

## DRAWING: Soldier, LoLaBed, Big Head

Lyse Lemieux  
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You don't need a phone book to make a drawing.

Drawing is a fundamental and a-rhythmic activity. I make a mark expecting to know where it will end and inevitably, it turns the other cheek.

Drawing is about surrendering, resisting, yielding - annexing line to thought.

I use ink and or watercolour and almost always black. More light comes through black than any other colour.

The **SOLDIER** figures exalt limbs, weapons and crutches. The drawings emerge from gaps, and interruptions. Broken and shamed, they draw you in. Wounded and vulnerable they remain on guard, facing the same enemy, the same fears and the same direction.



SOLDAT 5, 2007-08



SOLDAT 14, 2007-08

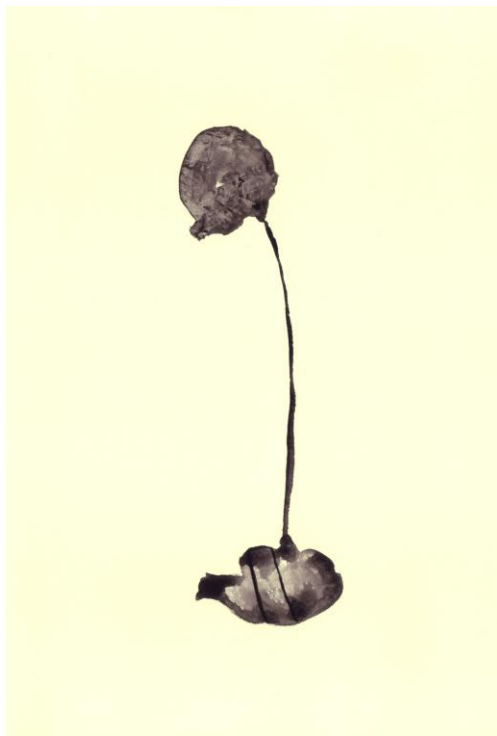


SOLDAT 2, 2007/08



SOLDAT 12, 2007/08

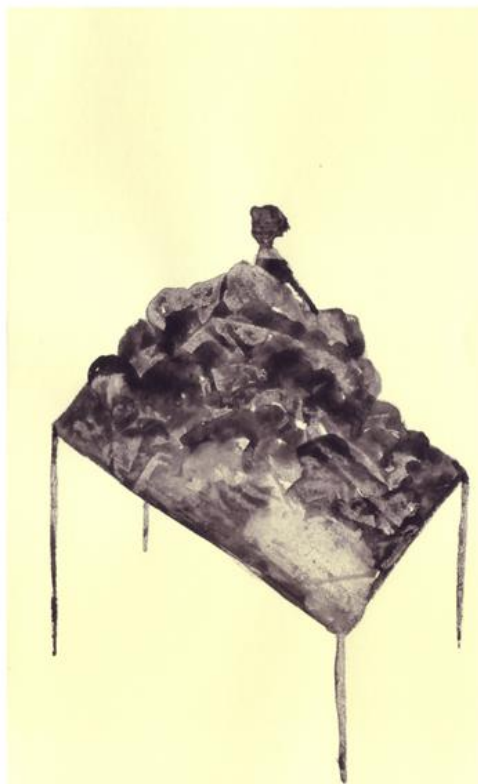
The **LOLABED** drawings are also about soldiering and to date there are 124 in the series. Most are drawn in moleskin notebooks. Drawing in a book is a quiet way to tell a story; Indecipherable hieroglyphs attempting a conversation while they pee, protrude, vomit and implode gently within the confines of the page.



LoLaBed, 87, 2009



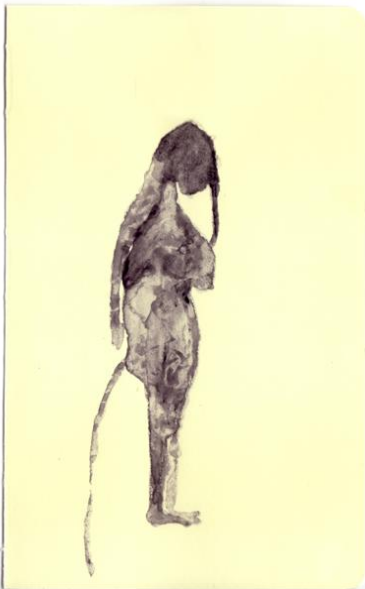
LoLaBed 59,, 2009



LoLaBed 23, 2009

Editing is an important part of the process. Once the drawings are complete, they are kept out of sight for some time. Later they're sorted and edited. Often. Later again they might be paired up, coupled or familie-d.

I mostly work on hot press papers and like that the paper becomes uneven and crumpled once it's worked on. For now, I don't press the drawings.



Nez 35, 2009



Nez 20, 2009

The irregular and oversized mats are an important element of the **BIG HEAD ON MAT** drawings. Considerably larger in scale than the other two series, the mats contain and spell out the gaze and the environment of the head. Gesture and line go on and off the format decreed. Line as artery, time and separation.



Big Head on Mat 2, 2009



Big Head on Mat 2, 2009