

Jane Dickson : Witness

November 14 - December 16, 2018
opening reception: Wed. November 14, 6-8pm

steven harvey fine art projects
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Study for Support. oilstick on paper, 20 x 18 in. 1983

PRESS RELEASE:*Jane Dickson: Witness*

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Jane Dickson, *Study for Support*, 1980,
oil stick on paper, 25 1/2 x 15

Steven Harvey Fine Art Projects presents **Jane Dickson: Witness**, works from the publication, **Jane Dickson in Times Square**, a new monograph on the artist, published by Anthology Editions LLC and produced by Boo-Hooray. This exhibition will include paintings, drawings and prints from the book, many from the 1980s. The monograph features texts by Chris Kraus and Fab 5 Freddy along with an interview with the artist by Carlo McCormick.

Jane Dickson is known for her paintings of pre-gentrification Times Square, where she lived and worked in the early 1980s with her husband, film maker Charlie Ahearn, and their two children. After graduating from Harvard, Jane arrived in Times Square in 1978, and took a job programming the first Spectracolor billboard. She went on to curate a remarkable group of her artist friends—including Jenny Holzer, Keith Haring, and David Hammons—to make pieces for the electronic billboard. Two years later, she moved with her husband to live on 43rd Street and 8th Avenue.

Inspired in part by the electronic palette of saturated colors against black, Dickson began to paint on dark grounds including black plastic and black gesso. The imagery of neon and street life that Dickson discovered in Times Square related to work from the early 20th century New York Ashcan painters who painted their urban realities much as Jane did in post-modern New York. Jane captured the neon, the sex industry, the damaged souls and vital subcultures, which coexisted in Times Square. Most of which would be swallowed up by gentrification in the following decades. As its primary visual chronicler, Jane Dickson memorialized the transitory rough and tumble Times Square scene. She later investigated other subcultures of American spectacle—demolition derby, casinos, amusement parks and the open highway.

Dickson, was a producer of the seminal hip hop movie *Wild Style*. Exhibiting at Fashion Moda and Fun Gallery (as it's only woman artist) she was a conduit between South Bronx hip hop culture and downtown New York. Dickson was an organizer of the Time Square Show in 1981 further extending the scrambled mix of music/sound/visual cultures.

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In 2016, her 1982 portrait of hip hop luminary, Fab 5 Freddy, was acquired by The National Portrait Gallery. The Whitney Museum of American Art acquired her Dobbs Hats, 1981 in 2017.

The new monograph includes a selection the artist's working photographs of Times Square, reproduced here for the first time. Dickson's photographic aesthetic went past shoot from the hip documentation. She photographed the world below her window and the underground scene of male and female strip clubs. When she couldn't get into these clubs, she recreated scenes with her friends. She staged street images, such as Support, with the help of other artists. Dickson created fictions from a sprawling, chaos of strip clubs and neon that surrounded her. Dickson created fictions from the chaotic Times Square street life that surrounded her.

