

PHILIP BULLER IN THE MINES



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IN THE MINES

PAINTINGS INSPIRED BY THE RECENT COMMISSION
“*IN THE MINES*” FOR THE ST. REGIS DEER CREST RESORT

NOVEMBER 20 – DECEMBER 28



JULIE NESTER GALLERY

1280 IRON HORSE DRIVE P.O. BOX 682900 PARK CITY, UT 84060 435.649.7855 WWW.JULIENESTERGALLERY.COM

FRONT COVER: “*CANDLELIGHT FACES*”, OIL ON LINEN, 80” x 60”, 2009

BACK COVER: “*DREAMS OF THE SURFACE*”, OIL ON LINEN, 30” x 52”, 2009

DESIGNER: ONLY EYE DESIGN, LLC PHOTOGRAPHER: BOB MATHESON © 2009, PHILIP BULLER

PHILIP BULLER; IN THE MINES

Old paint on canvas, as it ages, sometimes becomes transparent. When that happens it is possible, in some pictures, to see the original lines; a tree will show through a woman's dress, a child makes way for a dog, a large boat is no longer on an open sea. That is called pentimento because the painter "repented," changed his mind. Perhaps it would be as well to say that the old conception, replaced by a later choice, is a way of seeing and then seeing again.

preface to PENTIMENTO by Lillian Hellman

All the historical paintings we revere are false. Their genius is to arrest and enshrine a particular moment, an artifice we are trained to believe as truth. Philip Buller's gift to us is to paint the opposite truth: that no moment is ever frozen, that we move and move and move no matter how hard we try to still our breath, our heartbeat. Our lives surge in a headlong torrent whose authentic representation can only be an almost-recognizable blur.

We think of traditional paintings as two-dimensional symbols of our three dimensional world. Buller pulls us in deeper, into the fourth dimension, into time and memory. His paintings are at once epic and mundane (from mundus, the world). They function like our inner lives unfold: nonlinear, ambiguous, contradictory, unpredictable: an organized chaos at best. Buller's imagery hovers on the tantalizing edge of uncertainty and possibility. His work is not tidy; it gives us no easy answers.

We don't know where Buller is taking us. We are in an elevator plummeting between floors, a long hallway with many doors, a charged and liminal space. Events disintegrate and coalesce in a dark surround rent with slashes of light and bursts of color. Whose story are we in? We meet ourselves in the dark, startle our ghosts in a sudden flash of light, glimpse ourselves fleetingly in a rain-streaked glass. We know this place well. An old trauma bogs us down, an inconsequential memory won't let go, what matters most eludes our grasp, a crazy hope kindles and ignites us, images collide, voices jostle for our attention. Buller teases us with what isn't there, what is implied, what might have been.

Buller's paintings turn the conventional device of center of gravity upside down. With a deft compositional gesture he empties the middle, entices us into the vacuum, propels us off the edge towards something essential we can't quite see. Faces and fragments resurface throughout the body of work, whispering or shouting like unfurling loops of memory. This random repetition establishes a rhythmic thread that weaves his larger tapestry together. We step into this body of work like we cross a shifting logjam over a river; the fragile equilibrium we manage is sustained only with movement.

Philip Buller's paintings are alive because he has honed the risky art of incompleteness. He dares to stop at some point short of final resolution. With this precarious unfinishedness he opens a door. Buller invites us to enter his paintings not as a mute witness to a moment frozen in time, but as a participant in a quickening flow. Bring your story. There is room for you here.

