The background of the cover is a complex, abstract drawing consisting of numerous overlapping, irregular lines in various shades of gray. These lines form a dense, web-like pattern of shapes, some resembling organic forms like leaves or cells, while others are more geometric. The overall effect is one of intricate, layered complexity.

Selected Drawings

1996-2006

Kim Sloane





Study for Blue Trees 21" x 26" Charcoal *Private Collection*



1 Study for Seventh Gate 26" x 30" Charcoal 1999 *Private Collection*



Inferno Study Charcoal 32" x 26" 1999



Orchard Figure Charcoal 30" x 22" 1999



Toward the Garden 26" x 30" Charcoal 2000

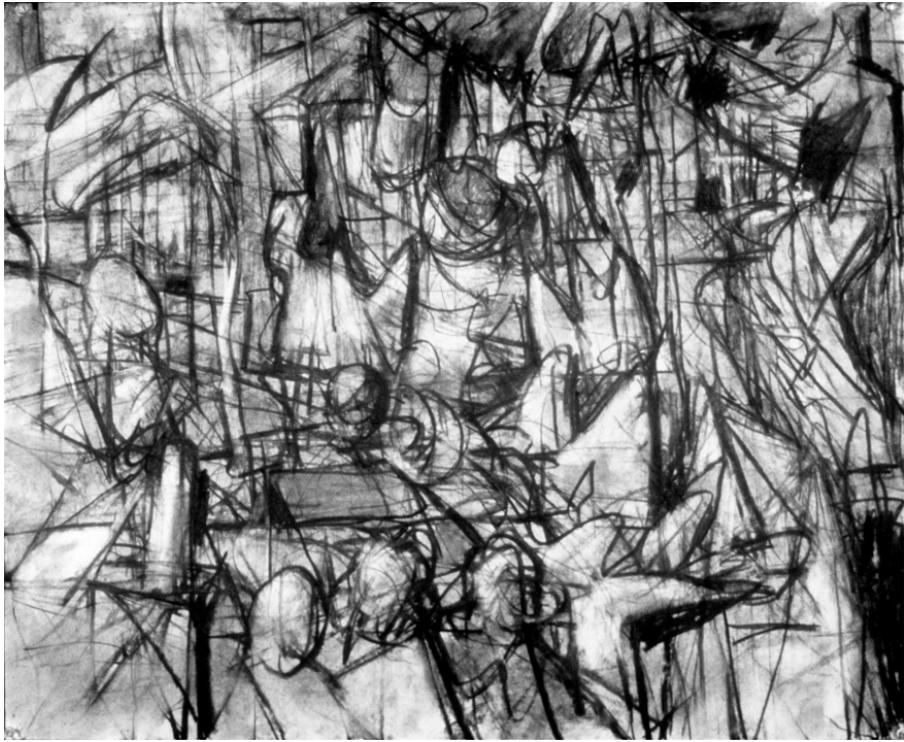


Orchard A #1 26" x 30" Charcoal 2000



Orchard A #3 26" x 30" Charcoal 2001 *Private Collection*





Sepulchres 1 26'' x 30'' Charcoal 2001 *Private Collection*



Sepulchres II 26'' x 30'' Charcoal 2001



Reclining Figure 26" x 30" Charcoal
1999



Furia III 26" x 30" Charcoal



Reclining Figure with Imagined Drapery 26" x 30" Charcoal 2000



Furia I 26"x 30" Charcoal



Furia II 26" x 30" Charcoal



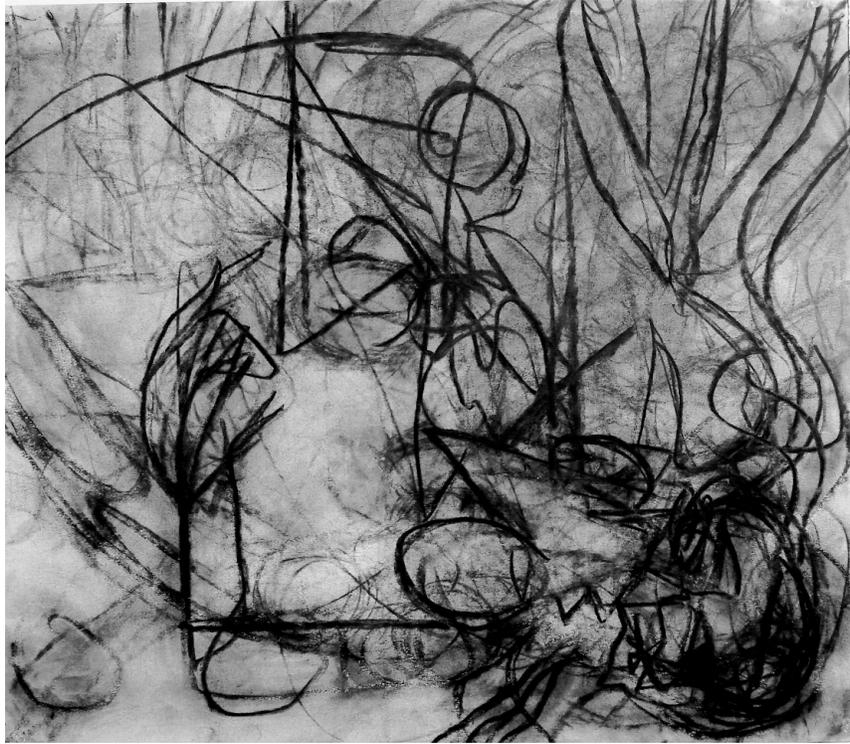
Alecto 26" x 30" Charcoal 2001



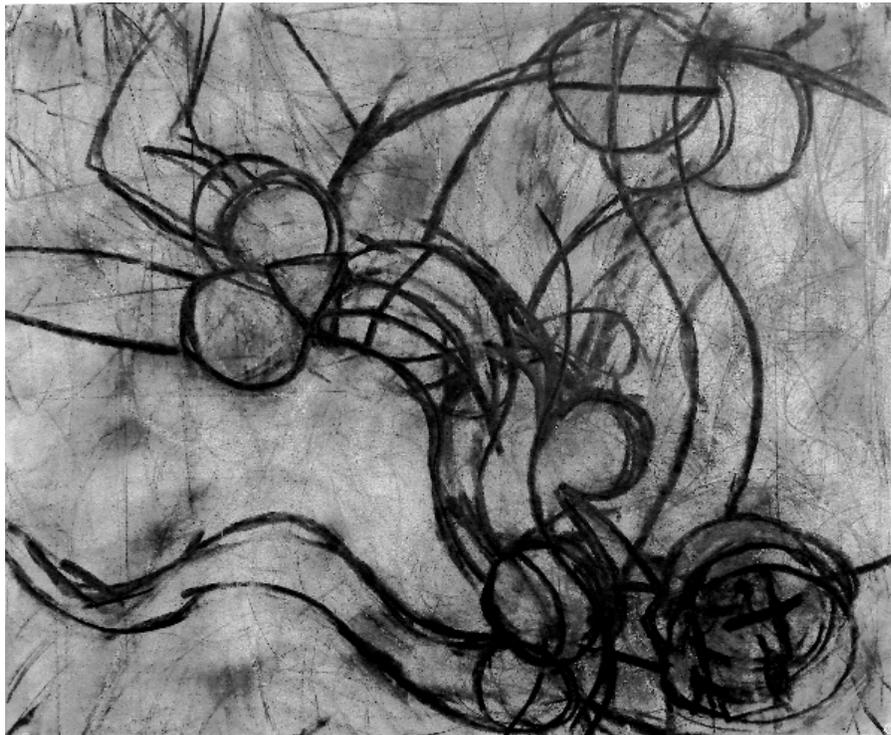


Tisiphone 26'' x 30'' Charcoal 2001

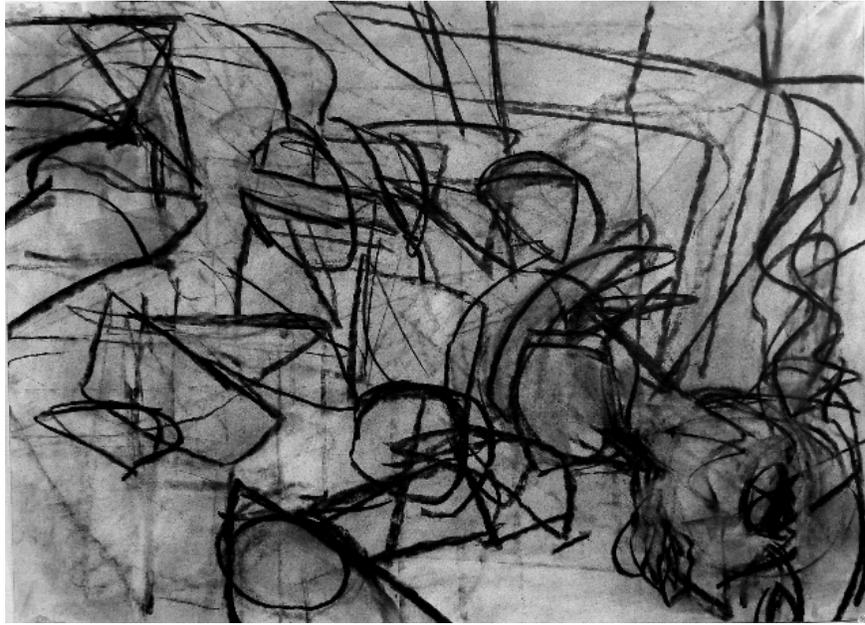




Reclining Figure 4 26" x 30" Charcoal 2006



Reclining Figure 6 26" x 30" Charcoal 2006



Reclining Figure 1 22" x 30" Charcoal 2006



Reclining Figure 2 22" x 30" Charcoal 2006