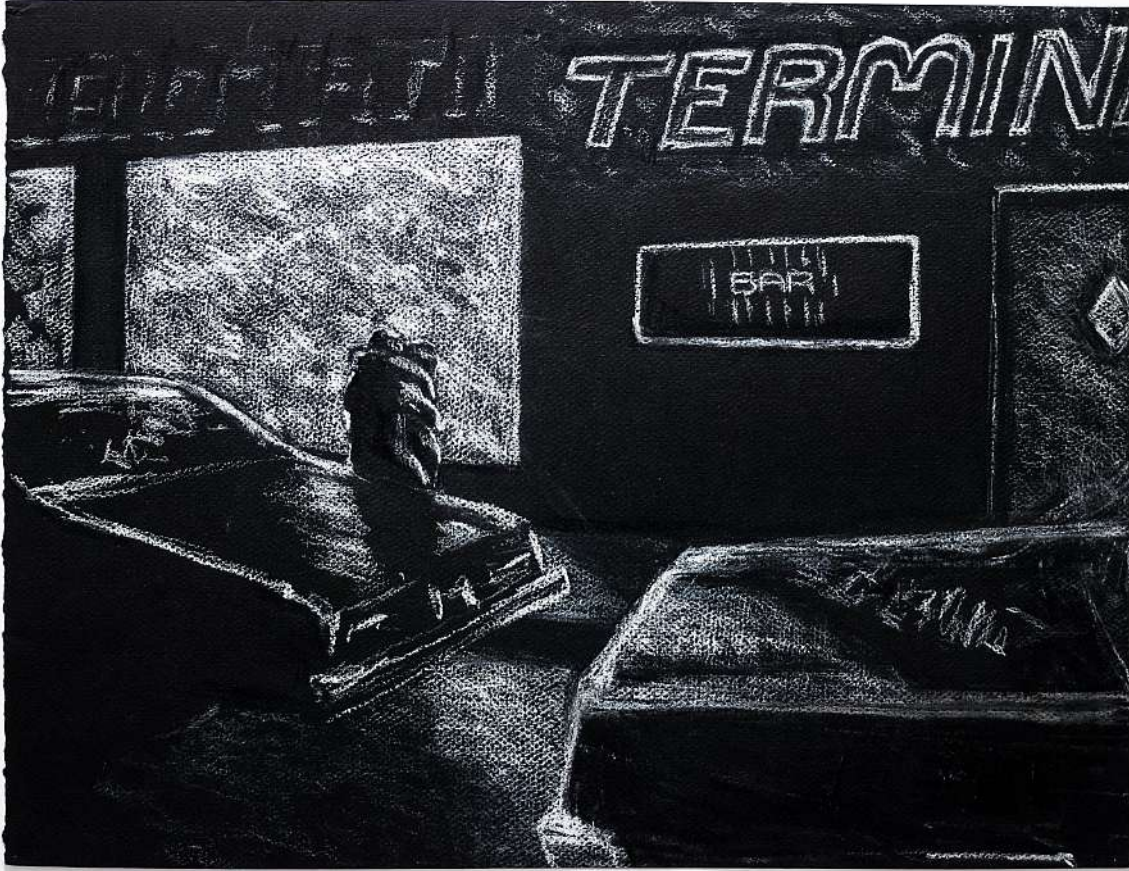
Along with The Whitney and The National Portrait Gallery's collections, her work is owned by The Metropolitan Museum, The Chicago Art Institute and The Museum of Modern Art. Her work has been shown at The Whitney Museum of American Art at Philip Morris, Creative Time, and The Metropolitan Museum of Art. Her work was exhibited The Fine Art Museum of Karamay in China in their 2016 Inaugural Exhibition. In 2016, she was included in Zeigeist: The Art Scene of Teenage Basquiat at Howl and Brand New at the Hirshhorn Museum in Washington, DC. This is Jane Dickson's second exhibition at Steven Harvey Fine Art Projects.

Signed copies of Jane Dickson in Times Square will be available for purchase at the gallery during the exhibition.

Please contact Lauren Fowler at lauren@shfap.com or call 917-861-7312 for more information or images.

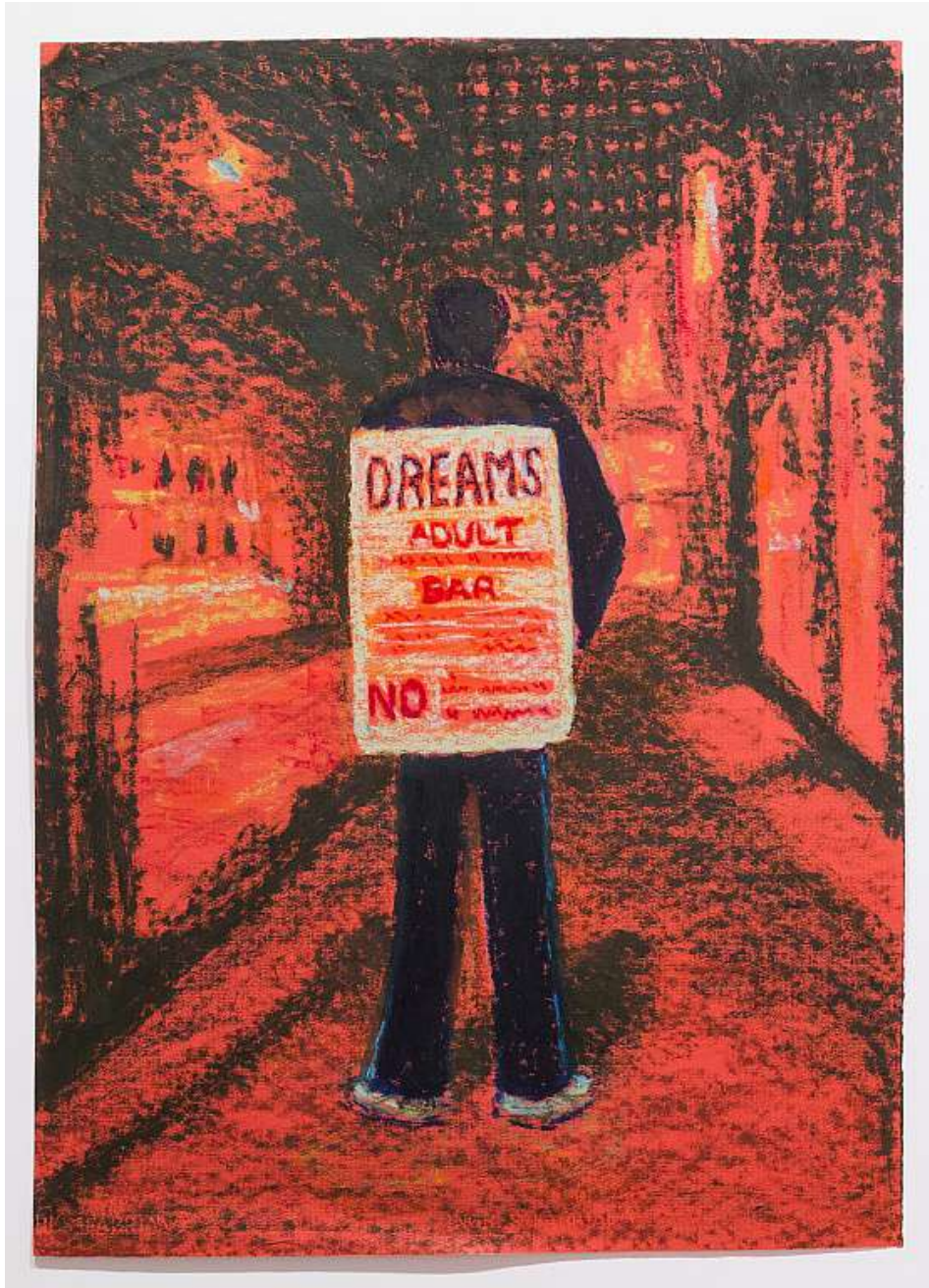
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JANE DICKSON: WITNESS



