

# PATRICK MIKHAIL GALLERY



ROMANCE SERIES #3 | OIL ON CANVAS | 25 X 31 CM | 2010

## ANDREW MORROW

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# PATRICK MIKHAIL GALLERY

## ANDREW MORROW

### EDUCATION

- 2007 MFA, Ottawa University, Ottawa, Canada (recipient of the Michel Goulet Prize for Outstanding MFA Thesis Presentation)  
1998 Honours BFA, Queen's University, Kingston, Canada

### SELECTED SOLO EXHIBITIONS

- 2014 Upcoming: Patrick Mikhail Gallery, Ottawa, Canada  
2012 Vashon Island (with Strangeloops Collective) Angell Gallery, Toronto, Canada  
2011 This is Going to Happen and There's Nothing We Can Do To Stop It, Patrick Mikhail Gallery, Ottawa, Canada  
2010 Something Went Wrong in the Bedroom, Art Gallery of Mississauga, Mississauga, Canada  
2009 A Way Out of the Barn, City Hall Art Gallery, Ottawa, Canada  
2008 Oh, happy Meat, Edward Day Gallery, Toronto, Canada  
2007 Love and War, The Art Gallery of Sudbury, Sudbury, Canada  
2004 War Paintings, Edward Day Gallery, Toronto, Canada

### SELECTED GROUP EXHIBITIONS

- 2012 Untitled, Zadok Art Gallery, Miami, USA  
2012 Life is Beautiful (with Strangeloops Collective), Nuit Blanche Ottawa, Ottawa, Canada  
2012 Backstories, Saint Brigid's Centre for the Arts, Ottawa, Canada  
2012 Local Flora, SAW Gallery, Ottawa, Canada  
2012 60 Painters, Humber Arts and Media Studios, Toronto, Canada  
2011 State of the Art, Patrick Mikhail Gallery, Ottawa, Canada  
2011 Guerilla Magazine Launch, St. Brigid's Centre for the Arts, Ottawa, Canada  
2011 Place and Circumstance, City Hall Art Gallery, Ottawa, Canada  
2011 Jumpstart Mentorship Video Screening, SAW Video, Ottawa, Canada  
2010 Four Ottawa Painters, Carlton University Art Gallery, Ottawa, Canada  
2010 The Triumph of the Therapeutic, Patrick Mikhail Gallery, Ottawa, Canada  
2010 OSA Instructor's Exhibition, OSA, Ottawa, Canada  
2010 Primer, Patrick Mikhail Gallery, Toronto, Canada  
2010 Eye Candy, Chelsea, Quebec, Canada  
2009 Best of the Season, Patrick Mikhail Gallery, Ottawa, Canada  
2009 Sketch, SAW Gallery, Ottawa, Canada  
2009 A Call to Arms, Cube Gallery, Ottawa, Canada  
2009 On/Off, Gallery 115, Ottawa University, Department of Visual Arts, Ottawa, Canada  
2008 Dirty Dozen: Artists Books by the UOttawa MFA Grad Students, Gallery 115, Ottawa University, Department of Visual Arts, Ottawa, Canada  
2008 Grounded, Edward Day Gallery, Toronto, Canada  
2008 Peinture Fraîche, Art Mur, Montréal, Canada  
2008 Responses, Gallery 115, Ottawa University, Department of Visual Arts, Ottawa, Canada

# PATRICK MIKHAIL GALLERY

- 2008 The Sweetheart Lunch: The Council for the Arts in Ottawa Annual Fundraiser, The National Gallery of Canada, Ottawa, Canada
- 2007 Untitled, Gallery 115, Ottawa University, Department of Visual Arts, Ottawa, Canada
- 2007 Local 416, Edward Day Gallery, Toronto, Canada
- 2006 Whodunit? Mystery Art Sale, Ontario College of Art and Design, Toronto, Canada
- 2006 The Little Art Show, BMW Building, Toronto, Canada
- 2006 Gallery Artists, Edward Day Gallery, Toronto, Canada
- 2005 Face It, Intellectual Property, 860 Richmond Street West, Toronto, Canada
- 2005 Canadian Art Gallery Hop, Canadian Art Magazine, 132 Queen's Quay East, Toronto, Canada
- 2004 Supernumeracy 2, The Fanny Larouche Artspace, Toronto, Canada
- 2004 RBC Canadian Painting Competition Touring Exhibition, Museum of Contemporary Canadian Art, Toronto, Ontario; McMaster Museum of Art, McMaster University, Hamilton, Ontario; New Brunswick Museum, Saint John, New Brunswick; The Edmonton Art Gallery, Edmonton, Alberta
- 2004 New Directions, NOIZ Studio, Toronto, Canada
- 2004 Electric Eye, Sis Boom Bah, Toronto, Canada

