

*Prophecy: Grief and Comfort*, 1995, oil on unstretched, folded canvas, 47" x 53"

Works shown courtesy of June Kelly Gallery, New York, New York



*Hello Day (Savannah Diaries)*  
1997,  
watercolor, gouache and India ink  
on folded Rives etching paper,  
19" x 26 1/2"

#### Frances Hynes

Frances Hynes has had solo museum exhibitions at: The Jacksonville Museum of Contemporary Art, FL (1998) *Dawn Chasing Night*; The New Britain Museum of American Art, CT (1997) *Songs and Wanderings*; Wright Museum of Art, Beloit, WI (1993); Springfield Museum of Art, OH (1992); and P.S. 1, Contemporary Art Center, Long Island City, NY (1980). The artist participated in the National Studio Program at P.S. 1 during 1976-78. She was awarded a National Endowment for the Arts, Artist's Fellowship in 1980.

The artist's work was first seen in NY at the Poindexter Gallery in a 1974 *New Talent Exhibition*. Subsequently, Hynes' first one-person exhibition in NY was at that gallery in 1980. Between 1981 and 1992, seven one-person exhibitions of the artist's work were presented at Terry Dintenfass Gallery, NY. And in 1988 the

work was presented at the New Arts Program in Kutztown, PA. In 1991 there were concurrent one-person exhibitions at June Kelly Gallery in Soho and Terry Dintenfass Gallery on 57th Street.

Inspired by a five month sojourn in Ireland during 1995, Hynes produced a body of work collectively called, *The Irish Paintings*. These were shown at The University Art Gallery of Central Michigan University, Mount Pleasant. The artist served as Stephen Barstow artist-in-residence at this institution in 1996.

The paintings are in numerous museum, corporate and private collections including: The Brooklyn Museum, NY; Farnsworth Museum, Rockland, ME; The National Museum of Women in the Arts, Washington, DC; Nassau County Museum of Fine Arts, Roslyn, NY; The Newark Museum, NJ; The Queens Museum of Art, Flushing, NY; American Telephone and

Telegraph, Chicago; Bellevue Hospital, NY (commission); Miami-Dade Public Library System, FL; Security Pacific National Bank, CA; and Mr. Bobby Short, etc.

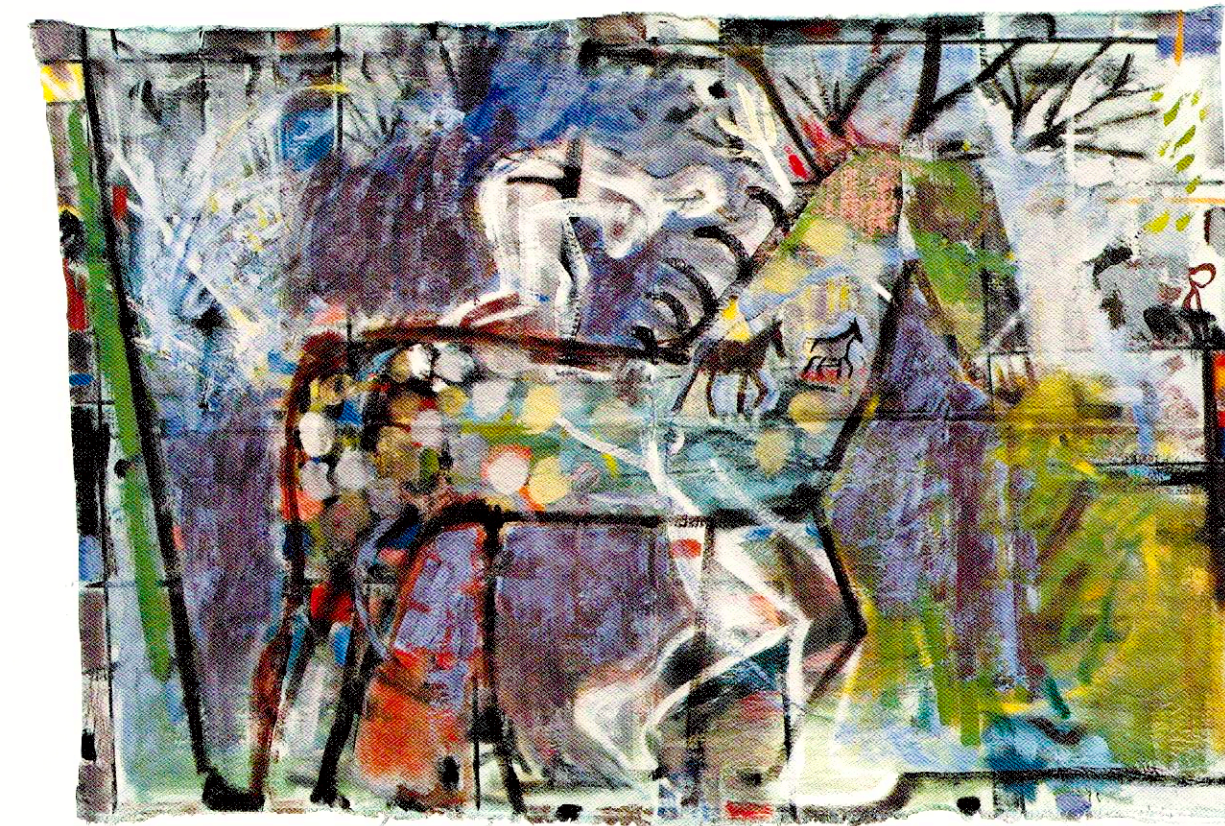
Frances Hynes earned an MA degree from New York University and a BA from St. John's University, NY. She also studied at the Academy of Fine Arts in Florence, Italy and the Art Students League in NY.

