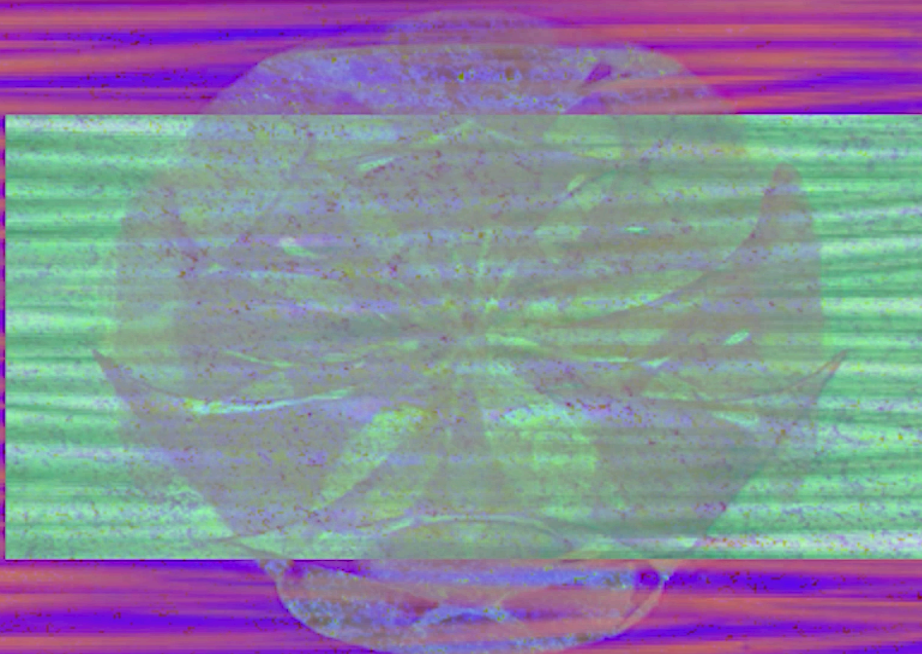



A microscopic image showing a complex, multi-layered structure. The central part is a bright, rectangular region with a grid-like pattern, possibly representing a chemical construct or a specific material. This central region is surrounded by a darker, more textured area, which could be a substrate or a surrounding medium. The overall appearance is that of a cross-section of a layered material or a biological structure.

CHEMICAL CONSTRUCT

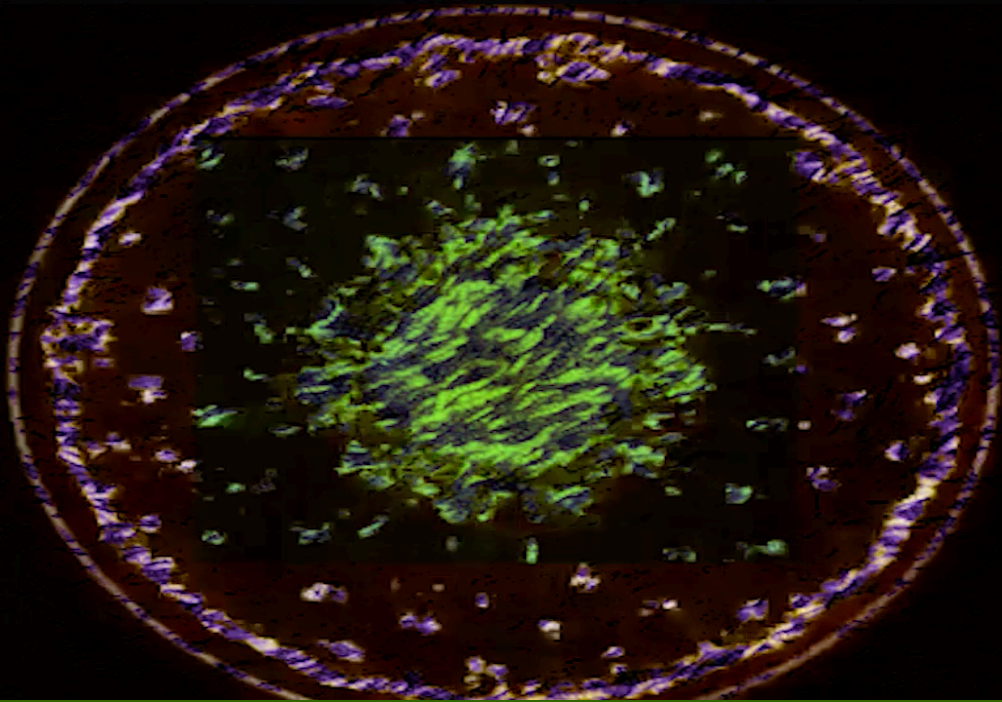
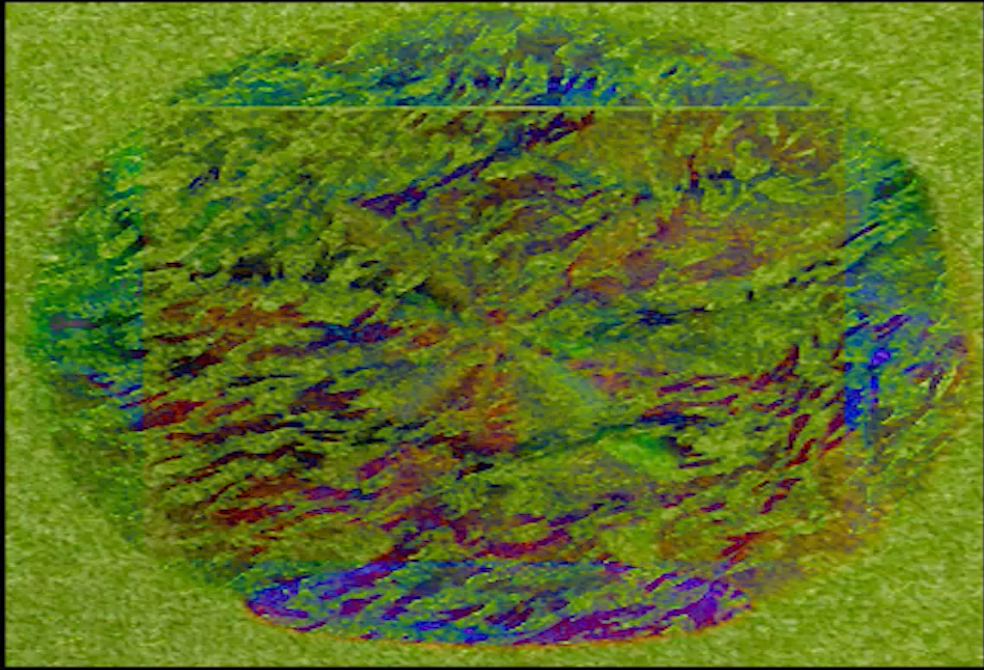


DREW BURRETT

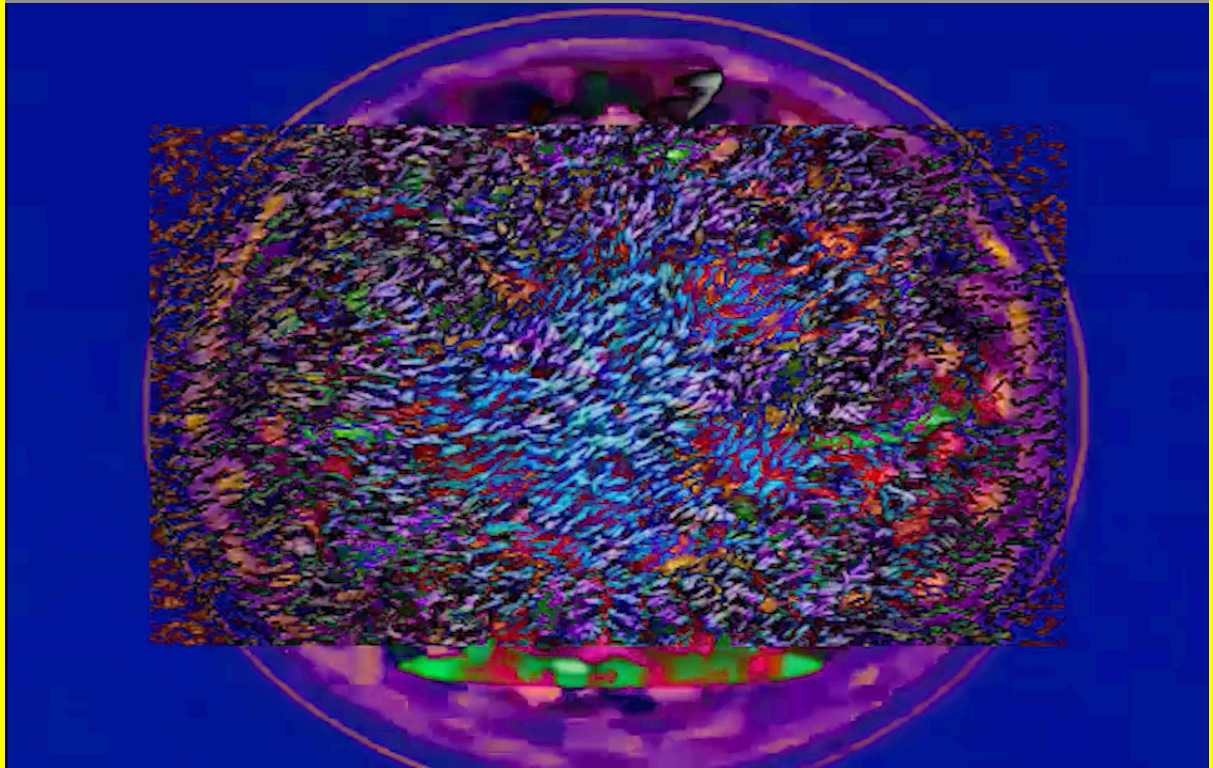
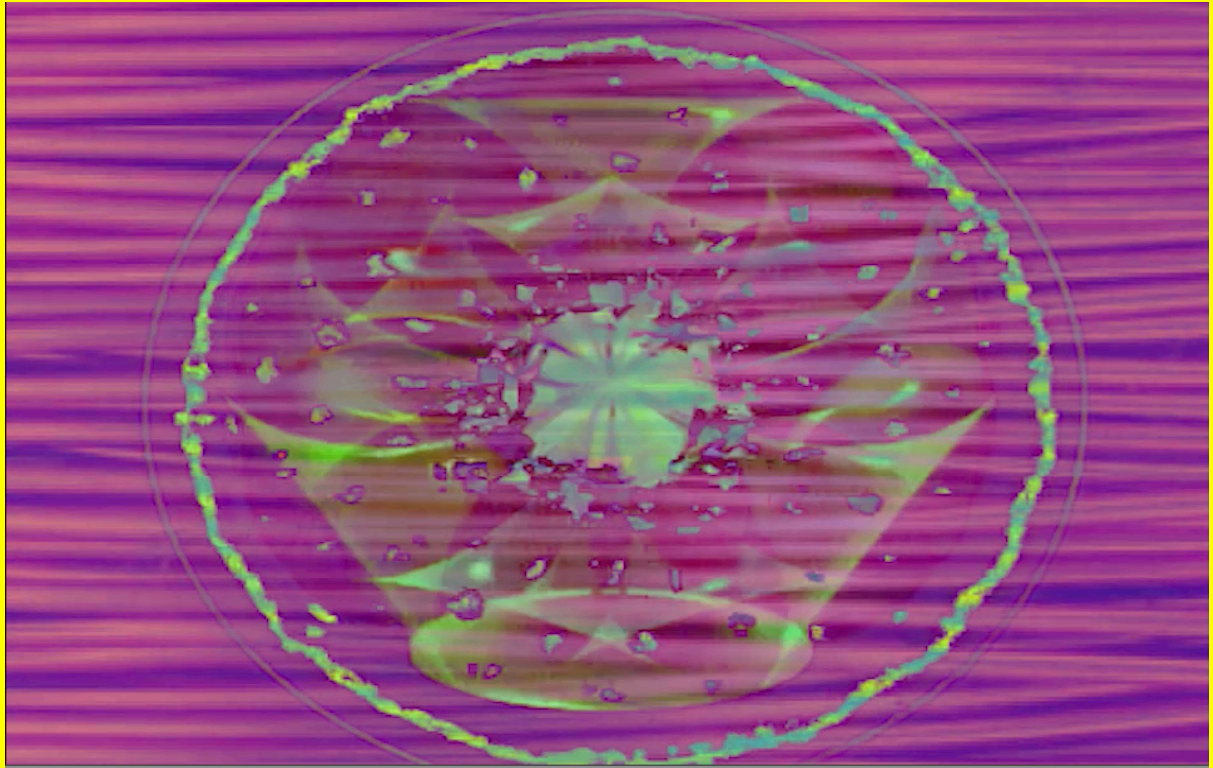


The image features a central circular area with a vibrant, abstract, and somewhat blurry color palette of greens, pinks, purples, and yellows. This circle is set against a background of a blue, textured mesh or fabric. The entire composition is framed by a solid red border. Overlaid on the circle is a white text box containing a quote.

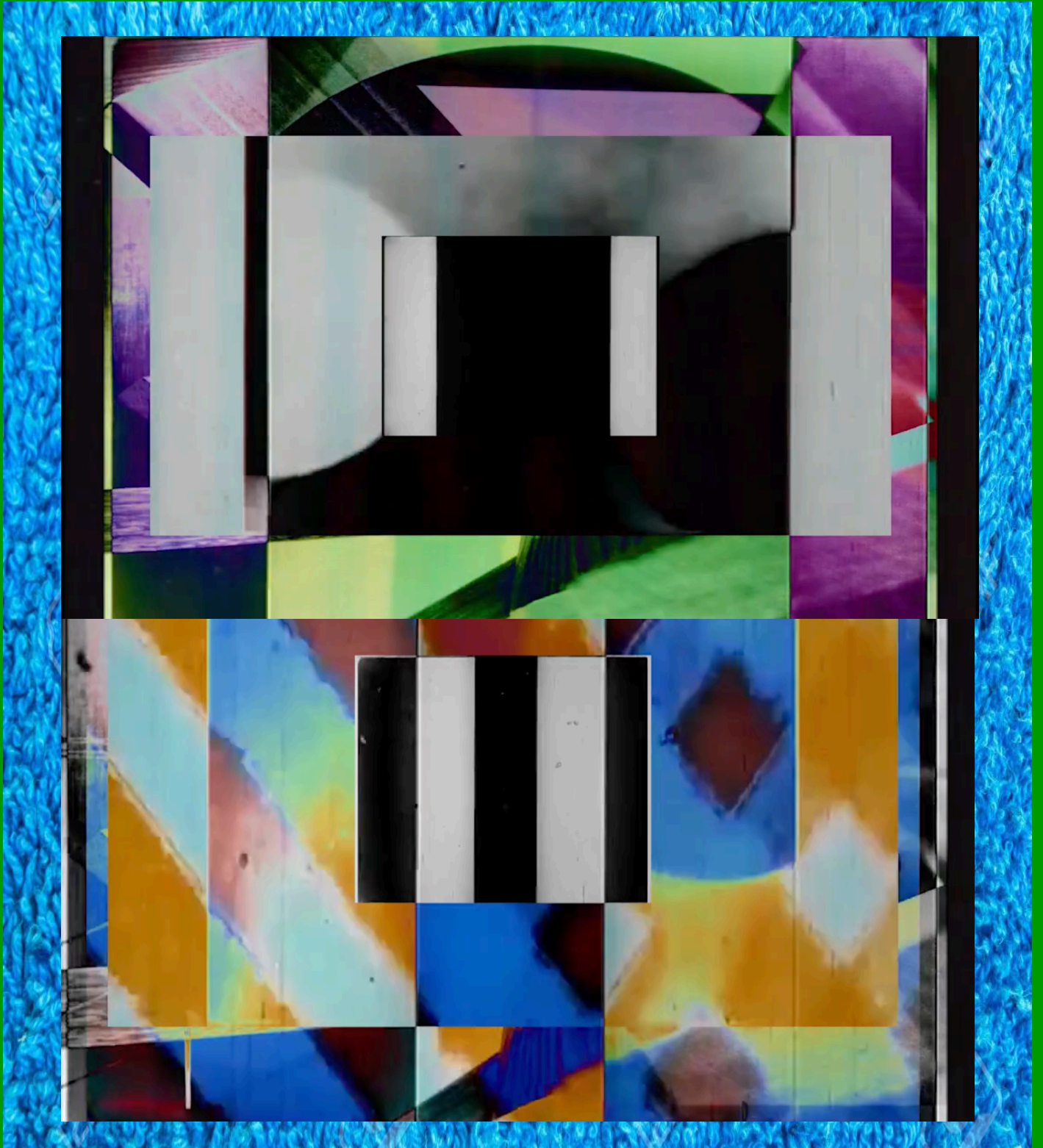
“Formality is all around us, the layers of our world, watch and behold, the spaces they unfold”.

