

# LOOK

Loock Galerie

Potsdamer Straße 63  
10785 Berlin  
Germany

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**Jonathan VanDyke**

**Some Were Caught Up, and  
Some Were Not**

Opening: February 24 , 2017 | 7–9pm  
February 25, 2017 - April 22, 2017

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Loock Galerie is pleased to present its second solo exhibition of New York-based artist Jonathan VanDyke. Drawing on the lexicons of gestural abstraction, textile design, installation, and photography, VanDyke presents three intersecting series that push new possibilities for painting. Each series explores the process of color application differently, arriving at three distinct but interrelated depictions of pigment. The exhibition suggests states of fracture and dissolution while challenging classical ideas of beauty and sensorial pleasure.

One of the three series shows large-scale works that are made from t-shirt fabric, marked and soaked with washes of color and imprinted with the patterns of nets. The nets – undulating across the works in an illusion of three dimensionality – are fragmented by a process in which the painted t-shirt fabric is cut into hundreds of pieces, and then sewn together in geometric shapes. One of the oldest tools of civilization, frequently depicted in historic and religious painting – the net is both: a barrier and a device used to “catch” a person or animal, but it is also porous, soft, and transparent. The use of the net alludes to the migration of people and who does or does not get “caught up” as nations debate the politics of belonging and identification.

A group of these paintings are installed on wooden posts. This architectural structure re-oriens the space while also offering the viewer an opportunity to observe both sides of the works. Each painting has a verso as rich as their front surfaces: the t-shirt material is backed with colored linen patches and photographs printed on canvas. VanDyke refers to these hidden images as the “subconscious and interior desires of the paintings themselves, situated behind the face that they display to the outer world.” They tell the same story as the surfaces but countervail their mere suggestion or simulation of corporeality. Instead, they embrace desire and fetish—showing sleeping men, sock advertisements, a young boy touching an anaesthetized bear.

In a second series of paintings, the artist moves into figuration and the abstracted portrait. For five years, VanDyke made his paintings with two dancer-collaborators, exploring body movement and gesture to mark the canvas; when this collaboration ended in 2016, he sought to make a memento mori for their absence. These works, based upon a 1932 Paul Klee painting, present a conjoined pair of abstracted heads; like the large-scale works, they are sewn from geometric shapes of cut fabric. Here the paint has slowly soaked into raw canvas, resulting in vibrant washes of color and complex gradients in tone.

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Installed throughout the gallery, black-and-white photographs depict nude men interacting with clear glass vessels filled with liquids. Dyes and pigments hover in the water, caught in time as they intermix. The men pictured in the images watch this slow integration. These gelatin silver prints – printed by hand, in the darkroom – recall in their imagery the alchemy and wonder that underlined the invention of photography. The images are made through long, slow sessions between model and artist. Juxtaposed against advances in telecommunications that encourage us to expect instant gratification, these photographs are purposefully ambiguous works, dependant on intimacy and direct exchange.\*

\* exhibition text: Jonathan VanDyke, January 2017

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**Jonathan VanDyke** attended the graduate program at Bard College and the Skowhegan School (New York) and received grants from the Mid-Atlantic Arts Foundation and the Joan Mitchell Foundation. Recent solo exhibitions have appeared at 1/9 unosunove (Rome), abc Berlin, Four Boxes Galerie (Denmark), as well as Scaramouche and Court Square Project Space (New York). Recent performances and commissions were shown at Storm King Art Center, Este Arte in Uruguay, The Power Plant (Toronto), Vox Populi (Philadelphia), The National Academy Museum and The Albright-Knox Art Gallery. His work has been discussed and reviewed among others in *Art Forum*, *TimeOut New York*, *Modern Painters*, *Art Papers*, *The Philadelphia Inquirer*, *The Buffalo News*, *ArtSlant*, *White Hot*, *Drone Magazine* and *artforum.com*. VanDyke currently serves on the faculty of both The University of the Arts (Philadelphia) and on the faculty of The Sotheby's Institute (New York).



