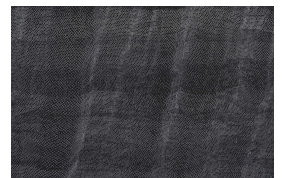
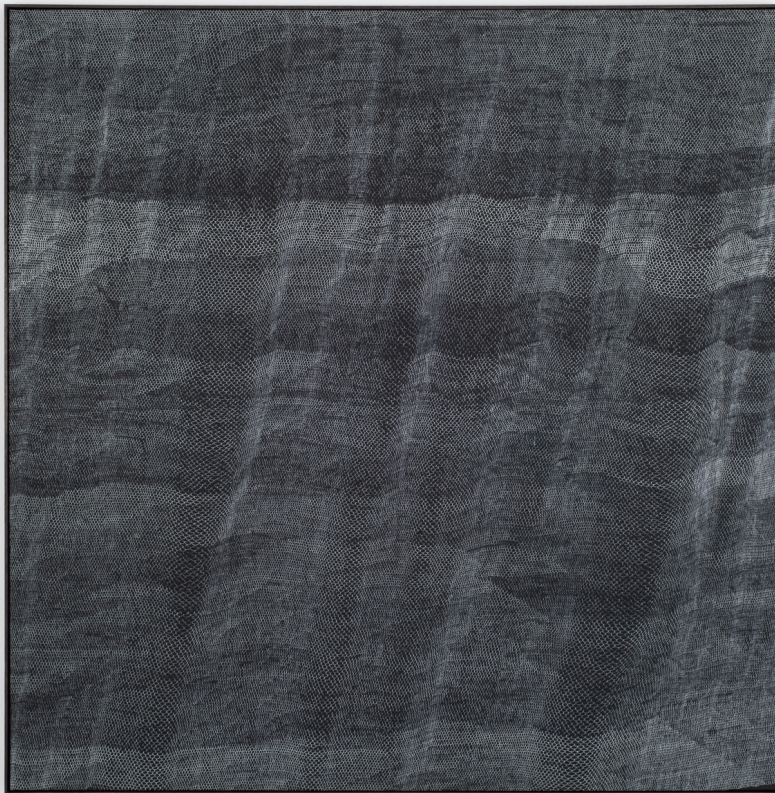




The abyss of deep time

Call for Price





Much of my work is spatiotemporal, belonging to both time and space. Time in that it is allegorical, lamenting past traumas or occurrences; and space in that these ungraspable yet palpable forces continue to occupy tangible physical and emotional space in the present. I see this as a sensuous entanglement of existence simultaneously forming a visible metaphor for life in all its ungraspable transcendence.

I use repetitive processes, beginning with a small mark and subsequently growing them into larger works. Using drawing, either with a pen or pastel, as well as oil paint I repeatedly form the same mark; the works ultimately form themselves. My commitment is planted in three series which are evolving over time: scales, ripple-effects and ghostings. Together these form part of an ongoing body of work using the technique of systematic repetition as an underlying structure - Repetition in the form of counting and employing particular number combinations; and repeating the same marks to the rhythm of those counts. The numbers that I work with hold significant meaning from the mystical teachings of Kabbalah. Gematria, which is an alphanumeric system whereby each letter has a numerical value, is the underlying basis for my choice of number. Most frequently I use the number 18 and multiples thereof as this number holds the energy of life.

The scale drawings began as a reference to fish scales in an ode for those endangered and already extinct fish from our oceans. However, through the year-long process of drawing or practising scales, these works have come to represent concerns of a changeable ecology, disappearing resources and interconnectedness. As I 'scaled up', I began to notice that no matter how I tried to create uniformity by mimicking a machine-like repetition of drawing scales, the irregularity of my hand would make a visible impression. This impression is what created the illusion of waves and ripples. Using each pen until it runs out helps to create the illusion of depth on the two dimensional surface acting as a metaphor for the running out of resources.

Cathy Abraham

Frame	Framed in oak
Medium	Gel Pen on Black Primed Canvas
Location	Cape Town, South Africa
Height	177.50 cm
Width	174.50 cm
Artist	Cathy Abraham
Year	2020

