

DOLBY CHADWICK GALLERY

Elizabeth Fox

My Darling Clouds

August 30–September 29

Dolby Chadwick Gallery is delighted to present *My Darling Clouds*, an exhibition of new work by Elizabeth Fox.

Fox's paintings are siren songs that live in a sphere somewhere between the subconscious and the magical. Her figures are often pale, ghostly, smoke & mirror, more shape than body. The world they move through is one that's at once mundane—an office, a bus stop, a street with trash cans—and surreal: it's as if Fox is squeezing the real out of reality, and what's left is an etherealized version of strange, dream-like beauty.

Each of her paintings tells us a story. Religious themes like annunciation or resurrection are next to images of beauty and sexuality, power dynamics and vulnerability, Botticelli and Beyonce. There is something puzzling about the narratives though, as if they were unfinished, unresolved, dots in need of connecting, and it's this enigmatic quality that pulls the viewer in. It's hard to look away from Fox's paintings.

The mystery isn't just a result of missing clues; rather, it's at the core of Fox's universe which is center-less, painted from a view from nowhere. The people in her paintings are neither individuals, nor archetypes. They don't carry messages or proclaim ideologies. And yet, each of Fox's figures carries an emotionality that is clear and so strong that it's nearly palpable. Raccoon ladies look at us startled but completely unabashed; a lonely Venus defiantly affirms her beauty in the parking lot of a laundromat; and human Lemurs play in a tree with the agility and innocence of monkeys, and the sensuousness and calculated awareness of dance performers.

Often, Fox says, her paintings begin with a vision of a visually striking image, and the significance of that image only reveals itself after the fact. They stem from a realm in which the visual and the verbal are not separated yet.

Fox's fluency in the language of pop culture is visible in her use of candy-colors and neo-naïve compositions. Yet, her artistic roots go back to artists such as Douglas Bourgeois, the late Chuck Crosby, or Kerry James Marshall. Fox uses smooth surfaces onto which she layers thin coats of color (usually black and white) to create an even denser surface to work off. This underlying opaqueness forms an extraordinary contrast to the ethereal pastel colors and the frequent plays with light and transparency.

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The men in her paintings often appear faceless and stiff; the women, by contrast, exude sensuality through their evocative body language, exaggerated forms, and dreamy eyes. They are distributed across the canvas with a painterly sense of rhythm rather than realism, and set against an abstract background that conveys the dominance of feeling-tone over verisimilitude. Fox's style is not easily classified but may cautiously be characterized as magical pop-art.

Elizabeth Fox was born in Orlando, Florida. She attended the Ringling School of Art in Sarasota before she moved to New Orleans and eventually to Maine. She has exhibited her work in New York City, New Orleans, San Francisco, Miami, Washington DC, Houston, the Netherlands and at the Center for Maine Contemporary Art (CMCA).

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Elizabeth Fox

b. Orlando, Florida 1969

Solo Exhibitions

- 2018 My Darling Clouds, Dolby Chadwick Gallery, San Francisco, CA
- 2017 VePop Dreamland, Dowling Walsh Gallery, Rockland, ME
- 2015 Down to the Ground, Dowling Walsh Gallery, Rockland, ME
- 2014 Played to Win - Boyd Satellite Gallery - New Orleans, LA
Played to Win - CMCA - Rockport, ME
- 2011 Stamina in the Dream House, Martine Chaisson Gallery, New Orleans, LA
- 2010 Secret Life of a Paper Doll, d.o.c.s. Gallery - New Orleans, LA
- 2009 What Was, Isn't, Naü-haus Gallery, Houston, TX
- 2008 Iron Glove, d.o.c.s. Gallery, New Orleans, LA
- 2007 Desire in America, d.o.c.s. Gallery - New Orleans, LA
- 2004 Glamazon, Barrister's Gallery, New Orleans, LA

Group Exhibitions

- 2017 Construct, Dowling Walsh Gallery, Rockland, ME
- 2015 Size Matters, Mobile Museum of Art, Mobile, AL
Zephyr Gallery, Salem, MA
- 2014 d.m. allison gallery - Houston, TX
Houston Fine Art Fair (d.m. allison gallery booth) - Houston, TX
- 2013 Perlow-Stevens Gallery - Columbia, MO
- 2012 Flat Iron Gallery - Portland, ME
- 2009 Portrait- Collins C. Diboll Gallery, At Loyola University - New Orleans, LA
Twentieth International Juried Exhibition, Juror: Elisabeth Sussman, Viridian Gallery, New York, NY
- 2007 Miami Art Basel, Steve Martin Gallery, Miami, FL
Gallery Artists, d.o.c.s. Gallery, New Orleans, LA
- 2006 Katrina, You Bitch!, Barrister's Gallery, New Orleans, LA"
- 2005 Weirdo Deluxe, Barrister's Gallery - New Orleans, LA
Weirdo Deluxe , A. Stuart Gallery - Encino, CA
- 2004 Not Your Mama's Jazz-Fest Poster, Barrister's Gallery, New Orleans, LA
- 2003 Steve Martin Studio Gallery, New Orleans, LA
No Dead Artists, Juried exhibition, Jonathan Ferrara Gallery, New Orleans, LA
- 2000 Holiday Show, Rogue Gallery, New Orleans, LA
Off the Beaten Path, Art for Art's Sake, Rogue Gallery, New Orleans, LA
- 1999 Mars Gallery, New Orleans, LA
Folk Art Gallery, Art For Arts' Sake and White Linen Night, New Orleans, LA
- 1994 Barrister's Gallery, New Orleans, LA
- 1993 Street Renaissance, Bienville Gallery, New Orleans, LA

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Gallery Gris Gris, Goedestraat, Utrecht, Netherlands

Gay Pride, Art Attacks, New Orleans, LA"

1992 Discovering Columbus, Contemporary Arts Center - New Orleans, LA

Really Pathetic, Clinton Peltier Gallery, New Orleans, LA

Calling All Angels, Art Attacks Gallery, New Orleans, LA"

1991 Miriam Walmsley, New Orleans, LA