## AWARDS AND GRANTS

- 2013 DAÏMŌN residency (with Strangeloops Collective)
- 2012 Academic and Professional Development Fund Award
- 2012 100 Curators 100 Days, Selected Artist, Saatchi Online
- 2012 CALQ Exhibition Assistance Grant
- 2011 Council for the Arts in Ottawa: RBC Emerging Artist Award
- 2010 SAW Video Jumpstart Mentorship Program
- 2010 W.B.Bruce European Travel Award
- 2010 Ottawa Artist Studio Program Award Studio
- 2010 Council for the Arts in Ottawa: RBC Emerging Artist Award
- 2009 Michel Goulet Price for Outstanding MFA Thesis Presentation
- 2008 University of Ottawa Admission Scholarship
- 2007 Toronto Arts Council Foundation Awards: RBC Emerging Artist Award Shortlist
- 2007 Ontario Arts Council, Production Grant
- 2005 Ontario Arts Council, Exhibition Assistance Grant
- 2004 Toronto Arts Council, Grants to Visual Artists
- 2004 RBC Investments 6th Annual Canadian Painting Competition Shortlist

## COLLECTIONS

Canada Council Art Bank  
City of Ottawa, Fine Art Collection  
John P. Morrissey, Miami, USA  
Desjardins Group, Montreal, Canada  
Crown Prince Haakon Magnus of Norway, Oslo, Norway  
Kingston City Hall, Kingston, Canada  
The Herjavec Group, Toronto, Canada  
The St. Regis Hotel, San Francisco, USA

# PATRICK MIKHAIL GALLERY

## COMMISSIONS

- 2005 St. Regis Hotel, San Francisco, California
- 2001 Short Film Commission: commission for film A Dozen For Lulu
- 2001 Crown Prince Haakon Magnus of Norway
- 1996 Queen's AMS Commission

## PROFESSIONAL EXPERIENCE

- 2013 Invited speaker, University of Ottawa, Ottawa, Canada (Also in 2009)
- 2013 Invited speaker, Ottawa School of Art, Ottawa, Canada
- 2012 Visual arts instruction, University of Ottawa, Canada
- 2012 Mentor, University of Ottawa, Canada UAAC lecturer, Montréal, Canada
- 2012 Invited speaker, OCAD, Toronto, Canada CAO board member
- 2012 Invited speaker, 60 Painters, Toronto, Canada
- 2012 Provocateur, Walrus National Gallery Debates, Ottawa, Canada
- 2011 Mini-lecture, Patrick Mikhail Gallery
- 2011 Invited speaker, Algonquin College, Ottawa, Canada (Also in 2010)
- 2011 Invited speaker, Petra Halkes, salon series (Also in 2010)
- 2011 Vice-President, Chelsea Arts, Culture, and Heritage Centre Board of Directors
- 2011 Mentor, Ottawa School of Art, Fine Arts Diploma Apprenticeship Program, Ottawa, Canada (Also in 2010, 2009, 2008)
- 2011 Panelist, Carleton University Art Gallery, Ottawa, Canada
- 2011 Visual arts instruction, University of Ottawa, Canada
- 2010 Invited speaker, Brucebo Foundation, Gotland, Sweden
- 2010 Invited speaker, Carlton University, Ottawa, Canada
- 2010 Visual arts instruction, Ottawa School of Art, Fine Arts Diploma Program, Ottawa, Canada
- 2010 Workshop, Richard Pfaff Secondary Alternate Site
- 2009 Visual Arts Instructor, University of Ottawa and the Ottawa School of Art, Ottawa, Canada
- 2008-2009 Teaching Assistant, University of Ottawa, Ottawa, Canada
- 2008 Professional Internship with the Curator of Contemporary Art, The Ottawa Art Gallery, Ottawa, Canada
- 2007 Research Assistant with artist Jinny Yu, Kingston, Canada
- 2007 Visiting Artist: lecture, Queen's University, Kingston, Canada
- 2007 Visiting Artist: lecture, The Figure in Painting, Ottawa University, Ottawa, Canada
- 2007 Visiting Artist: exhibition survey, Art Gallery of Sudbury, Sudbury, Canada
- 2007 Oil Painting Workshop, Art Gallery of Sudbury, Sudbury, Canada
- 2006 Studio Tour, Queen's BFA Graduating Class, Toronto, Canada
- 2006 Le Gallery Studio Tour, Toronto, Canada
- 2004 Visual Arts Instructor: Principles of Drawing, Mac the Mutt Animation School, Toronto, Canada
- 2004 Co-director, The Fanny Larouche Artspace, Toronto, Canada
- 2003 Curator and host, Fanny Talks: Multidisciplinary Lecture Series, The Fanny Larouche Artspace, Toronto, Canada
- 2002 Visual Arts Director, Arts Integra School of the Fine Arts, Markham, Canada

