

ART NOW : NEW YORK

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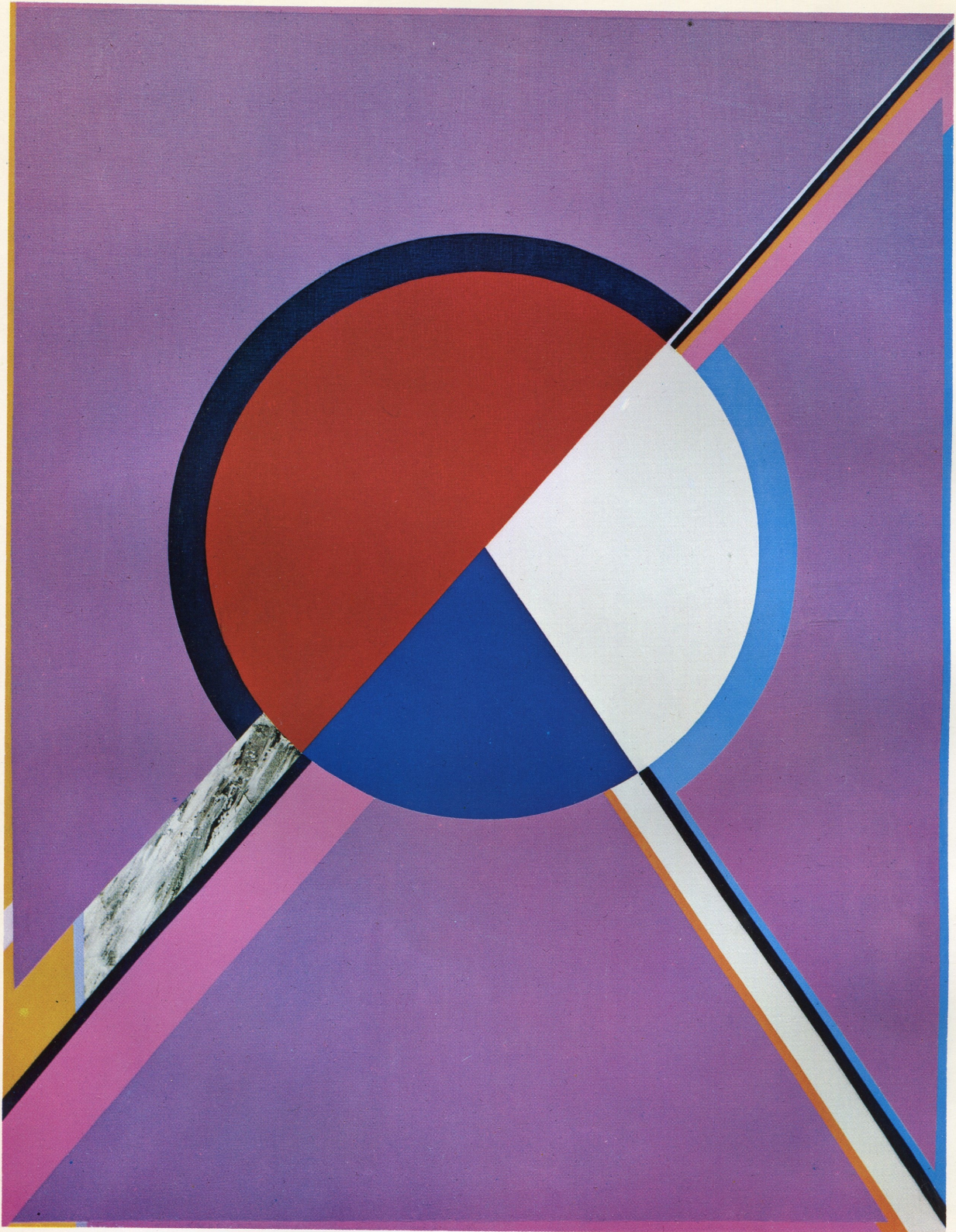
BUDD HOPKINS

DANIEL LANG

KNOX MARTIN

VOLUME FOUR

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BUDD HOPKINS
Courtesy of William Zierler, Inc.
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AQUARIUS I, 1971

Oil on canvas
54" x 40"

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LOIS DODD

Born 1927, Montclair, New Jersey.

Dodd exhibited landscapes at the Tanager Gallery on Tenth Street in the late fifties and early sixties along with Philip Pearlstein's and Alex Katz's figurative paintings. Her earlier pastoral works often included lying or standing cows as a focal point. She has also painted many cityscapes and continues to paint landscapes derived from southern Maine. For the last several years Dodd has been painting landscapes as seen through or reflected in windows. The window frame reflection creates a concentration of inside-outside images. In "View Through," here reproduced, the artist is looking from the outside through the building to a sunlit window on the other side of the building. The paintings have a painterly quality and move from the frontal flat plane of the window into the reflected plane of landscape. The natural light and local color are soft, fused and dry in her window views of Maine woods, fields, and skies. W.J.

The window paintings began . . .

Early one morning, I sat painting the long shadow patterns falling on the side of a white clapboard building. As I worked I noticed the strong light patterns on the shades and curtains of a window on the wall. The following morning I returned to paint the window and then again another window on the next sunny morning.

I became aware of all windows that I passed and continued painting from them for the rest of the summer. I enlarged my canvases and shaped them closely to the windows proportions. I began to include the reflections of the view behind me and sometimes my own reflection. Each view was like a revelation when I first experienced it. I was excited by the view through an empty shack, a view beyond a second window framed within the reflection. The painting reproduced here represents such a view. I was interested in the containment of composition by the window frame, the proportion of things behind me to those beyond a second window frame. I was also interested in the trompe l'oeil appearance of a window frame as a painting frame, but in most of these paintings the frame is established slightly off center to avoid symmetry and maintain the picture plane.

LOIS DODD

BUDD HOPKINS

Born 1931, Wheeling, West Virginia.

The rushing masses of black and the painted color passages in Hopkins' Abstract Expressionist works of the fifties were very controlled. Feeling was conveyed by his sensitive linear drawing counterbalanced with free washes of color. These works were built up by the layer by layer action of his brush. With the early sixties Hopkins began strengthening the hard edge planes that contrasted with the textured movement of paint in his canvases. The works gradually became flatter in space, but there remains in all of the works a smaller brushed or wiped passage that shows the mark of the hand. Throughout all of Hopkins' painting the space has revealed layers of overlapping and shifting planes similar to the arbitrary cuttings of collage. His recent work usually has a bisected circular center cut by diagonals, and occasional ambiguous spatial fluctuation around the furthest borders, but the overall composition is held in classical control. W.J.

Painting is not "about" the flatness of the support or the nature of the medium; it is a visual metaphor expressive of our life experience. As such, its content is crucial.

Accordingly, certain principles have emerged for me from the practice of my own art, and my response to the art of others.