

UPCOMING SHOW

Up to 15 works on show

Sept. 2-Oct. 4, 2008

George Billis Gallery

511 West 25th Street

New York, NY 10001

(212) 645-2621

• SHOW LOCATION NEW YORK, NY

DEREK BUCKNER

Cities of consumption

Using a variety of sources for his paintings—video imagery of urban landscapes taken from airplanes and moving cars, models of dystopias constructed in the studio, and most recently, piles upon piles of ubiquitous marshmallows—Derek Buckner focuses on density, proliferation, and social unrest.

“I am attracted to American productivity—its excess and fecundity in the 21st century,” says Buckner. “It is also by seeing beyond our preconceived

notions of place that I find splendor in tract housing glowing in the evening sun or the intertwining of concrete freeways in the heat of the day.”

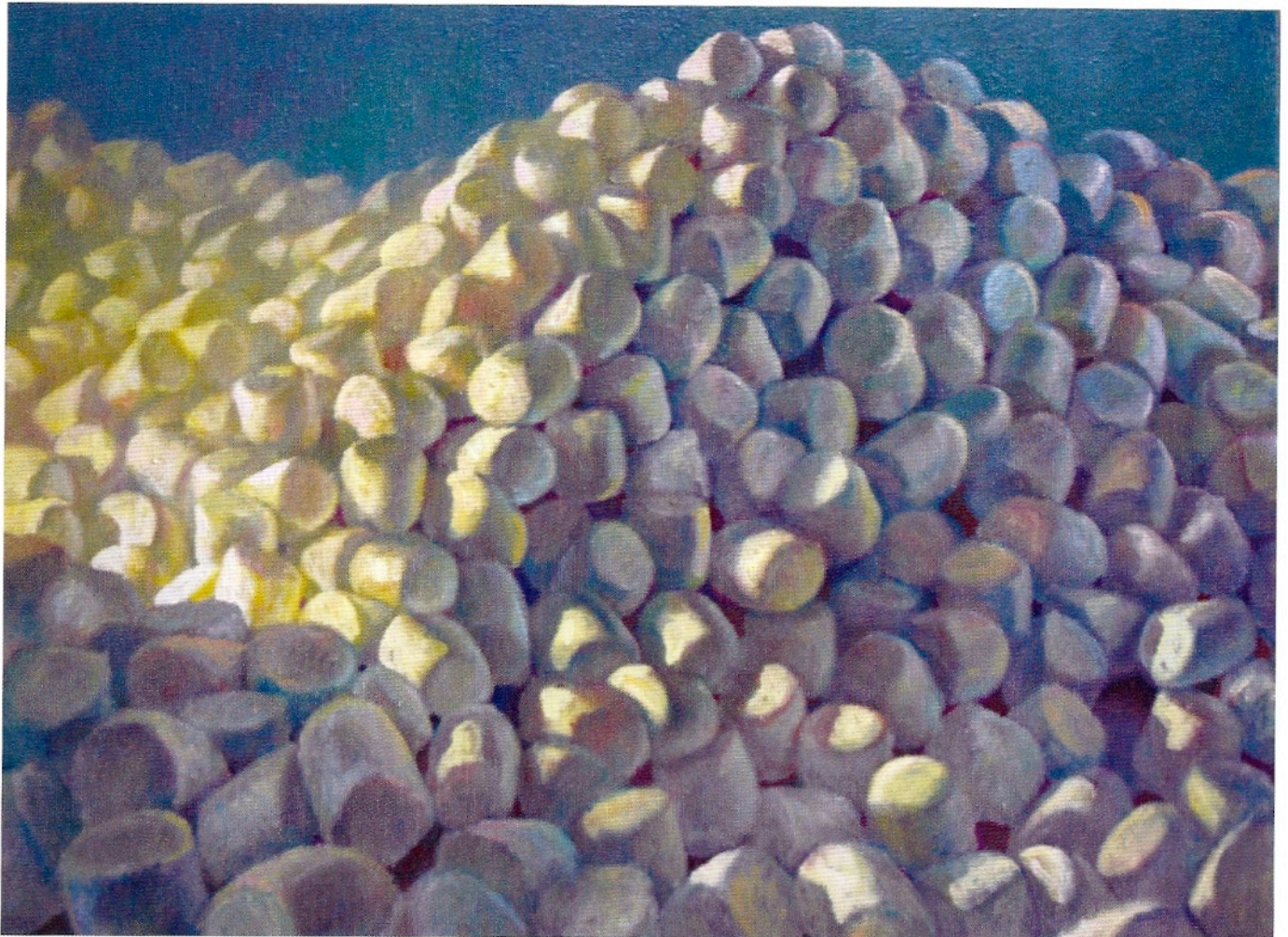
In Buckner’s paintings, while discomfort and an unreservedly hostile mood is apparent, the hostility and tension also translates into beauty.

