



DREW DODGE

D R E W   D O D G E

Born 2001, Monterey, California

Lives and works in Providence, Rhode Island

### **Education**

2022    BFA, Rhode Island School of Design

### **Solo Exhibitions**

2021    *Wasteland*, Steve Turner, Los Angeles

### **Group Exhibitions**

2021    *Cave Canem*, Eve Leibe Gallery, London

2020    *Visions in the Nunnery*, Bow Arts, London

### **Grants, Residencies and Awards**

2021    Ellen Battell Stoeckel Fellowship, Yale University School of Art  
Yale Norfolk School of Art (residency)

2020    Herbert Claiborne Pell III & Eugenia Diehl Pell Scholarship

2018    Honors Student at Rhode Island School of Design

Bob and Louise McCall Visual Arts Scholarship

SSCA Artists and Authors Showcase Winner

2015    Scholastic Art and Writing Awards, Gold Key, Silver Key

### **Bibliography**

2021    Bogojev, Sasha. "Wasteland: Drew Dodge's Solo Debut @ Steve Turner, Los Angeles," *Juxtapoz Magazine*, May 4

## SELECTED EXHIBITIONS

# STEVE TURNER



## *Wasteland*

Drew Dodge

May 8–June 19, 2021

Steve Turner is pleased to present *Wasteland*, a solo exhibition by Providence-based Drew Dodge, which features recent figurative paintings that explore his Queerness. Part human, part canine, and part bovine, the figures engage in mischievous activities amidst dirt, mud, hay, blood, and waste. The circular forms of moons and hay bales animate Dodge's paintings and contrast with the wiry texture of hay, splintered wood, and the figures' coats. By softening the bristly texture of his colorful creatures, Dodge balances chaos, ecstasy, and pain with a sense of serenity and hope.

Drew Dodge (born 2001, Monterey, California) is currently enrolled at the Rhode Island School of Design where he expects to graduate in 2022 with a BFA. His work has been included in group exhibitions at Eve Leibe, London (2021) and Bow Arts, London (2020). *Wasteland* is his first solo exhibition.