Jane Dickson
Study For Terminal Bar, 1979
chalk on paper
13 3/4h x 18w in

s h f a p



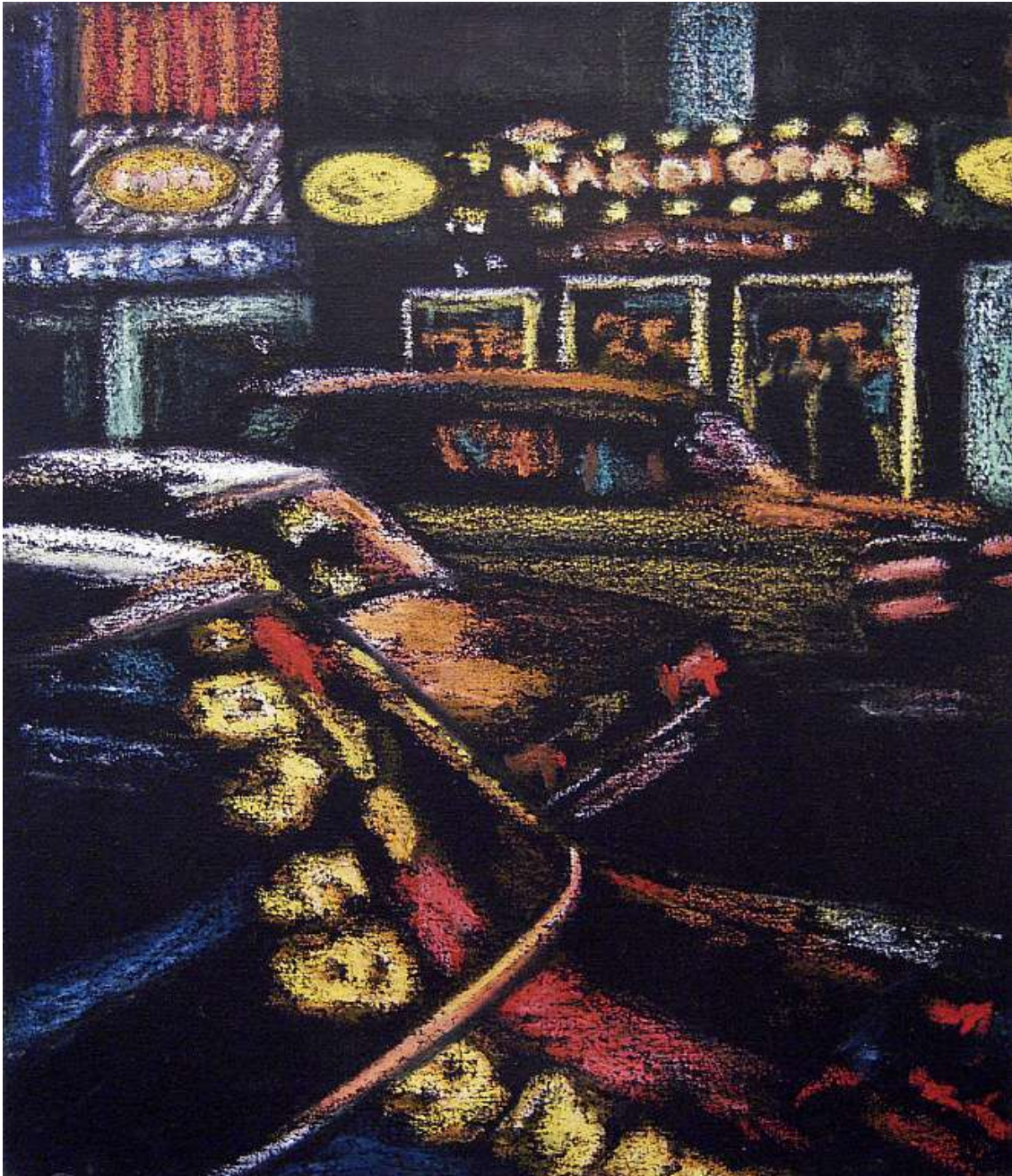
Jane Dickson
Dreams Adult Bar, 1985
oilstick on red paper
27 3/4h x 19 3/4w in

