



CHRIS DORIS
OPEN PAINTINGS

“More and more of less and less.”

Ram Chandra

Published by the Paul Kane Gallery

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As I sit in the Lacken Studio surrounded by several of the Open Painting series, a selection of which constitutes the exhibition in the Paul Kane Gallery, what they are is an open question.

The paintings appear to have both the quality of individual human presence and of cosmological states and spaces.

In the Buddhist understanding of reality, as with other Eastern traditions, including the meditation practice with which I am familiar, psychology and cosmology co-arise.

The trajectory of human development through a hierarchy of increasingly subtle, open and expansive psychological states corresponds to an equivalent opening to deeper levels of existence. This dual presence seems to be implicit in the Open Paintings – human presence and cosmological states.

For historical reasons the eastern meditation - based traditions have a distinct depth and



continuity of research and practice into the nature of self – it's conditioning, it's deconstruction and it's transformation.

Broadly speaking they share the perspective that the conditioned and contingent self that mediates our experience of life, obscures the innate ground of being. This core state is sometimes described as a field of pristine awareness – inherently open, interconnected and empty.

The Open Paintings are made with oil paints and rollers, the width of the roller establishing the central opening. They start with the observation of light touching matter. This is observed externally in the west of Ireland sky and observed internally as light, (prana), removes complexity from individual consciousness, both in individual and group meditation.

The paintings start with a complexity of contrasting colours. Through a layering process with a translucent medium they move towards the light image initially observed. The paint is applied using the rollers in the manner of Zen raking. The painting process opens up with it's own dynamic. It resolves when I recognise an equivalent open stillness to the initial impulse – an immanent, soft-lit emptiness.

There is a lot of colour mixing in the making of the Open Paintings in an effort to get at a light tinged with materiality, a light without luminosity.

The paintings are open also in the sense that there are few pictorial stratagems to distract. Oil painting is quite difficult, taking coloured fats with different light reflecting properties and organising them to generate a truthful image that transcends the materials.

Painting is also a useful, deep method of inquiry. It demands that thought is subject to the humbling test of a lived material process, of physical craft. The painted surface is the instantaneous record of values chosen and moves made. Painting offers the nuance and compression of meaning of a rich tradition of research and formulation. And most importantly, it requires clear seeing.

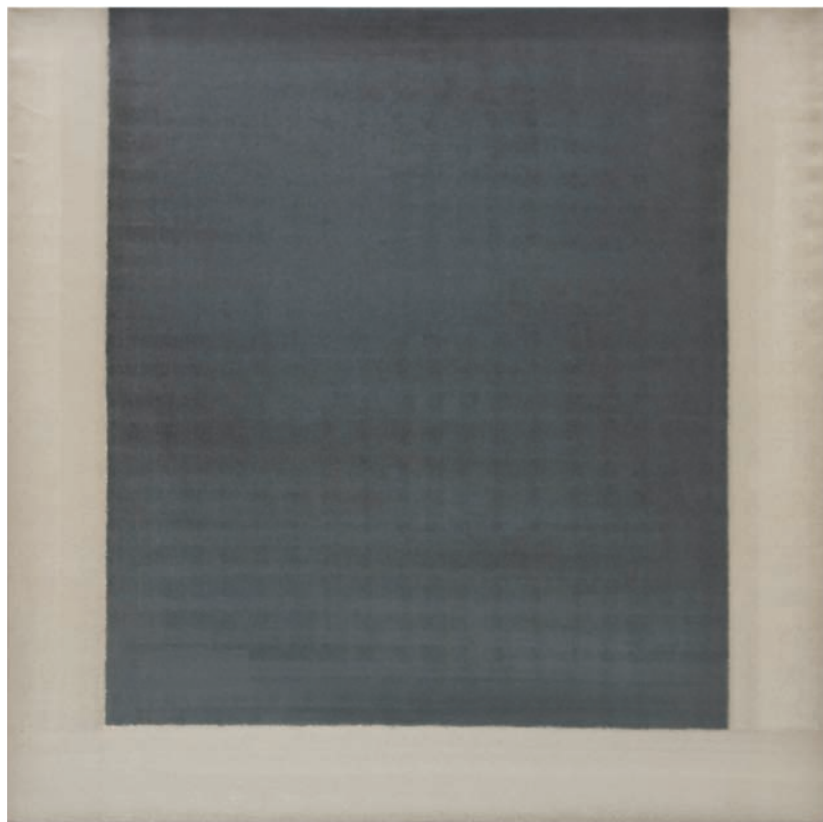
The Open Paintings echo the precedents of Rothko, Reinhardt, Scully and others. The intent is entirely unromantic. It is to make objects based on the observation of subtle energy transforming material complexity, particularly in human consciousness. Eastern modes of observation and transformation are merged with a western visual tradition. They are slow paintings, which emphasize the processes of seeing, and feeling.