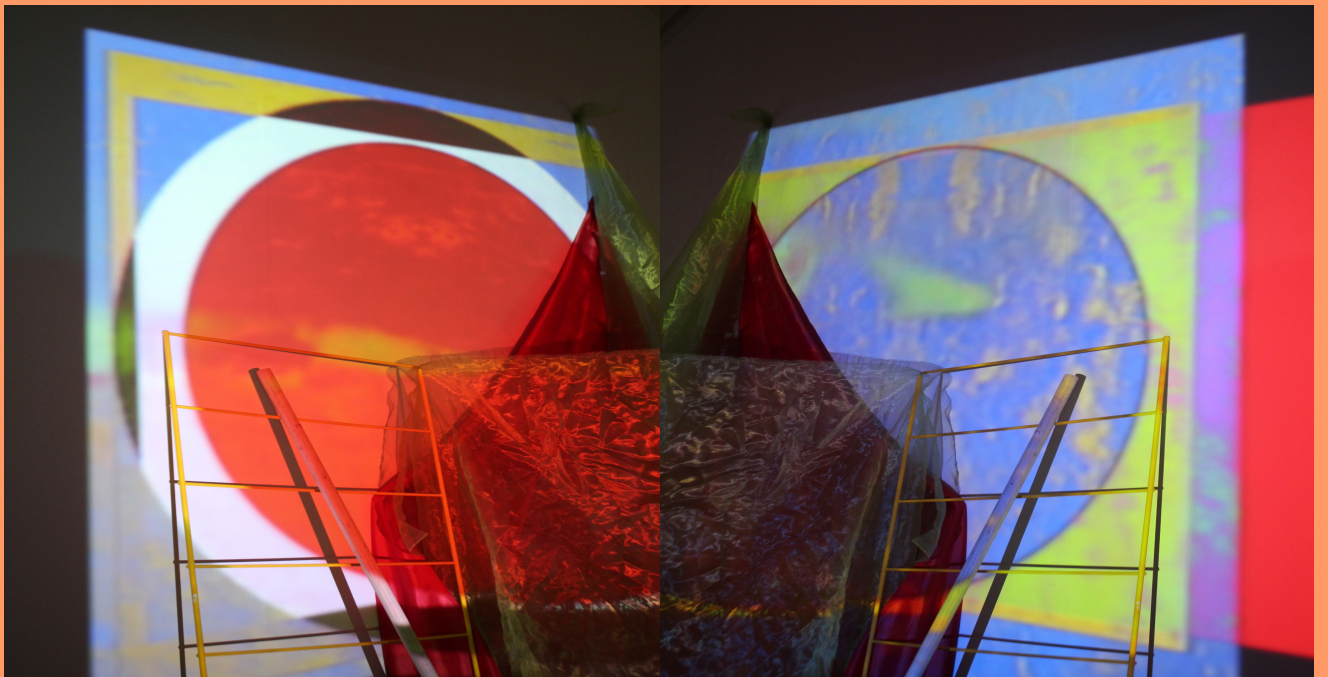
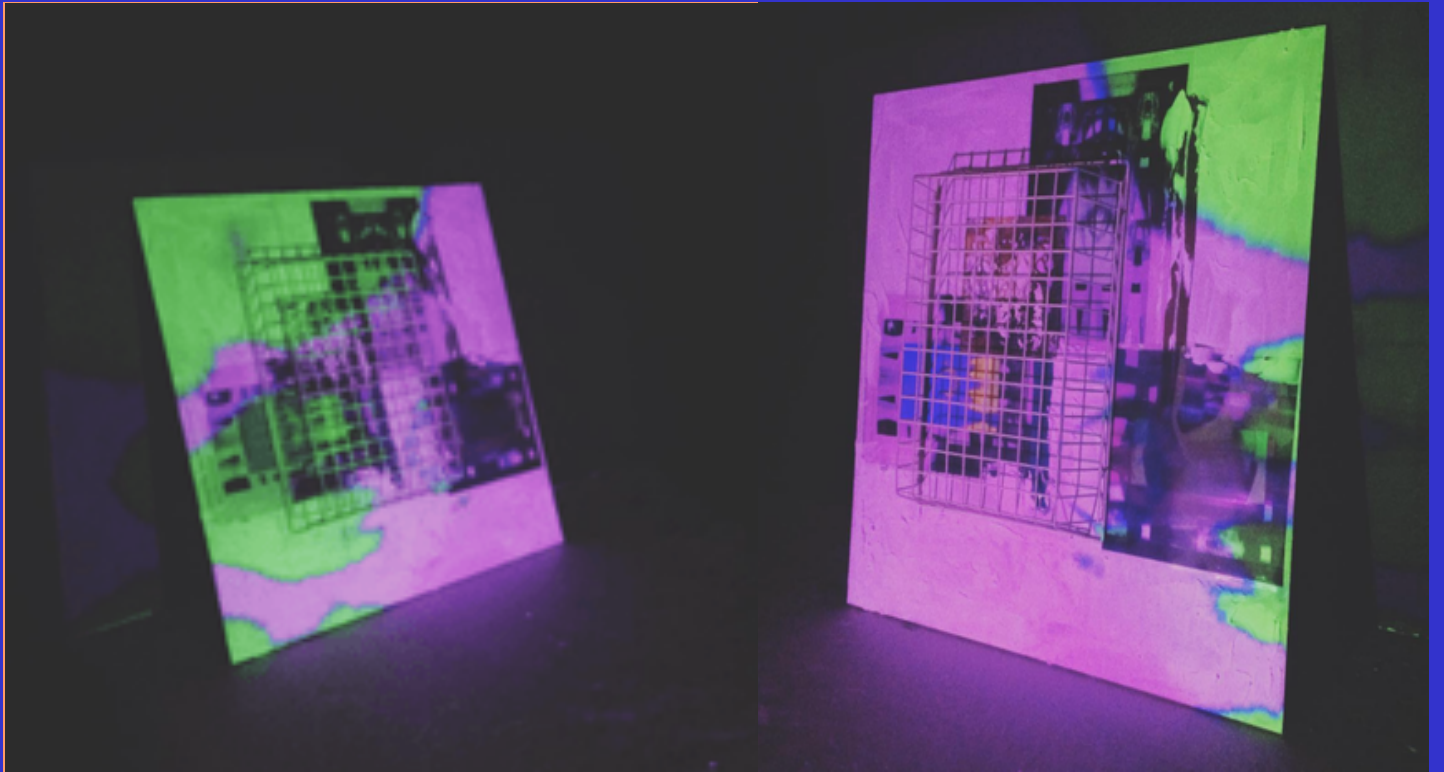




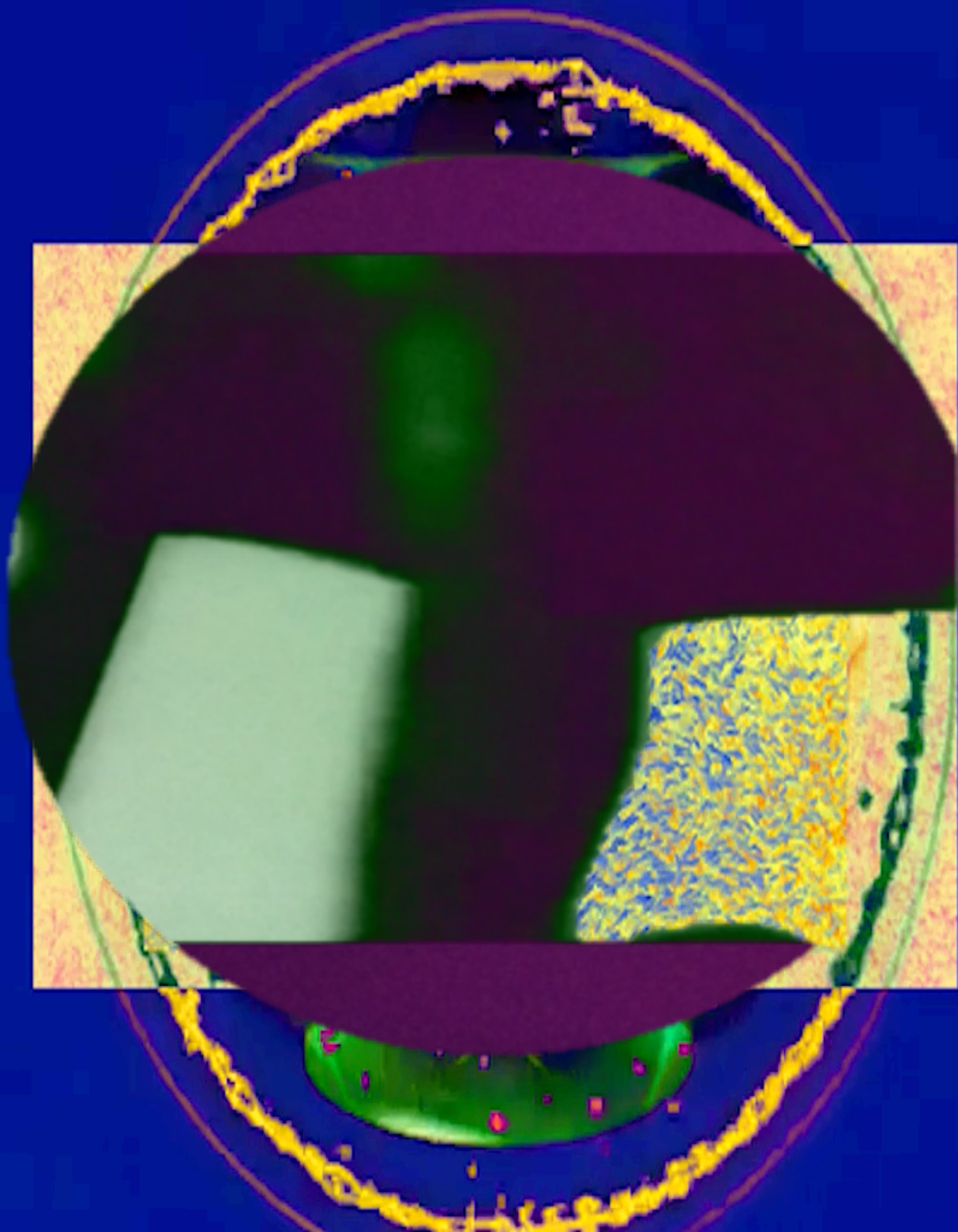


Drew Burrett's work aims to explore the sensual and calming nature of form in an attempt to visually please, leaving the audience in a almost meditative state. The work borders on the edge of lines language and communication, often pointing towards colour to represent common fixations in the brains capacity and interest in rhythms, contrast line and form. The work aims to bemuse, confuse whilst subtly bringing you back into a comforting surrounding where the colour influences your mood and or feelings when observing in the space. He explores these notions through the use of projection, lighting and often sound alongside of painted and sculptural elements that feed into one installation, questioning the wider creation of experience.







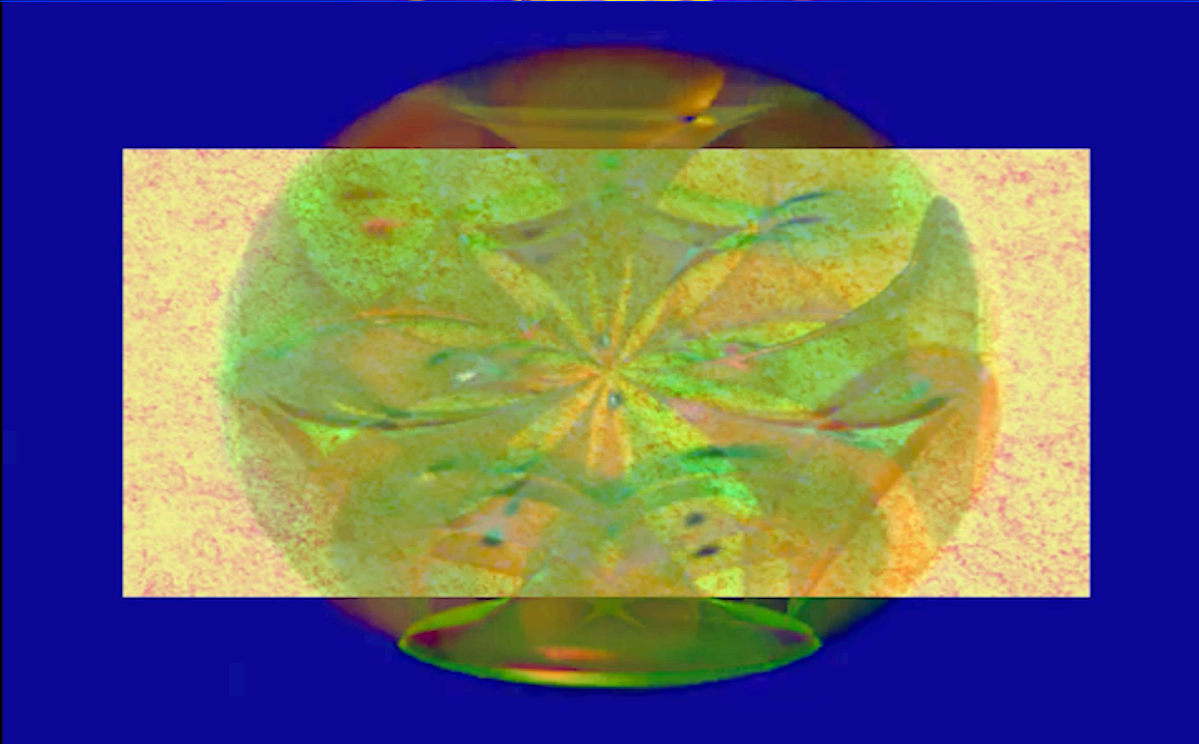
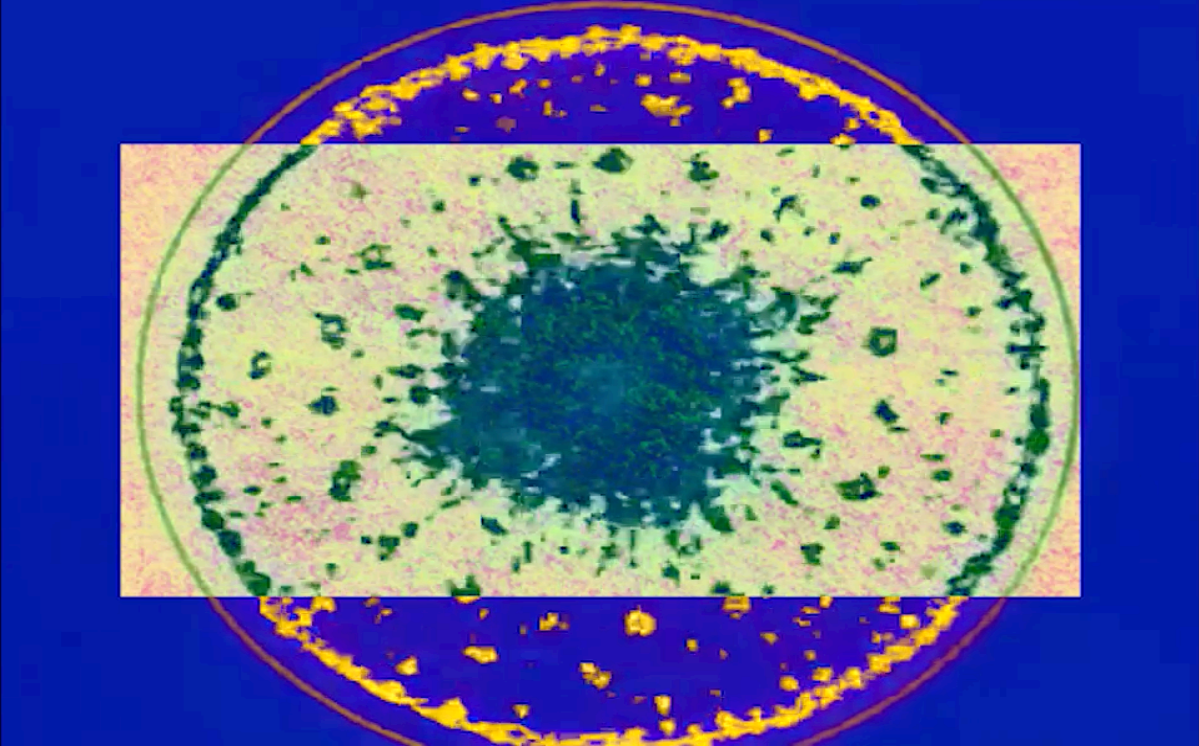


What Is Painting?

“The action or skill of using paint, either in a picture or as decoration.”

“The recording, reproducing, or broadcasting of moving visual images.”

“The art of making two- or three-dimensional representative or abstract forms, especially by carving stone or wood or by casting metal or plaster.”

