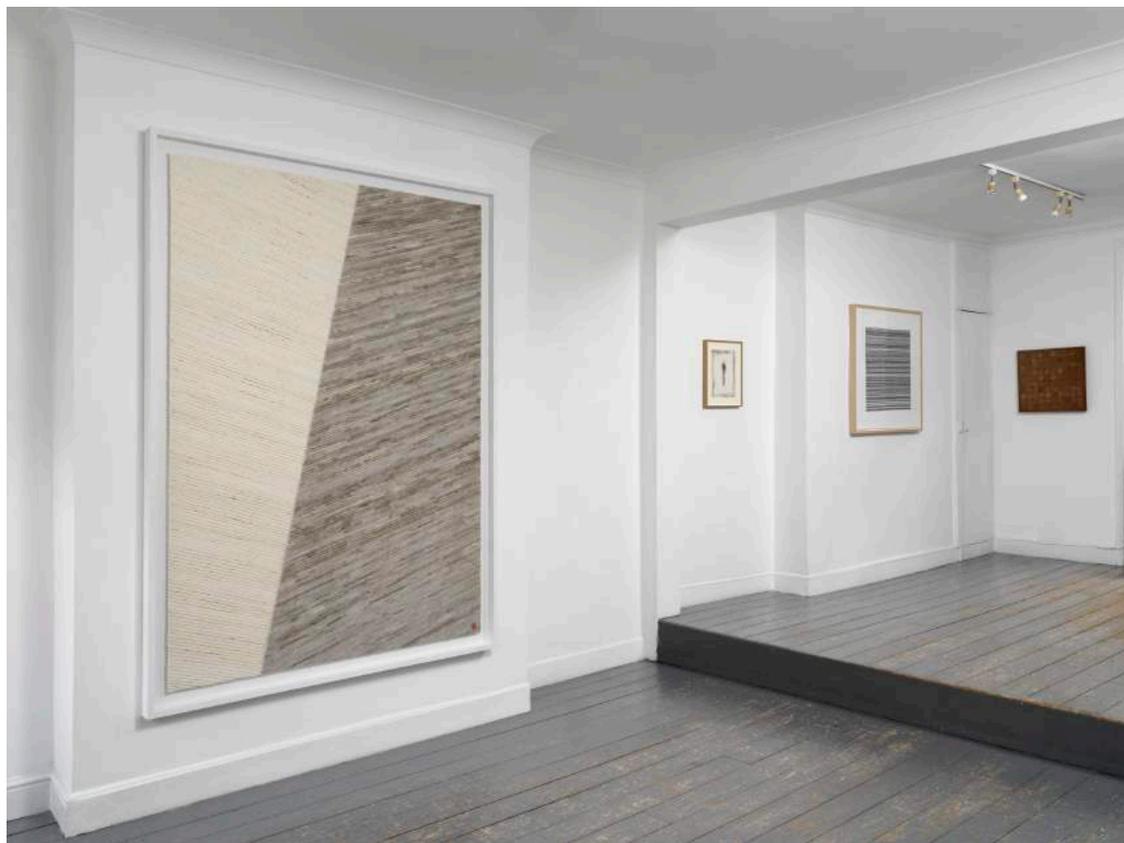


STILL MASTERS II

Minjung Kim | David Connearn | Susan Schwalb

28th September – 5th November 2022

Downstairs



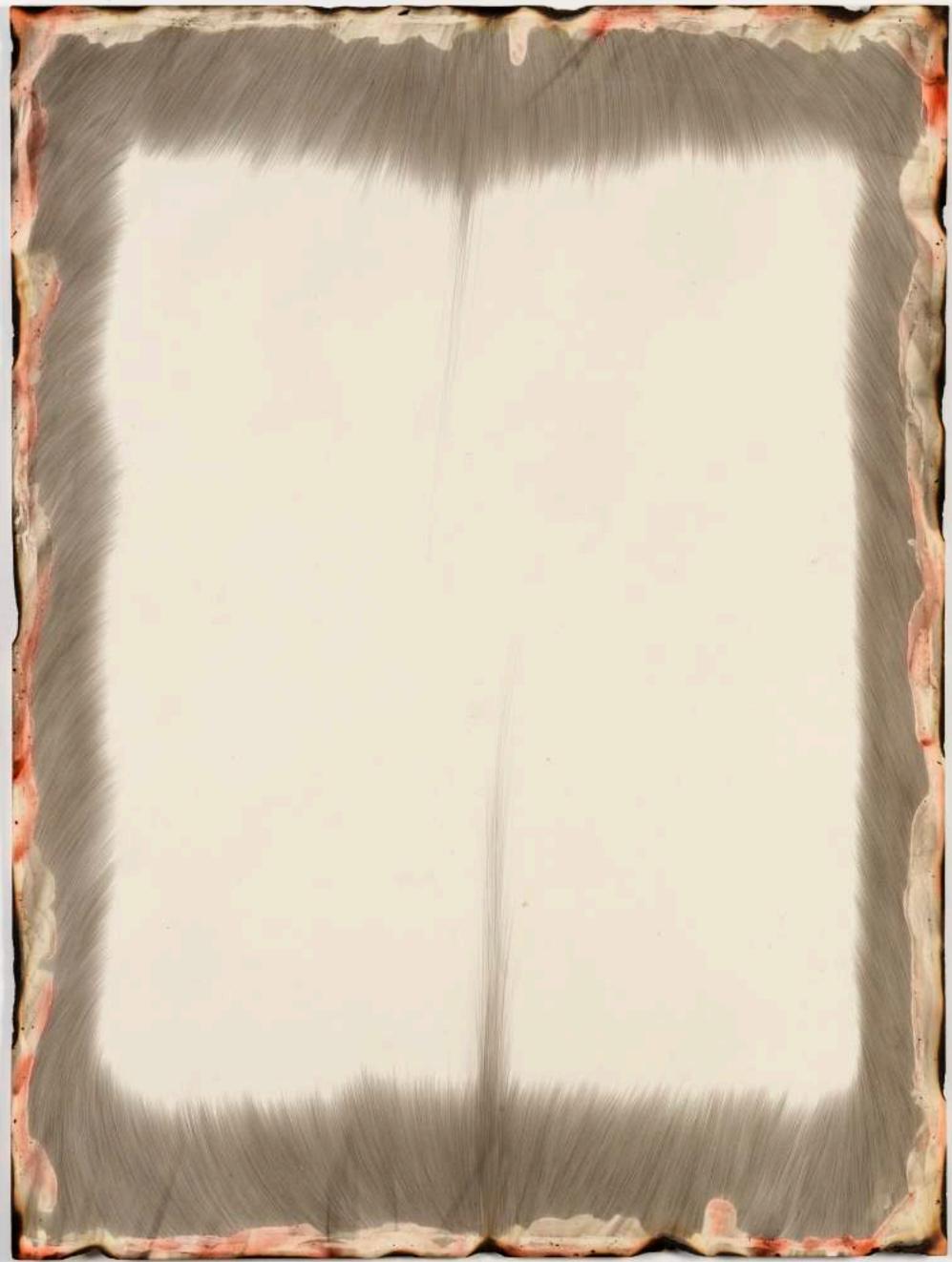
Installation view at Patrick Heide Contemporary Art



