

Materials: Wax pencil and "blackout" fabric



Wildlings, synthesized entities of material transformation, are found in proximities of various representations of "living substance": in loose combinations of human, in-human, plant and animate forms relating to one another, exerting pressure on each other. Elements imbed in slices of place and landscape, often at the boundary of visibility or understanding; where the represented edge is soft, inclusive. They affect each other, sometimes simply through their own volume and weight, sometimes through forces inherent in their materials, their cracking, falling, melting, growing.

The wildling substance is in relation to its environment, grows out of it, belongs to it in a sense, there is a continuity of inner and outer forms, as if the boundaries of those substances were blurred or dissolved, relishing an integrative space.

All six drawings were done in the same way, through a very tactile method, using utensils (spoons and knives from both ends) and shavings from wax pencils (remains from *Tides in Alps* drawings series) warmed up to various stages of melting, and pressed into equally heated areas of fabric.

The visible marks are a result of circular smearing or long dragging along roughly controlled edge. The marks themselves lead the eye to speculate on the boundaries of things, but also to sustain the stare in one place. Colors often mix unpredictably, the final tones coming together as aggregates of various neighboring shades. There is a particular physicality in those strokes that do not relate to painting or drawing but rather to touching a surface or an object.