

Language has a complex relation to the private. It can be gesture as much as representation, capturing a compendium of thoughts and ideas while at the same time operating kinetically – as a vehicle for their circulation. It errs to standards but can be dramatically idiosyncratic. Or at least, it functions within a rubric of particular experience and individual selectiveness. And sometimes, what language conceals has a disproportionate relationship to that which it reveals.

In Stutter text is erased, disguised, superimposed, folded and stitched; at times snapped shut to prevent consumption, at others enticingly present visually and interpretatively. Jayne Dyer simultaneously speculates on the narratives contained and constructs new ones, where content is subsidiary and intuited, out of reach and readability, and resituated in such a way that fact and fiction might be related, or trivia and tome could carry the same weight. Through intervention, textual and textural constituencies are given arbitrary values.

More broadly though, it is our investment in language that is at stake. By considering the objectness of words, the architecture of books, the mutability of text and even its desecration, Dyer dismantles the presumption that the written word is sacrosanct and asserts an aesthetic and rhythmic accountability. She manages to find within the disruptive, repetitive burst of the stutter something of its protean and poetic phonetic opposite: a certain eloquence, here residing clearly, and appositely, in the locale of displacement.



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The Passions, 2006

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Stutter, 2006
Uber Gallery, Melbourne





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Stutter, 2006
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Babel: 3, 2006
In Praise of Shadows
King Street Gallery on Burton, Sydney



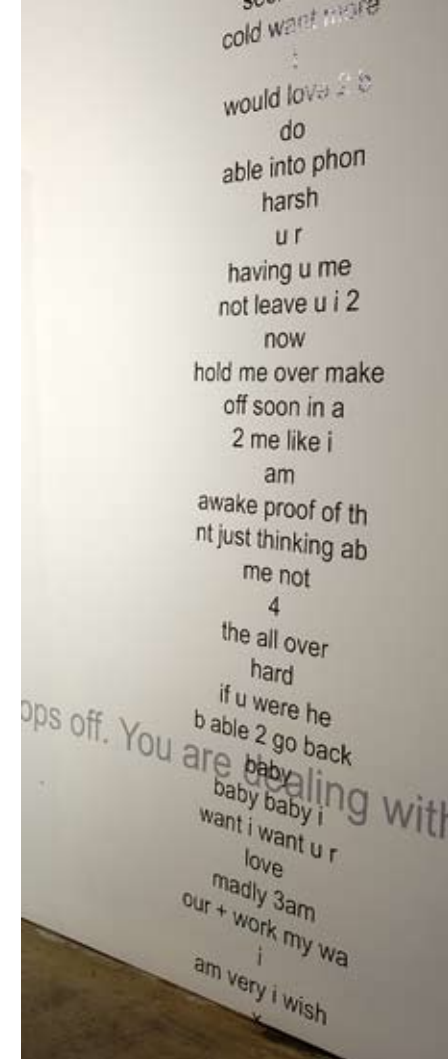


Babel: 1, 2006
In Praise of Shadows
King Street Gallery on Burton, Sydney



left
Stutter: 1, detail 2006

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Texting, 2006
Stutter, Uber Gallery, Melbourne





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Financial Times

International Herald Tribune

Taiwan Journal

**The chronicle of higher
education**

The Pyongyang Times

Times Higher Education

Reading, 2006
Sydney Writers Festival
Sydney Theatre Stage



The significance of the site as central to a particular knowledge of the colony is the focus of Jayne Dyer's installation.

A library is a repository of accumulated facts, hypotheses and conjecture. For Dyer, the library presents a strange disjuncture. When built in 1839, it was the largest room in the house. Stripped bare of its 4000 volumes (in 1845), it is a shell of Alexander Macleay's obsession with literature and natural history. Dyer uses the books as structures rather than as objects or compilations of text. The books partially blocking the view to the drawing room and the bay infer that their contents may also be restrictive. The collection of books is also symbolic of the house because it represents the transportation of a system of knowledge to the colony, held in a single house that is now a public institution. The house is the site of encyclopaedic ordering of the colony. Dyer's books appear as homage, yet undefinable, their spines blackened to conceal the titles, also providing a funereal reference to lost or forgotten books.

