



Over the Influence Presents

Andy Dixon

My Patrons' Homes

15 October to 22 November 2022



Andy Dixon, *Patron's Home (Paris)*, 2022, Acrylic and oil paster on canvas, 142.2 by 193 cm, 56 by 76 in, Photo courtesy of the Artist and Over the Influence.

Over the Influence, Paris is thrilled to present Andy Dixon, PATRON'S HOMES. This new series of paintings is a culmination of Dixon's decades long practice that encapsulates the artist's uniquely vibrant and gothic-pastel palette with adept technical skill, rooted vast art historical knowledge. The 16 paintings in this exhibition each feature previous paintings from the artist's "Masterpiece series" ~ Venus ad Adonis, Bacchius, ONE MORE, TWO MORE.. each "Masterpiece" was photographed then repainted in their current spaces, their PATRON'S HOMES.

Dixon shares, "for the Patrons' Homes series, I continue this tradition by depicting my original painting not in my studio, but hanging in its new home, that of the patron who acquired the work. This shifts the focus from the romantic to the pragmatic; instead of highlighting art's creativity, I am highlighting art's commerce, positioning my own work as just stuff that was bought to hang in a room."

Patronage, and the tradition of artists painting their own artworks into new paintings, is punctuated throughout art history, and particularly 21st century 'modernists.' Matisse's Red Studio, Van Gogh's Window in the Studio, and Jan Miense Molenaer's Painter in His Studio, Painting a Musical Company, all use a kind of meta—or self-referential technique, depicting the artist's work within the artist's work, and highlighting the romance behind the creative process by focussing on the genesis of the painting through elegant depictions of the artist's studio, "where the magic happens."

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Wherever possible, Dixon travels to the home to photograph the artworks himself; “While working on capturing images for this series, something rather inspiring happens: whether because of an unconscious connection made between the image they’re composing with the camera and the image of my painting, or because the assignment taps into the deeply human urge to show off our nicest things (the same urge that inspired the original painting I appropriated), when asked to send images of their homes, the patrons almost always curate a kind of still life of their belongings. Coveted art-objects and artworks, books, bouquets, ceramics, and almost always their pets, are carefully arranged in the pictures. The affinity between the photos they send me and the classical art imagery I’ve appropriated for my paintings—the very paintings hanging on the patrons’ wall in the photo: images of gilded artefacts, books, lush floral arrangements, fruit spreads, and velvety greyhounds—is undeniable. I consider this at least partial proof of the concepts driving my work—that art is as much a status symbol as it is a magnificent achievement.”

### **Artist Bio**

Exploring themes of decadence, patronage, and the relationship between art and wealth, Andy Dixon draws inspiration from such opulent artifacts as Flemish still-lives, Versace silk shirts, and auction house objects. By layering historical references with contemporary social commentary, Dixon plays with the tropes of art history and questions the inherent value in luxuries from past and present. An underlying self-deprecation stirs beneath the surface of his candy-colored canvases – a poignant study in the psychology of value.

Dixon was born in 1979 in Vancouver, Canada. A self-taught painter, Dixon turned to fine arts after years as a professional musician. His work has been exhibited in solo and group exhibitions in galleries and art fairs internationally including Beers, London, UK (2018); Wilding Cran, Los Angeles, CA, USA (2018); Pulse Miami, FL, USA (2017); and Volta, New York, NY, USA (2017). Dixon’s work is in notable collections worldwide including the Walton Family Private collection, Crystal Bridges, AR, USA, and the West Collection, Philadelphia, PA, USA.

