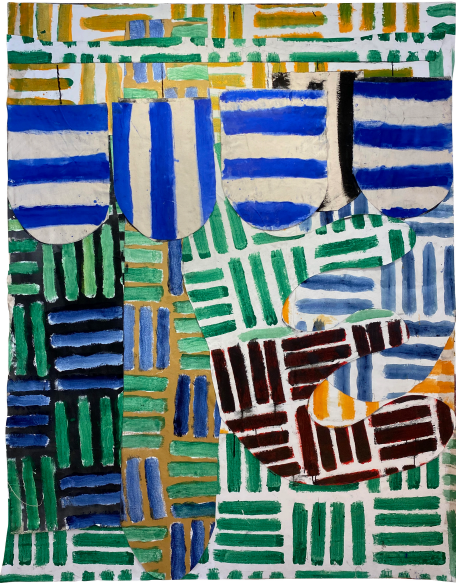


ALEXANDRE GALLERY

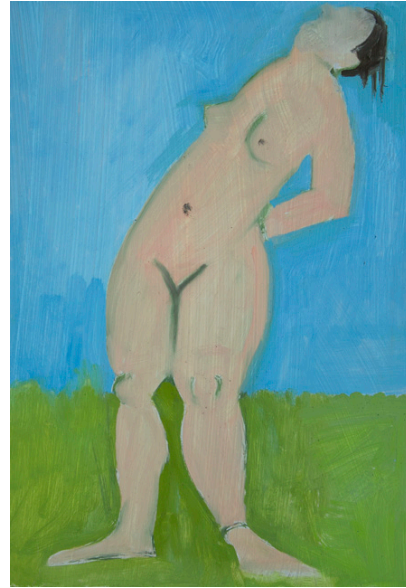
Paintings from Isolation

September 12, 2020–October 17, 2020

724 5th Avenue, 4th Floor, and online



John Walker, *Matilda*, 2020, collage on canvas, 84 x 66 inches.



Lois Dodd, *Nude Leaning Back - Blue Sky*, 2020, oil on aluminum flashing, 7 x 5 inches

New York, NY...Alexandre Gallery is pleased to present a group exhibition of new paintings by artists **Brett Bigbee, Lois Dodd, Tom Uttech, John Walker, and Stephen Westfall**. Created during the past six months while in isolation, the paintings reflect the artists' surroundings and day-to-day activity during quarantine. This exhibition is presented at the gallery with an expanded version presented online at alexandregallery.com.

Brett Bigbee (b. 1954, Jacksonville, North Carolina) is known for his realist, precise style reminiscent of both European Renaissance masters and American folk art. While the majority of his figurative paintings depict his family and surroundings in Maine, more recently, subjects have included more symbolic and metaphoric compositions, including Biblical scenes like the temptation of Eve. Bigbee's works from the past six months reflect nostalgia and deep enjoyment he finds in tending to his yard and caring for his family.

Lois Dodd (b. 1927, Montclair, New Jersey) has painted the small details of her immediate everyday surroundings in the Lower East Side and coastal Maine—views out of her windows, varieties of flowers, laundry hanging to dry—for over fifty years. In the spring, Dodd made her annual move from New York to her already relatively isolated Mid-Coast Maine studio where she began work on two new series of “flashings”—small oil painting on aluminum. Dodd's subjects are divided about equally between figure and botanical. The former are based on earlier drawings from previous weekly life-drawing sessions with friends. The latter are based on plants and flowers are brought from the yard and garden into the studio.

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Tom Uttech (b. 1942, Merrill, Wisconsin) paints woodland scenes that celebrate the verdant natural world of the Precambrian Shield, a stretch of land across the northern United States and Southeastern Canada untouched by human influence. Uttech's new paintings are divided roughly into three primary motifs: "migrations," in which the landscapes are inhabited with dense arrangements of flying birds; "reflections," in which complex details of forest patterns are reflected in water; and the long panoramic view toward a distant horizon, often with a bear looking out with the viewer to a place described by the critic Lucy Lippard where "the scrubby natural grandeur and spiritual power of this place is transmitted with extraordinary detail that transcends ordinary experience."

John Walker (b. 1939, Birmingham, England) is a painter and printmaker engaging with the power, rhythms and cycles of the natural world as he experiences it on the New England coast. Recently, his style has given way to more patterned and brightly-colored compositions that continue to be characterized with deep emotional and physical connection to his subject. The works—which are presented in his signature 84 x 66 inch canvases—include more three-dimensional, canvas-collaged elements that hark back to some of his earlier work. Also on view is a suite of more modestly-sized works on paper.

Stephen Westfall's (b. 1953, Schenectady, New York) abstract paintings, composed of brightly colored diamonds, triangles and trapezoids, draw upon medieval heraldry, Byzantine floor tile, early twentieth century abstraction, as well as Minimalist and post-minimalist painting. In a series of new, brightly colored and deeply saturated gouaches, Westfall continues his exploration of a simplified geometric space. In some, the picture plane bends to create the effect of leaning into a room rather than opening up an illusionistic space. In others, a central "figure" emerges from the intersection of broad, irregular saw-toothed planes. Landscapes are sometimes suggested such as a chain of ponds, an opening of canyon walls, or a sequence of land parcels in aerial perspective.

Visits to the gallery require a prior appointment that can be made by phone (212.755.2828) or email (inquiries@alexandregallery.com). Masks and social distancing are required in the gallery building and gallery space. The gallery also requires all visitors to provide contact information.

For general enquiries:

inquiries@alexandregallery.com.
212.755.2828

For press enquiries:

DANA_MANNIX
team@danamannix.com