Susan Schwalb
Triptych V (left)
Copperpoint, fire, smoke & wax on clay coated paper
61 x 137 cm
1982



Susan Schwalb
Triptych V (middle)
Copperpoint, fire, smoke & wax on clay coated paper
61 x 137 cm
1982



Susan Schwalb
Triptych V (right)
Copperpoint, fire, smoke & wax on clay coated paper
61 x 137 cm
1982

Susan Schwalb was born in New York City in 1944 and has, throughout her career, become widely known for the revival of the metalpoint technique, which Schwalb has practiced almost exclusively since 1974. Schwalb began with a figurative exploration of the medium herself, for example a quasi classic series of skilfully drawn sensuous orchids in silver and copperpoint. Gradually moving away from the more traditional depictions, the idiosyncrasy of metal point, the precise and sensual quality of the line and the subtle nuances in the surface treatment, allowed Schwalb to explore new themes and make technical trials when researching the medium in more depth.

The most radical change came about in the early 1980s with the *Parchment* and *Markings* series, when Schwalb abandoned the figurative image and began to employ a more abstract, initially gestural language. In addition, Schwalb experimented with other media such as smoke, fire and wax on clay coated paper, partly tearing and burning the paper to challenge the possibilities of the medium.



Susan Schwalb
Triptych V
Copperpoint, fire, smoke & wax on clay coated paper
61 x 137 cm
1982

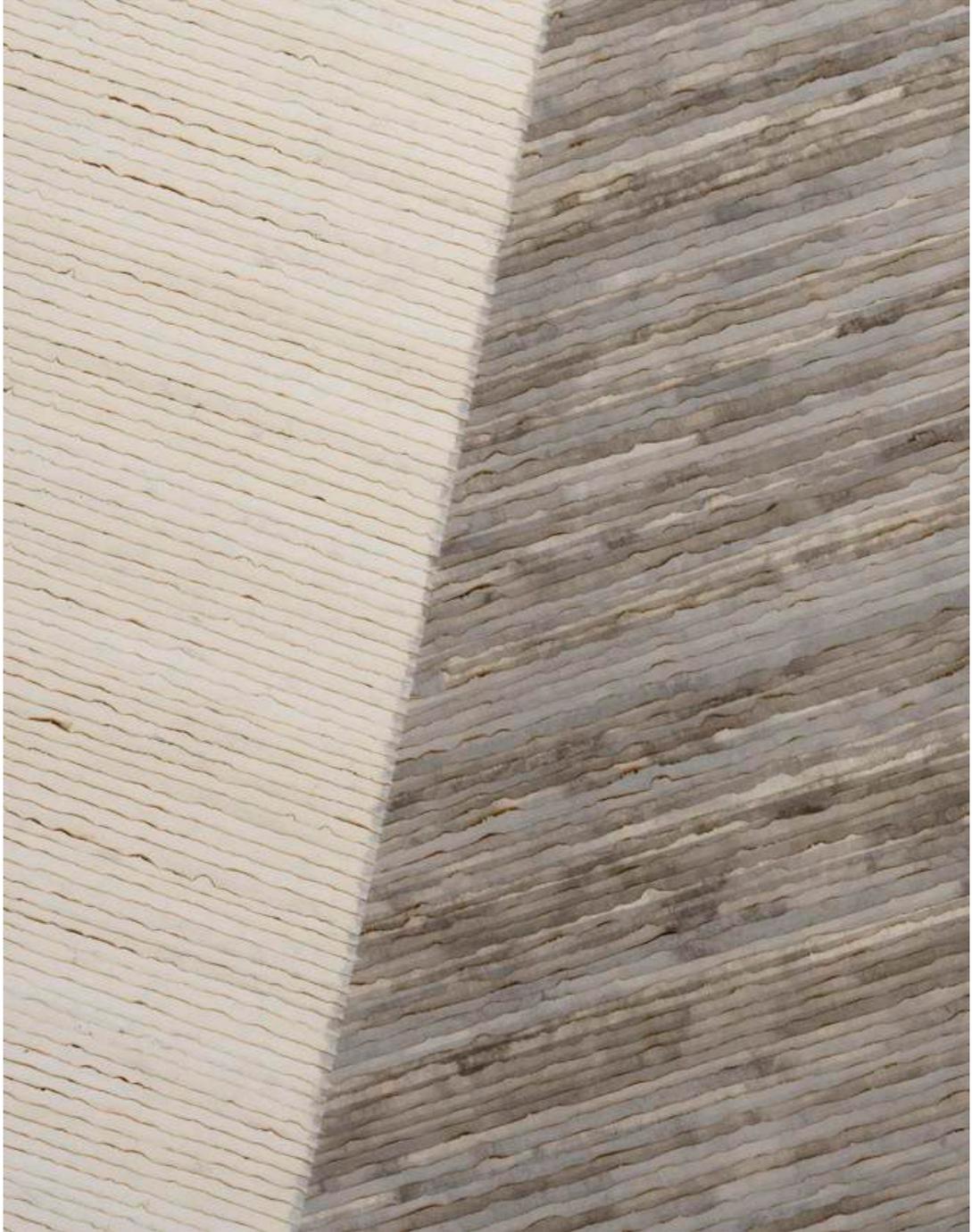
The colour in these works is gentle but fleshy and increases the sensual as well as spiritual quality of the drawings.