**Translation (N-H)**

2016

Acrylic paint and ink on cotton fabrics, backed in linen, with embroidery and photographs printed on verso

221cm x 170,1cm | 87" x 66,9"

15.000,- USD (VAT incl.)



Verso of **Translation (N-H)**

2016

Acrylic paint and ink on cotton fabrics, backed in linen, with embroidery and photographs printed on verso

221cm x 170,1cm | 87" x 66,9"

15.000,- USD (VAT incl.)

# LOOK

Jonathan VanDyke



## **Transition/Transition**

2016

Acrylic paint and ink on cotton t-shirts, cut, sewn, and backed in linen, photographs printed on verso

167,6cm x 203,2cm | 65,9" x 80"

sold

# LOOK

Jonathan VanDyke



Verso of **Transition/Transition**

2016

Acrylic paint and ink on cotton t-shirts, cut, sewn, and backed in linen, photographs printed on verso

167,6cm x 203,2cm | 65,9" x 80"

sold



**B-D (P.K.), 1**

2016

Acrylic paint and rabbit skin glue on stained and sewn canvas

74cm x 81cm | 29,1" x 31,8"

sold





Verso of **B-D (P.K.), 1**

2016

Acrylic paint and rabbit skin glue on stained and sewn canvas

74cm x 81cm | 29,1" x 31,8"

sold



**D-B (P.K.), 2**

2017

Acrylic paint and rabbit skin glue on stained and sewn canvas

75,5cm x 81,3cm | 29,7" x 32"

8.000,- USD (VAT incl.)



Verso of **D-B (P.K.), 2**

2017

Acrylic paint and rabbit skin glue on stained and sewn canvas

75,5cm x 81,3cm | 29,7" x 32"

8.000,- USD (VAT incl.)

# LOOK

Jonathan VanDyke



**A.S.**

2017

Acrylic paint and ink on cotton fabrics, backed in linen, with embroidery and photographs printed on verso

221cm x 180cm | 47,6" x 70,8"

15.000,- USD (VAT incl.)

