



### In the shadow of drawing

As in the process of turning back (art - to painting - to drawing ), the act of baring ourselves (quasi automatically) of means in order to uncover form comes in response to the increased complexity of models, motifs, motives, movements and contexts. Few today contest the fact that full growth has now been attained, if not forever at least for now. Gone is the era of defying gods, inventing alternative spaces, living new experiences, holding an effective grasp over the world. Those times, "heroic" if one wishes, only come to our ears through the chanting of a handful of cicerones in traditional garb, invited by cultural institutions to recite high deeds of yore at cultural fairs.

Then came a season of haymaking – chaotic and cacophonous. It lasted a hundred years, nothing.

Today the frenzied consumption of harvested forms seems just about over and our preoccupations have turned to "trash management": ways of dressing it up, mixing it, diluting it, spicing it with whatever is handy and masks its inanity.

Art - to painting - to drawing: here at least we have reduction without delusion. Graphite doesn't try to hide its dryness, on the contrary, is proud of it, has no use for colour and exotic supports (Japanese papers, dyed papers, silk papers, carton & other affectations), for the pungency of inks, the richness of heterogeneous surfaces & thicknesses. Nor has it any use for volume, movement, numbers. Pencil drawing returns to primary gestures, to occupation of time & territory. Sequence in all senses of the word: sequence of gestures, repetition, engendering. Scribbles spread over the surface or the paper not for the sake of covering it, but like something that spreads or pours out, like a river or a road which, as it spreads and pours designs a winding, widening and narrowing flow from one edge of the paper to the other. Accumulated hatchings create the image of a striated texture, like rough fur or a tangle of black cypress branches. The repetition of gestures is not governed by intent; only by accumulation – the position of the body and the arm guide the pencilled mass.

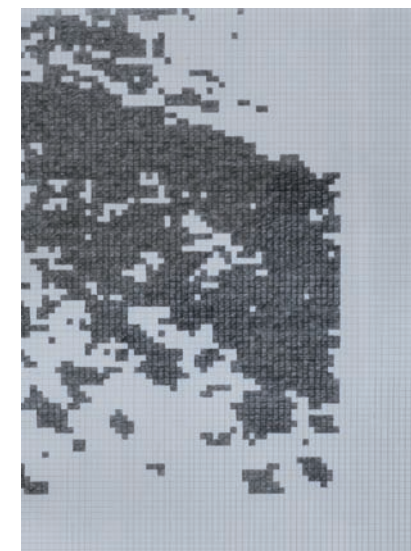
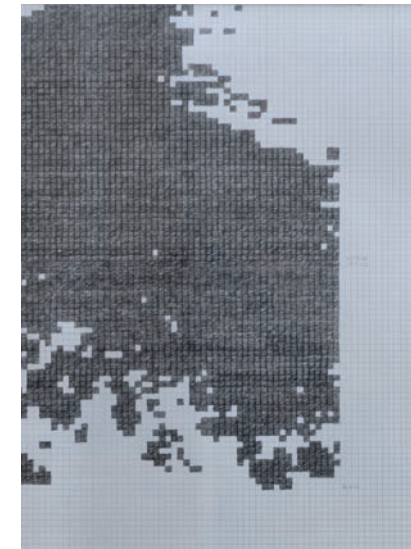
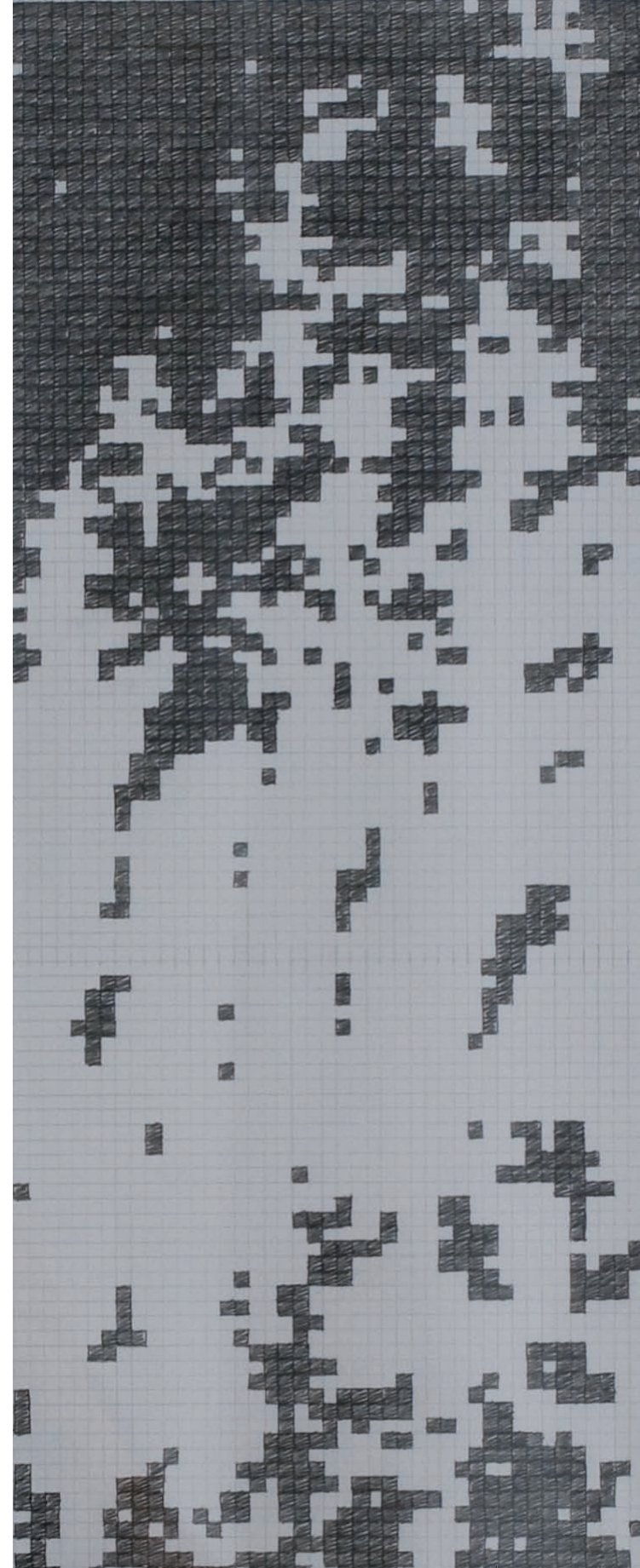
There is also a sequence of sheets of paper. The pencilled masses begin at one edge of the paper and end at another, sometimes covering a corner of it, sometimes the entire format – thus like an oil slick, the drawing spreads from one sheet to the other, organising an ensemble. Contrary to usage, it is not the drawing that takes shape according to the available format, with an eye to composition, equilibrium, harmony, managing the edges, etc. Here, the drawing overflows, ordering the organisation of the sheets of paper, one after the other. Rather than a drawing within a format, an ensemble of sheets allow the drawing to expand.

