



February 19, 1986

Ms. Jennifer Dickson  
508 Gilmour Street  
Ottawa, Ontario  
K1R 5L4

Dear Jennifer,

Thank you for sending me the receipts for your expenses regarding your trip to the University of Alberta. If possible, could you also send me a photocopy of the charges for the two long distance calls that you made to me?

I didn't get a chance to talk to you after the slide show but wanted to let you know how much I enjoyed it, as well as your lecture. I found both of them very interesting and was very glad that I was able to attend. Best of luck in your new projects.

Sincerely,

*Leslie Stewart.*

Jennifer Dickson RA

telephone (613) 236-5602  
residence  
233-2315  
studio

31st January 1986.

Dr. Dallas Gullen,  
Dept. of Organisational Analysis,  
Faculty of Business,  
University of Alberta,  
Edmonton, Alberta  
T6G 2R6.

Dear Dr. Gullen,

Thank you for your kind letter of January 21st. It was a great privilege to be part of the Advisory Committee on Women's Studies Lecture Series. Thank you <sup>so</sup> much for inviting me ~ and thank you too, for your presence at both the Ring House Gallery opening, and at the lecture. It was a pleasure meeting you.

With kind regards,

Jennifer Dickson

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508 Gilmour Street Ottawa Ontario K1R 5L4

Jennifer Dickson RA

telephone (613) 236-5602  
residence  
233-2315  
studio

Ms. Leslie Stewart,  
Administrative Co-ordinator,  
Advisory Committee on Women's Studies,  
University of Alberta, Edmonton,  
11019 - 90 Ave.,  
Edmonton, Alberta  
T6G 2E1.

27/01/86.

Dear Leslie,

Many thanks for the efficient manner in which you dealt with my travel arrangements, in relation to my recent visit to the University of Alberta.

For the Advisory Committee's records, I enclose my cancelled air ticket, & the trip cancellation insurance.

Please find enclosed a statement of expenses for telephone calls, and meals - a total of \$30.28, which I would appreciate re-imbursement for, at your convenience.

I was so pleased you were able to attend my slide show and lecture; and it was a pleasure meeting you.

I would also like to thank you for the Universities' degree for my honours, which you handed to me on that occasion.

With kind regards,

Jennifer

- encl.

508 Gilmour Street Ottawa Ontario K1R 5L4



# **Jennifer Dickson**

**An Exhibition – Ring House Gallery – University of Alberta – January 1986**

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# Jennifer Dickson

An Exhibition at the Ring House Gallery, University of Alberta  
January 15 - February 2, 1986

Helen Fabia Collinson, Curator  
University Collections

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Cibachrome print, 9¼" x 13½".

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## Introductory Essay

This exhibition is organized to coincide with Jennifer Dickson's presentation for the Women's Studies Lecture Series at the University of Alberta in January, 1986. The exhibition confirms the important role she plays in the cultural life of Canada. Her life, as well as her art, serves as a model to which women may look with pride as they search for mentors of their own sex. This is not to say, of course, that she speaks only to women for her work speaks to the human condition.

Jennifer Dickson has said that she does not think she is a great artist but that she is satisfied that she has done her best with the gifts that have been given to her. Her measure of "great", of course, is against the very greatest and her definition of the word "best" is coloured by her personal search for excellence both, technically and cognitively.

As an artist and as an individual, she has had a long apprenticeship that has taken her from her native South Africa, to Britain and to France. She settled in Eastern Canada in 1969 and became a Canadian citizen in 1974. She has consistently been involved politically on behalf of art and artists and has given generously of her considerable energy and spirit to causes that she has espoused.

John Bentley Mays reviewed The Unknown Jennifer Dickson: A 25-Year Retrospective 1959-1984, and found himself discussing both the art and the artist; her toughness and anger in the political sphere and her vulnerability as exposed by her art. He contrasted the emotions that Jennifer Dickson displayed as she spoke of different aspects of her life.



*... there is still an unknown Jennifer Dickson to be discovered — the remarkable woman herself, who can change quicker than the Toronto weather from bitter to vulnerable, from tough to tender, all the while somehow remaining the same.<sup>1</sup>*

One example of her toughness is revealed in the following statement which was made soon after a year of bitter struggle about tax laws, fees for artists and the policies of some art galleries towards Canadian artists. She speaks of her chosen country Canada and how she perceives its society.

*It wants its artists poor or dead. Any society that gives its government permission to treat its intellectuals and creative people like that, deserves a kick in*

*the teeth. I don't know why anyone would want to be an arts administrator in this country, because it doesn't respect commitment and loyalty.*<sup>2</sup>

This sentiment was echoed by several speakers at the 1985 conference, entitled The Cultural Imperative. These delegates questioned the dichotomy of a monied elite that promotes materialistic flamboyance and extravagance on the backs of artists, dancers, actors, painters and musicians who literally live in poverty.

Jennifer Dickson displays toughness of another kind in her artistic pursuits by revealing herself, surely and confidently. By exposing her personal beliefs, she comes close to illuminating ours to us. She has used the one vehicle to which only she has final responsibility and over which she has full control. That vehicle is, of course, herself. Jennifer Dickson's work is not concerned with self in any shallow or narcissistic sense. On the contrary, she masses the full force of her consciousness, her creativity, her vulnerability, and her passion. In a most beautiful and somewhat hesitant way, she reveals herself and her truth to those who journey with her.

**The Secret Garden**, fourteen photo-etchings published in 1974, is the first of her works to exemplify so clearly this personal revelation. She used her own body in a series that is delicate, sensual, sexual and idealistically beautiful.

*Dickson gazes out at us as we stand above her; our eyes move from the rise of her breasts to meet a glance clearly and insistently directed at the viewer, whether male or female. Woman in this series of works is a composite of the nude (in Kenneth Clark's sense) and the naked (in*

*John Berger's): the general air of idealization and beauty is that of art, while the lines across her diaphragm and especially the missing patch of pubic hair are those of utterly specific life.*<sup>3</sup>

Avis Lang Rosenberg stresses the integration of personal and artistic growth that **The Secret Garden** represented.

*It seems terribly necessary to underscore the fact that this particular woman at the age of forty, with her particular set of achievements, experiences, and crises, chose to use her own body for the female nudes in a series of images about the awakened dreaming body, known for itself and newly valued... It feels important to reconnect these ink marks and coloured patches with the life of the person that produced them: lovely, composed, resolved, and containing silent precipitates of what must have been at times an explosive passage from suppression into wisdom.*<sup>4</sup>

Jennifer Dickson, too, sees **The Secret Garden** as an important work and acknowledges that the ideas explored are blended inexorably with the personal growth that was made possible by the openness and the vulnerability that she allowed herself to express.

*The images in this sequence have taken ten years to move from the unconscious to the cognitive levels of my mind. The earliest emergences could only be given partial treatment. Until recently, I dealt with response and emotion exclusively from the standpoint of a female protagonist. The object of her/my fantasies was present only by suggestion. Honest communication was being inhibited by insistent remnants of my social and scholastic upbringing.*



*Confusion was such that even the sex of this implied presence could not be determined. Only subsequently did I recognize my own unsuspected participation in the aesthetic doctrine that freely explores and exploits the female nude while treating the male body as something private and sacrosanct. In **The Secret Garden**, I hope to again challenge these established limitations.*

*Unlike life, where the responses of people are usually unpredictable, in the work of art a theatre can be enacted in which the 'réalisateur' has total control over the unfolding of events. This sequence of photo-etchings is a form of private theatre in which the gestalt of events is complete - whereas in reality it often is not. To be the director of the 'mis-en-scène', and also the participant: to be 'in' and, simultaneously, to 'look-at'. (A voyeur of one-self.)*

*I look from my cage into the secret garden. Between birth and death, if the door is left unlatched long enough for us to wander, life ensnares us. Timelessness is 'within' the garden/reality and mortality without. Within, love is reciprocated; the flowers die only when crushed by the lovers' embrace.<sup>5</sup>*

The works in this exhibition follow from **The Secret Garden** and continue the development of her central theme. In 1978, Jennifer Dickson published an ambitious portfolio of photo-etchings which bears the title **Three Mirrors to Narcissus**. As with **The Secret Garden**, she utilizes the nude human form as her central metaphor. There is, however, a profound difference.

The nude is male in this situation and Dickson takes complete control by



**Death by Water: Three (Masks)**, 1979, hand-tinted photo-etching, 30" x 22".

choosing the self-referential title 'Narcissus' and directing the action of her model who is, by definition, a 'voyeur of self.' Unlike the protagonist in **The Secret Garden**, Narcissus remains entrapped by his devotion to his own self-image and is unable to reciprocate proffered love.

Jennifer Dickson enacts the legend of Narcissus in three sequences. **The First Movement: Mirrors** shows Narcissus perceiving his beautiful reflection. **The Second Movement: The Kiss** depicts Narcissus falling in love with his self-image although, when he tries to embrace his reflection, the kiss is merely an unsatisfactory illusion. **The Third Movement: Death by Water**, shows how,

in sleep, Narcissus is immersed symbolically in water and drowned.

*The role of Narcissus is enacted by three young men, each one representing a different facet of the self. The first celebrates young manhood in its self-awareness (latent power). The kiss sequence explores an androgynous element; while the final sequence depicts the child trapped in the man — something women respond to particularly in both their roles as mother, and lover.<sup>6</sup>*

One important aspect in the progression of content that this series contains has to do with the mythology mentioned briefly above and another is described by Leo Rosshandler as he explains that:

*It is particularly encouraging to come face to face with Jennifer Dickson, a woman artist who has the strength to turn the tables on the widely prevalent male perception of the nude. Man's body can serve for the same range of immediate, symbolic or poetic messages as woman's. Perhaps it can be said that the female artist has an inherently objective understanding of man's body.<sup>7</sup>*

He goes on to discuss the technical aspect of Dickson's work and finds that much of the strength of her vision is derived from an 'exquisite perfection of execution [which] goes beyond a mere display of virtuosity.' Jennifer Dickson, herself, described the technical process used in this portfolio in the form of technical notes.

*I photographed the three young men in specially selected environments. From a large number of options on the contact sheets, I selected the narrative sequence. The images selected were enlarged to 8"*

*x 10" format. They were then re-photographed to produce a 4" x 5" negative. This negative in turn was enlarged onto Kodalith, through a random dot screen.*

*I then sensitised zinc etching plates with a light sensitive resist. Placing the Kodaliths in contact with the etching plates in a vacuum-frame, the plates were then exposed and developed. I then etched the plates slowly and laboriously in nitric acid. The resist was then removed, and the edges bevelled, and then I took the first proof. In many cases, I was not satisfied with the image and both the Kodalith and the plate were re-made. I made 43 plates in all; 26 are in the final sequence.*

*When I was satisfied with the image on the plates, I printed them in their final form on Fabriano Capri watercolour paper. After the prints were pressed, dried and aired, I tinted each one individually in watercolour. The edition has been restricted to 20 because of the complexity of production. It takes me one month, working full-time, to print, tint and collate two portfolios. ...<sup>8</sup>*

Writing in February of 1985, Christopher Hume also speaks of Dickson's technical excellence and he allows that she is a 'virtuoso'...[and]...'one quickly senses that this is an artist whose command of her métier is so complete it allows her total freedom to explore whatever she wants.'<sup>9</sup>

**The Earthly Paradise**, 1979-80, is a series of thirty-eight colour xeroxes which carry the artist's search further still. The most profound questions of life and death are explored visually using the garden as the central metaphor.

*The earthly paradise is an allegorical work in five narrative sequences. I have always found the apparent randomness of the countryside less interesting than the traces of man's intellect, as evidenced in the imposition of a structure (often geometric) on a garden. Not only have the more uncomfortable aspects of raw nature been tempered, but nature has often been improved upon, and refined by artifice.*

*Within this ordered garden, time appears to have been transfixed. The light changes, and clouds move, wind-propelled, casting violet shadows across the striated lawns.*

*It is easy, in this context, to believe the story of two ladies, who, visiting 'Le Hameau' at Versailles, in 1901, glimpsed the presence of people from the time of Louis XVI, inhabiting the garden.*

*Thus, in my Elysian garden (abode of the blessed after death; place of ideal happiness) we follow the story of the lovers, the prisoner, and the dreamer, as the formal landscape, and the great house, reveal the events of another time.<sup>10</sup>*

While discussing **The Earthly Paradise**, Carol Poser in *Vanguard* refers to Jennifer Dickson's request that we 'ride the stormy pendulum between spiritual idealism and worldly realism.' She goes on to 'question the nature of Jennifer Dickson's exposition and challenge her depiction of the universal psyche, a psyche that has been indelibly printed by the autistic tendencies of late 20th century existence.'<sup>11</sup>

*Certainly these icons are testimony to a pact that the artist has made with a terrible beauty. If we can survive this*

*terror and remain desirous of extricating from it cause for celebration, then it behooves us to confront the violence of Jennifer Dickson's vision and, moreover, to rage in battle against it.<sup>12</sup>*

Jennifer Dickson 'rages in battle' using as weapons both her life and her art. Her own words seem to justify her stance that the continuum is on either side of life, as well as with mortality.

*I want to believe in justice, integrity and absolute values. When you end up with everything being stripped away, it is important that one keep screaming - not propaganda, but the primal scream that says 'I exist'.<sup>13</sup>*

It is in the last series of this exhibition, **Aphrodite Andymene**, 1984, that Dickson confronts the certainty of death with the myth of Aphrodite rising from the sea where the seed of Uranus had been spilt. The intriguing game of unravelling layered meanings and combing through the webs she weaves seems never-ending. The richness of the classical mythology that forms an integral part of her imagery, is as complex and impenetrable as the lush growth in a garden.

Jennifer Dickson continues her single-minded pursuit of beauty and maintains also an acceptance of personal vulnerability. It is this faith that enables her to present an aspect of tenderness in the face of death and a willingness to use herself in such a unique way while making her art. The very acceptance of vulnerability is empowering and renders her somehow 'invulnerable' to the more obvious expressions of power common in our society. There is room within this seeming dichotomy for action and strength, enough to continue to battle

on one's own terms.

Jennifer Dickson's power is individualistic and yet part of the largest whole that can be imagined. Her strength lies in her sensitive embrace of that which is precious, fragmentary and elusive. She is capable of embracing the magic of bewitchment.

For example, the Cibachrome photographs, **Versailles: Through the Crystal Wall of Time**, 1982-83, follow the footsteps of the ladies who thought they glimpsed figures from the time of Louis XVI. Jennifer tells of the walk she and her sister took through the garden of Versailles in 1981.

*...And so the day unwound, as the light changed and we walked, it seemed, forever frozen in time, like two observers on the set of L'Année dernière à Marienbad.*

*Recently, I came across a copy of Mesdames Moberley and Jourdain's book (which contained a map). I discovered, to my surprise, that my sister and I had, inadvertently, followed the route of their walk on August 10th, 1901. The Cibachrome photographs...document both their, and our walk....during which my sister and I accidentally walked through the crystal wall of time.<sup>14</sup>*

As an artist, Jennifer Dickson has seized the opportunity to explore profoundly the deepest of emotions and thoughts which, although of necessity filtered through her personal expression, are integral to us all.

