

# TOGETHER APART

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# UNDER ONE ROOF

AGANETHA DYCK | DIANA THORNEYCROFT | REVA STONE



The Comox Valley Art Gallery acknowledges that we are located upon the Unceded Traditional Territory of the K'ómoks First Nation. CVAG recognizes the enduring presence of First Nations people on this land.

The gallery is grateful for the opportunity to collaborate with artists, writers, guest curators, community partners, our volunteers, donors + members.

CVAG's convergent programming is made possible through the support of our FUNDERS: Canada Council for the Arts, BC Arts Council, Government of Canada, Province of BC, City of Courtenay, Town of Comox, Village of Cumberland, Comox Valley Regional District, BC Gaming | LOCAL SUPPORT: School District 71 + Printshop, Innov8 Digital Solutions, Progressive Systems, Phi Architecture, Muir Engineering Ltd., Sherwin Williams, Safe & Sound Window Film, Pacific Audio Works, Shine-Eze Ltd., Izco Technology Solutions, Cumberland Village Works, Hitec Screenprinting, ABC Printing and Signs

COMMUNITY COLLABORATOR:

McLoughlin Gardens Society

Summer 2023 | CVAG Curated Residency Program

Artists' acknowledgments: Aganetha Dyck: Richard Dyck and the Bees. Image Credits: Peter Dyck and Trish Wasney | Diana Thorneycroft: Michael Boss, my husband and best friend | Reva Stone: Canada Council for the Arts, Manitoba Arts Council



[comoxvalleyartgallery.com/exhibitions/together-apart](https://comoxvalleyartgallery.com/exhibitions/together-apart)



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AGANETHA DYCK | DIANA THORNEYCROFT | REVA STONE

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## THE ARCHITECTURE OF RELATIONSHIP AND ART

Co-curators Denise Lawson + Angela Somerset in conversation

As collaborating curators, we are interested in the power of relationships as a structural framework that informs and empowers the creation of art.

In an article about the power of friendship as significant in the practices of artists, Shira Wolfe states "Artists need other artists to challenge, inspire, and support each other."<sup>1</sup> The author goes on to say that artists Helen Frankenthaler and Grace Hartigan, who were part of the male-dominated Abstract Expressionist circles and contributed to the development of what we now know as feminism in art, stood up against the prevailing sexism in the art world at the time, and remained determined to keep forging their paths in art. Their relationship supported each other in this struggle.

In 2019, Angela Somerset, Aganetha Dyck, Diana Thorneycroft and Reva Stone were reunited for a visit. Their conversation recognized that peer relationships were key to their successful growth and development as artists. Earlier in their careers, all four women had been involved with the organization Mentoring Women for Women's Art. MAWA was created "to support the intellectual and creative development of women, non-binary, trans and 2-Spirit woman-identifying people in the visual arts to foster their practices and professional development by providing diverse programming within a supportive community."<sup>2</sup>

Over the years, Aganetha Dyck, Reva Stone and Diana Thorneycroft developed an enduring relationship while their autonomous practices deepened, and their visibility as major Canadian artists took root.

Although they have not collaborated with one another, they have collaborated with artists, cultural workers, technologists, researchers and other specialists. They have committed themselves to involvement with regional artist-run centres, educational programs, and art institutions as mentors, advisors, and educators.

In a letter to the artists following this visit, Angela wrote: "I was moved to hear about your individual work, how you are navigating your practices and how you support one another with a generosity of spirit and rigour. All of you mentioned how grateful you are for one another. It is a very special dynamic. ...an exhibition that celebrates your work and your relationships will be important."

From that time, we began the collaborative curatorial work of developing an exhibition that would hold up the long relationship between the three contemporary artists and their distinct art practices.

