



PHILIP FREY

COURTHOUSE GALLERY
FINEART

PHILIP FREY

Unexpected Light

JUNE 22–JULY 16, 2016

Notes of Two Collectors

Notes from the Artist



Lime and Tangerine, 2016, oil on linen, 18 x 18 inches

COVER *Zig Zag*, 2016, oil on linen, 24 x 36 inches

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Green Glow, 2016, oil on linen, 11 x 14 inches



Tidal Structures, 2016, oil on linen, 30 x 40 inches

PHILIP FREY

NOTES OF TWO COLLECTORS



Two Lights, 2016, oil on linen, 8 x 10 inches

When we first encountered Philip Frey's work at Courthouse Gallery, we were struck by the way he integrated strong contrasting color into equivalently strong constructed space. The first of Phil's paintings we bought was of rowboats tied to a dock, *Docked, Winter Harbor Yacht Club*, as might have been imagined by the joint offspring of Cezanne and Van Gogh. What happens on the surface of his paintings compels attention. He then pulls the viewer into a depth of field immersed in feeling for a specific place, a specific time.

This is the experience of contemplating the second of his works that we acquired the bridge in Acadia, *A Way Through*. A man-made arc of stone seen deep in the green wood defines a bottomless shadow, a mysterious secret place in the heart of a natural paradise. Marks on a canvas surface create infinite depth.

Phil's work balances between abstraction and recognizable image. Shadow and light, water and land, a command of



Inside Out, 2016, oil on linen, 30 x 40 inches



Heap of Color, 2016, oil on linen, 11 x 14 inches

color across an extraordinary range of shades combine to express the experience of the Downeast coast of Maine and beyond that specificity, the experience of living at the intersection of sky and sea and earth. His ability to reveal the organic, physical source of the images that inspire him through structured forms is compelling.

Most recently, Phil has painted views of Mt. Desert Island from our lawn. The iconic shapes of the mountains across Frenchman's Bay rise from the multiple layers of subtly distinct greens that he has managed to capture, framed between the sea below and the sky above. With these paintings in sight, we are never removed from the life-enhancing feeling of summer on the coast of Maine.

— Weslie Janeway and William Janeway
Hancock Point, Maine



Waiting, 2016, oil on linen, 8 x 10 inches



Rhapsody in Red, 2016, oil on linen, 24 x 24 inches



Twins, 2016, oil on linen, 18 x 24 inches



Lime and Tangerine, 2016, oil on linen, 18 x 18 inches



Invitation, 2016, oil on linen, 24 x 36 inches



Crashing Wave, 2016, oil on linen, 8 x 10 inches



Light Comes Through, 2016, oil on linen, 16 x 16 inches

NOTES FROM THE ARTIST



High Noon, 2016, oil on linen, 8 x 10 inches

My work begins with a feeling, a connection to my everyday experiences: evocative color; unexpected light; or a fleeting gesture. Perceptions are the inspiration, but the act of painting is the real juice behind my work. I do not attempt to capture a moment or a scene, rather I work with the inspiration as a means to experience the present.

My stock-in-trade are formal elements—deliberate quick, or slow, brushstrokes, color dynamics, spatial relationships, and the surface qualities of the paint. When it comes down to the nitty-gritty, however, when a painting is going well, there is an unexplainable feeling of being in the groove—an experience of being present and aware of the process.

Many artists, writers, musicians, and athletes experience this state of being, where one is not overtly thinking about what came before, or what is to come. Essentially, in those carefree moments, there is ‘no painter’ and ‘no painting.’ Yet, wondrously, a painting comes forth.



Structural Harmony, 2016, oil on linen, 30 x 40 inches



Currents, 2016, oil on linen, 12 x 16 inches

In that way, I have no agenda, nothing I want to tell the viewer, or make them see, other than the joyful process and its ripened fruit. As the painter, Fairfield Porter suggests, “by the process of painting . . . the person who looks at it gets it vicariously.”

My process and paintings are focused towards evoking the essence of my experiences in an abstract realist manner. There are definitely specific formal concerns and many artistic influences spanning a lifetime, but I choose not to say too much about those, lest I spoil the mystery and magic.

