

DUNES

THE WRONG TREE

FAQ:

Did the gallery change to a bookstore? No. The gallery is still a gallery, the *exhibition* is a bookstore. **Does that mean the books are not for sale?** No, everything is for sale, the exhibition is a *bookstore*. **Where are prices?** Pencil on the first page of most items.

We kindly ask that you treat things with care, keeping in mind that nearly everything is out of print. As such, the price range is more in line with that of a rare bookstore. Items in mylar are priced at \$200 upward.

Dunes is thrilled to announce The Wrong Tree, an exhibition that opens Saturday December 7th, with a reception from 5–7 pm. The show is co-organized with Sam Wells, with work from Bianca Beck, Stephen Benenson, Jared Buckhiester, Emily Davidson, Chris Domenick, Georgia McGovern, Monique Mouton, Eric Palgon, Tessa O'Brien, Eliot Porter, Matthew Porter, Stephen Porter, Peter Shear, Luke Stettner, and Zoe Wright

Dunes would also like to thank: Roger Conover, Executive Editor of MIT Press of forty-two years; Garret Colton, of goodstuffgood; and Don Lindgren, of Rabelais Books, without whom this idea would not have been possible.

Since opening in 2022, one of the driving forces behind Dunes has been a small bookstore that invites every artist from every exhibition to contribute a handful of titles that inform them or their art making. It is a more lasting way to mirror the concepts that flow through the space in the form of accessible texts and ideas for the people who visit.

The Wrong Tree is a sprawling reimagining of the gallery, its bookstore, and its social contract. It takes inspiration from the less "neutral" histories of viewing, such as the proto-alternative spaces of lofts, basements, apartments – and bookstores. These are active spaces, often lived in, where art is foregrounded and backgrounded through a different lens. They are often discursive and protracted, with de facto authorship insinuated by the venue itself; its layout, its furniture, its food, its open commerce. And when commerce and art are conspicuously intermingled, the sentiment is often anti-gallery.

However, rather than reject the interference galleries often ascribe to these venues, The Wrong Tree treats them as generative, probing the gallery's force of authorship, its capacity to collaborate, its accessibility of ideas. Rather than curating an exhibition at a bookstore, the gallery is exhibiting the bookstore itself, replete with its own exhibition – a show within a show. Artists will also be added to the exhibition over its duration.

As viewers circulate through the gallery, they will experience a co-mingling of art and texts – a dialogue of mutual inspiration and influence. In a reversal, artists were invited to exhibit works inspired by books, while the books reflect a vast history of ideas that have influenced art and artists alike. There is no single, all-encompassing theme; no totalizing motif. Viewers are invited to wander in and out of different genres, mediums, and subject matters – both with respect to the books, and the featured work. With over fifteen-hundred book titles, some notable areas of focus are artist's writings and ephemera, lost utopian art schools, architecture and theory that have strongly overlap within creative fields, along with a variety of niche of and out-of-print selections. In the same way we pick up a book in someone's home, sit down, look at an item displayed on their shelf, turn on a lamp – the show draws threads of association, and imagines the artwork in situ. It aims to stretch time, productively counteracting the daylight hours of Maine's winter.

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Georgia McGovern
Little Trouble Girl, 2024
graphite and oil on canvas
13 x 14.5 in.



Jared Buckhiester
Untitled, 2024
Glazed Stoneware and Walnut
22 x 9 x 9



Peter Shear
Underline, 2024
Oil on Canvas
14 x 16 in.



Peter Shear
Walnut, 2024
Oil on Panel
14 x 11 in.



Stephen Benenson
Logging People #16, 2019
Ink on gesso board

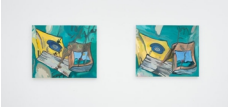
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Chris Domenick

Lamp (column #5), 2024

Wood, painted paper, steel, lamp parts



Emily Davidson

Story 1 & Story 2, 2024

oil on linen

each 11x 14 in.



Stephen Porter

Series 15 #30, 2016

Powder coated aluminum

14" x 15" x 11"



Eric Palgon

Untitled, 2024

Oil and Flashe on panel in white wash maple frame

12 1/4 x 17 1/8 in. (framed)



Bianca Beck

2024

wood, steel, papier-mache, acrylic, and oil

26H x 17.5W x 7D inches



Stephen Benenson

Logging People #23, 2019

Ink on gesso board

14 x 11 in.

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Luke Stettner

BURN/FIRE/KILL/RAID/URN/IRE/ILL/AID, 2019

Typewriting on paper, letroset, graphite, wax, doodle by

Daniel Marcus

24 3/8 x 28 3/8 x 1 in. (framed)



Zoe Wright

Little i, 2020

Oil on Canvas

20 x 16 in.



Monique Mouton

Sweet Orange

Watercolor, soft pastel, pencil on paper

White oak with pearl gray frame

15 x 9 1/2 x 1 7/8 in. (framed)



Monique Mouton

Untitled (Pink Cloud)

Soft pastel, gesso, pencil on paper

Bleached walnut frame

13 1/2 x 10 5/8 x 1 7/8 in. (framed)



Luke Stettner

Untitled, 2024

Silver Gelatin Print

20 x 16 in.



Chris Domenick

Lamp (column #12), 2024

Wood, screen printed paper, lamp parts.

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Matthew Porter
Grey Ocean, 2024
Archival Pigment Print
7 x. 5.6 in.
Edition 1 of 3



Tessa O'Brien
Bait Bag, 2024
Oil on Linen
21.5 x 20.5 x 1.5 in.



Tessa O'Brien
Georgia, Cape Split, 2024
Oil on Linen
14.5 x 15.5 x 1.5 in.



Eliot Porter
Arctic Tern, Matinicus Rock, Maine, 1976
Mounted, signed in pencil on the mount, the photographer's stamp, titled and numbered '2-2-5-6,' on reverse.
Dye-transfer print
Image: 8 1/4 x 10 1/2"; Mount: 15 x 17 1/2"