s h f a p



Jane Dickson
Study for White Haired Girl, 1981
oil stick on black paper
19 3/4h x 9 3/4w in

s h f a p



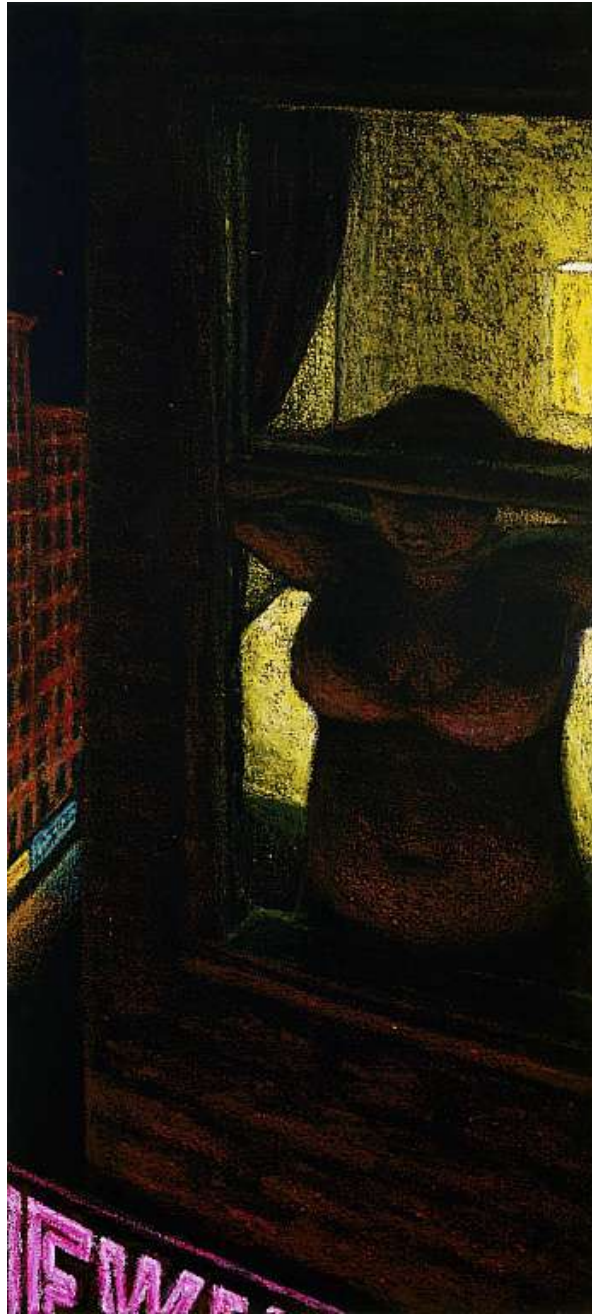
Jane Dickson
Mardi Gras 8th Avenue, 1983
oilstick on canvas
18 1/2h x 16w in

