

Drawings, 2015

by Krassimira Drenska

Lines.

«Drawing is a discipline which can be explored in very personal terms – each author is free to create the conditions which rule any particular drawing. In its inherent dynamism it admits errors and corrections, not only as elements of the process but as a fundamental strategy.» writes Johanna Calle, a Columbian artist, and I fully agree with this.

Lines evoke a space flowing around them – a space both near and far away. An isolated line is the embodiment of movement on a picture plane. Following an impulse, the hand leaves a trace on a surface, offering an undemanding support for the idle gaze. Even in their fixedness they retain a semblance of life – a challenging duality. Free meandering lines invariably tend to form „nests“ – focal points emerge and undo themselves in a seemingly haphazard manner. Between a free flow of sorts and these obstacles remains an open and dynamic relationship.

Net.

The net could also be perceived both as a visual structure and a symbol. It could act as a background, a membrane where errant elements are caught or become the fullfledged protagonist of a given work.

Deriving mostly from accepted grids designed to challenge the formless, the net always brings up the notion that whatever part of it is caught within the boundaries of the picture plane, it represents only a fragment from a much larger encompassment. It can appear as a regular or distorted structure. One uses it as a tangible means to refer to the unpredictable fluctuations of nature's processes by destabilizing its ordered structure. But without the immanent presence of the formless out there in the world, would there be any enjoyment to be drawn by a temporarily achieved mastery over it?

Light and shadows

During the seventies, while still making wood engravings, I was chiseling the path of light out of the darkened wood surface – a gesture akin to that of a sculptor. This might be the reason why I experience light and shadows as something tangible. Observing trees, still barren in the early spring, one feels the shadows are bestowing a sculptural quality to the empty space enclosed between the branches. A quality so impermanent it vanishes everytime one's standpoint changes or a cloud passes.

Strong shadows often look like an open weave fabric thrown over a surface making even familiar objects look unusual, even conferring them a different ‚personality‘.

Energy and Rhythm

Yet another source of energy of the picture space may be found in rhythm. Going back to the roots of the word, its greek origin teaches us that it means ‚flow‘. Although rhythm is instantly associated with music, beat and measure, it is an important element of verse and prose as well. The fascinating fact that even breathing may be translated into a measured flow of long and short or stressed and unstressed syllables inspired me for my first artist's book: *«Emily Dickinson – 3 poems»*.

«The pleasures of meter are physical and intimately connected with breathing, walking or love-making.» Found in

the Princeton Encyclopedia of Poetry and Poetics this citation determined a substantial part of my work in the eighties. When articulated by a strong, regularly repeated pattern, the pictural space may bring one to a state similar to experiencing music.