

ASTRID DICK

Argentinian, b. 1972

"What interests me about Dick's paintings is their combination of insouciance and seriousness, and how the balance between the two can shift, adding to the nuances of contradictory feelings that are evoked."

- John Yau

BIOGRAPHY

Astrid began to paint intensively on her own at 13, and later, excited by mathematics and social frictions, began her studies in economics in Buenos Aires, while continuing to draw in her free time. In 2002, she was awarded a Ph.D. in economics from MIT. Having led a double-life between art and economic research for many years, at age 36 she abandoned her post as university professor to devote herself entirely to art. She has served as artist-in-residence at the Atlantic Center for the Arts, the Vermont Studio Center and the Leipzig Spinnerei and has shown her work through solo and group shows in Europe, the US and Argentina, such as the Grand Palais in Paris and the Manoir de la Ville de Martigny, Switzerland.

Originally from Buenos Aires, Astrid Dick is a painter based in Paris. She began to paint intensively on her own at the age of thirteen, and later, excited by mathematics and social frictions, studied economics and received a Ph.D. from the Massachusetts Institute of Technology in 2002. She was an academic until 2009 when she turned fully to her painting practice after a life as an art double-agent.

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The paintings of Astrid Dick are love letters in oil and linen born from her head to her heart to her hands that commune with her Ghosts: the artists, poets, musicians, writers, and sports figures, creatures of myth and metaphor, who share her passion and devotion for unmitigated, uncompromised creativity and self-expression at their essence and at all costs. Working with a wide-open palette and a range of marks, patterns and affiliations, there are parallels between her process and that of the great Jazz composer Miles Davis, perhaps best expressed in his famous quote "Never play anything the same way twice." With little or any preconception other than her repertoire of melodies, in love with oil paint, with gestures that travel through the body, the mind, and the spirit to then become image when the moment appears, that moment of transformation where her Ghosts manifest their essence in ways she never intended but are preordained, Dick creates, through what she has come to refer to as "inhabited touch", a space and ethos for her beautiful and deeply personal architecture.