

Impromptu(s)

Clare Burnett and Juliette Dominati

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Clare Burnett
Juliette Dominati



Impromptu(s)

Essay by Stacie McCormick

Impromptu(s) is an exhibition of two artists that put improvisation at the root of their practises. The act of observing, noticing, then responding and utilising the resulting materials to craft and create bodies of work are brave choices and require an element of trust and confidence. The current climate is an extreme example of the necessity for humanity to improvise and adapt in order to actually survive. We are in the throws of that as we speak. Improvisation is a pervasive state, despite our idea of planning and insisting that we can create continuity. The unpredictable nature of Nature insists on our flexibility. It is this improvisational attitude that forms the link and foundation of Impromptu(s) by Clare Burnett and Juliette Dominati. It brings together the works of two artists who extend the walls of their studios to the world at large, collecting and manifesting from the happened-upon, randomly discovered and serendipitously noticed objects, materials and experiences, that are then coaxed into life anew. Whilst distinguishing between Burnett and Dominati can be stated as painter meets sculptor, they are insufficient descriptors for their multi-disciplinary practices.

Clare Burnett's work plays with us. The recognisable and familiar is reconfigured in ways that disrupt and pose questions. Clare is a heroic scavenger, and it feels like nothing under her gaze is safe, as the world is her playground and the contents her materials. Salvaged ship wheels become the support for colourful links, egg crates become bronzes, former shop-displays ready-made, re-made, seen anew. They become covetable sculptures. She has an acute sense of observation - a sociological, archeological lens - seeing the somehow absurd nature of the utilitarian, once decontextualized. Her practice flips the phrase 'nothing bears scrutiny' to 'everything is worthy of scrutiny' and it becomes at once magic and absurd. These are sculptures that have

a sense of humour, but also a gravity as objects that reflect our habits. Clare's selection process, her gaze, her anthropologic view, provides the filter through which global consumerism, environmentalism, feminist ideas and their associated politics can be subtly amplified. From the moment Duchamp placed the wheel on the barstool in 1913 we could no longer view our castaways in the same way. Clare follows in line with the ready-made legacy, but the found or discovered becomes the material to manipulate and add to. It is this process of alteration that magnifies the objects' status and achieves a prestige and a dignity to the ordinary that they seem to deserve.

