

Lucy Dodd

The good, the true and the beautiful

September 18–October 24, 2026

Public reception: September 17, 6–8pm

Sprüth Magers, London

Sprüth Magers

At the centre of Lucy Dodd's solo exhibition *The good, the true and the beautiful* at Sprüth Magers, London, stands the figure of Artemis – goddess of the hunt, the wilderness, the moon and the patron of girls and young women. In her Roman guise as Diana, she dwells in the forest yet presides over the heavens; woodland huntress on earth, luminous celestial body in the sky. The figure carries both collective resonance and personal significance for Dodd, whose grandmother bore the name Diana, and extends outward to Diana Spencer, Princess of Wales: a mirror image rather than an equivalent. Where the goddess refused marriage, claimed her freedom and destroyed those who transgressed it, the Princess was hunted for the same desire for autonomy.

Having recently relocated her life and studio from upstate New York to the Moray Coast in Scotland, Dodd draws the materials of her new surroundings directly into the work. Burnt peat is the foundational material of the new series: chunks of scorched earth, remnants of the wildfires that in June 2025 swept across Dava Moor, becoming the UK's first designated megafire. Burning underground as smouldering fires that are difficult to extinguish, they release centuries of stored carbon in a matter of days. Carried by the Findhorn River and deposited on its shores, these pieces were collected, soaked and processed into pigment. More than mere local material, Scottish turf is a kind of living archive formed from carbon-rich organic matter accumulated over millennia. Alongside peat, Dodd works with copper ink, spirulina, cochineal, local herbs and powdered meteorite, which form a palette that contains, in material fact, the matter of the forest floor and traces of the cosmos above it.

The cosmic dimension of Dodd's palette is equally charged. The meteorite dust she incorporates into her pigments originates from outer space and is older than the Earth itself. All works were produced in 2026, a year that has been one of unusual lunar intensity. The moon's cycle, each rotation bringing renewal and regeneration, is a rhythm Artemis is associated with and women across cultures have long oriented by. Yet this connection is disrupted by screens and their false, artificial light. These works are, at their core, about a different kind of sight: seeing what that glow obscures, locating light within. Some canvases adopt the rectangular format of the screen, flooding its flatness with surfaces so dense and darkly worked that they demand exactly this – the light that Artemis carries into darkness, turned inward.

Employing circular formats for the first time, Dodd condenses multiple registers into a single geometry: the lunar disc, the huntress' target, the eye, the breast. One work departs from this circularity to take the shape of a diving board, referencing one of the most iconic and melancholy images of Diana Spencer: seated at the edge of a yacht's diving board, alone, shortly before her death. Dodd translates the photograph's threshold quality of being between the deck and the water, between public and private, into a dynamic composition, with pigment flung, splattered and dragged outward from a dense, brown centre into ashy greys and watery blues, with spare notes of turquoise.

Grounding the mythological throughout are indexical traces, such as a child's footprint or a brush set down and abandoned, leaving behind its impression in the pigment. These small, bodily gestures anchor the work at the personal even as it reaches toward the elemental and the cosmic. *The good, the true and the beautiful* holds these different scales together: the intimate and the collective, a climate in crisis and a natural world increasingly experienced through screens, matter older than our planet and a landscape scorched into the present, all of it meeting, layer after layer, on Dodd's surfaces.

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Lucy Dodd (*1981, New York) lives and works in Scotland. She completed studies at Art Center College of Design, CA (2004), and Bard College, New York (2011). Selected solo shows include Sprüth Magers, Berlin (2025), The Ranch, Montauk, New York (2024), Sprüth Magers, Los Angeles (2022), Whitney Museum of American Art, New York (2016), Power Station, Dallas (2016), Rubell Family Collection, Miami (2014) and Pro Choice, Vienna (2010). Recent group shows and performances include those at San Francisco Museum of Modern Art (2022), Museum of Fine Arts, Boston (2019), Frankfurter Kunstverein (2018), Armada, Milan (2015), The Kitchen, New York (2015) with Sergei Tcherepnin, and Church of Saint Luke and Saint Matthew, New York (2012).

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