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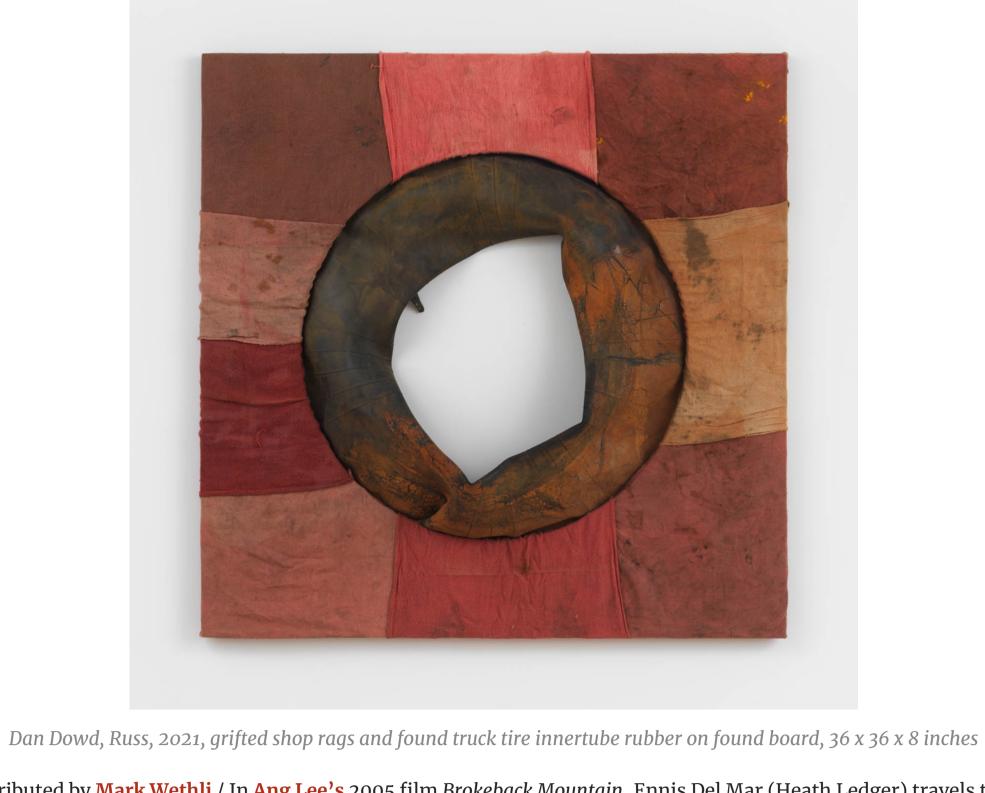
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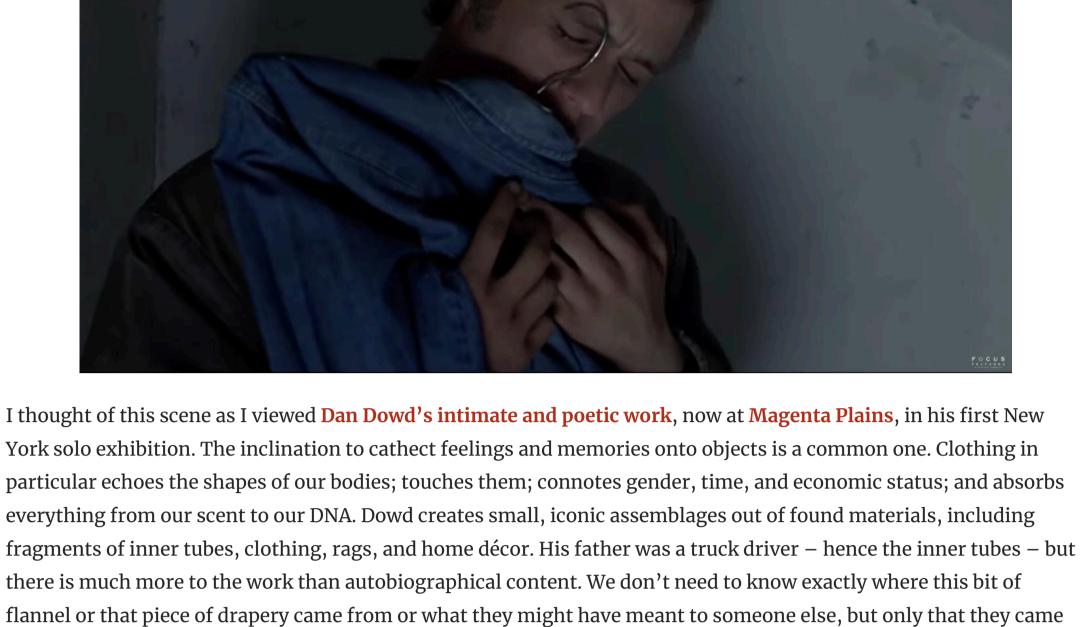
June 11, 2024 4:58 pm

