

David Dupuis

Derek Eller

In this show, David Dupuis took his signature colored-pencil-and-graphite drawings into new territory by adding the element of collage. Combining abstract patterning in jewel-like colors, finely wrought black-and-white renderings, and fragments taken from glossy periodicals, Dupuis distilled his surreal visions into stunning symbolist landscapes.

Hovering throughout these new works are images of eyes cut from magazines, each surrounded by a halo of concentric outlines that radiate outward in waves of light and dark blue. In *Vowels* (2005), an accumulation of these eyes fills the foreground of a black-and-white drawing of a forest, as if draftsmanship were losing a metaphorical struggle with the mechanically reproduced image. The eyes that float above the scene in *Judgements* (2006) watch over a photograph of a man masturbating, a drawing of a skull, and a Rorschach-like design of two faces. In *Visions of the Potter's Ground* (2005), the head and torso of a languid young man rise from a chaotic field of colored grids and scribbles. Ringed by blue lines that obscure his nose and mouth, he appears to be sleeping, or

perhaps suffocating, and a hand reaches down from the sky to touch his shoulder. It's the most peaceful and sensual picture in the show, but also one of the creepiest.

Alongside these dreamscapes, Dupuis also exhibited three large self-portraits from 2005. Hyperrealistic renderings of the artist's face and torso set against collage backgrounds and penciled geometric designs, they show him overtaken and disfigured by his own obsessive drawing, which erupts across his skin like a disease—a powerful depiction of creativity as an irresistible and destructive force.

—Megan Heuer



David Dupuis, *Landscape for Roy Orbison*, 2006, colored pencil, graphite, and collage on paper, 11" x 15". Derek Eller.