

JANEANN DILL

I GREW UP AS A CHILD IN A FAMILY who would routinely go for a walk together after dinner at twilight when the moon and the sun were balanced. We lived in the University neighborhood of 'married student housing' because my parents were graduate students. I vividly remember an event during our walk that is one of my earliest wonderings about the sky above us. I was between the ages of four and five years old. Looking up, I began to wonder about the white line drawn across the sky. A jet stream was marking a line across the sky that was vanishing as I watched. In the form of an inner, unvoiced question, I wondered, What is on the 'other' side of the sky that I could not see? This childhood question etched a kind of curious memory in pursuit of the mysterious; itself, sublime. On that day I became aware of the Remaining and the Vanishing, at once.

Much later in life I was working in my studio in the South of France. I created a series of paintings and works on paper entitled, "Creation of A Universe." These works were created 'pre-Hubble.' Soon enough it occurred to me that I was, still, re-imagining my childhood question. What is on the other side of the sky? <https://www.janeanndill-artist.com/creation-of-a-universe-project>.

I am a Massachusetts-based visual artist whose work has been widely exhibited, commissioned, and collected nationally and internationally by museum, gallery, university, and permanent corporate and private collections world-wide. Most recently I awarded a 2023 Massachusetts Arts Council Grant; was nominated to serve as a 2023 Ambassador for the Arts by the Somerville Arts Council; and was appointed in 2023 to serve on the Mayor's Committee for the Displacement of Artists' Spaces in Somerville.

When I turn to look over my shoulder I see fifty-five years of a Studio Praxis with twenty-five of those years as University Faculty-Mentor in Higher Education. I have received numerous Research, Painting, and Film Studies Grants; as well, Fine Arts Grants and Residences in Studio Arts. As an expansive art historian/scholar/academic author alongside modes of art, I have a depth of research in the scholarly development of a philosophy of aesthetics in experimental animation (the fine art mode of animation). See <https://www.janeanndill-artist.com/c-v>

ARTIST STATEMENT:

I am an artist-scholar, humanist, writer, filmmaker and multi-dimensional woman.

A concept-based and research-driven artist, my art moves in/as time. In this way, form and content are one and the same. Form and content in my work are self referential and neither point to nor make reference outside its own contemplation. Thoughts exist for the sake of birthing themselves to evolve Idea as a first principal in creative intelligence.

In this way, film has nothing to do with entertainment. That said, film differentiates itself as a medium with an insatiable urge to capture and hold a viewer's attention. This is particularly evidenced in the rhythm, pacing, and timing of visual dynamics in animated cinema. That my films are paintings that moving in time doubly opens a discerning space to inhabit thought experiments concerned with deep time.

My work is meant to enliven and animate a curiosity for philosophies that further a visual language and encourage creative intelligence. No matter its modes nor its technologies, Idea is privileged at every turn of an inter-dimensional intersection in my art that points to an aesthetic philosophy of thought and timing.

I am a painter. I am a thinker. I am a researcher. I am a writer. I ask this question,

"How can it be said a painter thinks?" (Dill)

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Lastly, I have dedicated fifty-five years to a Studio Praxis with twenty-five of those years as University Faculty in Higher Education. I have received numerous Research, Film and Fine Arts Grants and Residences as a researcher/scholar/author in the fields of painting, drawing, and filmmaking. Alongside these modes of praxis in art, I have a depth of research in the scholarly development of a teachable art history of experimental animation (the fine art mode of animation). See <https://www.janeandill-artist.com/c-v>

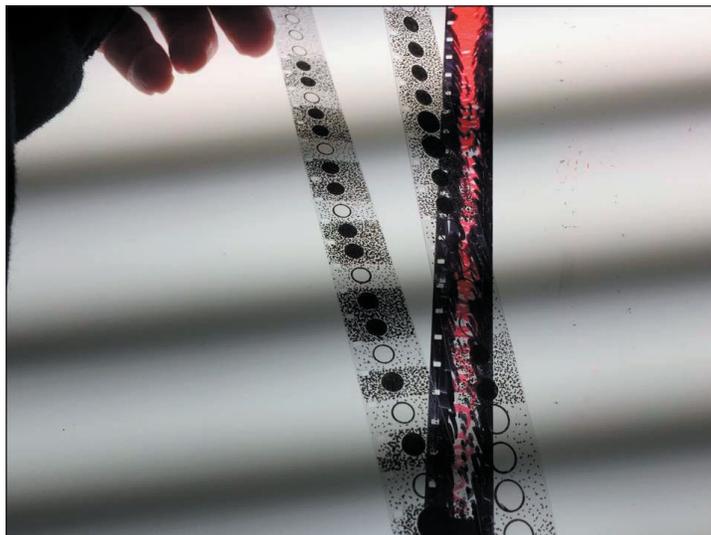


Sending Light

Installation, Experimental Animation Film

Emerson Contemporary Arts Gallery

Curatorial Invitation 2023



01-Detail: Painting on 16mm, Ink, Frame by
Frame, Celluloid



An Homage to the Intelligent Eye
Painting, Acrylic on Canvas, 9" X 13" 2023



Hands, Synapses, Digits

Painting, Acrylic on Raw Canvas, 6' X 12 1/2'