Dutch Flower Study #5 26" x 20" Charcoal 2006



Dutch Flower Study #2 26" x 20" Charcoal 2006



Dutch Flower Study #3 26" x 20" Charcoal 2006



Dutch Flower Study #4 26" x 20" Charcoal 2006



Fleeing Figure 1 Charcoal 33" x 26" 2006



Artist's Statement

Over the last few years drawing has become my primary activity. The drawings that make up this exhibition are not sketches or preparatory studies. They are seen as fully realized works and are intended to stand alone as such. The directness and the rapid change that drawing allows answers my current expressive needs more clearly than painting.

All the drawings are worked from life over long periods. There are three sources behind the work. One is nature, or the motif; either the figure or the landscape. The second is the history of art, the reservoir of images from the past that I love and have become part of my consciousness. The third is the inner life of the imagination.

I want to achieve a volume of space in which the viewer can enter into the very center of the interchange between these worlds. I want a depth that compresses to the surface, then releases, allowing forms to turn and participate in rhythms that extend beyond the surface of the picture.

The subjects are worked in series. The repetition is not to arrive at a final form, but to test and explore an idea or feeling over time, under different conditions. Often a subject exists behind the motif. The subject may emerge after a particular drawing or series is completed. It may appear during the process and either complete the drawing, or provide a motivation to continue. It may exist in my mind before, and give form to the work from the beginning.

I resist giving titles that name these subjects. Titles may help in suggesting particular readings of the images, but they will hinder the individual and surprising readings that I welcome and enjoy. I want the images to be suggestive, fully in the Symbolist sense. For those curious enough to read this statement, I will reveal what is behind the letters in some of the titles. The Standing Figure, SS, upon completion, became a Saint Sebastian figure. While Working on the Orchard series I realized that the relation between the two trees was like the two figures of an Annunciation. This inspired further studies. The F in the reclining figure series stands for Furia. This was a term used by Giorgio Vasari to describe the tradition of seeing the energy of the turning figure as a symbol. The movement of the figure denotes movement of the soul. It is this kind of energy and movement that I hope the drawings express.

A second series of drawings follows these. From Furia the drawings became The Erinyes, or Furies of Greek Mythology. The subject became apparent only after the drawings were finished. Like the images, the idea emerged over time. It is a time that reaches back, like Mythological time, to the point where form is given to aspects of the human psyche.