Even if the works still imply floral references, the series is pervaded by a sense of catharsis and liberation. It marks a step away from symbolic and literal subject matter towards new motifs, experimental surface treatment and a complex range in tonal shifts. Unlike her later, more linear and partly geometric work, these early drawings are organic, extremely sensuous and fragile.

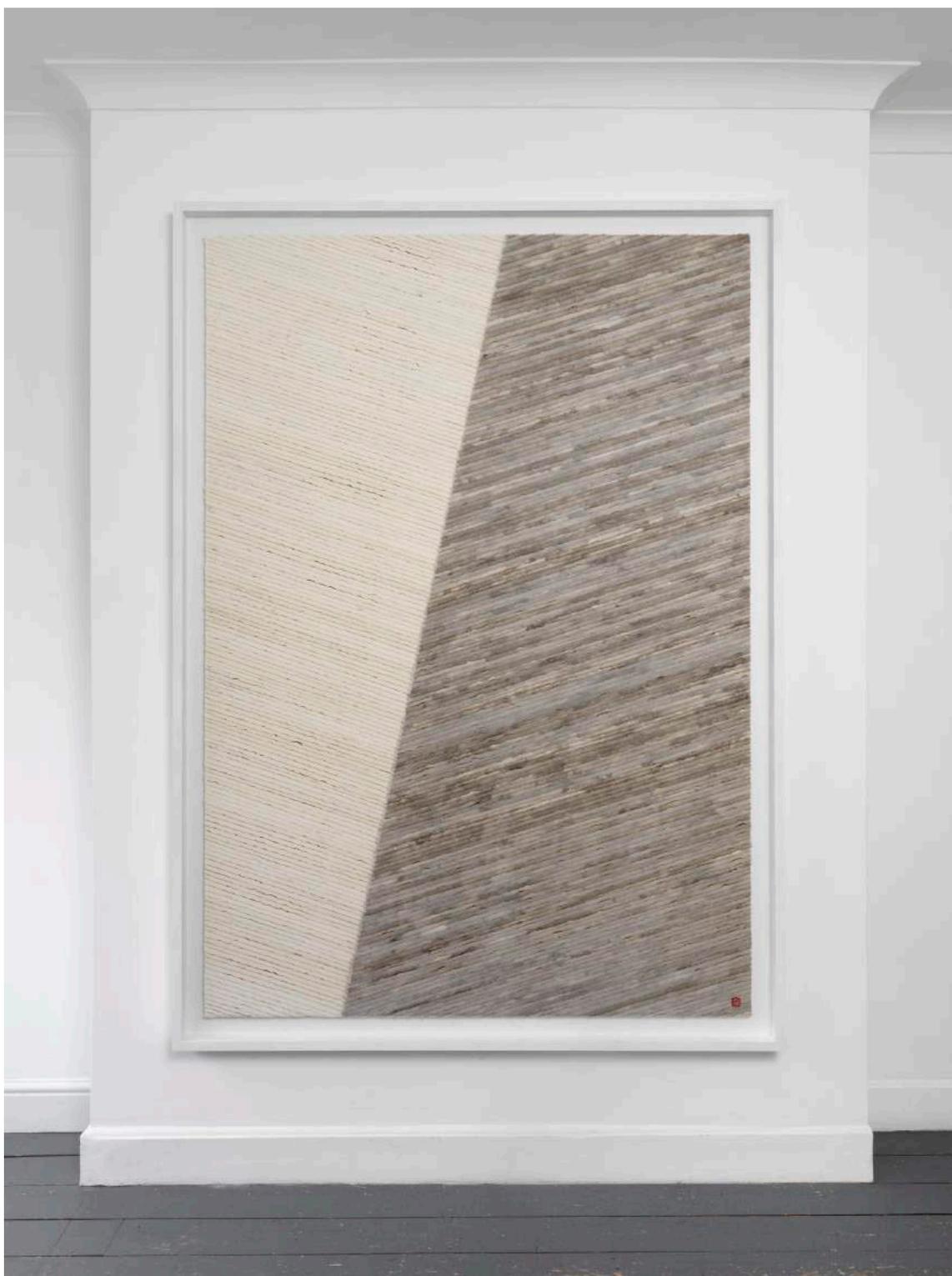
The sensitive and delicate properties of the medium, coupled with the intrusion through burning, allow a rather personal reading of these series, suggesting emotional conflict and desire.