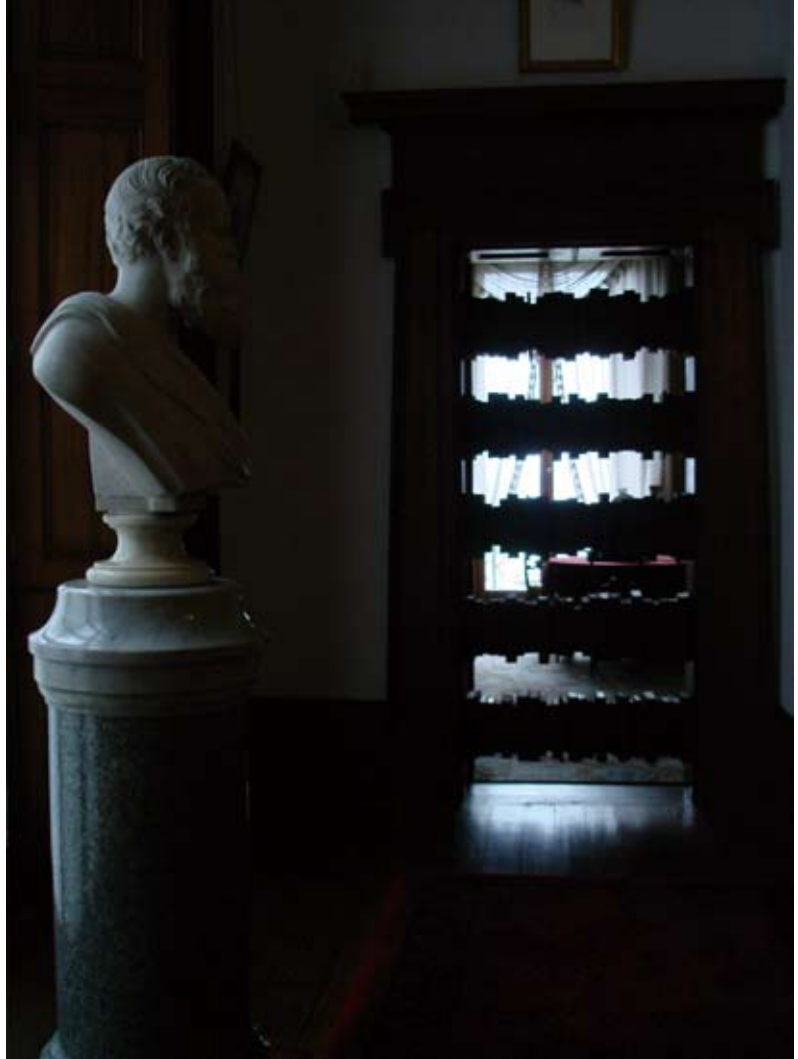
What remains of Alexander's collection of butterflies and moths is secured in specially fitted cabinets originally owned by Macleay and on loan to Elizabeth Bay House from the Macleay Museum. Dyer is curious about the only closed door in the library. In 1841 the scientist J D Hooker, visiting the house noticed the distinct 'smell of camphor and specimens' emanating from the preparation room. The doorway to this room, slightly ajar, reveals a later brick wall blocking its entrance. Butterflies escape en masse through the opening from the former preparation room. They swarm, attaching themselves to furniture and the floor, appearing as a menacing presence in the room.

Like many artists, Dyer is also a collector. She has collected books published between 1835 and 2007, selecting titles that reflect the different uses of the house. Upstairs, unlike the nameless books downstairs, her constructions operate as an open-ended 'linguistic' production –

Spare Room, 2007
Elizabeth Bay House
Museum



The Library of Forgetting, 2007
Elizabeth Bay House Library



The Library of Forgetting, 2007
Elizabeth Bay House Library





The Reading Room,
2007





The Library of Forgetting,
2007



One Reading, 2007
Translucent Text
Red Gate Gallery, Beijing



A Reading, 2007
Process Journey, 2007/8
Red Gate Gallery and the Australian Embassy, Beijing
Eastlink Gallery, Shanghai and Sino Space, Hong Kong