The fetish boxes that Jennifer Dickson constructed between 1975 and 1979 contain, in three-dimension form, small symbolic fragments which refer to comparable concerns in her two-



**The Captive**, 1975-79, wooden box, with cast elements, polychrome, feathers, hair and mirrors, 17½" x 16" x 5".

dimensional work. She manipulates cognitive and temporal meaning by placing unlike objects beside one another. Timelessness and death become one with life. The boxes seem confining and yet, to use Dickson's metaphoric language, we are unable to ascertain just where we stand in relationship to them — within or without — to be sure just where meaning exists.

This search for meaning has involved the use of the images which affirm the most difficult of concepts, emotions and ideals. Her art cannot be fully embraced without an understanding and a degree of acceptance by the viewer of the cathartic experience that Dickson is discussing. The full contemplation precludes the presence of such base emotions as personal aggrandizement, for example. The impassioned quest for Il Paradiso

Terrestre (The Earthly Paradise) in this flawed and imperfect world, has motivated artists for centuries. Jennifer Dickson participates fully in that bold, romantic venture; the venture that gives ultimate meaning to all human life.

#### Footnotes:

- 1 John Bentley Mays, 'A "Guerrilla Activist" and a Stylist', The Globe and Mail, Saturday, February 16, 1985.
- 2 Quoted in John Bentley Mays' article, see above.
- 3 Rosenberg, Avis Lang. "Before Narcissus, Before Paradise: Jennifer Dickson's **Secret Garden**," Print Voice, (Edmonton, University of Alberta, Department of Art and Design, 1984), page 38.
- 4 Ibid.
- 5 Rosenberg, Avis Lang. "Before Narcissus, Before Paradise: Jennifer Dickson's **Secret Garden**." Print Voice, (Edmonton, University of Alberta, Department of Art and Design, 1984), page 37.
- 6 From artist's notes to the portfolio, dated September, 1978.
- 7 From notes to **Three Mirrors to Narcissus** portfolio by Leo Rosshandler, dated 1978.
- 8 Notes to the portfolio by the artist, September 1978.
- 9 Toronto Star, Art Reviews Column, Saturday, February 16, 1985.
- 10 Artist's notes to accompany portfolio, November, 1979.
- 11 Carol Poser, **The Earthly Paradise**, Vanguard, Volume 9, No. 1, February 1980.
- 12 Ibid.
- 13 John Bentley Mays', op. cit.
- 14 Notes prepared by the artist and dated April 1983.

## List of Works

### *Fetish Boxes*

#### **The Captive**, 1975-1979

Female face with hair, male hand, with butterfly. Wooden box with cast elements (polychrome), feathers, mirrors.  
17½" x 16" x 5"  
Collection of the artist

#### **Entering Eden**, 1975-1979

Two breasts, child's hand, snake and butterfly. Wooden box with cast elements (polychrome), glitter, feathers and mirrors.  
17½" x 16" x 4½"  
Collection of the artist

#### **The Encounter**, 1979

Wooden box with cast elements, hands (polychrome), and mirrors.  
15¾" x 24¾" x 3¼"  
Collection of the artist

#### **Mouth Mirror**, 1979

Wooden box with shelves, cast elements of mouths (polychrome) and mirror.  
Pencil.  
15½" x 26½" x 2¼"  
Collection of the artist

#### **Conversation Between Two Silent Lovers**, 1977

Antique pine chest, with three shelves. Cast elements, glass, sand and mirrors.  
22¼" x 13¾" x 5½"  
Collection of the artist

#### **Threshold**, 1978

Wooden box with casts elements, butterfly (painted plaster), plexiglas, mirror and feathers.  
Private Collection

#### **Academic Drawing**, 1975

Drawing (pencil on stretched paper on drawing board with attached pencil)  
24" x 32" x 2"  
Collection of the artist

#### **The Earthly Paradise**, 1980

A series of colour xerography, artist's proof  
6" x 9¼"  
Collection of the artist

Titles listed below:

#### **The Garden**

#### **The Prisoner**

#### **The Field**

#### **The Lily**

#### **The Dreamer**

#### **Three Mirrors to Narcissus**, 1978

A series of hand-tinted photo-etchings, 11/20  
29½" x 22"  
University of Alberta Permanent Collections  
Purchased 1981

Titles listed below:

#### **Three Mirrors to Narcissus**

#### **Narcissus Captured**

#### **The First Mirror**

#### **First Movement: Mirrors (Turning Edge)**

#### **Triple Reflection**

#### **Changing Light**

#### **Three Mirrors to Narcissus**

**First Movement: Mirrors (Bending)**

**Narcissus Perceived**

**Alienation**

**Small Torso**

**Self-Perception**

**Reflections**

**Approach**

**Regard**

**The Kiss**

**Shimmering Edge**

**Stilled Water**

**Narcissus Dreams**

**Mirage**

**Death by Water: One (Childlike Sleep)**

**Death by Water: Two (Repose)**

**Death by Water: Three (Masks)**

**Death by Water: Four (High Altar)**

**Death by Water: Five (Submerged)**

**Falling**

**Small Self-Embrace**

**L'Epoca Classica, 1982/83**

From a series of 12 photo-etchings,  
hand-tinted in watercolour  
26" x 20"

Collection of the artist

Titles listed below:

**Little Eve**

**Temple of Four Winds, I, 4/20**

**Temple of Four Winds, II, 4/20**

**Appollo's Bride II, artist's proof**

**Versailles, 1983, Edition 10.**

A series of Cibachrome photographic  
prints

Printed by Howard Weingarden

Collection of the artist

Titles and sizes listed below:

**Versailles, Facade**

9" x 14"

**Late Afternoon: Versailles**

9" x 14"

**Parterre d'Eau**

14" x 18"

**Late Afternoon: The Grande Trianon**

9" x 14"

**Rain on the Window, Grand Trianon**

9" x 14"

**Near the Grand Trianon**

14" x 18"

**Homage to Eugene Atget**

9" x 14"

**Reflections: The Belvedere**

5" x 7"

**The French Pavilion**

5" x 7"

**Reflections: The French Pavilion**

5" x 7"

**The Cabbages of Marie Antoinette**

9" x 14"

**Through the Crystal Wall**

9" x 14"

**Striated Lawn**

14" x 18"

**Aphrodite Anadyomene, 1984, 1/20**

A series of photo-etchings

26" x 20"

University of Alberta Permanent Collections

Gift of the artist, 1984

Titles listed below:

**The Dream of Aphrodite**

**Aphrodite Awakening**

**Aphrodite Rises**

**Aphrodite Anadyomene: Swimmer**

**The Triumph of Aphrodite**

**Aphrodite Celeste**



## *Solo Exhibitions*

1962

New Vision Centre, London

1964

Editions Alecto, The Print Centre, London

County Town Gallery, Lewes, England

Nita D. Spac Gallery, Tunbridge Wells, England

1965

Adler Fielding Gallery, Johannesburg, South Africa

South African Association of Arts Gallery, Pretoria

Wolpe Gallery, Cape Town

Birmingham College of Art, Birmingham, England

1966

The Zwemmer Gallery, London

Westcott Art Centre, Dorking, England

1967

Cultural Centre, St. Peter's Abbey Museum, Ghent,

Belgium (at the invitation of the Minister of Culture)

Ball State University, Muncie, Indiana

Art Centre, University of Sussex, England

1969

University of the West Indies, Jamaica

1970

Saidye Bronfman Centre, Montreal

1971

Galerie Dresdner, Toronto

1972

Madison Art Centre, Madison, Wisconsin

The Design Corner, Cleveland, Ohio

Galerie Martal, Montreal

Gallery 1640, Montreal

1973

The Oxford Gallery, Oxford, England

Galerie Dresdner, Toronto

1974

Gallery 1640, Toronto

1975

Galerie Dresdner, Toronto

National Film Board Photo Gallery, Ottawa

1976

Galerie Notkin 1640, Montreal

Denison University Art Gallery, Granville, Ohio

1977

Wallack Galleries, Ottawa

Heal's Art Gallery, London, England

The Agnes Etherington Art Centre, Queen's

University, Kingston

1978

The Iconography of Desire: U.B.C. Fine Arts Gallery,

Vancouver; Galerie Dresdner, Toronto

1979

**Three Mirrors to Narcissus**: Wallack Galleries,  
Ottawa

**Three Mirrors to Narcissus and "The Earthly  
Paradise**:

Artcore Consultants, Ltd., Vancouver

**The Secret Garden**: National Film Board of Canada,  
Still Photography Division (Circulating Exhibition);

Owen Sound Public Library; Bibliothèque Centrale,

Alma, P.Q.; Atelier-Galerie Caribou Inc.,

New Richmond, P.Q.; Culturel Université de

Sherbrooke, P.Q.

1980

**The Earthly Paradise**: Galerie Martal, Montreal;

The Photo Gallery (National Film Board of Canada)

Ottawa; Wallack Art Editions, Ottawa

**The Secret Garden**: Confederation Centre Art

Gallery and Museum, Charlottetown, P.E.I.; Ring

House Gallery, University of Alberta, Edmonton;

Université de Moncton, N.B.

1981

**The Secret Garden**: MacKenzie Gallery, Trent

University, Peterborough; New Brunswick Craft

School, Fredericton, N.B.

**The Earthly Paradise**: The Art Gallery of  
Peterborough

Vistas in Time: Galerie Dresdner, Toronto

1982

**Il Tempo Classica**: Saidye Bronfman Centre, Montreal

A Journey to Cythere: Wallack Art Editions, Ottawa

1983

Jennifer Dickson: A Continuum: Edward Monaghan  
Art Consultants, Ottawa

**Versailles: Through the Crystal Wall**: Wallack  
Galleries, Ottawa

Art Gallery of Hamilton

GO Centre, Ottawa

1984

Selected Prints: Past and Present: Edward F. Monaghan & Tarek J. Kassem, London

1985

The Unknown Jennifer Dickson: Galerie Dresdnere, Toronto

Royal Academy Collection: a Selection of the Graphic Work of Jennifer Dickson: Edward F. Monaghan, Ottawa

1986

Jennifer Dickson: Ring House Gallery, University of Alberta, Edmonton (January 15 - February 2)

### *Published Oeuvres*

**Genesis** - etchings in colour (ten images and three title pages), published by Editions Alecto Ltd., London & New York 1966

**Aid to Meditation** - etchings (suite of three mandala), published by the artist, Muncie, Indiana, 1967

**Alchemic Images** - etchings in colour (ten images and three title pages), published by London Graphics Inc., London & Detroit, 1968

**Eclipse** - six photo-silkscreens, published by the artist, London, 1969-1970

**Song of Songs** - etchings in colour (ten images and three title pages), published by Ferdinand Roten Galleries, Baltimore, Maryland, 1970

**Out of Time** - eight multi-media prints, published by the artist, Montreal, 1971

**Fragments** - eight multi-media prints, published by the artist, Montreal, 1972

**Sweet Death and Other Pleasures** - twenty-six etchings, published by the artist, Madison, Wisconsin, 127

**Homage to Don Juan** - seven etchings, published by the artist, Montreal, 1974

**Body Perceptions** - etchings and shadow boxes, published by the artist, Montreal, 1974-75

**The Secret Garden** - fourteen photo-etchings, published by the artist, Ottawa, 1976

**Openings** - photo-scrigraphs, National Film Board of Canada, Still Photography Division, Ottawa, 1977

**Three Mirrors to Narcissus** - photo-etchings, published by the artist, Ottawa, 1978

**The Earthly Paradise** - mezzoscreens, colour-xerography, still photography, published by the artist, Ottawa, 1980

**Il Tempo Classico** - mezzoscreens, photo-etchings and still photography, published by the artist, Ottawa, 1981

**Italian Gardens** - colour xerox prints, published by the artist, 1982

**Venetian Prince** - colour xerox prints, published by the artist, 1982

**For Flora** - colour xerox prints, published by the artist, 1982

**L'Epoca Classica** - photo-etchings, published by the artist, 1983

**Grecian Odes** - photo-etchings, published by the artist, 1983

**Versailles: Through the Crystal Wall** - Cibachrome prints, published by the artist, 1983

**Aphrodite Anadyomene** - six photo-etchings, published by the artist, Ottawa, 1984

**The Gardens of Paradise** - seven mezzoscreens, published by the artist, Ottawa, 1984

**The Little Flowers of Madame de Montespan** - by Jane Urquhart - six Cibachrome photographs, published by The Porcupine's Quill, Erin, Ontario, 1984

**Reflections** - Cibachrome photographs, published by the artist, Ottawa, 1985

**Memories of Languid Afternoons** - Cibachrome prints, published by the artist in collaboration with Howard Weingarden, Ottawa, 1985

## ***Bibliography***

### Books:

Brunsdon, John. The Technique of Etching and Engraving (Batsford/Reinhold, 1967).

Rothenstein, Michael. Frontiers of Printmaking (Studio Vista, 1970).

Lucie-Smith, Edward. Art in the Seventies (Phaidon/Cornell University Press, 1970).

Gross, Anthony. Etching, Engraving and Intaglio Printing (Oxford University Press, 1972).

Colescott, Warrington. Jennifer Dickson: Sweet Death and Other Pleasures (Madison Print Club, 1972).

Daniels, Harvey. Printmaking (Hamlyn, 1972).

Monk, Lorraine. The Female Eye (National Film Board of Canada, 1975).

Newton, Charles. Photography in Printmaking (Victoria & Albert Museum; Compton/Pitman, 1979).

### Catalogues:

Jennifer Dickson: Graphics 1963-64. Intro. by Neville Wallis (25 black & white reproductions).

Jennifer Dickson: Paintings, Drawings and Graphics (Galerie Dresdnere, 1971).

The Ninth International Biennale of Prints in Tokyo (1975).

Exposure: Canadian Contemporary Photographers (Art Gallery of Ontario, 1975).

Atelier 17: a 50th Anniversary Retrospective Exhibition (University of Wisconsin, 1977).

Hayter and the Atelier 17: Works from the Dickson/Sweetman Collection (Agnes Etherington Art Centre, Queen's University, 1978).

Paradise (National Film Board of Canada, 1980).

The Unknown Jennifer Dickson: a 25 Year Retrospective 1959-1984 (Galerie Dresdnere, 1985).

### Articles:

Hevis, Judy. "Jennifer Dickson: the Art that Transcends Time." Vie Des Arts 18 no.71 (Summer 1973) :88-89 (black & white reproductions).

Penny Press (April 19, 1977) :2-3 (two black & white reproductions).

Schmelzer, Elizabeth. "Printmaking in Montreal: a Brief Report." Artmagazine 8 no.32/32 (Mar./Apr. 1977) :42-47 (one black & white reproduction).

Devergnes, Alain. "Le Jardin du Serpent a Plume." Penny Press (May 1, 1977) :4 (two black & white reproductions).

"Report from Ottawa." Artmagazine 8 no.34 (one black & white reproduction).

Rosenberg, Avis Lang. "Jennifer Dickson: the Iconography of Desire." Vancouver in Review no.1 (Jan. 1978) :8-11 (one black & white reproduction).

Ottawa Review no.102 (July 6-12, 1978) :5.