Susan Schwalb
Tablet (4_X_79)
Copperpoint, fire & smoke on clay coated paper
30.5 x 23 cm
1979



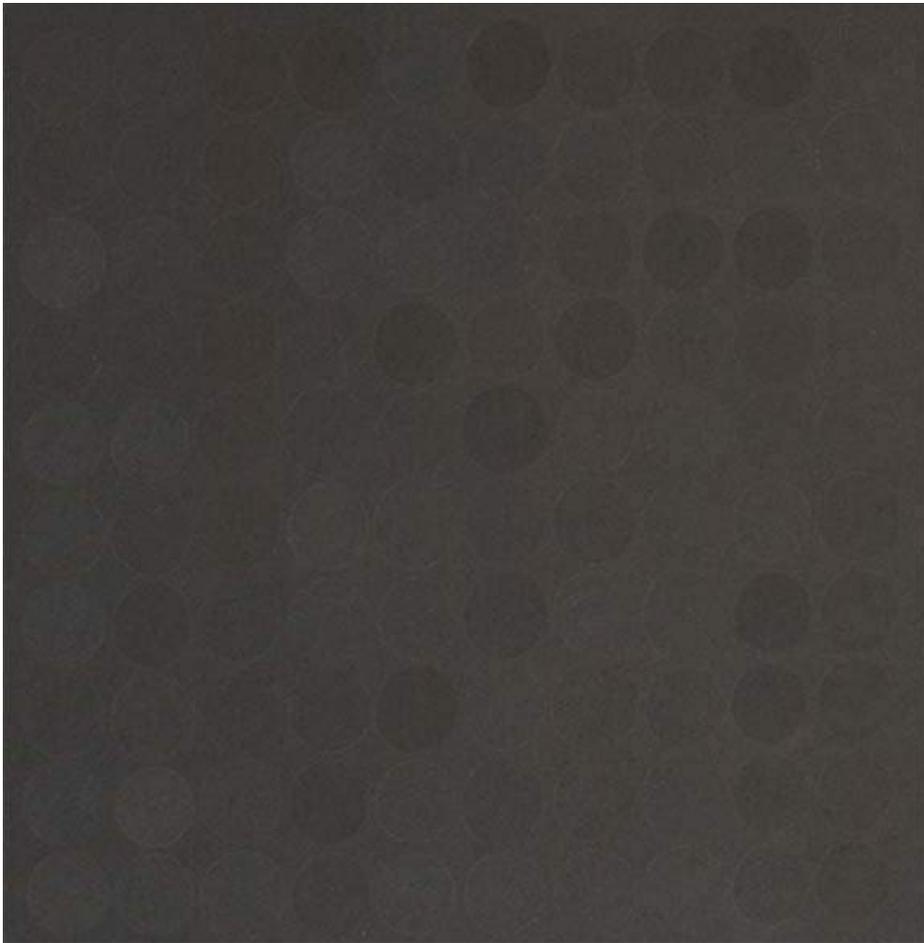
The Corner (18-001) - detail



Minjung Kim
The Corner (18-001)
Mixed media on mulberry Hanji paper
200 x 139 cm
2018

Minjung Kim's overall oeuvre is mediating between Eastern tradition and Western modernity, blending the mystical spirituality of Taoism with the conceptual approach of Western art. Kim was born in Korea in 1962 into an artist's household where calligraphy and flower painting were all abundant. From a very young age Kim studied with a renowned Master (Kang Yeon-Gun) to be trained in calligraphy, drawing and watercolour.