## [Andrew Morrow's sex-filled paintings are going to happen and there's nothing we can do to stop it](#)

November 17, 2011. 8:56 am • Section: [Arts](#)



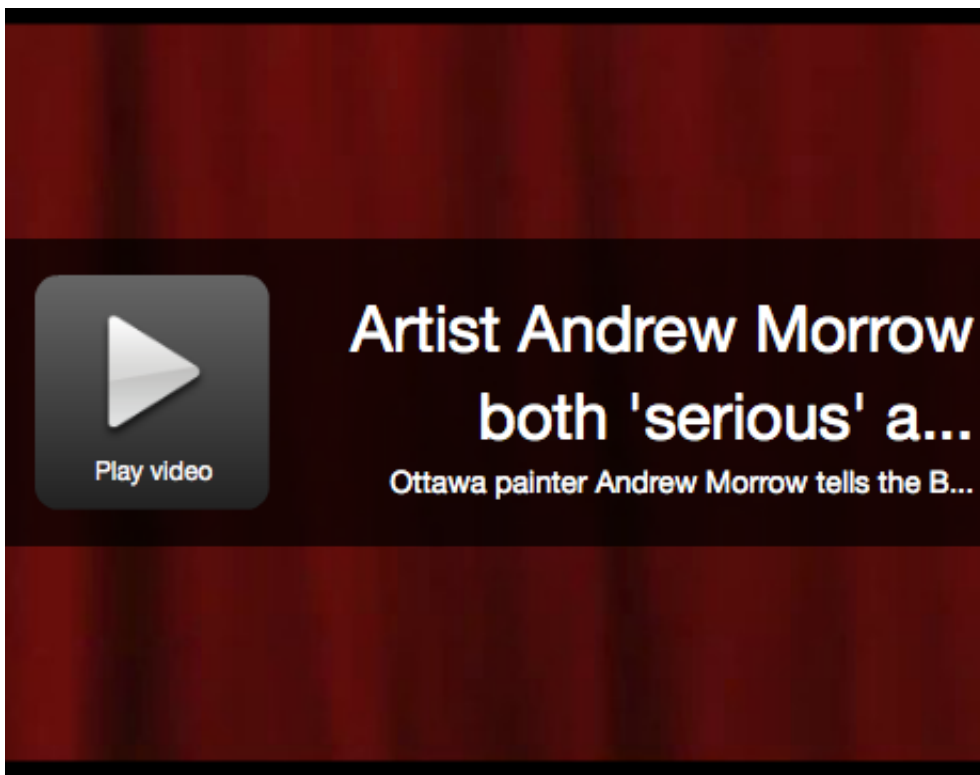
Ottawa's Andrew Morrow, with his new painting 'Here, too,' at Patrick Mikhail Gallery in Ottawa. (Photo by Peter Simpson, Ottawa Citizen)

**What:** *this is going to happen and there's nothing we can do to stop it*, new works by Andrew Morrow

**When:** Nov. 18 to Dec. 30. Vernissage Friday, Nov. 18, 5:30 to 9 p.m.

**Where:** [Patrick Mikhail Gallery, 2401 Bank St.](#)

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I was wrong, I'll admit it.

