

FOR IMMEDIATE RELEASE

CONTACT: David Petersen

Tel: 612-276-6541

Email: [david@davidpetersengallery.com](mailto:david@davidpetersengallery.com), [kelly@davidpetersengallery.com](mailto:kelly@davidpetersengallery.com)

**Jessica Dickinson: *final remainders* 2011-2013**

**May 18 – June 22, 2013**

**OPENING RECEPTION May 25, 7-9pm**

David Petersen Gallery is pleased to announce a solo exhibition by Jessica Dickinson. The exhibition is the first time Dickinson will present a grouping of *final remainders*, large graphite rubbings made from the surfaces of her completed paintings. This exhibition brings together six *final remainders* made from paintings finished between 2011 and 2013.

*Remainder* by definition is “that which is left over / the portion of which remains when part has been taken away / the number remaining after subtraction and division / the part which is left over after the ravages of time, weather, or destruction / remaining part or trace”.

Dickinson’s largely abstract paintings, absent from the exhibition, are created over an extended period of time through repeated additive and subtractive procedures with oil on a plaster-like surface. Each painting is developed slowly through stages of meditative procedures, abrupt change, and chance operations, some which are visible in the final painting and some that are absorbed into the surface, present in the material yet not fully perceptible. The final painting is an aggregated yet atmospheric surface that opens a gradually revealing field for both visual and material intensities, echoing the intense shifts in which we “see”, both inwardly and outwardly, through an encounter with slowness, the physical, and the temporal.

The *final remainders* of these works extend this process through making a manual index of the painting. Color, luminosity, and paint are cancelled out to reveal articulations that open up and delineate the overall field of graphite. Subtle differentiations emerge through slight notches, repetitive markings, linear and structural attempts of demarcation, and clear breaching of the surface. By bringing these *final remainders* together in one room, almost like ghosts, a quiet drama makes itself visible through these emerging contrasts and variables. In his 2009 text on the *remainders*, artist Matt Keegan wrote “[n]either digital scans nor photographic details, the *remainders* are impressions made by Jessica putting her body and weight on the panels and embossing the relief of each piece as an object.”<sup>1</sup> Here “reproducing” the artwork is not capturing an image, but rather it’s haptic topography.

---

<sup>1</sup> from “We’re not there”, remainder book for *Here*, 2009, James Fuentes LLC, New York, Monday Dinner Publications

This quasi-representation of the painting does not impart the clarity of a detailed picture, but renders a material fact. Through connecting vision to the trace of mark making and the body, what the *remainders* offer is a stark yet subtle translation of what it may feel like to see, or to see what is felt, and is touched. The resulting tactility is visual, evoking the experience of moving through space by feeling and touching the periphery to guide you. Standing as shadows and echoes of paintings, the *final remainders* present thin veils of materiality - an after effect, after image, or memory – questioning the visible and our processes of understanding it.

Jessica Dickinson was born at St. Paul, MN in 1975 and has lived and worked in New York since 1999. Dickinson grew up by familial association at Speedboat Gallery in St. Paul, the alternative art and music space whose DIY approach made an impression on the Twin Cities art scene of the early 90's, and has influenced her self-publishing and approach to painting through other extensions. Supplemental to this exhibition and available to view upon request will be Dickinson's *remainder books*. These lo fi self-published artist books chronicle the larger project of the *remainder sets* that are made for each painting, where a rubbing is made each time the surface of the painting changes significantly.

Dickinson received her MFA from Cranbrook Academy of Art in 1999, and her BFA from Maryland Institute College of Art in Baltimore in 1997; after graduating from the Perpich Center for Arts Education in 1993. Recent solo exhibitions include Maisterravalbuena in Madrid, Spain (2012) , James Fuentes in New York (2011, 2009), the Frieze Art Fair, *Frame* (London, 2010). Dickinson has an upcoming solo exhibition at Altman Siegel in San Francisco in November 2013. Numerous group exhibitions include *BiennaleOnline2013*, selection by Nancy Spector, *Painting from the Zabudowicz Collection: Painting in the 2.5<sup>th</sup> Dimension* in London, *Come Through* at Sikkema Jenkins, NY, and *Besides, With, Against, and Yet: Abstraction and The Ready Made Gesture* at The Kitchen, NY, curated by Debra Singer.

For more information or high-resolution imagery, please contact Kelly Filreis at [Kelly@davidpetersengallery.com](mailto:Kelly@davidpetersengallery.com)

**David Petersen Gallery**  
**2018 Lyndale Ave. S.**  
**Minneapolis, MN 55405**