



The Drawers - Headbones Gallery

Contemporary Drawings and Works on Paper

Jen Dyck

Narrative?

March 18, - April 20, 2006



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Jen Dyck

Narrative?

Jen Dyck's work remind us of the human condition, slightly rickety, unsure and trembling with anticipation. The surface is a tad messy. Pieces wrinkle, flip up at the edges and the layering is patched. Variables of textures, patterns, rips and tears echo the contemporary overload of *stuff*. Throughout the confusion of dealing with surface, the figures go about their lives with simple descriptions as titles. In *Carrying* a man holds a woman in his arms with the antecedent of having picked her up (past) inextricably attached to the inevitability of putting her down (future).

Jen Dyck's figures sport the patina of living. Caught in the moment as if in a snap shot, they are surprised in their acts and look out of their smeared existence with vulnerable emotions. These are the photographs that are discarded, that never go to press or are filed at the bottom of the box where private moments, once recorded, are left out of the album. Jen Dyck, retrieves them, pays attention to them, scrubs and scribbles them back to life and passes the abandoned passage of time over for fresh inspection.

The handling of the surface is extreme; bashed, blurred and blowing. Dyck's attempt to get to the bottom of existence appears frantic. She uses an energetic line, a free and loose stroke. She paints with collage using the ripped paper as strokes and even modeling with the application. She pastes on her paint using an approximation of placement so that the figures feel as if they have shifted during her capture. The subdued colors are complex, a riot of depth, a painterly pleasure field, like a de Kooning painting.

The figures lack perfection. They need orthodontic work, a fitness schedule, new clothes, money, a comfortable place or help carrying their load. This is Dyck's formidable talent: her work identifies individuality as well as imperfections on *all* levels through the choice of subject, materials and handling.

She refreshes the homily "for all your faults I love you still, but you're never still."



Carrying
collage & mixed media on paper
12"x9"
2006



Walking
collage & mixed media on paper
11"x11"
2006



Dancing
collage & mixed media on paper
12"x9"
2006



Sitting
collage & mixed media on paper
12"x9"
2006



Hugging
collage & mixed media on paper
11"x11"
2006



Searching
collage & mixed media on paper
11"x10.5"
2006



Hanging Out
collage & mixed media on paper
11"x10"
2006



Looking Out
collage & mixed media on paper
12"x9.5"
2006



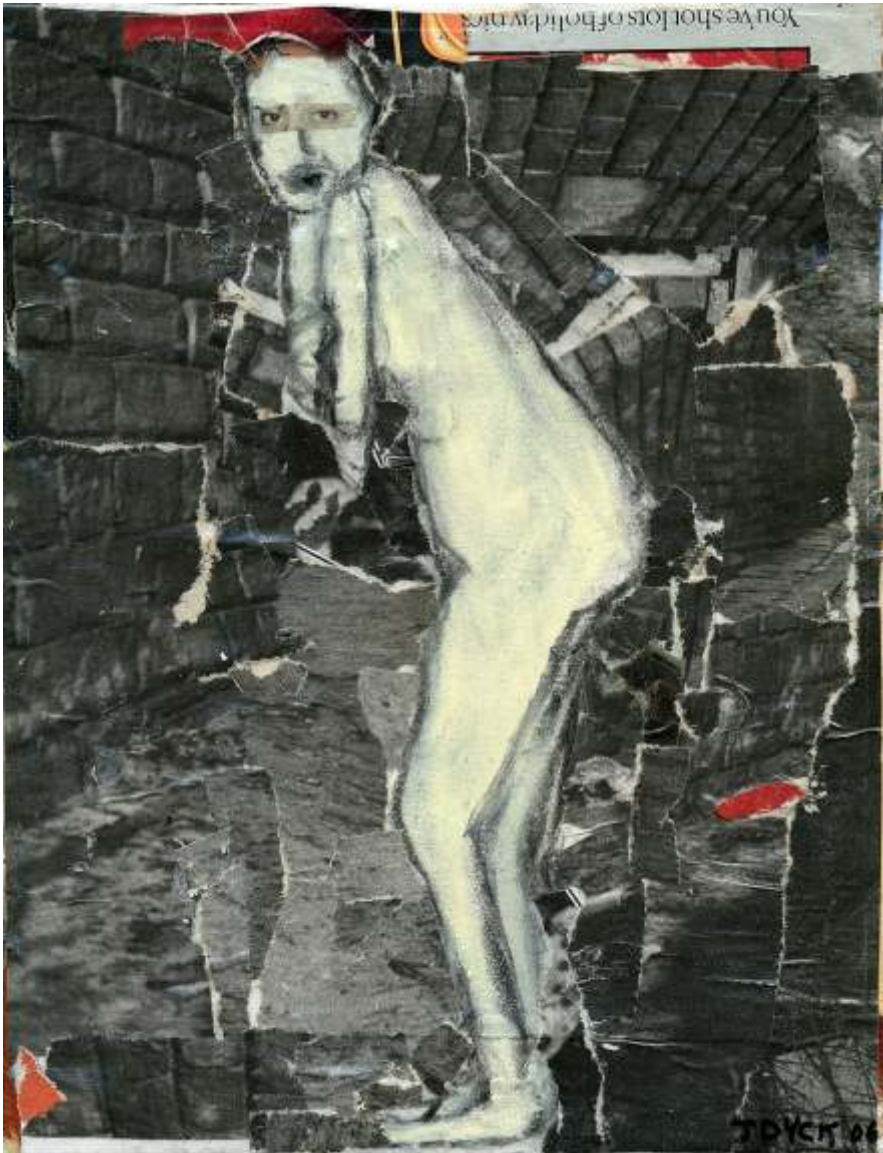
Looking Back
collage & mixed media on paper
11"x11"
2006