ArtsCanada no.224/225 (Dec. 1978/Jan. 1979) :66 (one black & white reproduction).

Amoroso, Roger. "Hayter and the Atelier 17 at SAW." Ottawa Revue no.128 (Jan. 18-24, 1979) :5.

Frizzell, John. "Jennifer Dickson at Gallery Dresdnere." Artmagazine 10 no.42 (Feb./Mar. 1979) :10 (artfocus) (one black & white reproduction).

Henighan, Marilyn Carson. "Jennifer Dickson at Wallack's." Ottawa Revue no.141 (Apr. 19-25, 1979) :21-22 (two black & white reproductions).

Racine, Yolande. "La Gravure." Ateliers (Musée d'art contemporain) 7 no.3-4 (April/May 1979) :7-9.

Knowles, Valerie. "The Printmakers - Jennifer Dickson." The Canadian Art Investors Guide 5 no.3 (Fall/Winter 1979) :32-35 (three black & white reproductions).

McLaughlin, Colleen. "Atelier 17: Memories Engraved on Copper." The Charlatan 8 no.19 (1979).

Poser, Carol. "Jennifer Dickson." Vanguard 9 no.1 (Feb. 1980) :33-34 (two black & white reproductions).

Robinson, J. Rebecca. "Jennifer Dickson - Paradise." Ottawa Revue no. 221 (Nov. 20-26, 1980) :4 (three black & white reproductions).

Rothenstein, Michael. Article on Jennifer Dickson. Printmakers' Council Newsletter (Dec. 1980).

Golt, Lolly. "The Visual Drama of Jennifer Dickson." Vie Des Arts 25 no.101 (Winter 1980/81) :76-77 (one black & white reproduction).

Schiff, Marilyn. "Fine Arts at Carleton: Jennifer Dickson's Even Though It Rains." The Charlatan (8.5.M. 1981) (one colour reproduction).

Leclerc, Denise. "Le Paradis." Parachute 22 (Spring 1981) :44-45.

Kay, Burf. "A Walk in the Paradise Garden." Enterpriser Magazine 4 no.1 (1981) :32-35 (one black & white reproduction).

Larocque, Y. "L'Eros Chez Jennifer Dickson." Vie Des Arts 18 no.71 (Summer 1973) :56 (black & white reproductions).

**“THE  
UNKNOWN  
JENNIFER  
DICKSON”**

A 25-YEAR  
RETROSPECTIVE  
1959 – 1984

GRAPHICS

Etchings, Silkscreens,  
Mezzoscreens

PAINTINGS

DRAWINGS

SHADOW-BOXES

SCULPTURE

CIBACHROMES

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9 FEBRUARY - 5 MARCH, 1985

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GALERIE DRESDNERE

12 Hazelton Ave., 923-4662

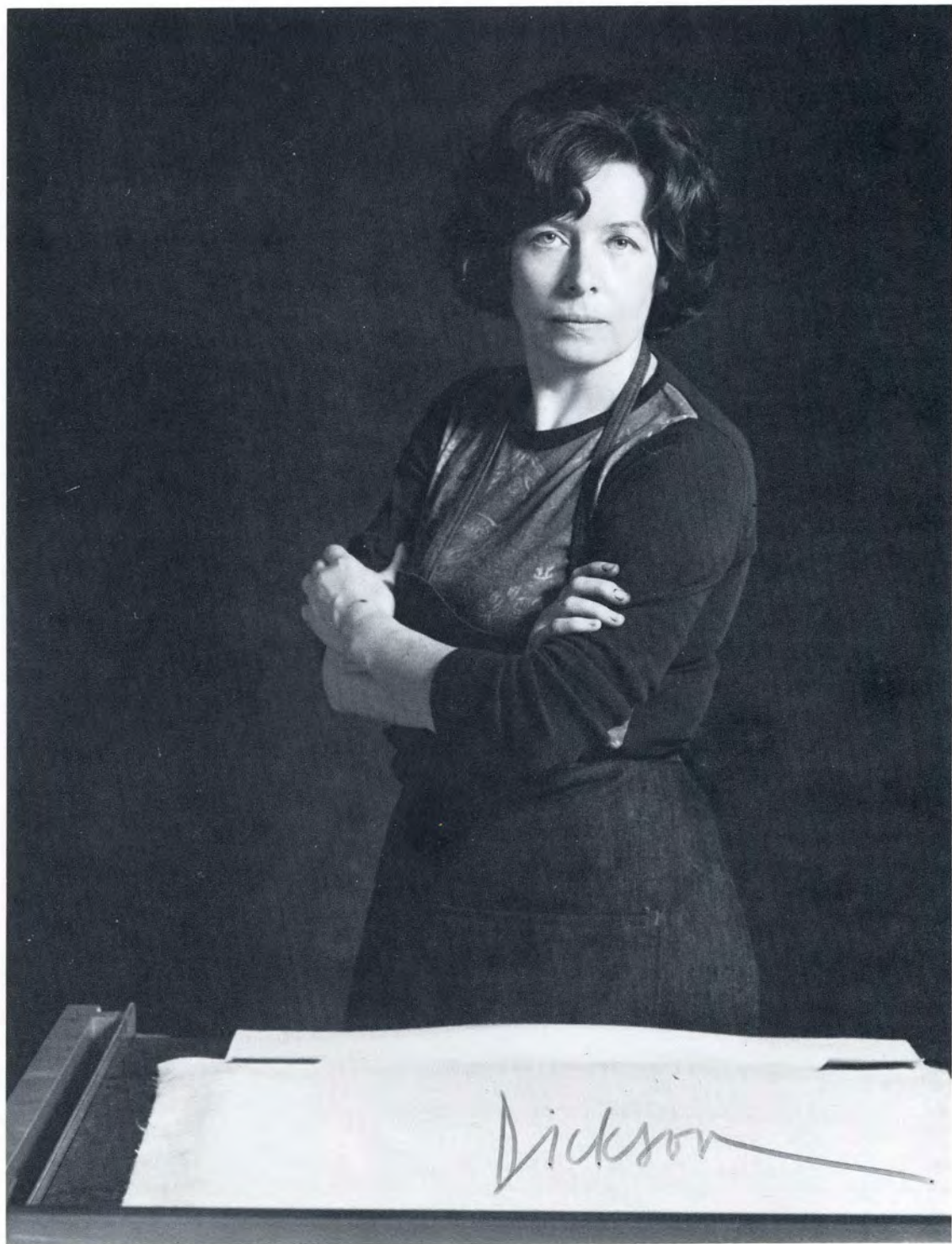


PHOTO: J. WOODSON



"Fulcrum", acrylic on canvas, 48 x 36", 1964

## THE UNKNOWN JENNIFER DICKSON

Jennifer Dickson is an artist who has worked in this country for 15 years. The Canadian viewing public knows her primarily as a printmaker. The present exhibition is a modest attempt to hold the glass of Dickson's work to the light and let many other facets shine forth. She is a printmaker but also a painter, a draftsman, a sculptor in the manner of Joseph Cornell, a collagist and a photographer. But to categorize in this way is to diminish somehow the total, to detract from the greater spirit, to leaven the powerful artistic personality that pervades each and every work of art she produces. Needless to say, any attempt to summarize her work in the space allotted here will be inadequate justice. A more global study awaits to be done. However, with the obvious quality of her work and the persistence of her artistic forces demonstrated by this small but important selection of her work one observation at least could be pursued.

The case could be made that Dickson's artistic approach is primarily through the repertoire of the collagist. I do not mean by this a simple technical definition of the activity of collage-making although the process is strongly present in her work. But rather philosophically one can see Dickson piecing together experience creating illusions, allusions, reflections, refractions, incisions, excisions and by the act and art of her associations creating new constructs from that experience that impress themselves upon our imagination. Even in Dickson's early paintings there is a pronounced tendency to describe forms until one sees in *Fulcrum* (1964), for example, the appearance of discreet, albeit abstract and painted forms, assembled across the painted surface. (The organization of this painting is echoed in other, later works on the wall, for example, *The Great Mouth Box*.) This tendency to formalization became full-blown and resolved in the making of the suite of drawings and prints for the series called *Alchemic Images*. It seems that this series opened the Pandora's box of visual images she had mentally amassed over the years. Here the instinct to collage, to bring together seemingly random images and structures from the past and present, to make lush visual poems, is fully declared in her work.

Collage is primarily a 20th century phenomenon. It is not only a way of working, a process, but also a way of thinking, a new way of expression that has parallels in other art forms such as Eliot's use of quotations in his poetry or Michael Tippett's use of the Negro spiritual in *A Child of Our Time* or Rauschenberg's transformation of banal, contemporary icons in his paintings.

Dickson's usage of collage is in this latter spirit. Not the merely technical but a powerful aid to her thinking, to the poetic exploration of her themes and concerns which, over the years have become increasingly direct, at times Jungian in their breadth, at times tightly focussed and erotically intense, the waves of orgasm sweeping back over the centuries breaching the walls of the

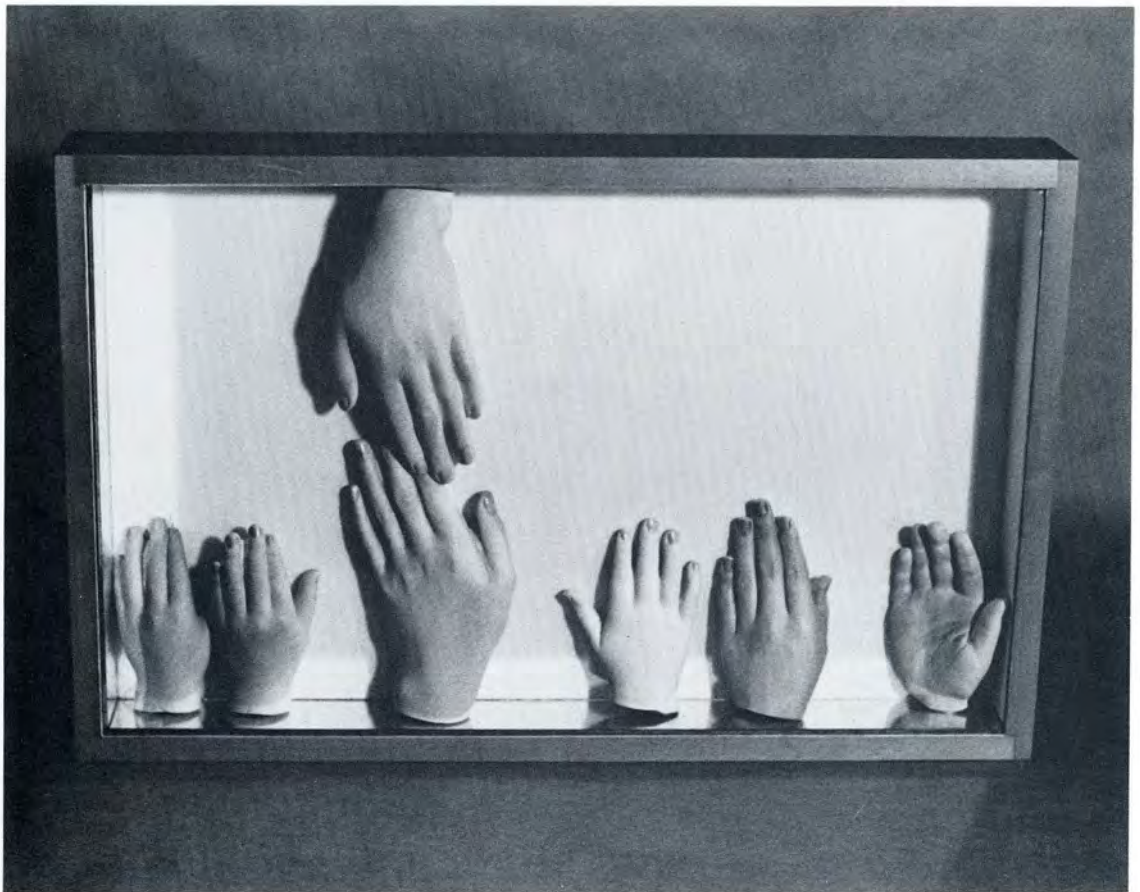


*hortus conclusus*. Her art touches on woman-goddess, saint and earth-mother; man and woman, object and subject both; the history and sociology of sexuality.

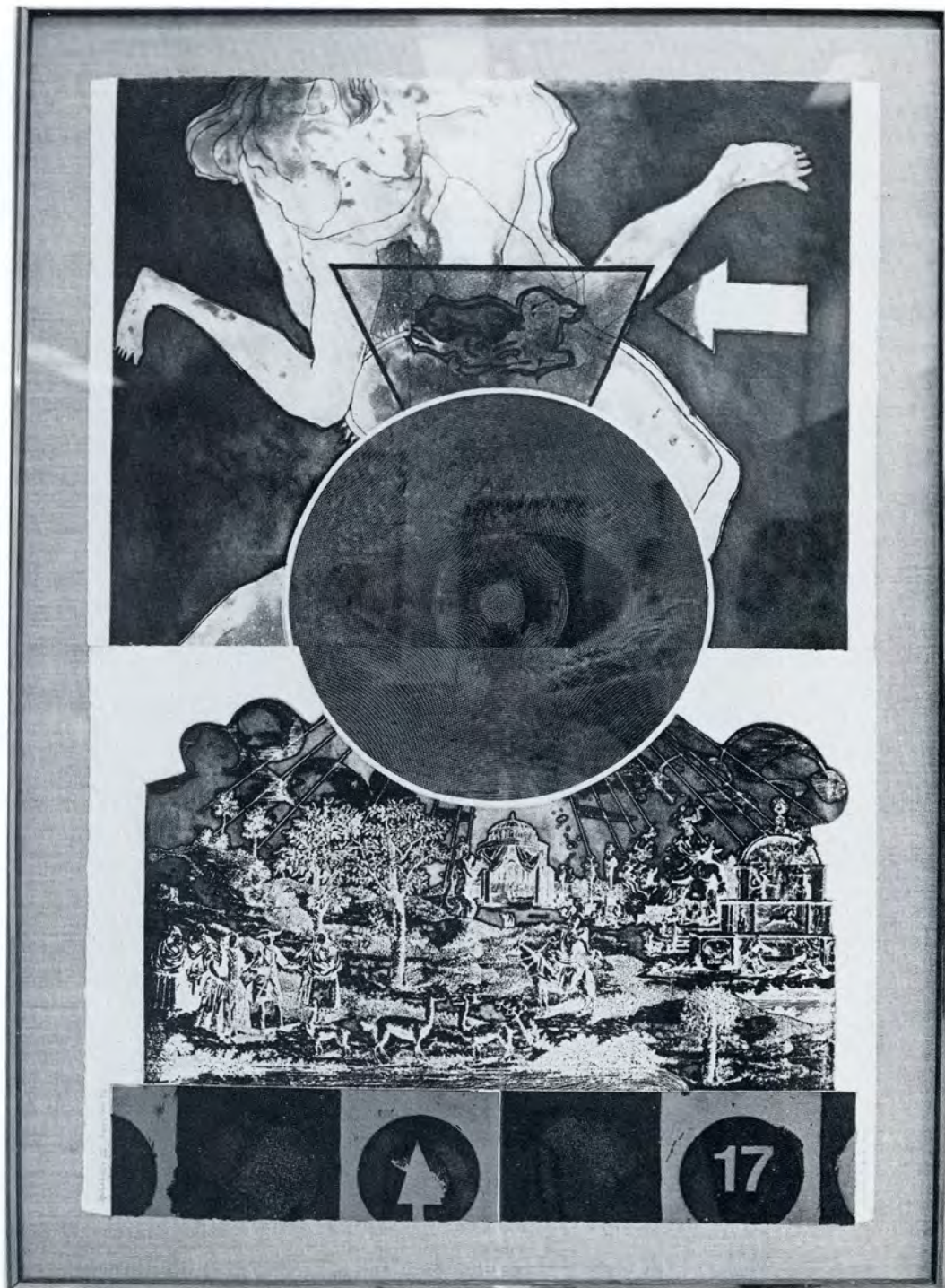
The viewer of this retrospective collection will be struck by Dickson's thoughtfully consistent output, by its exceptionally high standards of production. As well, the viewer will be struck by the discomfiting frankness of her discoveries and the rigour with which she has pursued and transformed these epiphanies into statements beyond the merely confessional but which bind artist and audience in a concert of shared human concerns.

