

ANDREW MACKENZIE *STILL SURFACING*

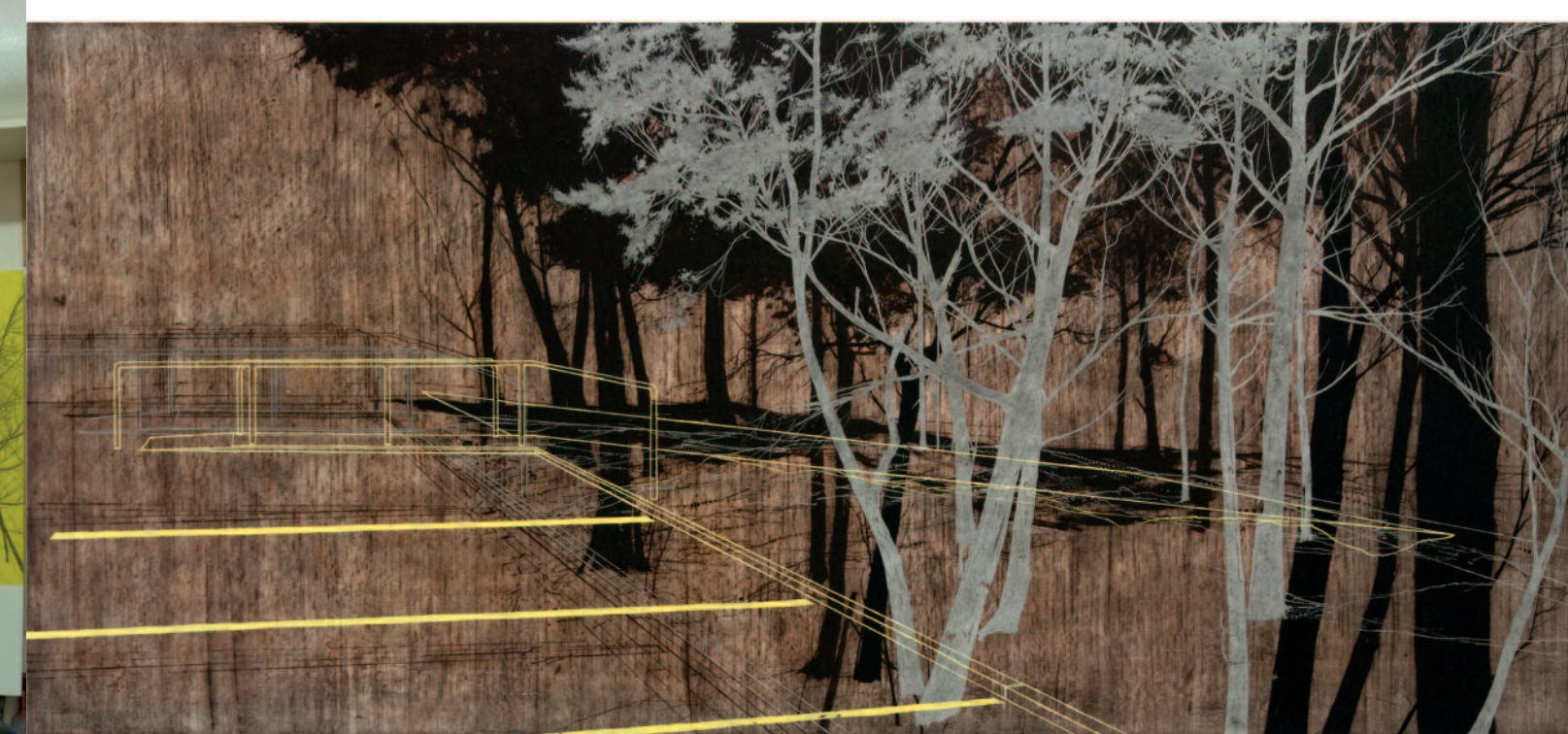
Private View Thursday 1st July 6.00pm - 8.30pm

Exhibition continues until 31st July 2010

 SARAH MYERSCOUGH FINE ART

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Reservoir I, Pale yellow, 2010.
Oil on panel, 107 x 63 cm