### A ROAD TRIP – FORMING THE FOUNDATION

In 2022, having traveled to the land's centre, we are standing in the cool stairwell of an early 1900's warehouse building in the Exchange District of Winnipeg, Manitoba – now a National Historic Site of Canada. Built in the Chicago School style, the architecture is iconic with its sturdy timber frame and classic cladding of sandstone bricks and frosted glass panels. The stairs wind up and up and up – five stories to doors that open into bright open spaces that, during a long gone economic hey-day, housed the activities



of production commerce. Time and history transformed the buildings into a new kind of production space – artist studios. It is here that we find ourselves, on a warm day in the early summer, where decades earlier Aganetha Dyck, Reva Stone, and Diana Thorneycroft came together under one roof.

We asked the artists about their memory of acquiring the common studio. In response, we received this correspondence: “The story is a little lost in the mists of time. It’s strange, I was thinking about this earlier this morning. I was looking for a new space, and talked to Diana who was looking for a new space as well. We heard about the space being available. We both went to look at it. What I remember clearly is our reaction to the space when the two of us walked in. It was huge – 3200 square feet with no dividing walls, new plywood flooring and new bathroom. We both were truly excited about its potential. I knew Aganetha once had a studio on the 5th floor above and no longer had a studio that she was happy with, so we approached her. We were able to carve up the space to fit each of our needs and the rest is history..... Aganetha and I had already formed a friendship. Diana was easy to get to know better. And we were very happy together.” – Reva Stone

For nearly three decades, the studio housed the three artists as they made very different work – conceptually and materially. Over time their connection to one another became one of deep respect and camaraderie.

## BOARD MEETINGS – STRUCTURAL INTERSECTIONS AND STRONG CONNECTIONS

Year by year, as they worked under one roof, they did not collaborate on projects nor critique one another’s work. They did however call “board meetings” to discuss the practical matters of the shared studio and the stuff of life that needed the listening ears of trusted friends. Their willingness to hold space for each other’s art and lives bonded them.

We asked the artists to make a video recording for the window media gallery screen as part of the exhibition. The video, entitled *Board Meeting*, weaves a conversation about their long standing relationship as studio mates and their autonomous practices. A tangible ease and respect flows between the three of them as they recall times when each arrived at the studio feeling the heaviness of life. Behind the door, there was comradeship and the comforting sounds of one another working away on their individual projects – and, when called, their board meetings, that were filled with generous doses of compassion, humour and celebration of individual successes. Their presence to one another nourished them as they showed up, day after day over the years, to meet the demands of their rigorous practices.

Together under one roof the artists co-housed physically and psychologically. The impact of this studio

dynamic is perhaps better described as a homing because it evokes a deeper understanding of the complexity of the cohabitation between them. Art and life provided a solid framework for what has become an enduring and layered relationship.

In the footage, they muse about formative experiences that gave them a foundational freedom to move forward into the world as courageous women artists. Their upbringings did not constrain their curious minds. An agile curiosity and fluid playfulness threads through their conversation as they talk about their sustained ability to wonder, and question, and create over the decades to this day. They talk with sensitivity about the impacts of their individual cultural backgrounds in forming their understanding of who they were in the world and how these perspectives have been an impetus for their creative practices. That they are artists together – yet apart – is evidenced in the trajectories of their artwork. The exhibition holds aspects and overlaps of the artists’ thinking and making: a woman’s place within domesticity/profession/art world, interspecies relationships, collaborations, wonder and disregard of the natural world, the pandemic’s imposed loneliness and fears, calculated abuse, oppression, confinement, interfaces with diverse technologies, the war machine’s articulation of surveillance and collateral damage, and the subversiveness of mind control. Each artist’s work reshapes and reconstructs facets of the familiar world around us and in that process, perceptions are altered and perspectives changed.

## A SOLID CONSTRUCTION – LOOKING FORWARD

A year ago, we climbed the well-worn steps to the artists’ common studio. With them we looked back over the years they have shared this space. We listened to them recall the journey of successful singular careers and what it has meant to have been ‘homed’ together along the way. We have turned with them towards the unfolding future – a time when they are no longer together under one roof. Virtual and occasional in-person board meetings shelter their ongoing connection. A framework of intimate friendship binds them together as each artist continues a rigorous art practice.

