

A 360 DEGREE VIEW

Drew Harris
The 2018 Tri-Art Residency

ACKNOWLEDGEMENTS

Hosting Drew Harris, in Tri-Art's inaugural Art Residency, was both a pleasure and an education. We would like first to thank Tri-Art president, Stephen Ginsberg, for making this residency possible and for his generous support in the form of materials, studio space and artist accommodation. The staff at Art Noise, led by the hard-working team of Evan Ginsberg and Jessica Shannon, was instrumental in working with Drew to troubleshoot products, supply materials and work towards the development of his shows. Thanks also to the dynamic graphics and marketing team at Tri-Art, Connie Morris and Andrew Johnson.

An additional thanks must go out to our supporting families, in particular Sharifah Mazwari, as well as Gisele and Mohamad Tauchid, for providing emotional support and lending a helping hand throughout Drew's time in Kingston.

Tri-Art and Art Noise acknowledge and thank the staff at the Isabel Bader Centre for the Performing Arts for the introductory show in the Art + Media lab.



CURATOR'S VOICE

As artists, much of what we do in the production of our art is solitary, informed as much by the creative space in our minds as by the spaces we inhabit in the world. Art residencies provide an opportunity for a shift in both.

The resulting work produced within the cascade of expectation, elation, tension and, oftentimes, frustration, can range from being wildly divergent from each artist's oeuvre to something more in keeping with their signature styles.

Drew Harris, in his time at Tri-Art's first residency program, created a body of work that is both completely new, while at the same time imbued with a familiarity that speaks to his past in graphic design as well as his Canadian roots. Each piece a small essay, a commentary on observed and absorbed essence of homeland. At once familiar and new. A rediscovery of home, of space and spirit.

Arriving in Kingston during the last big winter storm of the season from the oppressive heat of Kuala Lumpur, Malaysia, Harris was driven by the contrast of the weather alone to begin a rapid-fire series of experimentation. Over sixty pieces, ranging in size from 10" x 10" to 7' x 5', were whittled and finessed down to over 45 finished paintings. This staggeringly prolific output coalesced into a harmonious and sophisticated collection of work, aptly named a 360° view... all the way from there, referring to Harris's homecoming both physically and creatively. An exploration of the environment, the terrain of the spirit and the land he has gone around the world to come back to.

In a sense, it is a coming home again that Tri-Art Mfg. also experienced through this residency. Harris, one of the first professionals to use our paints more than 25 years ago, used his time in Kingston to rediscover the range of colours and to explore the new mediums and materials that we have produced since the early days of our company.

Working out of a small studio above Art Noise as well as in the classroom/studio inside the store, Harris spent his time surrounded by the full range of Tri-Art products, tapped into the combined expertise of the owners of Tri-Art and their staff and enjoyed the vibrant and sometimes frenetic energy of downtown Kingston. This potent immersion for Harris was also a boon to the Tri-Art family, as we watched, discussed and troubleshot with him through his exploration and interpretation of the materials within our environment. The best way to gauge the effectiveness of our materials is through witnessing their use, while working with artists to hone the marketing and development of the products and the brand.

The Drew Harris residency at Tri-Art/Art Noise demonstrates the notion that the symbiosis of methods and materials, makers and interpreters is a fluid and dynamic way to advance the breadth of an artist's creative output as well as the validity of a manufacturing company through true collaboration.

Rhëni Tauchid, Program Coordinator & Product Specialist



ARTIST'S STATEMENT

The Tri-Art Artist Residency has allowed me the time and space to see beyond my normal art practice, to push materials, methods and, most especially, to engage in seeing my environment in 360 degrees.

My intention at the start of the program was simple—to work with a wide range of new paints and mediums and to see where I went creatively with these new products. The materials led me to experiment with the line, a simple yet challenging concept; this in turn developed into my seeing beyond my palette and canvas and utilizing a 360-degree point of view.

Daily, I was introduced to new mediums and methods of applying these new materials, and this in and of itself challenged the direction in the work I intended to make. The mediums were driving the direction, and the creative was taking on what seemed a secondary role.