*Wasteland*. Installation view, Steve Turner, 2021



*Wasteland*. Installation view, Steve Turner, 2021



*Wasteland*. Installation view, Steve Turner, 2021



*Wasteland*. Installation view, Steve Turner, 2021

# CAVE CANEM

**ONLINE 29 March-2 May 2021**

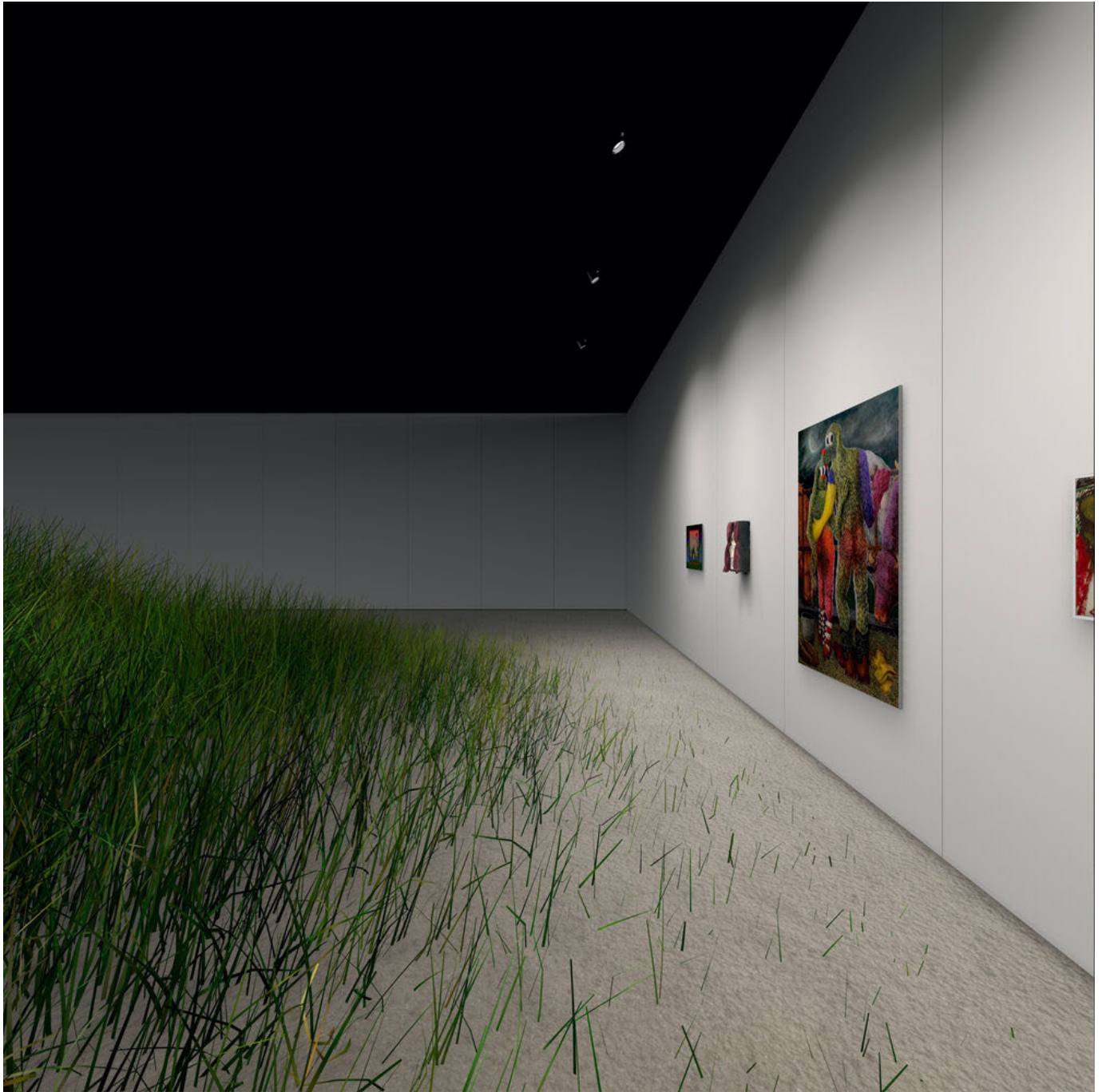
Eve Leibe Gallery and Lauren Powell are pleased to present Cave Canem, a group exhibition that celebrates the unique bond that humans have long shared with dogs. Canines have been portrayed in artworks for over 18,000 years, bearing witness to the evolution of our relationship starting from the wild beginnings of domesticating wolves during the Bronze Age to the extensive variety of 75 million canine companions kept as pets today. The second-century Pompeian mosaic, Cave Canem presents a ferocious dog with teeth snarling while restrained by a leash, a clear warning that anyone who may enter must beware of a dangerous dog beyond the gate. As time passed, dogs were portrayed as hunters, as symbols of guidance, loyalty and fidelity, as status symbols on the laps of the elite, and now, often personified as sole subjects themselves. No longer a complement to our own species, but an entity all their own. What started as physical protection has morphed into a psychologically and emotionally supportive one.

In this past year of Covid, our relationships with dogs have, for many, surpassed our relationships with humans as we stay socially distanced and isolated. These companion relationships fill our existential void brought on by the increasingly urbanized and globalized western society. But what do they think of us, and how can we know when we use different languages of communication? Homer's Odyssey tells the story of Odysseus raising a dog named Argos - the only living being who recognized him when returning home from many years of travels. Where a human sees only the surface, the dog sees within. Dogs SEE us, but beware - CAVE CANEM - they might steal our hearts, and this show offers a contemporary exploration of the representation of our four-legged friends.





*Cave Canem*. Online installation view, Eve Leibe Gallery, 2021



*Cave Canem*. Online installation view, Eve Leibe Gallery, 2021

## SELECTED WORKS



# STEVE TURNER



Drew Dodge  
*Lullaby*, 2021  
Oil on canvas  
72 x 66 inches (182.9 x 167.6 cm)



# STEVE TURNER



Drew Dodge  
*Holy Shit*, 2020  
Oil on canvas  
72 x 60 inches (182.9 x 152.4 cm)



# STEVE TURNER



Drew Dodge  
*Brown-nosers*, 2021  
Oil on canvas  
48 x 72 inches (121.9 x 182.9 cm)