When I first saw Andrew Morrow's paintings, at the [Ottawa City Hall Art Gallery](#) two years ago, I put my nose in the air and disapproved.

It was the explicit sex that turned me off, all those naked bodies rutting like boars across the landscape. It was too much, I thought, a young artist trying too hard to provoke. Yet I couldn't outright dismiss Morrow's paintings at first sight, for the same reason that I later came around to them: because they were just so well done. They were confident and coherent, a distinctive and gripping marriage of often blunt, contemporary imagery and classical styles and motif.

The classicism is in the landscapes, behind the sexual acrobatics and emergency crews and whatever other modern images Morrow includes. The landscapes in his new paintings, now up at Patrick Mikhail Gallery under the title *this is going to happen and there's nothing we can do to stop it*, are mountainous. They hint of 19th-century European work, particularly the vivid, vertiginous mountains of the [German painter Caspar David Friedrich](#).

Don't be misled: there's nothing retro about Morrow's work. Their narrative nature is firmly rooted in the past but there's nothing archaic about the images or actions in his stories. There are two large paintings in the exhibition – each 72 by 90 inches – and the scenes upon them are contemporary in both inspiration and execution.



Detail of 'Niagara,' by Andrew Morrow (72x90in, oil on canvas) at Patrick Mikhail Gallery. (Photo by Peter Simpson, Ottawa Citizen)

One is titled *Niagara*, and it was inspired, Morrow says, by a story of a young boy who went over the falls, accidentally, and survived. As in many of Morrow's paintings there's a lot going on, all sorts of figures in various states of undress, from nudes to yellow-suited rescue personnel. A line of women in bikinis climb to the top of a snowy peak and do exuberant backflips into the cataract far below. It's not the sort of thing you'd have seen hanging in a Victorian salon.

The other large painting is titled *Here, too*, and it was inspired by the story of two Native children who froze to death in Western Canada a few years ago. (Morrow, 38, has two young children of his own.) Human figures seem to be scaling down (up?) a rugged rock face in the background, and at front a herd of deer stand in a semi-circle around the bodies of three dead fawns. Even without any obvious modern signals, the scene is clearly contemporary, though in some way that I can't quite yet articulate.

These paintings are in the front room and they will be priced for the serious collector. The back room of Mikhail's compact gallery will be affordable to more people – that's the point, Morrow says. The pieces there are more focused on figures, without background, and the results are impulsive and often humorous.

One set are black-and-white line prints of Morrow paintings (or paintings to be). Below each image, bold black letters declare "Andrew Morrow Colouring Page." Each is a limited edition of 100, Morrow says, "and the Crayons come with it." Buyers can decide if they want the image coloured or not.

Another set are small paintings by Morrow, built on seemingly sporadic images glued to plain board. One piece has a lamb and one has a police car, another has a fire hydrant and a torrid threesome in action. What's it all mean? Whatever you want it to mean.

"I spent a couple of days on the floor painting with acrylics, trying to go back to my roots, just having fun with it," he says. "Usually when I'm painting I have a really strong conceptual grounding. I know exactly what I want and why I'm making it and what it means for me. These, I just painted what I wanted to paint."

There's also a video component, as Morrow has scanned paintings of naked people in a sky of clouds and created a sort of moving painting that, through its several, shifting layers, has scale and depth.

All of the work is fundamentally informed by his interest in those classical styles, of which he got an

intensive dose on a recent tour of some of Europe's great art galleries.

"I came back from Europe and I was just so excited about whether there was still a role for the narrative in painting," he says. "Sometimes you worry about that being an overly easy go-to, but at the same time, if you're in love with the stuff, if that's where your love comes from, you've got to go with that."

Morrow shouldn't worry, for his paintings turn the classical influence into something that is new, fresh and compelling. It's a heady mix of shocking or alarming images set among larger scenes that seem desperate but are somehow free-spirited and often even humorous.

It only depends on how you choose to look at it all: are those women doing backflips off the mountaintop suicidal, or are they rambunctiously expressing a joie de vivre? Are all those people having sex a youthful provocation by the artist, or an opportunity for you, the viewer, to just chill out and get over yourself?

At first I scowled, then I smiled, and then succumbed. More, Mr. Morrow, more.