Dan Dowd and the folds of memory

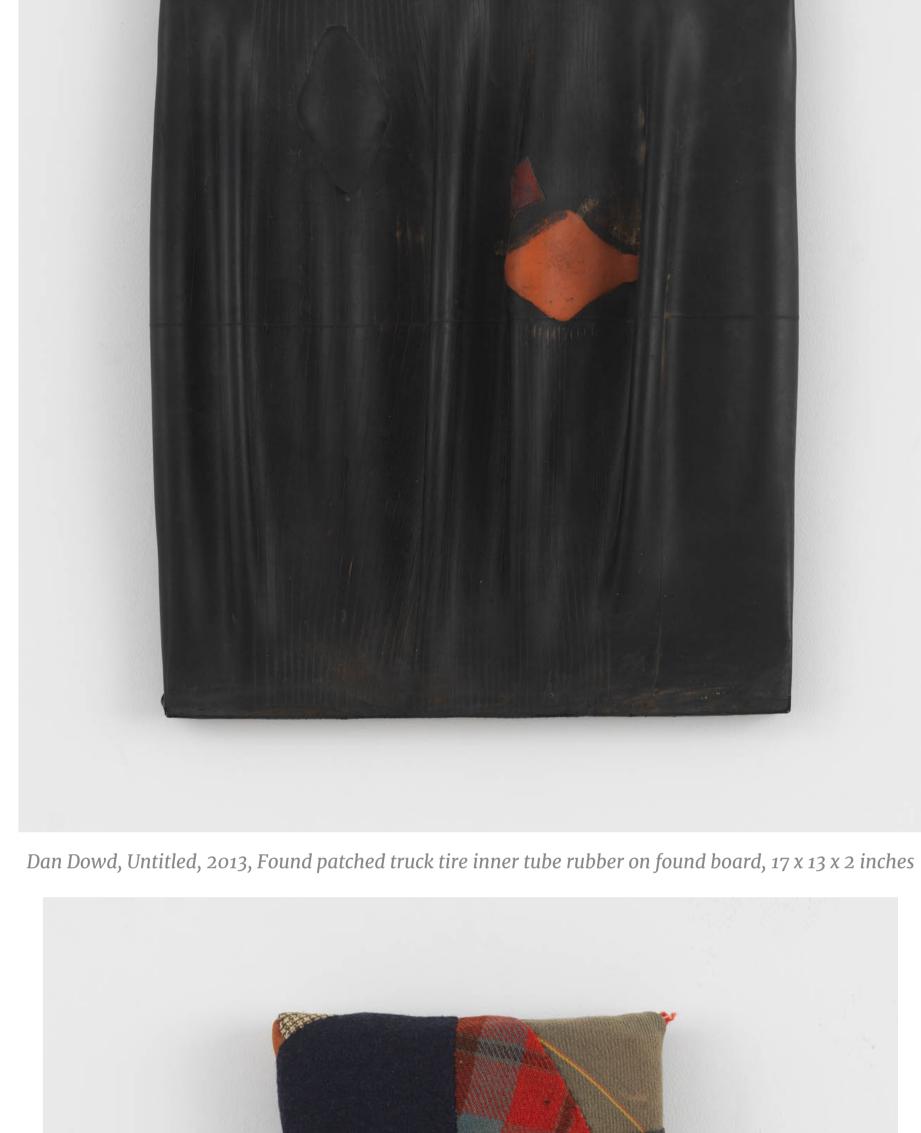
SOLO SHOWS

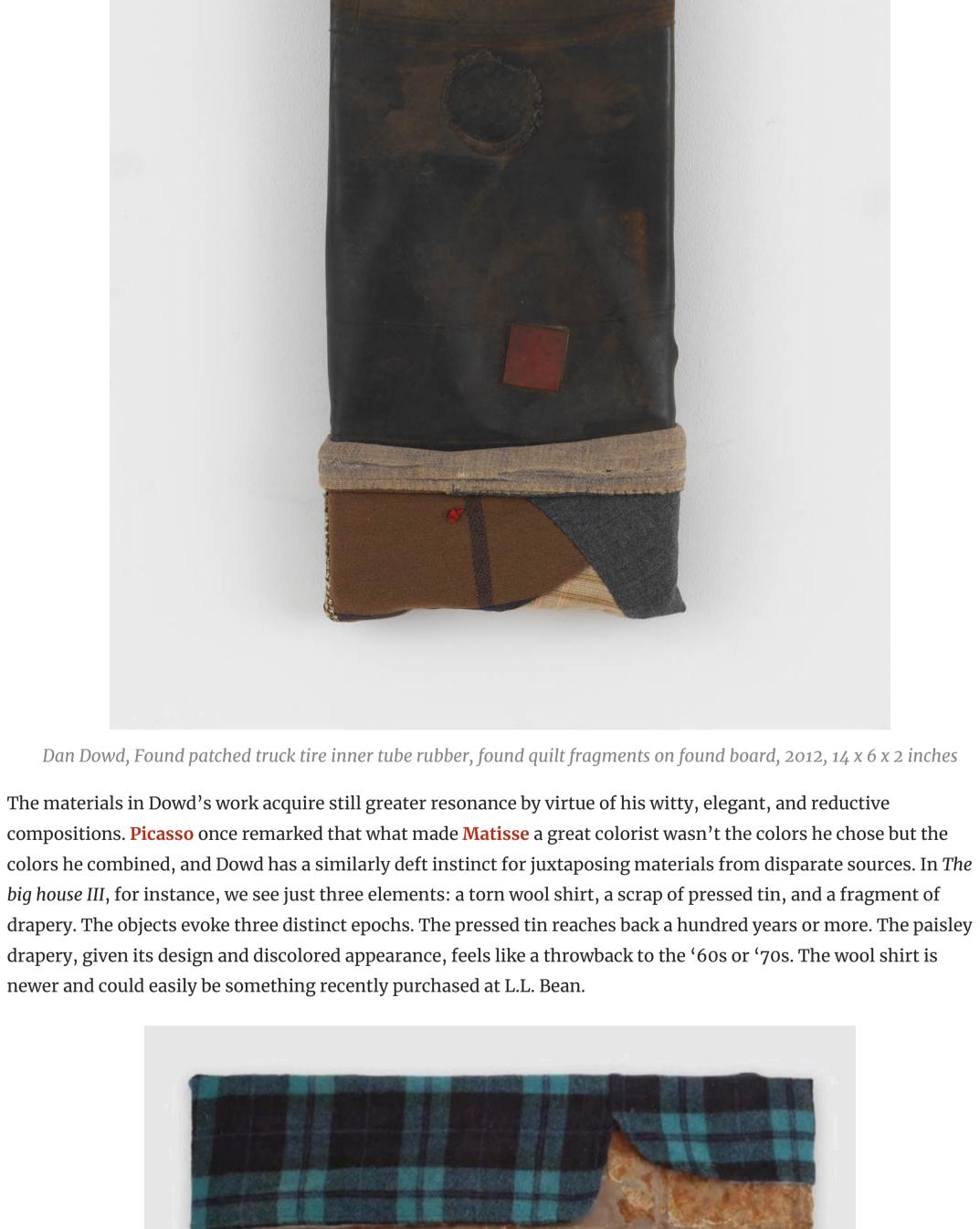


Contributed by Mark Wethli / In Ang Lee's 2005 film Brokeback Mountain, Ennis Del Mar (Heath Ledger) travels to the desolate homestead of his murdered lover, Jack Twist (Jake Gyllenhaal), in hopes of claiming his ashes and spreading them on the mountain where they met and fell in love many summers before. Jack's father, knowing and disdainful, denies his request. While exploring Jack's sparsely furnished boyhood room in search of something to remember him by, Ennis discovers a narrow, uncanny space at the back of the closet. In it he finds Jack's denim jacket (bloodstained from a fistfight they'd had years before) hung over a shirt of his own on a single hanger, the two closeted garments symbolically embracing. The rougher denim, cloaking and protecting the softer cotton, reflects a relationship that might have been but was not allowed to endure in 1960s Wyoming. Ennis clutches the garments to his chest, the top of the hanger pressed against his face in the shape of a question mark, as he confronts his loss and the role his fears played in Jack's tragic death.