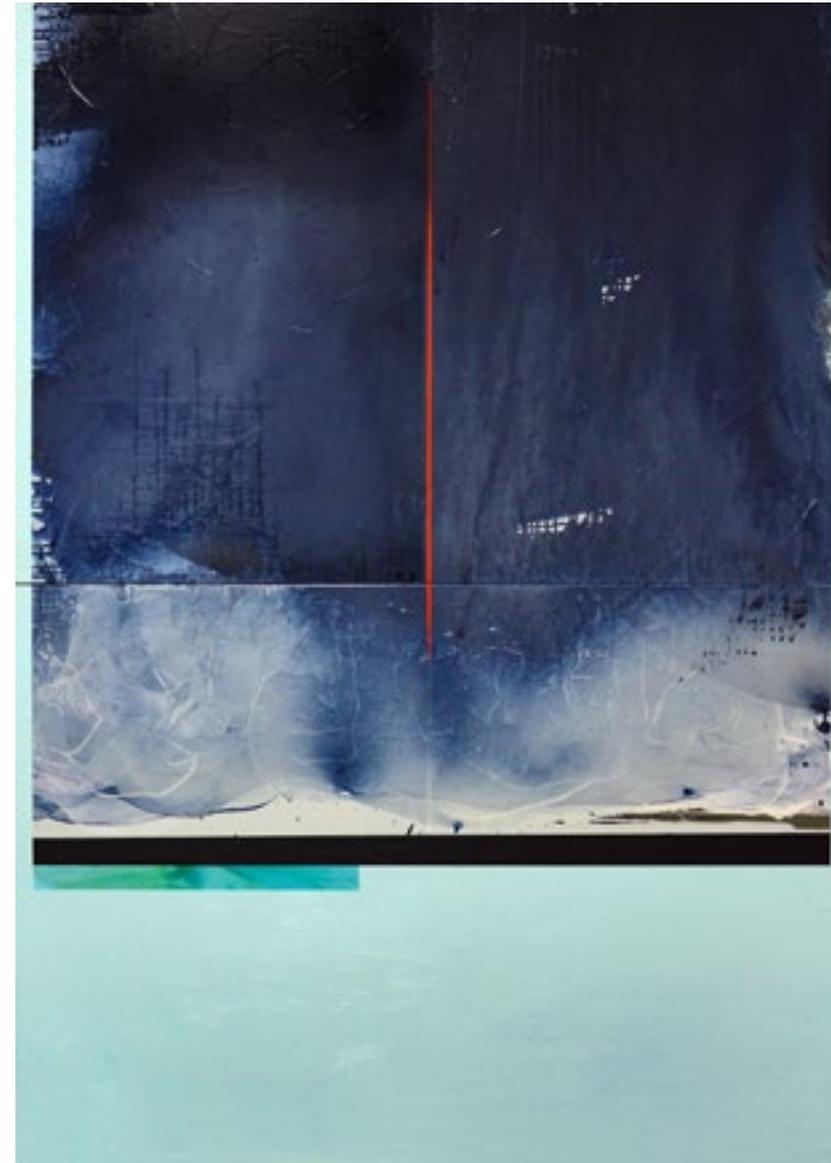
After a month or so of working with these new materials, I realized the work was trying to do too much mediums-wise, and I began simplifying the approach and using less of the mediums introduced to me. I began returning to my roots as a colourist and an abstractionist, allowing line, shape and colour to drive the new works rather than employing the wonderfully new mediums available to me.

What changed significantly in the work was the formation of the landscape entering in, a visual interpretation normally not as dominant in my work as it is in this series, though most importantly, a new creative direction in my work. An inspiration perhaps from the country of my birth and a country I have maintained a geographical distance from over the past 12 years, a land I have come to appreciate again during this Tri-Art Artist Residency Program.