Whether they achieve any of the above is, of course, an open question.

*Chris Doris
Lacken Studio
Mayo Ireland
15th September 2009.*



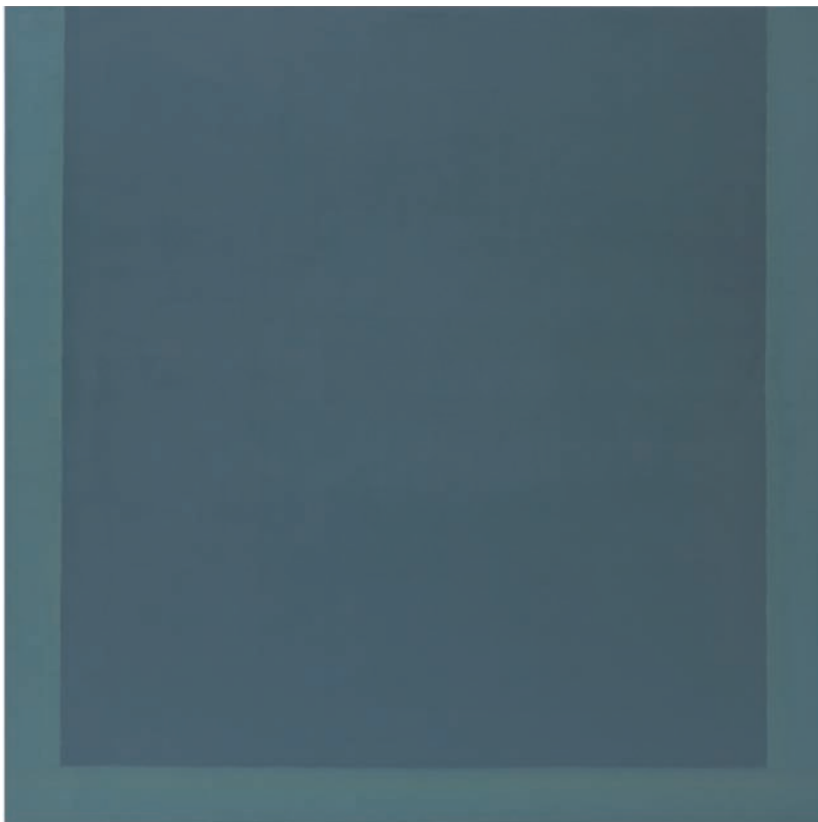
Open Painting, 12/6/09, oil on linen, 183 x183 cms



Open Painting, 3/5/09, oil on linen, 185 x185 cms



Open Painting, 20/5/09, oil on linen, 185 x185cms



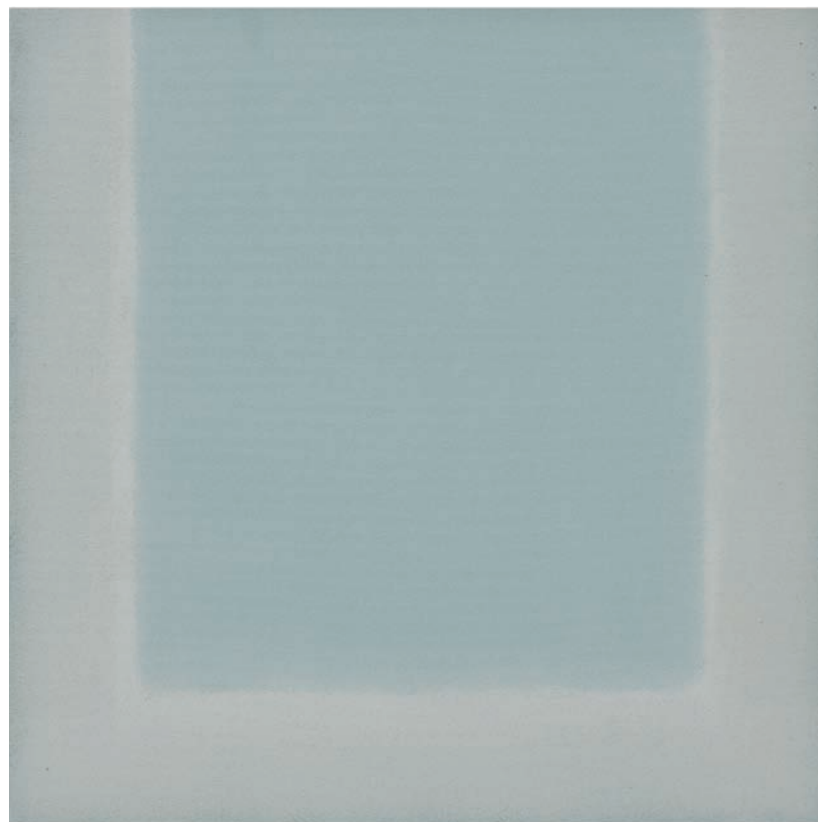
Open Painting, 28/7/09, oil on linen, 150 x150 cms