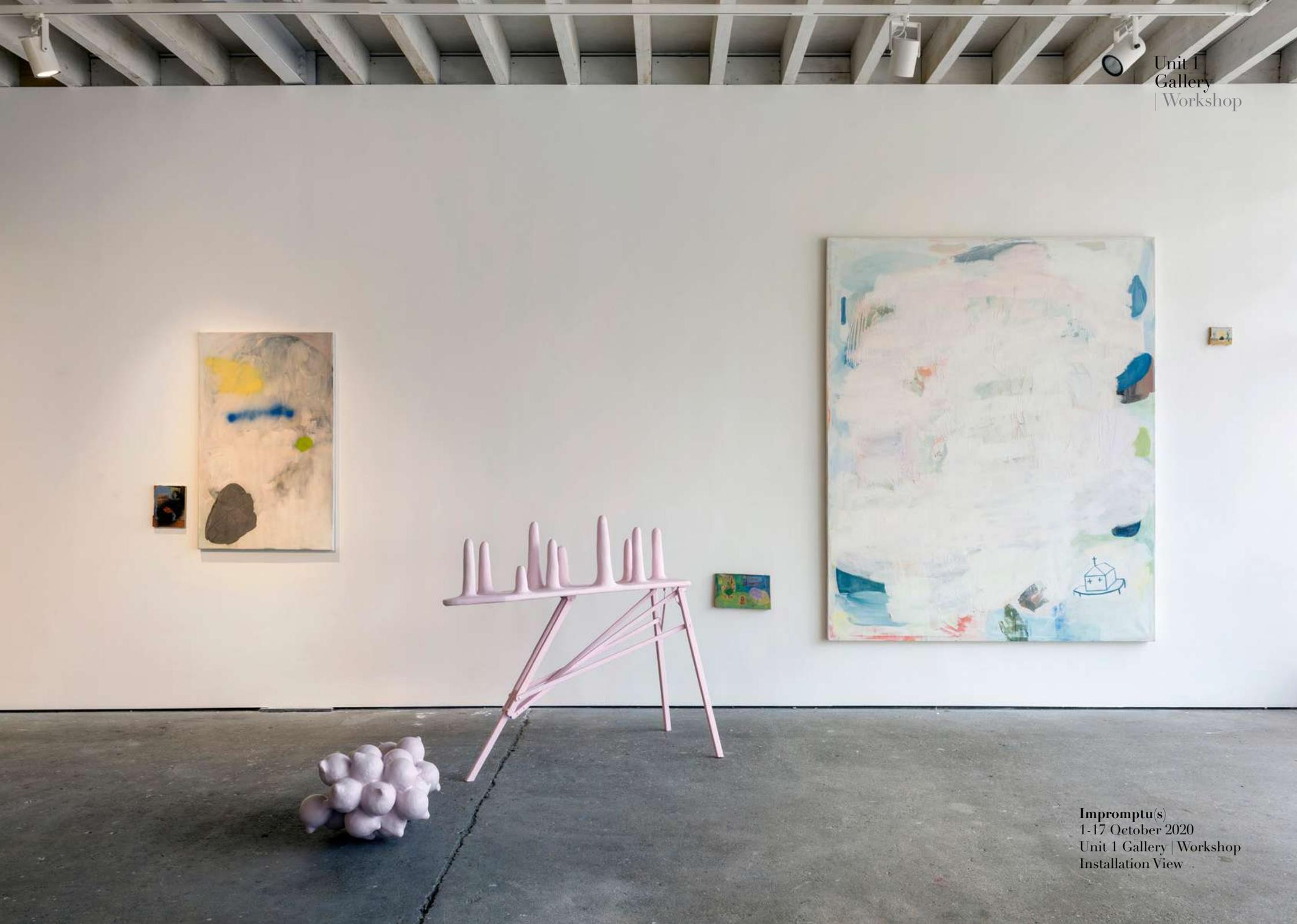
To dignify the ordinary is also in the works of Juliette Dominati, another scavenger of materials. Juliette, however, is operating in an architectural, observational methodology. To approach Juliette's paintings is to experience them as though the details have collapsed, or the memories of the objects have been reconfigured and can not be complete again. Collecting images, objects, scraps of wood, discarded furniture, Juliette creates scenarios that are a sort of physical palimpsest of fractured memories. They confuse and delight simultaneously, and their vibration is one of wanting to understand their juxtapositions. Yet, they are akin to distant memories we can only glimpse bits of as the entirety evades us. Juliette is setting a stage that stoically awaits the players. Absence becomes presence, cultivating a mysterious aura in her work, a stillness and a longing. To call Juliette a painter is entirely inadequate, as she is foremost conceptualist: conjuring a context of objects, suggesting memories, histories, glimpses much like a filmmaker, montaging the sum total of which finally settles upon an emotion.

These two women share a sophisticated and sensitive intuition, observing and responding to their surroundings, noticing the sublime, the absurd, the Proustian moments that bear universal resonance. Whether it is Clare's repurposing of the humble plastic bowl and paper pulp into a lexicon of mysterious objects, or Juliette's scavenged wood scraps painted with hints of art history and set in contrast with her ethereal abstracts: both of these artists are collapsing the familiar and successfully capture our attention. They force questions that can not be answered and insist to just sit with it for a while. The works' shared aesthetic is playful, joyful, respectful and we leave with a new perspective. Perhaps, when passing by the odd discarded chair or just when washing up the dishes, we will be reminded of the powerful potential in the everyday, that is implicit in this exhibition.





Clare Burnett
Domestic Bliss 2020
2020
Wood, coloured jesmonite, acrylic paint
110 x 120 x 60 cm
£4,500



Clare Burnett
High Water Line
2019
Plastic, jesmonite, paint
40 x 60 x 50 cm
£2,200

Unit 1
Gallery
| Workshop



Unit 1
Gallery
| Workshop

Juliette Dominati
Church on a tray
2018
Oil, chalks and acrylic on canvas
180 x 220 cm
£6,500



