

Rupert Burt

Education:

1993 - 95	Slade School of Fine Art, PGDip Fine Art Painting, Distinction
1990 - 93	Central St. Martins College of Art & Design, BA Painting, 1 st Class
1988 - 90	Solihull College of Technology, BTEC Art & Design, Distinction

Selected Exhibitions:

2003	The Miami Art Fair, Palm Beach, Blue Gallery
2002	The Hunting Art Prizes 2002, RCA, London
2001	Procession, Group Show, Blue Gallery
2000	<i>Art 2000 Contemporary Art Fair</i> , London
1999	<i>ArtLONDON</i> , Blue Gallery <i>The London Contemporary Art Fair</i> , Blue Gallery
1998	The Royal College Group Show Diorama Arts Group Show Blue Gallery, London Connaught and Brown, London Raw Gallery, New York
1997	<i>12 Abstract Painters</i> , Tom Blau Gallery, London <i>HypeDF</i> , Kensington Gallery, London
1996	Studio 3, London
1995	<i>Out of the Nineties</i> , The Mall Galleries

Private and Corporate Commissions

2000	<i>Interior Design House</i> , Painting for the show apartment London (e1 Gallery)
2000	Private Client (Blue Gallery)

Rupert Burt's current practice falls into two categories, 'Fall' and 'Trace' paintings. The title "Fall" refers to the way in which paint is poured onto the canvas. The aim of the process is to strike a balance between the role of chance and the artist's control or intervention. The tension of these opposing forces makes manifest images that are at once figurative and abstract. The pearlescent pools of paint are set against flat and modulated surfaces, this achieves a highly illusionistic effect.

Trace Paintings are made by a complex process that is similar to watching a photograph develop, translucent forms gradually appear out of a dark undulating ground to create a deep sense of space and luminosity. The paintings are carefully constructed yet constantly appear to be on the cusp of emergence or dissolution. The paintings are the sum of many traces, each successive layer predefines the image yet at the same time reveals previous layers to show the paintings' history, thus the time inscribed in their making.

The photographic likeness of the work is enhanced by the overall sheerness of the surface and the grain that the images are made up of. The paintings are also coated with interference mica particles that intensify their luminosity and play with light on the surface, giving them a subtle jewel like quality and fluctuating colour that is analogous to that found in scientific forms of photography.

The paintings are made by mixing dyes with acrylic mediums to create a paint that is reactive to bleach. When bleach is applied to the surface it tonally lightens the paint depending how long it is left on for. The bleach does not damage the paintings due to the short time it takes for the dye to react. The paintings are coated with UV protective varnish and remain stable.