



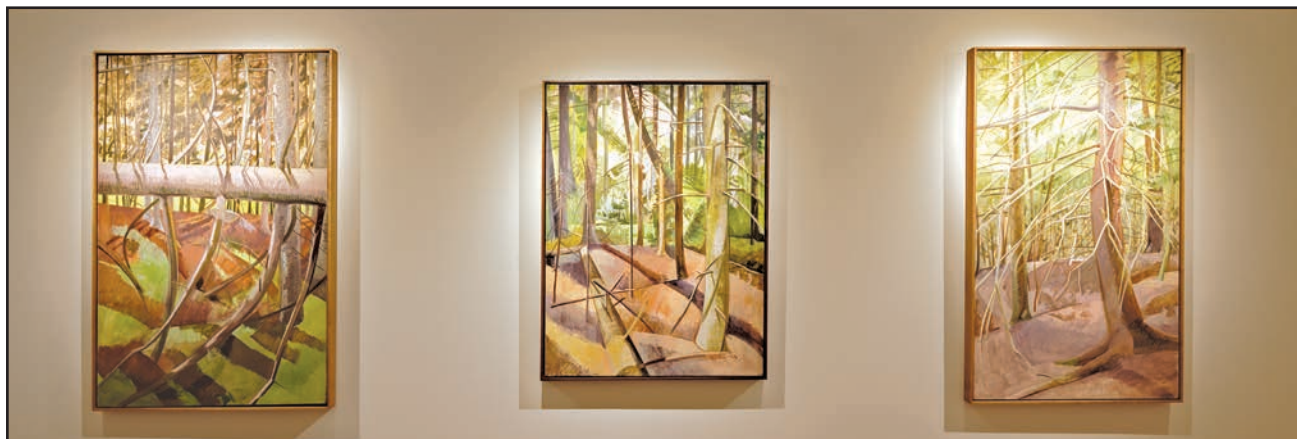
The Hall Art Foundation in Reading reopens for the season this Saturday, featuring Leon Golub's later works, which depict contemporary figures in moments of physical violence. Jeffrey Nintzel Photo

Hall Art Foundation reopens with Lois Dodd and Leon Golub

By Wanzhen Jun
Standard Correspondent

READING—The Hall Art Foundation in Reading will reopen for the season this Saturday. There will be two exhibitions featuring the works of Lois Dodd and Leon Golub. The museum's extensive grounds and walking paths, where a number of outdoor sculptures are installed, will also be open. Each weekend, visitors will have the opportunity to explore the contemporary art museum, a former dairy farm, which consists of a 19th-century stone farmhouse, three barns, a reception center, and a café, all converted to approximately 6,000 square feet of exhibition space.

A survey of Leon Golub's work from 1947 to 2003 will be on view. Approximately 70 paintings are installed chronologically throughout three buildings on the museum's campus.



Lois Dodd is another featured artist at the Hall Art Foundation. Pictured here is Dodd's depiction of trees and branches on a walk through the woods. Jeffrey Nintzel Photo

Golub is known for his expressive figurative paintings that explore man's relationship with the dynamics of power. Over his career, Golub's works transitioned

"In his early work, Golub depicted combat scenes, but they were ahistorical, without any cultural or political point of reference. These paintings were more about the universal nature of violence, of war and its potential for destruction."
— Director of Hall Art Foundation Maryse Brand

from portraits depicting psychological states of inner conflict to action-packed combat scenes inspired by contemporary political events. In the '50s, Golub

lived in Italy and used classical Roman sculptures and portrait busts as inspiration.

Later, in the '60s, Golub focused more on scenes of physical conflict. Maryse Brand, the Director of Hall Art Foundation, said, "In his early work, Golub depicted combat scenes, but they were ahistorical, without any cultural or political point of reference. These paintings were more about the universal nature of violence, of war and its potential for destruction."

events, and that's why you see contemporary figures. You can see how the texture of the surface of the painting is very rough, and that is because Golub used a meat cleaver to scrape the paint."

Brand added, "Golub used found imagery from newspaper or magazine clippings and collected reference images that resonated with him. He had collections of different subjects. It could be a folder of photos of someone pushing or being pushed or strong guys standing in a particular position. Golub took these disparate fragments of imagery and assembled them as a reference point for his own paintings."

The Golub exhibition also

includes over two dozen of his political portraits. In the mid-to-late '70s, working from found photographs of different political figures that he gathered from newspapers and weekly magazines, Golub painted portraits as a means of investigating the face of power. "He would often paint the same man over the course of his life, chronicling the evolution of each man's media persona as shaped by the public eye," Brand said.

Leon Golub and Lois Dodd's careers may have overlapped in time, but their style and subjects are distinctive. Brand explained, "Leon Golub's work is very powerful and deals with heavy topics, many very relevant today. Lois Dodd's work offers something entirely different."

The Lois Dodd exhibition spans Dodd's career from the late 1950s to the present. Approximately 50 paintings are grouped thematically between two buildings so that visitors can walk through different rooms and experience Dodd's intimate observational paintings. Dodd's artwork focuses on views of her immediate, everyday surroundings. The subject may be gardens and woods at her summer home in rural Mid-Coast Maine, landscapes in New Jersey near

See HALL ART FOUNDATION - Page 3C



Golub's "White Squad" series was painted on linen canvases. The museum's installation technicians attached the painting to a pulley system and carefully pulled the canvas up. Photo Provided

IF YOU GO

Hall Art Foundation
544 VT Route 106, Reading, VT
May 21 - Nov. 27
Open on Saturdays and Sundays
Tickets at hallartfoundation.org/location/vermont

the Delaware Water Gap, or views from the windows of her New York City loft.

One of Dodd's recurring motifs are apertures. She uses doorways, windows, and other structures to help frame specific views. Other subjects include night views or scenes in the woods. Brand said, "A casual observer might take a walk through the woods without noticing compositional elements like light, pattern and line. But Dodd finds the underlying geometry in the views she chooses to paint. She sees the lines that the branches make, the reflections of the light and shadows. She distills each scene to its essential elements, and her paintings become studies of color, light, shadow and form. She also often returns to the same scene, painting it at different times of the day, or in different seasons."

Dodd sometimes rearrang-



Lois Dodd is known for creating intimate and deceptively simple, yet acutely observational paintings.

Photo Provided

es the objects in her view to construct a scene to paint. Visitors will see paintings from what Dodd calls the "Laundry Period." In an audio recording she made for the show, Dodd explained, "When I started, I'd go outside . . . the laundry was hanging on the line. All these

lovely rectangles—often nice, bright red . . . I think I was attracted sometimes because it was red. And when you're a landscape painter, you get a little frustrated that there's nothing red out there to paint, for the most part. So the laundry presented an opportunity to hang up a red

towel."

Dodd's exhibition includes a painting titled "Step Ruin with Figure," one of the few works in the show that depicts a figure in the landscape. It is an atypical painting because it merges two scenes that Dodd observed in the real world: one half of the painting depicts a staircase of a building being taken down, and the other half shows a figure, which came from a nude study, stepping into a door of that same building.

Visitors can look forward to experiencing the works of the two masters in person and in an upcoming book published to accompany Dodd's exhibition. The catalog will illustrate Dodd's works and include original commentary by the artist on a number of paintings in the show. Dodd's and Golub's works will be on display through Nov. 27.