# LOCK

Jonathan VanDyke



Verso of **A.S.**

2017

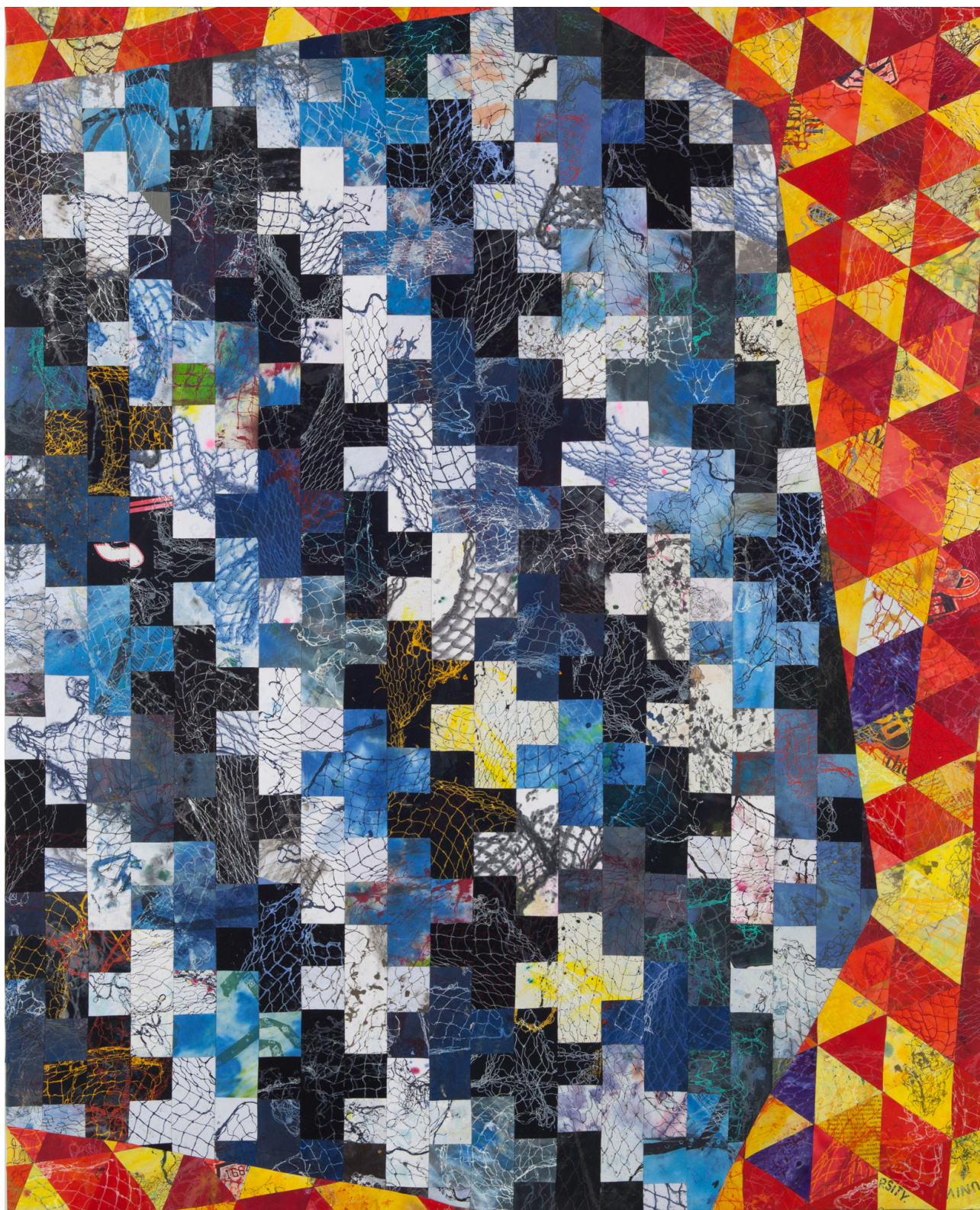
Acrylic paint and ink on cotton fabrics, backed in linen, with embroidery and photographs printed on verso

221cm x 180cm | 47,6" x 70,8"

15.000,- USD (VAT incl.)

LOOK

Jonathan VanDyke



**In the Month of June 2016**

2017

Acrylic paint and ink on cotton fabrics, backed in linen, with embroidery and photographs printed on verso

210,5cm x 169,7cm | 82,8" x 66,8"

15.000,- USD (VAT incl.)

LOOK

Jonathan VanDyke



Verso of **In the Month of June 2016**

2017

Acrylic paint and ink on cotton fabrics, backed in linen, with embroidery and photographs printed on verso

210,5cm x 169,7cm | 82,8" x 66,8"

15.000,- USD (VAT incl.)

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**Return**

2017

gelatin silver print (handmade by the artist)

27,94cm x 35,56cm | 11" x 14"

edition 1/3+1AP

900,- USD (VAT incl.)



