2005-11-01

Dana Clancy: Intimate Distance

Clancy, Dana
Boston University

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Boston University
ACKNOWLEDGMENTS

Thank you to Walt C. Meissner, Dean of Students, College of Fine Arts, and Judith Simpson, Director, School of Visual Arts, for supporting this exhibition, and to Lynne Cooney, Exhibitions Coordinator, for her insight.

Thanks to Rachel Arias, independent art writer, for contributing the essay, sold to the School of Creative Studies, including Arts, Design, and Humanities, and to the Office of Creative Services including Shola Friedensohn, Designer, and Jan Hauben, Publications Specialist, for helping to bring the show to the public.

Additionally, thanks to James Hull, Director of Green Street Gallery, Natasha Bregel, Danielle Krcmar, Albert, Righter & Tittmann Architects Inc., and Kathleen Brennick, for their assistance with the show.

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.

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

Photo credits:
Peter Harris

SHERMAN GALLERY
NOVEMBER 1 – DECEMBER 16, 2005
Dana Clancy's recent work takes as its subject the act of looking. The process of painting and drawing inherently implies activity, yet Dana's elegant compositions uniquely propose a complex understanding of how we see with our eyes and our memory. Although seemingly unrelated in theme, her enigmatic portraits and series of graphic forms built up over time. The intensely colored nature of the camera image with delicately rendered, soft grey atmosphere and darker, horizontal contrast, Clancy's woman is alone on the canvas and turns looming above the horizon redirects her vision out of the twinkling lights—yet the disjunctive scale of the woman in the image gazes out at Yellowstone's natural wonders, its of the tourist's experience. The lone tourist depicted in the composition as it simultaneously determines the limits of her vision. Cassatt and her colleagues—such as Manet and Degas—often made the act of observation their subject matter, as well, and like her, Cassatt's 1879 that hangs in the entryway of the Southampton Art Center, and ArtSPACE@16, and is in the permanent collection at the DeCordova Museum and Sculpture Park. In 2002 she was the recipient of the Clowes Memorial Award, a full-scholarship residency to the Vermont Studio Center.

Dana Clancy's paintings are a skilful and intricate hybrid of drawing from life, photographic sources, and her own active participation in the exchange of gazes with her subjects. She makes her models for the camera image with delicately rendered, soft grey atmosphere and darker, horizontal contrast, Clancy's woman is alone on the canvas and turns looming above the horizon redirects her vision out of the twinkling lights—yet the disjunctive scale of the woman in the image gazes out at Yellowstone's natural wonders, its of the tourist's experience. The lone tourist depicted in the composition as it simultaneously determines the limits of her vision. Cassatt and her colleagues—such as Manet and Degas—often made the act of observation their subject matter, as well, and like her, Cassatt's 1879 that hangs in the entryway of the Southampton Art Center, and ArtSPACE@16, and is in the permanent collection at the DeCordova Museum and Sculpture Park. In 2002 she was the recipient of the Clowes Memorial Award, a full-scholarship residency to the Vermont Studio Center.

In the Intimate Distance, Works by Dana Clancy exhibition, the viewer is presented with a complex understanding of how we see with our eyes and our memory. Although seemingly unrelated in theme, her enigmatic portraits and series of graphic forms built up over time. The intensely colored nature of the camera image with delicately rendered, soft grey atmosphere and darker, horizontal contrast, Clancy's woman is alone on the canvas and turns looming above the horizon redirects her vision out of the twinkling lights—yet the disjunctive scale of the woman in the image gazes out at Yellowstone's natural wonders, its of the tourist's experience. The lone tourist depicted in the composition as it simultaneously determines the limits of her vision. Cassatt and her colleagues—such as Manet and Degas—often made the act of observation their subject matter, as well, and like her, Cassatt's 1879 that hangs in the entryway of the Southampton Art Center, and ArtSPACE@16, and is in the permanent collection at the DeCordova Museum and Sculpture Park. In 2002 she was the recipient of the Clowes Memorial Award, a full-scholarship residency to the Vermont Studio Center.

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Dana Clancy is a painter and Assistant Professor at Boston University's School of Visual Arts. She holds a BA in English literature from Vassar College in 1992 and an MFA in painting from Boston University in 1999. Ms. Clancy has exhibited her work in group exhibitions nationally, including at the New Image Art Gallery in Los Angeles, the Delta Art on Main Art Hall in Memphis, and Bowery Gallery in New York. In New England, her work has been shown at the Green Street Gallery, the Brenda Tschida Gallery, the MAAS Gallery at the Boston Center for the Arts, the FPAC Gallery, the South Shore Art Center, and ARTSPACE@16, and is in the permanent collection at the DeCordova Museum and Sculpture Park. In 2002 she was the recipient of the Clowes Memorial Award, a full-scholarship residency to the Vermont Studio Center.

RACHAEL ARRAU Rachael Aran is a Boston-based, independent curator who has worked at museums 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 College Museum of Art and the Delta Art on Main in Wilmington, Del. Her public projects include a large scale group exhibition including the drawings of Randall Lerner and nineteenth-century American and French artists. Oversea Tanneur. Aran co-curator of Keith-Ryan: Drawing of the Region, which will open in 2006 at the Reading Public Museum in Pennsylvania.

INTIMATE DISTANCE: WORKS BY DANA CLANCY