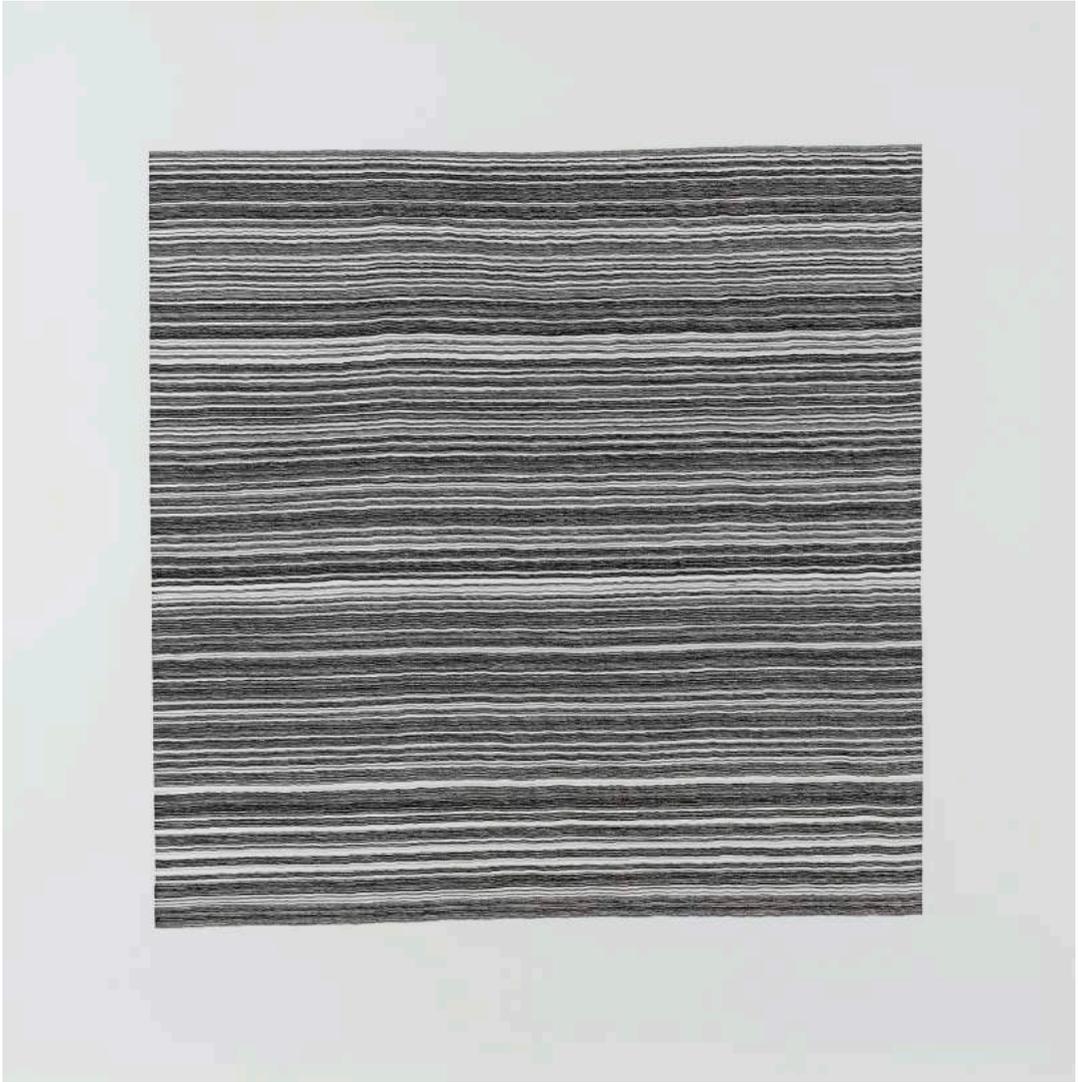
Minjung Kim's oeuvre imbues great tranquillity and inner balance, a state of mind and heart much desired in times change. The oscillation between creation and destruction, the repeated, almost meditative movements unite Kim's works to convey an almost visible transience of time.



Minjung Kim
Insight (07-087)
Mixed media on rice paper
50 x 50 cm
2007



Susan Schwalb
Parchment XVIII
Copperpoint, fire, wax & smoke on clay coated paper
30.5 x 23 cm
1982



David Connearn

Square root 2

A drawing of 566 lines using the initial digits of the numerical expression of $\sqrt{2}$

Drawn with the iso 128 series of pens

Black ink on 350 gsm Somerset Satin paper

84.1 x 84.1 cm

2022

British artist David Connearn (b. 1952, British) is one of the most prominent figures in process-based drawing living today.

Connearn's drawing practice addresses issues of temporality, it contrasts conceptual approach with chance, and ultimately reveals the tangibility of what is a meditative working process.

Connearn launched an even more profound enquiry into the notion of a drawn line and its repetition in the still ongoing series entitled *Five Drawings*. In this series Connearn begins with a single line that he draws freehand, left to right, as straight as possible across the top of the page. He then draws a second line just underneath the one above, which follows its wandering path with all its imperfections, aiming not to touch. Each line tries to hug the contour of the last to then err and veer off setting a new track for the next. The drawing unfolds like a telephone game of imperfectly echoed lines relaying down the page.

Five white drawings pushes the concept even further by overdrawing the black line drawings with one to five white line drawings alluding at obliteration and layering in art, time and space.