s h f a p



Jane Dickson
Subway Stairs 1, 1983
oilstick on canvas
24 diameter

s h f a p



Jane Dickson
Woman at Window, 1983
oil on canvas
42h x 19w in

s h f a p



Jane Dickson
Witness Reading in Bed, 1991
oil and rototex on canvas
70h x 35w in

s h f a p



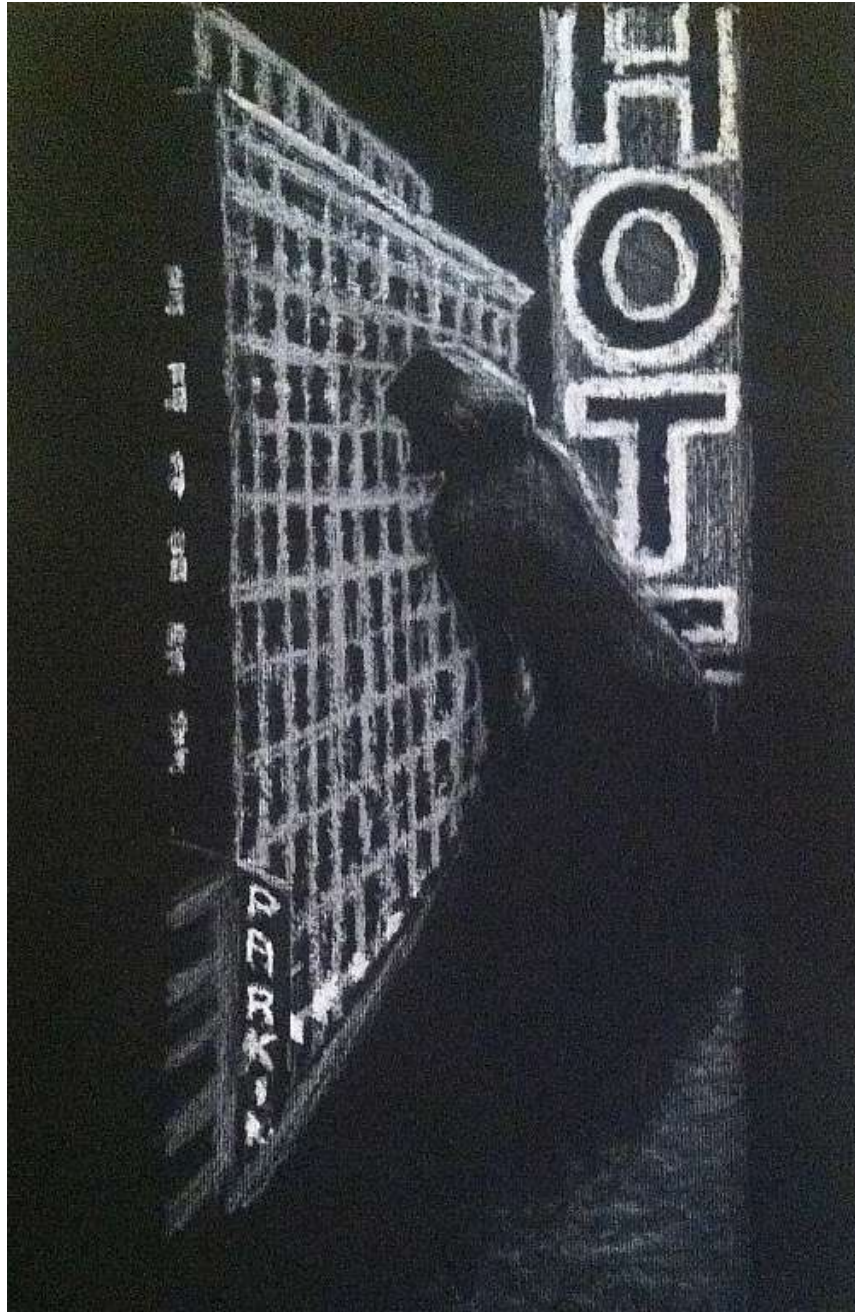
Jane Dickson
Cops, 1979
chalk on paper
15h x 19w in