The shared architecture of this exhibition under one roof celebrates the powerful art of Reva Stone, Aganetha Dyck and Diana Thorneycroft. Together and apart, their holistic and feminist relationship binds art and life into an evolving public conversation.<sup>3</sup>

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[1] Wolfe, Shira. *Stories of Affection and Rivalry: Five Iconic Artist Friendships*. Artland Magazine, <https://magazine.artland.com/five-famous-artist-friendships/>. Accessed 10 June, 2023

[2] Mentoring Artists for Women’s Art, <https://mawa.ca/about>. Accessed 10 June, 2023

[3] This exhibition will tour in collaboration with curator Pan Wendt Confederation Centre of the Arts, PEI, 2024.



## ARTIST STATEMENT | AGANETHA DYCK

**Feeder Boards** | These are boards that a beekeeper uses to feed the bees in the off season when sustenance is unavailable for honeybees. The beekeeper places these boards on the top of the hives and then inverts a five gallon pail of sugar water over the opening of the boards. A screen in the pail allows the bees to sip the sugar water as required. I have selected feeder boards from beekeepers over the years. They have been exhibited widely and are in international collections. The drawings, covering some of the board's openings, are images I sourced from the 'loading' docks used by honeybees to enter and exit the hives.

**Hive Scans** is a collaborative work between the honeybees, my son Richard Dyck and me. Richard is an accomplished artist at scanning objects and buildings. In the *Hive Scans* project, I helped both the honeybees and Richard by following their instructions. Prior to *Hive Scans*, Richard had scanned (among other places and ideas) the living room of his house, and sections of The Mendel Art Gallery in Saskatoon (now known as Remai Modern). Seeing Richard's work, I requested he scan the inside of a beehive as the bees altered my art within. My job was to place the lid free scanner into the hive as per Richard's instructions. He viewed the process through his computer screen, operating the computer from the edge of the apiary.

I stayed at the hives. Over 100 scans were taken. We edited the scans to number 23 scans in total. *Hive Scans* has been widely exhibited and collected. They are in the collection of The Canadian Embassy in Berlin, Germany, the photography gallery section of The National Gallery of Canada, plus many private collections internationally.

**The Shrinks** | I crocheted each sculpture to a large size that I called "life size" and shrunk them to their smallest capacity. These were in response to an exhibition at The Winnipeg Art Gallery titled *Looking Up*, responding to Inuit Sculpture curated by Paul Butler. There were nine sculptures in total. Five remain in my personal collection.

**Sizes 8 – 46** | I chose each item of clothing from thrift store discards or from their regular clothing racks. Other times clothes came to me from friends. My tool to shrink these garments was an old fashioned wringer washing machine filled with scalding hot water plus 1/8 cup of Ivory laundry soap (Ivory preferred due to the scent wafting in my studio), followed by a machine filled with cold water plus one cup of white vinegar. This machine chugged all day, every day, while I read art history books to educate myself.

**The Walking Closets** | Over 100 dry cleaner hangers had their business papers removed and these were replaced with my drawings on new white paper or drawings on Braille text. Next, the altered hangers were dipped in or painted with beeswax and given to the honeybees for completion. *Walking Closets* has been widely exhibited and collected. The work refers to and is an homage to history – remembering the millions of humans fleeing strife or raging wars over time. These migrant people had to leave all their livelihoods and homes, sometimes their birth countries, and flee to hopeful safety, as fleeing migrants do today. Many years ago, my grandmother was an eight month pregnant migrant, fleeing the old country. While I was a teenager, she shared her life stories with me. One story was how she and her family dressed in as many clothes as they could possibly wear and walked for their lives from oncoming soldiers. They also took turns carrying a trunk of baby necessities. Grandmother gave birth to twin boys, one of whom survived the migration. My response to Grandmother's story of wearing so many clothes was "Oma, you were all walking closets!!" Grandmother's story of years ago, led to the title of the hangers, *Walking Closets*.

