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DUNES

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251 CONGRESS ST. PORTLAND, ME 04101

## A WINDOW IS ALSO A WALL

Elizabeth Atterbury  
Marley Freeman  
Meg Hahn  
Dmitri Hertz  
Monique Mouton  
Stephen Porter  
Gedi Sibony

JULY 9– SEPT 9, 2022

**Opening reception Saturday July 9, 5–7pm**

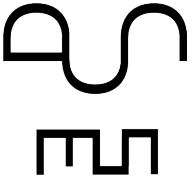
The apartment had been vacant for hours. That morning, the furniture had gone, slipping away over the floorboards like shadows moved by the passage of the day. The rooms now warped and changed shape as though shrugging off a fixed and tired facade. In their frames, the windows yelped under pressure. Along the floor–line, decorative moldings sizzled and jumped.

In the living room, the portals to bedroom, kitchen, and bath yawned like absences of infinite mass, each sucking and slurping at the contours of their own emptiness. Denuded of its coverings and armatures, returned to its original prismatic form, the room's six faces took on the abstracted austerity of a surrealist architecture, startling geometries primly complying with the demands of linear perspective. Only in the details did it become more imperfect and more human. The rough and tumble of life inscribed itself on walls caked and stippled with paint like a lunar landscape rendered in white semi–gloss primer. Abstract designs of scuffs and scrapes indexed a struggle—the residue of bike wheels as they scabbled for purchase, the death rattle of a wardrobe hitting home in an excess of inertia and failed human strength. These streaks and indentations took on semblances both ghoulish and slapstick: an unseemly sack–like blotch, pendant between vacant eyes; the clawing swipe of fingerprints describing sloppy, cheery curves.

Shapes emerged from the dust like images in clouds—the fourfold circular imprints of chair legs, the square feet of a dining room table. Other impressions of unclear origin floated, irresolute, in their suspension of grime. Invariably, they begged to be occupied again by the matter that had given them form.

A milky residue on the window panes overcast the room in a nebulous gloam, sliced intermittently by shafts of light (the sun, punching it's way through apertures in the haze). In one window, a nail—miraculous really—was suspended in the glass through some magic of heat and engineering. Or else the metal barb plugged some manufacturer's error, the omission of a slender cylinder from the otherwise perfect design. Intermittent susurrations could be heard, the whispers of the room through this teeniest of cracks, animating in anticipation of the new life it would soon imbibe.

–Nicole Kaack



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**Monique Mouton**

**Sun**, 2019  
Watercolor on paper, (framed)  
58 <sup>1</sup>/<sub>2</sub> x 75 <sup>1</sup>/<sub>8</sub> x 2 <sup>3</sup>/<sub>4</sub> in.



**Monique Mouton**

**Untitled**, 2022  
oil on wood panel  
9 <sup>3</sup>/<sub>4</sub> x 21 in.



**Monique Mouton**

**Untitled (semcircle)**, 2019  
oil on panel  
7 <sup>1</sup>/<sub>8</sub> x 61 <sup>7</sup>/<sub>8</sub> x 1 <sup>1</sup>/<sub>2</sub> in.



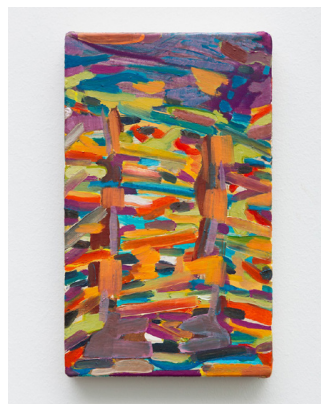
**Marley Freeman**

**I could be naked and eating figs**, 2021/2022  
oil and acrylic on linen  
18 x 18 in.



**Monique Mouton**

**Untitled**, 2018  
oil on wood panel  
9 <sup>1</sup>/<sub>2</sub> x 19 in.



**Marley Freeman**

**bricolage**, 2020  
oil and acrylic on linen  
10 x 6 in.  
11 <sup>1</sup>/<sub>8</sub> x 7 <sup>1</sup>/<sub>4</sub> (framed)



**Marley Freeman**

**Acres, 2020**  
oil and acrylic on linen  
10 x 6 in.  
11 1/8 x 7 1/4 (framed)



**Elizabeth Atterbury**

**After HB, 2013**  
Wood, clay, paint,  
9 1/2hx 14w x 1 1/2d in



**Elizabeth Atterbury**

**The Well, Again (Pool), 2017**  
Beach sand, glue, MDF  
10 1/2h x 8w x 6 1/4d in



**Elizabeth Atterbury**

**For Marion, 2022**  
Chimney liners, sand, wood  
23.5 x 12 x 12.625 inches (liner w/ mortar)  
23.75 x 12.25 x 12.75 in. (liner w crack)



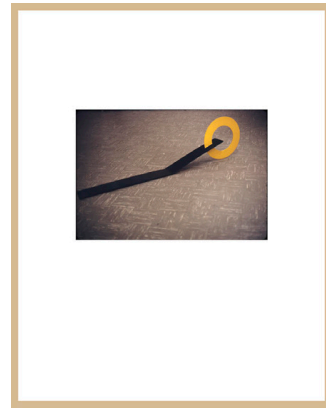
**Gedi Sibony**

**Pods, 2022**  
oil on oil painting  
18 x 24 in.



**Dmitri Hertz**

**Spider with Spore and Truncated Octahedron, 2022**  
Concrete, glazed ceramic, bronze, steel, rubber



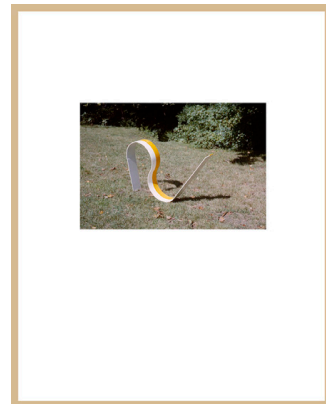
**Stephen Porter**

**Wheelbarrow, 1965/2022**  
Archival Pigment Print  
11x14in (framed)  
edition of 3 + 1 AP



**Stephen Porter**

**9 times II, 1983/2022**  
Archival Pigment Print  
11x14in (framed)  
edition of 3 + 1 AP



**Stephen Porter**

**Yellow Bend, 1965/2022**  
Archival Pigment Print  
11x14in (framed),  
edition of 3 + 1 AP



**Dmitri Hertz**  
**Charred Grass (Poaceae Family), 2022**  
Glazed ceramic



**Stephen Porter**

**When the Children Come Out to Play, 1965/2022**  
Archival pigment print  
11x14in (framed)  
edition of 3 + 1 AP



**Meg Hahn**  
**Cut Out Window 2, 2019**  
oil on paper  
5 1/2 x 6 1/2 (framed)



**Meg Hahn**  
**Warmth 3, 2021**  
oil on canvas  
16x16 in.