s h f a p



Jane Dickson
Study For Support, 1980
oilstick on paper
20h x 16w in

s h f a p



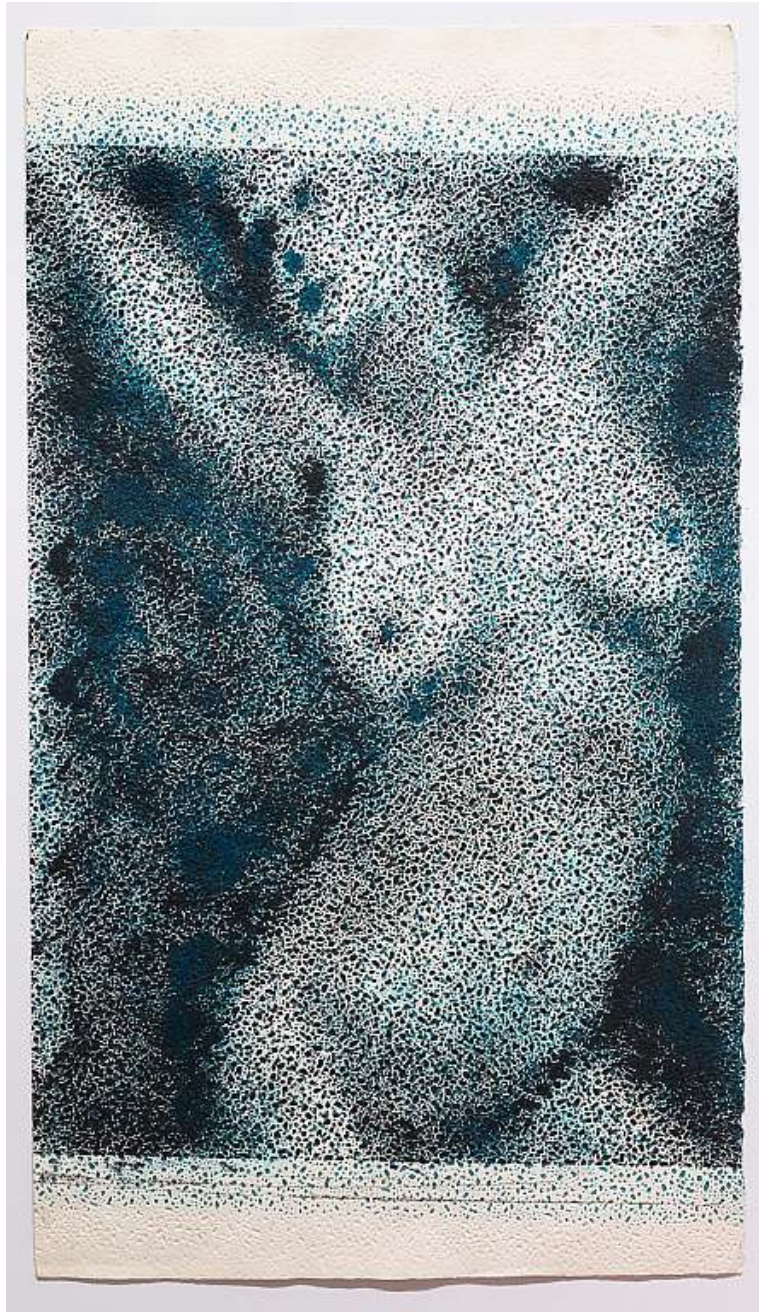
Jane Dickson
Study for Hotel Girl, 1981
chalk on paper
19 3/4h x 12w in

s h f a p



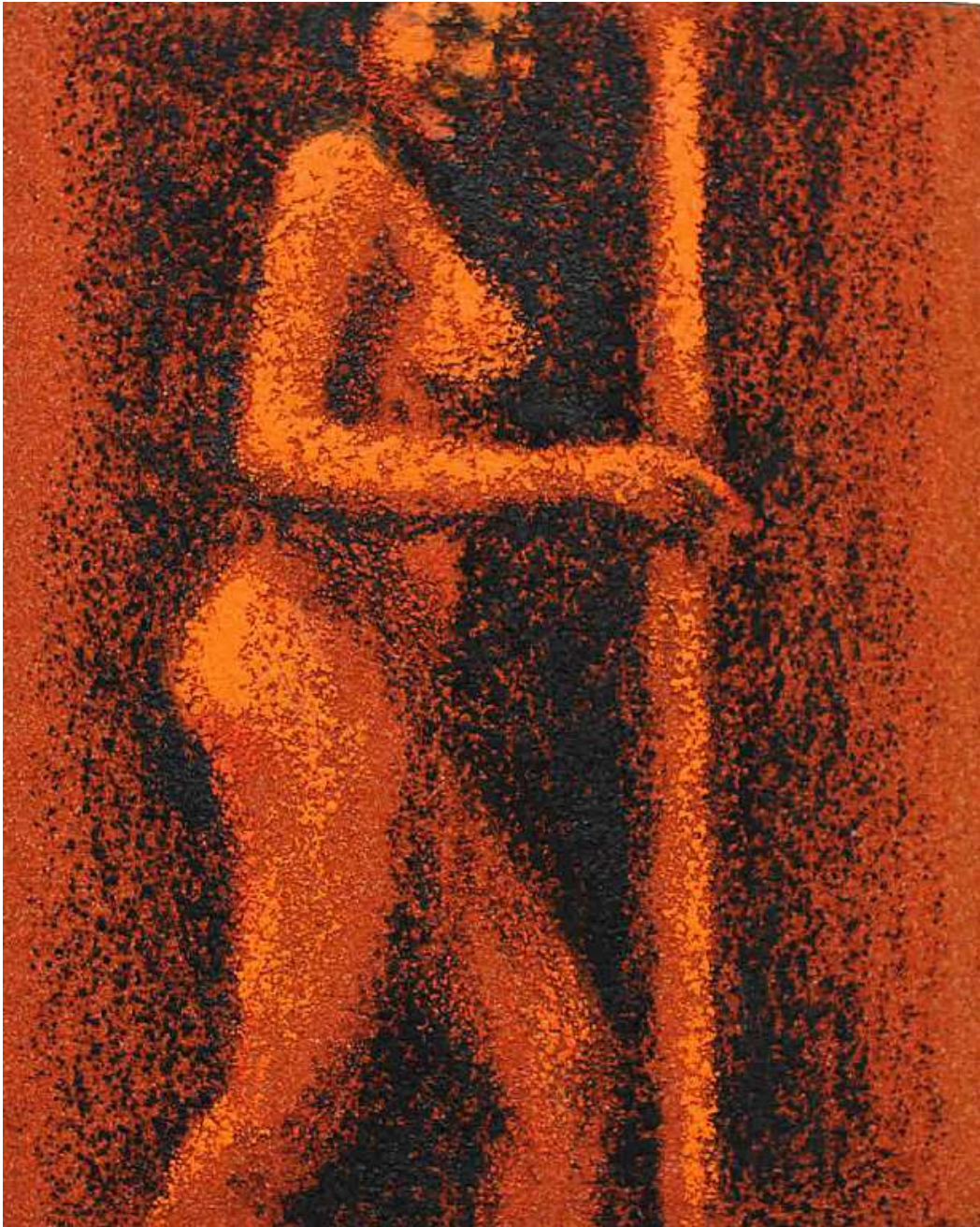
Jane Dickson
Live Girls xxiii, 1992
oilstick on sandpaper, tar on wood
21h x 16w in