Upstairs



David Connearn

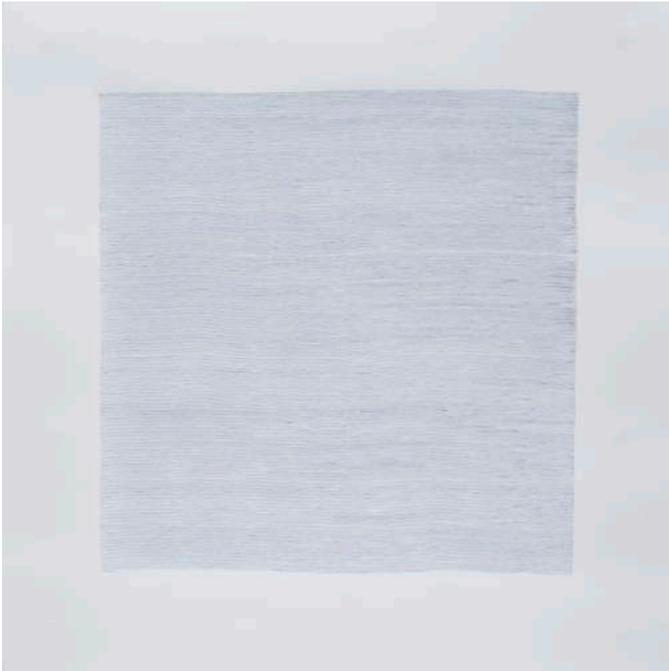
Five White Drawings S2 - Drawing 1

A 2mm line of black ink overdrawn one time with white ink

Black & white rotring inks on 300 gsm Fabriano Artistico Satinata HP paper

42 x 42 cm

2021



David Connearn

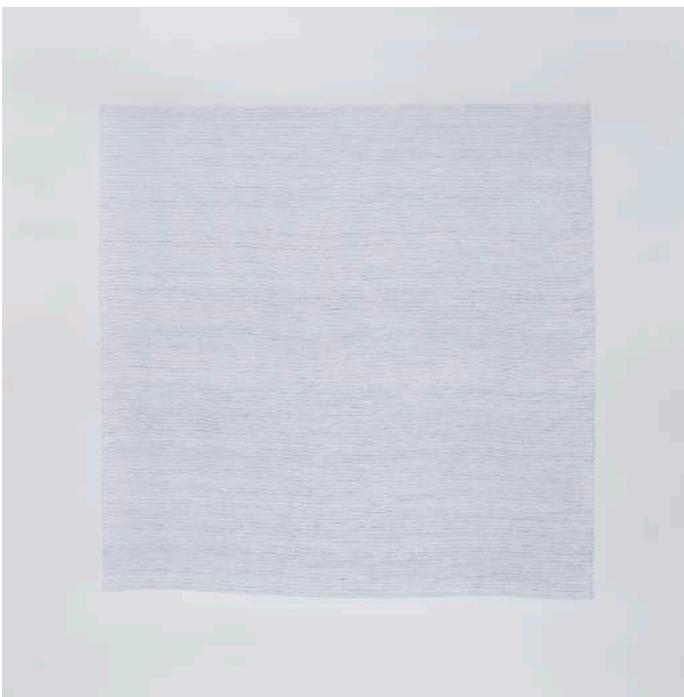
Five White Drawings S2 - Drawing 2

A 2mm line of black ink overdrawn two times with white ink

Black & white rotring inks on 300 gsm Fabriano Artistico Satinata HP paper

42 x 42 cm

2021



David Connearn

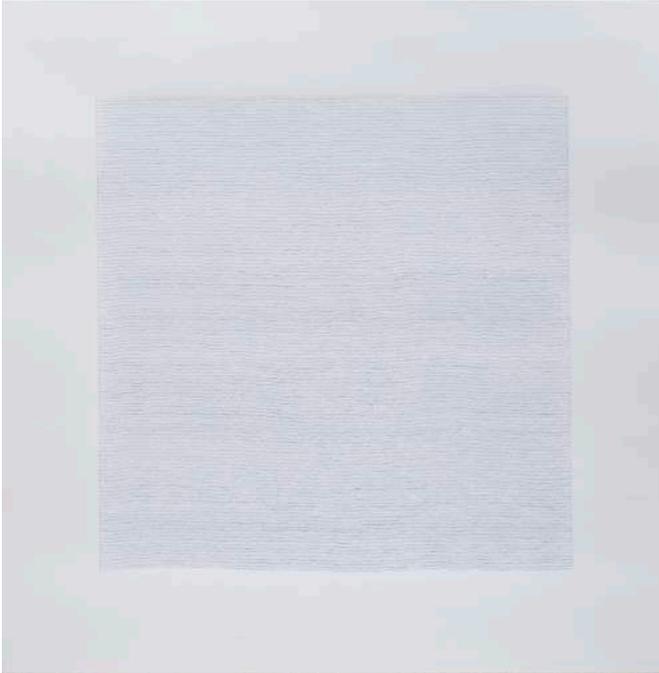
Five White Drawings S2 - Drawing 3

A 2mm line of black ink overdrawn three times with white ink

Black & white rotring inks on 300 gsm Fabriano Artistico Satinata HP paper

42 x 42 cm

2021



David Connearn

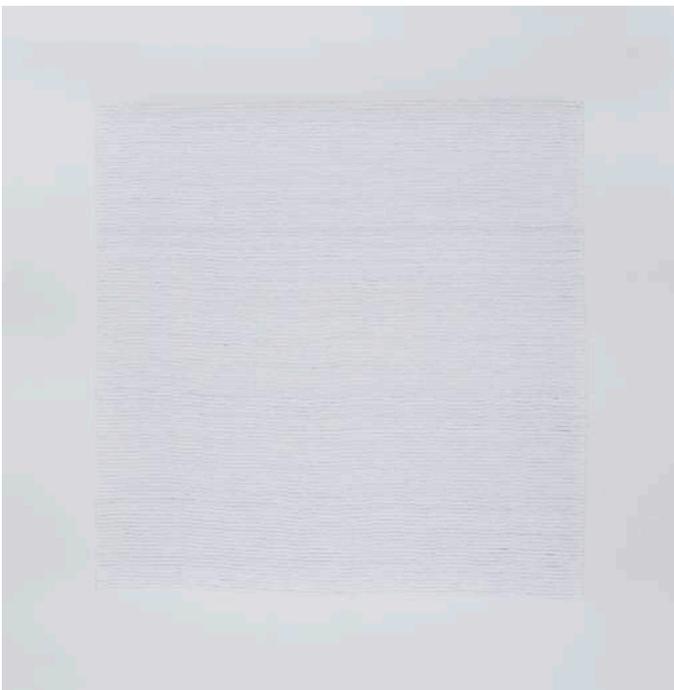
Five White Drawings S2 - Drawing 4

A 2mm line of black ink overdrawn four times with white ink