~ Micah Schwaberow



"LIGHT FROM BELOW", OIL ON LINEN, 80" x 60", 2009

IN THE MINES

*Drop with me
into luminous black.
The only light
is the light we bring.
Everyone is with us here
and we are alone.*

*The tunnel roof fell
on Granddad's head,
buried Grandma's heart.
Father was an old man
before he was forty.*

*I see the knowing
in my young son's face.
He toils for the ripening baby
his beloved carries.
He hopes for a son
to learn his trade.
He prays for a daughter
(as if she would be spared).*

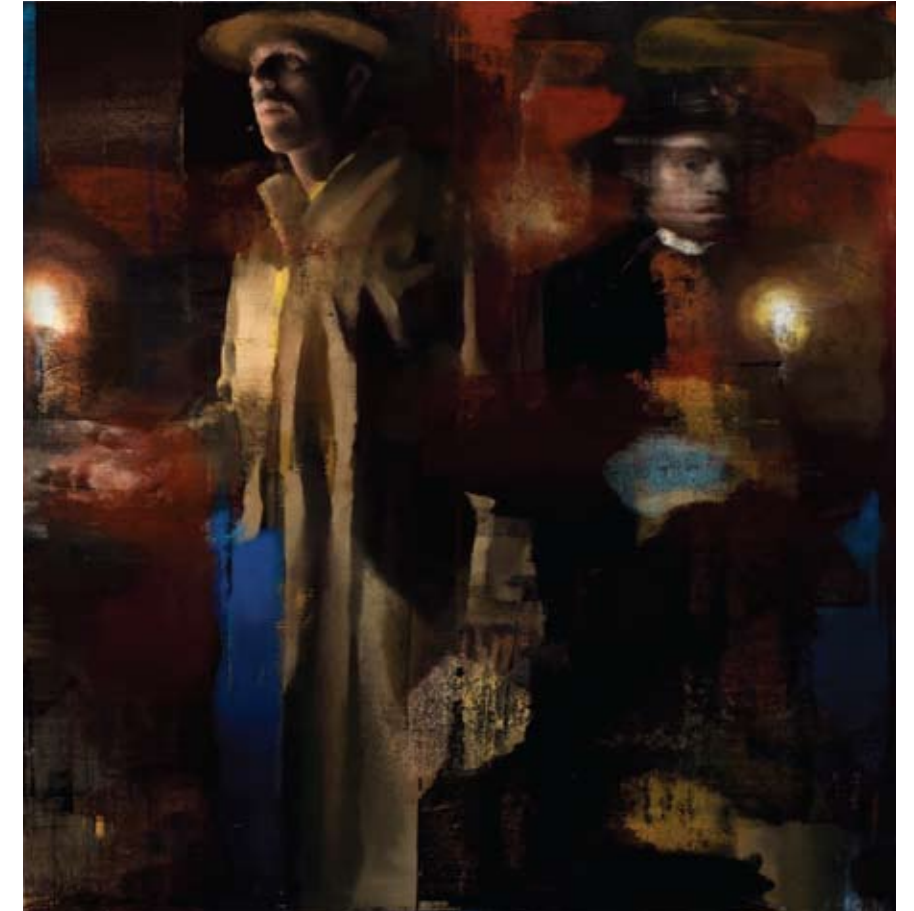
*Drop with me
into the land of story,
the time of heroes.
Dig deep with me.
Follow the vein.*

*We do not seek for gold.
We dig to find ourselves.
The only light
is the light we share.
The only light
is the light we bring.*

