

DUBINSKYFINEARTS

Art and wine hold one distinctive attribute in common: They are a luxury and may rise to the level of cult objects. They are not needed for survival and as cult objects may even lack a useful purpose. They can, however, add to the richness and meaning of our lives.

Collecting art, wine, or both may become an intrinsic part of our identity and enjoyment of life. Both can yield a sense of community as we relate to fellow enthusiasts and reflect on the quality and provenance of our objects of adoration. Similarly, the creator of a good wine may be celebrated like an artist. It is difficult to procure an artwork from a famous, established artist, and so it is with a famous vintage wine. Moreover, both, rare wine and art, may be sold at auction at seemingly surreal prices.

For most of my 25 years of dealing in art, I specialized in the sculptures and drawings of the Swiss artist Jean Tinguely. In the year 2000, I started to represent the paintings of Djawid C. Borower, in 2009 the x-ray artwork by Nick Veasey, and in 2012 the wine cork drawings by Armin Wydler. Borower was the first artist to introduce the wine label as a serious artistic theme. In 2004 he created a series of paintings entitled «Pictures of Wine». They are expressions of the connection between the cult of wine and the cult of art. With this, I found myself being swiftly and unexpectedly drawn into the passionate world of wine. Artists had created paintings that made their way onto wine labels, but, to the best of my knowledge, no one had ever before appropriated labels of great wines as an artistic motif.

Borower focuses on given topics for his paintings and titles them accordingly. He has been painting his series around notions such as: God, wine, politicians, money, poetry, movies, time, sex. His work reflects both a philosophical perspective and the experience of everyday encounters. In the process of magnifying a small label to the size of a large artwork, he enhances its meaning well beyond the primarily functional character of a wine label. In the end, the painting firmly stands on its own.

Veasey and Borower are very different in their artistic expression, yet similar in their approach. Both have an affinity with the world of objects. Both are descriptive and render their objects in an unfamiliar visual dimension.

While Borower transfers images onto a canvas, Veasey takes his objects exactly as they are, but, in a process of adding by subtracting, exposes their inner structure by means of x-ray technology normally employed for medical or security purposes. His technique expands our vision, granting us an inside view of objects that radiate with a glow of restrained sensuality. Veasey is recognized and established worldwide as the pioneer of advanced x-ray art. His work in this exhibition shows naked, luminescent forms that hold a liquid apparently suspended in time: the wine.

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Armin Wydler had already made wine cork drawings when I first met him. He also assumes a descriptive role in his interaction with objects and, like Borower and Veasey, does not alter them through artistic interpretation. He draws corks which have sealed the bottles of very exclusive wines such as Château Pétrus and Château Cheval Blanc. The cork allows the wine to breathe and mature over decades but, once removed, has no value and is usually discarded. With his passion for detail and his masterfully delicate use of the pencil, Wydler transforms a disposable wine cork into a lasting testimony.

All three artists, in essence, let their objects keep their original form, but through the artistic process endow them with the ability to make an entirely unique impression.

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