

Brendan Stuart Burns



Flare, oil & wax on linen, 100 x 120cm



Fuse, oil & wax on linen, 100 x 120cm

Revisiting the West coast of Ireland after nearly 30 years was both inspirational as well as daunting. I spent many road trips and holidays with my Irish father from Belfast covering hundreds of miles as the passenger, unable to engage fully with the landscape as an artist. This recent visit enabled me a chance to reclaim those memories and produce new work. I am drawn to the details and avoid the horizon, I avoid the picturesque and celebrate the beauty in the macrocosm, the love of nature's secrets combined with my love of paint come together in the studio to celebrate in art.

My work is not abstract in the formal sense, but it has enjoyed the relationship with ambiguity; it is concerned with inner emotion and the sensed experience of the viewer; it is about the contemplative and experience of self-reflection. All my work has endeavored to present the clarity, yet simultaneous abstraction of a 'peripheral' experience: the afterimage burnt onto the retina, something which is both precise yet ambiguous, fixed yet transitory, permanent yet ephemeral.



My work allows for the materiality and physicality of the earth itself to take on a more significant role. The first response to these works is that of a physical one, paint itself and process of its making is primary. The work allows for the personal, philosophical and the emotive, as well as the sense of journey and time.

I aspire to celebrate nature's ability to seep absorbed light, almost as liquid colour when dusk sets. These works 're-present' that connection with our natural world, the most simplest and fundamental of human experiences: they give one time to breath. The sculptural encounter with the painting engenders the consistent underlying melodic whisper of the spiritual that has developed in my work.



These works refract human presence; they make one aware of themselves, openly revealing one's own fragility of existence and sense of being human. They are sensuous and seductive, they allow the eyes to experience the sense of touch, to smell or taste colour, they celebrate beauty.

It is both microcosm and macrocosm simultaneously, they allow the viewer to exchange their own scale; the distance established between the viewer's retina and picture plane oscillates between near and far. This whole experience enhances an important factor, that of 'time'. There is an extraordinary sense of quiet, calm and stillness. Time held in suspension. I hope that all of my works allow the viewer to become highly conscious of the activity of looking, and therefore to become aware of oneself, one's own position in time and place, to recognize almost outside of oneself one's own presence.

To breathe in memory, thought, serenity, time and contemplation. When I ask myself once again, what is the point of making? What does my work do? The point is quite simply to create a work, which allows thought itself to breathe.



Brendan Stuart Burns currently lives and works in Cardiff. He studied Fine Art at Cardiff College of Art (1981 – 1985), and undertook a postgraduate in painting at The Slade School of Art, University College London (1985 – 1987). He won the Gold Medal in Fine Art at The National Eisteddfod of Wales in 1993 and 1998, and Welsh Artist of the Year in 2000 and 2003.

*Burns has exhibited both Nationally and Internationally, including America, France, Belgium, Australia and Spain. His one-person exhibitions include *Influere*, Oriol Y Parc – Landscape Gallery, St. Davids; *Tidal* Oriol Davies Gallery, Newtown, (2005); *Not the Stillness* National Library of Wales, Aberystwyth, Oriol Clwyd and Newport Museum & Art Gallery (2002); As well as *Being* National Museums & Galleries of Wales, Turner House Gallery, Cardiff (1999).*

*He has shown widely in group exhibitions, including '4 Contemporary Artists' Osborne Samuel Gallery, London (2014); 'Masterpieces of Modern British Art', Osborne Samuel Gallery London (2008); *Refractions / Shadows* 7 Artists curated by Mel Gooding, Lemon St Gallery Truro (2008); *VII Xuntanza Obradoiro Internacional das Artes Plasticas*, Museo Municipal 'Ramon Maria Allen, Spain (2004); *Places*, National Museums & Galleries of Wales, Cardiff (2003); West Wales Arts Centre, Fishguard (2003); Gordon Hepworth Gallery, Affordable Art Fair New York (2003); *Painting Ysbryd / Spirit Wales*, Festival Interceltique de L'Orient, France; National Eisteddfod of Wales, St Davids (2002); *Different Lights*, UKwithNY Festival, Angel Orensanz Arts Centre, New York (2001); *Welsh Artists Talking*, National Museum & Galleries of Wales, Cardiff (2000).*

His work is held in numerous public collections including The National Museum & Galleries of Wales (Derek Williams Trust), The Contemporary Art Society of Wales, A Fundacion Casa Museo 'A Solaina' de Pilonó, Spain, The University of Glamorgan and Contemporary Art Society of Britain (Tom Bendhem Bequest). Private collections include United Kingdom, Australia, Taiwan, Mexico, Spain, Holland and the USA.