Robert Swain  
*Director*

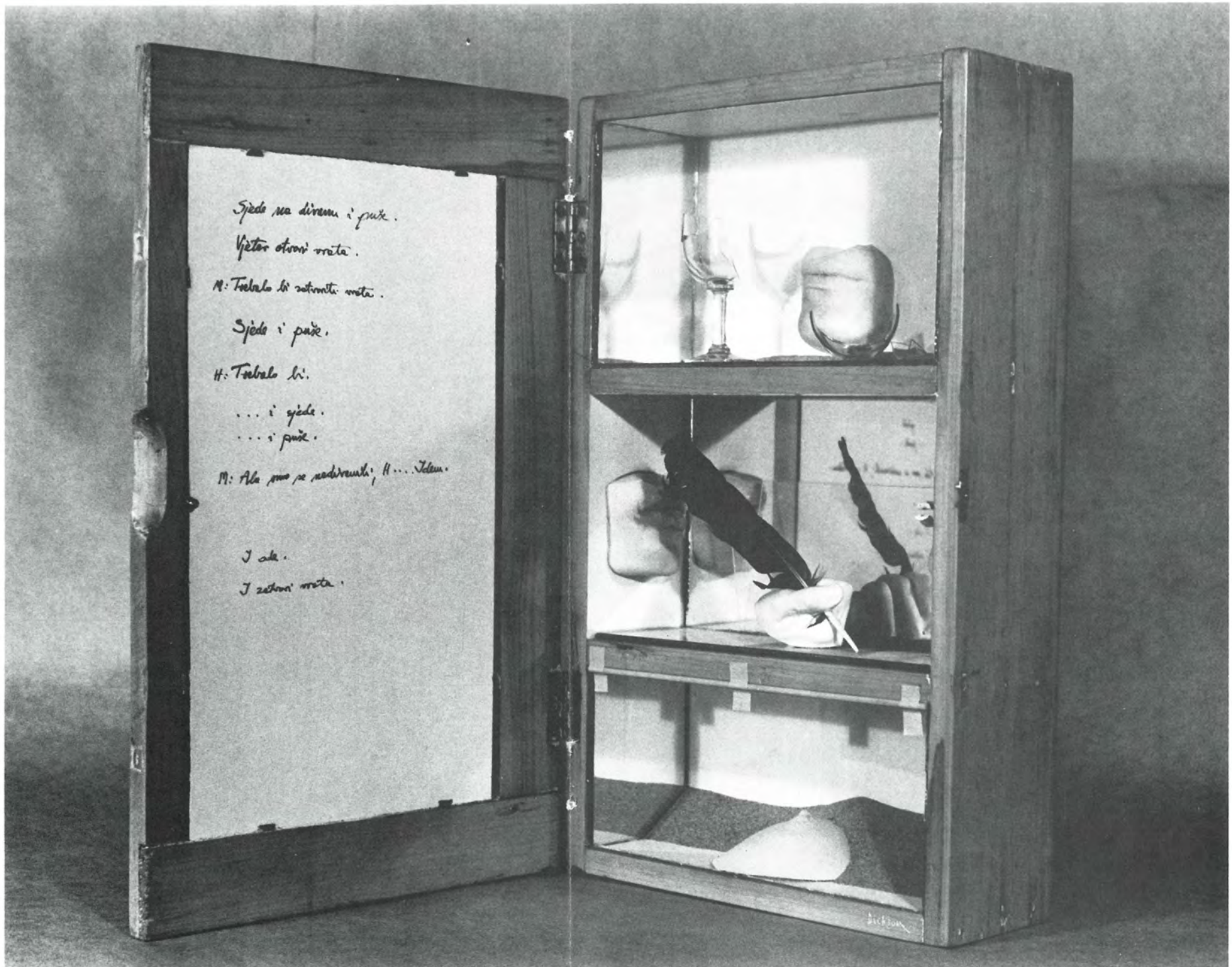
Agnes Etherington Art Centre



"The Encounter", wooden box with cast elements, polychrome and mirrors,  
15<sup>3</sup>/<sub>4</sub> x 24<sup>3</sup>/<sub>4</sub> x 3<sup>1</sup>/<sub>4</sub>", 1979



"The Great Apocalypse", etching in two parts, 45 x 30½", 1966  
(from "Alchemic Images")



"Conversation Between Two Silent Lovers", pine chest with cast elements, glass, sand & mirrors, 22 $\frac{1}{4}$  x 13 $\frac{3}{4}$  x 5 $\frac{1}{2}$ ", 1977



"Death by Water: Three (Masks)", hand-tinted photo-etching, 30 x 22", 1979

"Apollo's Bride: II", hand-tinted photo-etching, 20 x 26", 1982



JENNIFER DICKSON had established an international reputation as an artist before emigrating to Canada in 1969.

Born in South Africa in 1936, she studied at Goldsmith's College School of Art at the University of London from 1954 to 1959. Having won a French Government scholarship she became an Associate of Stanley Hayter's prestigious graphics workshop, Atelier 17, where she stayed from 1960 until 1965. Ms. Dickson went on to teach and do her own work in England, France and the United States, eventually settling in Montreal.

To date Jennifer Dickson has had more than 45 solo exhibitions in six countries and lectured at more than twenty universities throughout the United States and Canada. She has been seen in more than 250 group shows throughout Europe and North America and, for the last fifteen years, has been invited to participate in all the major international graphics exhibitions.

Beginning with the Prix des Jeunes Artistes pour Gravure at the 1963 Paris Biennial, Ms. Dickson has won many awards including the Special Purchase Prize from the World Print Competition at the San Francisco Museum of Art in 1974 and the Biennial Prize at the 5th Norwegian International Print Biennial in 1980. A selection of her photo-etchings represented Canada at FIGURA 2 at the Leipzig International Book Fair in 1977.

In 1976 Jennifer Dickson became the only Canadian in its 200-year history to be elected to the Royal Academy of Arts, London, England. She is, in addition, a Fellow of the Royal Society of Painter-Etchers and Engravers and a member of the Royal Canadian Academy.

The artist has her home and studio in Ottawa.

## PUBLIC COLLECTIONS:

Victoria and Albert Museum, London  
British Museum, London  
Metropolitan Museum of Art, New York  
Smithsonian Institute, Washington, D.C.  
Chicago Art Institute  
Bibliothèque Nationale, Paris  
Hermitage Museum, Leningrad  
Evelhjem Art Centre, University of Wisconsin  
Philadelphia Museum of Art  
Museum of Contemporary Art, Skopje, Yugoslavia  
Cincinnati Museum of Art  
Ball State University, Muncie, Indiana  
Dallas Museum of Art  
University of Kent at Canterbury, England  
Sussex University, England  
Towner Art Gallery, Eastbourne, England  
South London Art Gallery, London, England  
City Art Gallery, London, England  
Ferens Art Gallery, Hull, England  
Portsmouth City Art Gallery, England  
Museum of Contemporary Art, Fredrikstad, Norway  
National Gallery of Art, Wellington, New Zealand  
National Gallery, Cape Town, South Africa  
National Gallery, Melbourne, Australia  
University of the West Indies, Jamaica

National Gallery, Ottawa  
Agnes Etherington Art Centre, Kingston  
Art Gallery of Hamilton  
Montreal Museum of Fine Arts  
Musée d'art contemporain, Montreal  
National Film Board of Canada  
London Regional Art Gallery, London, Ontario  
University of New Brunswick, Fredericton  
University of British Columbia, Vancouver  
Canada Council Art Bank  
Art Gallery of Brant, Brantford, Ontario  
Carleton University, Ottawa



"The Great Mouth Box", acrylic on gesso panel, halftone underprint and plexiglass screens, 27 $\frac{1}{4}$  x 28 $\frac{1}{4}$  x 3 $\frac{1}{2}$ ", 1975



"Through the Crystal Wall", cibachrome print, 9¼ x 13½", 1983





"A garden inclosed is my sister", graphite, conte & wash,  
24 x 17", 1968 (from The Song of Songs)

PHOTOGRAPHY: TOM MOORE  
JENNIFER DICKSON

Jennifer Dickson RA

telephone (613) 236-5602  
residence  
233-2315  
studio

Ms. Patricia Prestwich,  
Co-ordinator,  
Women's Studies Lecture Series,  
Dept. of History,  
University of Alberta, Edmonton,  
2-28 Henry Marshall Tory Building,  
Edmonton, Alberta  
T6G 2H4.

7/10/85.

Dear Ms. Prestwich,

Thank you for your letter of September 24th.  
I am most delighted to accept the invitation to be a guest  
speaker in the Women's Studies Lecture Series, in January 1986.

The title of the slide lecture will be:

"STATES OF THE MIND, AND THE HEART: THE WORK OF  
JENNIFER DICKSON"

I am enclosing some background information;  
a photograph - which you might wish to use on the poster or  
announcement (\* please credit the photographer; and please  
return the photograph when you are through with it.)

I have made the following flight reservations  
(overleaf) so the ticket could be pre-paid in Edmonton; + I can  
pick it up at the Air Canada office in Ottawa.

Nearer the time, I would appreciate a day-by-  
day schedule of my commitments, so that I can accurately  
pre-plan the various presentations.

I am very much looking forward to my visit.  
Thank you so much for inviting me.

With kind regards,

Jennifer Dickson

508 Gilmour Street Ottawa Ontario K1R 5L4



# EXHIBITIONS

Edmonton Bulletin 1986

**Grand Prix des Metiers D'Art** A national travelling craft exhibition. **Until Jan 11**, Beaver House Gallery.

**A travelling exhibit from the Alberta Forest Service** This exhibit focuses on forests, rangelands, reclamation and reforestation in Alberta. **Until Jan 3**, Alberta Natural Resources Science Centre (17 St between Hwy 16 and Baseline Rd).

**Paperworks in Nature** Features the photography of Arpad Szabo at the Muttart Conservatory from Jan 1-30.

**Gallery of the Dolls** This exhibit includes dolls from the 1860's to the present made from a variety of materials. Societal changes reflected in dolls are also explored in this display. **Until Feb 28**, Provincial Museum.

**Our Collection Keeps Growing** An exhibition that highlights the variety of new works purchased by the Alberta Art Foundation—an organization set up to collect, preserve and promote the visual arts in Alberta. **Jan 18-Feb 22**, Beaver House Gallery.

**A Midnight Clear** A multi-image star theatre spectacular. **Until Jan 5**, Margaret Ziedler Star Theatre, Edmonton Space Sciences Centre.

**Stations of a Dream** An exhibition of dream images with mixed media, sculpture and drawings by Edmonton artist Jane Pawson. **Jan 9-25**, 2nd Story Gallery in Calgary. Call Jim at 282-7143 for info.

**Comet Halley** Depending on the weather and the visibility of the Comet, the Edmonton Space Sciences Centre's Public Observatory will be open from Jan 1-15, 5:30-7pm.

**Habitat Artists' Art** Six artists who have worked on the Provincial Museum's habitat dioramas are having a special exhibition to celebrate the completion. **Until Jan 5**, Provincial Museum.

**Images of Peace** The second annual Global Mail Art Exhibition at Ring House Gallery, **Until Jan 5**. Viewers are invited to add their own 'Images of Peace' to those received from around the world.

**Donald E. Sharpe, Painter** Impressionist landscapes, seascapes & portraiture. **Until Jan 3**, The Paint Spot, 8209 107 St.

**Jennifer Dickson — Prints, Photographs & Media Constructions, 1975-1984** A major exhibition of work by an internationally acclaimed artist. **Jan 15-Feb 2**, Ring House Gallery.

**Four from Calgary — Photography Exhibitions** Companions of the Order of Canada, a series by Harry Palmer; Relationships Among Women by Linda Edgar; Family and Friends by Ernie Kroeger and Mortality by David Morrish. **Until Jan 5**, Edmonton Art Gallery.

**James Walsh/John King** An exhibition of abstract paintings. **Until Jan 12**, Edmonton Art Gallery.

**Photo Collages by Peggy Taylor Reid** At Latitude 53 **Jan 3-26**. Also at Latitude **An Installation Work** by Miriam Fabijan, Jan 8-Feb 3.

Jennifer Dickson is an artist who seeks paradise in gardens. Her work -- in slides, prints, etchings, and photocopy prints -- will be at Ring House in January.

# In the garden

## *Dickson searches for Paradise*

By **HELEN FABIA COLLINSON**

**J**ENNIFER DICKSON'S WORK invites us on a journey in search of Paradise. Paradise on Earth is sought, metaphorically, in the garden. Her gardens are eerily still, although ever changing. They are full of references to a past long forgotten and yet, enigmatically, still a germinal part of us all.

Much of her work uses the human figure. It seems that Dickson perceives our potential for Paradise as connected with a quest for personal truth, and the human form is a metaphor too.

The consummate technician, she presents finely crafted, superbly jewel-like images which are often breath-taking in their detailed perfection. She hand-tints delicate etchings with watercolour, experiments with xerox photography and

presents images which seem both to hover in front of the page and linger mysteriously behind it.

Edmonton art lovers have in the past had several occasions to view Jennifer Dickson's work as a print maker, but in January we will be fortunate to see a fairly large exhibition which brings together other aspects of her work which have not been seen here in Edmonton before. Of particular significance will be the presentation on January 16, in the Tory Theatre 11, of *Il Paradiso Terrestre/The Earthly Paradise*. This is an ambitious six-projector slide show which was produced by the National Film Board Still Photography Division in 1979-80.

This work represents the culmination of several years of visual research, examples of which may be seen in an exhibition which will be at the Ring House

Gallery from January 15 through February 2. The slide show has not been seen in Alberta before and thus, in combination with the exhibition, will provide Edmontonians with a rare opportunity to become acquainted with a fascinating and important Canadian artist. The exhibition contains prints from 1975 to 1984 as well as examples of sculpture and cibachrome photography.

