

I would like to read a series of ^{random, though} related notes and observations in regard to my work.

'In my painting there is quiescence, tacitness, and an oblique use of familiarity; often it is presented in a manner that calls into question the traditionalized contexts of viewing painting.

I believe that in abstract painting there is a place for familiarity and when it is non-figurative and oblique it causes us to react in a meaningful way. An example of this might consist of an out of focus image which is unrecognizable and yet something familiar can be sensed in it, some inkling or portent this is what I like to call "unrequited perception".

My interest in this condition is also in how it seats with taciturnity and various kinds of muteness, or reticent expression. My use of these concerns not being to convey materialism or physicality as a subject but rather to engage non-figurative presences and effects which are without their regular or full explications, as well as explore the ~~natures~~ ^{SOURCES} of their muteness.

I hope for my paintings to achieve a relational function with the viewer, for the painting to perceptually act not as an object or a commentary on things external to it, but as a mediator operating between the viewer and what the painting speaks toward and reflects, thus allowing an avenue of inclusive conveyance for its subject.'

Paul Dickerson 1989

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