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Within painting I am exploring the effects of compression and concentration. My meaning here refers to the many-times over-application of layered pigment upon a disquieted, modestly scaled plane that musters some sort of sensation of expansion. It is unknown to me as to what the significance of such efforts is, though I am impressed with the visual assertiveness wielded by a small artwork. I acknowledge that I have thought that a painting of this nature hints at some force beyond its object reality.

It is possible that image ideas slip into one's mind, coming from some unclear region of the dense visual tableau that most of us encounter day-to-day. Most of the artwork that I produce settles into simplistic elements. I endeavor to produce ideas by combining visual structures with other things that are out of control or random. There is less searching and hoping for emerging success, and more of a sense that something esoteric, even peculiar will develop. I used to resist this being an outcome of the making, but gave into it once I realized that it was probably an inevitable part of a partnership between process, materials and me.