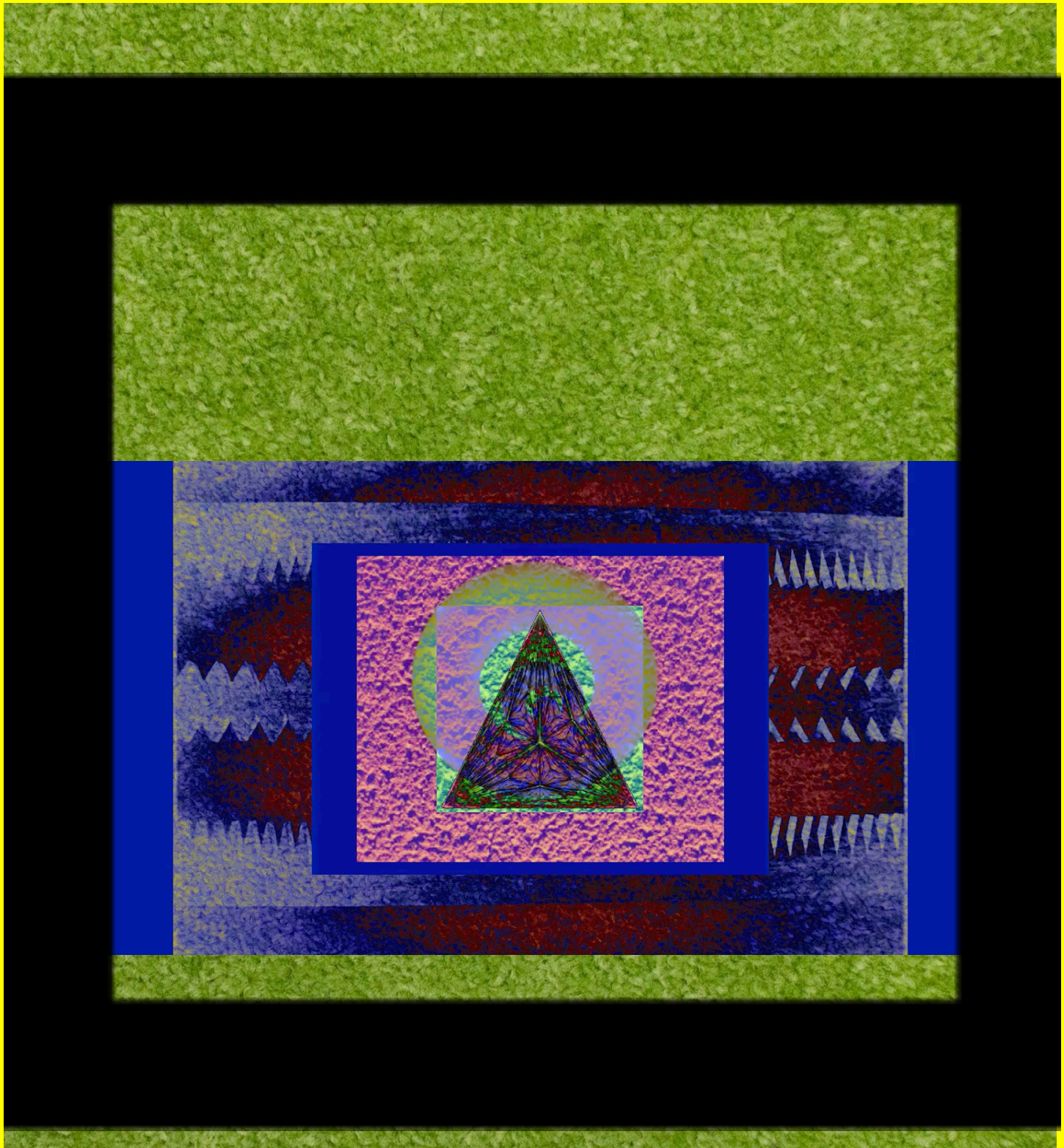


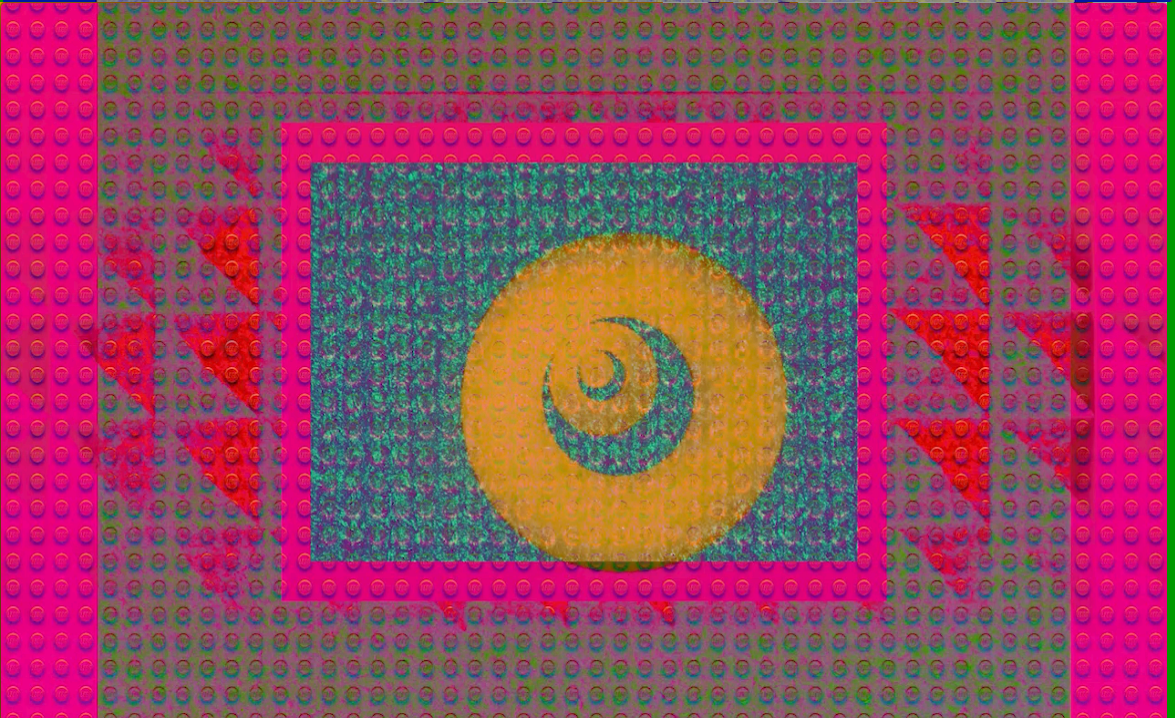
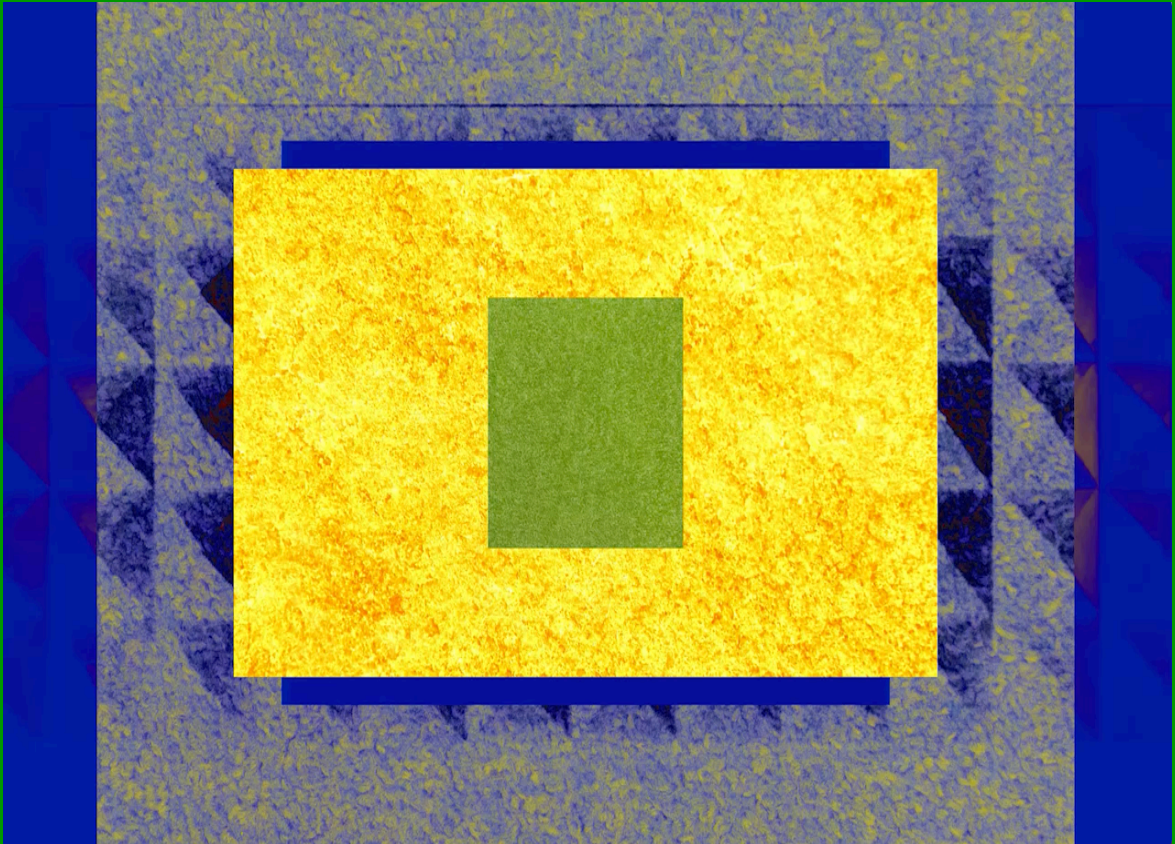


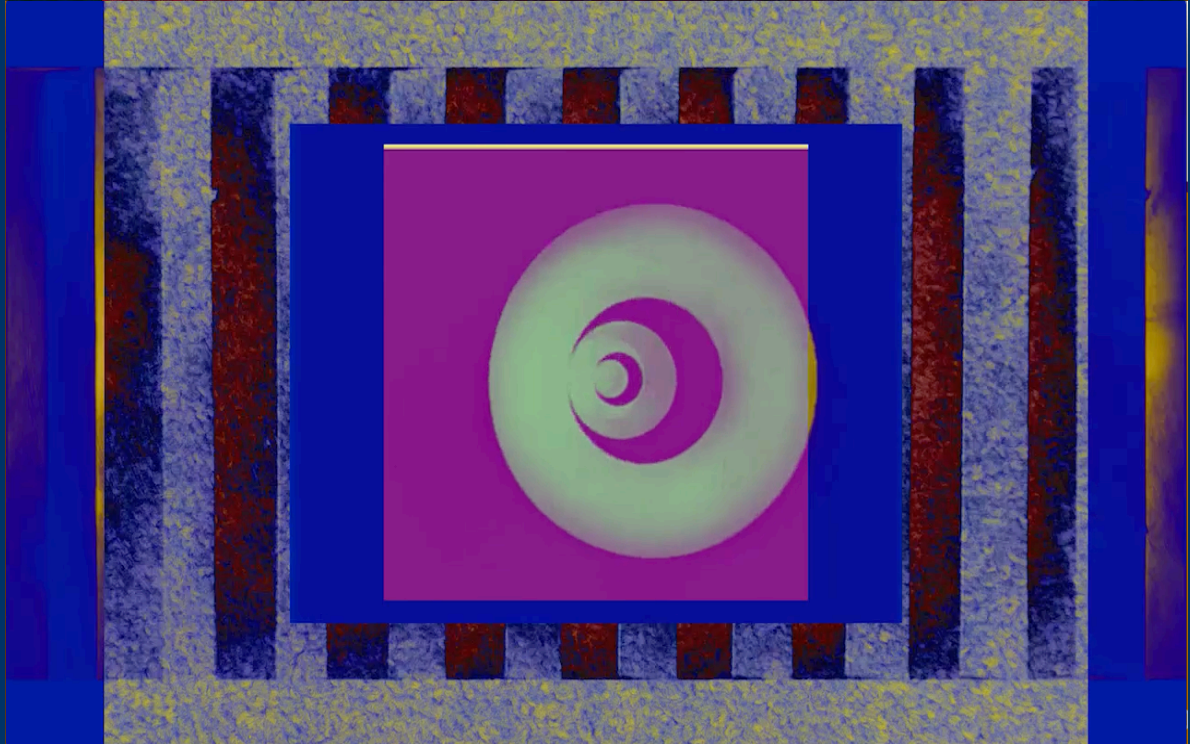
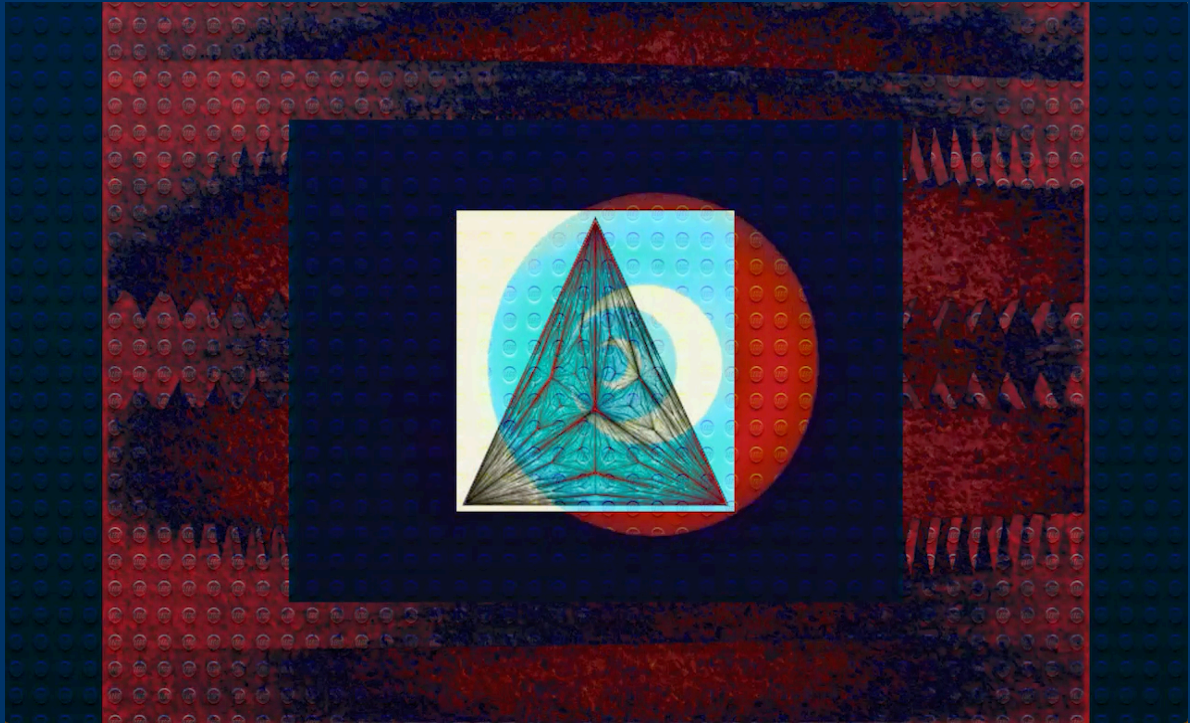
Red-

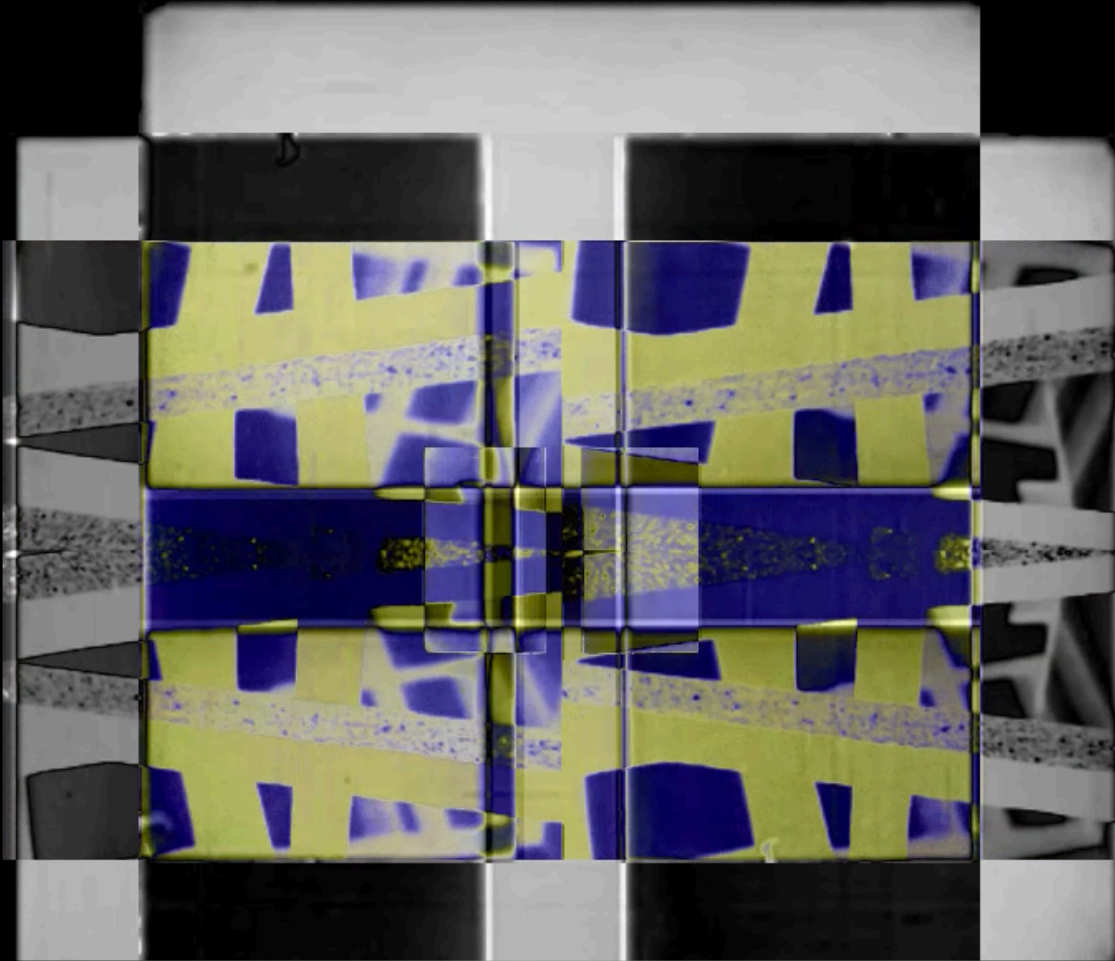
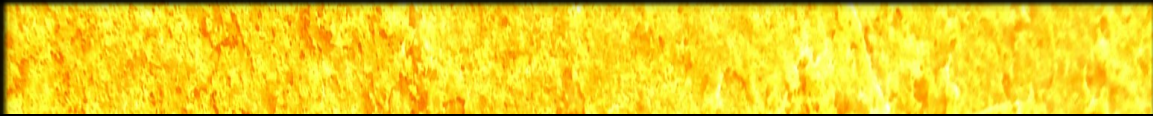
Positive: Physical courage, strength, warmth, energy, survival, stimulation, Masculinity, excitement.

