



Lois Dodd

Lois Dodd

DAY AND NIGHT



Lois Dodd

DAY AND NIGHT

Steamed Window
1980
oil on linen
36 x 28 inches

ALEXANDRE GALLERY

724 Fifth Avenue, 4th floor New York 10019 212.755.2828

www.alexandregallery.com



15 *Night Windows*, 2016, oil on Masonite, 18½ x 10½ inches

Lois Dodd

Christopher B. Crosman

The mostly recent paintings in the current exhibition chart places and themes—lower Manhattan, coastal Maine, Delaware Water Gap—that have long occupied the artist: simple rural houses and urban buildings, windows, doors, gardens, landscapes, snowscapes, laundry lines, night scenes, and casually posed portraits. Especially regarding the latter—and the occasional self-portrait—we are reminded that her work is also not without self-deprecating humor. She probably won't mind if I say that after six plus decades of painting, Lois Dodd (b. 1927) has come to resemble not one of her paintings, but one of her brushes: reed thin and unadorned, with the look of many years' timeworn nicks and scrapes, at once fragile and tough, knocked about and well preserved. And today, with a shock of grey-white hair that might be the after-effect of being dabbed, pressed, and dragged across one of her own paintings.

Dodd has remained steadfast in her commitment to a kind of realism that seemingly runs counter to most post-war mainstream currents in the art world. Seemingly, because her paintings navigate a kind of aesthetic littoral, paralleled, perhaps, by her longtime summer residence on the coast of Maine.¹ This is the terrain between abstraction and representation, the uncertain transitional space occurring between what is momentary and what is eternal, what we see and what we know, the subject of modernism since Cézanne, the artist to whom she is truly heir. And her *Second Street Crabapple Tree* (2015) with its narrow, spring green stripe of indeterminate green vegetation along the right edge nudging against a white-washed wall sets up Dodd's rich and instantly recognizable palette in dialogue with Matisse's joyful dance between light as color and space as flat, abstract form. If her windows and doors trace a long history of art interrogating inside

and outside from Matisse and Picasso to Motherwell and Diebenkorn, she also paints these subjects because it would be impractical to work outdoors in snow or rainstorms. That and the act of finding just the right unconventional angle, ambiguous spatial relationship and unexpected juxtaposition are central to her work. Paintings are mostly completed in one sitting and when the artist feels that any further adjustments will amount to “fixing up” an image that is better for its un-fixedness and unkempt tensions.

The unusual format of her vertical, *Moon and Shack*, 1976 (72 x 18 inches), a darkened, moonlit view squeezes vision and lifts it upward toward a heightened sense, looking at a vast distance that is simultaneously compressed and brought close through a scrim of branches reaching from ground to sky. Her concision is that of a poet, comparing a tumbledown tool shed, with a narrow wedge of night sky implying our limited capacity for seeing what is immeasurable and infinite—above, below and right before us. The format is not simply eccentric; it is necessary. Small and great, high and low, contemporary in formal invention and ageless in the quiet gathering of nighttime reverie. These insight full paintings, end-product of a lifetime’s fascination with what she sees every day and what she knows best, are records of Dodd’s long exploration of what paint can do better than any other medium or new technology. Her paintings are wordless meditations on life’s quiddity evoking smaller pleasures and everyday moments of unexpected discovery.

1 The tidal St. George River estuary is a stone’s throw from her Cushing, Maine, house. Not surprisingly, given her aversion to cliché and convention, she has never painted traditional seascapes, preferring local spring-fed quarries and small ponds.



Second Street Crabapple Tree, 2015, oil on Masonite, 15 x 15½ inches



Cherry Tree + Clouds, 2015, oil on Masonite, 14 x 11 $\frac{1}{8}$ inches



Roof, Tree, Window Frost + Snow, 2015, oil on Masonite, 20 x 14 inches



Kitchen Window with Snow, 2015, oil on Masonite, 19 $\frac{7}{8}$ x 12 inches



February Blizzard, Second Street, 2011, oil on Masonite, 12 x 12 inches



March Snowstorm, 2015, oil on Masonite, 19½ x 10 inches



Frosted Window, 2015, oil on Masonite, 13 x 8½ inches



Cherry Blossoms + Gray Sky, 2015, oil on Masonite, 13 x 8 inches



Chair, Night Window, 2016, oil on Masonite, 20 x 15⁷/₈ inches



Night City Window, 2015, oil on Masonite, 15 x 12 inches



View of Barn at Night, 1976, oil on Masonite, 18 ½ x 18 inches

Moon & Shack, 1976, oil on linen, 72 x 18 inches





Shed Window, 2014, oil on linen, 66 x 48 inches

Pink Towel + Chicken House, June, 2015, oil on Masonite, 11⁷/₈ x 19¹/₈ inches



Jerusalem Artichokes, September, 2015, oil on Masonite, 17 x 17¼ inches



Apple Tree through Barn Window, September, 2015, oil on Masonite, 16½ x 19½ inches