~ Micah ~

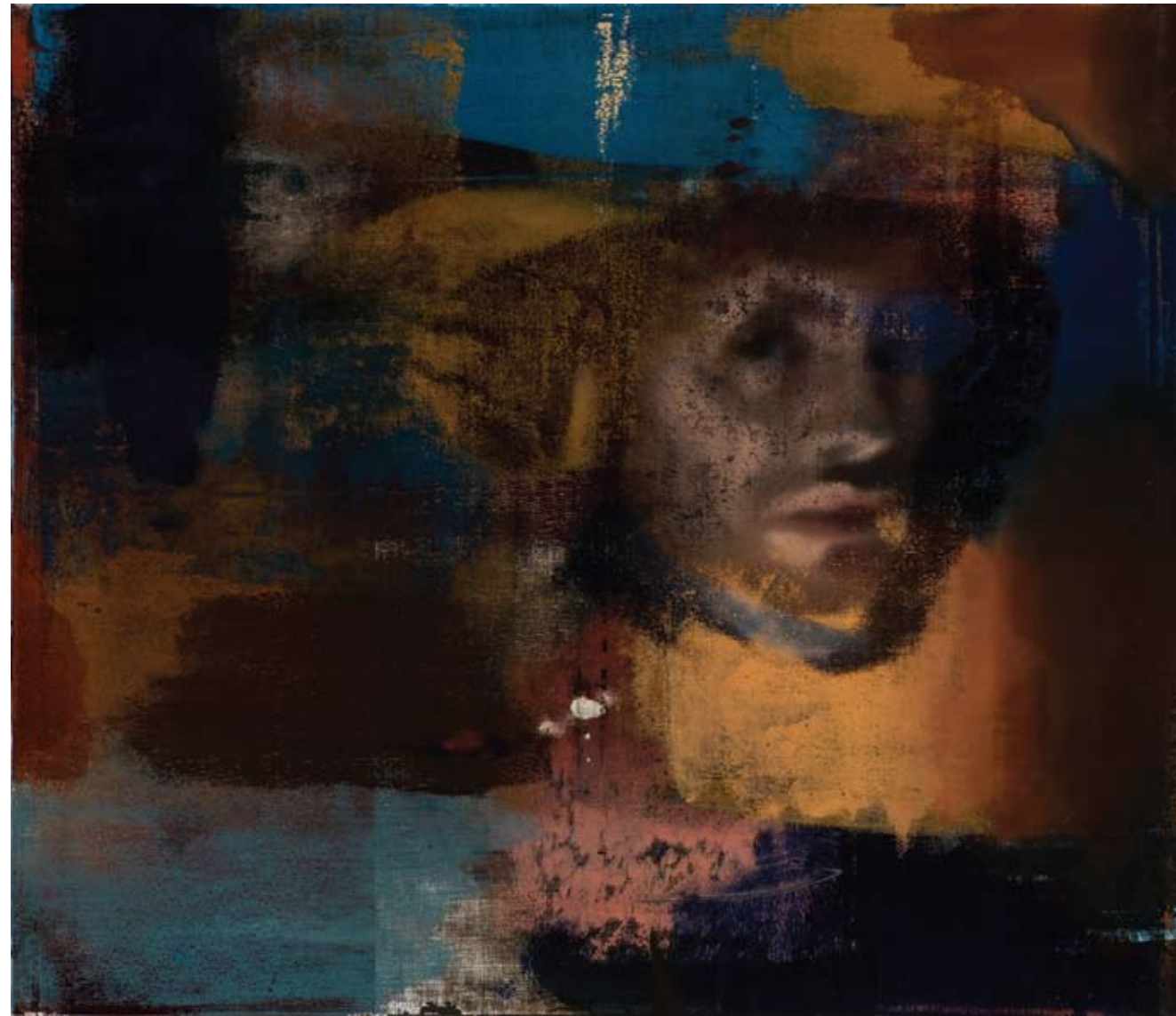


"COLOR IN DARKNESS", OIL ON LINEN, 24" x 30", 2009

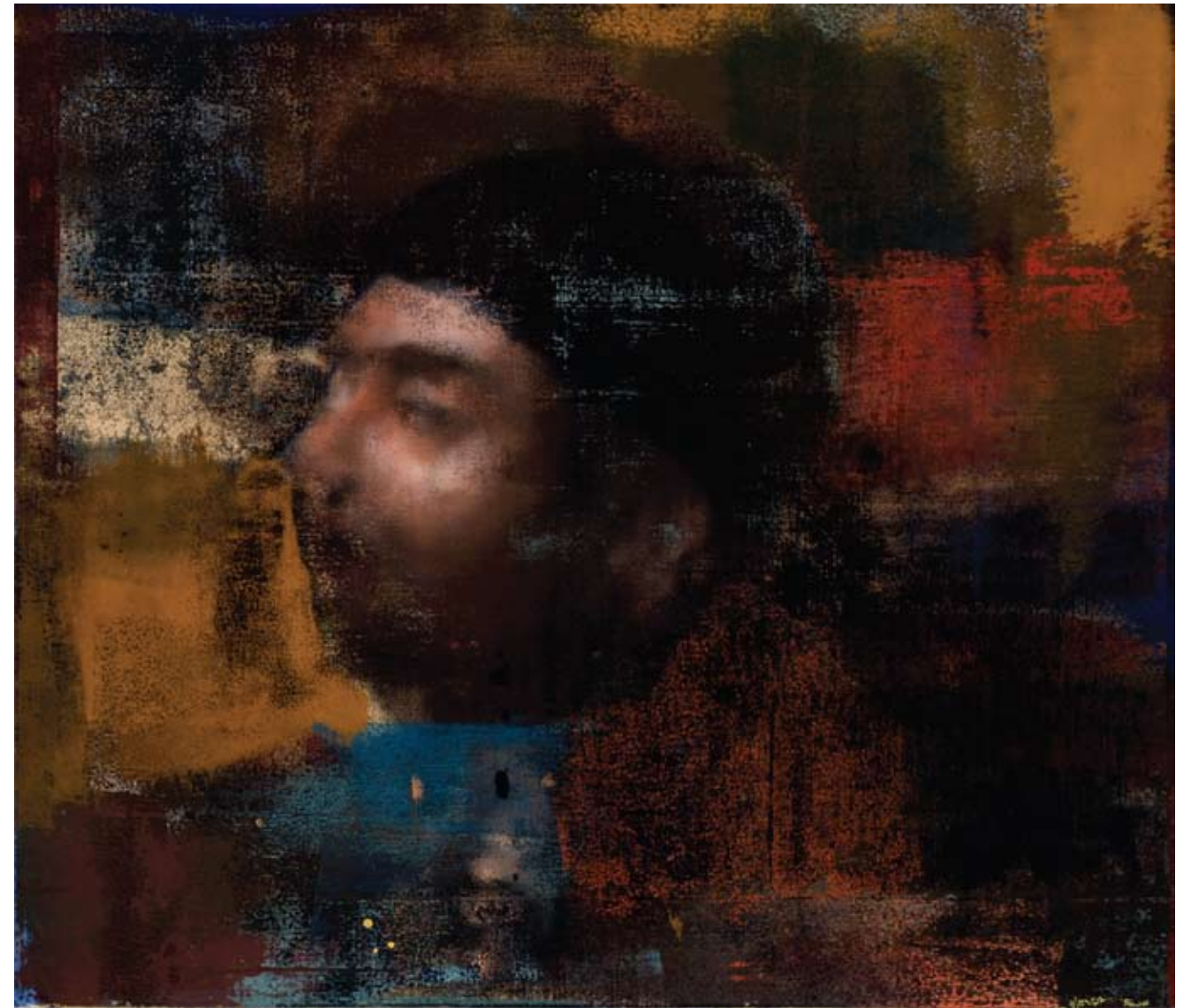


COMMISSIONED BY ST. REGIS DEER CREST RESORT

"IN THE MINES", OIL ON LINEN, 78" x 258", 2009



"DESCENDING", OIL ON LINEN, 26" x 30", 2009



"ANOTHER TIME", OIL ON LINEN, 26" x 30", 2009



"DARK SHIFT", OIL ON LINEN, 26" x 30", 2009



"FINDING", OIL ON LINEN, 24" x 30", 2009



"LIGHT", OIL ON LINEN, 52" x 48", 2009

SELECTED EXHIBITIONS /
ONE MAN SHOWS:

- 2009 "In The Mines", Julie Nester Gallery, Park City, UT
- 2008 "Every Little Act", Susan Street Fine Art Gallery, San Diego, CA
"North", Julie Nester Gallery, Park City, UT
- 2007 "Ancestor", Andrea Schwartz Gallery, San Francisco, CA
"Looking In", Julie Nester Gallery, Park City, UT
- 2006 "Seeing", Susan Street Fine Art Gallery, San Diego, CA
- 2005 "Recognition", Andrea Schwartz Gallery, San Francisco, CA
"Being Found", Susan Street Fine Art Gallery, San Diego, CA
- 2004 "The Colourful Darkness", Elliott Louis Gallery, Vancouver, BC
- 2003 "Details", Andrea Schwartz Gallery, San Francisco, CA
"Alumni Show", Sonoma State University Gallery, Rohnert Park, CA
"In The Crowd", Shorestein, Bank of America Headquarters, San Francisco, CA
"Figures and Fantasies", Anne Bradford Gallery, Healdsburg, CA
- 2002 "Emergence", Anne Bradford Gallery, Healdsburg, CA
- 2001 "Exchange", Andrea Schwartz Gallery, San Francisco, CA
"Three Trees", Bodega Landmark Studios, Bodega, CA
- 2000 "New Paintings", Andrea Schwartz Gallery, San Francisco, CA
- 1999 "Recent Work" Pastels, Andrea Schwartz Gallery, San Francisco, CA
"Faculty Show", Santa Rosa Junior College Gallery, CA
- 1998 "New Work" Adjunct Faculty Show, Santa Rosa Junior College Gallery, CA
"New Paintings", Andrea Schwartz Gallery, San Francisco, CA
"That Figures", Long Beach Arts, Long Beach, CA
"Slide Registry Show", California Museum of Art, Santa Rosa, CA
"In Italia", Bodega Landmark Studios, Bodega, CA
- 1997 Curated "Working from the Body", Santa Rosa Junior College Gallery, CA
- 1996 "New Paintings", Andrea Schwartz Gallery, San Francisco, CA
- 1995 "Reflections on Water", Bodega Landmark Studios, Bodega, CA
"Adjunct Faculty Show", Santa Rosa Junior College Gallery, Santa Rosa, CA
"New Talent", Alpha Gallery, Boston, MA
- 1994 "Alumni Show", Sonoma State University Gallery, Rohnert Park, CA
"MFA Show", Oliver Art Center, MFA Exhibition, Oakland, CA
- 1991 "Rural Light", Bodega Landmark Studios, Bodega, CA
"Recent Paintings", Bodega Landmark Studios, Bodega, CA
"Student Show", Sonoma State University Gallery, Rohnert Park, CA
- 1990 Warner Roberts Gallery, Palo Alto, CA
- 1987 Berkshire Artisans Gallery, Pittsfield, MA
- 1986 Thornes Gallery, Northampton, MA
Warner Roberts Gallery, Palo Alto, CA
Phillip Barber Gallery, Becket, MA
- 1985 Church Street Cafe, Lenox, MA
Woods Hole Gallery, Woods Hole, MA
Phillip Barber Gallery, Becket, MA
The Underground Gallery, Lenox, MA
Lenox Arts Festival, Lenox, MA

COLLECTIONS:

- Opus West, San Jose, CA
- Adobe Systems Inc., San Jose, CA
- N.E.C. Electronics Inc., Mountain View, CA
- The Indus Group, San Francisco, CA
- Nordstrom, San Francisco, CA
- Kaiser Permanente, San Raphael and Santa Rosa, CA
- Sutro and Company, Santa Rosa, CA
- Berkshire Bank and Trust, Pittsfield, MA
- Great Barrington Savings Bank, Great Barrington, MA
- El Camino Hospital, Mountain View, CA

COMMISSIONS:

- Saint Regis Hotel, Park City, UT
- Opus West, San Jose, CA
- El Camino Hospital, Mountain View, CA
- Robert Allen Fine Art, San Francisco, CA
- Nordstrom, San Francisco, CA
- William Blue, Morro Bay, CA
- Gray Hartley, Nipomo, CA
- Roosevelt Family, NY



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