

BUTTERS GALLERY

520 NW Davis St.
Portland, OR 97209

Wednesday, September 12, 2012

Press release for October 2012

Contact: Jeffrey Butters
Phone: 503 248 9378
Fax: 503 248 9390
email: jeffrey@buttersgallery.com

Butters Gallery, Ltd. presents:
OCTOBER 4 - 27
OPENING RECEPTION:
THURSDAY OCTOBER 4 6 - 9 PM



pictured: *Other People's Secrets #2* 2012 mixed media on panel 48" x 32"

DOROTHY GOODE

Other People's Secrets

Representing her work since our *Davis Street Inaugural* exhibition in 1999, we present *Other People's Secrets*, our sixth solo exhibition for nationally-recognized and Portland-based Dorothy Goode. Goode advances her ongoing exploration of gesture and language in this exhibition, which will feature a suite of 18 vividly colorful paintings in egg tempera and sumi ink on panel. This body of work builds on the motif of the written word overlaid with painterly gesture, a tactic she first employed in her 2010 series *Paintings I Wrote On In 2009* and her bravura 144-painting grid, *Pretty Mess with Words*. After the intensely self-revelatory *Pretty Mess...*, the artist writes, "I had not yet stored up enough new self to plunder for the purposes of art. I had to resort to other people." *Other People's Secrets* springs from the bevy of confidences entrusted to the artist by acquaintances over the course of decades: dark wishes, betrayals real or imagined, skeletons from musty closets, and a smorgasbord of sexual adventurism. Dipping her fingers in sumi ink, Goode scrawled secret after secret onto the panels. Although she knew the words would be near-illegible once the paintings were completed, nevertheless, as she recounts, "it was a thrilling moment. Once I did it, I simply couldn't stop."

Next she selectively laid down and scrubbed off dollops, jabs, twists, and splatters of paint, alternately covering and uncovering the highly charged undergirding. The central question of this investigation was whether the words underneath would influence the emotional tenor of the gestural overlay. As it turned out, they did. The adrenaline rush, the feeling of playing with the fire of others' hidden lives, has imbued the finished compositions with a crackling sense of electricity, barely contained by the picture plane.

In this series, for the first time in her career, Goode uses interference and metallic pigments, whose color properties shift according to the viewer's vantage point and the directionality of light. Above and beyond their striking, gee-whiz illusionism, these effects materialize the show's thematic focus on the slippery, ever-shifting relativity between secrecy and indiscretion, obfuscation and revelation. A final, unplanned development in the series occurred when certain gestures in the paintings' topmost layers began to resemble alphanumeric characters. In many cases, these characters appeared to spell out words or phrases tangentially or directly related to the text in the underpainting. "The gestures," Goode says, "wanted to learn how to talk." What did the gestures say? The artist isn't telling. What is certain, however, is that suddenly, alarmingly, the ostensible neutrality of gesture, which has long offered abstract painters a veil behind which to hide specificities of intent and referent, had been infiltrated by semiotic, linguistic, and narrative meaning.

To see this exhibition online, please visit: www.buttersgallery.com