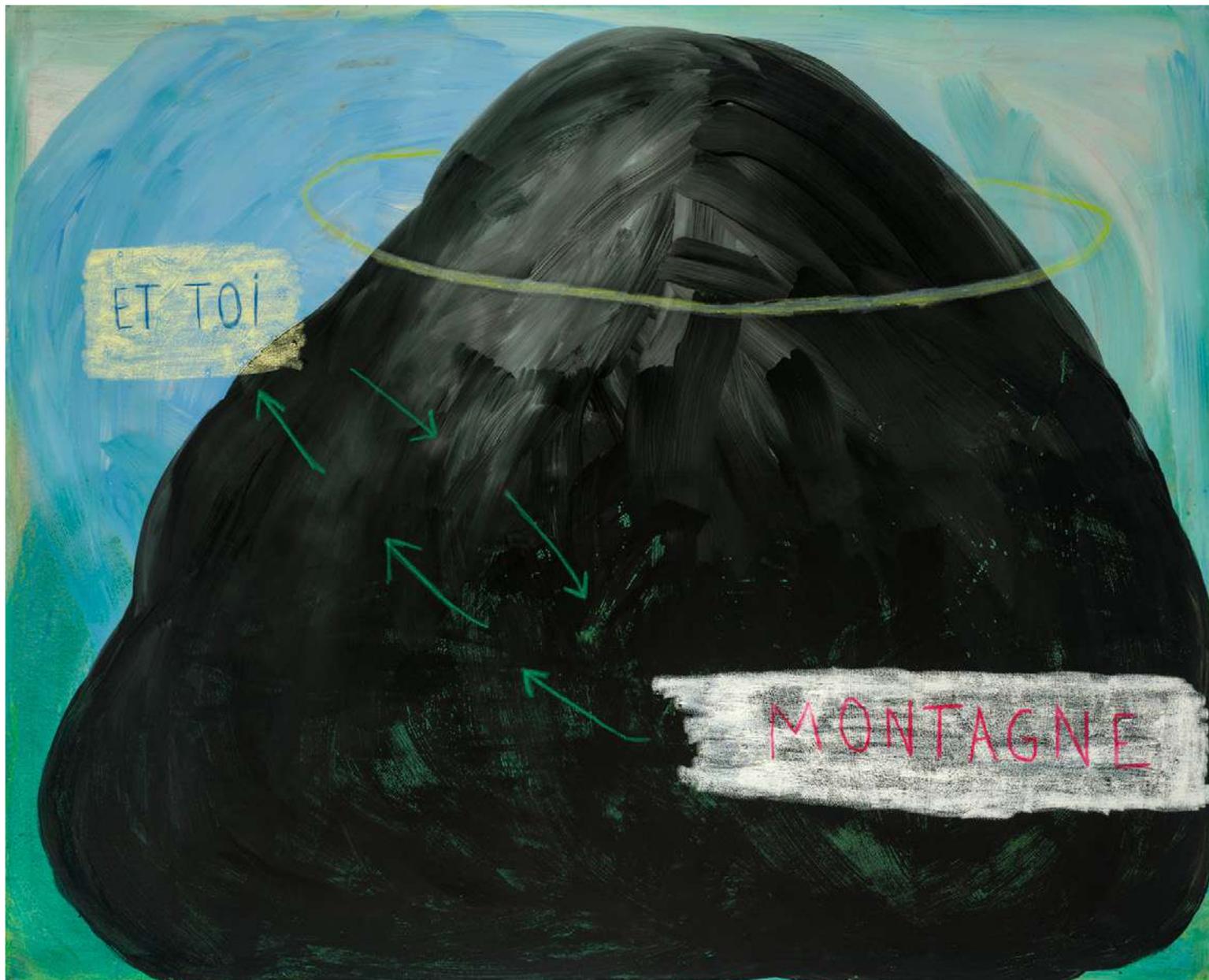


Juliette Dominati
Waiting with stones and clouds around
2020
Oil, acrylic and spray on canvas
120 x 75 cm
£1,800





Clare Burnett
Lexicon
2020
Colored paper pulp
£4,500 (whole set)



Juliette Dominati
Montagne et toi
2020
Oil, acrylic, pastel on canvas
120 x 150 cm
£4,000





Juliette Dominati

Priest and palm tree

2020

Colour pencil on wood

24 x 26 cm

£850

Clare Burnett

Bubbling Out, 2020

Bubbling Up, 2019

Copper, jesmonite, marine paint

100 x 70 x 60 cm and 122 x 70 x 70 cm

£2,500 each / £4,500 together





Juliette Dominati
I left the nightclub at dawn
2018
Oil, chalks and acrylic on canvas
180 x 230 cm
£4,500

