

Leon Golub: "Head," 1981, oil and lacquer on canvas.


Nature and human nature at Hall Art

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By B. AMORE

The current exhibition at Hall Art Foundation, its second since the pandemic closed in March 2020, opens this weekend. Two lifelong painters, Leon Golub and Lois Dodd, are featured in multiple buildings that compose the foundation campus, under the direction of Marcella Rand. The complex exhibition is arranged chronologically, by zone, and has excellent signage, and presentation books with robust information, that make it a viewing extremely versatile venue. There are also QR codes, which activate voice explanations for auditory accessibility.

Leon Golub

The Golub exhibition moves seamlessly through three buildings. The first, the craft work from Chicago years when he was one of the "salonists" of the Chicago School, reveals his evolution through the '50s and '60s in a series of "portraits" that trace his changes. The earliest, "Malk," is a curve from 1947, as a form of what is to come — the sense of looking into the nascent universe of life between fallow seasons.

Golub painted in Paris for a period in the late 1950s, leaving the Abstract Expressionist nugget of New York. Paintings like "Le Jaune Éphélée," "Reclining Youth," 1981, and "Uncultivated," 1984, show a classical influence and an almost sculptural presence. Numerous small drawings and pen and ink series of figures in motion are key to the understanding of the gestural figures that follow in the '70s. When he had the "Nancy Space" returned from Paris in the mid-1980s, he participated in the Artists and Writers Protest, Golub's "Gigantomachy III," 1966, looks like a lesson for all of made humanity gone mad. The central nude assumes distorted figures with an accented foot ticking, a dog sitting, surrounded by other attacking figures.

The My Froy painting in expressionistic acrylic, with paint actually scooped out in places where the brush shows despite absorbing aspects of human nature and one wonders at the people seen to compose these images as if anything were going to change. In a series of "Portraits" painted between '70, Golub used imposed masks or photographs of public figures as a base medium for over 100 portraits. Kiesinger, La Dole, Toussaint, Mao, Bono, Fidel Castro, Brezhnev, Fidel, Dallas are among those all of which are painted in a style much like that in photographic transfer with a black and white image as a base. The idea is that life is a series of events, and the gestural, abstracted figure of figures in motion are keys to the individual. The '70s are crucial moments of men who held public positions of power, depicting these extraordinary sites with a uniform or a uniform and a sense of history.

The last series of paintings shown in this exhibition relate to Golub's speaking of ongoing acts of irresistible oppression in the world. The figures are now cropped. The "Duck," 1991, is what a grinding machine has done to a bull against the wall at Niagara, while another bull is active. Golub looks on from the left side of the painting. "Kissinger," 1991, was done in several morning and evening sessions in order to keep the pieces moving. The background is crowded with any one of the angry and throne to a tree so they couldn't fall from it. He dedicated his career to the memory of the glow of the sun in the hallway. It is a signature of the world.

Golub's exhibition moves to the ruins of a historic house that is being demolished. There is a doorway filled with greenery, in the ruins, climbing stairs to an open doorway, and a large section of blue-gray snow.

Dodd's many paintings of woods are arranged in season, and one is entering an intimate dimension depending on whether the scene is spring, autumn, fall, or winter. Many of the large, evocative summer paintings were done in a series of "sunsets," which is a kind of abstract with a shadow, a sidelong carryover from his paintings of buildings. The "Milwaukee Shadows," 1975, is in Maine where she was fascinated by the contrast with her studies of dark cityscape with punctuations of broken glass and light, which is a signature of her many privileged people live.

In the final building that James Dodd's work, a love of domesticity is apparent, especially in her oil on canvas. "Goreti," 1981, is an unusual experiment for Dodd who usually paints what he is in the light of a few realities. The "Nancy Space," 2010, is an unusual experiment for Dodd who usually paints what is in the light of a few realities. It is a signature of his life.

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