— Philip Frey, 2016



Three in One
oil on linen
6 x 6 inches
2016

Break Time
oil on linen
8 x 8 inches
2016





Blue Line
oil on linen
8 x 10 inches
2016

Jasper Beach Sparkle
oil on linen
8 x 10 inches
2016



Zig Zag, 2016, oil on linen, 24 x 36 inches



Dedicated, 2016, oil on linen, 12 x 16 inches



Sparkle, 2016, oil on linen, 11 x 14 inches



Safe Harbor, 2016, oil on linen, 11 x 14 inches



Here and There, 2016, oil on linen, 24 x 24 inches

PHILIP FREY



BORN 1967, Portland, Maine

SOLO EXHIBITIONS

University of Maine Museum of Art, Bangor, ME 2016
Courthouse Gallery Fine Art, Ellsworth, ME 2009, '11, '13, '14, '16
Maine Art Gallery, Kennebunk, ME, 2015
Gleason Fine Art, Boothbay Harbor, ME 2012

SELECTED GROUP EXHIBITIONS

Courthouse Gallery Fine Art, Ellsworth, ME 2006–2016
Penobscot Marine Museum, (juried), Searsport, ME 2004, 2016
Thomas Moser, Freeport, ME 2008, 2016
Gleason Fine Art, Boothbay Harbor, ME 2010–2014
Maine Art Gallery, Kennebunk, ME 2008–2016
University of Maine, Lord Hall Gallery, Orono, ME 2010
Maine Art Gallery, (2-person show), Kennebunk, ME 2009
The Firehouse Gallery, Damariscotta, ME 2003–2009
Maine Art Gallery, Kennebunk, ME 2008, 2009
Shaw Jewelry, Northeast Harbor, ME 2001–2008
Élan Fine Art, (juried) Rockport, ME 2007
Shaw Jewelry, (2-person show) Northeast Harbor, ME 2006
George Marshall Store Gallery, ME 2006
Greenhut Galleries, Portland, ME 2001–2004, '12, '14, '16
Target Gallery, (juried), Alexandria, VA 2003

Clark House Gallery, Bangor, ME 1998, '99, 2000, '01
Argosy Gallery, Bar Harbor, ME 1997, 98, '99, 2000
McGrath Dunham Gallery, Castine, ME 1996, '97, 98, '99, 2000
Between the Muse Gallery, Rockland, ME 1997
Spring Street Gallery, Belfast, ME 1997
June Fitzpatrick Gallery, Portland, ME 1996
Frick Gallery, Belfast, ME 1994

SELECTED CORPORATE COLLECTIONS

Acorn Capitol Management, PA
Company C, NH
Dick Wolf Films, Dick Wolf, CA

AWARDS

Heliker-LaHotan Foundation Residency, Great Cranberry Island 2012
Good Idea Grant, Maine Arts Commission 2004

SELECTED BIBLIOGRAPHY

Little, Carl, and David Little. *Art of Acadia*. Down East Books, 2016.
Kany, Daniel. "Greenhut's Biennial 'Portland Show' Sets a Standard." *Portland Press Herald*, 2016.
Kinghorn, George. "Regionalism and Contemporary Artists in Maine: Opportunities and Challenges." *Maine Policy Review* 24.1, 2015.
Kadour, Ric Kasini. "Philip Frey: Lavish Attention," exhibition catalog. Maine Art Gallery. 2015.
Gettysburg Review, Fall 2012.
Little, Carl. "Philip Frey: In the Moment." *Art New England*, 2014
Kany, Daniel. "The Cultural Space of Painting," exhibition catalog. Courthouse Gallery Fine Art, 2014.
Little, Carl. "Fresh Ways," exhibition catalog. Courthouse Gallery Fine Art. 2011.
McAvoy, Suzette, "The Canvas." *Maine Home+Design*, 2010.
Maine Home+Design, "One's to Watch." 2009.
Maine Home+Design, "Extraordinary Artists Whose Work Reflects Maine's Timeless Mystique." 2008.
Carl Little, and Carl/Skolnick, Arnold. *Paintings of Maine: A New Collection*. Down East Books, 2006.
Carl Little, and Carl/Skolnick, Arnold. *The Art of Monhegan Island*. Down East Books, 2004.

EDUCATION

BFA (Painting) Cum Laude, Syracuse University, NY 1990
Columbus College of Art and Design, Columbus, OH 1986–1988



Cross Currents and Clouds, 2016, oil on linen, 12 x 16 inches

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