Unit 1
Gallery
| Workshop



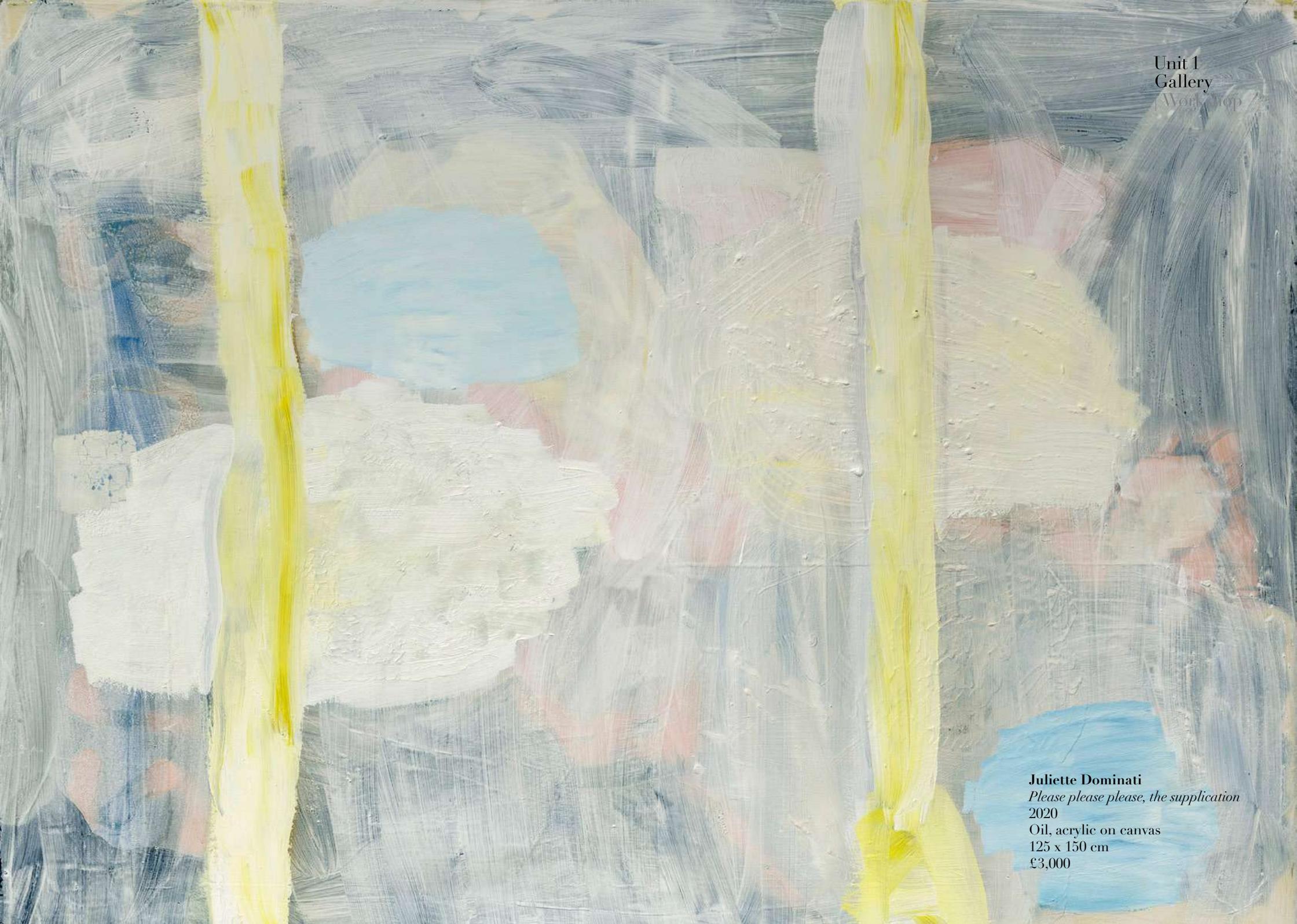
Clare Burnett
Concertina
2020
Aluminium, paper, colored paper pulp
80 x 105 x 32 cm
£3,200





Juliette Dominati
Alors, quoi maintenant?
2020
Oil, acrylic on canvas
70 x 45 cm
£1,200





Juliette Dominati
Please please please, the supplication
2020
Oil, acrylic on canvas
125 x 150 cm
£3,000



Clare Burnett

Coptic Echo / Adoration

2019

Glass, plastic, jesmonite, acrylic

paint, stainless steel

150 x 21 x 18 cm

136 x 23 x 23 cm

£2,200 (each, including stand)

Unit 1
Gallery
| Workshop



Impromptu(s)
1-17 October 2020
Unit 1 Gallery | Workshop
Installation View

Juliette Dominati
Clouds on hangers
2017
Oil, acrylic on canvas
150 x 190 cm
£4,500



Unit 1
Gallery
| Workshop



Clare Burnett
Triple Crown
2019-20
Aluminium, jesmonite, paper, plastic, steel
90 x 150 x 94 cm
£3,800





