

# On Big Drawings

2020

ART AT HOME



## Charles Mahaffee: Walldrawings, Exhibitions, and Projects



Untitled

Charles Mahaffee

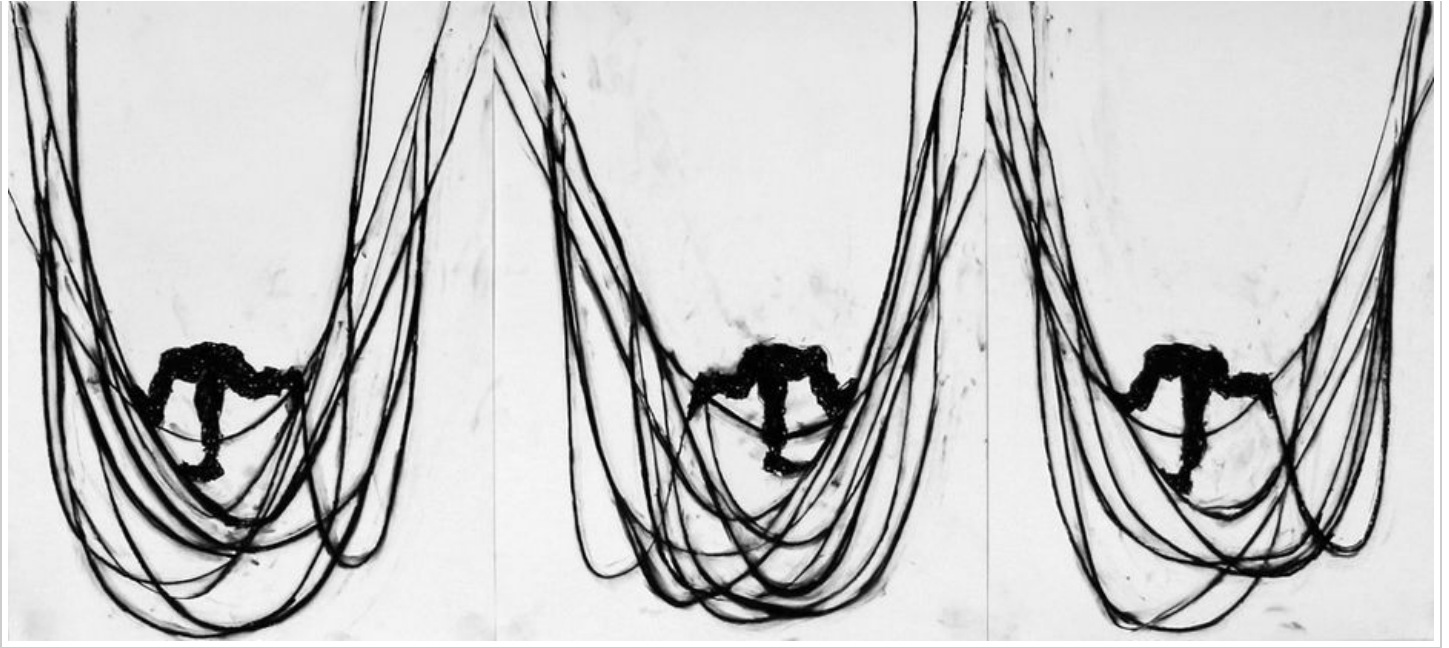
05:33

[Untitled](#) from [Charles Mahaffee](#) on [Vimeo](#).

untitled performance, the artist in the studio with drawings, playing the violin, 2015



Audition, 2015, Charcoal on paper, 24 x 18 in.



Untitled (triptych), 2015, Charcoal on paper, 24 x 18 in. each

It is important to be restless. Drawing must reduce and add simultaneously. Processes can and should be built, deconstructed, and forced back together. If this doesn't occur, it should be shredded and rearranged. This is the search for an image- any image. Lines suggest forms. Hollows between lines suggest surface. Lines then destroy surfaces. This happens again and again. If there is no experiment, there is no image.