**Waxed Plastic Flowers** | These are discarded plastic flowers found in bins at thrift stores. They have been dipped into beeswax to give them the scents that the bees discover while gathering the nectar of natural field flowers.

**Pivot** is from a series of 15 selected toy dolls found at a second hand store. They each came with hand made outfits. The idea to bathe the flowers in hot beeswax came from memories of my 7-year-old daughter. We gave her a similar toy doll at Christmas, and she took one look at it, saying: 'I wanted crayons', (which were in the next gift that she opened). She then looked at the doll, disassembled it as much as she could, and drew all over it. Her action to the toy doll inspired me to create *Pivot*. The pink case was constructed by my husband Peter, who copied the display case that I found in a thrift store.

The Bee drawing is altered by the Bees, then it is simply titled ***Drawing with the Bees***, from the years 2000 – 2010.

**Tiny Books** are an attempt at drawing like Dr. Eduard Assmuss drew in his book dated 1865. I just hope some day to draw like he drew.

## BIOGRAPHY | AGANETHA DYCK

Aganetha Dyck is a Canadian artist interested in environmental issues – specifically the power of the small. She is interested in interspecies communication. Her research asks questions about the ramifications all living beings would experience should honeybees disappear from earth. Aganetha Dyck has been the recipient of: Making a Mark Award from Winnipeg Arts Council in recognition of excellence in professional artistic practice, 2013 | Art City Star Award, 2013 | Spotlight on 40 years: Artworks from the Canada Council Art Bank, 2012 | Canada Council’s Governor General’s Award for Visual and Media Arts, 2007 | Manitoba Arts Award of Distinction, 2006.



## COLLABORATOR | RICHARD DYCK

Richard and Aganetha have collaborated three times. Richard is interested in the abstract and reductive qualities of computers and other digital and analog devices, as well as their web application. He sees those characteristics as good tools to explore human nature and limitations imposed by biology. See Richard’s full statement + bio: [www.comoxvalleyartgallery.com/exhibitions/together-apart/](http://www.comoxvalleyartgallery.com/exhibitions/together-apart/)



## ARTIST STATEMENT | DIANA THORNEYCROFT

I shared a studio space with Aganetha Dyck and Reva Stone for almost 30 years. Acknowledging the social aspect of our relationship is obvious; I am aware of the precious friendship I have acquired with these two remarkable women. We are comfortable with each other, laughing easily and talking openly about our lives and current situations.

Describing Aganetha’s and Reva’s impact on my practice is much more complex. All three of us are fiercely independent, and the work we do is fundamentally different. We rarely discussed technical issues, as I know nothing about bees and hives or

robotics and drones. We didn’t have formal critiques with each other – even though it would have been easy enough to do. What was present throughout those 30 years was our constant mutual support “through sickness and health”, we were there for each other.

Like any career, artists have their highs and lows. It’s often easier to share bad news than good and in the art world, success often leads to jealousy. In retrospect, the fact that we were able to celebrate each other’s successes feels quite profound to me, and, in many ways, more meaningful. I am grateful for having had the opportunity to share such a noteworthy length of time and space with my two friends and colleagues.

Although we may have exerted a subtle influence on each other in ways that are difficult to quantify, the solid work ethic Reva, Aganetha and I all share probably generated a certain amount of creative energy in each of us.

As the exhibition slowly took shape, engaging with co-curators Denise Lawson and Angela Somerset was an interesting process. The final selection for the *Together Apart / Under One Roof* came from three different bodies of work: a suite of small images I call my *Covid Drawings*, two sets from the installation *Black Forest (dark waters)*, and a sculptural piece done specifically for Design Toronto 2022.

What ties the pieces together is the transmutability of the human body and its intertwining relationship with the animal. The actions of the characters that appear in my drawings and sets are also thematically connected, as they do things that are normal and absurd, juxtaposing what is familiar with the bizarre.