Impromptu(s)

Clare Burnett
Juliette Doumanat

Unit 1
Gallery
| Workshop



Juliette Dominati

Bonus

2017

Oil, acrylic and spray on canvas

100 x 110 cm

£2,500



Juliette Dominati
First and last day at Tigre
2019
Spray can, oil, canvas,
150 x 100 cm (each)
£4,800 (pair)

Unit 1
Gallery
| Workshop



Clare Burnett

The font of all knowledge
2019

Paperconcrete, ink

1: Spout 65 x 22 cm

2: Vent 90 x 30 cm

3: Geyser 100 x 34 cm

£1,200 each / £3,600 for group

Clare Burnett
The font of all knowledge
2019
Paperconcrete, ink
(detail)

Unit 1
Gallery
| Workshop



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Gallery
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1-17 October 2020
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First and last day at Tigre
2019
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Bonus
2017
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100 x 110 cm
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Clare Burnett
Triple Crown
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90 x 150 x 94 cm
£3,800



Juliette Dominati
Clouds on hangers
2017
Oil, acrylic on canvas
150 x 190 cm
£4,500



Clare Burnett
Coptic Echo / Adoration
2019
Glass, plastic, jesmonite, acrylic paint, stainless steel
150 x 21 x 18 cm & 136 x 23 x 23cm
£2,200 (each, including stand)



Juliette Dominati
No one saw the Christmas tree's on fire
2020
Colour pencil on wood
5 x 10 cm
£180



Juliette Dominati
Please please please, the supplication
2020
Oil, acrylic on canvas
125 x 150 cm
£3,000



Juliette Dominati
Alors, quoi maintenant?
2020
Oil, acrylic on canvas
70 x 45 cm
£1,200



Juliette Dominati
Christ and Cactus, colour pencil on wood
2020
32 x 60 cm
£1,200



Clare Burnett
Concertina
2020
Aluminium, paper, colored paper pulp
80 x 105 x 32 cm
£3,200



Juliette Dominati
I left the nightclub at dawn
2018
Oil, chalks and acrylic on canvas
180 x 230 cm
£4,500



Juliette Dominati
Priest and palm tree, colour pencil on wood
2020
24 x 26 cm
£850



Clare Burnett
Bubbling Out, 2020 & Bubbling Up, 2019
Copper, jesmonite, marine paint
100 x 70 x 60 cm and 122 x 70 x 70 cm
£2,500 each / £4,500 together



Juliette Dominati
Saint-Roch
2020
Oil, acrylic on canvas
30 x 60 cm
£950



Juliette Dominati
Montagne et toi
2020
Oil, acrylic, pastel, on canvas
120 x 150 cm
£4,000



Clare Burnett
Lexicon
2020
Colored paper pulp
150 x 200 cm
£4,500



Juliette Dominati
The fire-eater
2020
Colour pencil on wood
23 x 18 cm
£300



Juliette Dominati
Waiting with stones and clouds around
2020
Oil, acrylic and spray on canvas
120 x 75 cm
£1,800



Juliette Dominati
Thank god! no one saw the Christmas tree 's on fire
2020
Colour pencil on wood
19 x 23 cm
£280



Juliette Dominati
Church on a tray
2018
Oil, chalks and acrylic on canvas
180 x 220 cm
£6,500



Clare Burnett
Domestic Bliss 2020
2020
Wood, coloured jesmonite, acrylic paint
110 x 120 x 60 cm
£4,500



Clare Burnett
High Water Line
2019
Plastic, jesmonite, paint
40 x 60 x 50 cm
£2,200



Juliette Dominati
Under the volcano
2020
Pencil on wood
12 x 5 cm
£250



Clare Burnett
The font of all knowledge
2019
Paperconcrete, ink
£3,600



Clare Burnett
Spun, Cocoon, Bunt
2020
Coloured jesmonite
Dimensions Variable
£600 (each)



Clare Burnett
Intimate ideas, A/P.
2020
Bronze made and cast by artist
Dimensions variable
£1,400 (including box) Edition of 10 to follow



Clare Burnett
On the Way
2020
Pewter
5 x 4 x 2 cm, 2.7 x 4 x 1.5 cm, 3.6 x 3.5 x 2 cm
£190 (set)



Clare Burnett
Stuck in the Middle, A/P
2019
Cast brass
8 x 20 x 8cm
£750 (Edition of 10 to follow)

*for further information please contact
info@unitgallery-workshop.com