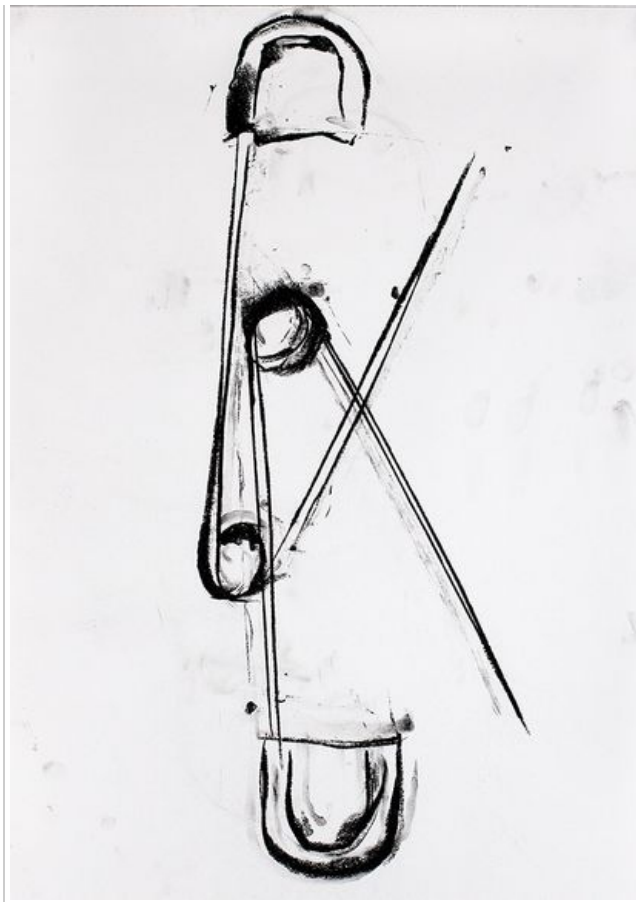
Filming exists as action. Anything can be used for raw material. Films are best shown looped and uncut. Old texts are recited out of context. Speech can be transferred to another person. Music is reinterpreted as a template for noise. Movements create lines in space. Sound provides the markers. In this way, films can be made like drawings. No effects-only actions.

Drawing is a barely legible diary. Being barely legible results in poetry. The more vague and elusive it is, the more layered it becomes. Emotions are vague as well. This connection can be easily exploited. Poetry cannot be trusted. It can, however, be allowed to exist if it seems to be there. If it does not, the lack of poetry is poetry nonetheless. It does not need to mean anything.

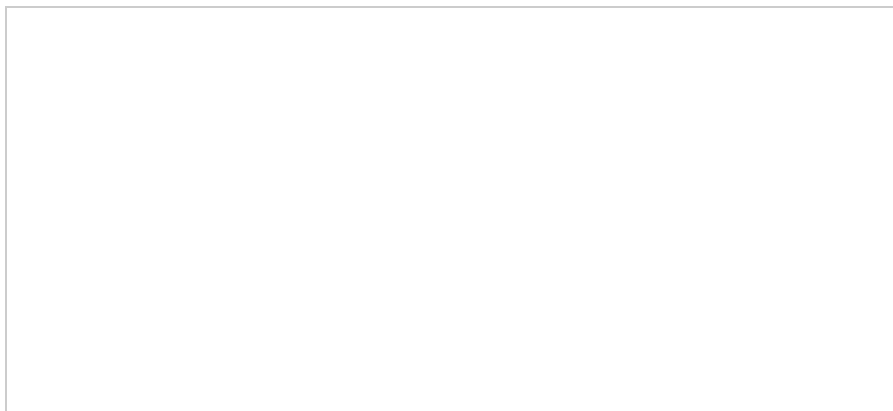
Charles Mahaffee



Untitled, 2015, Charcoal on paper, 20 x 18 in.

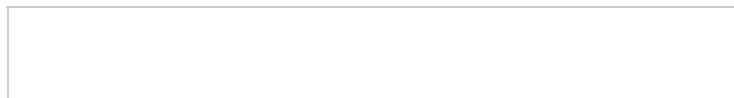


Untitled, 2015, Charcoal on paper, 24 x 18 in.

