

# PETER FOX

My current spilled paint project has roots in my earlier dripped paint work. Both explore languages of relational color, mediated through formal systems referencing Abstract Painting, articulated through layered processes testing difference and repetition, in turn evolved through chance.

In both cases, formal Abstraction is employed second-hand as a distancing device – like a second language - to at once depersonalize, objectivize and consequently (perhaps paradoxically) locate a more immediate field of intellectual and emotive contact.

While the dripped paint project is point-based, evoking pixelated color systems, the current spilled paint project explores line, as an alternate 'pixel' for establishing color relationships, as a drawing device, and for the voice available in line itself. The literally fluid line evokes aspects of surrealist figuration within a graphic reference space that includes psychedelia, graffiti and anime.

The tension between factual presence and implicit illusion is fundamental to the work. Like composite Rorschachs, the work demands and defies narrative attachment with the same gesture.