LOOK

Jonathan VanDyke



**The Dowser**

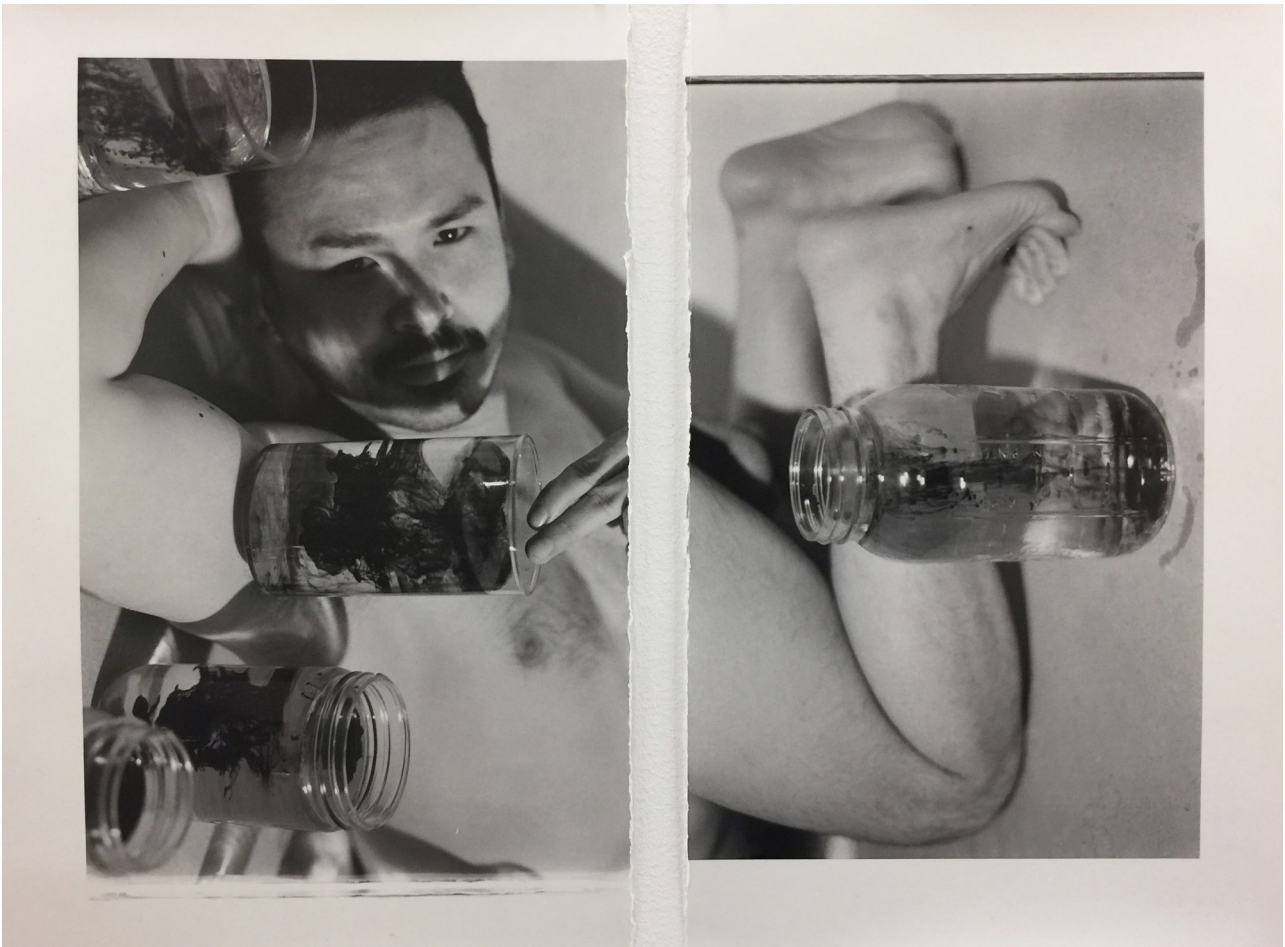
2017

gelatin silver print (handmade by the artist)

27,94cm x 35,56cm | 11" x 14"

edition 1/3+1AP

900,- USD (VAT incl.)