I am profoundly grateful for having the best studio mates ever. Not only did Aganetha Dyck and Reva Stone provide constant support throughout our almost 30 years together, their generosity and wicked sense of humour made everything so much easier. Thanks to Denise Lawson and Angela Somerset for providing us the opportunity to exhibit together. I also appreciate the time and energy they spent discussing, unpacking, and assessing our collective practices. And finally, for everything he does, I am eternally grateful to Michael Boss, my husband and best friend.

## BIOGRAPHY | DIANA THORNEYCROFT

Known for making art that frequently employs black humour and hovers on the edge of public acceptance, Diana Thorneycroft has pursued subject matter that often challenges her viewing audience.

As a child, Thorneycroft lived on a Canadian military base near Baden-Baden, Germany. The *Black Forest* was her playground and has had a profound influence on her artistic practice. Stemming from



the recently touring installation *Black Forest (dark waters)*, her first stop-motion animation short film *Black Forest Sanatorium* had its world premiere at the 2020 Vancouver International Film Festival. It has since shown in fifteen other venues, including galleries and festivals. Thorneycroft is currently working on her second stop-motion animation, *Black Forest Fastnacht*, that focuses on a novice priest attempting to get to church during the last hour of a raunchy Mardi Gras carnival.



#### ARTIST STATEMENT | REVA STONE

My works that are included in *Together Apart|Under One Roof* exhibition represent different periods in my artistic development. This exhibition includes four giclée prints from a series called *Imaginal Expression* created from 2000 to 2004; four altered and repurposed analogue machines from a series called *Repositories* that was created between 2012 and 2016; and an animated video, chrome texts and sound from my *Drone Series* that was completed between 2015 and 2019. All of my work is driven by my curiosity about the ways in which the introduction of new technologies impacts upon how we live in the world and on what it means to be human. I am also influenced by the stories we tell ourselves about technology and the ideologies embedded in these stories.

**IMAGINAL EXPRESSION** – the work that led to the series prints in this exhibition:

*Imaginal Expression* was a work that investigated how medical imaging technology was reducing the body into smaller and smaller bits that are then represented through software as data rather than physical presence. I was creating this work at the same time that the human genome was being decoded. These ideas led to *Imaginal Expression* – a large three-dimensional video projection of moving protein molecules that were altered by the bodily presence of visitors in the exhibition space. Custom software was

programmed to do this. In order to reconnect these extreme abstractions to their original human physical sources, I wrapped the 3D molecules with scanned imagery that references the living body – flesh, hair, blood vessels, bruising, and scarring. Images from the molecules were then rendered from the software program to create the *Imaginal Expression* series of giclée prints.

#### REPOSITORIES SERIES:

I made these works in order to investigate the technological transformation of the machines we use and how these transformations have impacted upon how we conceptualize ideas and thoughts. Each device significantly contributed to reengineering the conditions of everyday life and even anticipated changes associated with digital technologies. In order to talk about social, cultural and technological changes, I decided to equip each of them with small, embedded computers, HD computer screens, lights, sensors, and custom software. Each work can display 200 video clips that I chose from found video. The physical form and original purpose of each obsolete machine led me to make decisions about what the content of each work would become. As a result of these alterations, each device has become a repository of knowledge that includes both a history of the past and an imagined future.

*Instructograph* 2012 was originally used to learn Morse code. I was looking for something that I could use to express ideas about the history of the circus. When I saw it in a secondhand store, I thought it was perfect because its form suggested an organ grinder. It also appealed to me because telegraphy changed the relationship between language and code and anticipated changes associated with digital technologies, especially fast communication.

*Microforge* 2013 | Its original purpose was to produce glass pipettes for medical research. Part game, part critique, this work now questions and makes visible a wide range of toxicity issues, some of which include: e-waste, medical waste, water contamination, climate change, alternative energy sources, and less toxic paths not taken.