from somewhere and bore silent witness to the people, places, and events whose lives they touched. Like the closet scene in Brokeback Mountain, Dowd's work is powerful and deeply affecting because it connects us with something we've all experienced.





divided into fifths, accented by a ripped seam and a subtler disruption in the paisley pattern directly below it, twothirds of the way over, effecting a less apparent but overriding division of the composition into thirds. The dynamics and clarity of these familiar proportions impart a hidden geometry to the work; a subtle harmony that underscores the emotions ingrained in the materials.

Dan Dowd, The big house III, 2022, found wool shirt fragment, found tin ceiling fragment, gifted drapery fragment, 17 x 24 x

2 inches

We stop to wonder who might have walked beneath that tin ceiling; cooking, reading, sleeping, or raising a family.

What young couple spent an afternoon in the early seventies putting up paisley drapes in their new apartment

friends through the flannel sleeves of that fresh plaid shirt.

because they reminded them of the summer of '67? Finally, we might imagine whose arms embraced family and

While each of us will arrive at our own conjectures about the theoretical histories embedded in the work, we're also

drawn to *The big house III* for the casual elegance of its understated but perfectly calibrated composition. The lower

two-thirds of this piece are divided horizontally into quarters, most obviously in the four tiles of the pressed tin but

also in the matching number of iterations of the fabric design just below it. The printed pattern on the cloth above is



Dan Dowd, Where have you been? Boots, 2023, Found boot rubber and cotton shirt on found board, 21 x 15 x 2 inches

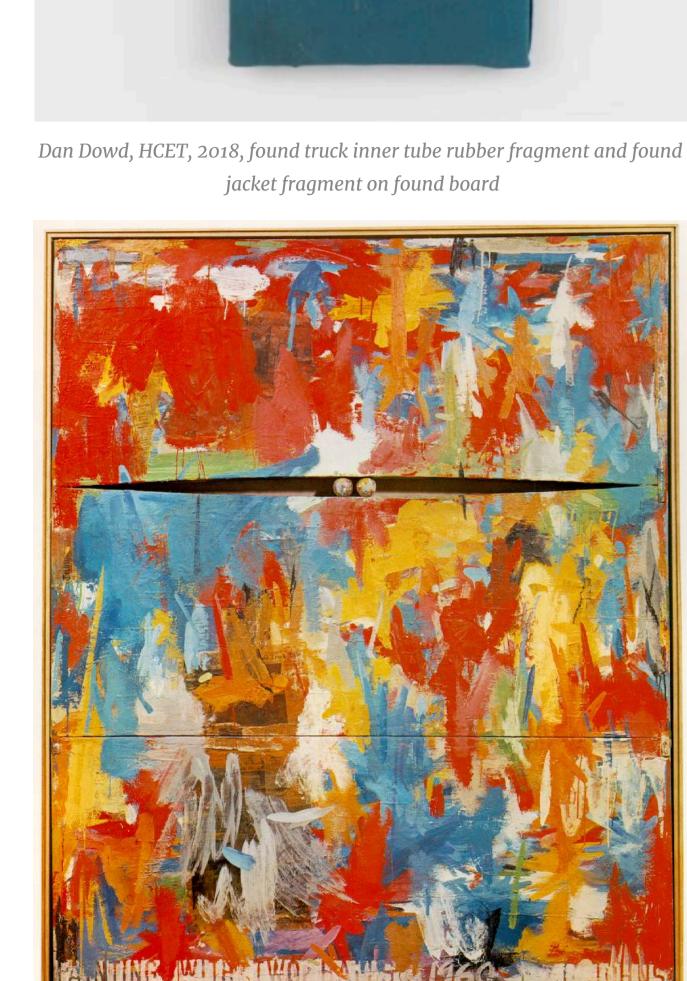
Often arranged in horizontal bands – vaguely reminiscent of landscapes or seascapes, but resolutely non-objective

and concrete – Dowd's materials also seem to wrap around an unseen support. Again, in line with the scene from

