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On the Current Work..

1. My most current work in painting evidences an aesthetic firmly rooted in hard-edge graphics and digital design. The appeal of these works is to a series of images seemingly devoid of expression, as if made by mechanical processes such as digital print. The forms that inhabit these most recent works are aerodynamic in appearance though their claim to aerodynamic sufficiency is challenged by their slight, though significant, structural deficiencies. The nexus for these compositions has its basis in philosophical and theological investigations relating directly to epistemological crisis. Seizing upon the still familiar images of aerodynamic catastrophe associated with 911 I invest these works with a highly charged metaphorical language that speaks directly to the challenge of systems of belief (or faith) in a world increasingly guided by science and reason. These paintings are my attempt at an aesthetic manifesto for secular humanist aspirations.
2. In my paintings, form functions as an oscillating force caught between fragmentation and recombination. Patterns are repeated in order to build individual forms into larger meta-forms. These formations can be seen as "flocks", holding together, shifting through the composition as a precarious unit, always on the verge of gradual dissolution. This idea is closely identified with Mandelbrot's research into fractal geometry commonly known as Chaos Theory. This metaphor is tenuous. These paintings are not an illustration of Mandelbrot's ideas, rather his ideas about patterning form the basis for manner in which the forms relate to each other and to the space in which they inhabit.