

For Immediate Release:

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Phillip Buntin: phenomena

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In this new body of work for {Poem 88}, Buntin explores the experiential aspects of incompleteness. In two dozen enamel paintings on plexiglass, Buntin puts forward a kind of riddle: how or whether absence can be expressed through presence **and** how they might be intertwined.

His curiosity about seemingly oppositional states has persisted over many years involving explorations of complex and chaotic visual manifestations. Repetitive patterns are especially appealing: from rain drops on a window to the carpet pages of Hiberno-Saxon illuminated manuscripts.

Buntin says about his attractions to this kind of infinite loop of image-making:

“My thinking is directly influenced by my readings in philosophical hermeneutics and particularly the work of John Caputo and his notions on radical hermeneutics. Both recognize the openness and complexity of our experiences and the latter reminds us of the difficulty inherent in all human experience and seeks to encourage remaining driven and open interpretatively while facing up to the mystery of existence and our incomplete understandings.”

In Buntin’s philosophy, incompleteness affords even greater possibilities for re-evaluation.

“Put simply, I am interested in how we come to terms with complexity and how complex phenomena always, on some level, elude our grasp. The balance is struck by driving the images to the point of elusiveness, through fragmentation, the degree of complexity, or obfuscation of various sorts. Subsequently, the works are shelved, propped up and leaning against the wall, as a gentle reminder of this provisional nature of understanding.”