

CHRISTINE HIEBERT

To speak of the touch of an artist is to understand mark making as the residue of the artist's presence. In Christine Hiebert's drawings, this residue lingers and resonates.

Hiebert writes, "I approach a blank surface as if I were a person without a home, searching for a place to live." Her charcoal and graphite drawing reveal a tricky architectonics of the psyche by constructing geometrical spaces that resist motionlessness. They vibrate with spontaneity and with a succulent aesthetic mastery that also gives them movement, expression, and presence—the presence of the artist's hand. In *Untitled* (2004), Hiebert's marks literally dance on the paper. She choreographs this drawing—perfectly. I have the sense that there is not one mark extra and not one out of place.

Hiebert's drawings made with blue house painter's tape were at first made directly on walls, and the works on paper were originally studies to work out compositions for these wall installations. But they are also complete drawings. While, in the charcoal and graphite drawings, the quality of line is extended with varying degrees of width, value, smudginess and clarity, in the blue tape drawings, the widths and textures of the lines become three dimensional and almost performative. The artist (ab)uses the tape by stretching it, beyond its inherent ability, into curves and masses that bump and buckle. In *Untitled* (2002), there appear to be two blue tape entities dancing together in a jazzy turbulence. It is Hiebert's uncanny penchant for creating organic architectonics that pushes this tape—meant to enforce straight edges—to move in such a sexy way.

— Jill O'Bryan

(from New York, New Drawings 1946–2007, exhibition book, Museo Contemporaneo Esteban Vicente, Segovia, Spain, 2009, pages 122–123)



*Untitled* (t.02.1), 2002, blue tape on paper, 13 7/8 x 16 1/2 inches

*Untitled* (sc.04.14), 2004, charcoal, pastel on paper, 18 x 23 3/8 inches