



Dozier Bell, Flock, 6, 2012, 3.4 x 4.1 inches

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Art's history echoes in these drawings. Shaped by feeling yet informed by fact, they resonate a strong awareness of the pre-Impressionist landscapes of the early 19th Century--the landscapes of Casper David Friedrich and John Constable, for instance, from which they seem remarkably able to have taken inspiration in equal measure. The hushed valleys, the shrouded light and the far away castles that momentarily focus our attention acknowledge kinship with Friedrich's spiritual quest and the northern romantic tradition



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sense of what was happening right before our eyes, in the space and light and color we could see and point to, leaving until later whatever additional layers of meaning might be revealed when the dust initially stirred by their exploits had settled. Which already began happening during the 1960s, as art turned its attention outward with Pop and earthworks and photorealism, and the pattern continues unabated today, as art diversifies its practice and becomes global in its reach. In response we increasingly seek information about the particular times and places and people who make the art of our time in order to position it and them in some kind of cultural context. Thus has formalism yielded to sociology and art become measured by questions about how much it says about being alive here and now, then and there.



Dozier Bell's drawings answer those questions with couplings dynamically balancing passion with intelligence, form with content, and our cultural present with our cultural past, couplings informed by the vision of an artist who is also an environmentalist, couplings voiced with conviction and authority that spur thoughts about the natural world around us, about what our relationship to it currently comprises, and about what that relationship ought to comprise in order to sustain and allow it to be the best of all possible worlds in the future. For the way we live now her art, like all art of genuine consequence, spreads before us bearing urgent moral implications.

Carl Belz is Director Emeritus of the Rose Art Museum, Brandeis University.