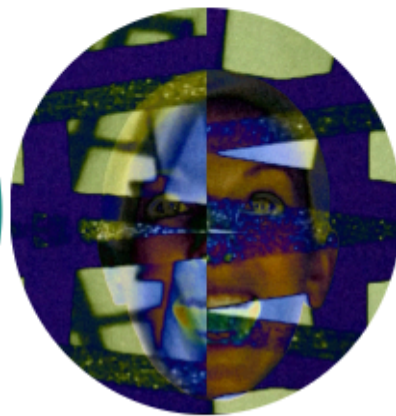
Negative: Defiance, aggression, visual impact, strain.

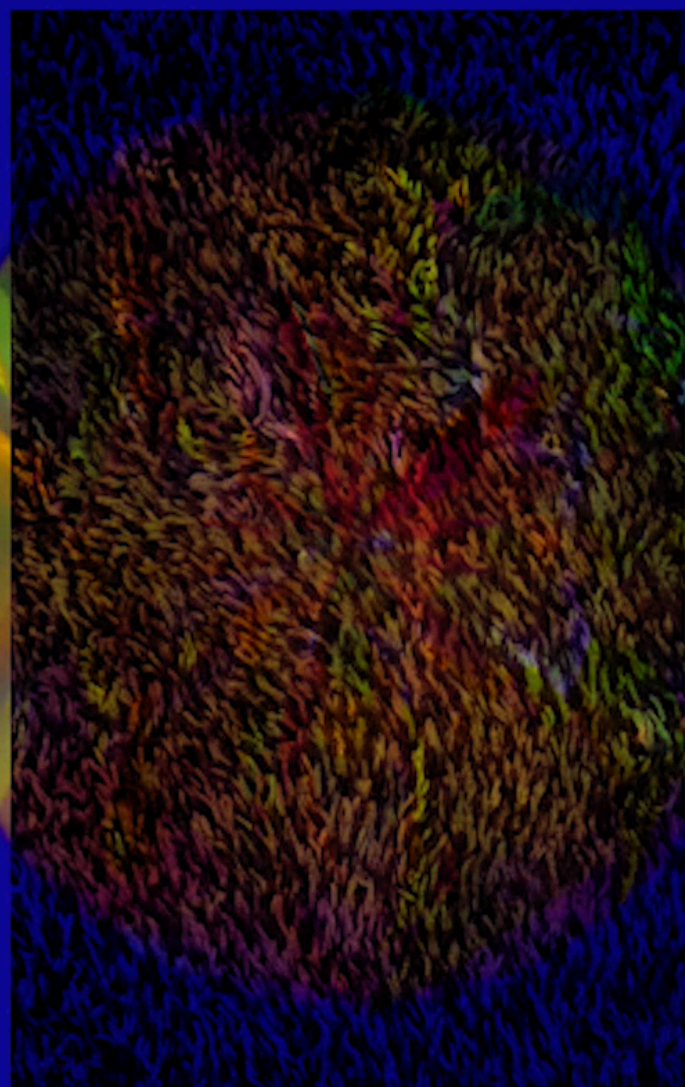


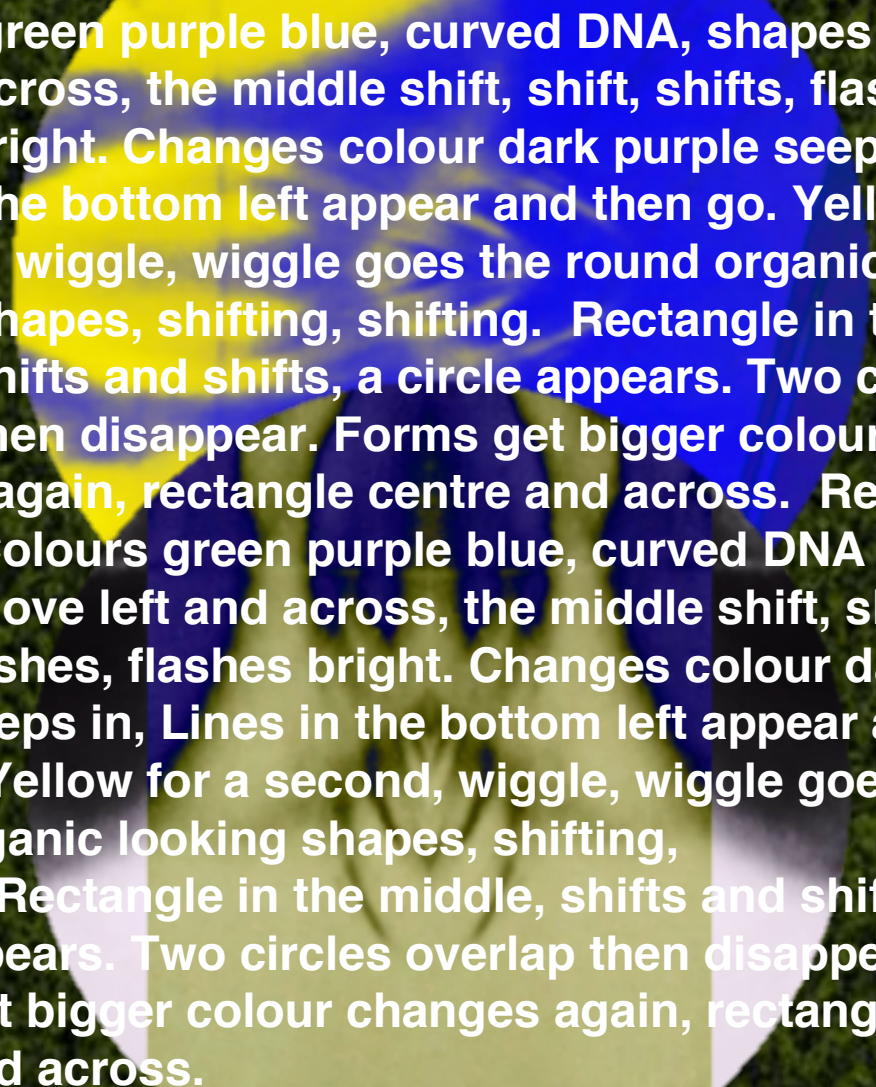












Colours green purple blue, curved DNA, shapes move left and across, the middle shift, shift, shifts, flashes, flashes bright. Changes colour dark purple seeps in, Lines in the bottom left appear and then go. Yellow for a second, wiggle, wiggle goes the round organic looking shapes, shifting, shifting. Rectangle in the middle, shifts and shifts, a circle appears. Two circles overlap then disappear. Forms get bigger colour changes again, rectangle centre and across. Repeat Repeat. Colours green purple blue, curved DNA shapes move left and across, the middle shift, shift, shifts, flashes, flashes bright. Changes colour dark purple seeps in, Lines in the bottom left appear and then go. Yellow for a second, wiggle, wiggle goes the round organic looking shapes, shifting, shifting. Rectangle in the middle, shifts and shifts, a circle appears. Two circles overlap then disappear. Forms get bigger colour changes again, rectangle center and across.

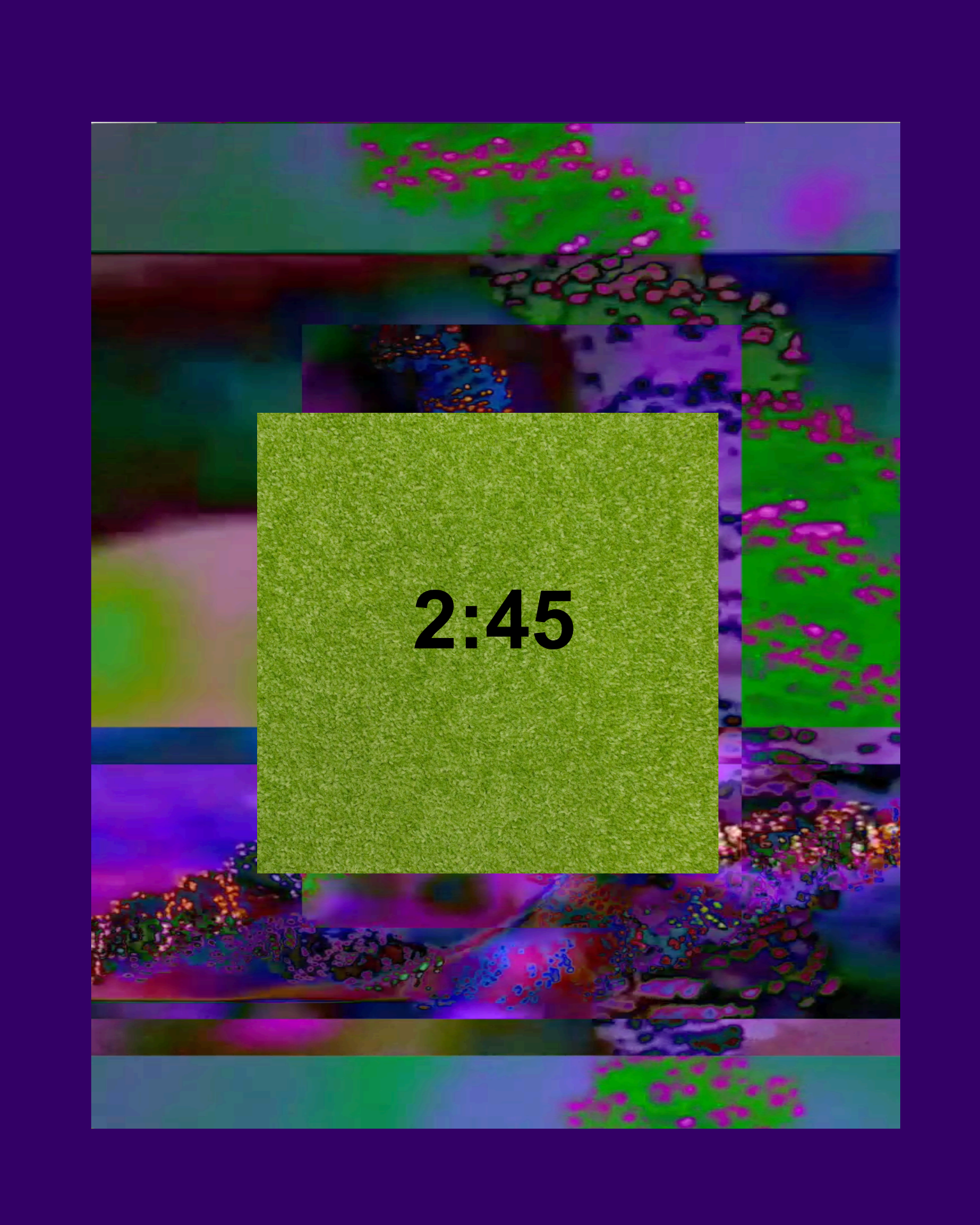
Yellow-

Positive: Optimism, Confidence, self-esteem, extraversion, emotional strength, friendliness, creativity.

Negative: Irrationality, fear, emotional, fragility, anxiety, suicide.



TRANSITION

The image is a complex digital collage. It features a central square with a fine, green, textured pattern. Overlaid on this square is the text '2:45' in a bold, black, sans-serif font. The background is a mosaic of various colorful, abstract patterns, including horizontal bands of purple, blue, and green, and clusters of small, multi-colored dots and shapes. The overall aesthetic is vibrant and abstract, resembling a digital art or data visualization piece.

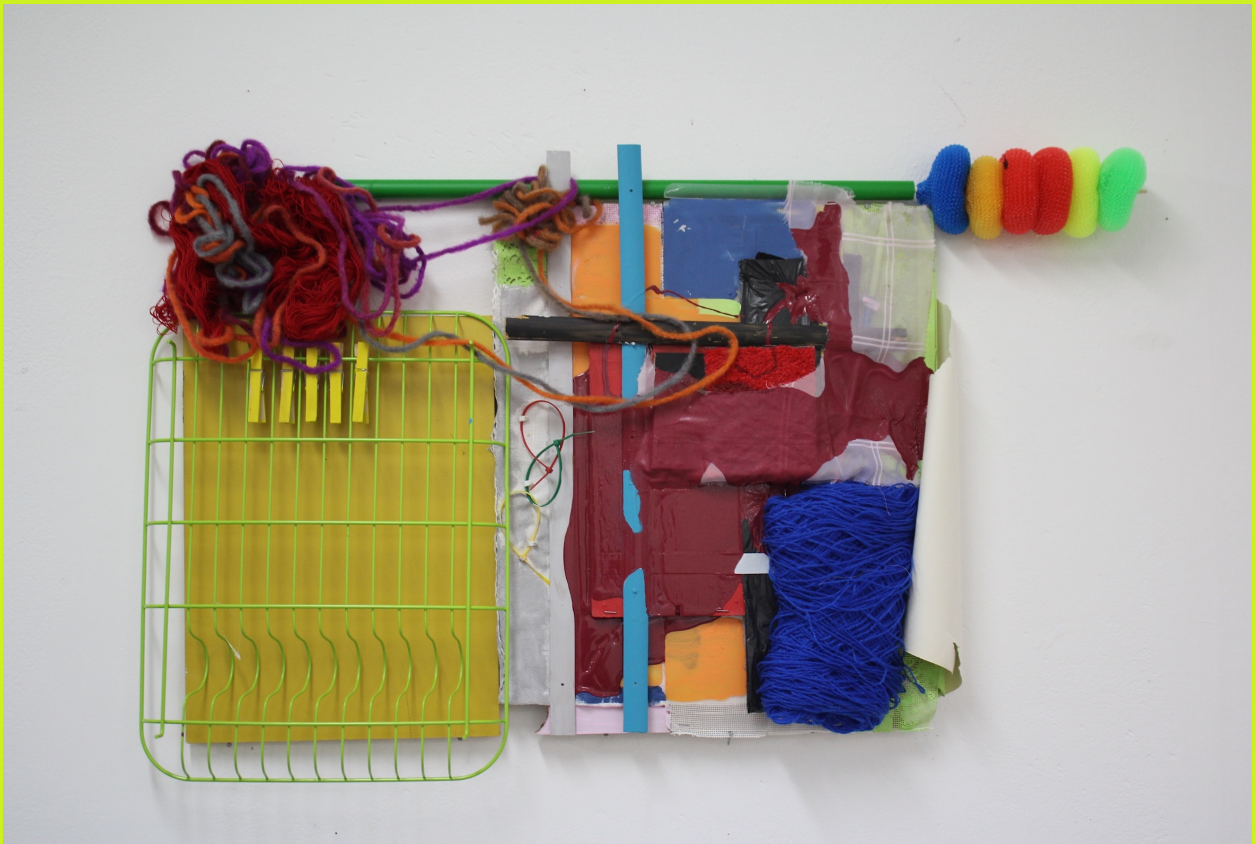
2:45



Green-

Positive: Harmony, Balance, refreshment, love, rest, restoration, reassurance, environmental awareness, equilibrium, peace.

Negative: Boredom, Stagnation, blandness, enervation.



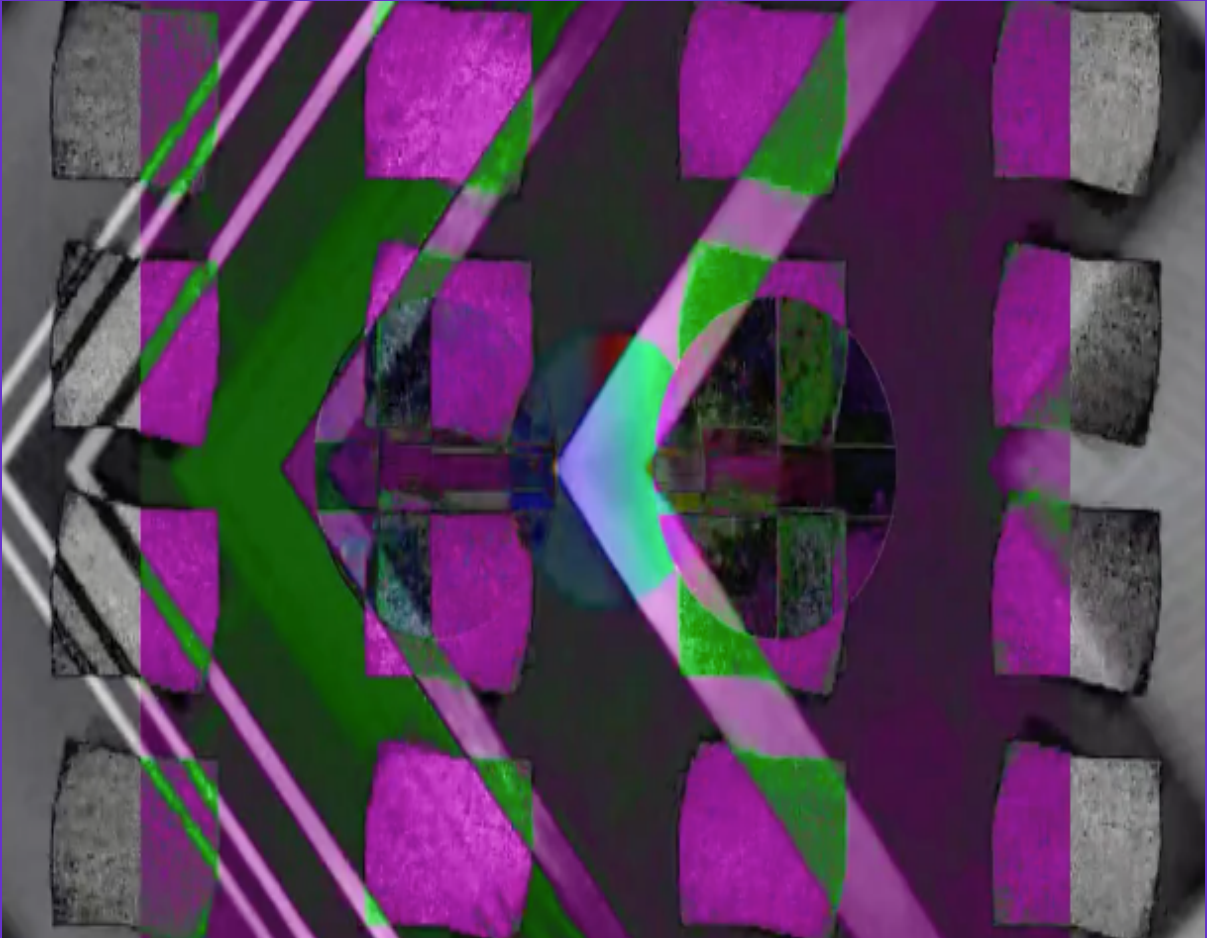
Fabric on MDF with Metal Poll, Sponges, Wool, draining bored and Yellow Kitchen side cut off Oil, Matt, Gloss paint



