

FREDERICKS & FREISER

Jocelyn Hobbie

A Rosy Fingered Dawn

October 8 through November 7, 2026

Opening reception: Thursday, October 8, 6 to 8 pm

Fredericks & Freiser is pleased to announce an exhibition of new paintings by Jocelyn Hobbie. For more than three decades, Hobbie has developed a singular pictorial language in which beauty, eroticism, mortality, and psychological distance define her women. Emerging in 1994, at the tail end of the decade's major resurgence of figurative painting, her early works often unfolded through dreamlike relationships and Mannerist figures. Over time, that narrative scaffolding has been replaced by a psychological charge absorbed into pose, color, pattern, and surface.

Pattern has always been central to how Hobbie constructs an image. Drawing on sources as varied as Ukiyo-e, New Objectivity, decorative textiles, and the architectural use of color, Hobbie renders clothing, flowers, and other background elements with heightened precision. The result is a pictorial world in which everything appears lush, exacting, and preternaturally unspoiled. Pattern organizes the image, compresses space, and frequently acts as a kind of protective membrane around the figure. The longer Hobbie's women are observed, the more their extraordinary visual specificity seems to resist being known. Abundance does not reveal character so much as shield it.

That psychological distance is inseparable from Hobbie's extraordinary technical precision. Her paintings are painstakingly made, often at a rate of only four or so each year. Their flawless surfaces suppress nearly every visible trace of the brush. Flesh and flowers are articulated with the same exacting control as a face. Hobbie's hand is everywhere and nowhere. This degree of finish gives the paintings an uncanny, almost preserved quality, as though their subjects have been fixed outside ordinary time. Her women are both intensely vivid and impossibly still. For Hobbie, beauty becomes a means of arresting transience, while technical perfection pushes naturalism toward artificiality.

In some of the new paintings, Hobbie pushes this language into unfamiliar territory. For the first time, the nude becomes a sustained subject, removing one of the principal structures through which she has historically organized the body: clothing and its patterning. Yet nudity is not nakedness, and physical exposure produces no greater emotional access. The figures remain coolly self-contained, while flesh itself begins to assume some of the formal work previously carried by fabric. Crease, contour, fold, and line articulate the body as precisely as pattern once articulated a skirt or blouse.

Owls and butterflies appear throughout the new paintings, while several works introduce gold leaf and move toward the visual language of emblem, allegory, and icon. Titles including *Anchor*, *Wingspan*, *Rosy Fingered Dawn*, and *Memento Mori* further open the work

onto mortality, transformation, and myth. Yellow and golden tones give much of the exhibition a peculiar radiance, while the expanses of pale flesh in the nudes become almost startling against their saturated surroundings. Flowers, butterflies, and flesh are all rendered at a heightened pitch, as if suspended outside ordinary time. It is precisely this fullness that makes transience palpable. Beauty is a means of holding the fleeting in place.

In this new body of work, Hobbie intensifies contradictions that have long animated her paintings: exposure and concealment, flesh and surface, sensuality and detachment, mortality and preservation. Her women remain fully visible yet never fully knowable, poised between the immediacy of the body and the distance of the image.