She has been invited to serve as visiting artist professor at various institutions including: Illinois State University, Bloomington; Burren College of Art, County Clare, Ireland; and Central Michigan University, Mount Pleasant. She has also taught at C.W. Post College, Brookville, NY; La Guardia Community College, NY; and St. John's University, NY, among other institutions.

The artist currently lives in Bayside, NY and has a studio in Long Island City.

Design: Stephanie McClintick / Printing: The Alabaster Group / Photography: D. James Dee and Photographic Color Specialists

## Frances Hynes



### *Dawn Chasing Night*

paintings and works on paper

February 6 – March 29, 1998 / The Jacksonville Museum of Contemporary Art

4160 Boulevard Center Drive, Jacksonville, Florida 32207 / (904) 398-8336

## Introduction

The work of Frances Hynes is demanding. It challenges the viewer on several levels. If "content is art", then art wins and we're all better off for having seen the work of Frances Hynes. If not, that's okay because Hynes still has something in store for us. Her unframed canvases—mysterious and evocative—form unique links to her other body of work, entitled *Savannah Diaries*.

At first, the linkages between her paintings and the works on paper appear less obvious, but when viewed as a totality their true genius as a whole is penetrating.

The *Savannah Diaries*, narrative in nature

## Dawn Chasing Night

...that we may wander  
Among the windy meadows of the dawn.

*The Shadowy Waters*, W. B. Yeats

### On the cover:

*Riddle of the Hybrid*, 1997, oil on unstretched, folded cotton denim, 41" x 60"

are so personal and honest, it's almost an invasion of privacy to be a participant as a viewer. For example, Hynes asks:

*What is the shape of a moment?*

*What is the shape of a life?*

*A vast flood of memories has overwhelmed me here.*

*One night I found my spot among the constellations.*

*Thoughts are never red.*

As if questioning the success of her strongest paintings, Hynes still allows us into her secret world with all of life's frustration through her Savannah Series.

The transitional hours of dawn and dusk are highly charged, intense and memorable. Metaphorically they suggest the boundless state between sleeping and waking, when one is most aware of a more metaphysical level of being. The exhibition *Dawn Chasing Night* adopts its title from a painting I completed last year while living in Savannah, Georgia. In contrast to my prior studio schedule, here I often worked in the hours before dawn, celebrating the blue peace of clear nights and bright, white mornings.

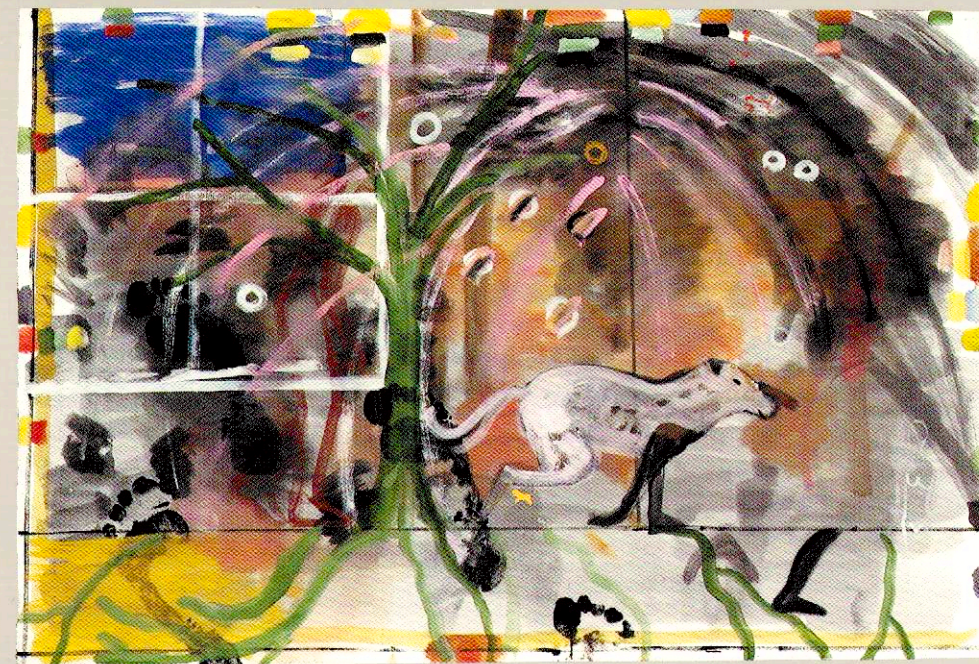
*Dawn Chasing Night* is an exhibition with two components. The first consists of a selection of paintings created slowly and meditatively over months and years. Most