Brokeback Mountain, this embracing gesture conjures the act of swaddling and more generally a profound sense of

nurturing and caring. In other instances, his more pliable materials can appear to stretch close to breaking, adding

yet another literal and metaphorical tension to the work.



Jasper Johns, Painting with Two Balls, 1960, encaustic and collage on canvas with objects, 165.1 x 137.2 cm / 65 x 54 inches

A common characteristic of Dowd's assemblages is their restraint, often limiting a piece to just two or three found

items. *HCET* is one of his wittiest and most reductive works, including only two—an inner tube splayed open and laid

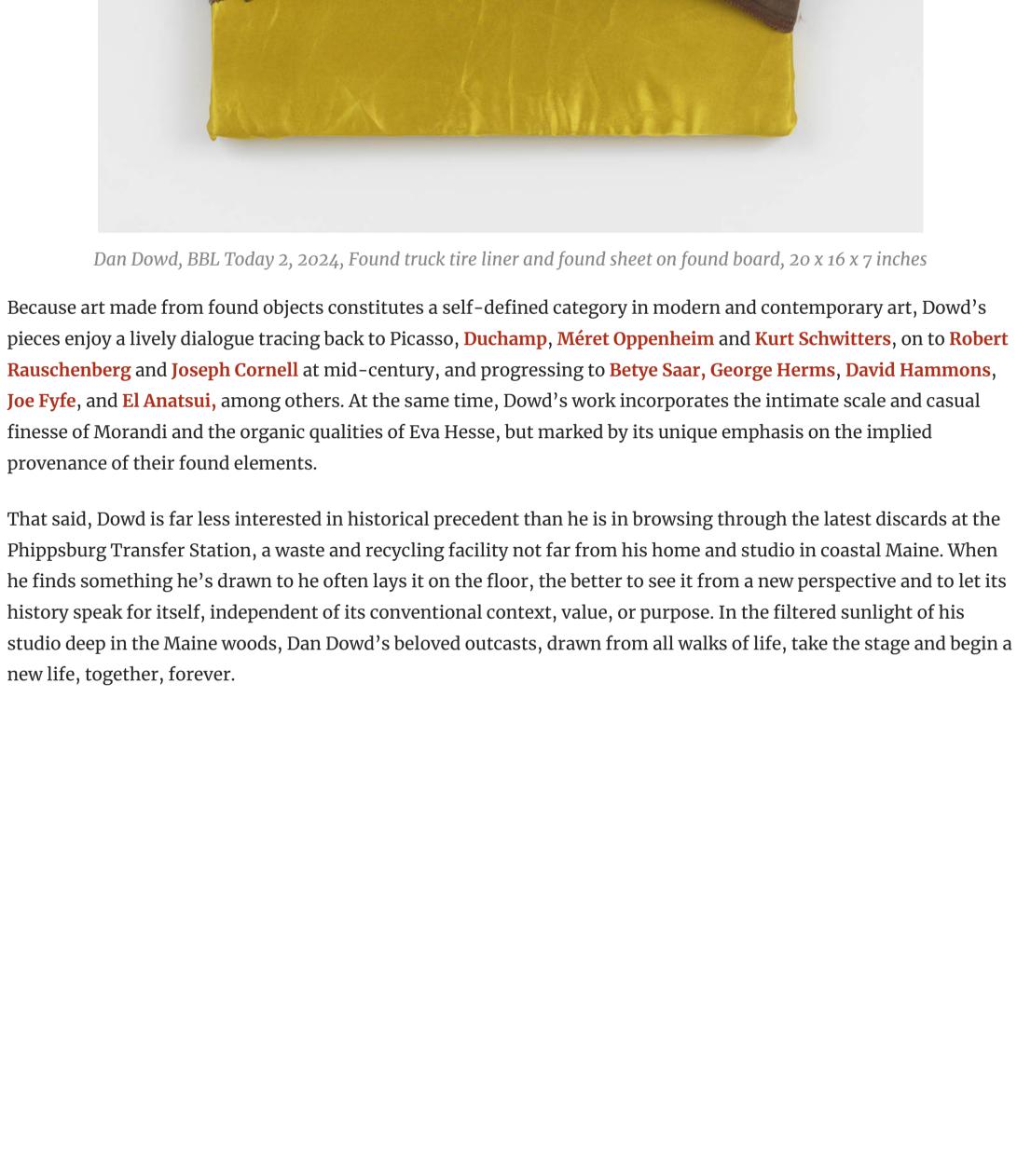
flat, like an animal skin, just above the tightly stretched fabric of a blue jacket whose seams are scrupulously aligned