**Both and**

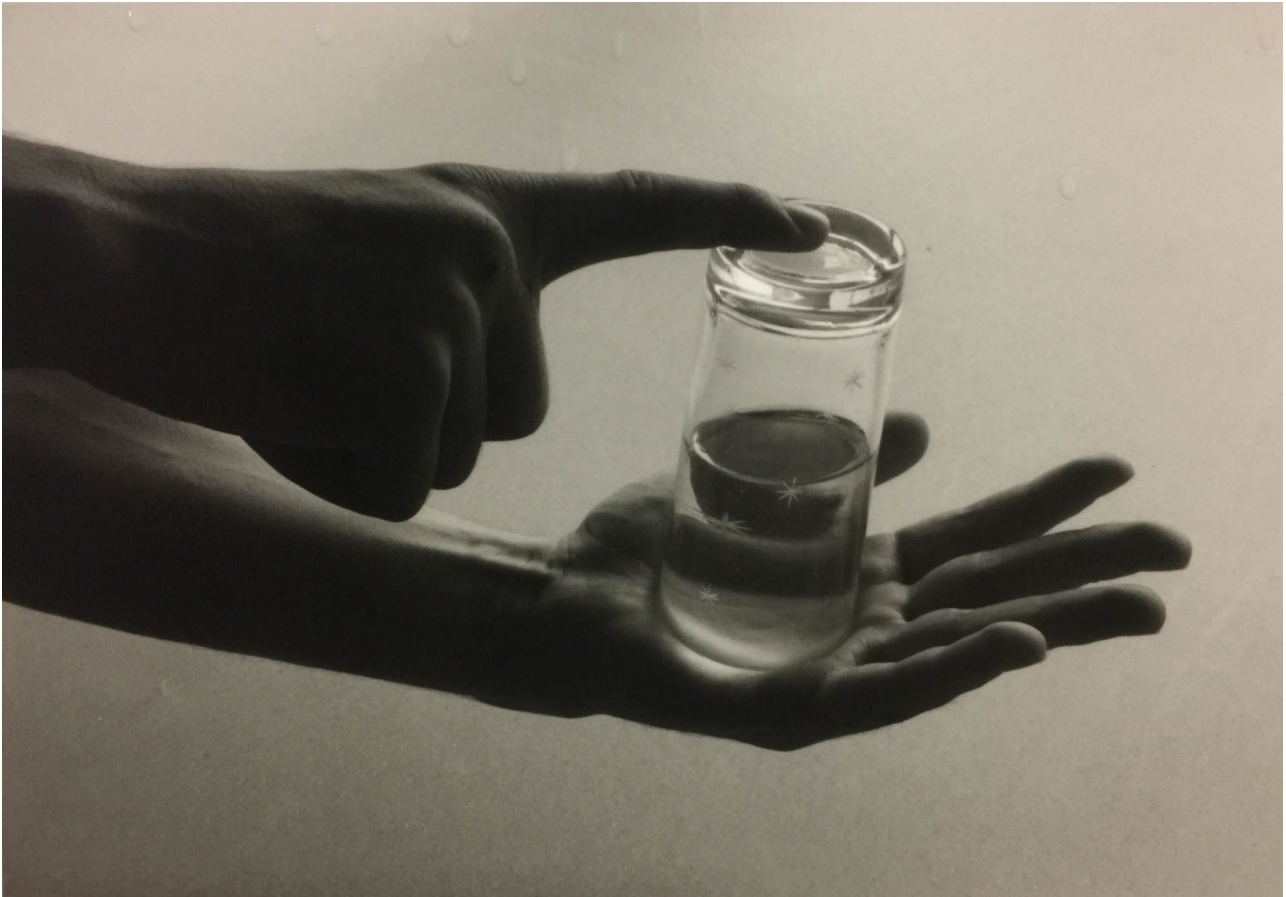
2017

gelatin silver print (handmade by the artist)

60,96cm x 35,56cm | 24" x 14"

edition 1+1AP

900,- USD (VAT incl.)



**The Invert**

2017

gelatin silver print (handmade by the artist)

27,94cm x 35,56cm | 14" x 11"

edition 1/3+1AP

900,- USD (VAT incl.)

# LOOCK

## Jonathan VanDyke

- 2008 Skowhegan School of Painting and Sculpture
- 2004 Milton Avery Graduate School of Bard College  
MFA in Sculpture
- 1996 The Glasgow School of Art & The University of Glasgow, Scotland fellowship in studio art and the history of art

Jonathan VanDyke lives and works in New York.