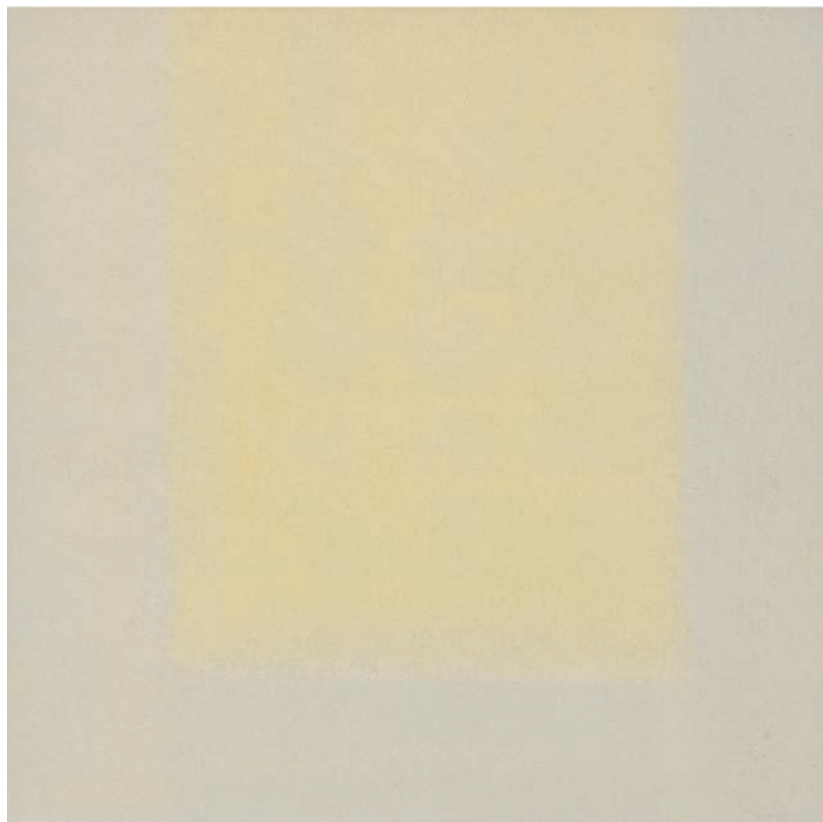
Open Painting, 29/4/09, oil on linen, 150 x150 cms