s h f a p



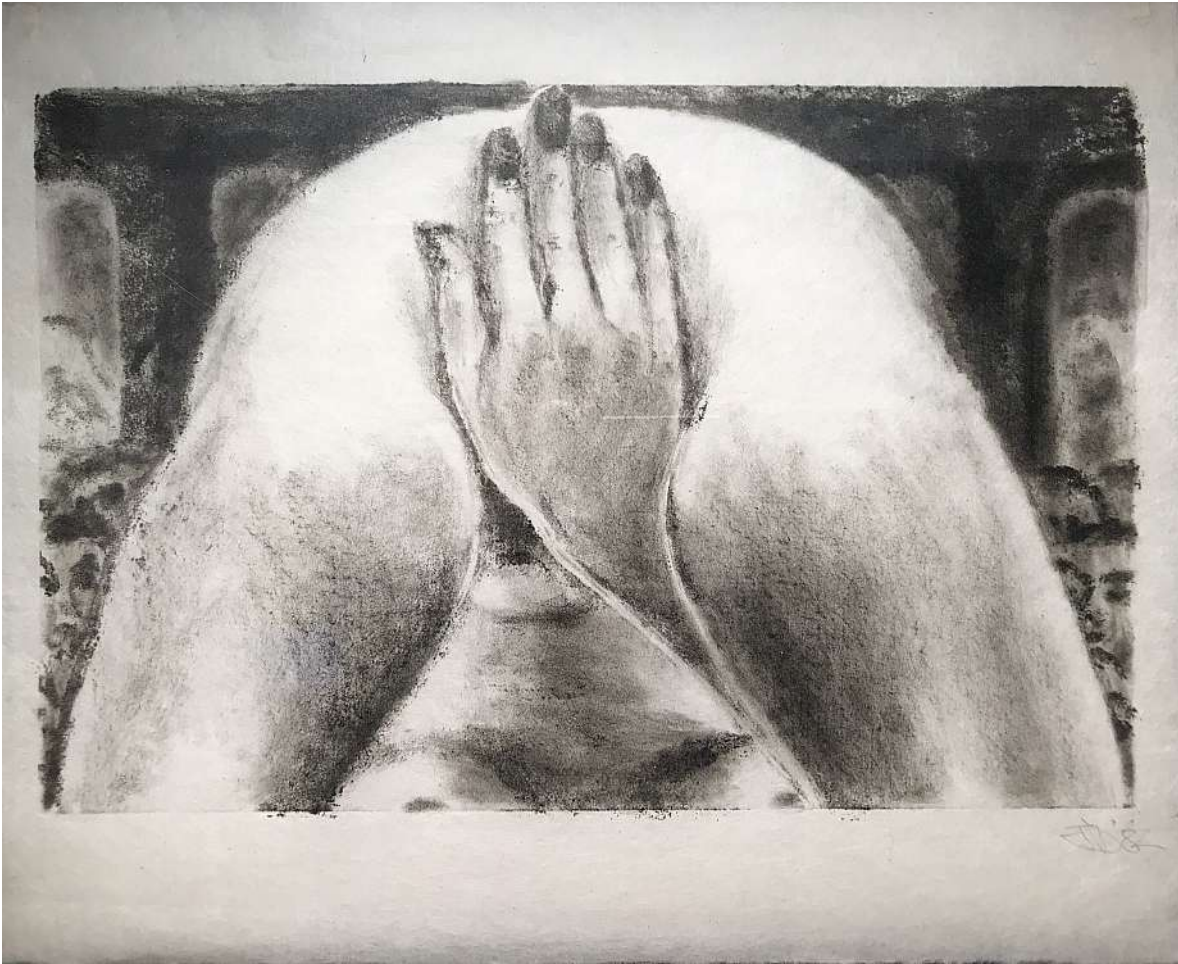
Jane Dickson
Procuriar Print 6, 2007
embossed monotype with hand coloring
29 3/4h x 16 1/2w in