**Fabric and Carpet on MDF board with
Plastic Bowl, Plate, acetate.
Oil, Matt, Gloss Paint**

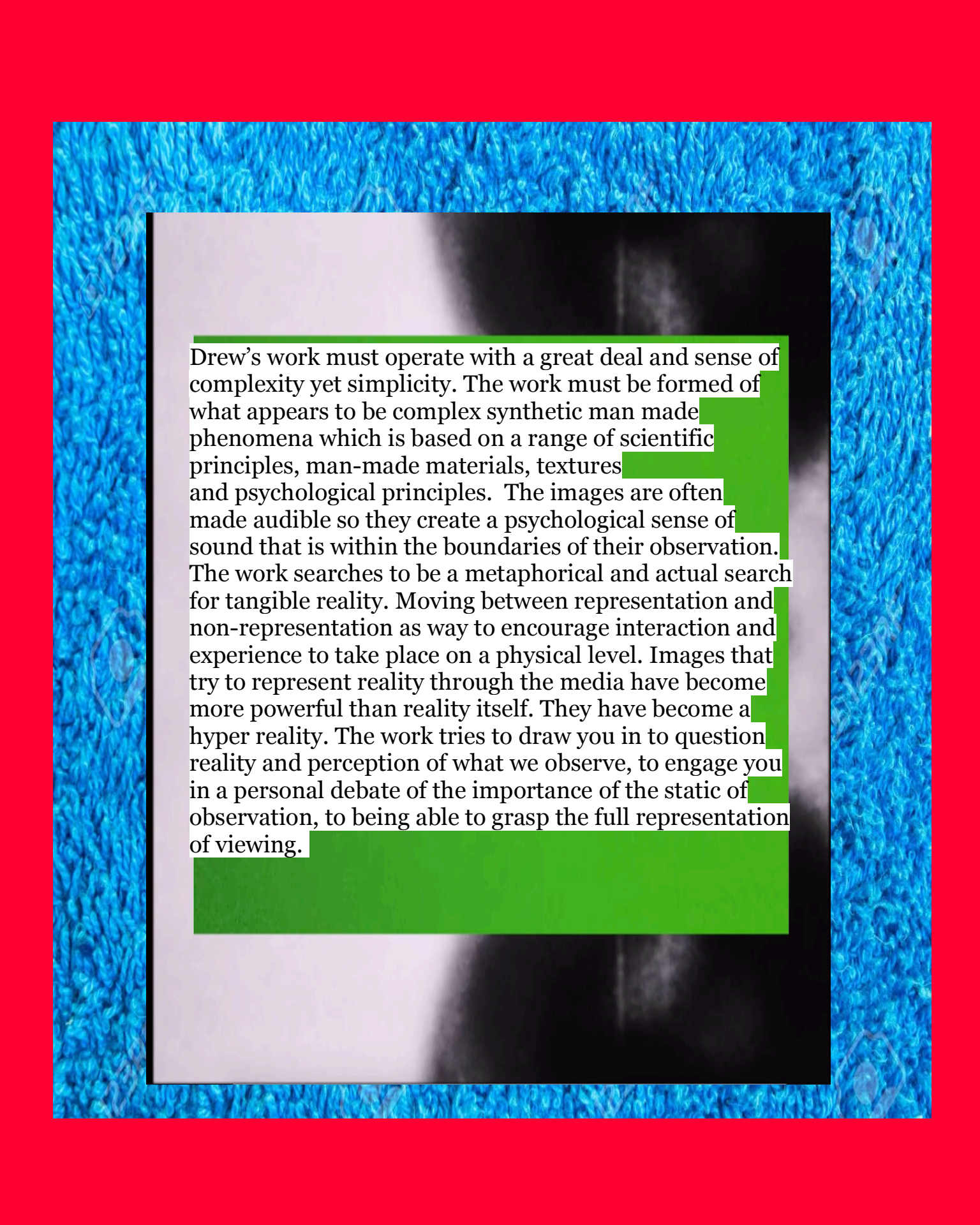


Fades

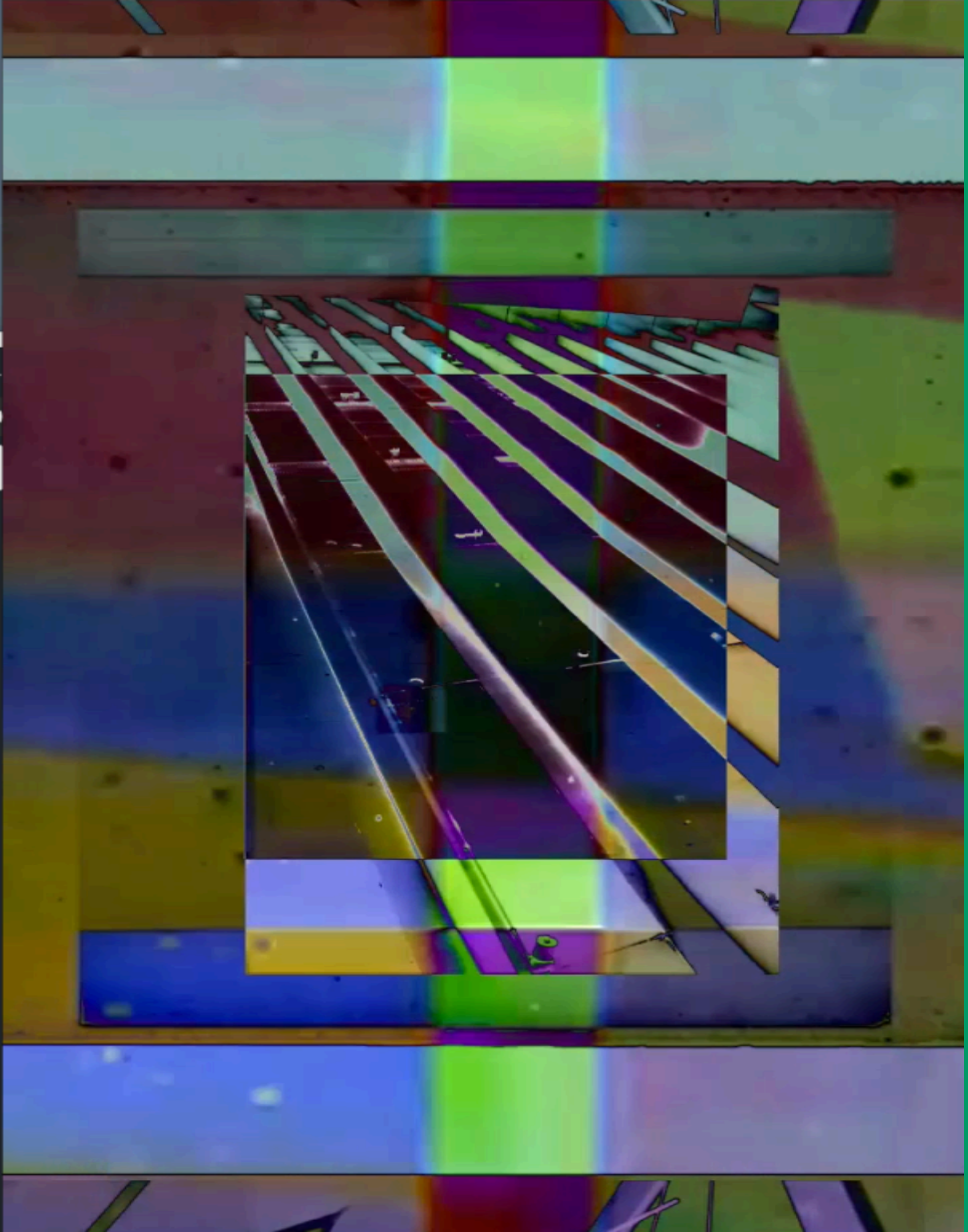


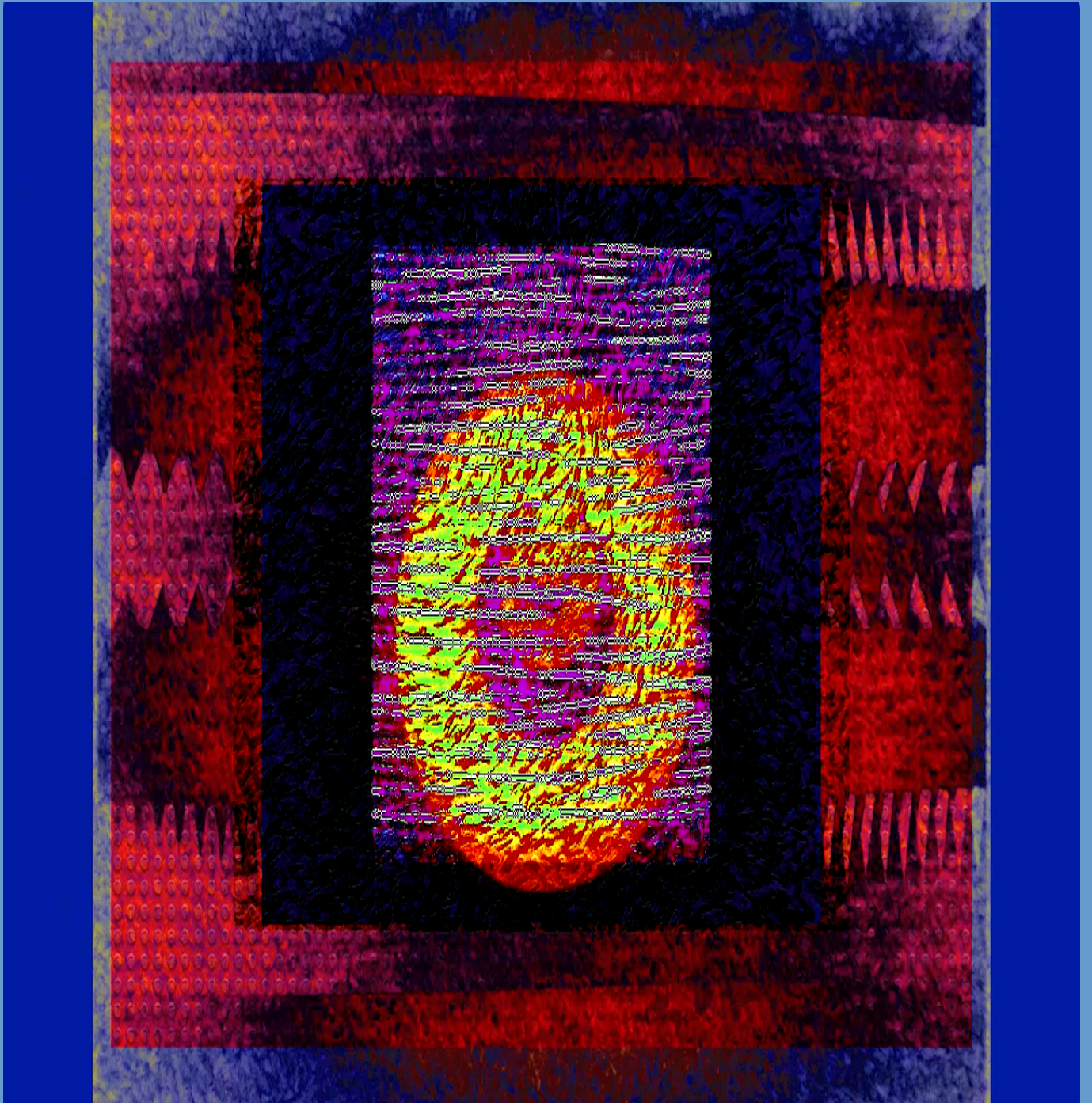
Fades

Structural connections between visual and aural elements of information within each video and painterly work elect very specific thought processes. However, to what extent and how reliable can one element of this information that we observe (an image or form) influence and condition another to feel a sense of emotion, meditative state or reaction to the work. Fading in and out of different perspectives of viewing transforms this question into a fundamental exploration of the content of perception, of the relationship between the *sender* and the *receiver* or in simpler terms the *Artist* and the *viewer*. ultimately, it is reality itself that is at stake. If the video and painterly works escape the specifically formulated reality of the physical object coherent within how can the work function as a push and pull against what the artist wants you to see and what actually is hidden behind closed doors. Drew wants work to impel itself upon the viewer to engage in a conscious observation and perception of reality whilst maintaining a meditative state of recognition and comfort. The work must fade away from representation to then draw us back into understanding the objects we observe, shifting between unease, chaos and lack of control.



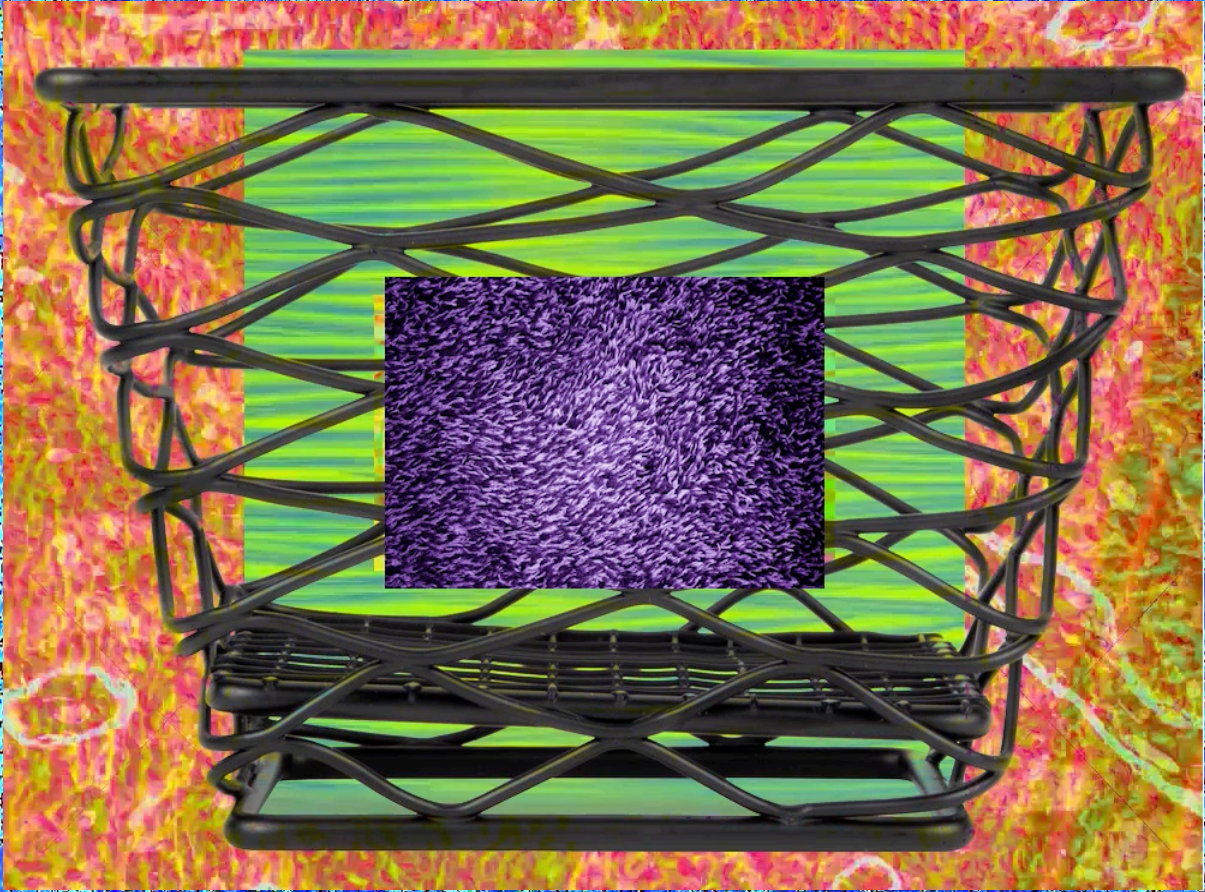
Drew's work must operate with a great deal and sense of complexity yet simplicity. The work must be formed of what appears to be complex synthetic man made phenomena which is based on a range of scientific principles, man-made materials, textures and psychological principles. The images are often made audible so they create a psychological sense of sound that is within the boundaries of their observation. The work searches to be a metaphorical and actual search for tangible reality. Moving between representation and non-representation as way to encourage interaction and experience to take place on a physical level. Images that try to represent reality through the media have become more powerful than reality itself. They have become a hyper reality. The work tries to draw you in to question reality and perception of what we observe, to engage you in a personal debate of the importance of the static of observation, to being able to grasp the full representation of viewing.