*Medcolater* 2014 is a modified vintage electric shock therapy machine. A simple switch changes the video on a screen that suggests a 'head/mind'. Over 200 video clips are played randomly to allude to the history of philosophy of mind, theories about the function of the brain, theories and current uses of artificial intelligence, changing forms of psychiatric treatment, use and abuse of pharmaceuticals, ideas of evolving concepts of brain disorders, neuroplasticity, etc.



**Pachinko** 2015 machine is a type of Japanese mechanical game that is used as a gambling device that resembles a pinball or slot machine. I altered a Pachinko machine so that pushing a lever near the bottom of the device causes a Pachinko ball to begin moving upward through a labyrinth. This can cause LED lights to flash, more balls to be released with great fanfare, and one of 200 video clips whose origins range from the 1940s to today's futurists to be screened. In this case, the video clips reveal a history of the multitude of perceptions and predictions that are concerned with the future of: cities, vehicles, culture, time travel, scientific discoveries, food, environmental change, technological developments, as well as people who claim to have the ability to read the future such as fortune tellers, dreamers, astrologers and card readers.

### DRONE SERIES:

Between 2017 and 2019, I developed a series of seven artworks that examined how unmanned aerial vehicles (uavs) are represented in popular culture. These works refer to their history, speculate about their future, and question and reveal how they have changed the nature of war. My intention wasn't to make a case for or against the use of uavs, but to frame these issues in ways that added to the critical dialogue that surrounded their use. An audio work is included in this exhibition.

**Falling** 2019 | In this video work, I am speculating about a very near future when unmanned aerial vehicles (uavs) are ubiquitous because of civilian, military, commercial and private use. I see uavs as mechanical devices that have the potential to fail through malfunction, explosion, and crashing. I generated the majority of the imagery used in this work from still images of drones that I found online. I used Adobe Photoshop and After Effects to animate them. The resulting video consists of images of uavs, which have been damaged in flight, slowly falling downward through ambiguous space. The number of visible uavs and the distance at which we see them slowly alters over time. Sometimes the field of view is empty, sometimes several blurred distant uavs are visible, sometimes windows open into another space – the space of war.

**Chrome Texts** 2019 | Found texts speak to the history of the use of unmanned aerial vehicles that have their sources in the technologies of post WW2 nuclear weapons, and to long-held beliefs about the lack of collateral damage in the use of this weaponry. The lettering is made of chrome to reflect the screened video and the viewers in the exhibition space. As a result the viewers are implicated into the narrative.

**Drone Sound** 2018 | Because uavs are able to hover at or above 30 thousand feet, they are mostly

invisible to the people below them, but people on the ground can hear them buzzing continuously. In my research, I discovered that people living in targeted areas perceive this sound as a constant reminder of imminent death. For this work, I used audio that I found online containing the sound of large uavs, people reacting, and explosions. I then edited select pieces of them into one continuous twenty-minute audio work.

### BIOGRAPHY | REVA STONE

Reva Stone is a Canadian artist whose work is informed by a broad theoretical context that includes an examination of the mediation between our bodies and the technologies that are altering how we interact with the world. In her most recent work, she is examining how artificial intelligence algorithms are used in forms of surveillance that enters our homes – those intimate spaces we currently consider private. She is particularly interested in the consequences to our subjectivities if what we are not yet able to render into digital form – our thoughts, dreams, hopes and memories – become digital.

Reva has received many awards, including the 2017 Distinguished Alumnae Award from the University of Manitoba | the 2015 Governor General's Award in Visual and Media Arts | and an honorable mention from Life 5.0, Art & Artificial Life International Competition, Fundación Telefónica, Madrid, Spain. She has exhibited widely in Canada, the US and Europe; presented at symposia; and has been published in journals such as *Second Nature: The International Journal of Creative Media*.



Denise, Angela + Zoe, visiting with Aganetha, Reva and Diana, 2022 | Winnipeg, MB, Can.