Black & white rotring inks on 300 gsm Fabriano Artistico Satinata HP paper

42 x 42 cm

2021



David Connearn

Five White Drawings S2 - Drawing 5

A 2mm line of black ink overdrawn five times with white ink

Black & white rotring inks on 300 gsm Fabriano Artistico Satinata HP paper

42 x 42 cm

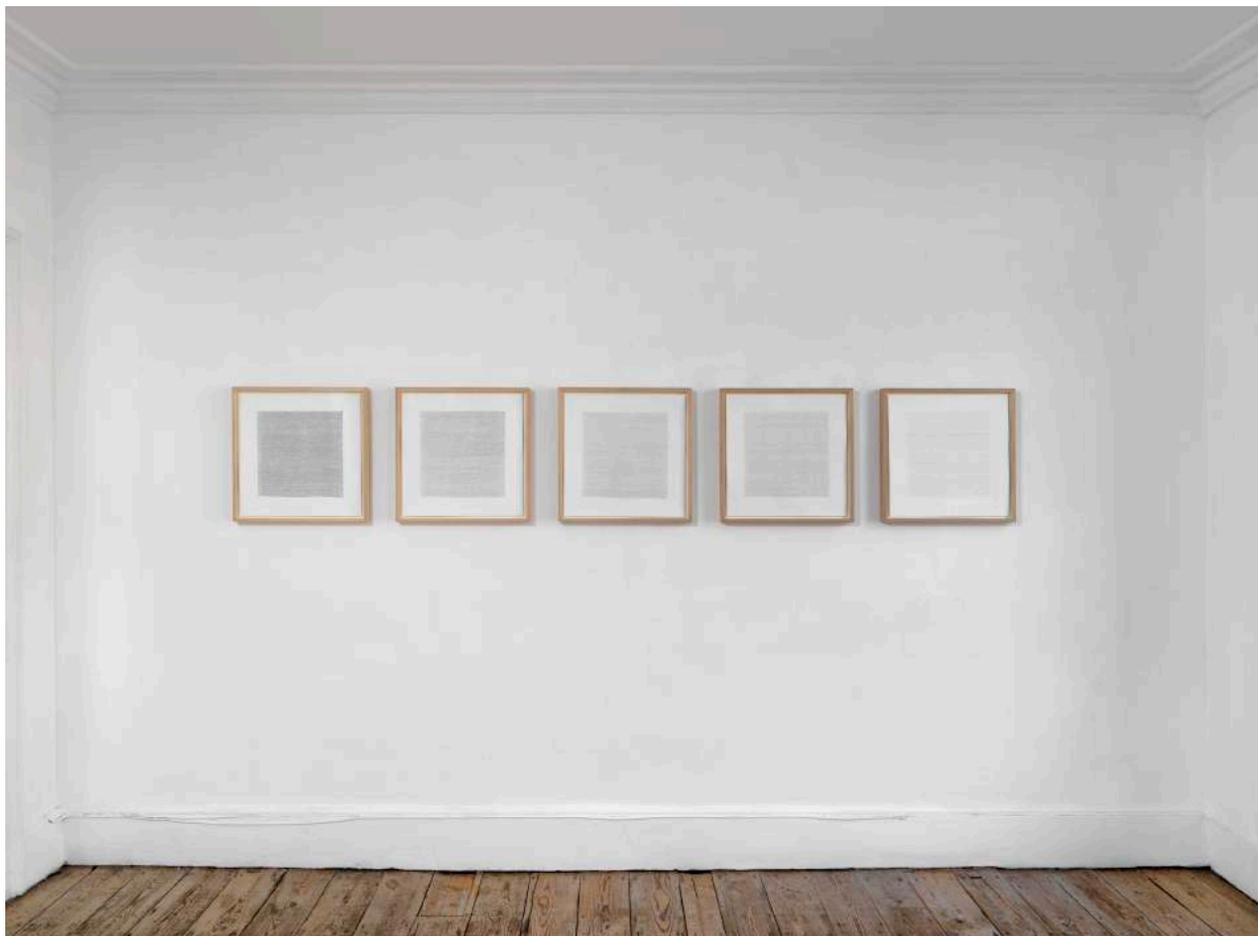
2021

The recurrence of this drawing act is by nature meditative and simultaneously mind boggling. The beauty of the resulting compositions is complex and moving. And the connotation of a line never being like another line, whilst still following the same path, opens up a whole field of prospects.

One can liken it to our own experience, to the regularity and variations in our breathing, our routine, our existence.

Comparisons to weaving, music and rhythm come to mind.

Analogies to the layering of earth strata or even our thoughts may arise. The concept could not be simpler, the possibilities are infinite.