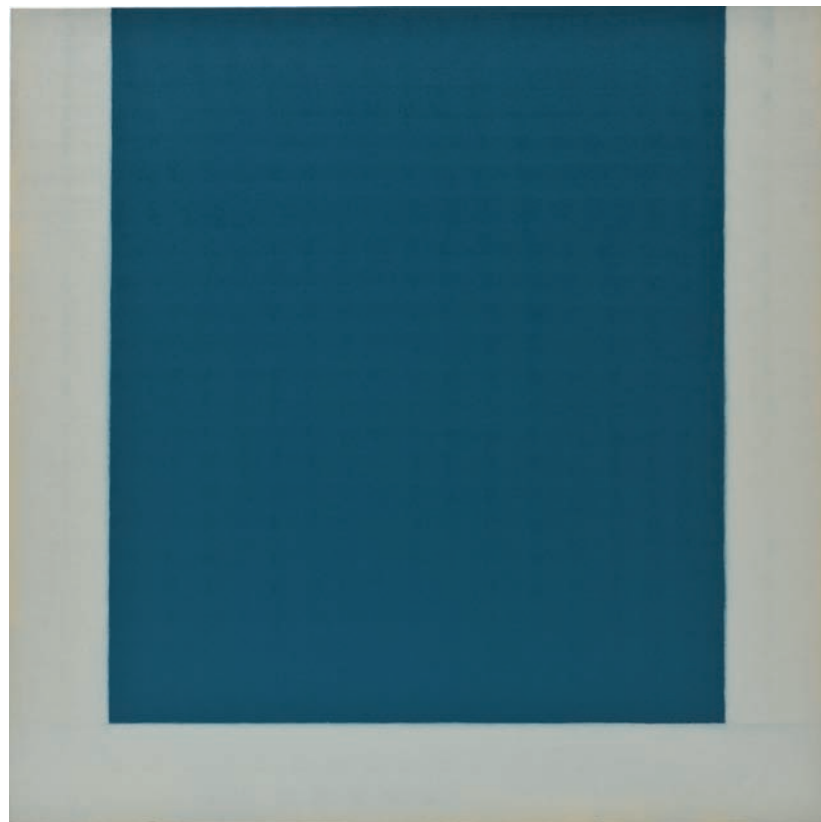
Open Painting, 11/3/09, oil on linen, 60 x 60 cms



Open Painting, 13/4/09, oil on linen, 30 x 30 cms



Open Painting, 2/4/09, oil on linen, 50 x 50 cms



Open Painting, 19/6/09, oil on linen, 183 x 183 cms



Open Painting, 9/5/09, oil on linen, 150 x150 cms



Open Painting, 25/6/09, oil on linen, 183 x183 cms

One-Person Exhibitions	2009	Open Paintings – The Paul Kane Gallery, Dublin
	2008	Exchange - Eagle Gallery, London Love Thing – Claremorris Gallery, Claremorris, Co. Mayo Connectivity – Castlelacken Studio, Lacken, Co. Mayo Seeing and Believing – Design Factory, Dublin
	2006	Nameless - The Paul Kane Gallery, Dublin Mindgames – Ballina Arts Centre, Co Mayo Mindgames [2]- The Paul Kane Gallery, Dublin Satsangh –The Dock, Carrick-on-Shannon Co Leitrim
	2003	Balance [1] - Foxford Exhibition Centre, Foxford, Co. Mayo Balance [2] - Leadwhite Gallery, Dublin
	2002	Daintree Warehouse – Dublin
	2001	Ards Exhibition Centre – Northern Ireland
	2000	Lineage – Ballina Arts Centre Studio Exhibition, Daintree Warehouse, Dublin
	1999	Unearth (1) – The Linenhall Arts Centre, Castlebar, Co. Mayo Unearth (2) – RHA Ashford Gallery, Dublin
	1998	Free State – Model Art Centre, Co. Sligo
	1997	The Sign of the Cross – Foxford Exhibition Centre, Foxford, Co. Mayo
	1991	Samskaras – Project Art Centre, Dublin
	1989	Icons and Monoprints – The Royal Hospital, Kilmainham, Dublin (One wing of I.M.M.A.)

Interventions	1986 - 88	Rotating Group Exhibition - Resocialization Unit, St. Brendan's Mental Hospital
	1985/86	800 Painted Heads - Dublin City Centre Streets
	1987 - 90	Artists on the Boards - Group Billboard Installations, Dublin
	1999	40 Days and 40 Nights - Croagh Patrick, Co. Mayo
	2000	Via – A 2000km Hitched Line Drawing, Co. Mayo
	2007	Silencer - 30 Days of Silence, Public Art Project, Castlelacken Studio and nationally

Group Exhibitions	2009	Another Island Irish Voices - Irish Cultural Centre, New York
	1992	Banquet Exhibition – Riverrun Group Show, Transmission Irish Life Centre
	1990	Banquet Exhibition – RHA Gallery
	1988	Painting the Town – 6 Artists, Projects Arts Centre Art Works - Temple Bar Gallery Flags Along the Liffey - Dublin Claremorris Open Art Exhibition Into the Third Dimension – Sligo Town Hall G.P.A. Awards for Emerging Artists - Douglas Hyde Gallery Independent Artists against Repression
	1987	G.P.A. Awards for Emerging Artists - R.H.K. Irish Exhibition of Living Art - The Guinness Hop Store, Dublin 2 Group Shows, Hendriks Gallery
	1986	Artists on the Boards '87 - Dublin City Centre The Graduate Show - Temple Bar Gallery Independent Artists – Dublin, Belfast, Limerick The Artists and the Bomb – Dublin, Cork, Limerick Moscow - Opening Exhibition, Tivoli Creativity Centre, Dun Laoighre

