



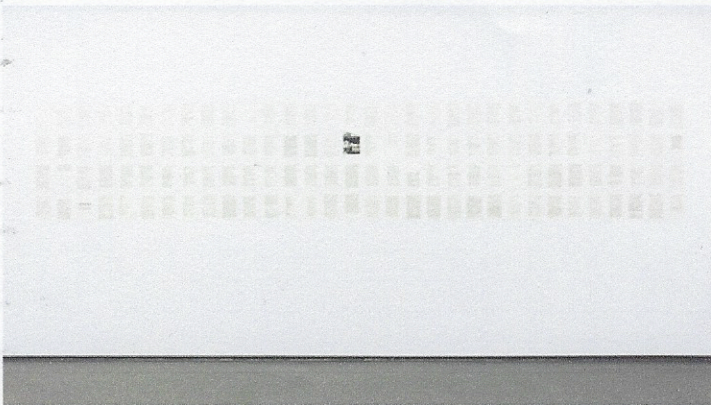
TORONTO

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DAVE DYMENT AT MKG127

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Having spent an inordinate amount of time over the holidays watching Netflix, I find that **Dave Dymont's** exhibition at **MKG127** makes a lot of sense to me. His diverse range of media – including a video, a sound piece, a bookwork, a drawing, a photo series, and some x-rays – is accompanied by a single-minded focus on pop culture (with one exception). My binge-watch of choice these days is *Bojack Horseman* and that animated series relies on a similarly singular obsession (in its case: the minutiae of American celebrity culture). It is a creative work created out of previous creative work. What makes it more than your standard po-mo bricolage is the creators' underlying sentimentality for junk culture. Artifice is a source of not only entertainment and humour, but also of personal significance. Our most meaningful experiences can come from television (or movies or pop songs) as much as they can from real life.



Dave Dymont, *'Ere Long Done Do Does Did*, 2018, inkjet on archival paper

The central project of the exhibition, *'Ere Long Done Do Does Did*, aptly demonstrates and enacts this dynamic of creation begetting creation. Harold Bloom's book *The Anxiety of Influence* provides a possible context for this practice, though the artist here would be better suited to the title *The Embrace of Influence*. In his bookwork with accompanying wall display, photographs, and flowers, Dymont has assembled a text derived from the texts that inspired lyrics by the 1980s British rock band The Smiths. "Plagiarized" might be a more appropriate description (as would "appropriated") of the wholesale borrowing by the band's lyricist Morrissey. He was never covert about his influences and part of his appeal as a pop star was the way in which he shared an idiosyncratic personal library of precedents for his listeners to discover. His inspiration became *our inspiration and a love of the band wasn't simply a matter of listening to their records, but immersing oneself in their world of inspiration*. Dymont continues the cycle of art inspiring art by making art inspired by the art that inspired art. His incredible labour in this endeavor is to structure his book through the page numbers of the appropriated texts: each page of his 128-page book is numbered in sequence according to the digits from the source text. This additional restriction turns a simple research project into a five-year-long performance of obsession.