# STEVE TURNER



Drew Dodge  
*The Heat of the Moon Kissed My Cheeks*, 2021  
Oil on canvas  
32 x 32 inches (81.3 x 81.3 cm)



# STEVE TURNER



Drew Dodge  
*On The Fence*, 2021  
Oil on canvas  
17 x 21 inches (43.2 x 53.3 cm)



# STEVE TURNER



Drew Dodge  
*Pantheon*, 2021  
Oil on canvas  
17 x 16 inches (43.2 x 40.6 cm)





Drew Dodge  
*Bullshit*, 2021  
Oil on canvas  
72 x 48 inches (182.8 x 121.9 cm)



SELECTED PRESS

Steve Turner // May 08, 2021 - June 19, 2021

May 04, 2021 | in Painting

Like 64

Share

 Tweet

**We've had our eye stuck on [Drew Dodge's](#) work for quite some time now, curious to see who will be the first one to present this exceptional work to the world. And with that being said, we were excited to hear that Steve Turner in LA will be hosting his solo debut, *Wasteland*, from [May 8th alongside presentations by New York-based Kiyomi artists Quinn Taylor and Jon Key](#).**

Currently working on his BFA in Painting at Rhode Island School of Design, Dodge has been working with sculpture and video before putting his focus on painting and the dog-people series in particular. And it was the introduction of this character in his work *Holy Shit*, 2020, that instantly struck a chord with us. Simultaneously utilizing the playfulness and absurdity of comics, while being meticulously rendered through intricate and dexterous brushwork, the seemingly entertaining imagery was in fact, a well-thought-out framework through which the artist explored subjects of interest. In combination with subtle yet strikingly effective use of structural or compositional elements from celebrated classical works, the California-born artist created a unique visual language imbued with metaphors, symbolism, and the nods to incorporeal.

"I wanted *Holy Shit* to be this sublime encounter with filth, so I conglomerated many religious artworks into a flirtatious scene," Dodge explained to us how this monumental surreal scene has been built. "I paint soiled bodies with a script that sources

Renaissance images to fossilize the truth of my experience. The smaller soiled white dog-person is draped across the bull-like Jesus in Mary's lap of Michelangelo's *La Pieta*. Both dog-people are almost possessed by the bull as was Europa in the Greek myth of Europa's Abduction, or Europa's Rape by Zeus." Further on, the artist is "repurposing" the bull as a symbol of strength, power, or masculinity, through a queer perspective while being interested in an animal as a symbol for American capitalism/consumerism/commercialism/appetite. On top of all that, the painting is featuring the image of an existing surgical porthole implant method, adding a sense of actuality and technological advancement to otherwise fable or mythological-like image as well as imposing questions about the relationship between man/animal, interior/exterior, and private/public. "The uncanny nature of the dog-people enables us to look objectively at ourselves and experiences to realize the truth. The figures themselves are between human and animal, and the spaces they exist in are between perspectival space and flat fields of pattern, making them psychological," the artist explained to us how such imagery as hay bale becomes a metaphor for whirling orifice that implies an infinity of psychological space or the cartoon-like characters become icons of both human soul and matter. Such complexity of a singular image continues onto the entire body of work as Dodge builds the narrative about the life of dog-people, depicting them shepherding a bull (*Brown-nosers*, 2021), mourn the

Placed under a suggestive light of the moon or the scorching sun, he intensifies these scenes, while providing himself technical challenges while rendering the recurring elements such as fur or hay bale. "There is something spiritual happening radiating from the celestial objects in the paintings," he told us about the importance of light source in his work. "There is a potency to these images that is both soothing, comforting, disturbing, overwhelming, and uncanny. In a way, the work is inconclusive as these images are not punctuated." Through such consistent imagery and the use of strict cast and settings, the artist is creating complex visual allegories about the most profound experiences and concerns, constantly transitioning between human and animal, chaos and peace, and material and mirage. Seeing his peculiar characters as non-human icons, Dodge is simultaneously playing with undeniably amusing imagery while applying and brushing up his technique, as well as exploring everything from classical or contemporary art tradition to the American mythologies about gender, sexuality, race, class and economy. —*Sasha Bogojev*