Drew Harris, Artist

**I CAN SEE CLEARLY
FROM HERE TO THERE**

Acrylic, 84" x 60", 2018





WATERMARK 2

Acrylic, 42" x 48", 2018

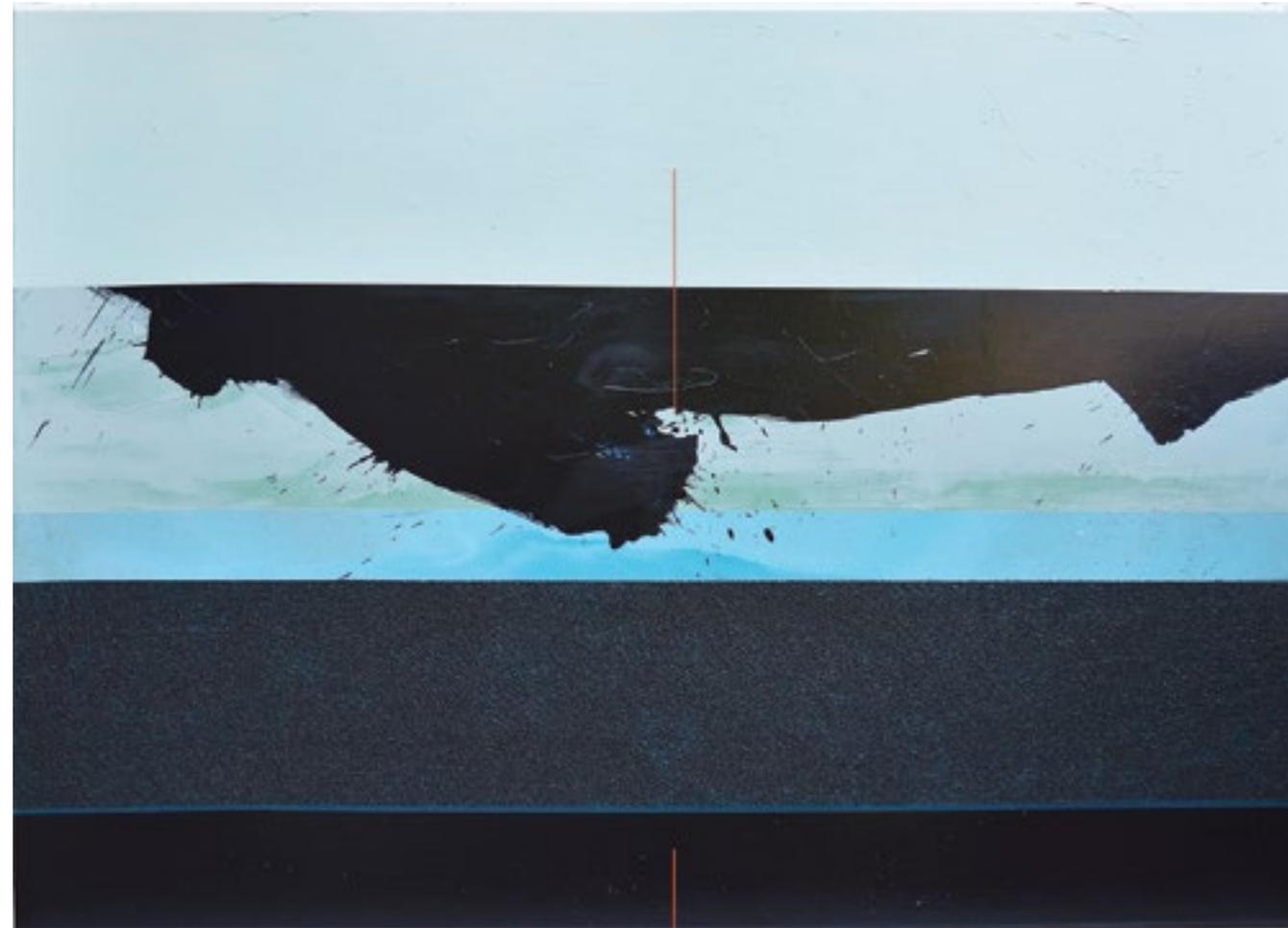


WATERMARK 3

Acrylic, 42" x 48", 2018

WATERMARK 1

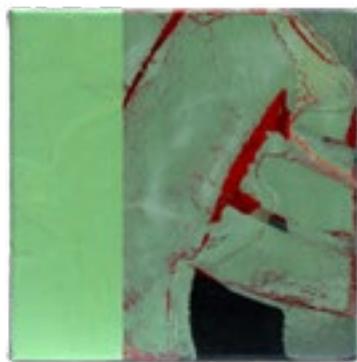
Acrylic, 42" x 60", 2018



FROM THERE TO HERE



FROM THERE TO HERE #1
Acrylic 10" x 10", 2018



FROM THERE TO HERE #2
Acrylic 10" x 10", 2018



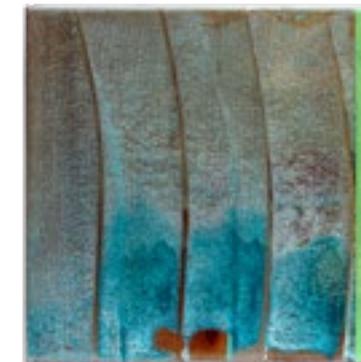
FROM THERE TO HERE #3
Acrylic 10" x 10", 2018



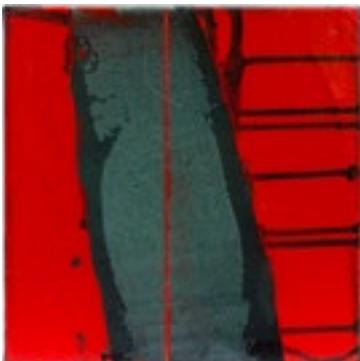
FROM THERE TO HERE #7
Acrylic 10" x 10", 2018



