

YVETTE DRURY DUBINSKY DIVIDING TIME

May 2009

Yvette Drury Dubinsky's exhibition, "Dividing Time" features two distinct bodies of work: oversized chromogenic prints of organic fruits and vegetables and monotypes with drawing and collaged layers.

It is significant that these two series are shown simultaneously. Seemingly aesthetically unrelated, the dual focus of this exhibition illustrates the double focus of Dubinsky's daily life and consciousness as well as the multiplicity of states and areas of concern we all go through as we play multiple roles. Dubinsky is at once internally and externally occupied, with change ongoing in several areas of her life. The exhibition is about time, time both divided by grand historical events and changes, and time in a personal sense, divided by the many experiences that one has and the multiple tasks that one does in one life.

Simultaneous with her life as a studio artist, Dubinsky is an engaged mother of her three adult children and her time has involved traveling to visit them, keeping tabs on their human development and developing careers. She is occupied as well with her new grandchildren. In the past several years she has embarked on a new phase of life; exploring and traveling the world. At the same time that she is enjoying this time, its limitations and challenges have included confronting internal change and transformation; questions of aging, disease and longevity, a struggle with death.

The large fruit and vegetable pieces are the latest in an ongoing series of antioxidant vegetables and fruits. They are partly an expression of Dubinsky's interest in the magic of the way organic things look, and their variety in terms of line, color, shape. Also secondarily there is an interest in how they grow; their youth, peaks and ebbing. That they are nutrient-laden and medicinal on some level

is equally relevant. Vegetable and fruit contours are similar to the lines and shapes that occur naturally on skin (former work was of over life size images of hands and the lines on fabric as it shows the girth of a body). Both the older work and this work reflect an interest in drawing as well as in aging and its inhibitors. She is fascinated with how line, shape, and color reveal the form and/or make patterns on a flat page. Dubinsky has been drawing since she was 11. She began studying it more seriously at 16 at the Art Institute of Chicago's Saturday program for high school students.

The original idea for the show's title came from a collage of disparate materials: maps of United States cities where

Dubinsky's children live, objects found on walks through St. Louis' Forest Park and the beaches of Cape Cod, stamps from Moscow and the Hermitage in St. Petersburg, Russia, memories of a hospital in Soweto in South Africa museums in Paris - all places where Dubinsky has spent time over the past several years.



These ideas and materials are in the monotypes, There are texts, which feature Barak Obama's speech on race ("Transitions", "Doubletype"), and information about the financial crisis ("Doubletype") and other recent events, such as the politics of St. Louis Arch grounds ("To the Arch"). Recipes and mosquitoes are from her vegetable garden ("September Tomatoes"), kept during the summer in Massachusetts. Helicopters (all Marine One) are flying around and

there are at least three ways including a Blackberry to tell time. The helicopter is in "To the Arch", "Transitions", "Double type", "Goodbye George". The timepiece is in "Transitions". The original collage is a personal map in itself, the right side (East) containing a logo for the Museum of Modern Art and a puzzle for New York's Central Park while the left side (West) has a San Francisco

street map and lettering from the Discovery Museum in Sausalito, where Dubinsky has taken her grandson. The word ART is carefully placed somewhere east of the middle and somewhat south, where St. Louis might be. There are photographs of pomegranates and leeks in it and in "Transitions" and a layer of abstract, gestural watercolor monotype serves as a background for the collage as well as the monotypes. This Collage was a both a reservoir for the ideas in the "Divided Time" exhibition and an attempt to integrate the ideas expressed separately in the Bruno David gallery exhibit.



Dubinsky did not think the work in progress, this collage, was complete enough to include in the show but the title of the collage seemed apt and remained.

In the end both bodies of work are "process" driven, as well as about their content. Important is the making of the work, of finding and enjoying making one mark, (also one media idea) and then another. Making art (putting liquid and solid lines and color and form onto paper) is as

important as the "subject" of the work, the healthiness and unnoticed beauty of the food and the ideas of social change and personal experience. In the monotypes, the look of the watercolor (in the deep down first layer), painterly and transparent, combined with the sensuousness of the heavy paper is the primary ingredient. The words taken from current news and other readings and the cutouts of the helicopters, the timepieces and the fruit photographs are another form of mark. These are another size, for variation and interest.

Of course, Dubinsky chose the helicopter because it resonated for her, it finally took George Bush away; but its shape was important. She wanted a mechanical, industrially produced shape juxtaposed with all the chaos of the random dots and pours, the out of control cells in her body, the data on the stock market fluctuations, the millions of people at the inauguration.

"The art of making art is putting it together bit by bit. Putting it together...piece by piece." Stephen Sondheim/George Seurat.

—Peter Marcus

Peter Marcus is an artist. He is Professor Emeritus at the Sam Fox School of Design & Visual Arts at Washington University in St. Louis and, the founder of the Washington University Collaborative Printmaking Workshop. He recently exhibited at the Contemporary Art Museum St. Louis, Bruno David Gallery and, the Molloy College Art Gallery, New York, NY. This essay is one in a series of the gallery's exhibitions written by fellow gallery artists and friends.

Images:

Breaking Open, Stems Falling, 2009. Chromogenic print mounted on acrylic panel, 55 x 40 inches, Edition of 5
Goodbye George, 2009. Monotype and mixed media on paper, 11 x 11 inches

ABOUT THE GALLERY

Bruno David Gallery is a contemporary art gallery and one of the most important places to see art in Saint Louis. The Gallery represents some of the best artists that Saint Louis has to offer, along with artists of national and international reputation. The gallery is located in the heart of the Grand Center arts district, directly opposite the Pulitzer Foundation for the Arts and the Contemporary Art Museum St. Louis.

3721 WASHINGTON BOULEVARD SAINT LOUIS MO 63108 314.531.3030
 INFO@BRUNODAVIDGALLERY.COM WWW.BRUNODAVIDGALLERY.COM