Carpark Overlap I, 2010.
Oil on Panel, 144 x 87 cm

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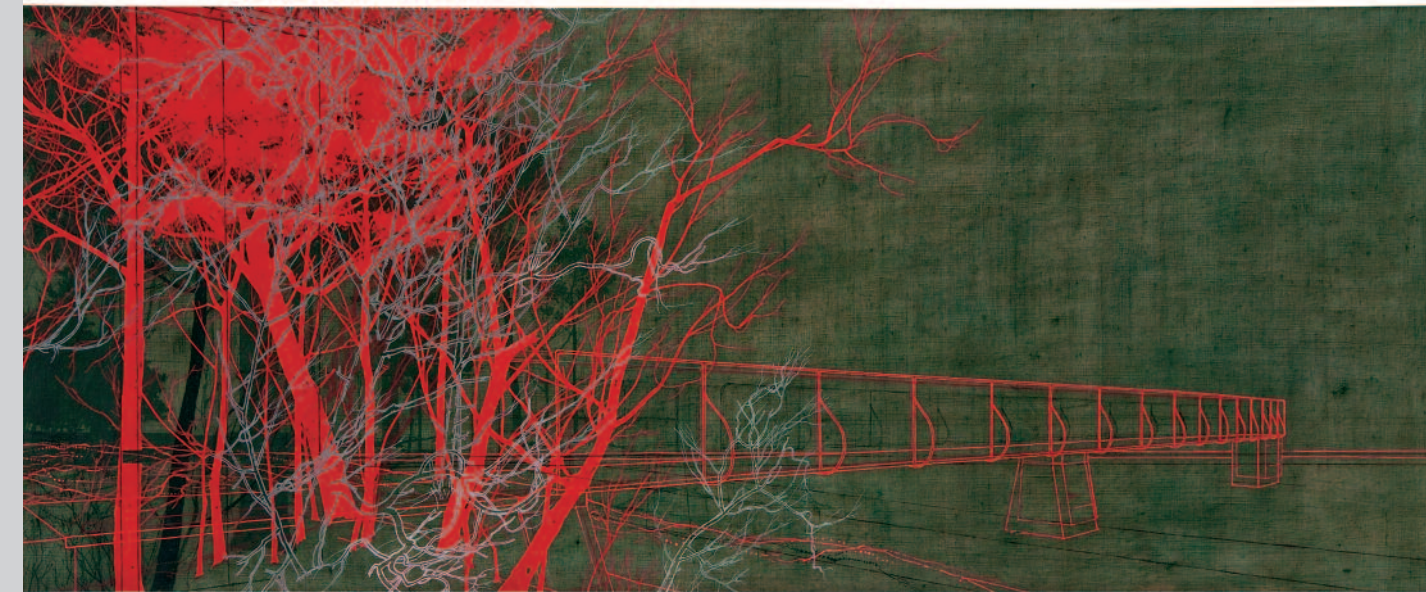
In this new body of work, Andrew Mackenzie confronts heterogeneous notions concerning the history of art, aesthetics, and man's relationship to his natural environment. He mixes deliberate references to classical landscapes, modernist painting, and architecture. Whilst considering non romantic functional urban sites his work simultaneously alludes to an aesthetic which indulges our romantic notions of wilderness. He also brings to the fore the modernist idea of the physicality of the painted surface through the layering of objects; car parks, quarries, reservoirs, trees, stone and gravel.

Inspired by his native Scotland, Mackenzie's paintings show the man made and the natural world irrevocably entangled; we see plants and trees reclaim quarry sites and witness the sinuous lines of branches in conflict with the hard straight lines of skeletal modernist structures. His work visually questions whether it is now possible to draw the distinction between 'natural' and 'construct' or indeed if it ever has been.

He is fascinated by painting as an object of process and leaves a trace, however small, of each moment. These are visible in some form on the surface of his painting, and become more intricate and laced through passing time. These actions emphasise the traditional painterly construction of illusionistic depth, for example in graphic architectural detail, yet equally he is able to ignore those laws of perspective as trees often float unanchored in space.

Ultimately Mackenzie's paintings feel like a collision of temporalities – they represent a backward glance at the artifice of functional architecture, nature and landscape, painting and representation. They are however also visions of the ghosts of possible futures; the premonition of an ever present power struggle, or otherwise the hope for an ideology of compromise between the man made and the natural.

Mackenzie graduated with an MFA from Edinburgh College of Art in 1993. Solo exhibitions include the critically acclaimed 'Delicate Ground' which formed part of the 2006 Edinburgh International Festival and 'Ten Decades' held at the City Art Centre in Edinburgh 2008. Other selected earlier exhibitions include 'viewpoint,' at the National Galleries of Scotland, Banff, 2005, 'Sunlight on Grey Painted Steel' at the Talbot Rice Gallery, Edinburgh, 2003 and 'New Work', at the Yorkshire Sculpture Park, Leeds, 2002. Collections include; Flemings, The London Royal Academy, City Art Centre, Edinburgh, Halifax, Bank of Scotland, The Bank of America and Meyer Brown. Most recently in 2009 he was awarded a significant Scottish Arts Council grant towards research and development, and in November 2010 will be part of a select group of exhibiting established artists chosen to celebrate 250 years of Edinburgh College of Art. Future projects include a two-person show with Graeme Todd in Czytelnia Szuki, Gliwice, Poland in November 2012.



Reservoir II, Cadmium Red, 2010.
Oil on panel, 107 x 63 cm

Front Cover: **Carpark Overlap II, 2010.**
Oil on panel, 144 x 87 cm