

## Radius

Jennifer Wroblewski's large abstract charcoal drawings project a physical resonance. The line strokes are the result of a drawing process based on movements that engage most of her body. Wroblewski prepares to work by hanging the paper on the wall at a height that corresponds to her torso. Then, blindfolded, she initiates a sort of dance that may last several hours as she leaves charcoal marks on the paper. The resulting drawing, created almost under a spell, chaotically reflects the movements and rhythms that are for the artist the expression of an unexplainable emotion. Once the mark-making session is over, Wroblewski starts editing by erasing a large number of the lines, stopping only when she considers that the drawing reflects the specific emotion she was feeling.

In the drawings, the physicality of the process is evident in the bold, long gestures and the saturated thickness of the charcoal, as well as the textured surface that denotes meticulous erasing. They convey intensity, rhythm, repetition—and ultimately some sort of harmony. Wroblewski considers her drawings the solutions to some abstract problems similar to those in math, but related to the representation of the unity of space and time. Her solutions involve the achievement of a harmonic, proportioned balance between body, movement, and speed, based on intuition.

In “reading” the sinuousness of the lines, the viewer may invest just as much time in deciphering the drawing as the artist did in her dance. The twists and twirls bring a musical resonance to the eye of the beholder. The sensuousness of the curving gesture brings to mind the thoughtful and meticulous calligraphy of the East and its metaphysical properties; calligraphy as a ritual based on patterns, allowing access to mysterious and hidden meanings that are generally invisible.

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