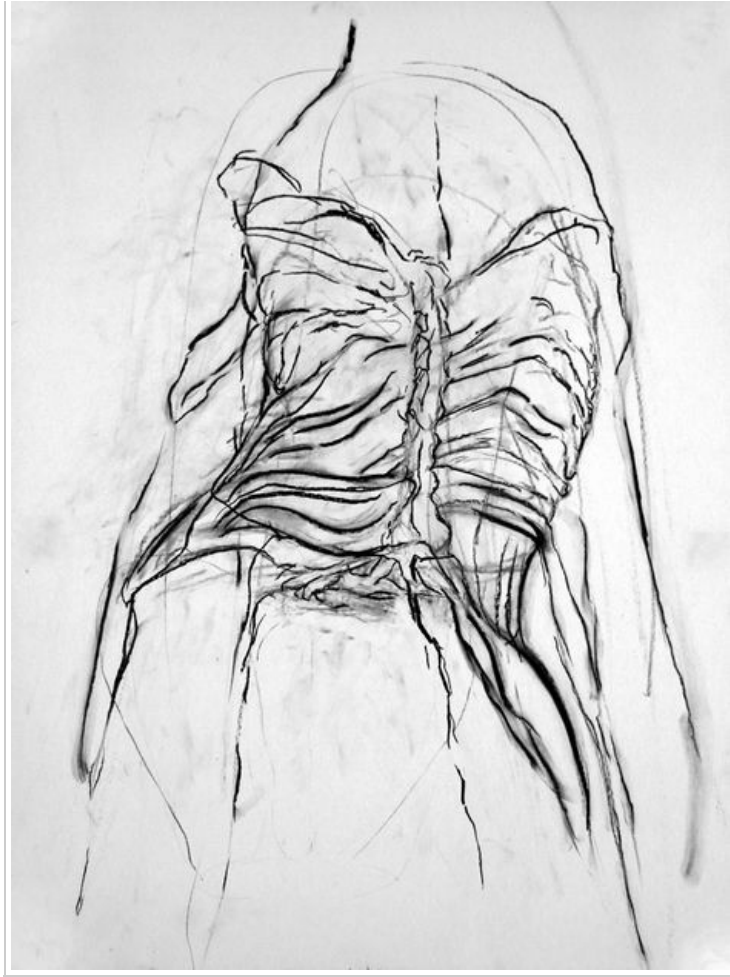




Punched Self-Portrait, 2015, Charcoal on paper, 24 x 18 in.

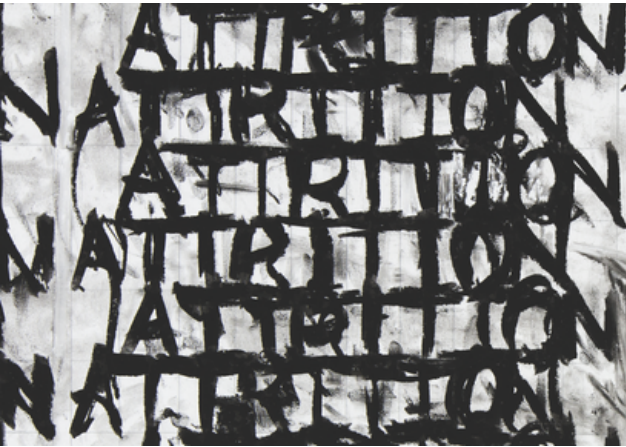




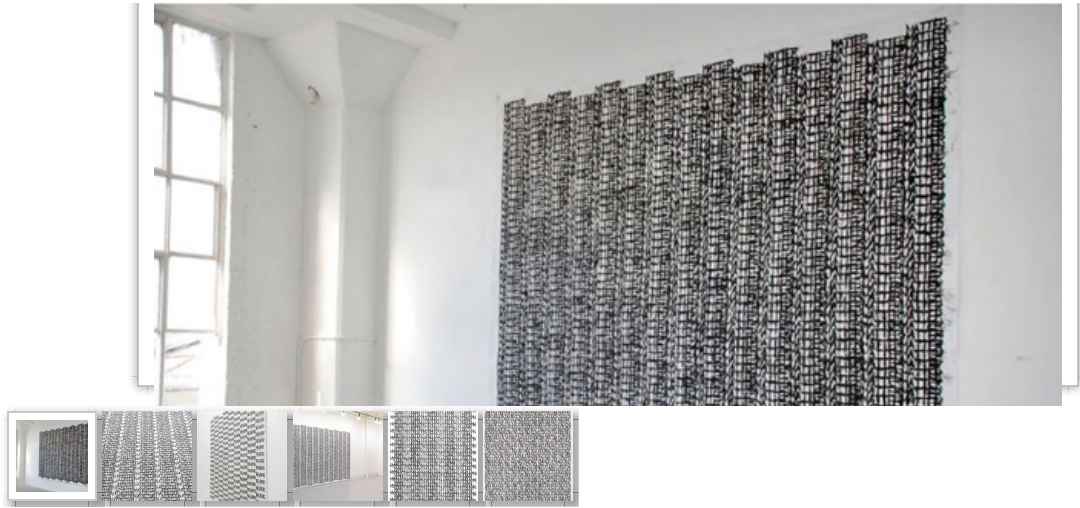


Respiration, 2015, Charcoal on paper, 24 x 18 in.

## The Text Drawings





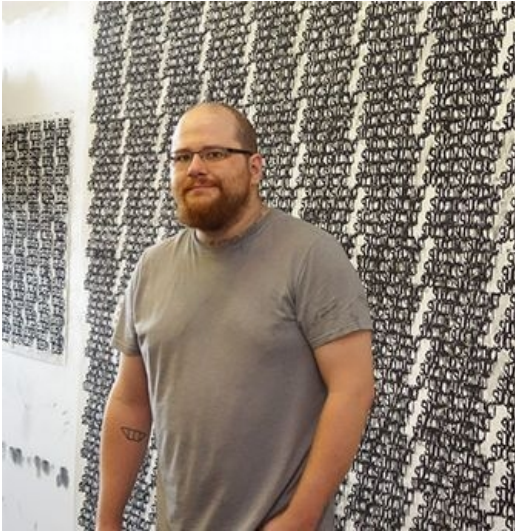


Large-scale charcoal drawings on paper, sizes variable

Matter | Attrition | Revere | Hymn | Next



Sequence, 2016, Charcoal on paper, 100in x 120in



The artist in his Chicago studio, 2015



studio impression