## Selected Solo Exhibitions

- 2017 Some Were Caught Up, and Some Were Not, Loock Galerie, Berlin  
TOPS Gallery, Memphis, TN  
Self Evidence, performance, University of the Arts, Philadelphia, & Penn State University, PA  
Solo Project, NADA New York
- 2016 People like shapes, ideas like colors, colors like people, shapes like ideas, performance, Este Arte, Punta del Este, Uruguay
- 2015 L blue N black I green M orange K violet, 1/9unosunove, Rome  
Movements for Monoliths, performance, Storm King Sculpture Park, NY  
abc berlin, solo project presented by Loock Galerie
- 2014 Loock Galerie, Berlin
- 2013 Oltre l'oblio, unosunove, Rome  
The Painter of the Hole, Scaramouche, New York  
Syrup of the Hand, Court Square Project Space, Long Island City, New York, curated by Daisy Nam
- 2011 The Long Glance, Albright-Knox Art Gallery, Buffalo, NY  
With One Hand Between Us, part of Performa 2011, NYC
- 2010 The Irrigated Husband, fivesevendelle, Boston, MA
- 2009 The Hole in the Palm of Your Hand, Scaramouche, NY  
Gloved Impediment, HQ Gallery, Brooklyn, NY
- 2007 What It Feels Like, Hartnett Gallery, University of Rochester, NY  
The Salon of the Covered Bride, Pocket Utopia, Brooklyn, NY
- 2006 New Objects In Progress, University of Chicago, IL, Great Hall Gallery

## Selected Group Exhibitions

- 2017 Where We Find Ourselves, Penn State Abingdon Art Gallery; and Open Lens Gallery at University of the Arts, Pennsylvania, curated by Jordan Rockford
- 2016 Syntagma, Parsons The New School, NY  
FACE TO FACE: International Emerging Artists from the Ernesto Esposito Collection, Palazzo Fruscione, Salerno, Italy  
Draw to Perform, Crow's Nest Gallery, London
- 2015 Anxiously Attached, Essex Flowers, NYC  
39 x 17, La Mama Galleria, NYC  
Este Arte, Punta del Este, Uruguay
- 2014 Reception of Reception, Kleine Humboldt Galerie, Berlin  
Répétition Générale, 1/9unosunove, Rome  
Geometries of Intimacy, curated by Jess Wilcox & Clara Halpern, Abrons Art Center, NY  
Retrospective, Shandanken Residency Exhibition, NYC
- 2013 Playlist, National Academy Museum, New York  
NO NAME, On Stellar Rays, New York  
From Here to There, Stedman Galleries, Rutgers University, NJ  
The Road, Luis de Jesus Los Angeles  
do it (outside), curated by Hans Ulrich Obrist and ICI, NY, Socrates Sculpture Park, NY
- 2012 Coming After, curated by Jon Davies, The Power Plant, Toronto  
Painting Bitten by a Man: Jonathan VanDyke and Brian Kokoska, Vox Populi, Philadelphia  
Gli amori difficili, Scaramouche, NY  
Drawing from Performance, curated by Becky Kinder, 92Y Tribeca Galleries, NY  
Searching for a Character, Part 1, Agape Enterprise, Brooklyn, NY
- 2011 SubStainability, The Galleries at Texas State University  
Skowhegan Performs, Socrates Sculpture Park, Queens, NY  
Chain Letter, Samson Projects, Boston
- 2010 Half a Self, a cave dweller, Project Space at the former St. Cecilia's Convent, NY  
Lush Life, Y Gallery (part of a 9-gallery exhibition), NY
- 2009 Like A Moth to A Flame, The Exile, Berlin  
The Splinter of the Mind's Eye, Philip Slein Gallery, St. Louis  
The Bushwick Biennial, Nurture Art and Pocket Utopia, Brooklyn, NY  
I Like Winners: Sport and Selfhood, Shepperd University Gallery, University of Nevada  
A Momentary Fantasy, curated by David Everitt Howe, Fruit and Flower Deli, NYC
- 2007 Weekend Without Make-Up, curated by Jeffrey Walkowiak, PS122 Gallery, NYC  
Artists Respond to Louise Nevelson [documentary with interview and images of recent work], as part of Louise Nevelson retrospective, The Jewish Museum, NYC  
Usufruct, Curated by Seth Nehil, Linfield College, Oregon  
Investigating Secret Psychological Spaces, [room-size, site-specific installation], Museum of Fine Arts, Florida State University, catalogue