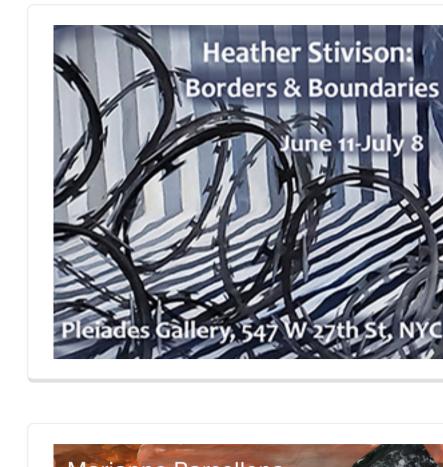
vertically and horizontally. The remnants of the tire's valve stem and the taut seams of the jacket pocket make it the

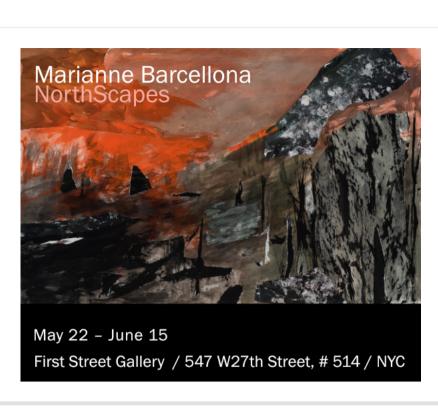
comparably suggestive gesture in *Painting with Two Balls*, while the stunning color chord of the charcoal grey inner

most minimal and erotic piece in the show. The pocket opening, very slightly parted, recalls Jasper Johns's

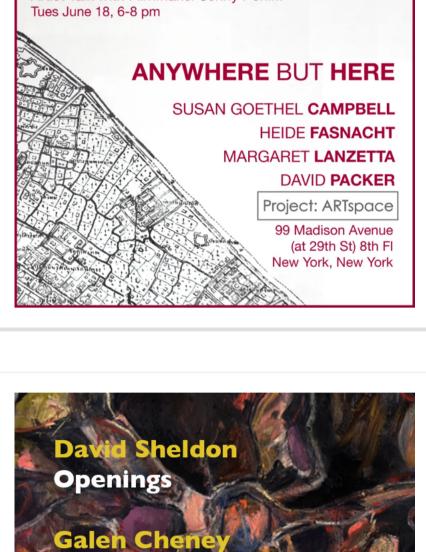
tube over a magnificent cerulean blue recalls the painting of John Zurier.















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original, richly allusive June 2, 2024 Hudson Valley (and vicinity) Selected

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portraits, still lifes, interiors, and landscapes are everywhere, reinvigorated for... NYC Selected Gallery Guide: June