Awards	1987	Dublin Corporation Arts Award Arts Council Award for "Artists on the Boards" '87
	1988	Irish Exhibition of Living Art Banner Design Award
	1989/90	Art Council Awards
	1989	Dublin Corporation Grant
	1994	Artist in Schools Residency in Mayo
	1996	Arts Council Travel Award Arts Council Materials Grant
	1997	Selected to Mayo County Council Residence Panel
	1998	Mayo County Council Exhibition Assistance Grant Nominated for Sunday Independent / Ford Spirit of Life Award Arts Council Bursary Mayo County Council Artist in Residence
	1999	Arts Council Bursary
	2003	Leader Capital Grant
	2006	Liam Walsh Award

Collections	I.M.M.A.	Bank Of Ireland
	Arts Council of Ireland	Contemporary Irish Arts Society
	Mayo County Council	Glen Dimplex
	Private Collections	A.I.B.
	G.M.I.T.	

Bibliography	Artists on the Boards - Lyell Davies, Circa No. 37
	On the Face of the Waters – Fintan O'Toole, Icons and Monoprints Catalogue
	Chris Doris at RHK - Desmond MacAvock, Irish times, 22/11/89
	Anti-Yuppie Defiance by Chris Doris - Kate Robinson, Sunday Independent 12/11/89
	Chris Doris at RHK - Tom Weir, ORB Magazine, Issue No 1
	An Artist Uneasy with Institutions - Fintan O'Toole, Irish Times 28/10/90
	Epic Faces of History's Victims - Aidan Dunne, Sunday Tribune 5/11/89
	Chalk Abstracts at the Project - Sunday Independent, John Hutchinson 1991
	Anxiety and Perception - John Hutchinson [Samskaras Catalogue] 1991
	Exhibition by Chris Doris at the Project - Desmond MacAvock, Irish Times November 1991
	Spiritual Values versus Commerce - Aidan Dunne, Sunday Tribune 27/01/91
	Chris Doris – An Exciting Show, In Dublin, November 1991
	Would You Believe? - 4 Artists and Spirituality, RTE 1992
	An Important Exhibition – Western People, September 1997
	Sign of the Cross Catalogue 1997
	Free State Catalogue 1998
	Fragility and Mystery – Ciara Ferguson, Sunday Independent 4/98
	Exhibition interview Arts West Magazine 1999
	Unearth Catalogue 1999.
	40 Days and 40 Nights on the Reek - 45 minute documentary compiled by Chris Doris.
	Produced by Peter Woods
Broadcast RTE 1 Radio 15 and 18/3/2000	
40 Days and 40 Nights - Céide Vol 3, September '99	
Sometimes Hell Mostly Heavenly - the Examiner 9/99	

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Artist collects words of 1,500 at top of the hill – Irish Times 6/9/99
Artist discovers something wild about the West – Dorothy Walker, Sunday Times 9/99
Mayo Artist Scales Spiritual Heights – Ireland on Sunday 29/8/99
Drawing on Inspiration – Sunday World 6/99
The Layering of Modern Myths – Aiden Dunne Irish Times
Cúrsaí Ealaíne – RTE 1 Television 9/99
The Arts Show – RTE Radio 18/99
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Lineage – Ian Wiezcorek, Céide Magazine 6/00
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Berlin Radio Documentary 2002
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Mindgames Catalogue
The View - R.T.E Television
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An Alternative Perspective – Aidan Dunne, Irish Times 2006
All the Time in the World – Eimear McKeith, Sunday Tribune
Silencer – Your Chance to be part of a Work in Progress, Helen Falconer, Western People, 2007
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Chris Doris is based in Lacken, North Mayo, Ireland. A regular visitor to South India, for twenty years his work has been resourced by practical and academic research in Eastern philosophy and Western psychology and psychotherapy. His wide ranging practice spans painting, printing, photography, drawing, installation and public interventions.

