

Drawing is a fundamental action and the primary means of expression, likened to leaving a trace, making a sign, or putting a mark. While looking at a picture the viewer only sees the end of a process that took place in the past; frequently artists choose to erase the extra lines that led them to the final work. By using repetitive and dynamic lines in my drawings I hope to bring the audience closer to the construction of the image, and engage them in the process of creating the work. The multiple drawn lines are meant to present the varied ways in which I choose to explore ideas and illuminate the struggle that preceded the final result.

Rhythm, movement, and time are important elements within this work. While searching for ways to show progression and movement I draw with an impatient line. I am fascinated with capturing the energy of the drawing performance and with the transformation of the image. The restlessly drawn line follows the traces of an action, movement, or thought and it becomes the main element that vibrates through the multitude of layers that build up these drawings. Obsession, repetitiveness, precision, and control are some components that can be associated with the use of the restless line. Through an intense process of gradual building and rebuilding of the desired shapes or forms I find my way towards the articulation of an idea. In many cases this visual struggle allows the viewer to follow the various paths I took in my search for meaning.

The body has been a source of motivation as well as a creative tool in my art. Since 2004 I have incorporated the body in drawing performances and in performance-based video art. By engaging my body during the creative process and by including images of the aging body in the drawing I become more aware of my abilities, my limits, and the preciousness of time. The physical and visual connections to the body and to its proportions remain important even in my more abstract work. The association to the body is reflected in the rhythm and progression of the drawn lines that gradually build up to convey ideas. The body acts as a tool of measurement that helps me understand my surroundings and my relation to the world.

Over the past seven years I found myself increasingly drawn to working with very basic materials. My status as an immigrant and a traveler informs my choice of materials. I often work with temporary, flexible, and transportable surfaces and materials such as paper, unstretched canvas, photos, or video recordings. These items are easy to carry, roll, flip, store, transfer, reuse, or erase. Being a line-oriented artist and wanting to produce well defined marks I prefer to use hard media such as graphite and colour pencils, ballpoint pen, pastel, crayons, oil sticks, chalk, markers and silverpoint. The approach used is quite simple and spontaneous: I sketch, draft, or doodle in a distinctive personal way.

Some of my stylistic inspirations are taken from the remarkable visual language of children's drawings. I find the essential and expressive lines that children use to describe their impressions of the world very powerful and effective. In my drawing performances and installations I also frequently work with attractive instructional materials widely used by day cares, schools, or childrens' museums for demonstration and entertainment. In these public performances I intentionally use everyday materials such as small magnets, masking tapes, photocopy prints, sidewalk chalk, crayons, sponges, and blackboards. These familiar tools catalyze an immediate curiosity about my actions and elicit the undivided attention of the audience.

From early on I had an instinctive desire to get into a more communicative interaction with the viewer, but it is only now that I have found effective ways to connect with and receive feedback from the audience. The act of drawing, performing, and documenting is challenging and demanding, but it is also extremely rewarding. The combination of performance, animation, video, installation, and drawing facilitates a more precise articulation of ideas and issues, and allows me to examine the relevance of drawing as a modern medium.

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