

DUDLEY ZOPP

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SHORT BIO

Dudley Zopp (she/her) was born in Lexington, Kentucky in 1941. She received her BA and MA in modern foreign languages from the University of Kentucky in 1963 and 1965, followed by postgraduate work in painting and drawing at the Hite Art Institute, University of Louisville, 1986-1991. Zopp is a trans-disciplinary artist who uses installation art practices, painting and drawing, and artist's books to mirror her deep engagement with the natural world and her concern for our responsibilities as humans on a changing planet. Dudley's early work explored the paleo-geological foundations of her environment, and since moving to Maine in 1996, she has increasingly focused on the intersections of studio practice and habitat restoration.

LONG BIO

Dudley Zopp (she/her) was born in Lexington, Kentucky in 1941. As a small child, she began making art as a way to understand the natural world, and continued that practice throughout high school, at the same time that she discovered foreign languages as a parallel way of understanding the world and its social structures. She received her BA and MA in modern foreign languages from the University of Kentucky in 1963 and 1965 respectively, followed by postgraduate work in painting and drawing at the Hite Art Institute, University of Louisville, 1986-1991. She began a professional career as a tapestry weaver in 1976, and it was her need to create better tapestry cartoons that led her back to a serious study of visual art at the Hite Art Institute, to a desire to understand the human form in space, and then to Maine where she has lived since 1996.

Dudley's early trips to Quoddy Head in easternmost Maine and a residency in Newfoundland, both locations with exposed geologies, resulted in a series of installations addressing the phenomenon of glacial erratics and the recognition that landscapes are written in a code that is difficult but not impossible to understand. *Erratics* (Center for Maine Contemporary Art, Rockport 1997) was followed by an *Erratics* installation at the Portland Museum of Art Biennial (1998), *Reading the Landscape* (University of Maine/Farmington 1998), *Bog* (Galerie Hertz, Louisville 1999), *Erratic Locations* (University of Southern Maine 2006), *Walking in Time* (Waterfall Arts, Belfast Maine 2007), *Ground*

Underground (University of Maine 2014), and *Stones on the Move* (Beech Hill, Rockport Maine 2015).

Concurrent with the installations, Dudley produced solo exhibitions of paintings at The Center for Maine Contemporary Art (2004), Coleman Burke Gallery (New York 2011), June Fitzpatrick Gallery (Portland Maine 2014), and Moremen Gallery (Louisville 2019) and participated in numerous group exhibitions.

Her installation piece *Bog Dig*, 100 birch panels incorporating both text and imagery, was featured in the exhibition *Maine in America* at the Farnsworth Art Museum (Rockland, Maine 2000-2002) and is now part of the museum's permanent collection. In 2002 she received an Individual Artist Fellowship from the Maine Arts Commission.

In contrast to her paintings and installations where the human presence is only hinted at, Dudley uses her artist's books as a vehicle for examining our moral and ethical responsibilities toward the natural world, and offers ways to navigate the experience of being human. *Is There Something We Can Do* is a daybook that integrates the process of making art in a specific landscape with quotations from Buddhist sutras. *The Mystery of Five* takes a long look at the biological origins of life in the context of Shaivist mysteries. In an ongoing series of ekphrastic books, she uses mechanical structures such as the Jacobs Ladder to explore intersections of text and imagery. Dudley's books are housed in the collections of Yale University, Bowdoin College, the University of Kentucky and Baylor University, among others.

Dudley's engagement with habitat restoration means that she spends an increasing amount of time outdoors in collaboration with the multitude of native and non-native species that inhabit her Lincolnville property. While this work feeds into her studio work and is the logical extension of her earlier installations, it is equally important that she see herself as representing a humanist ecology in which, to paraphrase Gilles Clément, humans live in concordance with the prevailing diversity of life forms.

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