From the mid-1960s, when Dodd first took her Masonite panels outdoors to paint, she began painting in Maine in 1968 and proved enduring as a subject. Struck by how, on a remote farm in the late 1950s, a barn window under a white square seems a reminder of the gains and losses of history, she created her monumental "Apple Tree and Shed" (2007), contrasting white, globular treetops with the funky rectilinearity of a shed behind us, on the surface, and within or beyond, glimpsed through a broken window on the opposite side of the shack. It all gets flattened in the picture plane. Especially noteworthy here are "Barn Window and White Square" (1981), with its rhythmic geometry, and "Self Portrait in Green House Window" (1971), the window on the opposite side of the shack. It all gets flattened in the picture plane. 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