Night House with Lit Window, 2012
oil on linen, 48 x 72 inches



Jerusalem Artichokes in Bloom, 2015, oil on aluminum flashing, 5 x 7 inches



Sky Through Trees, 2015, oil on aluminum flashing, 5 x 7 inches



High Sun in Trees, 2015, oil on aluminum flashing, 5 x 7 inches



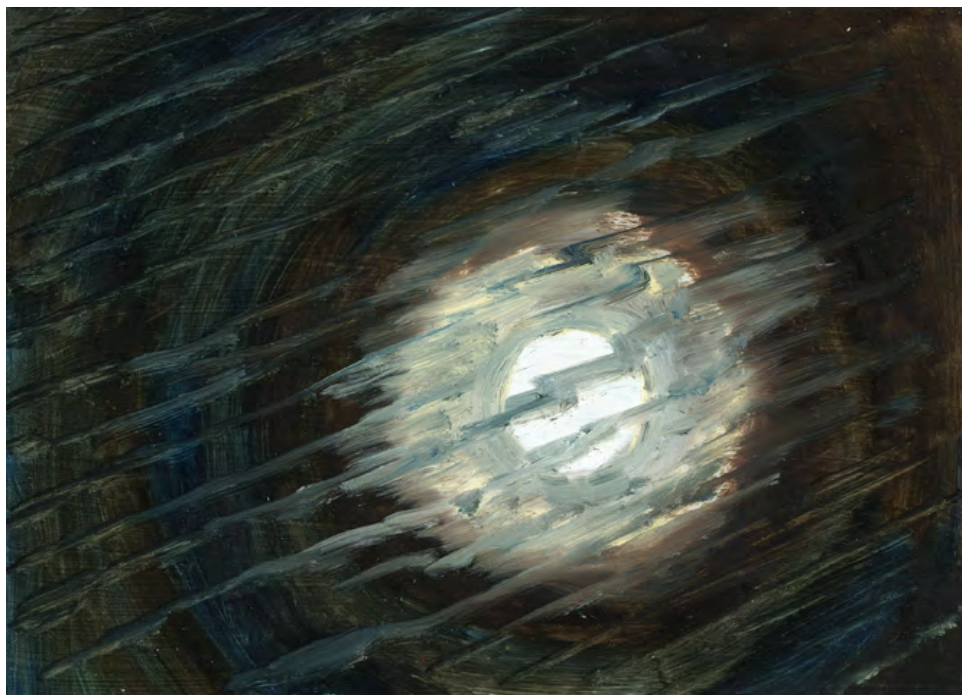
Red Sunset in Woods, 2015, oil on aluminum flashing, 5 x 7 inches



Yellow Sun, Bare Trees, 2015, oil on aluminum flashing, 5 x 7 inches



Low Sun in Woods, 2015, oil on aluminum flashing, 5 x 7 inches



Moon and Two Zigzag Clouds, 2015, oil on aluminum flashing, 5 x 7 inches



New Moon Through Trees, 2015, oil on aluminum flashing, 5 x 7 inches



Lois Dodd, Second Street, 2016
Dodd's Blairstown studio, 2016

CHRISTOPHER B. CROSMAN is retired Director Emeritus, Farnsworth Art Museum, Rockland, Maine, and was founding Chief Curator, Crystal Bridges Museum of American Art, where he edited and contributed to the 2011 publication *Celebrating the American Spirit: Masterworks from Crystal Bridges Museum of American Art*.

This catalogue is published on the occasion of the exhibition
Lois Dodd: Day and Night
February 25 through April 2, 2016

ALEXANDRE GALLERY / ALEXANDRE FINE ART INC.
724 Fifth Avenue New York, New York 10019
212-755-2828

www.alexandregallery.com

COVER: *Cherry Blossoms + Gray Sky*, 2015, oil on Masonite, 13 x 8 inches (detail)
BACK COVER: *Rainy Window, NYC*, 2014, oil on Masonite, 20 x 16 inches

Catalogue © Alexandre Fine Art Inc.
Images © Lois Dodd
Portrait of Lois Dodd © Phil Alexandre
Introduction © Christopher B. Crosman

No portion of this catalogue, images or text may be reproduced, either in printed or electronic form, without the expressed written permission of the gallery.

Editorial Production: Julia Benjamin, Marie Evans and Maria Stabio
Photography and Photographic Production: Maria Stabio
Design: Lawrence Sunden, Inc., Harrington Park, New Jersey
Printing: The Studley Press, Dalton, Massachusetts



www.alexandregallery.com