White Work, 2008
Studio, Beijing





Greening series, 2008

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Greening series, 2008

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White Work, 2008
Studio, Sydney
King Street Gallery on William, Sydney





简·戴尔最近从悉尼移居北京。她的艺术实践作为一种“语言”作品，融合了摄影、装置、雕塑等现成的和手工的元素。个展(有选择的)1994-2008年，阅览室，墨尔本Uber画廊；白色作品，悉尼威廉姆国王街画廊；图画文字，香港岭南大学；灰色空间，大阪；海市蜃楼，北京红门画廊；批评的影响，Ivan Dougherty画廊，新南威尔士大学；**Site**，中央美术学院，北京；**Site**，摩宁顿半岛地区画廊，维多利亚；热，皇家墨尔本理工大学教师画廊。群展(有选择的)1997-2008年，明亮的黑暗，布雷伯特瑞画廊，德国柏林；中国艺术项目启动展，北京平行线空间；进程一旅行，北京红门画廊，上海东廊画廊，香港SINO空间；空地，伊丽莎白伯湾大屋，Historic Houses Trust，悉尼；半透明文本，北京红门画廊；艺术交流展，汉城弘益大学当代美术馆；巴黎的一个工作室，澳大利亚城市艺术家作品展，悉尼SH Ervin画廊；Kunst Rai艺术博览会，阿姆斯特丹；皮肤文化巡回展，香港约翰百德画廊，新加坡LaSalle画廊，悉尼大学；相似—韩国澳大利亚艺术交流展，汉城Walker Hill画廊。访问 台北及北京Asialink访问艺术家；香港岭南大学访问艺术家；巴黎Cite访问艺术家；意大利Verdaccio工作室，莫纳什大学访问艺术家。获奖情况 2005年澳大利亚联邦艺术/教育贡献展。受委托项目 2006-07年悉尼作家节，悉尼剧院公司。出版2008-1982年广泛的国际报道，共出版18本画册，多家期刊杂志和图书登载。收藏 其作品被澳大利亚和亚洲很多国家的博物馆、大学和私人收藏。资格 1994年获皇家墨尔本理工大学硕士学位；1989年获皇家墨尔本理工大学美术学一等荣誉学士学位。代理 墨尔本Uber画廊，悉尼威廉姆国王街画廊。

Jayne Dyer is an Australian artist living in Beijing. She works with still/time based photography, object, text, installation. selected solo exhibitions 2008-1994 The Reading Room, Uber Gallery, Melbourne; White Works, King Street Gallery on William, Sydney; Words for Pictures, Lingnan University, HK; Greyspace, Kono Gallery, Osaka; Shadowlands, Red Gate Gallery, Beijing; Critical Influence, Ivan Dougherty Gallery, UNSW; Site, Central Academy of Fine Arts, Beijing; Site, Mornington Peninsula Regional Gallery, Victoria; Heat, RMIT. selected group exhibitions 2008-1997 Luminous Dark, Bleibtreu Gallery, Berlin; C.A.P. Launch, Two Lines Space, Beijing; Taipei Artist Village, Taiwan; Process-Journey, toured Red Gate Gallery, Eastlink Gallery, Shanghai, Sino Art HK Project Space; Spare Room, Elizabeth Bay House, NSW; Translucent Text, Red Gate Gallery; Art Interchange, Museum of Contemporary Art, Hongik University, Seoul; A Studio in Paris, SH Ervin Gallery, Sydney; Kunst Rai Art Fair, Amsterdam; Skin Culture, toured Sydney University, John Batten Gallery, HK, La Salle Gallery, Singapore; Affinities, Walker Hill Gallery, Seoul. residencies Asialink, Taipei, 2008; Beijing, 1996; Lingnan University, HK, 2007; Cite, Paris, 1999 and 2005; Verdaccio Studio, Italy, Monash University, 1991/2. awards Commonwealth of Australia PSM 2005. commissions 2007/06 Sydney Writers Festival. publications 2008-1992 extensive international reportage,