STATIC



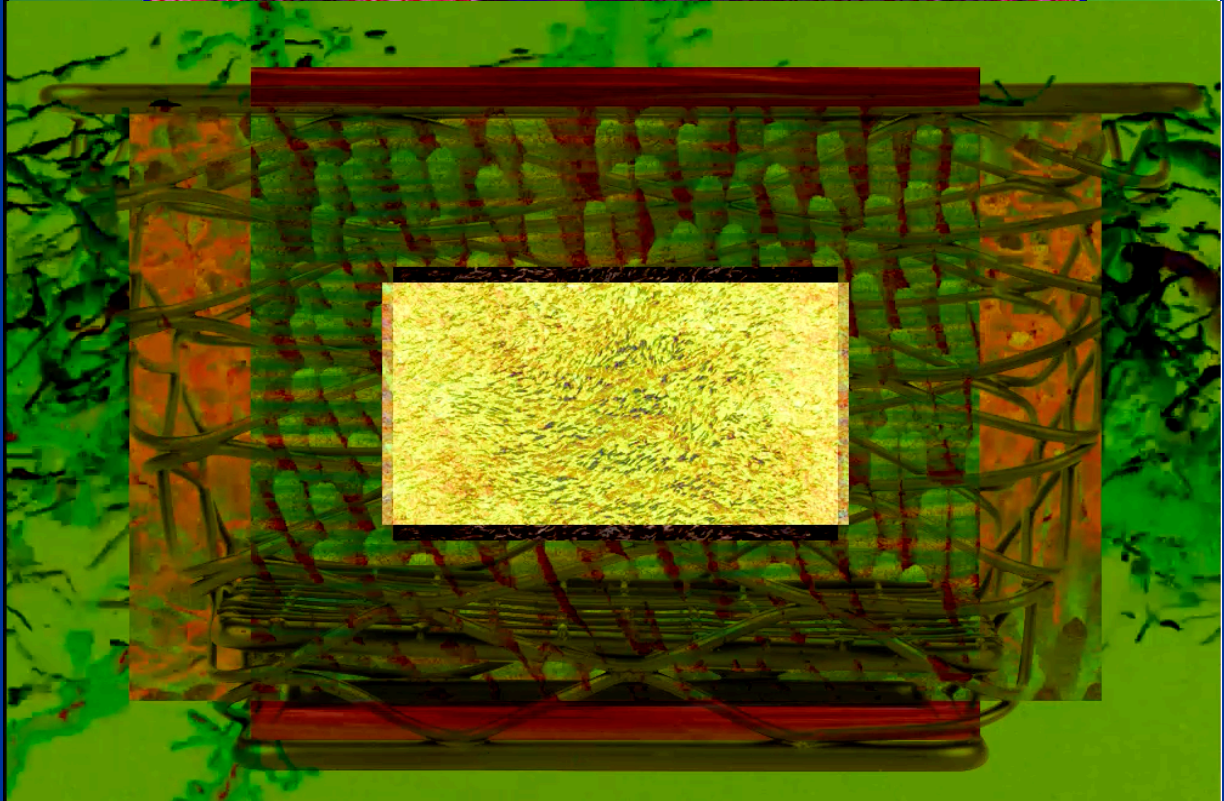
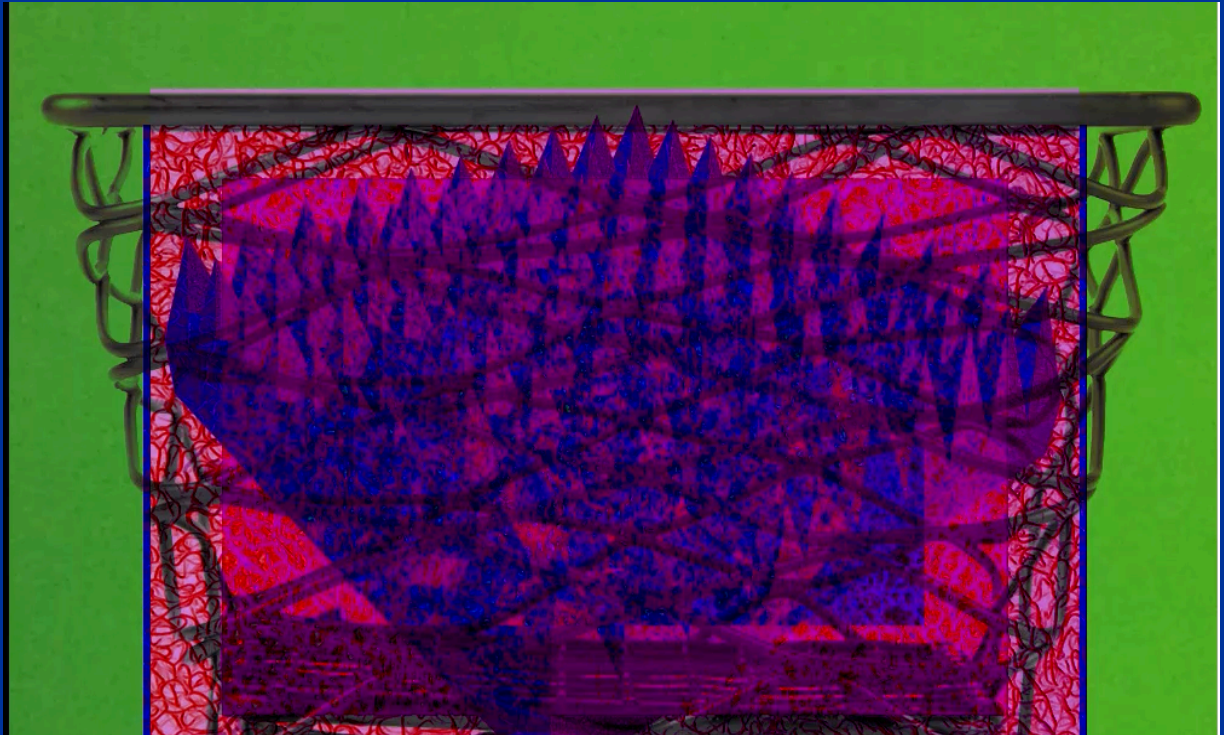
Static

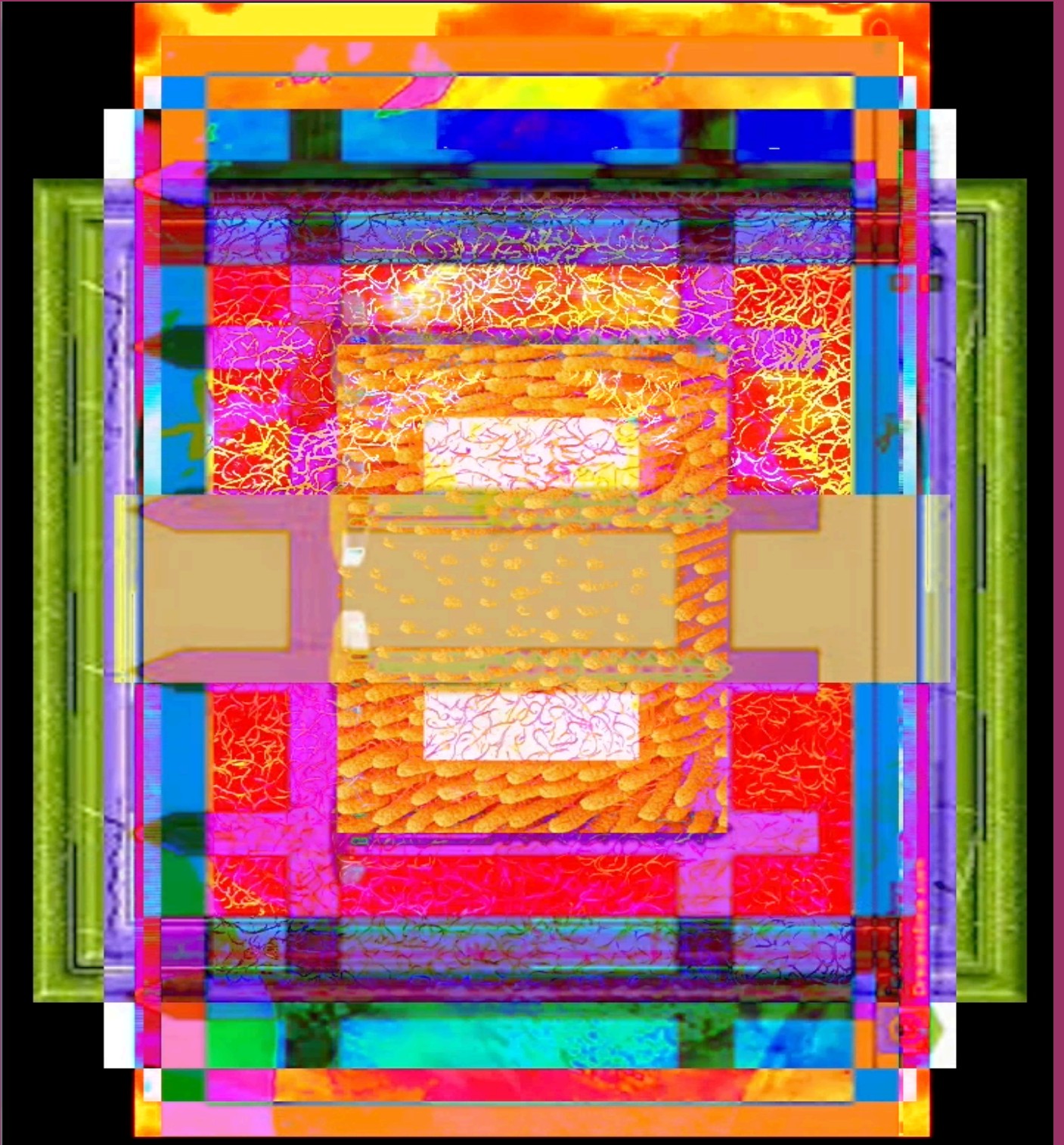
The idea centred around the term “Static” has become an important inter play within Drew’s work recently, enabling a breathing point between the fast-paced action that derives from the act of observing, enabling the viewer to pause, think, meditate about what they are observing. There is a great deal of interest both **aesthetically and mentally** when looking and or observing static. It disrupts, moves, fills the screen without given or generating any content that could have a symbolic, social or mental connection to the viewer, its the pure act of viewing nothing. The nature of looking at nothing but colour and static scenery of centres the chaos that lies behind the painting and video works. It creates a moment, an instant where the chaos can be stopped, where logic is left behind. Interplaying these moments alongside of the composition acts as a barrier of control for Drew, creating hopefully an even more immersive sense of composition when observing. Sound is considered, yet also deducted from the frame. Static sound is not necessarily needed to generate desired effect. Sound must be subtle if used to centre static control, keeping the viewer entranced to the potential nature of something re-**appearing** before them.

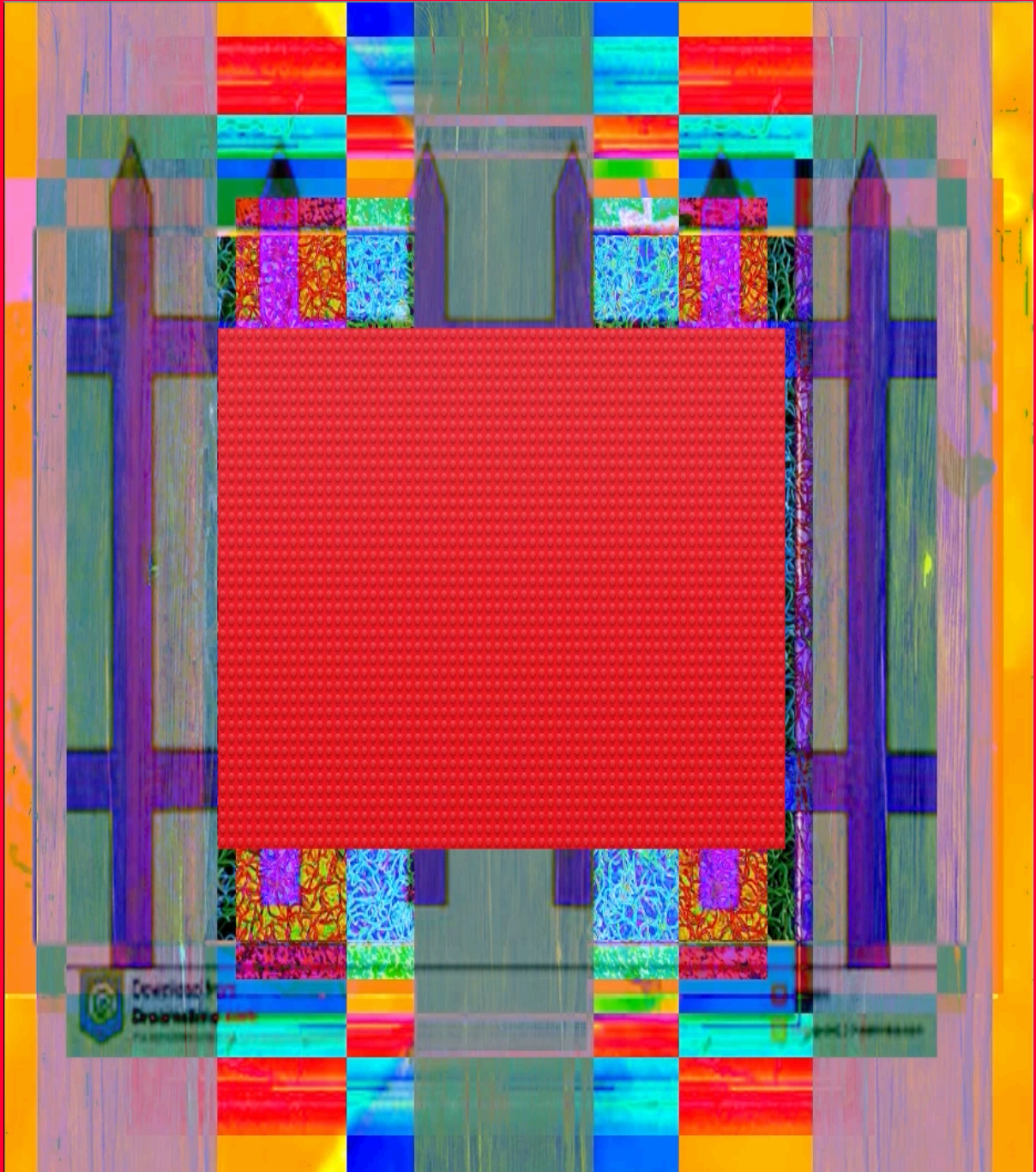




*Oil, Acrylic and Matt Paint on
MDF Board with Carpet tile,
Metal Clothes Dryer, wood
ceramic tile, Fabric and Plastic
tubs.*







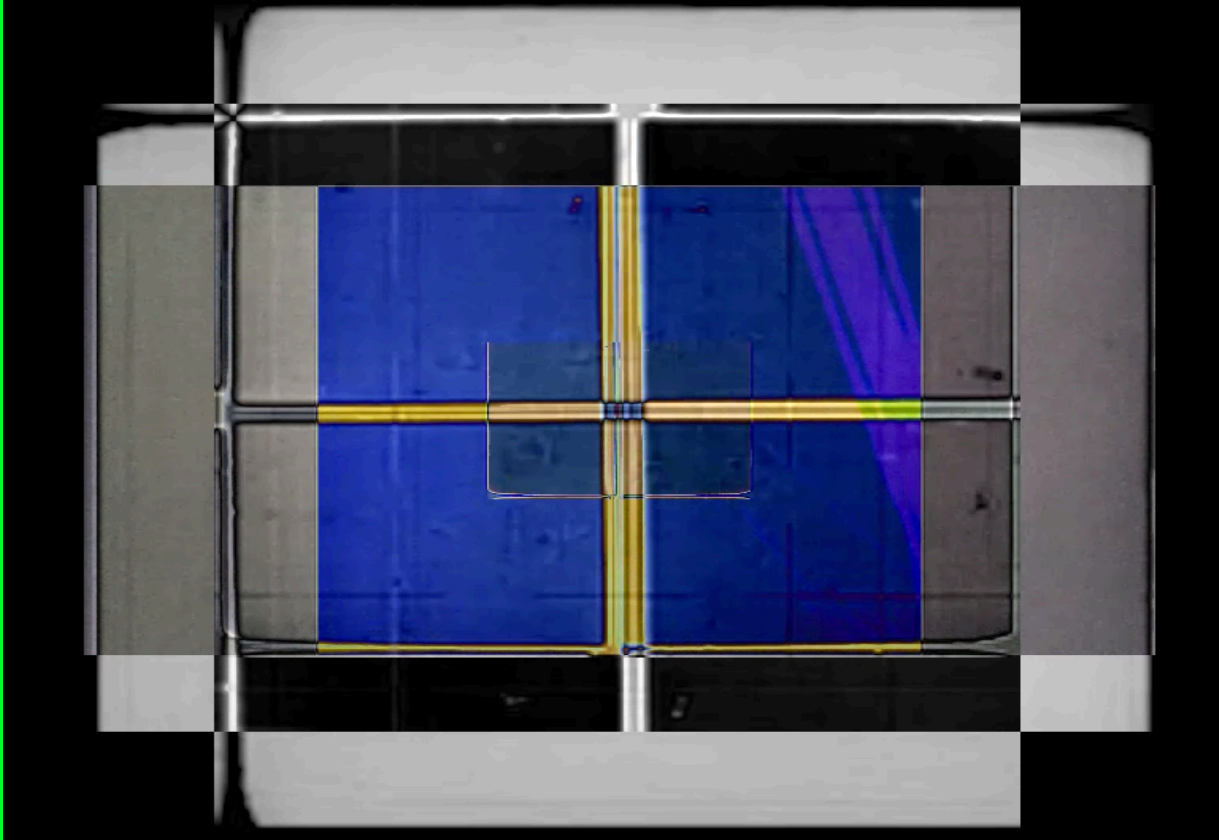
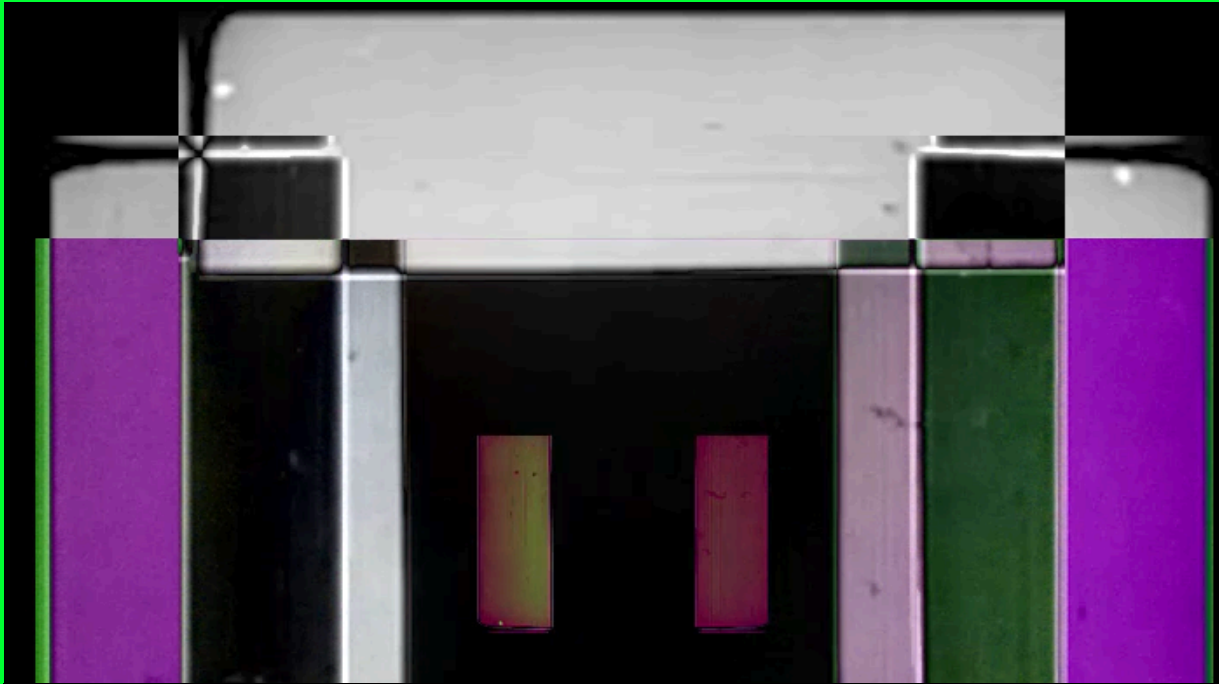