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[Malfunctioning Newfoundland ferry causes glitches but won't get in way of National Arts Centre Orchestra's Charlottetown concert Nov. 17](#)[Next Arts post](#) [Filmfest brings best of Euro film to Ottawa](#)[Previous Arts post](#)

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**Suzanne Albert** · OWNER , Galerie S.A. Gallery at Artiste Peintre Professionnelle

I think artists who are not afraid of experimenting...discovering what is past present and future ...and relating somehow to create a relationship between ...WHAT IS , and WHAT ISN T ! this works for me !

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HOME &gt; REVIEW &gt; ANDREW MORROW: PROJECTING PAINTING



Andrew Morrow "Something Went Wrong in the Bedroom" 2010 Installation view

[REVIEW](#)

## Andrew Morrow: Projecting Painting

By [Petra Halkes](#)

POSTED: JULY 15, 2010



[Andrew Morrow](#) is an accomplished figurative painter whose CV lists—besides the usual MFA—training in classical animation. So perhaps it was only a matter of time before his paintings began to move. In a recent exhibition, "Something Went Wrong in the Bedroom," Morrow used a series of paintings as a source for a multimedia video installation, leaving the actual canvases in his studio.

More unexpected than this fusion of painting and movement was the way Morrow married [Giovanni Battista Tiepolo](#) with [Tracey Emin](#). With a clear nod to Emin's messy bed (which, complete with condoms and blood-stained underwear, Emin exhibited as part of the [Turner Prize](#) in 1999), Morrow brought a replica of his own bed into the gallery, headboard and all. In contrast to Emin's sexual abandon, Morrow's marital bed was restrained, nicely made up: alarm clock, serious reading material and a telephone were carefully placed on bedside tables. There was nothing on the floor but a sprinkling of comfy slippers, children's toys and a utilitarian-looking bra.

All this was painted white, which made the scene look even more pristine and innocent, while providing a perfect screen upon which to project a computer-manipulated video of Morrow's paintings. The projection showed a circular view of heavenly clouds that provided an unsteady support for groups of figures in various states of undress. Some had obvious pornographic sources, others—a fox, a lamb—may have come from children's bedtime stories. Accompanied by soothing, melodic music, the clouds slowly drifted apart, and sets of figures began to change positions and overlap. Here and there, handwritten painting directions appeared in this shifting scenario. This was the bewildering dream of a painter, a father, a man.

Where the bed was restrained, excess—which has been a hallmark of Morrow's painting—returned in the dream video. There, the overabundance of movement, drama and nudity let [Tiepolo](#) in. In particular, the video's luminosity, tone and composition brought to mind the grand master's 1752 work [Allegory of the Planets and Continents](#), a ceiling painting in the majestic stairwell of the Residenz in Würzburg, Germany.

Like Morrow's video, Tiepolo's painting shows heavenly clouds that provide an unsteady support for groups of figures in various states of undress. Turning these figures into gods and mythical creatures was one way to adhere to 18th-century norms of public display of sexuality while still satisfying voyeuristic desires.

Times change, and Morrow's installation showed a restraint of sexuality in private (rather than public) life. His dazzling and innovative "motion-painting" created a mesmerizing atmosphere that almost, but not quite, hid the psychological impulse of the dream depicted, an impulse arising from the conflicting demands of middle-class fatherhood, male sexuality and the vocation of painting. With humorous and frank self-analysis, "Something Went Wrong in the Bedroom" touched on real, contemporary issues of male identity while showing connections to—and deviations from—moments of cultural history.

[www5.mississauga.ca/agm](http://www5.mississauga.ca/agm)

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Limited engagement begins February 27

FRONT ROW CENTRE EVENTS

The advertisement for the National Theatre Live production of "WarHorse" features a central image of a man in a blue shirt riding a large, intricately constructed wooden horse. The horse is made of many small, dark wooden pieces, giving it a textured, almost mechanical appearance. The scene is lit with dramatic, low-key lighting, with a blue and white light source on the left. Below the main image is a smaller, horizontal strip showing three different scenes from the production. At the bottom, the text "Limited engagement begins February 27" is displayed in white. The logo for "FRONT ROW CENTRE EVENTS" is in the bottom right corner, featuring a red star and the word "EVENTS" in a stylized font.

Comments