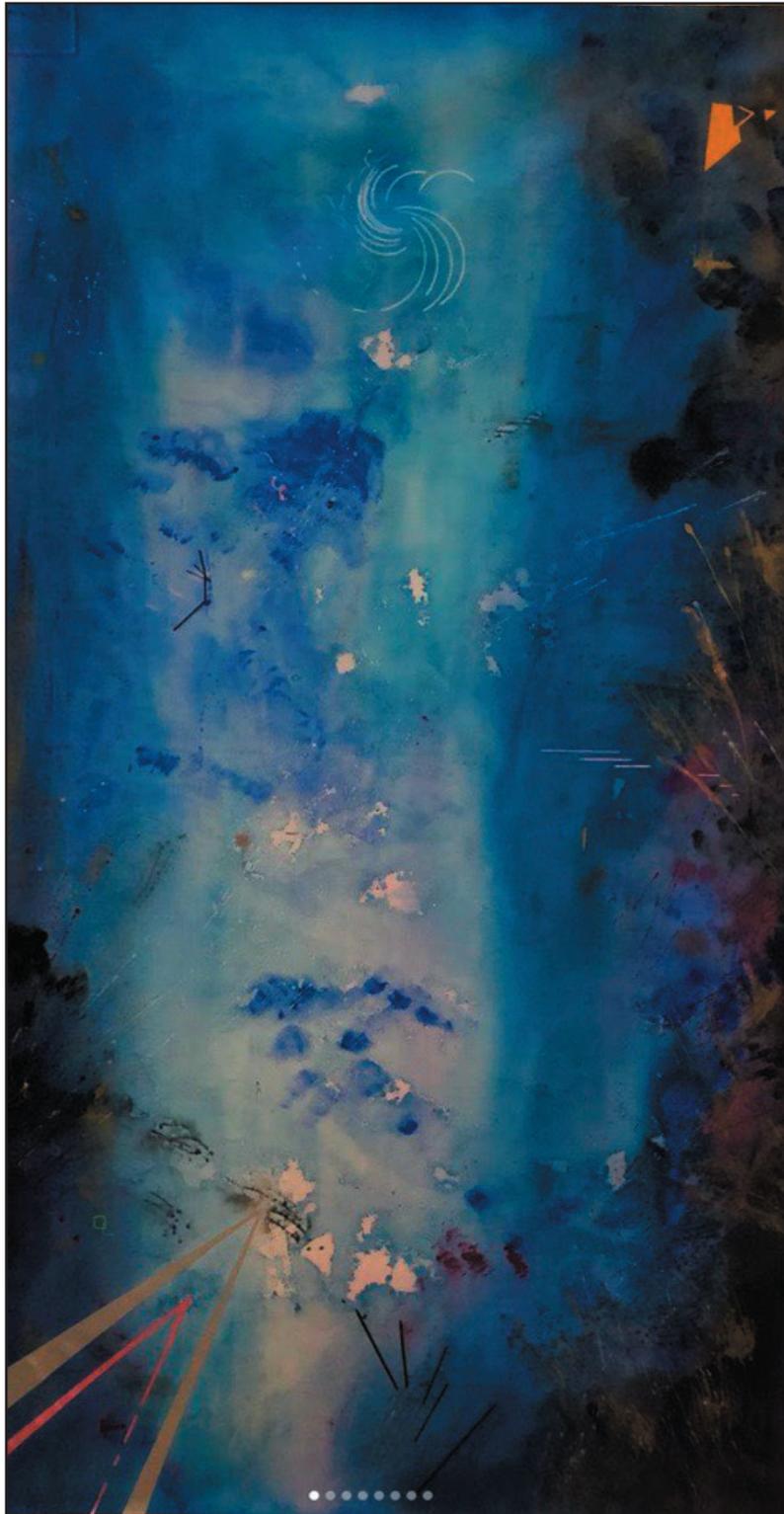
2023-2024



Millennium Red

Work on Paper, Arches, Wet + Dry Media, 32" X 28"