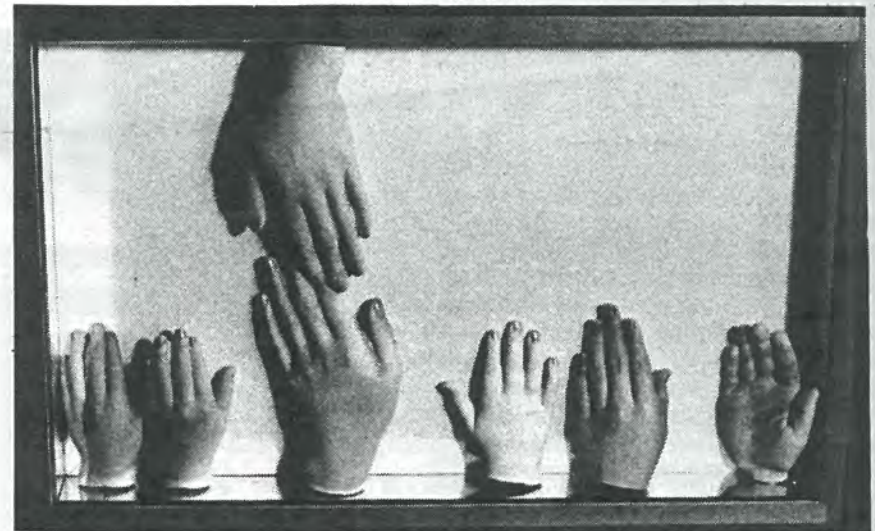
The artist will be here both for the January 15 exhibition opening at the Ring House Gallery and for the January 16 slide show, which will be presented at 7:30 p.m. in the Tory building. The slide show will be followed by an illustrated lecture by the artist and then will be repeated for those who are interested.

The slide show is from the collection of the Canadian Museum of Contemporary Photography and will be available on just this one occasion.

The exhibition itself is composed of work from the artist's collection, the collections of the University of Alberta, private collections and material which belongs to the Agnes Etherington Gallery in Kingston.

This exhibition is organized by the Ring House Gallery/University Collections, and the lecture/slide show is co-sponsored by Women's Studies at the University of Alberta and Ring House.

*Helen Fabia Collinson is Director of the Ring House Gallery/University Collections.*



'Encounter,' 1979



December 21, 1985

Public Affairs  
423 Athabasca Hall  
Attn: Coming Events


Dear Madam/Sir:

Would you please list the following events under "Talks" in the appropriate editions of Folio?

January 15, 8:00 - 10:00 pm  
Opening of Art Exhibition by Jennifer Dickson  
Ring House Gallery  
(Exhibition runs to February 2)

January 16, 7:30 - 9:30 pm  
Jennifer Dickson, Lecture/Slide Show: States of the Mind and the Heart:  
The Work of Jennifer Dickson.  
Tory Lecture Theatre 11

Sponsored by the Advisory Committee on Women's Studies, Faculty of  
Arts Women's Studies Lecture Series Committee and Ring House Gallery.  
Further information; 432-3093.



P.S.A.'s went out  
to media list around  
Dec. 18.





PUBLIC SERVICE ANNOUNCEMENT

ARTIST JENNIFER DICKSON at the UNIVERSITY OF ALBERTA

JENNIFER DICKSON is a world-renowned artist who has exhibited her work around the globe. She is best known as a printmaker but her work is extremely varied.

Jennifer Dickson will give a public lecture and slide show entitled STATES OF THE MIND AND THE HEART: THE WORK OF JENNIFER DICKSON on Thursday January 16, 7:30 - 9:30 pm., at Tory, Lecture Theatre 11, University of Alberta.

An exhibition of Ms. Dickson's work will also be showing at Ring House Gallery, University of Alberta, from January 15 to February 2. Admission to both events is free and everyone is welcome.

For further information please contact the Advisory Committee on Women's Studies at 432-3093.

December 20, 1985



JENNIFER DICKSON

Guest Lecturer  
Women's Studies Lecture Series

January 15-17, 1986

Schedule of Public Events

Wednesday, January 15

8:00 pm - 10:00 pm  
Opening of Art Exhibit  
Ring House Gallery

Thursday, January 16

7:30 pm - 9:30 pm  
Lecture and Slide Show:  
"States of the Mind, and  
the Heart: The Work of  
Jennifer Dickson."  
Tory Lecture Theatre 11

Flight Arrangements

January 15, 1986

Air Canada 141	Depart:	OTTAWA	7:00 am
	Arrive:	TORONTO	7:53 am
	Depart:	TORONTO	8:50 am
	Arrive:	EDMONTON	10:50 am

January 19, 1986

Air Canada 104	Depart:	EDMONTON	8:00 am
	Arrive:	OTTAWA	1:33 pm

Liz Ingram will look after picking Jennifer up on Wednesday and getting her out to the airport on Sunday morning.

TL-11 Tony Lecture Theatre T

Tony Turtle 7:30 - 9:30 16<sup>th</sup>

- lecture, large slide show.

Jan 15 - Opening.

- she's sent blank to Ballet

- little catalogue essay to pick up. (they're making).

- will send out Jan. leaflet. - mail on 2<sup>nd</sup> & 8<sup>th</sup> of January.

↳ Jennifer in it.

TIME:

PLACE:

transferred me to:

Marion Butler

Jan. 15 - 8:00 pm Wed. - 10:00 pm - liquor served till 10:00 pm  
Ritz House Gallery (they're paying) - way  
cheap.

<sup>they</sup> - send out invitations to friends of university

↓  
- would like **300** of Rev posters to go in their mailbox

- I should do P.St.'s - forgot to ask about FOLIO.

- wonder if it's worthwhile putting ad in Journal.

Dec. 9/85

DICKSON

Liz Ingram -

- Jennifer needs picking up at airport + taking to airport Sun. am.
- do you know what room booked for Jan. 16 slide show?

- reception scheduled for 15<sup>th</sup>? booked? everything ready?
- open to public?

Jan. 15<sup>th</sup> -

Jan. 16<sup>th</sup> - 7:30 - 9:30 pm #41.

- 
- I'll send Dickson's <sup>air flight</sup> schedule to Liz.
  - Liz will send me ~~the~~ <sup>her</sup> schedule

- 432-5834 - Helen Collinson - call to check room.  
- are you putting out notice? - also ask about advertising

← Exhibition <sup>opening</sup> + lecture open - on brochure, poster  
send 50 to Liz for mailboxes  
- maybe send bunch to Helen.

ALSO doing

- talking to graduate seminar
- short workshop to printmaking students

# MID WEST PROPERTY MANAGEMENT

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TO Advisory Committee on  
Womens Studies,  
11019-90 Avenue,  
Edmonton, AB.  
T6G 2J1

DATE November 27, 1985  
RE Furnished suite

DETAILS	AMOUNT
<p>1 Furnished suite -for the period of Jan. 15th to 18th inclusive. 86 -rate 42.00/day  -total amount owing.....</p> <p>-Please make cheque payable to: <b>MIDWEST PROPERTY MANAGEMENT</b></p> <p>-Forward to the attention of Barbara Bastura at <b>CAMPUS TOWER</b> 11145 - 87 AVENUE EDMONTON, AB T6G 0Y1</p>	<p>168.00</p>
<p>PLEASE PAY THIS AMOUNT:</p>	<p>168.00</p>

SENT CTR # 40  
ON December 11, 1985

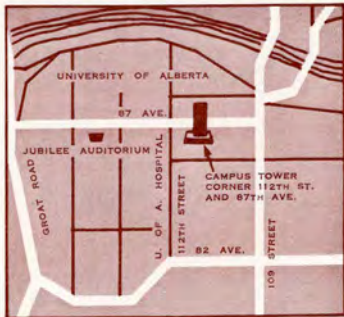


# CAMPUS TOWER

**Barbara Bastura**  
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**10**

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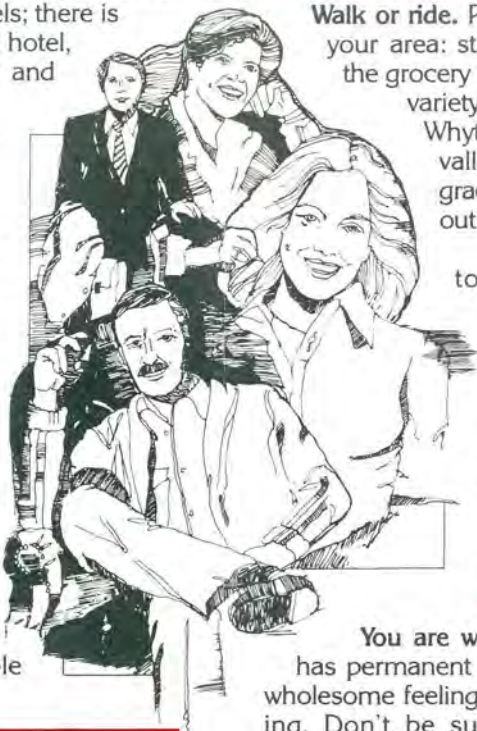
But you can also ride by bus to wherever you want to go. Downtown, by bus or car, is within 10 minutes; regional shopping centres are also only minutes away. And buses heading to all corners of the city stop right in front of your door.

If you have a vehicle, a parking stall will be reserved for you.

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- ◆ Jubilee Auditorium
- ◆ Walterdaie Theatre
- ◆ Old Strathcona
- ◆ three movie theatres: Garneau, Varscona, Princess
- ◆ restaurants: Highlevel Diner, 9th Street Cafe, The Library, Bruno's, LaCasa Ticino
- ◆ and more, much more.

## CAMPUS TOWER

11145 · 87th Avenue  
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(403) 439-2124



JENNIFER DICKSON



- What happens if flight is cancelled?
- other flights she can get on?
- " " the next day?
- What's Air Canada's responsibility?

810.90  
- 275.75  

---

535.15

- cancellation insurance - if due to weather, full refund? **YES**

- should put her on next flight - she'll <sup>have to</sup> stand by for next flight.  
lots of other flights out that day.

- 7:55 - 8:00 - all sorts of flights going out.

- you're responsibility to get to airport - they will put you on the next flight but we have to pay the difference.   
- if you don't + miss your flight,

< 7:00

- whose going to help her Wednesday.
- whose going to <sup>take</sup> pick her up her out Sunday.




433-1541 - <sup>Aircraft</sup> ~~ACWT~~ 4:45

ACWS u/A

AVC → 427-2741 Terry Matrichuk 461-6749 (H)  
Academic Upgrading.

- if I change her return to Sunday, is it cheaper.

TRAVEL CUTS 432-2592 



SUNDAY



OTTAWA - EDMONTON RETURN

To EDM: Jan. 15<sup>th</sup> - ~~Direct flight~~ 7:15 pm ~~arrive 9:25 AC 143.~~  
CONFIRMED → reconfirmed, Nov. 15 AC 441  
7:00 pm ~~to~~ 7:53 AC 123 8:50 → 10:50 am - connects in Toronto  
- talked to ~~Kathy~~ Kathy

To OTT: 19<sup>th</sup> - 8:00 am. Direct, non-stop  
8:00 am 1:33 pm AC 104

TOTAL w tax \$275.75

- can hold for two who need \$ by Nov. 15<sup>th</sup>
- cancellation insurance \$7.00 - otherwise totally non-refundable.
- need money by Nov. 29<sup>th</sup>



# A 'guerrilla activist' and a stylist

BY JOHN BENTLEY MAYS

**T**ORONTO ART City '85, the gallery gala that began with a whirl of uptown receptions on Thursday evening, concludes today with open house at some eight downtown spaces. If you are out gallery-hopping today and stop by some of the 19 galleries participating in the event, you will find good work by both green and seasoned artists of every tribe and stripe and nation.

There are exotic, demanding installation works and the genial abstract canvases of Jack Bush; harvests of new works and concentrated looks at senior artists; photographs and paintings, landscapes and lithographs, and much else.

But in your ramble among the Toronto Art City '85 galleries, you are unlikely to find two Canadian artists more interesting, in different ways, than Jennifer Dickson and David Clarkson.

*The Unknown Jennifer Dickson: A 25-Year Retrospective 1959-1984, at Galerie Dresdnere (12 Hazelton Ave.) until March 5.*

It's not that Dickson herself is unknown. Since coming to Canada 15 years ago, this 48-year-old Ottawa resident has made a name for herself as an excellent print-maker — a name already established in England, France and elsewhere. And recently, she has been a fire-brand opponent of Canadian tax laws and practices that seem, to many observers, to make it unnecessarily hard for artists to get by.

But if her prints are known, much of her other work is not. As Robert Swain, director of Kingston's Agnes Etherington Art Centre, says in his catalogue essay, this exhibition of graphics, paintings, drawings, constructions and photographs is "a modest attempt to hold the glass of Dickson's work to the light and let many other facets shine forth."

Here, we are given this native of South Africa at work on formal abstract paintings in Paris during the early 1960s, and a later Dickson mining the rich veins of alchemical

ally. I wanted to be able to age beautifully, and not be debased by it. The Secret Garden was saying goodbye to a certain part of one's physical life."

Tears come to her eyes when she recalls the young man, now dead, who posed in her delicately sensuous 1979 photo-etching portfolio entitled *Three Mirrors to Narcissus*. Then the old toughness takes hold again.

"I came from an old South African family — Irish aristocrats and Scottish opportunists. I was brought up with a code of ethics that it would be easier to live without, but I can't. I want to believe in justice, integrity and absolute values. When you end up with everything being stripped away, it is important that one keep screaming — not propaganda, but the primal scream that says 'I exist.' I do not think I am a great artist. But I have done what I could with my gift. I have been true to what I have been given."

*David Clarkson: The Death of Wolfe (And Other Cartoons of Glory), at the S. L. Simpson Gallery (515 Queen St W) until Feb. 23*



Globe and Mail, John McNeill

Jennifer Dickson and David Clarkson are two artists with one thing in common — the work they do



the glass of Dickson's work to the light and let many other facets shine forth."

Here, we are given this native of South Africa at work on formal abstract paintings in Paris during the early 1960s, and a later Dickson mining the rich veins of alchemical and astrological imagery, then redeploying that secret hoard in eccentric, magical prints and mixed-media constructions. There is eros and quirky humor here, often combined in the peculiar and quite personal constructions. But, as engaging as some of these other works are, the intense, lucid photographs and photo-etchings of gardens, palaces and other sites of brittle artifice crown the show, revealing the artist wholly in control of her medium and wholly in touch with her passionate ideas.

It could be argued that, even with this attractive little show on view, there is still an unknown Jennifer Dickson to be discovered — the remarkable woman herself, who can change quicker than the Toronto weather from bitter to vulnerable, from tough to tender, all the while somehow remaining the same.

The bitterness comes partly from last winter's political struggles, which she undertook on behalf of Canadian Artists' Representation. The object of her angriest words is not the Government, but Canada itself.

"It wants its artists poor or dead. Any society that gives its government permission to treat its intellectuals and creative people like that, deserves a kick in the teeth. I do not know why anyone would want to be an arts administrator in this country, because it doesn't respect commitment and loyalty. I do not take freedom for granted, because I come from a society without freedom — but the (Canadian) young people are going to have to be disenfranchised before they get off their asses. I am primed to become a guerrilla activist."