## ●●● AGANETHA DYCK

- 1 *Feeder Boards*, 1990 – | wood, beeswax, black ink drawings on paper | altered by the Bees | eight from the series | approximately 16.5 x 20 x .5" each
- 2 *Archival Photographs*, various dates | scanned and compiled as digital prints on rag paper | Aganetha's Apiary Studio | Phil Veldhuis Apiary, Starbuck MB | Images courtesy of the artist with Peter Dyck and Trish Wasney
- 3 *Hive Scans*, 2001 – 2003 | Collaboration with Richard Dyck and the Bees | Chromira photographs, framed | four from the series | 20.25 x 31.25" each
- 3A *Hive Conversation*, 2000 | Collaboration with Richard Dyck and the Bees | 28:37 min. loop | Bee audio sample from within a beehive (super; an apiary hive), using a lavalier microphone | playback: wireless headset
- 4 *The Shrinks*, 2010 – | three crocheted sculptures from the series | 100% wool, wood | (grey) 20 x 32 x 19", (blue) 14 x 21.5 x 9.5", (yellow) 12.5 x 17 x 12"
- 5 *The Walking Closets* | Drycleaner hangers, drawings on paper, beeswax, steel pipe with patina, wire | altered by the Bees | thirty from the series | approximately 16.75 x 8.75 x .5" each
- 6 *Drawing With the Bees*, 2000 – 2010 | altered by the Bees | ink on paper, beeswax | 19 x 22.25 x 2.25"
- 7 *Tiny Books of Bee Drawings*, ongoing | artist books with black ink drawings | series of four | 1.75 x 2 x 5" each
- 8 *Sizes 8-46*, 1975 – | wool vest sculpture, from a series of thrifted clothing, altered using wringer washing machine, Ivory laundry soap and white vinegar | 7 x 10.5 x 6"
- 9 *Waxed Plastic Flowers* | discarded plastic flowers, beeswax | approximately 17 x 6.5 x 16"
- 10 *PIVOT* | nine thrifted dolls from a series | found objects, painted wood frame | altered by the Bees | 36 x 16.25. x 4"

## ●●● DIANA THORNEYCROFT

- 1 LISTED FROM L-R, TOP TO BOTTOM  
*Howl*, 2020 | charcoal on paper | 14 x 11"  
*Injection Sight for the Blind*, 2020 | pencil on paper | 14 x 11"  
*Man with Checkers*, 2020 | pencil on paper | 14 x 11"  
*Adam and Steve and the Tiny Tornado*, 2020 | pencil on paper | 14 x 11"  
*Girl with Freckles*, 2020 | pencil on paper | 11 x 11"  
*Coffins in the Landscape*, 2020 | pencil on paper | 11 x 14"  
*Three Graces*, 2020 | graphite on paper | 11 x 11"  
*The Gathering*, 2018 | graphite and colour pencil on paper | 11 x 17"  
*Four Friends, Three Skirts*, 2020 | pencil on paper | 11 x 13"  
*Girl with Puppet*, 2020 | charcoal on paper | 11 x 14"
- 2 LISTED FROM L-R  
*Rabbit Boy with Birds*, 2018 | colour pencil crayon on paper | 10 x 11"  
*The Pink Cat*, 2018 | colour pencil crayon on paper | 11 x 14"
- 3 LISTED FROM L-R  
*The Masked Man*, 2022 | colour pencil crayon on paper, clay, acrylic paint, sparkles | 13 x 11 x .5"  
*Winter Gimli Ball Dancer*, 2019 | colour pencil crayon on paper, sparkles | 14 x 11"

