

DUNES

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Chris Domenick

BONE FOLDER

APRIL 1- MAY 15th

Opening Reception April 1st 6–8pm

In the kitchen there is often a drawer. One with small things, and bits of stuff. Material relatives of the thin board, a screw with little plastic and wood buttons, squiggles, an extra wood turned knob, chicken scratch, a pair of scissors, string and dust. In these works, offcuts from an intentional lost and found are reworked and arranged into flat but sculptural compositions. Without figure and ground, there are supports, frames, mattes, signs, and baubles that reappear as found objects, as shapes and cutouts to be rearranged. This bricolage, slowly accumulated and formed in the wake of other projects (the works date from the past six years), becomes a project unto itself. They leave the drawer or table and are hung up on the wall.

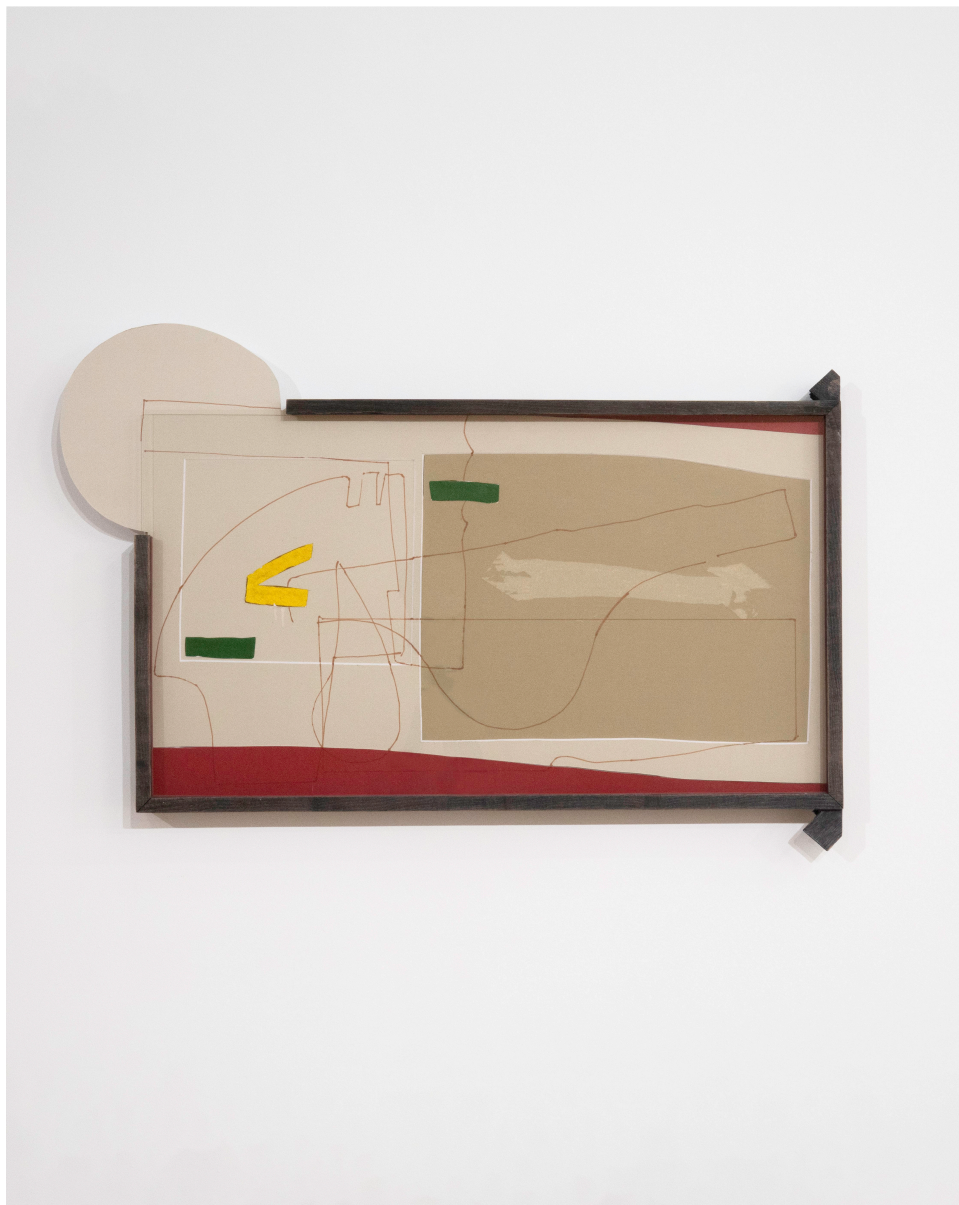
This show meditates on process and the attitude of the workshop through vivid games of rearranging, mismatching, typesetting, folding. Though frames have the capacity to finalize, these works confound that convention: their frames often come first, and are then filled in with fragments and leftovers from the artist's studio. Both literally and metaphorically, these frames refuse to perform their function to enclose a picture, even as they point to other formal phenomena. Two primary components make up this show. A series of works hang on the wall, while a long, angled shelf displays an accordion-folded book, like a reference kiosk or a textual key, composed of a playful list of descriptions of paintings.

