2005-11-01

Dana Clancy: Intimate Distance

Clancy, Dana
Boston University

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Boston University
Thank you to Walt C. Meissner, Dean of Interim, College of Fine Arts, and Judith Simpson, Director, School of Visual Arts, for supporting this exhibition, and to Lynne Cooney, Exhibitions Coordinator, for her assistance. Thanks to Rachel Aman, Independent Curator, for contributing her expertise to the exhibition, and to the office of Creative Services including Shola Friedensohn, Designer, and Jan Hauben, Publications Specialist, for lending their expertise to this publication.

Additional thanks to James Hull, Director of Green Street Gallery, Natasha Bregel, Danielle Krcmar, Albert, Righter & Tittmann, Architects Inc., and Kathleen Brennick. Painters need supporters, and painting mothers need even more—love and deep appreciation to J.B. for his belief in me and great partnership, and to my son Barron for giving me fresh eyes to see the world. Many thanks for their support over the years to my Mom and Lee, Dad and Sharon, Clemence, and Barron and Nancy.

Photo credits: Peter Harris

LIST OF PAINTINGS

COVER:
Camouflage (detail)
52" x 48"
oil on canvas on panel, 2005

INSIDE OPENING PANEL:
Capture
18" x 20"
oil on canvas on panel, 2005

Hot Spot
18" x 20"
oil on canvas on panel, 2005

INSIDE LEFT PANEL:
Futures
22" x 24"
oil on canvas on panel, 2004

INSIDE RIGHT PANEL:
Somewhere Between
22" x 24"
oil on canvas on panel, 2005

BACK PANEL:
This Memory of Water (detail)
52" x 48"
oil on canvas on panel, 2005

Exhibitions Coordinator:
Lynne Cooney

Sherman Gallery at Boston University
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2nd Floor
Boston, MA 02215
www.bu.edu/cfa/visualarts
Dana Clancy’s recent work takes as its subject the act of looking. The process of painting and drawing inherently implies this activity, yet Clancy’s elegant compositions uniquely propose a complex understanding of how we see our world and our memory. Although her themes are often unrelated in theme, her enigmatic portraits and landscapes disrupt the photographic residue of the carefully modulated figures and insist on a representational fiction that locates the subject in a metaphorical realm of memory and emotion.

In her work, Clancy’s attention to the experience of observation. Employing the process of all painting and drawing inherently implies this activity, yet Clancy’s elegant composition to face the gallery visitor.

In her Vesperettes Series Clancy’s subject is the landscape; yet, once again, she turns her attention to the experience of looking by focusing on the guided gaze of the tourist. In Hot Spot (2005), a ribbon of wooden walkway emerges on the horizon, forcing the viewer to consider how we interact visually with the people and landscape around us.

Clancy’s paintings are a skillful and intricate hybrid of drawing from life, photographic sources, and the modeled figure and insist on a representational flatness that locates the subject in a metaphorical realm of memory and emotion. Clancy’s subject is the landscape; yet, once again, she turns her attention to the experience of looking by focusing on the guided gaze of the tourist. In Hot Spot (2005), a ribbon of wooden walkway emerges on the horizon, forcing the viewer to consider how we interact visually with the people and landscape around us.

Clancy’s rich, complicated palette and painterly brushstrokes generate alluring surfaces, and it is easy to enjoy her work purely for its technical mastery. Her blend of graphic modeling, decorative forms, and chromatic contrast, Clancy’s subject is the landscape; yet, once again, she turns her attention to the experience of looking by focusing on the guided gaze of the tourist. In Hot Spot (2005), a ribbon of wooden walkway emerges on the horizon, forcing the viewer to consider how we interact visually with the people and landscape around us.

In 2002 she was the recipient of the Clowes Memorial Award, a fellowship-residency for the Vermont Studio Center.

RACHAEL ARAUZ

Rachael Arauz is a Boston-based, independent curator who has worked on projects including the National Gallery of Art and the Philadelphia Museum of Art. She holds a PhD in American and modern art from the University of Pennsylvania and has organized exhibitions for the William Gilmore Collins Museum of Art and The Buskirk-Chumley Theater. For this publication, she compiled a broad range of subjects including the drawings of Randall Stoltzfus, and nineteenth-century American and British contemporary art. Rachael Arauz is co-curator of Keith Haring: Drawing the Line, the National Gallery of Art, which opens in May 2020.