artists inspire you in life and in your work?

It seems strange to say but a lot of my inspiration does not come from other artists. It comes from art work. All artist do good and bad work. I find sometimes only one art work an artist has produced interests me, others have many pieces. Some are professionals others just getting into it. Sometimes it is very difficult to parse who the artist is with the work they produce. That is okay, however there seems to be too much emphasis in the art world on the cult of persona which can get in the way of seeing what is going on in their work. Sometimes the less you know about an artist the better you can see what their work is really saying. This can be very surprising and inspiring.

**5) As the art world adjusts itself due to the global pandemic, there has been a tremendous shift on promotion of artworks and artists on several online platforms. Do you feel that this had worked to your advantage or not?**

Well personally speaking I really was not expecting much from the last year given the pandemic. I feel a little bit guilty confessing it was a really good year for me. I am presuming people are spending more time at home thinking about their lives and the importance of art to their quality of life. I am presuming they are looking for what they like online then going out and buying it from a gallery.

**6) We noticed your paintings of interiors are clearly more detailed than your landscapes. Does this fulfill a need to be more precise after being so gestural with your landscapes?**

Exactly, they are an antidote for each other. the abstract compositional elements subtly influence the interiors and the hardcore observation works its way into the language of the landscapes.



*Spring Melt with Cloud on the Horizon*, 2021. Huile sur toile / Oil on canvas 48" x 48"





*Long Mountain Landscape, 2020. Huile sur toile / Oil on canvas. 36" x 60"*



*Yellow Light Panorama Landscape, 2020. Huile sur panneau / Oil on board. 6" x 20"*



*Scrubland by Lake - Panorama*, 2018. Huile sur toile de lin / Oil on linen. 12" x 48"



*Southwark Bridge*, 2020. Huile sur toile / Oil on canvas. 48" x 60"



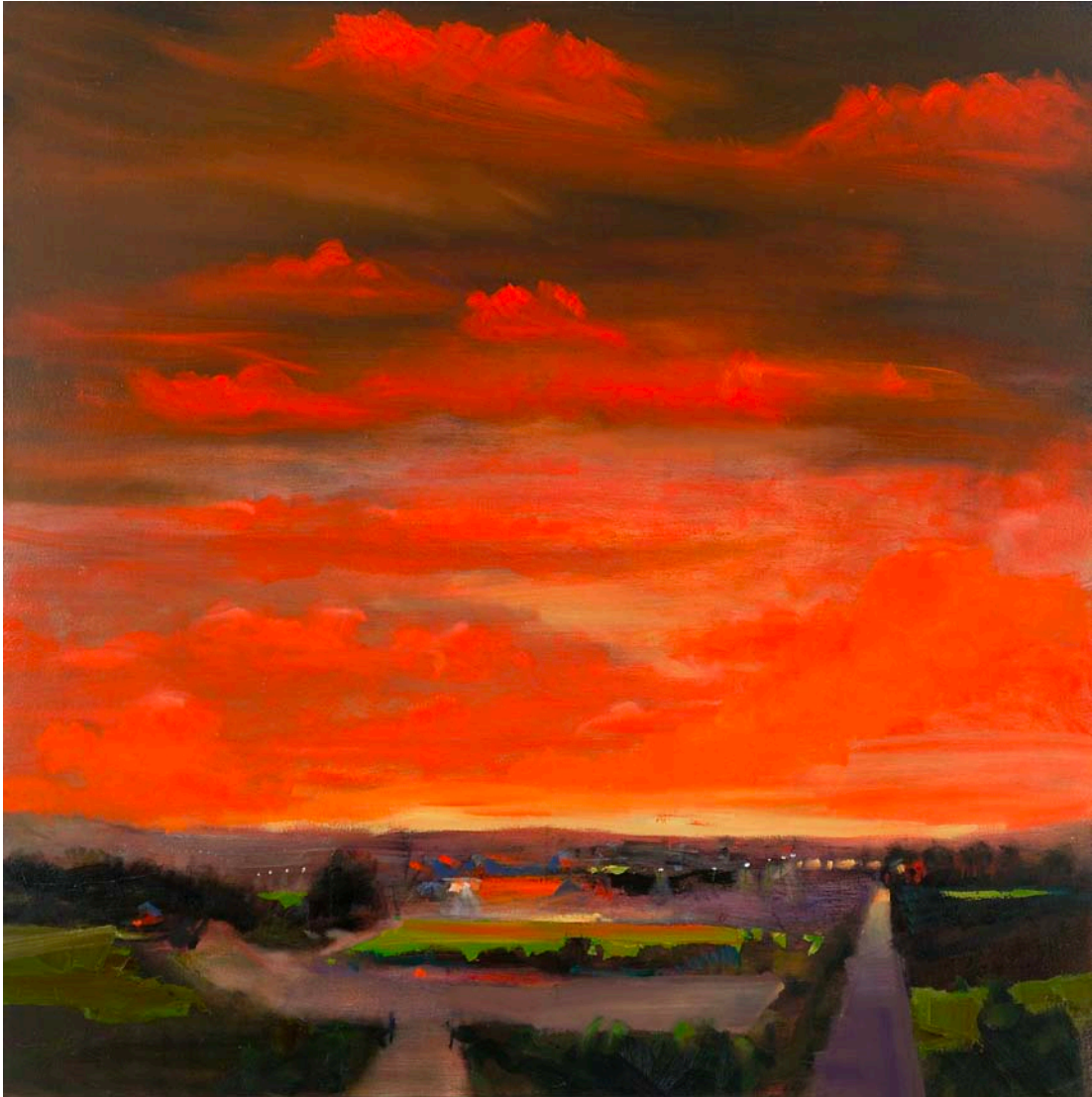
*Cuban Taxi*, 2020. Huile sur toile / Oil on canvas. 36" x 48"



*Open Door*, 2020. Huile sur panneau / Oil on board. 20" x 30"



*Fireplace, Trereife, 2020. Huile sur panneau / Oil on board. 20" x 30"*



*Outside the City at Dusk, 2020. Huile sur toile / Oil on canvas. 60" x 60"*





*Landscape with Cloud*, 2020. Huile sur toile / Oil on canvas. 48" x 48"



*Doesn't - Always - Move, 2020.*  
Huile sur toile de lin / Oil on linen.  
72" x 48"



*Tall Trees by Riverside, 2020.*  
Huile sur panneau / Oil on board  
16" x 20"





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