- 2006 Frisbee, Circus Gallery, L.A.  
Casting Off: Gender Exploration Down South, IDKE 8 exhibition, Austin, TX
- 2005 2005 Emerging Artist Fellowship Exhibition [major outdoor work], Socrates Sculpture Park, Queens, NY  
Projects 05 [room-size installation], Islip Art Museum, Islip, New York  
The Traveling Prophecy Project, with Matthew Morgan, Galapagos Art Space, NY
- 2004 Connect the Dots, curated by David Dempewolf and Scott Rigby, Columbia University Galleries, NY  
The Warm Weather is Holding (room-size installation), Bard Exhibition Center, Red Hook, New York  
Strike 2, BaseKamp, Philadelphia
- 2002 Strike, curated by Gavin Wade, University of Wolverhampton, England

### **Awards and Honors**

- 2011 Grant finalist, Creative Capital
- 2009 Artists & Communities grant, Mid-Atlantic Arts Foundation
- 2007 Joan Mitchell Fellowship, Atlantic Center for the Arts
- 2005 Emerging Artist Fellowship, Socrates Sculpture Park, Queens, NY
- 2001 Mayor's Award for Outstanding Service to the City of Harrisburg, PA
- 1996 Rotary Ambassadorial Fellowship for year-long study and travel

### **Residencies, Fellowships, Panels, Lectures**

- 2016 Painters & Drag Queens, Lecture, Parsons The New School, NY
- 2015 Visiting Artist, CalArts, LA  
Self Evidence, Lecture/Performance, presented at Skowhegan Space, NY  
Self Evidence, Lecture/Performance, presented at Tyler University, Rome as part of I Martedi Critici  
Visiting Artist, The Corcoran School and George Washington University, Washington, D.C.
- 2014 Visiting Artist in Residence, Krabbesholm Hojskole, Rome  
Visiting Artist, Graduate Program of the University of the Arts, Philadelphia  
Visiting Artist Lecture, Museum of Fine Arts, Boston
- 2013 Qwatz Residency Program, Rome  
"Coming Out and Going In: (Queer) Childhood in the Era of AIDS, Reagan, and the White Cube," Presenting at 17 Lecture Series, New York; also presented at Parsons the New School, NY  
Visiting Artist, Krabbesholm Academy of Art, Denmark
- 2012 Yaddo, Saratoga Springs, New York
- 2011 Mildred's Lane, Pennsylvania, Order of the Third Bird Residency  
Panelist, "Tree Time," with Pearl Damour, The Kitchen, NYC
- 2009 Mid-Atlantic Foundation for the Arts, Artists & Communities Fellow in York, Pennsylvania, in residence at William Penn Performing Arts Institute
- 2007 Atlantic Center for the Arts, FL, Mentorship with artist Paul Pfeiffer  
Visiting Artist in Residence, Illinois State University, Bloomington-Normal, IL
- 2006/07 Special Faculty in Cultural Studies, The Pennsylvania Governor's School for International Studies, Pittsburgh, PA
- 2006 Visiting Faculty Fellow, Department of Visual Arts, University of Chicago

## Writings and Documents

- 2015 "Jonathan VanDyke on Paul Mpagi Sepuya," Just Six Degrees
- 2014 "Jonathan VanDyke on Benny Nemerofsky Ramsay," uncompromising tang
- 2013 Contributing artist, Pocket Notes, Issue 2
- 2012 "Julianne Swartz," essay in retrospective catalogue How Deep is Your, published by Scottsdale Museum of Art and deCordova Museum and Sculpture Garden
- 2011 "The Long Glance," essay in Switch On, the online magazine of The Power Plant, Toronto
- 2009 Gloved Impediment, Artist's Project for Drain Magazine
- 2007 "Looking At Art in a Time of War," Governor's School Journal, University of Pittsburgh
- 2005 "Keep the Link: A Discussion Between Julianne Swartz and Jonathan VanDyke," FO\_A\_RM, NY  
"Surface Tension," (photographs + text), Shifter magazine, New York
- 2000 "Grace Hartigan Interviewed by Jonathan VanDyke," exhibition catalog, Susquehanna Art Museum