FROM THERE TO HERE #8
Acrylic 10" x 10", 2018



FROM THERE TO HERE #9
Acrylic 10" x 10", 2018



FROM THERE TO HERE #4
Acrylic 10" x 10", 2018



FROM THERE TO HERE #5
Acrylic 10" x 10", 2018



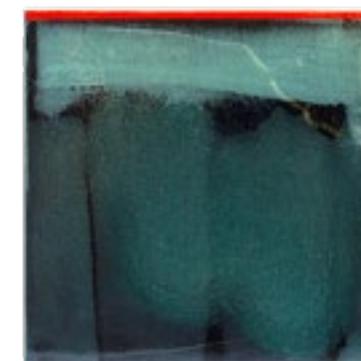
FROM THERE TO HERE #6
Acrylic 10" x 10", 2018



FROM THERE TO HERE #10
Acrylic 10" x 10", 2018



FROM THERE TO HERE #11
Acrylic 10" x 10", 2018



FROM THERE TO HERE #12
Acrylic 10" x 10", 2018

**EAST-WEST-GOING
NORTH SOUTH**

Medium on Surface, 56" x 60", 2018





TOTEMIC #1

Acrylic, 24" x 48", 2018



TOTEMIC #2

Acrylic, 24" x 48", 2018



TOTEMIC #3

Acrylic, 24" x 48", 2018



TOTEMIC #4

Acrylic, 24" x 48", 2018

BALANCING #1

Acrylic, 24" x 48", 2018



DROP

DROP #1
Acrylic 6" x 8", 2018



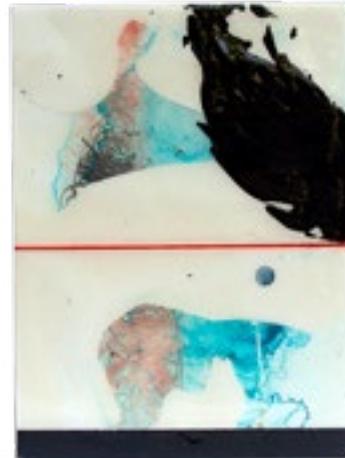
DROP #3
Acrylic 6" x 8", 2018



DROP #2
Acrylic 6" x 8", 2018



DROP #4
Acrylic 6" x 8", 2018



UPON ARRIVAL

Acrylic, 42" x 60", 2018



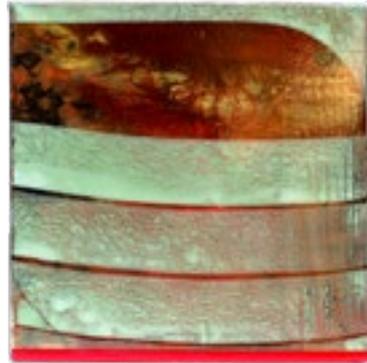
FROM THERE TO HERE



FROM THERE TO HERE #13
Acrylic 10" x 10", 2018



FROM THERE TO HERE #14
Acrylic 10" x 10", 2018



FROM THERE TO HERE #15
Acrylic 10" x 10", 2018



FROM THERE TO HERE #19
Acrylic 10" x 10", 2018



FROM THERE TO HERE #20
Acrylic 10" x 10", 2018



FROM THERE TO HERE #21
Acrylic 10" x 10", 2018



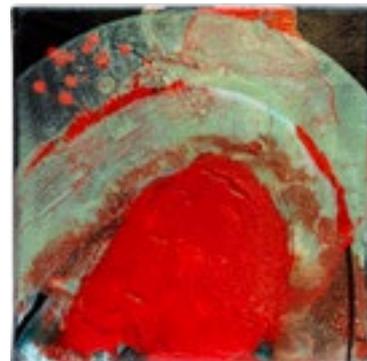
FROM THERE TO HERE #16
Acrylic 10" x 10", 2018



FROM THERE TO HERE #17
Acrylic 10" x 10", 2018



FROM THERE TO HERE #18
Acrylic 10" x 10", 2018



FROM THERE TO HERE #22
Acrylic 10" x 10", 2018

FROM THERE TO HERE

FROM HERE TO THERE #24
Acrylic 18" x 14", 2018



FROM HERE TO THERE #25
Acrylic 18" x 14", 2018



FROM HERE TO THERE #26
Acrylic 14" x 18", 2018



MUST STOP WATCHING THE NEWS
Acrylic 16" x 20", 2018



THANK YOU

I'd like to give a special thanks to Rhéni Tauchid, Steve Ginsberg and the rest of the Tri-Art Mfg and Art Noise family for allowing me the opportunity to work closely with the magnificent minds that make and market the exceptional Tri-Art brand.

Thanks, too, goes to my close friend and idea man Andrew Crighton, for his words, his kindness and his solidarity in the pursuit of great creative.

Sher Mazwari-Harris deserves special accolades for travelling across the globe to help me prepare the work and, of course, for the many years of support, love and encouragement in my art practice.

Drew Harris, Artist

Tri-Art