

DUDLEY ZOPP: AN INTRODUCTION

Essay from the catalogue
DUDLEY ZOPP: EROSIONS

Forced to the wall, my one-word characterization of Dudley Zopp becomes seeker. Or, given a few additional words, I could say "Not a passive observer." The ceramic sculptor Peter Voulkos had a sign prominently displayed on his front door: "Day Sleeper." Definitely not Dudley.

To her formidable energy and sense of purpose one must add her appetite to possess her surroundings—thus her great and appropriate interest in installation art, and in stalking her environment.

Artists at their best offer us a complex menu of engagement, from which we choose according to our tastes, needs, and curiosities. (The really good menu—of any sort—stimulates appetite and discovery.) In the end, I believe that our aesthetic satisfaction, at base level, will be found in something more than a model of self-discovery, valuable as that must be, but rather in what I have chosen to call placement, which has to do with crucial considerations of how we may exist, or even prevail, in our world. It's upon the lessons of that foundation—within the work—that we may answer Gauguin's query: "Who are we, where are we, where are we going?"

Dudley Zopp is on and about that quest. In the years I have known her and her work I have seen a remarkable progress and truly expect nothing less than a remarkable continuum. My hope is that you will be—indirectly but very importantly—willing to participate.

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