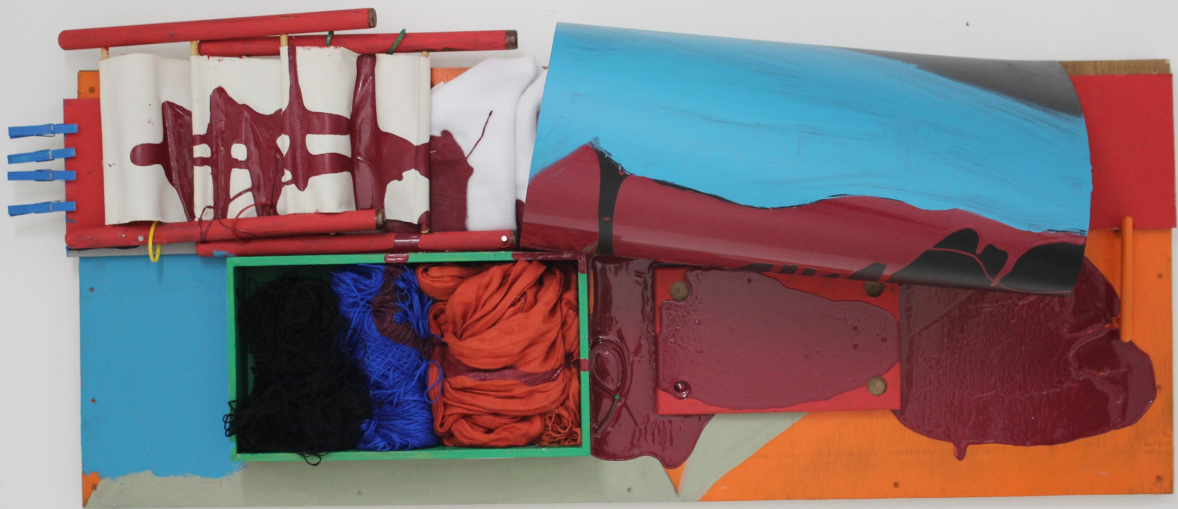
Materials

Paint as a material

Paint is a very important aspect of Burrett's work acting not just as a tool to represent or generate mark making but to act as a material in its own right, using the pour of the paint to become a sculptural element. Through Letting the paint dry on a range of surfaces from plastic, paper, wood and metal it defines and generates a range of effects in which the paint itself possess. The use of matt paint dries paler in colour and much smoother upon the surface. Whereas Gloss paint dries with an interesting shine and sense of still being wet. Burrett personally prefers the effects of gloss paint to the surface of the work itself. The application of paint to the surface changes in height and angle but is often left down to the paint itself in this particular instance. This form of application adds as a distraction that pushes back the chaos behind. A distraction of purely uncontrolled colour that forms its own natural pattern and form as it hits the surface of the sculptural or two-dimensional surface. Burrett uses the material to generate purity and honesty of the object used, often relying on found everyday objects. Playing with both the manufactured and Generated forms of Colour, taking objects that have a defined colour and combining them with works in which he has defined himself.



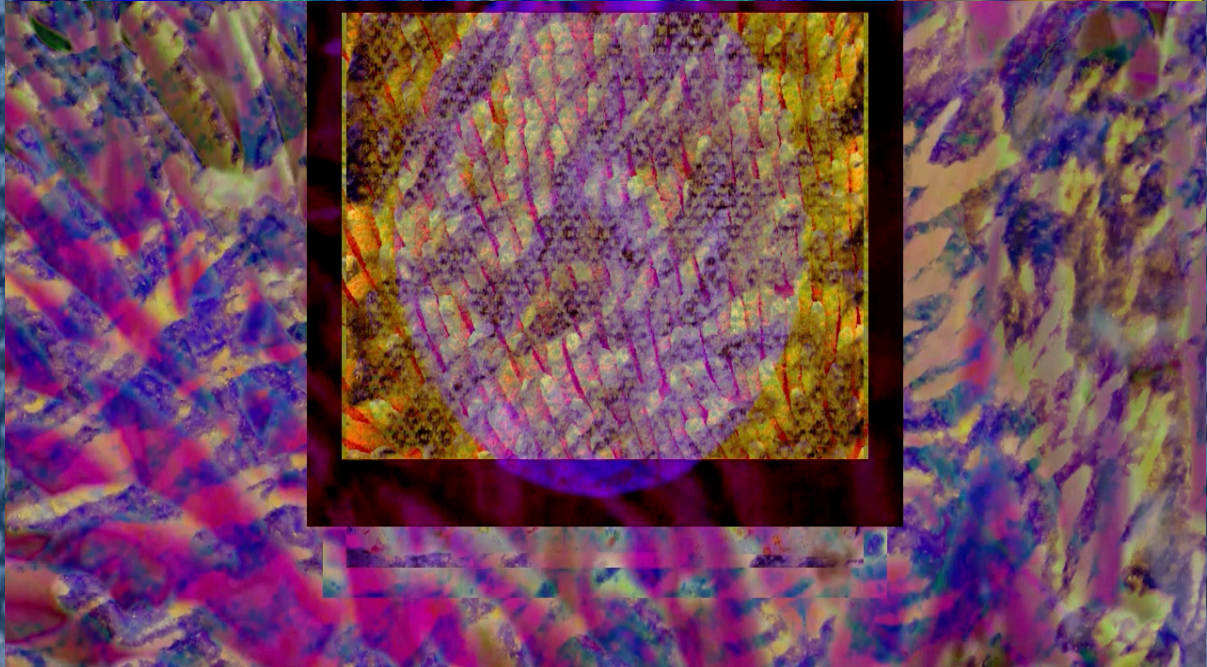
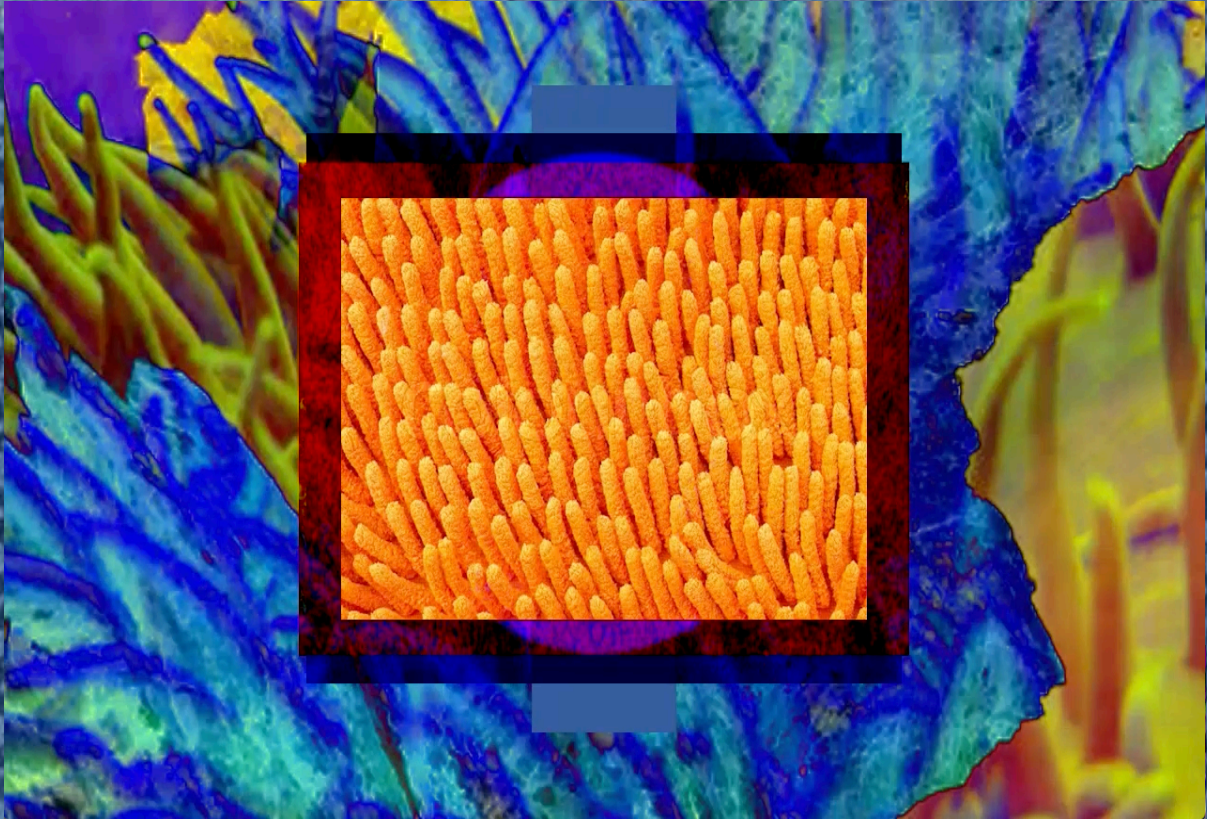




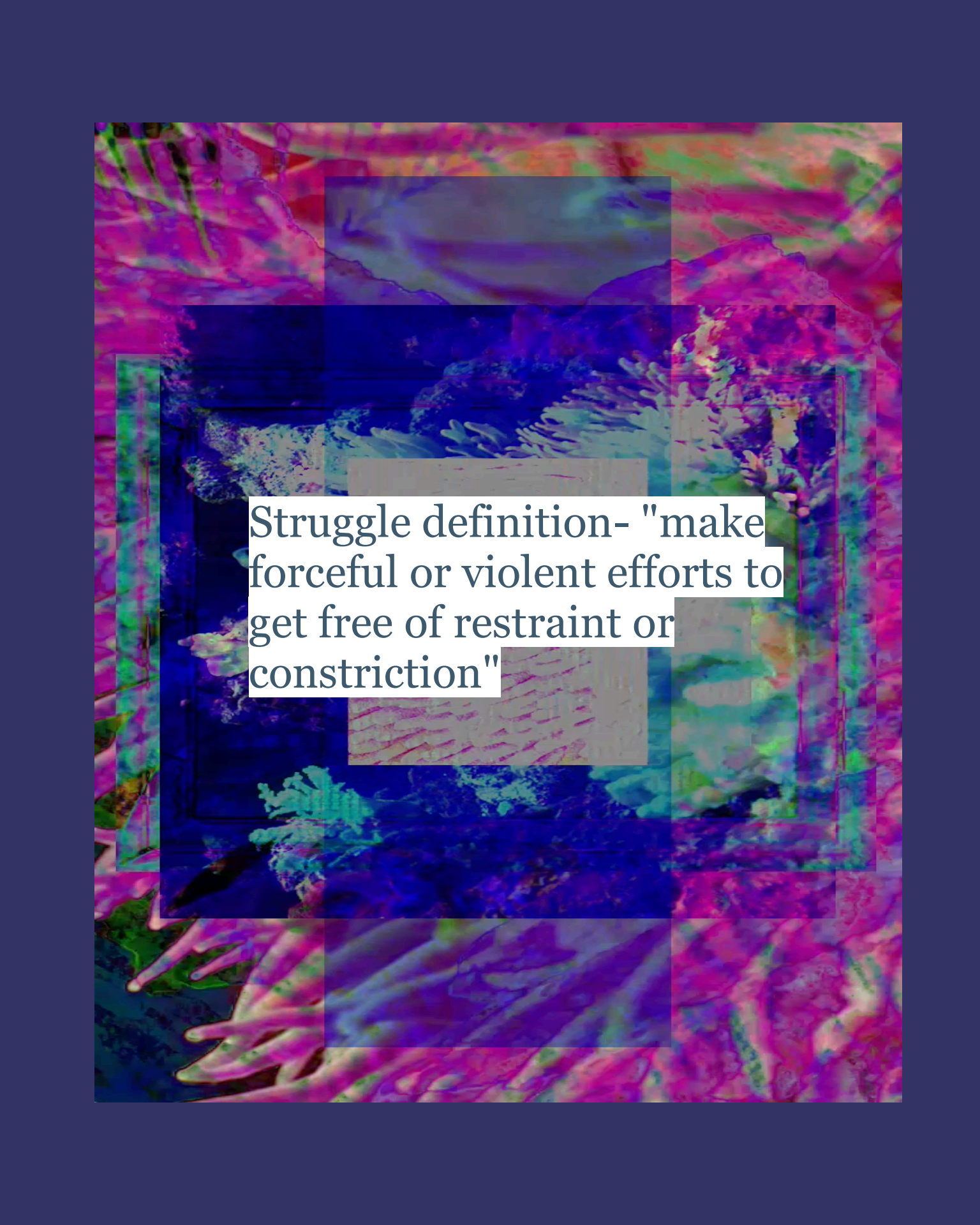
**PVC Plastic on Wooden
Door frame with Pegs,
wool, and fabric.
Oil, Gloss, Matt Paint**