s h f a p



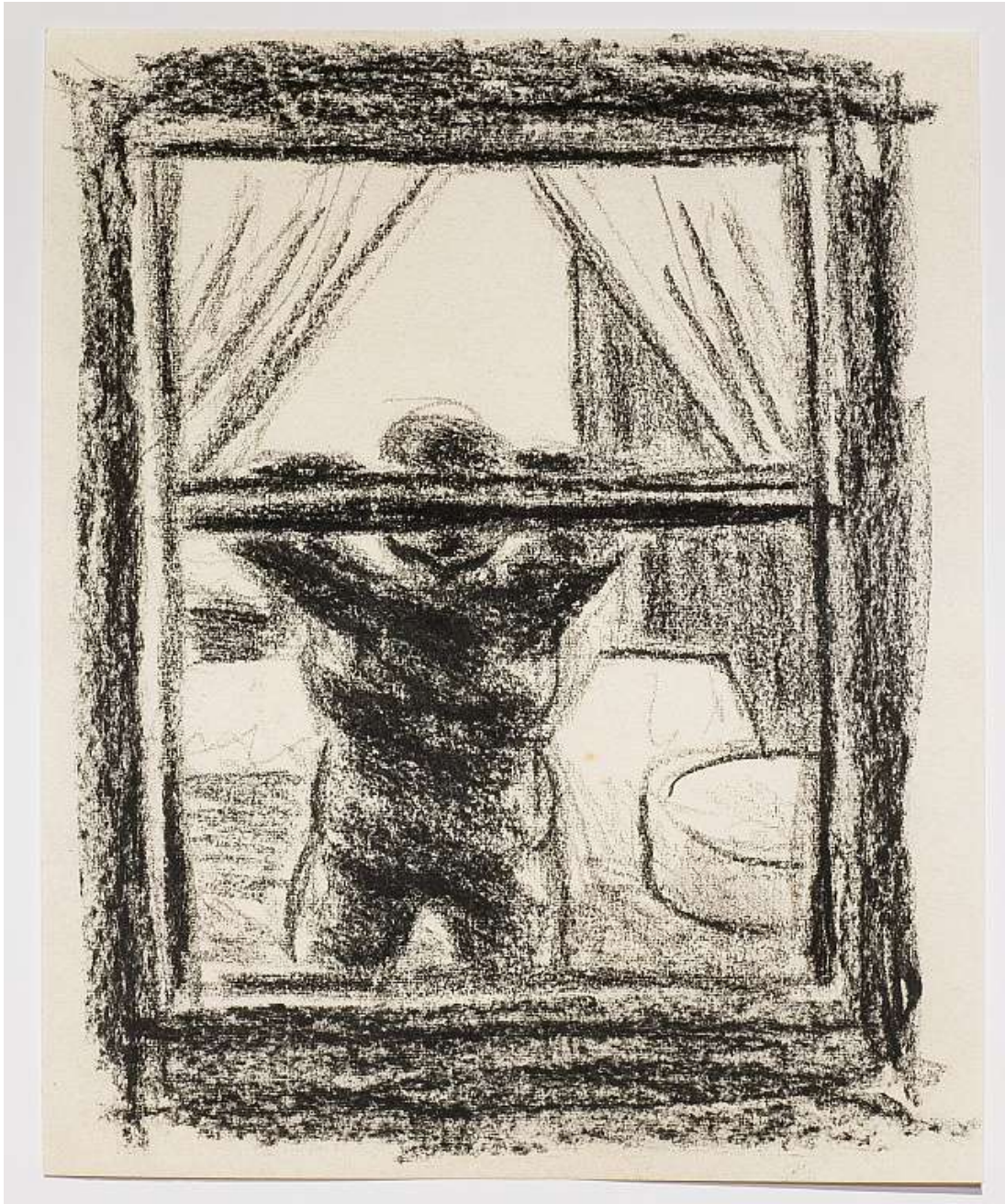
Jane Dickson
Live Girls 6, 1992
oilstick on orange sandpaper mounted on wood
11h x 9w in

s h f a p



Jane Dickson
East Village Eye Centerfold Stripper, 1982
monotype on Japan paper
12h x 15w in

shfap



Jane Dickson
Untitled Study for Woman at Window
charcoal on paper
8 5/8h x 7w in

s h f a p



Jane Dickson
Peep IV, 1993
oil and pumice on canvas
57h x 40w in