The paintings themselves are raw, primitive in their feeling, and direct. It is almost as if some extraordinary new discovery of Aurignacian cave paintings were recently found and gave us a whole new language. Simplicity as strength always wins. Beautiful mixtures of colors jump from painting to painting and her work reminds us of our own thoughts and lives. *Frances Hynes brings us in contact with ourselves.*

Henry Flood Robert, Jr.  
Director, *The Jacksonville Museum of Contemporary Art*

were completed between 1994 and 1997, however the watercolor *Spirits Dancing* was finished in 1989. The selection includes oils on unstretched fabric purchased in yard goods stores and on traditionally stretched and prepared linen, as well as watercolor, gouache, collage and mixed media pieces. In these paintings diverse images from art history, popular culture, photographs I take myself, legend, mythology, memories and experiences are paired and layered, suggesting a strata of time, events, places and people.

For example, *Prophecy: Grief and Comfort* was inspired by an image of a grieving mother on an ancient Greek vase, in the collection of the Metropolitan Museum of



*Dawn Chasing Night*,  
1997,  
watercolor, gouache, acrylic  
and collage on Whatman paper,  
28" x 42"

*Holding Back the Horse*,  
1995,  
watercolor, gouache and collage  
on Arches and C. M. Fabriano paper,  
26" x 30"



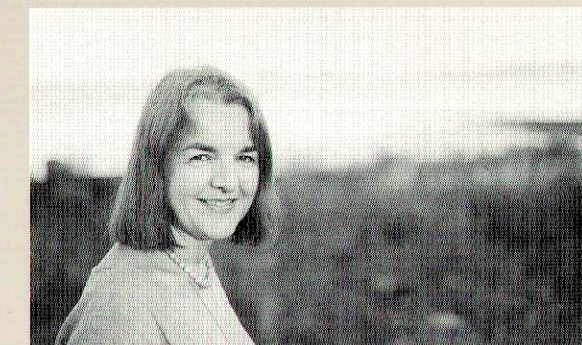
Art, New York. The painting is layered with additional observed animal and human images, which related to events in my life at that time. The paintings *Riddle of the Hybrid* and *Prophet and the Stag*, may suggest legends regarding transformation and spiritual growth. And *Playing for Janus* evokes the startling, mysterious, double faced figure on Boa Island, Loch Erne, Ireland.

Since 1995 I have traveled, teaching and working in often splendid, marvelous and wild places, which continue to inform my paintings. These works traveled with me to Ireland—to the remote Burren region of County Clare, to the Tyrone Guthrie Centre in County Monaghan and Cill Rialaig International Artists' Retreat in County Kerry. Works in progress were transported to the states of Michigan and Illinois, to Monhegan Island, Maine, Virginia Center for the Creative Arts at Mount San Angelo, to Savannah and Cooks Falls, New York. The paintings like palimpsests have been wiped out and drawn again in many of these places.

The title piece *Dawn Chasing Night*; *Spirits Dancing*; *Prophecy: Grief and Comfort*; *Riddle of the Hybrid*; *Prophet and the Stag*; and *Playing for Janus* are all mentioned in the text above. In addition, other paintings in this section include: *White Arms*; *Soul of the Stag*; *The Wanderers*; *Intersections in Time*; *Holding Back the Horse*; and *The Curing Well*.

A second component to the exhibition *Dawn Chasing Night* consists of an unframed installation in both grid and totem forms, collectively called the *Savannah Diaries*. Completed this past year, these improvisational works linking text and imagery developed from the sketchbook/journals. They are non-precious works which fold like maps for easy portability or mailing to other artists. They enjoy their public debut here at The Jacksonville Museum of Contemporary Art due to the interest, encouragement and regard of Henry Robert, Director of this institution.

The *Savannah Diaries* trace the working of my mind, through a stream of consciousness process related to the surrealist technique of automatic writing. Choices and decisions, esthetic and otherwise are seemingly random. Simultaneously, the *Diaries* mark the moments and hours of the day, but usually in a non-linear, non-chronological manner, layering days and entries one upon another. Like the paintings, they may humorously note daily



Photograph by Jo Yarrington

happenings or refer to ancient and modern legends, art history and current news reports.

This past winter it was my habit to walk Georgia's Tybee Island beach at sunset. The rhythm of the waves washed the endless details, information and stuff of life from my mind, erasing and fading those practical aspects enough to allow for something perhaps more enduring to emerge and print clean.

The result is the exhibition *Dawn Chasing Night* presented here at The Jacksonville Museum of Contemporary Art. I am most grateful to Henry Robert, Director of this Museum and its Board of Trustees for the opportunity to show my work. I also wish to thank Barbara Salvage, Museum Registrar, Dottie Hartridge and the entire Museum staff for their help over the past months with the numerous details required to make this exhibition a success.

Frances Hynes — Autumn 1997