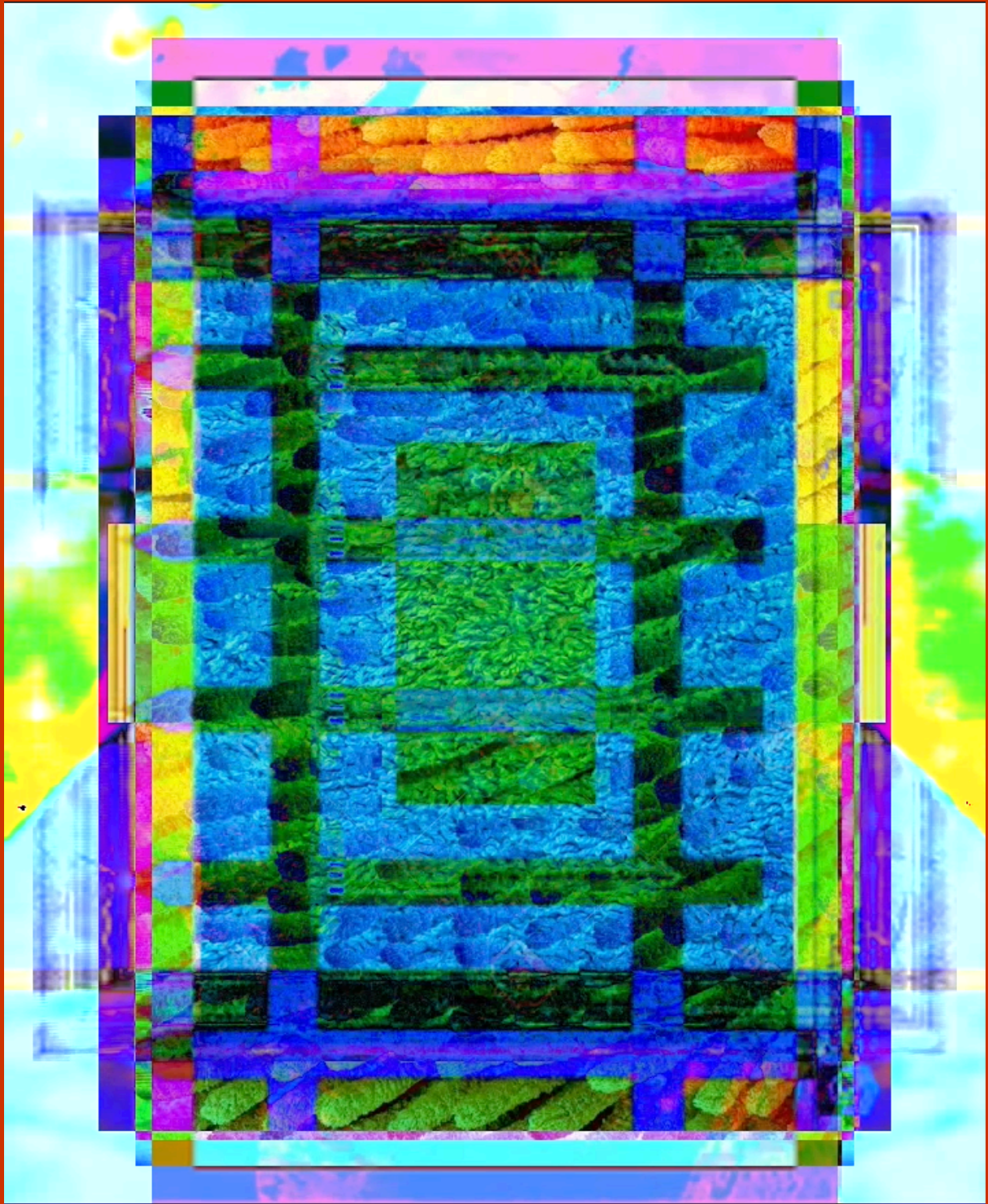
SKIN



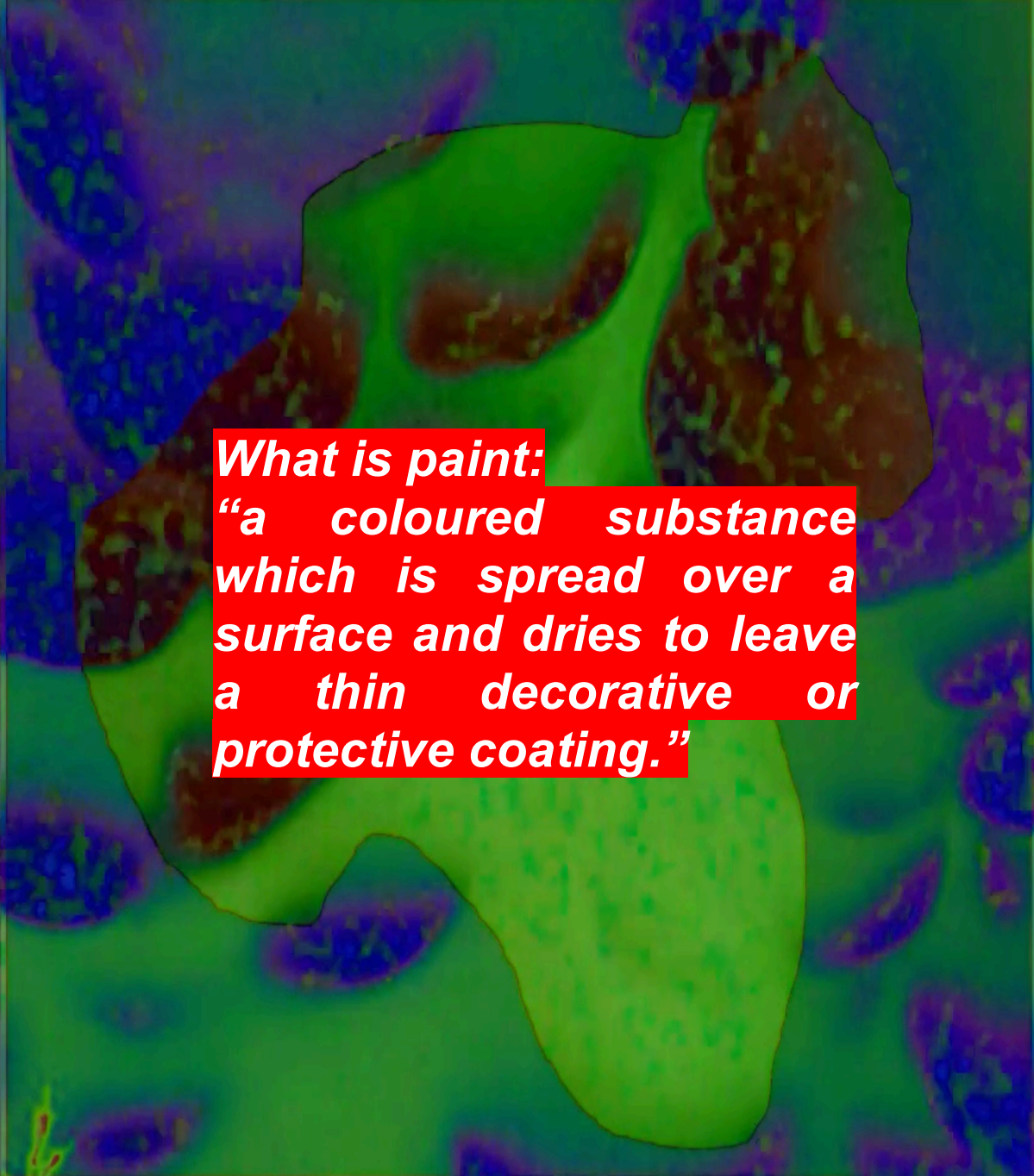


The background is a complex, multi-layered collage of colors. It features various shades of red, orange, yellow, and green, often appearing as if they are layered or overlapping. There are also some darker, more muted tones like brown and black. The overall effect is a rich, textured, and somewhat chaotic visual field. In the center of this collage is a white rectangular box containing text.

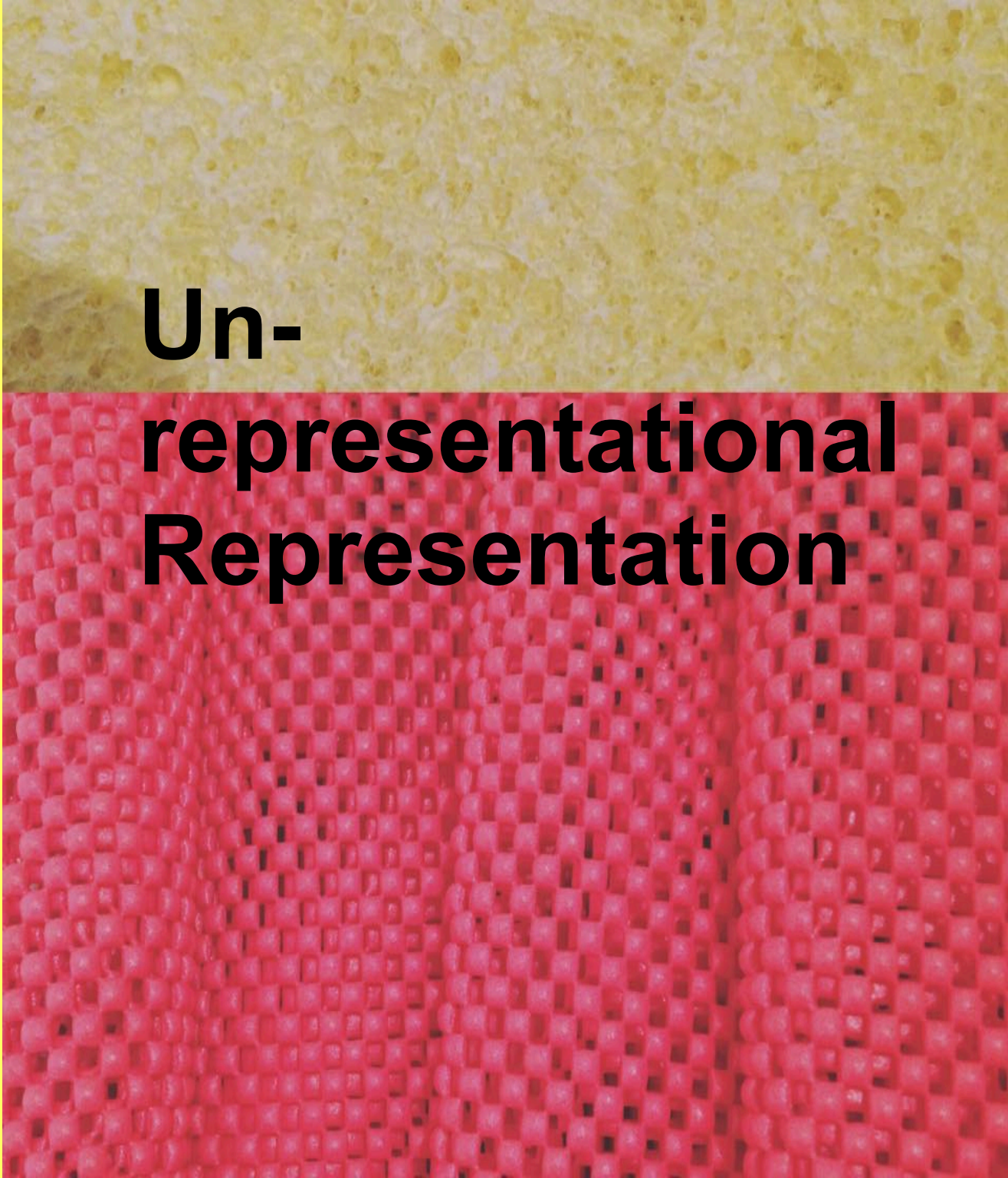
Struggle definition- "make forceful or violent efforts to get free of restraint or constriction"





The background of the slide is an abstract painting. It features a large, irregular red shape in the center, surrounded by various shades of blue, green, and purple. The colors are blended and layered, creating a complex, textured appearance. The overall composition is dynamic and visually rich.

***What is paint:
“a coloured substance
which is spread over a
surface and dries to leave
a thin decorative or
protective coating.”***



**Un-
representational
Representation**



**Projection and Sound
with Light on wood and
Fabric.**



***Oil, Acrylic and Matt
Paint on MDF Board
with Carpet tile, Masks,
Metal Rivet Holes,
wood and Fabric.***



Oil, Acrylic and Matt Paint on MDF Board with Carpet tile, wood and Fabric.



Oil, Acrylic and Matt Paint on MDF Board with Carpet tile, Metal Clothes Dryer, wood and Fabric.

Skin

Every object or form that has a coloured surface applied can be described as skin. A glove like object that slides over the form, merely taken hold of its surface, not penetrating the entirety of the material. This differentiates between the hand made and manufactured object. Unlike a handmade object which has a mere application to the surface via Oil, Acrylic, Matt, gloss or Spray paint. The handmade object aims to transform, change the object being painted altering the way we see the work itself. This however is creating a whole different effect and relationship between two objects and materials. The surface the paint is applied on may absorb colour differently, the paint may appear lighter, darker or could even possibly resist the surface. Drew explores this notion that paint is a skin, that it's application can be stripped away, changed through time and age, can be layered, added to constantly. But also, this notion that two objects that could be the same but applied through the manufactures and handmade process may come across completely differently as an object to the audience when observing in the space. Can they be placed together is a question Drew is attempting to answer, how far he can push and pull painting to effect to make materials part of the work and not merely the form that gets applied to the surface. To show the beauty and struggle the materials face to enable the audience to experience the work. Questioning intently the boundaries and balance



Blue-

Positive: Intelligence, communication, trust, efficiency, serenity, duty, logic, coolness, reflection, calm.

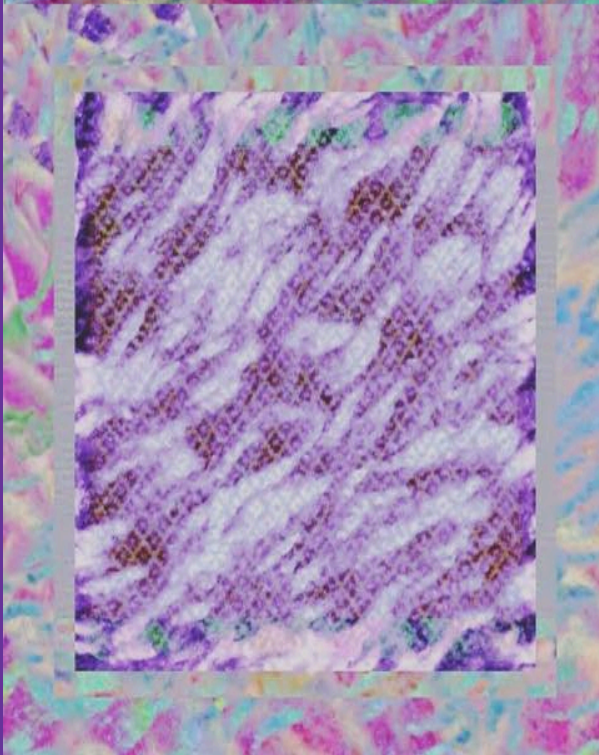
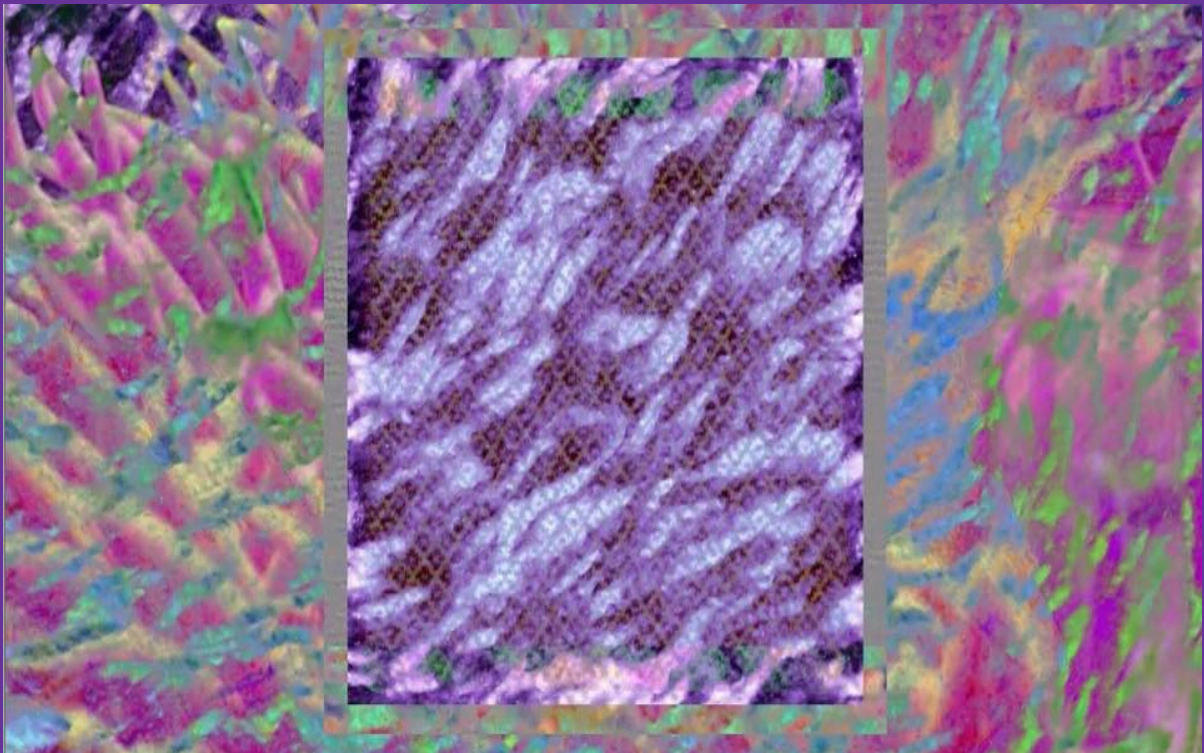
**Negative: coldness, aloofness
lack of mention
unfriendliness.**



FABRICATED



**Oil, Acrylic and Matt
Paint on MDF Board
with, Masks, wood,
Fabric, wool and
Cable ties.**



Colour and Object

Within Drew's an ever-increasing interest in the everyday object and the found man made coloured materials are taking presidents. He's began to consider the objects in the rooms we situate ourselves amongst, and how these can have a great impact on its appearance and the way it is seen by the viewer. The number of objects we consider essential within the very environment of the home is constantly increasing leading for new coloured designs to take form to increase and force us to purchase particular products and or appliance. Prior to the mid nineteen thirties household devices and objects where marketed for their function and not purely there colour, however modern design and marketing has led to the everyday object becoming much more elaborate and colourful in design, using the knowledge of Semiotics to encourage and create an aesthetic in which may fit in a particular home design. During the digital era and the design of new plastic polymers new and unusual colours where being added to the home. The first distinct movement in this form of design was made by a movement called "Memphis", by a designer called Ettore Sttsass whose designs where characterized by bright colours, rectilinear forms and a deliberate flouting of established rules. Effecting priory the shapes and design of many household appliances leading way for the modern trends in design by companies such as Apple and Dyson who use colours to enable the consumer to define their home with a colour that suited their own taste, Beauty and Understanding. To create a sense of individualism amongst the accessories and appliances that we engage with on an everyday basis. Colour effects our moods and intentions and what we engage with, so when you apply this to a household object does it affect the way in which we engage. Are we more repelled to Hoover if the product is yellow in design in comparison to a grey Hoover? We know that colour can often define a specific product, but with the launch of many colours in the market colour is becoming an accessory for us the consumer to divulge.

Drew uses colour in a similar manor within his work, through combining objects that are manufactured on a mass production line, to create a specific design in the home and then combining them with Household paint by companies such as deluxe and Valspar, He aims to create a sense of the everyday identity, pushing his now creative identity into the work, defining his practice as an extension of his own visual language of the world, "He" the Artist wants to live in. The Everyday object forms much of his current practice and he strives not to mix colours from the creation or intention of the manufacturer, but to stay true to the systems of design that we engage with on a daily basis. Drew wishes to stay true to the colours used and to alter the colours of the objects purchased, so that they become an individual item turning something that did not necessarily contain colour into an individual item that works in tandem with the rest of the objects that are coherent amongst the work.



**Fabric on MDF and PVC with
Coloured acetate and Gloss
Paint.**



