



# PEEP LAND

Paintings by Jane Dickson 1983 - 1993

University Galleries of Illinois State University  
Gallery 1, 110 Center for the Visual Arts, Normal 61790

## *Window Installation*

**paintin'place** artist materials  
207 north street, normal

January 18 - February 20, 1994

### *Artist's lecture:*

**Tuesday, January 25 at 7:00 pm in Gallery 1**  
Reception immediately following at 8:00 pm.

Charlie Ahearn will present  
***"Artist Portrait Videos"***

*including Jane in PEEP LAND, Kiki in the Flesh,  
Juanito: John Ahearn Casts in the South Bronx  
and Uberfrau: Tom Otterness*

**Wednesday, January 26 at 7 pm in Gallery 1**

### **Catalogue Available:**

64 pages, 30 color plates, 30 black & white illustrations. Essays by Glenn O'Brien, Peter Schjeldahl, Jennifer Kabat, and an interview with the artist (by exhibition curator Barry Blinderman.)

## Peep Show at the Magnetic **Go-Go** Pole

Painters live in such places as Paris or Eastern Long Island because of the light. But certainly Times Square is a place where the light is uniquely "advanced," where a strange and vivid unnatural spectrum blends the erotic come-on of neon with the cheap fluorescence of all-night donut shops and the penetrating surveillance of the sodium street lamp. In Times Square Dickson was initiated in the advanced degrees of light and she learned how translucence and opacity operate in a world where little is clear.

Dickson's transcendental reportage updates realism with the full blown post-postmodern spectrum of artificial light. The sun never intrudes on Dickson's pictures. This is a world of endless night, where black light is the beacon of the black hole of desire. There is no land in the landscape, no tree, no leaf, no flora, no fauna; the only nature visible is flesh. The flesh exists in a world of its own, making a labyrinth of textures and wavelengths. Reality and fantasy merge in a landscape of optical illusion. *(excerpt)*

-- Glenn O'Brien

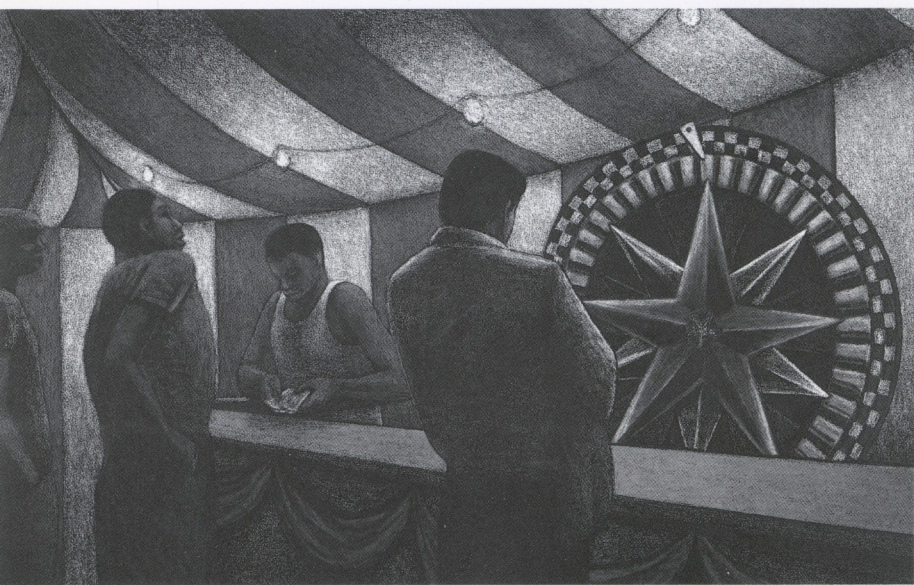


photo: Ivan Dalla Tana

Left: **Peep Land**, 1984, oilstick on paper, 30 x 17 inches. Collection of Brooke and Carolyn Alexander.  
Center: **Striped Tent II**, 1985, oilstick on linen, 64 x 100 inches. Collection of Peter and Eileen Broido.  
Right: **Paradise Alley**, 1983, oilstick on linen, 90 x 40 inches. The FORBES Magazine Collection, N.Y.

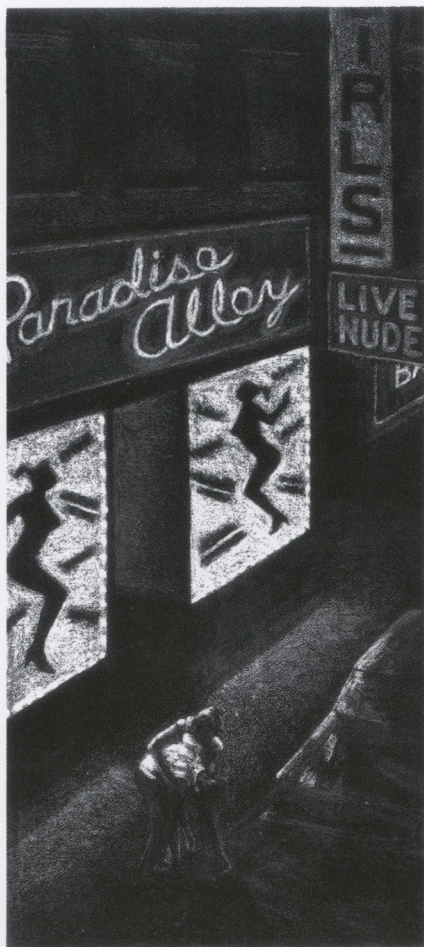


photo: Eric Pollitzer

An excerpted writing  
by Jane Dickson  
from *How Dare You Be Angry*

*I've been bound and gagged my whole life. An old sock of girlishness was stuffed in my mouth when I was born and I'm still choking on it. An old sock of convention, modesty and politeness was rammed down my throat as soon as I learned to talk, and every time I tried to spit it out, it was jammed back in, and I was beaten for even trying to speak up, until my voice just died.*

*But somehow no one noticed my hands. I guess little girls' hands don't seem like a threat. No one knew my hands could talk, so no one bothered to discipline them into the habit of lying -- lying to be "nice," lying to keep the peace, lying to survive. My hands never had to unknow some of the truths my mind can't remember anymore. My hands never stopped sneaking out shards of my heart's story in the pictures I can't stop making. Pictures I have to study to relearn what my heart insists on saying.*

**PEEP LAND: Paintings by Jane Dickson 1983 - 1993**

is supported in part by a visual arts grant from the Lannan Foundation, Los Angeles, and by a grant from the Illinois Arts Council, a state agency.



above: **Survival of the Fittest**, 1987-88, oil on canvas, 68 x 80 inches. Private Collection.

cover: **Melody and Burlesque I**, (detail), 1993, oil and rototex on canvas, 75 x 40 inches.  
Courtesy of Brooke Alexander and the artist. Photo: D. James Dee.

University Galleries  
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**GALLERY HOURS:**

Tuesday 9:30 am - 9:00 pm  
Wednesday - Friday 9:30 am - 4:30 pm  
Saturday & Sunday 12:00 - 4:00 pm

\*Free parking for all gallery exhibitions and events is available on the fourth level of the Stevenson parking ramp (corner of Beaufort and School) in **non-reserved** spaces.

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