Gestural marks make an appearance, in the pages of the displayed book, one of four unique volumes of silkscreen prints made while in residence at teh Frans Masereel Centrum in Kasterlee, Belgium. Painterly marks repeat as a printed motif, in ink and not paint. Painting, named as one-liners in the book, acts as a kind of a caption and a foil. Its terms are flirted with, indulged in the ephemera of printed matter. Painting as a strategy, as discourse, and as a method—whether serious remarks or half-remembered specificities, the origins of these phrases, like the scraps, are just one aspect of their position in the scene of rearrangement. There are associations that seem to threaten seriality, appropriation, rule and number, all the while, like a book in your hand, reading your potential to touch, your proximity, the drawer.

Dunes is pleased to announce “Bone Folder”, a solo exhibition of work by Chris Domenick, opening April 1st from 6–8pm

–Zoey Lubitz

Chris Domenick is an interdisciplinary artist working in painting, sculpture, drawing, and writing. His work explores the poetics of materiality and craft, often engaged with vernacular forms of architecture, design, and the decorative arts. He utilizes abstraction as a means to examine the semantics of surface, shape, and touch. Domenick received an MFA from Hunter College and has received awards from various institutions including The Shandaken Project, The Sharpe–Walentas Space Program, Skowhegan School of Painting and Sculpture and Recess Activities. Recent projects include Detour: cul de sac at International Waters, Song-shaped Sill at The AI Held Foundation, Flat Moon at Kate Werble Gallery, 5 O D A Y S at MASSMoCA, and Particulate Paper Records of Time in Cabinet Magazine. He has been included in exhibitions at Canada Gallery, The Queens Museum, The Vanity East, MOMA, Essex Flowers, Regina Rex, and Room East, among others.



Engine, 2023
Marker on matboard, felt, cork, artist frame (wood,
stain, glass)
25 x 18 x 1 inches



Bluff, 2023
white out, enamel , paper, matboard, artist frame
(wood marker, museum glass)
19 x 17 x 1.5 inches



Kite, 2022
laminated, stained wood
19.5 x 17.5 x 1.5 inches



Skittle, 2023

leather, enamel, white out, colored pencil, paper,
matboard, artists's frame (wood, museum glass)
24 x 19 x 1 inches



Estuary, 2020–2022
ink, matboard, resin, wood, laminate, artist's frame
(stained wood, museum glass)
25 x 18 x 1 inches



Suture, 2021–2023
ink, matboard, resin, wood, laminate, artist's frame
(stained wood, glass)
12.5 x 19.5 x 2 inches



Alphabet, 2022
graphite on paper, matboard, artists frame (wood,
glass)
31 x 22 1/4 x 1 7/8 inches



Painting on polyester
 By candlelight
 Inspired by protests due to its problematic subject matter
 Made by a silent author
 Generic abstract Painting
 Corporate
 Made by a Hollywood personality
 Collaborative
 Pedantic and geometric
 Made by a Jewish Refugee
 Paintings thrown away before they've been completed
 According to the New York Times, the author is a cultural spokesperson of an upcoming generation
 Radical Paintings
 Unearthed from the storage facility of a little-known collector after her death
 Belonging to MOCA but has never been exhibited
 Made in Taiwan
 Spray Paintings
 Hard-edge Paintings
 Commissioned by the Queen
 Pets
 Relatives
 Featured in the background of the third episode of a Netflix Comedy series about a broken home
 Demonstrating an attention to compositional form
 Sacrificial
 Made by a suburban expat
 Demonstrating a particular interest in technology
 Musical Paintings
 Jam-packed with stuff
 Would never be any other circumstance, considered a painting and not that it is in fact
 Gratuitous Paintings
 Lowercase p Painting
 Medieval
 Paintings meant to be exhibited in pieces from just American flag with a blue horizontal line cutting across its center
 Tattoo aesthetics
 Using the grid to articulate the spatial endlessness of contemporary life as well as calling attention to the picture plane as an object in and of itself
 Ontological Paintings
 Local Paintings
 Very abstract
 Rejecting the spectacle
 Sarcasm, flamboyant
 A collaboration in
 bedrooms
 Accompanying a
 ect about sound
 Unframed Pair
 Professional
 Described a
 Whose author
 master in
 Painting
 identity
 Brazil
 Paint
 straw
 Tra
 Tr

Paintings Volume I
 Silkscreen on paper, accordion bound book
 six unique books with slipcase
 12 x 17.5 inches (closed)
 17.5" x 30 feet (open)



Paintings Volume I

Silkscreen on paper, accordion bound book

six unique books with slipcase

12 x 17.5 inches (closed)

17.5" x 30 feet (open)



Paintings Volume I (Opposite)
Silkscreen on paper, accordion bound book
six unique books with slipcase
12 x 17.5 inches (closed)
17.5" x 30 feet (open)



Paintings Volume I

Silkscreen on paper, accordion bound book

six unique books with slipcase

12 x 17.5 inches (closed)

17.5" x 30 feet (open)