



Mapping Time: Doug Glovaski Works

Focus Gallery and Cardinale Project Room
January 19 – March 15, 2008
Opening reception: February 1, 6-8 pm





Mapping Time: Doug Glovaski

Cathy Kimball

On a crisp and sunny December afternoon, I took a walk with Doug Glovaski through the Richmond District neighborhood where he lives in San Francisco. The area can best be described as a multicultural mosaic. All along Clement Street, there are Chinese groceries and French bistros and every Asian restaurant imaginable: Burmese, Thai, Vietnamese, Chinese and Korean. There are Japanese animation shops, Mexican markets, and independent bookstores selling publications in numerous languages. Modest stucco homes stand next to grand mansions. In the distance, the onion domes of the Russian Orthodox cathedral rise above the surrounding architecture and right across the street from his apartment is an elementary school that seems to mark time by the morning and afternoon carpools and the midday recess bell.

In addition to his childhood memories, and his mood *de jour*, these are the visual, aural and olfactory impressions that inform Glovaski’s art. Not unlike Richard Diebenkorn’s *Ocean Park* series (begun in 1967) that represents simplified views of the seaside area of Santa Monica where the artist lived, Glovaski’s large-scale abstract paintings and works on paper are allusions to the landscape of his San Francisco neighborhood.

This page:

Landscape #21, 2005
Oil stick on paper
24 x 40 inches
Collection of Trimergence, SF

Cover:

Landscape #67, 2006
Oil on paper
40 x 27 inches
Courtesy of the Artist and Dolby Chadwick Gallery, SF



This page:

Landscape #49, 2007
Acrylic on canvas
64 x 52 inches
Courtesy of the Artist and Dolby Chadwick Gallery, SF



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Although Glovaski studied art throughout high school, he didn't commit to being an artist until much later in life. Shortly after his 35th birthday, a seemingly inconsequential event changed his life. After a mid-week lunch in a darkened restaurant in Los Gatos, Glovaski emerged into the brilliant sunlight and encountered two former high school friends out for a bike ride. After suffering through several years of unrewarding jobs in Silicon Valley, he experienced what may best be described as an epiphany. He decided right then and there that he wanted to pursue a career as an artist. He quit his job, bought some art supplies, set up a modest studio in his apartment and began to make small abstract pastels.

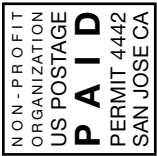
In the twenty years since committing himself to his art, Glovaski has applied a strict work ethic to his practice. While juggling jobs on the side to make ends meet, his priority is finding time to work in his studio, which he manages to do every day. According to him, it is sheer perseverance that allows him to be as prolific as he is. After his daily walk about, he gets to work translating his impressions onto canvas and paper. His titles sometimes reveal the particular street he is loosely depicting (i.e. *14th Street, 11th Avenue*), while others refer to the effects of light on the landscape (i.e. *Yellow Veil, Gray Sky*) and still others are left untitled. *Mapping the City* is a series that Glovaski began soon after moving to his current apartment. It was an attempt to familiarize himself with the neighborhood. He refers to the graffiti-like symbols within the paintings as territorial markings, a way to insinuate himself into the landscape. His paintings are not about the beauty of the landscape. Rather, the artist embraces the natural decay of his urban environment, finding beauty in entropy.

Initially one might be inclined to categorize Glovaski's work as minimal. However, his motivations are not in keeping with the impersonal and dispassionate tenets of Minimalism. Instead, the work is more closely aligned with the spontaneity and emotional intensity of Abstract Expressionism. Glovaski pushes, pulls, wipes, scrapes and smears the paint on his canvases, openly revealing his active process of editing and refining. He is constantly refining, manipulating texture and color. As a result, his works emit a sense of playful experimentation. His use of intensely saturated color creates a feeling of place and mood and evokes a wide range of human emotion. Whether dark and somber like the later canvases of Mark Rothko, or bright and good natured like Diebenkorn's *Ocean Park* series, Glovaski's works leave a long-lasting impression.

This page:

Botanical #24, 2007
Oil transfer drawing
30.5 x 30.25 inches
Courtesy of the Artist and Dolby Chadwick Gallery, SF





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San Jose, CA 95113
408.283.8155. www.sjica.org

Gallery Hours
Tue Wed Fri 10 – 5
Thurs 10 – 8
Sat 12 – 5

Admission is always free

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