

My entire professional life has consisted of an exploration of paint and color.

In 1980, I received and completed a full summer scholarship at the Otis College of Art and Design, Los Angeles. Following liberal arts studies at California Lutheran College (BA'84), I moved to New York in 1986 to attend NYU (MA'88-studio art), concentrating on painting and critical theory. My work examined artifact, iconic symbols of civilization, loosely painted with oil paint and emulsified wax. These were post modern subjects and themes, as well as a response to the escalating AIDS crisis, and elegiac forms.

After graduate school I set up my studio in Williamsburg-Brooklyn, and 2 years later another in the East Village, and began exhibiting in alternative spaces and academic galleries throughout the United States. Highlights include a solo exhibition at the Hudson River Museum and Le Cloitre des Billets in Paris (1991). A portion of my portfolio (1990-99) was translated into print for editorial purposes and published in *The New Yorker*, *New York Magazine*, *Harvard Business Review* and by St. Martin's Press.

I moved to Eastern Long Island in 2002, limiting my palette for 4 years to Zinc and Titanium white, which enabled me to uncover a white spectrum ranging from opacity to translucency, while developing a heightened sensitivity to the properties of the linen, canvas and burlap, providing both surface and support in my work. For The Francis J. Greenburger Collection and curator Elisabeth Akkerman, I completed a commission of 8 white paintings in 2007.

I eventually added black, which was always my intention, widening the range and force of the work. The new compositions were largely geometric and included grayscales, circles graded from dark to light. Exhibitions include, *Grey Matter* at the Painting Center in New York, *Doucement* at ParisCONCRET, followed by an illustrated essay, Rrose, "Dever," *Maquinariadelanube*, Barcelona, 2011.

I began testing prepared red hues and by 2012 had arrived at Naphthol Scarlet, a modern replacement for Vermillion. Working through some of the earlier compositions, I found the range and quantity of tones to be staggering, all from combinations of red, white and black. Relative color, so eloquently presented and discussed by Josef Albers, emerged in this work. Background painting incrementally became foreground displaying a pulsing metallic quality made visible as similar values of opposite tones are placed alongside. In an exciting sense, color itself became material.

“...A series of eight paintings whose color he [Dever] has limited to variations on red, white and black — in effect, editing out all other colors in his exercise in artistic redaction,” followed. (Karin Lipson, *The New York Times*, ‘Shredded, Sliced, and Covered-Up,’ Islip Art Museum, *Redacted*, curated by Janet Goleas, 2014).

My recent paintings are breakthrough explorations, through and beyond earlier inquiries; while the grid still resides within, each painting emerges into free shapes and tactile surfaces achieved by work with brush and knife. The starting point for these paintings, both in its essence, genus, and from my garden as well, was a rose which I deconstructed, letting the energetic qualities of color, line, and form emerge. In 2014, these paintings were presented in solo exhibitions by Berry Campbell Gallery, New York; Kaiser Gallery-Molloy College, Rockville Centre, New York; and a major painting was acquired by Guild Hall Museum in East Hampton, New York.

In 2015, I was invited by the Parrish Art Museum in Water Mill to present an illustrated Brain Food Talk on their permanent collection, followed by an exhibition at NYU Kimmel Galleries, *Clarity, Passion and Dark Inertia: Paintings by Eric Dever*, including a painting acquired by Grey Art Gallery, New York University Art Collection.