David Connearn

Five White Drawings S2 - Drawing 1-5

A 2mm line of black ink overdrawn one to five times with white ink

Black & white rotring inks on 300 gsm Fabriano Artistico Satinata HP paper

42 x 42 cm

2021



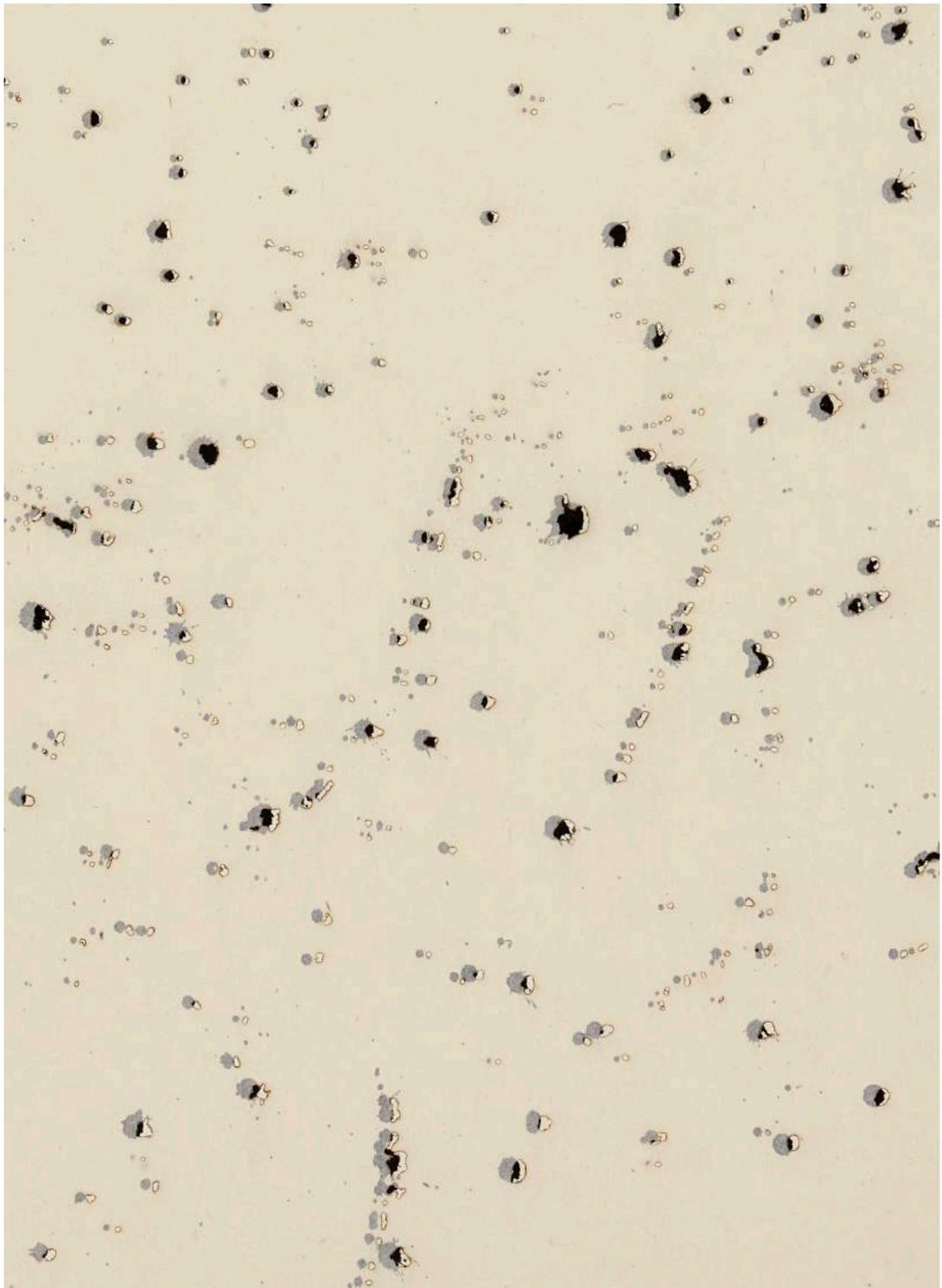
Susan Schwalb
Strata #301
Silver/copperpoint on clay coated paper
45.8 x 45.8 cm
1998

Leaving the “turmoil” of the series with the burnt papers behind, Schwalb moved into the direction of more tranquil and balanced compositions, already announcing the route of her future artistic journey. The *Strata* series from the early 1990s is purely abstract, yet highly evocative. The compositions are reminiscent of geological layering, water reflections or landscapes. The layout is often inspired by Schwalb’s own memories of light and shade, of her travels, observations and feelings.

The metals are pulled along the paper surface horizontally, employing much wider bands and lines as if laid down with a brush, resulting in patterns of shimmering atmospheric impressions.



Minjung Kim
Phasing (17-101)
Mixed media on mulberry Hanji paper
74 x 140 cm
2017



Phasing (17-101) - detail



For the “Phasing” series Minjung Kim also combines the burning technique with ink markings and more complex paper layering. The title alludes to the musical term when two instruments play the same part in steady but not identical tempi, which leads to deferments in the musical piece. In her “Phasing” series Kim introduces those shifts through different layers of paper in which the overlapping shapes appear staggered or offset.



Susan Schwalb
Triptych XI (left)
Copperpoint, wax, fire & smoke on clay coated paper
30.5 x 23 cm
1982



Susan Schwalb
Triptych XI (middle)
Copperpoint, wax, fire & smoke on clay coated paper
30.5 x 23 cm
1982



Susan Schwalb
Triptych XI (right)
Copperpoint, wax, fire & smoke on clay coated paper
30.5 x 23 cm
1982



Susan Schwalb

Triptych XI

Copperpoint, wax, fire & smoke on clay coated paper

30.5 x 23 cm each

1982