But when the conversation turns from politics to prints — specifically, *The Secret Garden*, a suite of 14 lovely photo-etchings from 1976 and 1977 — Dickson suddenly becomes as open and fragile as a flower. "The reason I did *The Secret Garden* — it was the only way to deal with growing old, physically, sexu-

ally, and the way I have been true to what I have been given."

*David Clarkson: The Death of Wolfe (And Other Cartoons of Glory), at the S. L. Simpson Gallery (515 Queen St. W.) until Feb. 23.*

For this exhibition, his first one-man show in a commercial setting, the 28-year-old Clarkson presents work concerned with the old matters of material ambiguity and historical irony that have engaged him for years.

Each of the seven mixed-media tableaux here, all from 1984, can be described in simple language: there is a statue of a man with a gold banner in his hand, a large sculpture of a blindfolded face set up beneath a large painting of the oil refinery depicted on the Canadian ten-spot, a gold-framed, collapsing picture of a man clubbing baby seals — and so on. But words mean specific things and, as soon as you get a term that seems to fit a Clarkson work, the piece itself begins to shift out from under it.

For example, a statue becomes a "statue" — a kind of ironic comment on statuary, or quote, a thing more literary than physical. The big, bronze heroism of commemorative sculpture becomes, in Clarkson's treatment, a rather plain, white sketch in plaster of a male — any male. Then even as you view it, Clarkson's sketch dematerializes into a frail reverie in plaster and cheap gold paint.

Shoppers looking for a stern bronze or steel piece of modern sculpture for patio or poolside should look elsewhere. Like other Toronto artists of his generation — the talented generation that has created the phenomenon of Queen Street West — Clarkson is concerned more with affect and the contemporary meanings of art than with experiment and the heroic, historic accomplishments of art. This is art about the incessant mass circulation of stylized images through magazines and newspapers and art-history books, through television and how-to manuals and sundry other conduits. It is not about invention.

"I do not think the art is about issues of appropriation, but it does use appropriation as a strategy," Clarkson says in the formal lan-

are two artists with one thing in common — the work they do is fascinating

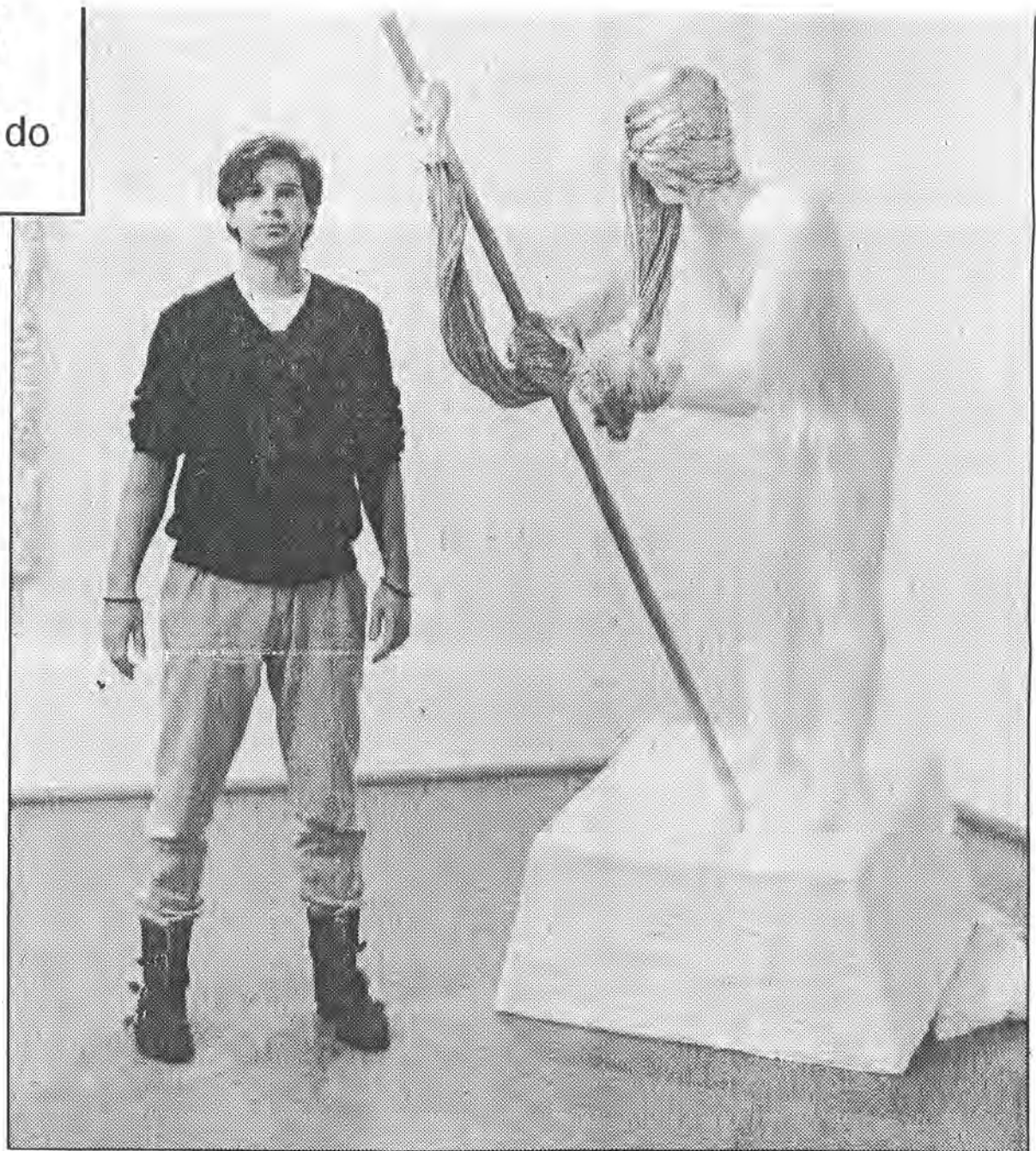
guage he prefers. "In my final year at the Ontario College of Art, I became involved with photographic constructions, which seemed to be about time and space and observation — about observing structure. I'm still dealing with the ambiguity of photographic images. I'm an artist who is interested in certain issues of the image."

Formal issues aside, the melancholy poignancy of Clarkson's contrived ruins and wistful, pallid constructions may seem to some observers a trifle affected. But the artist is undeterred by such criticism, which occasionally comes his way. "I like the word 'poignancy,' even if it is not as dynamic as one would want. The works are not about a recognition of failure, but a determination to endure it. It would be simplistic to write them up as emblems of failure, though none of my works are about happy times."

They could be about happy times, however; Clarkson has certainly had a good share of them. As an art student living in New York and Toronto in the mid-seventies, he worked as a set-up man and studio assistant for such outstanding artists as Dan Graham, Dennis Oppenheim and Alice Aycock. This practical work was, he says, "a terrific education," as well as good preparation for the position he now occupies, as senior curator of the Ontario College of Art's Gallery 76.

But it was in the late 1970s that Clarkson joined forces with several other OCA grads — Stan Denniston, George Whiteside, Elizabeth MacKenzie, Brian Kipping, among others — to start a gallery called YYZ on Queen Street, which in those days was certainly not the neo-Yorkville it is becoming today.

"We were rebellious," recalls Clarkson. "We felt frozen out of A Space, ACT and, of course, the Art Gallery of Ontario. There was a very small number of commercial



Dickson (top) emulates her *Entering Eden*; Clarkson with his *Strength of a Strong Man*.

galleries, and we wanted to do shows of our own." Since 1978, there have been few important art-scene events on Queen Street that Clarkson hasn't had a finger in. He was one of the prime movers of the huge Monumenta group show in

1982, and also of the 1984 *New City of Sculpture* exhibition. He is still on the board of YYZ, though he's now commercially represented by S. L. Simpson.

He also remains a firm supporter of the parallel gallery system,

which gave him his first breaks and exposures, and which continues to nourish the downtown network he moves within. "It sets up a situation in which the voices are heard, where people listen," says Clarkson, "a situation which is aware."

THURS.  
Jan. 16.

~~at Jan. 17. - 3:30 or 4:00 pm~~

5221 - Timetabling.

7:30 - 9:30 pm Humanities, L1 H019, January 16, 1986. ✓

BOOKED on Nov. 15

## Personal musing on the body

**N**OT MANY artists put themselves into their work quite the way Jennifer Dickson does. Where most make a pretence of honesty, Dickson puts it all up-front.

Almost without exception, the works included in her mini-retrospective at Galerie Dresdner (12 Hazelton Ave.) are intensely personal statements about intensely personal concerns. Called *The Unknown Jennifer Dickson*, the show reveals many sides of this multi-faceted artist.

Intentionally ironic, the title also refers to Dickson's feeling she has been ignored by the Canadian art world. As she herself points out — and it was Dickson who came up with the title — "I've been in this country 15 years and with few exceptions I've never been paid any attention."

### More serious

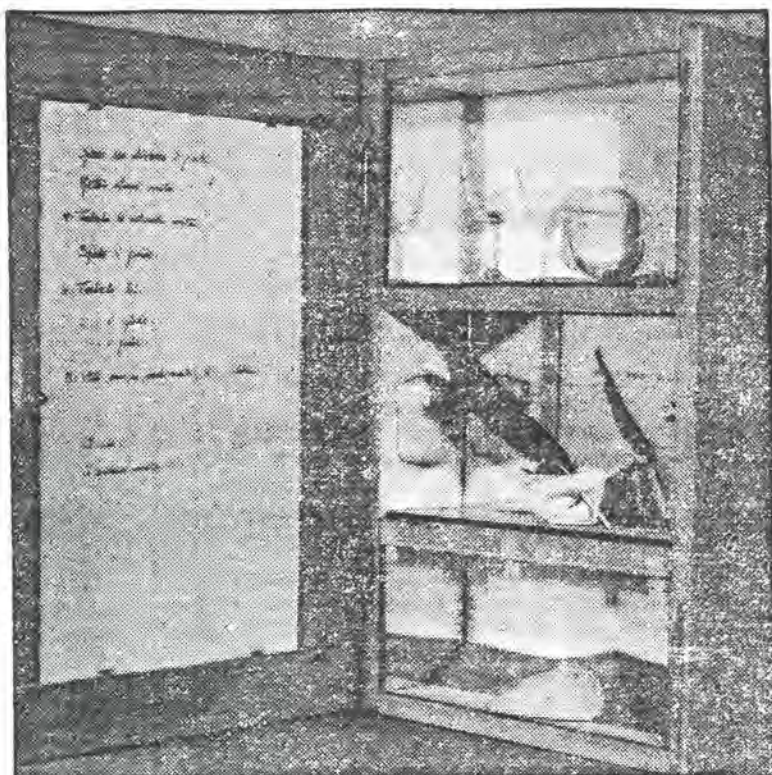
But if the neglect annoys her, she hides it well. Dickson, 48, carries on regardless. Best known as a printmaker, she has received honors from around the world for her graphic work. Since the '60s she has produced many portfolios of prints. Her approach to printmaking tends to be far more serious than is usual for the media.

Technically, her work ranks among the best. She is a virtuoso. Sifting through the accumulated output of a lifetime, one quickly senses that this is an artist whose command of her métier is so complete it allows her total freedom to explore whatever she wants.

One also realizes that Dickson is an artist who follows an entirely subjective course. The symbols she chooses have specific meanings for her that may or may not match those of her viewers. The landscape she inhabits seems to spring as much from the unconscious mind as the conscious.

There is throughout her work a longing, almost a yearning, for greater awareness and deeper understanding. Using herself and her experience as raw material, she seeks to discover the secret alchemy that can transform the dross of existence into precious enlightenment.

Often Dickson finds herself standing on the edge of the abyss



**Personal symbols:** *Conversation Between Two Silent Lovers*, 1977, typifies Dickson's obsession with the human body.

and instinctively leaps in — both feet forward and eyes wide open. Often, she doesn't fully comprehend the significance of what's happened until afterwards. As she says, "Sometimes you're appalled by what you've done."

But sometimes you're not. Dickson has been making art long enough and received enough recognition to have developed a strong sense of self-worth. The lack of recognition, especially from the official institutions such as the Art Gallery of Ontario and the National Gallery of Canada, is irksome but it hasn't diminished her self-respect. It only makes her angry.

In fact, I remember meeting her for the first time early last year. It was at the time the crisis involving artists and Revenue Canada was coming to a head. Dickson, whose troubles with the taxman had turned into a Kafkaesque nightmare, was in a state of barely-controlled rage. I had the feeling that she might explode — into tears, laughter or song.

And yet she was the most cool, rational person in the world. She made her arguments simply and directly. Her logic was impeccable and, in the end, events proved her right.

This is not the side of Dickson that finds expression in her multi-media creations — "shadow boxes," paintings, photographs, prints — of the last 25 years. Whether assembling objects for one of her boxed con-

structions or preparing another portfolio, Dickson places herself — literally or metaphorically — in an enclosed space. Since 1981, the image that has obsessed her has been the garden. Like one of her boxes, a garden is what she calls "a small sacrosanct space." The things she puts into them — herself, symbols of herself, objects of desire — become charged with new meaning in their altered context.

### Beal world

Most important, as long as they're in the garden, they remain immune to the effects of time. So, for example, by portraying herself in her series of lithographs, *The Secret Garden*, she grants herself a degree of immortality. Youth, beauty and pleasure may be fleeting in the real world but in Dickson's magic spaces they exist forever.

For years she has used her work to deal with her own body and sexuality. Her art could only have been made by a woman. She sees herself as innocent and temptress, object of desire and of obsession, pure and impure.

It is a darkly romantic vision. Throughout there is a keen sense of loss and longing. Dickson sees her art as "pre-apocalyptic." As Planet Earth grows ever closer to oblivion, she is dedicated to cultivating her own garden, in the psychic as well as physical sense. Her plans are to dig deeper, and deeper, and deeper.

The exhibition runs until March 5. Later, an expanded version will tour Canada.

Oct. 16

Pat Prestwick

time

Pat Prestwick called:

- ~~they won't cover expenses.~~

- let Pat know how we'll pay for Jennifer's ticket.

9 + The Centre of Rights

Fri. Jan. 17 - Jennifer Dickson

Try to book: 2:00pm - #L1

States of the Mind + the Heart.

book room for Jennifer.

~~get to~~

won't take bookings until 1st wk of January.

LOUNGE

Pat P. - in on Fri., home on Thurs.

- tell Pat or whoever negotiating w Jennifer:

- is any possibility can time her trip so that we can stay over a ~~Saturday night~~? take advantage of reduced fares?

- we would appreciate it.

- eg. stay over Sat.?

- but whatever, we can pay in advance for the ticket.

GRIAW - possibility?

FRIDAY: Phone Pat P. re: airline ticket. - Pat will either write

2238 Jennifer re: getting reduced fare or talk to Liz  
- also will think about room for her slide show.

- why is it taking place during day? to appeal to Fine Arts Students

- is she also giving another talk? No, just setting up exhibition + attending reception.



TO Leslie Stewart

DATE Oct. 10, 1985

FROM Pat Prestwich

re: Jennifer Dickson Visit

Leslie,

I am enclosing a copy of Jennifer Dickson's letter, with information on her flights and her talk. Can you arrange to have the tickets paid for here, so that she can pick them up in Ottawa? (I will wait until I hear from you on this before I write her.)