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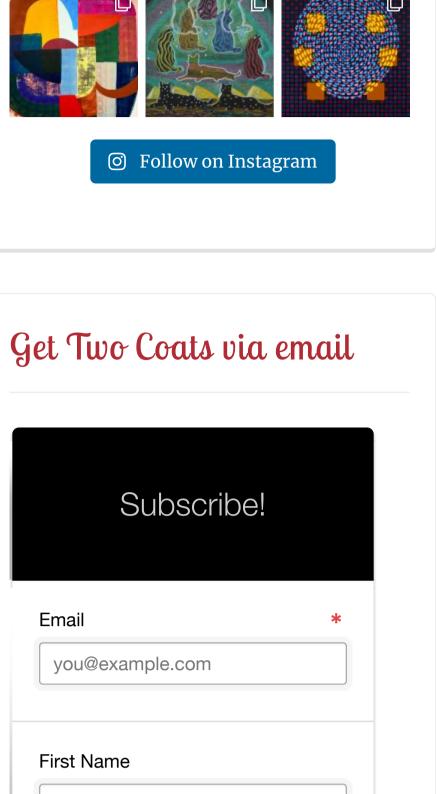
Just to the left of my writing

Artist's notebook: Nate Ethier

desk is a painting of a

magnificent tree...

On the occasion of "Heavy Light," Nate Ethier's second solo show at David Richard Gallery, Two Coats of Paint invited him...

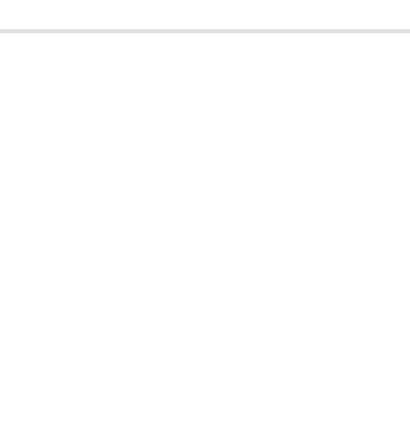


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Last Name



Magenta Plains: Dan Dowd, Resurface, 2024, Installation View "Dan Dowd: Resurface," Magenta Plains, 149 Canal Street, New York, NY. Through June 29, 2024. About the author: Mark Wethli is a painter and the A. Leroy Greason Professor of Art Emeritus at Bowdoin College.

Tags: Ang Lee, Betye Saar, Brokeback Mountain, Dan Dowd, David Hammons, El Anatsui, George Herms, Henri

Wethli, Meret Oppenheim, Pablo Picasso, Robert Rauschenberg

Matisse, Jasper Johns, Joe Fyfe, John Zurier, Joseph Cornell, Kurt Schwitters, Magenta Plains, Marcel Duchamp, Mark

Adam Simon June 11, 2024 at 7:20 pm Thank you for calling my attention to this work and for a really eloquent review.

Lari Washburn

Margaret Coughlin

June 12, 2024 at 11:04 am

Terrific article. Saw Dan's work last week- wow!thought provoking and lovely.

June 12, 2024 at 11:32 am

person.

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What a wonderful and poetic review of Dan's work. I like that you dig in to the resonance of what his work feels like in

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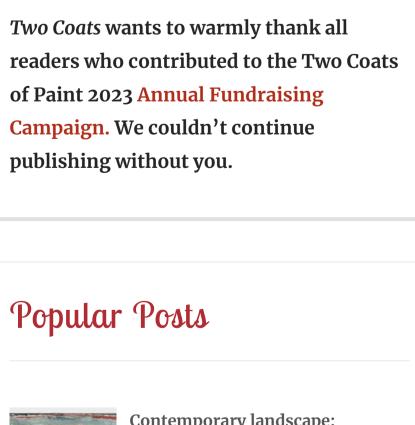
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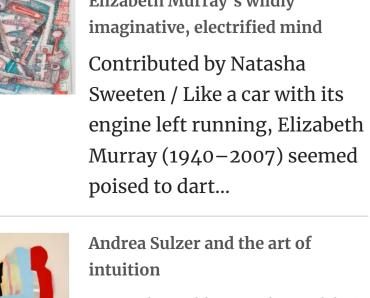
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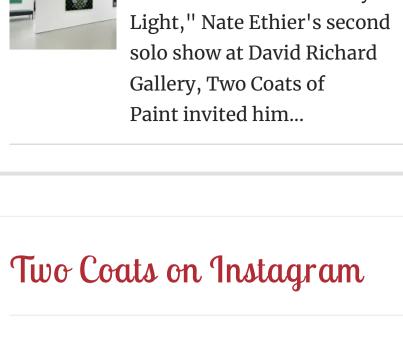
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