

Chris Dorosz: *The Painted Room*

Out of material discovery I began to regard the primacy of the paint drop, a form that takes shape not from a brush or any human-made implement or gesture, but purely from its own viscosity and the air it falls through, as analogous to the building blocks that make up the human body (DNA) or even its mimetic representation (the pixel). With this in mind I've been working towards creating a narrative of materials as the groundwork to explore changing ideas of human physicality in an age pushing towards virtual reality.

Chris Dorosz

Comprised of thousands of colorful paint globs suspended on vertically strung lines of monofilament, *The Painted Room* depicts the living room of Chris Dorosz's childhood. Dorosz's father was in the military and due to frequent relocations, the family living room was reconfigured numerous times during the artist's youth. However, the elements all remained the same – the couch, the coffee table, the armchairs, the lamps, etc. And, it was these familiar components that defined “home” for Dorosz. In an ever-increasing global culture, Dorosz explores the notion of home, not merely as a physical structure, but as a place formed by memories and a sense of belonging. Using acute observation and elaborate fabrication, Dorosz has rendered a physical, emotional and spiritual interpretation of home and memory.

Dorosz is also interested in the physicality of paint in this digital age. Despite decades-old proclamations of its demise, paint seems to present the most tenacious and stubborn resistance to the digital movement. Dorosz's hybrid three-dimensional pointillist painting exemplifies paint's vitality and versatility while also referencing a number of pivotal artistic movements of the 20th century, including Pointillism, Cubism, de Stijl, Op Art and, of course, Digital Art. The paint globs can be interpreted as individual pixels that combine to create an analog depiction of the Dorosz living room. The combined molecules of paint in *The Painted Room* vacillate between abstraction and representation, crystallizing at various points of perspective as the viewer moves around the installation.

The viewer is the final element that completes the work, according to Dorosz. As Stephen Matijcio notes in the brochure essay that accompanies this installation, “...we as ‘houseguests’ flicker in and out of focus as we circumnavigate the Room – taking on its ephemeral character as our visual autonomy is continually interrupted by movement, monofilament and suspended paint molecules...Like apparitions floating in and out of legibility, we come to mirror the ethereal hand of Dorosz in *The Painted Room* – moving fluidly between absence and presence, abstraction and representation, coherence and chaos.”

Originally, from Canada, Chris Dorosz earned his MFA from the Nova Scotia School of Art and Design. In 2003, he was the winner of the Royal Bank of Canada's New Painting Competition. He currently lives and works in San Francisco and is a full-time instructor at The Academy of Art College.