- Reindeer*, 2017 | colour pencil crayon on paper | 12 x 9"  
*Consensual Fluid Transmission #3 (Man with Tie)*, 2021 | colour pencil crayon on paper, acrylic paint, clay | 13 x 11 x .25"  
*Lumberjack with Turkey*, 2022 | colour pencil on paper | 14 x 10"  
*Girl with Pink Antlers*, 2021 | colour pencil crayon, glass beads in gel medium | 11 x 9.5"
- 4 *Paola in Bed (set)*, 2019 | Figure, bed, props, walls, base | 24 x 36 x 24"
- 5 *Lindsay at the Gate*, 2019 | Figure, embellished gate, miniature trees, base, poster | 16 x 24 x 18"
- 6 LISTED FROM L-R  
*Glory Horse*, 2022 | colour pencil crayon on paper | 14 x 10.5"  
*The Skater, His Mother, Lover and Litigator*, 2021 | colour pencil crayon, sparkles | 14 x 11"  
*Jens and His Friends*, 2021 | colour pencil crayon on paper, ribbon | 11 x 11 x .25"  
*Pink Bows*, 2021 | colour pencil on paper, paper flowers | 11 x 11 x .25"  
*Unicorn Triangle*, 2021 | colour pencil on paper | 14 x 11"  
*The Deerman and the Dancer*, 2021 | colour pencil crayon on paper | 13.75 x 10.25"  
*Consensual Fluid Transmission #1*, 2020 | colour pencil on paper | 10 x 10"  
*Cape Fear*, 2018 | colour pencil crayon on paper | 14 x 11"  
*The Engagement Ring*, 2021 | colour pencil on paper | 12 x 11"

## ●●● REVA STONE

- 1 *Imaginal Expression*, 2004 | framed giclée on paper, #2, #5, #7, from the print series | 31 x 23" each
- 2 *Medcolater*, 2014 | Mixed media: altered found object, embedded Foxconn computer, HDMI screen, custom software, mini arduino board, HCSR04 sonar sensor, joystick, constructed plastic and metal base | 34 x 15.5 x 19"
- 3 *Falling*, 2019 | video | 6:25 min. | animation from the Drone Series
- 4 *Drone Sound*, 2018 | audio recordings, headphones | 11:42 min.
- 5 *Chrome Text*, 2019 | metallic cut vinyl – handwritten text: "The space of killing and the space of grieving are identical." Dereck Gregory, *Geographical Imaginations: Wars, Spaces and Bodies*, 2015. [geographicalimagination.com](http://geographicalimagination.com)
- 6 *Microforge*, 2013 | Mixed media: altered found object, embedded Foxconn computer, HDMI screen, custom software, motor, limit switches, arduino board, HCSR04 sonar sensor, multiple out power supplies, joystick | 39.25 x 25.25"
- 7 *Instructograph*, 2012 | Mixed media: altered found object, embedded Foxconn computer, HDMI screen, custom software, rotary encoder, pic board, constructed wooden base | 64.5 x 25.5"
- 8 *Pachinko*, 2015 | mixed media: altered Pachinko machine, Pachinko balls, plexi shields, embedded Foxconn computer, HDMI screen, custom software, motor, custom pulley device, arduino board and rotary encoder | 46 x 20.5 x 12"

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# UNDER ONE ROOF

AGANETHA DYCK | DIANA THORNEYCROFT | REVA STONE

The distinct art practices of Aganetha Dyck, Diana Thorneycroft and Reva Stone, and their enduring relationship as artists, women, and friends, are celebrated in this exhibition.

*We deeply respect each other's practices and exhibiting together is a wonderful way to celebrate what we feel is a very special relationship.*

– Aganetha, Diana, Reva

Artists' quote used by Dani Finch, 2015. Guerivich Fine Art. Web May 24, 2023



H-1 *Yellow Shoe*, 1995 | Aganetha Dyck | found object, wax | altered by the Bees | 7 x 4 x 2.5 "

H-2 *Boschian Fish with Passenger*, 2021 | Diana Thorneycroft | fish carcass, rice paper, pork gut, pencil crayon, mat medium, altered action figurine, fabric, wood, clay, wire, lead weights | 31 x 16 x 4"

H-3 *Imaginal Expression*, 2004 | Reva Stone | framed glicee on paper, #6, from the print series | 18 x 24"

W-1 *Board Meeting*, 2023 | single channel video loop, running time: 60:00 min. | during regular gallery hours  
Content: Aganetha Dyck, Diana Thorneycroft, Reva Stone  
CVAG productions: Tom Elliott, video and sound design



TOGETHER APART

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