The flood of graphite can also be organised otherwise. Instead of flowing freely, it can seek out the constraint of format, format both reduced & expanded. On squared sheets, each small square is filled like a miniaturized striated monochrome, giving the sheet the appearance of a large shimmering zone of grey, vibrating with the structure of the grid & the miniscule diagonal hatchings intersecting the squares structure.

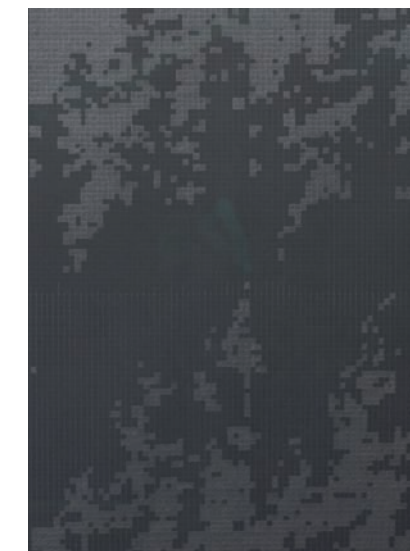
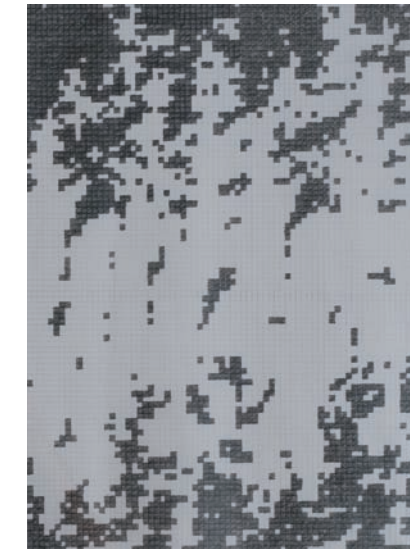
Like a pixelated surface, these grey screens can also be binary, with some squares filled & others left untouched. We then find ourselves with a mixed drawing, one that exists somewhere in between the two preceding: the black flood in expansion & the all-over squared grey, creating an open-worked, scalloped design that seems to "pass through" the middle of the paper. Shadows of leaves, shadows of a fleeing figure, shadows of pixelated images – these are also shadows of drawings. Like the Pompeian imprint of a matrix that once was, these drawings face the spectral to the spectacular.

Karim Ghaddab  
Translated by Elena Andreyev

"Fouille - 07/02/2006" - Graphit on paper - 195 x 150 m



"sombra BB 2007" - crayon de couleur sur canson  
3 x 0,65x0,50 m - colored pencil on canson



série Grossgoerschen - 2008/2009  
0,65x0,50 m chaque - colored pencil & graphit



MOTHERLAND I  
Corinne Laroche