Pink Standing Nude
collage & mixed media on board
8.5"x5.25"
2005



Reclining Nude
collage & mixed media on board
6"x8"
2005



Surprised Nude
collage & mixed media on board
9"x7"
2005

Jen Dyck

Statement

According to Heidegger art does not mean something or other. Rather, as a 'slab' of existence it offers a moment of reflection on the fact that there is something rather than nothing, insisting on the question of what it means to be here. Art forces a clearing in the everyday exchanges of existence and this is the idea that fuels my work.

My influences are many and varied. I look to a number of artists for different reasons: Henri Matisse and Richard Diebenkorn for compositional elements. Frank Auerbach, Arshile Gorky and Marlene Dumas for their approach to the figure and handling of paint. Philip Guston for his urgent need to express his own life. Susan Rothenberg for...well, she reminds me of myself in that she spends most of her 'working'time eating and reading, uses dirty brushes and allows her dogs to share studio space. Tracey Emin for the direct, personal and in-your-face nature of her art. And Steve Mennie for his advice and critique.

Education

1975	Received Piano Performers Diploma from the Royal Conservatory of Music, University of Toronto
1979-81	Private art instruction with teachers under the umbrella of the Brandon Arts Council
1987	Graduated from the University of Winnipeg with a degree in Classics
1999-2002	Mentored with Steve Mennie

Exhibitions

1998	SAGA Public Art Gallery, Salmon Arm, BC. Group show. "Annual Members Show."
1999	SAGA Public Art Gallery. Group show. "Shuswap Artist Annual Exhibition."
2001	SAGA. Group show. "Shuswap Artists Open Exhibition."
2002	SAGA. Group show. "Shuswap Artists."
2002	Hudson Ave. Gallery, Salmon Arm, BC. Solo\ Exhibition. "About Face."
2002	SAGA. Group show. "For the Love of Music."
2002	Tappen Gallery, Tappen, BC. Duo Exhibition with Steve Mennie. "Homemade Show and Sale."

2002 Kamloops Public Art Gallery, Kamloops, BC. Group show. "Christmas at the Gallery."

2003 SAGA. Group show. "Shuswap Artists."

2003 Sun Rivers Show, Kamloops, BC. Group show.

2003 SAGA. Group show.

2003 Kamloops Public Art Gallery. Group show. "Christmas at the Gallery."

2003 Pavillion Theatre, Kamloops, BC. Group show.

2004 SAGA. Group show. "Shuswap Artists."

2004 Kamloops Public Art Gallery. Solo show in The Cube. "Simple Riffs."

2004 Wallace Galleries, Calgary, Alberta. Group show. "Mother's Day."

2004 Kamloops Public Art Gallery, Kamloops, BC. Group show. "Christmas at the Gallery".

2005 SAGA. Group Show.

2006 Wallace Galleries, Calgary, Alberta. Spring Show.

RICH FOG



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