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Paul Vincent Bernard - Biography

Birth - Salt Lake City, Utah in 1953. I lived in Bountiful, Utah until 1978, I then moved and remain in Salt Lake City. As a child my parents saw I had interests with pencils and crayons. They encouraged this and signed me up for art classes at the age of 12. Art was required in 7th grade. From 8th grade through my Senior high school years I took as many art classes as were available to me. In 1974 I made a false start as an Art major at BYU. BYU was not a good fit for me. I didn't even stay the entire term but transferred to University of Utah majoring in Journalism, Business and English. I managed to get the required general basics but left to work with my family for 50 years. While continuing in the family business in 1989 I decided to give art go. I graduated from the Printmaking Department at the U in 1995. The next 5 years were pretty artless. In 2000 I began my serious studio art career at Guthrie Studios. In 1997 I moved my studio pursuits to Poor Yorick Studios where I still work. It has been a nice fit for me. I have shown my work beginning with Tanner Frames, followed by JGO Gallery in Park City as well as a gallery outside of Milan, Galleria Il Lepre, in Piacenza Italy. I have enjoyed the support of all who have been a part of my gallery history. I am grateful for my current representation at Phillips Gallery.

THE MADNESS OF MY ART

I work on aluminum plates, using Krylon gloss spray paint colors to create a ground on the aluminum panels. I use a Dremel rotating power tool to incise/engrave my line work. In traditional printmaking this technique is called drypoint, it is similar to an etching but there is no acid used. I wipe oil color into the dry incised line work to create a singular unique image. The aluminum could be used to make a print: however, I never print the aluminum plate. I prefer the image to be a singular work of art. My method is a combination of painting using this printmaking technique. I include some glazes over the wiped line work. I imagine that it could be considered multi-media.

My tendencies lean to minimalism, large forms and crowded picture planes, a limited color palette and a lot of repetitive lines. I prefer a few color choices to do a lot of the work. I do a lot of work from memory, preferring to consider a subject, which usually comes from something I see, but often work away from the subject using visual cues that draw my attention. If I am specific about subject matter, I consider it for a very long time and I try to let the image direct me. It becomes a conversation and at times an argument. The art usually wins. Titles become the final consideration, sometimes specific, sometimes obscure. I love to toy with wordplay. I never start with a title.

*Trees. Spirals. Shadows. Spheres. Stones. Statues. Walls. Fences. Grids. Doors.
Buildings. Geology. Topography. Lines. Spaces. Memories. Dreams. Travel.
Conversations. Meditations.*

I think about these things, my private muses, as I work. Mostly I think about lines, one at a time. One line and then another, and another and another and another. I think of it as my personal geologic process. It doesn't take eons but all of these lines take time and my force into the metal. At a time undetermined I stop.

Great Salt Lake

6 views based on older dated USGS (U.S. Geological Survey) maps. We generally don't visit the lake at very many points, so it becomes an abstraction, a body of water we imagine. Maps are an abstraction. I considered the lake from points, some I have visited or seen at a distance, Antelope Island, Egg Island, which is a point off Antelope Island, Fremont Island, Rozel Point (Spiral Jetty), Promontory Point and Stansbury Island. Each point with different attributes. I imagined the body of the lake as a lakebed with little or no water so I used a random imaginary spiral dot pattern, similar to how oceans were depicted on very old maps.