2001



Bastille Day Duo Blue
Painting, Acrylic on Raw Canvas, 8' X 3'
1990

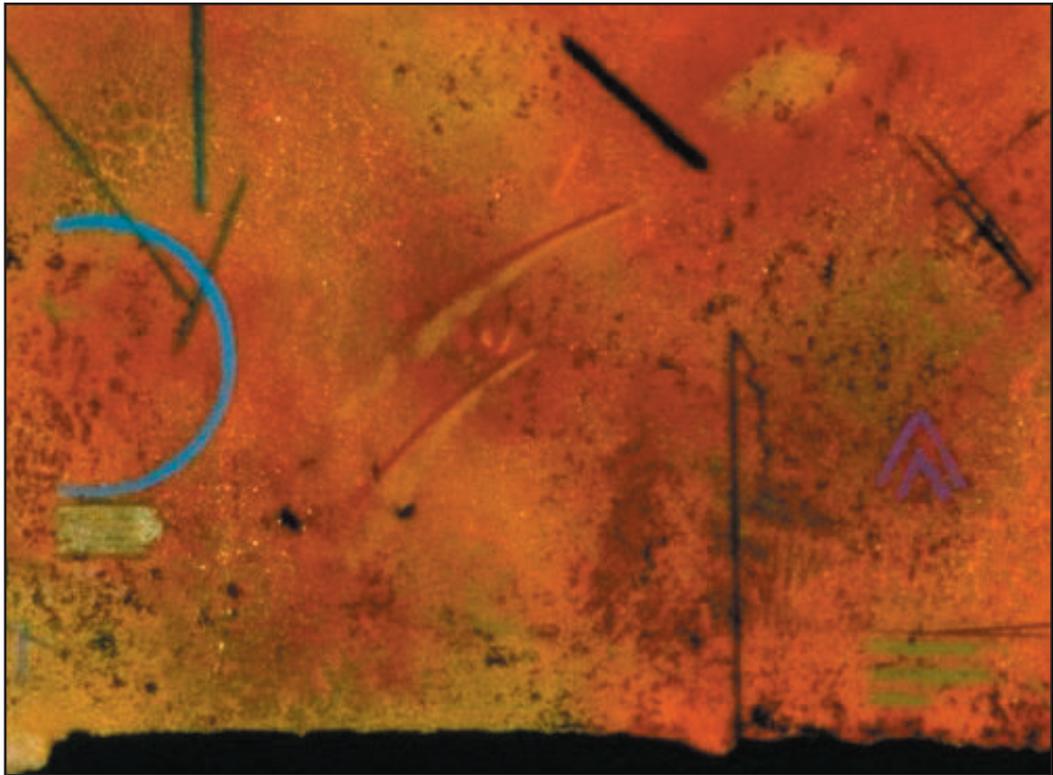


Bastille Day Duo Red
Painting, Acrylic on Raw Canvas, 8' X 3'
1990



An Interesting Find

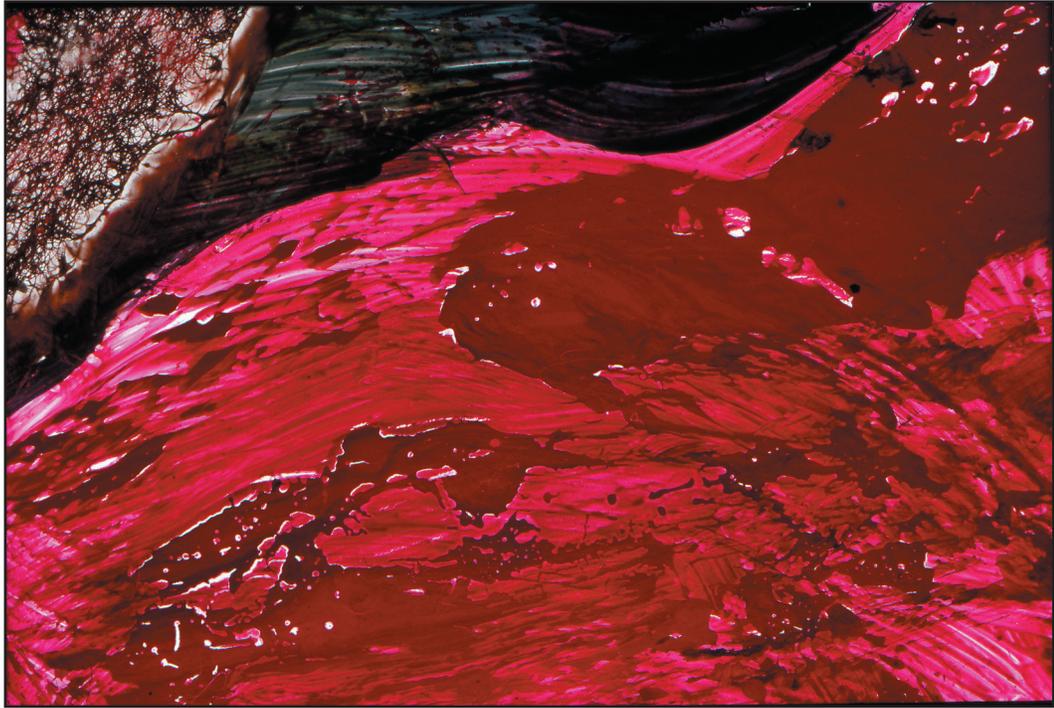
Work on Paper, Arches, 24" X 32"
circa 1990