I am sending copies of her letter to Helen Collinson and Liz Ingram, but I thought that the publicity material should come to you. Do you want the photograph? If not, I will either hold it here or see if Helen Collinson wants it.

I should be in my office on Wednesday next week, but will be at home (433-3673) on Tuesday. Many thanks.

*Pat*



5221 - Timetabling

Tried to book HC, LI for January 17, 2:00 pm, but they won't be taking any daytime bookings until after the first week of January - once classes are scheduled

- Pat. P. looking into other options

# Jennifer Dickson



Photo: Jim Woodson



Photo: Jennifer Dickson and Howard Weingarden

*The Lost Garden, Chatsworth, 1980, hand-tinted mezzoscreenprint from The Earthly Paradise suite, 61 x 81.5 cm*



Photo: Jennifer Dickson and Howard Weingarden

*Parterre d'Eau, 1983, Cibachrome print from Versailles: Through the Crystal Wall suite, 40.6 x 50.8 cm*



Photo: Jennifer Dickson and Howard Weingarden

*Villa Barbaro: Three (Circular Pool), 1981-82, colour Xerox print from Italian Gardens suite, 28 x 21.6 cm*

*"The primary aim of my work is the celebration of beauty which transcends human mortality. Initially, I wished to document and reveal to the onlooker physical and spiritual beauty as manifested in the human form. Subsequently, I found serenity and a profound sense of continuum, in those European pleasure gardens where the ordering of nature created an environment in which absence, presence, and illusion evoked the mythology of Paradise.*

*"When I was living in Europe, I was continually surrounded by the visible traces of man's search for Paradise. In a fusion of architecture and landscape an equilibrium was established between humanity and nature. Living in North America, I watch the raw beauty of the natural environment rapidly violated by a twentieth century obsession with rigid grid systems: form dictated by expediency and financial greed.*

*"I was trained as a painter and printmaker, but it was the camera which enabled me to travel and to capture the evidence I sought. I consider myself an artist who works with photography, rather than a photographer. Since 1979 I have worked in collaboration with Howard Weingarden, who, under my direction, processes and prints the film I shoot on location: this is a creative and stimulating collaboration. Through the manipulated photograph, and its subsequent evolution into printmaking, I am able to synthesize the different elements of figure and landscape, which often are photographed in separate locations.*

*"My work attempts to build a bridge between past and present: to open a gateway from the plastic wasteland into the Elysian gardens, where the contemporary soul can wander and find harmony and tranquility."*

September 24, 1985

Ms. Jennifer Dickson  
508 Gilmore Street  
Ottawa, Ontario  
K1R 5L4

Dear Ms. Dickson:

On behalf of the Vice-President's Advisory Committee on Women's Studies and the Faculty of Arts of the University of Alberta, I am delighted to invite you to be a guest speaker in our Women's Studies Lecture Series. I understand from Liz Ingram that you are prepared to come from January 15th to the 17th, to give a public lecture and to participate in the opening of an exhibition of your work at the University's Ring House Gallery.

A budget has been approved that will cover your economy return air fare from Ottawa to Edmonton as well as living expenses in Edmonton, including meals and hotel accommodations. There will also be an honorarium of \$500. Would you please be sure to keep receipts for your expenses while you are here as university regulations require that these be submitted with the travel claim.

I will be able to send you more information about your visit later in the term. I would appreciate it if you could give me the details of your flights when they are confirmed. In the meantime, if there is any other information you need, please do not hesitate to contact me. I look forward to meeting you.

Yours sincerely,



Patricia Prestwich, Co-ordinator,  
Women's Studies Lecture Series.

PEP:sm

c.c. Liz Ingram  
Helen Collinson  
Leslie Steward ✓

## JENNIFER DICKSON

JENNIFER DICKSON was born in South Africa in 1936. She left for London in 1954. Between 1954 and 1959 she was a student at Goldsmith's College School for Art, University of London. In 1961 she was awarded a French Government Scholarship to work at S.W. Hayter's Atelier 17, Paris, with which she was connected until 1965.

### TAUGHT AT:

Brighton College of Art, England, 1961-68  
Ball State University, Indiana, summer of 1967  
University of the West Indies, Jamaica, 1968  
University of Wisconsin, Madison 1972  
Saidye Bronfman Centre, Montreal, 1970-71 and 1981, #2, #3.  
The Centre for Photographic Studies, Louisville, Kentucky  
-- Visiting Artist 1973  
University of Ohio, Athens, 1973 and 1979  
University of Southern Illinois, Macomb, 1973  
Haystack Mountain School of Crafts, summer of 1973  
California State University, Sacramento, 1974  
Denison University, Granville, Ohio, 1976  
Queen's University, Kingston, Ontario -- Visiting Artist, 1977-78  
The University of British Columbia -- Visiting Artist 1978  
The University of Victoria -- Visiting Artist 1979  
The Emily Carr College of Art, Vancouver -- Visiting Artist 1979  
Université d'Ottawa, 1980-81, #2-#3.  
The Art Academy of Cincinnati, -- Visiting Artist 1980  
Mount Allison University, Sackville, New Brunswick -- Visiting Artist, 1981  
Université de Moncton -- Visiting Artist, 1981  
The Royal Academy Schools, London, England -- Visiting Artist, 1981

### PRIZES:

1961 - Prix des Jeunes Artistes pour Gravure, Paris Biennale  
1973 - George A. Reid Award, Canadian Painter-Etchers and Engravers  
Special Edition Purchase Award, World Print Competition,  
San Francisco Museum of Art  
1978 - The First Canadian Biennale of Prints and Drawings  
Calgary, Alberta  
The Walter Moos Award  
1980 - 5th Norwegian International Print Biennale: Biennale Prize

### SOLO EXHIBITIONS:

1962 - New Vision Centre, London  
1964 - Editions Alecto, The Print Centre, London  
- County Town Gallery, Lewes, England  
- Nita D. Spac Gallery, Tunbridge Wells, England  
1965 - Adler Fielding Gallery, Johannesburg, South Africa  
- South African Association of Arts Gallery, Pretoria  
- Wolpe Gallery, Cape Town  
- Birmingham College of Art, Birmingham, England  
1966 - The Zwemmer Gallery, London  
- Westcott Art Centre, Dorking, England  
1967 - Cultural Centre, St. Peter's Abbey Museum, Ghent, Belgium  
(at the invitation of the Minister of Culture)  
- Ball State University, Muncie, Indiana  
- Art Centre, University of Sussex, England  
1969 - University of the West Indies, Jamaica  
1970 - Saidye Bronfman Centre, Montreal  
1971 - Galerie Dresdnere, Toronto  
1972 - Madison Art Centre, Madison, Wisconsin  
- The Design Corner, Cleveland, Ohio  
- Galerie Martal, Montreal  
- Gallery 1640, Montreal  
1973 - The Oxford Gallery, Oxford, England  
- Galerie Dresdnere, Toronto  
1974 - Gallery 1640, Montreal  
1975 - Galerie Dresdnere, Toronto  
- National Film Board Photo Gallery, Ottawa  
1976 - Galerie Notkin 1640, Montreal  
- Denison University Art Gallery, Granville, Ohio  
1977 - Wallack Galleries, Ottawa  
- Heal's Art Gallery, London, England  
- The Agnes Etherington Art Centre, Queen's University,  
Kingston  
1978 - "The Iconography of Desire". U.B.C. Fine Arts Gallery,  
Vancouver  
- Galerie Dresdnere, Toronto  
1979 - "Three Mirrors to Narcissus". Wallack Galleries, Ottawa.  
- "Three Mirrors to Narcissus" and "The Earthly Paradise".  
Artcore Consultants Ltd., Vancouver  
1980 - "The Earthly Paradise". Galerie Martal, Montreal  
"Paradise". The Photo Gallery (National Film Board of  
Canada), Ottawa  
- "The Earthly Paradise". Wallack Art Editions, Ottawa  
1981 - "The Secret Garden". MacKenzie Gallery, Trent University,  
Peterborough  
- "Paradise". The Art Gallery of Peterborough  
- "Vistas In Time". Galerie Dresdnere, Toronto  
1982 - "IL TEMPO CLASSICA" - SAIDYE BRONFMAN CENTRE, MONTREAL  
- "A JOURNEY TO CYTHÈRE" - WALLACK ART EDITIONS, OTTAWA  
1983 - "JENNIFER DICKSON: A CONTINUUM" - EDWARD MONAGHAN  
ART CONSULTANTS, OTTAWA.  
- "VERSAILLES: THROUGH THE CRYSTAL WALL" - WALLACK  
GALLERIES, OTTAWA.

GROUP EXHIBITIONS

- 1959 - London Group, F.B.A. Gallery, London
- 1961 - Commonwealth Vision, Commonwealth Institute, London  
- State University of New Jersey, U.S.A.
- 1962 - Graven Image, B.W.S. Galleries, London  
- Galerie Tedesco, Paris  
- London Group, F.B.A. Gallery, London  
- Hayler and Adler 17, 1927-1962, I.C.A., London  
- Salon des Réalités Nouvelles, Musée d'Art Moderne, Paris
- 1963 - Galerie Maïtre Albert, Paris  
- Bradford City Art Gallery, England  
- F.A.R. Gallery, New York  
- Biennale de Paris, Museum of Modern Art, Paris  
- Britische Graphische Scene, Zurich  
- Eight British Graphic Artists, Koenigskäll Observatorium, Stockholm
- 1964 - 100 Gravures de Paris, organized by Atelier 17 (toured Australian museums)
- 1965 - Bradford City Art Gallery, England  
- VI Exposition Internationale de Gravure, Ljubljana, Yugoslavia  
- Biennale de Paris (exhibited 20 graphics in the Prize Winners' Salon)  
- WIAC, F.B.A. Gallery, London  
- Graphics in the Sixties, H.W.S. Galleries, London  
- WIAC, Athens  
- Modern Prints, Victoria and Albert Museum, London  
- New International Gravure Group, Paris (toured Belgium, U.S.A. and Italy)
- 1966 - Four Contemporary Artists: Prints and Drawings, New Metropole Arts Centre  
- Folkestone, England  
- Prints '66, A.I.A. Gallery, London  
- Contemporary Prints, Victoria and Albert Museum, London  
- Printmakers' Council, Grabowski Gallery, London  
- Royal Glasgow Institute of Fine Arts, Scotland  
- Printmaking Today, Tower Art Gallery, Eastbourne, England  
- Salon des Réalités Nouvelles, Musée d'Art Moderne, Paris  
- Biennale Internationale de la Gravure, Crakow, Poland  
- Great Britain II, Oregon State University, Eugene, Oregon  
- International Graphics, Stockholm  
- S.E. '66, Bradford City Art Gallery, England  
- Howard Roberts Gallery, Cardiff, Wales  
- WIAC 1966, Whitechapel Gallery, London
- 1967 - WIAC, Galerie Creuze, Paris  
- South London Art Gallery, London  
- Galerie Margit, Paris  
- Museum of Contemporary Art, Skopje, Yugoslavia  
- Premi Prix patronalibius Joan Miró, Markki  
- John Whibley Gallery, London  
- Arts Council Gallery, Belfast, Ireland  
- S.W. Hayler et Adler 17, Palais des Beaux Arts, Charleroi, France
- 1968 - Brighton Printmakers, Westcott Art Centre, England  
- Artists' Printmaking Exhibition (toured English museums for two years)  
- Alliance in Art, Exhibition and Charity Auction, UNESCO and Brandeis  
- University, Parke Bernet Galleries, New York  
- WIAC, the Richard Demarco Gallery, Edinburgh, Scotland  
- First British International Print Biennale, Bradford City Art Gallery, England
- 1969 - Graphothek, Greenwich, London, England  
- 5th Burnaby Print Show, Burnaby Art Gallery, B.C.  
- Whitney Gallery, Montreal
- 1970 - Canadian Graphics, City Hall Library, Toronto, and London Art Museum,  
- London, Ontario  
- Canadian Printmakers' Showcase, Carleton University, Ottawa  
- Second British International Print Biennale, Bradford City Art Gallery, England  
- Eight Canadian Printmakers, North Carolina State University, Raleigh, N. Carolina  
- Contemporary British Prints, Tokyo, Japan
- 1971 - Gallery Artists, Galerie Dreshner, Toronto  
- "Imagi", Galerie Marzal, Montreal  
- Gallery West, Buffalo, N.Y.  
- Four Winds Gallery, Ferrisburg, Vermont  
- Canadian Printmakers' Showcase, Carleton University, Ottawa  
- Salon Internationale de la Gravure, Montreal Museum of Fine Arts, Montreal
- 1972 - 3rd British International Print Biennale, Bradford (invited to represent Canada)  
- 2nd International Biennale Exhibition of Prints in Seoul, Korea (invited)  
- IVF Biennale Internationale de la Gravure, Krakow, Poland  
- 14th Annual Exhibition, Royal Glasgow Institute of Fine Arts (invited)  
- Canadian Printmakers' Showcase, Carleton University, Ottawa (Art Bank purchase)  
- Contemporary Canadian Prints, Platt Graphics Centre, New York (invited)  
- First Prize, Herman Abramowitz, Chapter of Hadayah, Art Auction  
- Biennale Internationale de l'Estampe, Paris (invited)  
- Summer Exhibition of the Royal Academy of Arts, London, England
- 1973 - 10th International Exhibition of Graphic Art, Ljubljana, Yugoslavia (invited)  
- Society of Canadian Painter/Etchers and Engravers, London, Ontario  
- "Process", International Exhibition and Sale of Prints from the German  
- Expressionists to the Present, London Art Gallery, Ontario (invited)  
- The Royal Glasgow Institute of the Fine Arts, Scotland  
- "Contemporary Canadian Painting", University of Waterloo Art Gallery, Ontario  
- Premio Internazionale Biella per l'Incisione, Italy (invited)  
- The Royal Academy of Arts, London, England  
- The Royal Society of Painter Etchers and Engravers, Sir George Williams  
- University, Montreal
- 1974 - 2nd New Hampshire International, Hollis, N.H.  
- Canadian Society of Graphic Art, London Art Museum, Ontario  
- Society of Canadian Painter Etchers and Engravers, Sir George Williams  
- University, Montreal  
- 5th Biennale Internationale de la Gravure, Crakow, Poland (invited)  
- Fidio Seventy Three (touring show from the San Francisco Museum of Art)  
- Premier Bional Internacional de obra Grafica y arte serialo, Segovia, Spain (invited)  
- Canadian Printmakers Showcase 74, Carleton University, Ottawa  
- National Print Invitational Exhibition 1974, California State University, Sacramento  
- Royal Society of Painter Etchers and Engravers, London, England  
- 4th British International Print Biennale, Bradford, England (invited)  
- Heaf's Summer Print Show, London, England  
- Quebec '74, Basle International Art Fair, Switzerland
- 1975 - 9th International Biennial Exhibition of Prints to Tokyo, National Museum  
- of Modern Art, Tokyo (invited)  
- "Canwari", Galerie Opica, Montreal (also touring Amsterdam, London and Paris)  
- Printmakers' Council Touring Exhibition, England  
- Royal Society of Painter Etchers and Engravers, London, England  
- Royal Academy of Arts, London, England  
- "Exposure", Art Gallery of Ontario, Toronto