“There is a natural abstraction that occurs in our immediate surroundings. In my work I hope to show the viewer the delicate balance between the real

and the abstract and to expose not only the terrifying and heroic nature of our suburban sprawl, but also its often haunting and surprisingly quiet beauty,” says Buckner.

In the *Marshmallow Series*, the intensity is shifted to a more abstract and ambiguous subject. In his cityscape paintings, Buckner is lifting the veil on the American landscape.

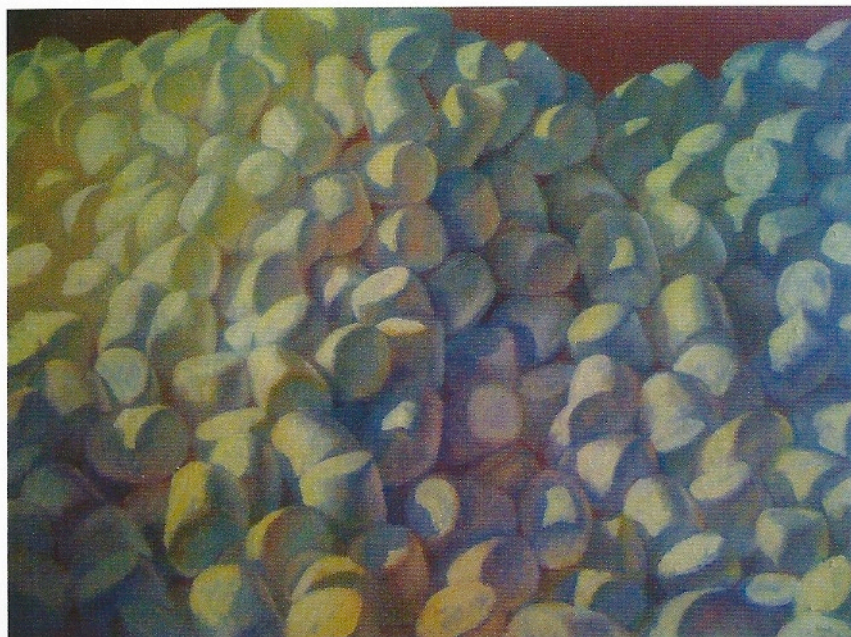
“There is common American desire to avoid highways and suburbs and seek



MARSHMALLOWS #2, OIL ON LINEN, 30 X 40"



MANHATTAN BRIDGE, OIL ON CANVAS, 30 X 24"



MARSHMALLOWS #1, OIL ON LINEN, 30 X 40"

out a more nostalgic idea of our country. By doing this we deny the reality of our societal structures," says Buckner. "I paint marshmallows piled upon one another like cells or an unknown organic structure. They are at once both inviting and sweet and soft and also confining and claustrophobic. The marshmallow's monolithic shape so familiar and yet utterly unremarkable gives them universal quality. In painting them and focusing so closely on them, I want to create a sense of both recognition of them as marshmallows and at the same time seeing them as totally unrecognizable."

The cityscapes and the marshmallows do share some parallels and similar societal commentaries.

"The intricate beehive-like buildings piled upon one another emphasized for me that which makes me anxious about contemporary American culture and the ever expanding, seemingly ceaseless growth of humanity. Marshmallows themselves are mass-produced and displayed in large piles on grocery market shelves," says Buckner. "I find marshmallows extremely captivating and in many ways beautiful. By painting marshmallows, I find myself drawn to them as highly processed and manufactured products of our modern society as well as monumental and beautiful in their universality." ●

For a direct link to the exhibiting gallery go to



www.americanartcollector.com

The Gallery Says . . .

"Derek Buckner's *Marshmallow Series* acts as a metaphorical landscape for our country's over-consumption. Building on the artist's exploration of themes of anxiety and childhood associations, the images serve their purpose without losing the light and humor inherent in a field of marshmallows."

—George Billis, Owner,
George Billis Gallery