Out of Passion Fire Was Borne

Handcast Paper, Watercolor, Cotton, Oil Pastel, Graphite, 5.5" X 7"

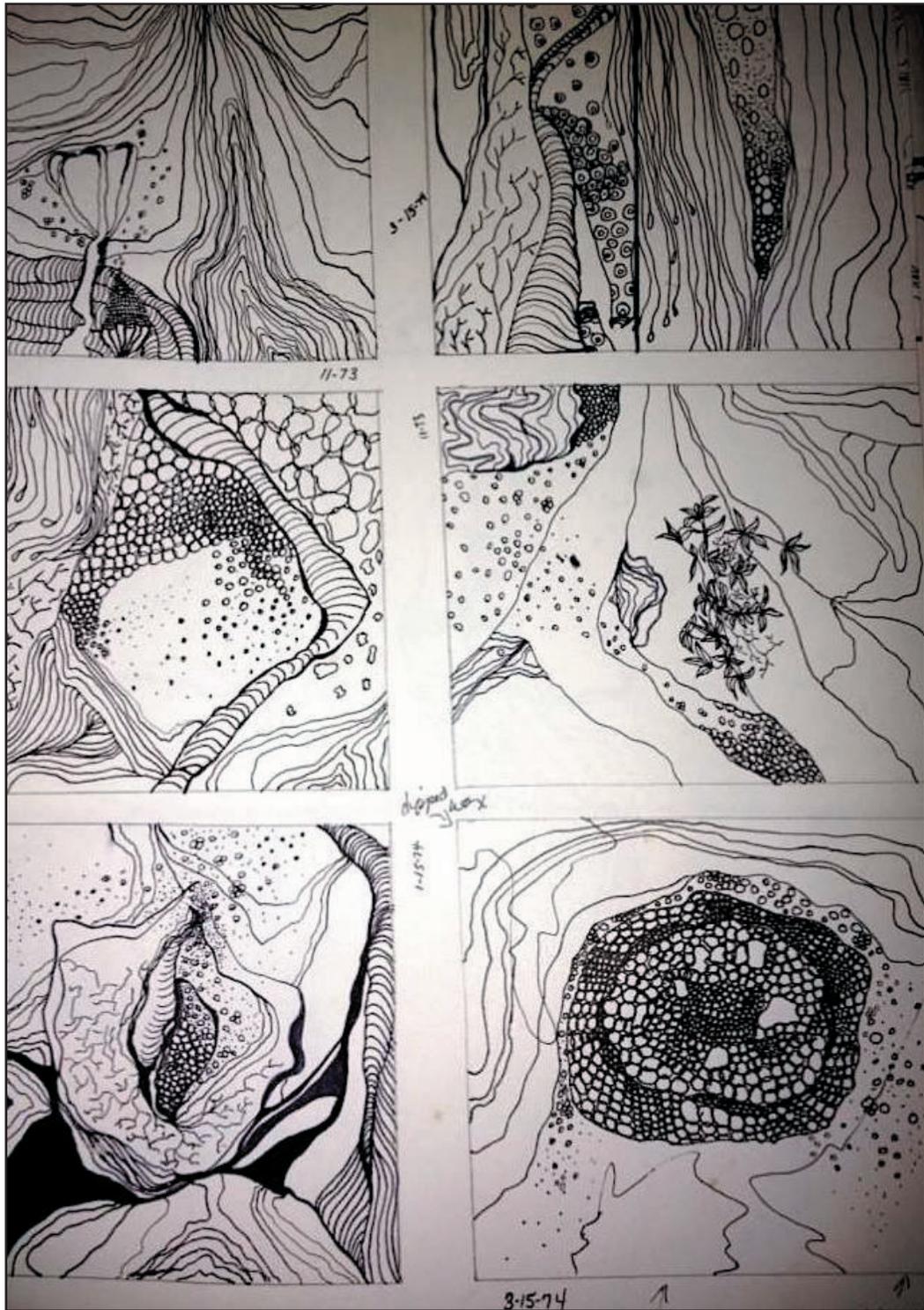
Creation of A Universe Series, 1987



Thought Experiment #4

Projection, Installation, Acrylic on Glass Slide, 2" X 3" circa 1975

Giclee Fine Art Editions, Archival Paper, 30" X 40"



Research Drawings - Windows of Experiments in Thought
A Pedagogical Sketch Book Self Studies In Color and Line, 8"X11"
1973-1974