- "The Female Eye". The National Film Board of Canada, Still Photography Division, Ottawa
- The 11th Biennale of Graphic Art, Ljubljana, Yugoslavia
- 1976 - The 3rd Norwegian International Print Biennale, Fredrikstad, Norway (Invited)
- Premio Internazionale Biella per l'Incisione, Biella, Italy (Invited)
- Forum '76, The Montreal Museum of Fine Arts
- "Celebration of the Body". Agnes Etherington Art Centre, Queen's University, Kingston, Ontario
- 1977 - Footprint 1977, Northwest International Small Format Print Exhibition, Seattle, Washington. (Invited)
- Atelier 17, Elvehjem Art Centre, Madison, Wisconsin; also Brooklyn Museum, N.Y.
- Figura 2, Internationale Buchkunst - Ausstellung, Leipzig, East Germany. (Invited to represent Canada)
- Transparent Things - the artist's use of the photograph. Canada Council Art Bank
- "03 23 30" - Premieres rencontres Internationales d'art contemporain. National Gallery of Canada and toured Europe.
- 9th Burnaby Biennial Print Show, Burnaby, B.C.
- International Exhibition of Graphic Art, Ljubljana, Yugoslavia
- "Atelier 17: A 50th Anniversary Retrospective Exhibition". Elvehjem Art Center, University of Wisconsin, Madison; and the Brooklyn Museum, N.Y.
- 1978 - Contemporary Canadian Sculpture, Canada Council Art Bank, at the Saidye Bronfman Centre, Montreal
- Photographic Prints from the archives of the Ontario Arts Council. Deja Vue Gallery, Toronto
- The University Collection, The Art Centre Gallery, University of New Brunswick, Fredericton
- Contemporary Canadian Prints, The National Gallery of Canada
- The 1st Canadian Biennale of Prints and Drawings, Calgary, Alberta
- The Archives Collection of the Society of Canadian Painter-Etchers and Engravers, Art Gallery of Hamilton, Ontario
- Summer Exhibition, The National Film Board of Canada, Still Photography Division, Ottawa
- Graphex 6, The Art Gallery of Brant, Brantford, Ontario (Invited)
- Invitational Printmakers Show, Rochester Institute of Technology, N.Y.
- The Group Junij, The Modern Gallery, Ljubljana, Yugoslavia (Invited)
- "Retrospective". Otica, Montreal
- "7 Graveurs". Centre Culturel du Canada, Bruxelles
- "Artists' Prints". Oxford Gallery, Oxford, England
- 1979 - The Royal Scottish Academy, Edinburgh (Invited)
- Sixth British International Print Biennale, Bradford (Invited)
- 11th Biennale Internationale de Gravure, Ljubljana, Yugoslavia (Invited)
- "Artificial Light". Newcastle Upon Tyne Polytechnic, England (Invited)
- "Hayter and the Atelier 17". SAW Gallery, Ottawa
- "Tendances Actuelles au Quebec". Musee d'Art Contemporain, Montreal
- "Snap 1". SAW Gallery, Ottawa
- International "Mail-Art" Exhibition. Vehicule Art, Montreal
- "A Fine Feathered Exhibition". SAW Gallery, Ottawa
- "Graphex 7". The Art Gallery of Brant, Brantford, Ontario (Invited)
- Oxford Gallery, Oxford, England
- "The Secret Garden". National Film Board of Canada, Still Photography Division. Travelled to: Owen Sound Public Library, Ontario; Bibliotheque Centrale, Alma, Quebec; Atelier-Galerie Caribou Inc., New Richmond, Quebec; and the Centre Culturel, Universite de Sherbrooke, Quebec
- 1980 - "Art for Rent". Canada Council Art Bank at The Art Gallery at Harbourfront, Toronto
- "3 Canadian Photoworks". Open Space Gallery, Victoria, British Columbia
- "9 Canadian Printmakers". Cincinnati Art Academy Gallery, Ohio
- Royal Canadian Academy of Arts, Wells Gallery, Ottawa
- L'estampe au Quebec 1970 - 1980, Musee d'art contemporain, Montreal
- A.F.W. Plumptre Memorial Print Collection, Scarborough College, University of Toronto
- 5th Norwegian International Print Biennale, Fredrikstad, Norway (Invited)
- Canada Council Art Bank Exhibition, La Place du Complexe Desjardins, Montreal
- "New Work From Canada". World Print Council, San Francisco
- "Heads or Tails". Newcastle Polytechnic Art Gallery, Newcastle upon Tyne, England
- Wallack Art Editions at Art Toronto: Toronto International Art Fair '80, Toronto
- "Printmakers of Distinction". Printmakers Council, London, England
- Art for All, Art Gallery of Windsor, Ontario
- International Impact Art Festival '80, Kyoto Municipal Museum of Art, Japan. (Invited)
- "The Secret Garden". Confederation Centre Art Gallery and Museum, Charlottetown, P.E.I.; Ring House Gallery, The University of Alberta, Edmonton; and Universite de Moncton, New Brunswick
- 1981 - "L'Art Mis en Boite". Musee d'Art St-Laurent, Montreal, Quebec
- "The Society of Canadian Painter-Etchers and Engravers in Retrospect". Art Gallery of Hamilton, Ontario
- "The Secret Garden". New Brunswick Craft School, Fredericton, New Brunswick
- 14th International Biennial of Graphic Art, Ljubljana, Yugoslavia (Invited)
- "Canadian Camera Works: A Bracketed View". Bemidji State University, Minnesota

Also, each year since 1956, at the Annual Exhibition of the Royal Society of Painter-Etchers and Engravers, London, England and the Royal Academy Summer Exhibition, Royal Academy of Arts, London, England.

PUBLIC COLLECTIONS:

Museum of Fine Arts, Montreal  
 The Art Bank, Canada Council, Ottawa  
 The London Museum, London, Ontario  
 National Gallery, Ottawa  
 The Still Photography Division, National Film Board of Canada  
 Agnes Etherington Art Centre, Queen's University, Kingston, Ontario  
 University of New Brunswick, Fredericton, New Brunswick  
 University of British Columbia, Vancouver, British Columbia  
 Art Gallery of Hamilton, Ontario  
 The Art Gallery of Brant, Brantford, Ontario  
 Carleton University, Ottawa  
 The National Film Board of Canada  
 Musée d'Art Contemporain, Montreal  
 Metropolitan Museum, New York  
 Smithsonian Institute, Washington, D.C.  
 Philadelphia Museum of Art  
 Dallas Museum of Art, Texas  
 Chicago Art Institute  
 Ball State University, Indiana  
 Evelijhem Art Centre, University of Wisconsin  
 The Cincinnati Museum of Art, Ohio  
 Victoria and Albert Museum, London, England  
 British Museum, London, England  
 University of Kent at Canterbury, England  
 Sussex University, England  
 Towner Art Gallery, Eastbourne, England  
 South London Art Gallery, London, England  
 City Art Gallery, London, England  
 Ferens Art Gallery, Hull, England  
 Portsmouth City Art Gallery, England  
 Bibliothèque Nationale, Paris, France  
 Museum of Contemporary Art, Fredrikstad, Norway  
 The Hermitage Museum, Leningrad, U.S.S.R.  
 National Gallery of Art, Wellington, New Zealand  
 National Gallery, Cape Town, South Africa  
 National Gallery, Melbourne, Australia  
 University of West Indies, Jamaica  
 Museum of Contemporary Art, Skopje, Yugoslavia

HONOURS:

- 1965 - Fellow of the Royal Society of Painter-Etchers and Engravers  
 London, England. (R.E.)  
 1976 - Royal Academician, The Royal Academy of Arts, London,  
 England. (R.A.)  
 1978 - Royal Canadian Academician, The Royal Canadian Academy of  
 Arts. (R.C.A.)

PUBLISHED OEUVRES:

- "Genesis" - Etchings in color (Ten images and three title pages).  
 Published by Editions Alecto Ltd., London & New York,  
 1966  
 "Aids to Meditation" - Etchings (Suite of three Mandala). Published  
 by the artist, Muncie, Indiana, 1967  
 "Alchemic Images" - Etchings in color (Ten images and three title  
 pages). Published by London Graphics Inc., London &  
 Detroit, 1968  
 "Eclipse" - Six photo-silkscreens; published by the artist,  
 London, 1969-1970  
 "Song of Songs" - Etchings in color (Ten images and three title  
 pages). Published by Ferdinand Roten Galleries,  
 Baltimore, Maryland, 1970  
 "Out of Time" - Eight multi-media prints; published by the artist,  
 Montreal, 1971  
 "Fragments" - Eight multi-media prints, published by the artist,  
 Montreal, 1972  
 "Sweet Death and Other Pleasures" - Twenty-six etchings, published  
 by the artist, Madison, Wisconsin, 1972  
 "Homage to Don Juan" - Seven etchings, published by the artist,  
 Montreal, 1974  
 "Body Perceptions" - Etchings and shadow boxes, published by the  
 artist, Montreal, 1974-1975  
 "The Secret Garden" - Photographs and etchings, published by the  
 artist, Ottawa, 1976  
 "Openings" - Photoserigraphs, National Film Board of Canada, Still  
 Photography Division, Ottawa, 1977  
 "Three Mirrors to Narcissus" - Photographs and etchings, published  
 by the artist, Ottawa, 1978  
 "The Earthly Paradise" - Mezzoscreens, colour-xerography, still  
 photography, published by the artist, Ottawa, 1980  
 "Il Tempo Classico" - Mezzoscreens, photo-etchings and still  
 photography, published by the artist, Ottawa, 1981  
 "ITALIAN GARDENS" - COLOUR XEROX PRINTS, PUB. BY THE  
 ARTIST, 1982.  
 "VENETIAN PRINCE" - COLOUR XEROX PRINTS, PUB. BY THE  
 ARTIST, 1982.  
 "FOR FLORA" - COLOUR XEROX PRINTS, PUB. BY THE  
 ARTIST, 1982.  
 "L'EPOCA CLASSICA" - PHOTO ETCHINGS, PUB. BY THE  
 ARTIST, 1983.  
 "GREEKIAN ODES" - PHOTO-ETCHINGS, PUB. BY THE  
 ARTIST, 1983.  
 "VERSAILLES: THROUGH THE CRYSTAL WALL" - CIBACHROMIC  
 PRINTS, PUB. BY THE ARTIST, 1983.

## BIBLIOGRAPHY: BOOKS

- "The Technique of Etching and Engraving" by John Brundson (Batsford/Reinhold), 1967
- "Frontiers of Printmaking" by Michael Rothenstein (Studio Vista), 1970
- "Etching, Engraving and Intaglio Printing" by Anthony Gross (Oxford University Press), 1972
- "Printmaking" by Harvey Daniels (Hamiyn), 1972
- "The Female Eye", National Film Board, Still Photography Division (Clarke, Irwin & Co. Ltd.), 1975
- "Exposure" Art Gallery of Ontario (Gage Publishing Ltd.), 1975
- "Photography in Printmaking" by Charles Newton (Victoria & Albert Museum Compton/Pitman), 1979
- "Paradise", National Film Board of Canada, 1980
- "Art in the Seventies" by Edward Lucie-Smith (Phaidon/Cornell University Press), 1980

## PERIODICALS AND CATALOGUES

- Catalogue: The 9th International Biennale of Prints in Tokyo (Colour Reproduction) 1975
- Catalogue: Atelier 17, A 50th Anniversary Retrospective Exhibition (University of Wisconsin), 1977
- Printmakers' Council Newsletter (Dec. 1980): Article on Dickson by Michael Rothenstein
- Artmagazine 31/32 (Volume 8): 'Printmaking in Montreal' (Black and White Reproduction) p. 45
- 36 (Volume 8): 'Report from Ottawa' (Black and White Reproduction) p. 21
- 42 (Volume 10): 'Artlocuu' (Black and White Reproduction) p. 10
- Artscanada (Dec. 1978/Jan. 1979) Issue No. 224/225 (Black and White Reproduction) p. 66
- Vie Des Arts (Vol. XXV, No. 101, Winter 1980/1981) 'The Visual Drama of Jennifer Dickson' by Lolly Golt (One black and white reproduction) p. 76/77
- Vanguard (Vol. 9, No. 1, Feb. 1980) Article on Dickson by Carol Pomer (Two black and white reproductions) p. 33/34
- Vancouver In Review (No. 1, Jan. 1978) 'Jennifer Dickson: The Iconography of Desire' by Avis Lang Rosenberg (One black and white reproduction) p. 8/11
- Parachute (22 Printemps 1981) 'Le Paradis' by Denise Leclerc p. 44/45

- The Canadian Art Investors Guide (Volume 5, No. 3, Fall/Winter 1979) 'The Printmakers - Jennifer Dickson' by Valerie Knowles (three black and white reproductions) p. 32/35
- Entrepreneur Magazine (Volume 4, No. 1, 1981) 'A Walk in The Paradise Garden' by Burf Kay (one black and white reproduction) p. 50/51
- The Charlatan (8.5. M. 1981) 'Fine Arts at Carleton: Jennifer Dickson's 'Even Though It Rains' by Marilyn Schiff (one colour reproduction) 1980
- (Volume 8, No. 19) 'Atelier 17: Memories Engraved On Copper' by Colleen McLaughlin, 1979
- Catalogue: 'Hayter and the Atelier 17: Works From the Dickson/Sweetman Collection', Agnes Etherington Art Centre, Queen's University, 1978
- Catalogue: 'Jennifer Dickson: Graphics 1963 - 1964' with introduction by Nevile Wallis, and 25 black and white reproductions, Editions Alecto 1964
- Ateliers (Musée d'Art Contemporain) Volume 7 No 3-4 Avril/Mai 1979 'La Gravure' by Yolande Racine. p. 7-9
- Penny Press (Ottawa, May 1, 1977) 'Le Jardin Du Serpent A Plume' par Alain Desvergues (two black and white reproductions) p. 4 (Ottawa, April 19, 1977) (two black and white reproductions) p. 2,3
- Ottawa Revue (Issue No. 102, July 6-12, 1978) p. 5
- (Issue No. 128, Jan. 18-24, 1979) 'Hayter and the Atelier 17 at SAW' by Roger Amoroso. p. 5
- (Issue No. 141, April 19-25, 1979) 'Jennifer Dickson at Wallack's' by Marilyn Carson Henighan (two black and white reproductions) p. 21/22
- (Issue No. 221, Nov. 20-26, 1980) 'Jennifer Dickson - Paradise' by J. Rebecca Robinson (three black and white reproductions) p. 4



ACCOMMODATIONS - Jennifer Dickson.

- booked Jan 15 - 18<sup>th</sup> inclusive at Campus Towers  
(includes to early 19<sup>th</sup> when Jennifer will be leaving)

42.00 / day. - they will invoice us

- can pick up keys when Jennifer arrives.

Campus Towers 11145 87 Ave 439-2124

- includes all kitchen stuff

- towels etc

- no phones but may have them by them.