

Deborah Dancy



The work of Deborah Dancy is located right in the boundaries between abstraction and figuration. Her paintings are based on complex structures of lines and areas that overlap each other, resulting in a dynamic and enigmatic composition schemes. In her pieces, the brushwork is very fresh, chaotic, unpremeditated. Color and volumes vying with each other, creating an attractive visual maze, as if it were a dance in the eyes of the beholder. Deborah is an excellent colorist, who can mix and match shades of the most diverse.

But while at first glance everything seems pure abstraction, sometimes we observe legs, arms, architectural structures, etc., confirming the interest of the artist for mixing figurative and abstract representation. The titles of the works are also very suggestive, and make us think about stories, anecdotes, beyond pure forms.

But Deborah Dancy also has an excellent photographic work, which is based on the representation of three key elements: the body, the land and the object. For the body, the artist uses herself as a model for the creation of works. And in these cases it is curious that she decides, all the time, hiding her face. Immediately comes to mind the question: why Deborah covers her facial features? Why she does not want us to contemplate her face? Well, maybe because she did not want to talk about herself, but rather on women in a generic sense.

In connection with the above, an interesting symbol is the recurring presence of several sunflowers, usually held by the hands of the artist. What is significant is that these sunflowers always appear lifeless, dry. We also note stuffed animals or branches. In short, an intelligent metaphor about life and death, the human kingdom and the animal and plant kingdom. Beautiful pieces, which exhort us to wonder how much responsibility we have in the destruction of our environment, the natural environment we inhabit. But it could also be a discourse on fertility, symbolized by the female figure, as well as flowers, animals, etc.

Moreover, the white color is repeated often, especially in the dress Deborah wears, as well as on the piece of cloth covering her face. Perhaps white is the symbol of purity, goodness, to indicate that, despite all, a better world is possible if we learn to love the natural environment in which we live.

With respect to the series "The Land" and "The Object", we see a profound sense of solitude, silence, isolation, sadness. The images are as aged, gloomy, as if we transported to another dimension of time and space. And in these cases human presence never appears, which makes the works are more mysterious and beautiful. Moreover, in these pieces, photographic lighting is wonderful. The artist shows great ability to work with contrasts between light and shadow.

As versatile and restless artist that she is, Deborah has not complied with painting and photography, and has decided to also make videos. In these videos, you can see the same concerns about man and nature, but also they show ideas about peer reality / fiction, essence / appearance. In all cases, with a bold and effective editing.

After this tour, we can only wish much success to the artist. Keep those energies, that talent, and airs of eternal youth.

Collections: Dancy's work is included in numerous permanent collections, including the Boston Museum of Fine Arts, Birmingham Museum of Art, Baltimore Museum of Art and Oberlin College Museum of Art.

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