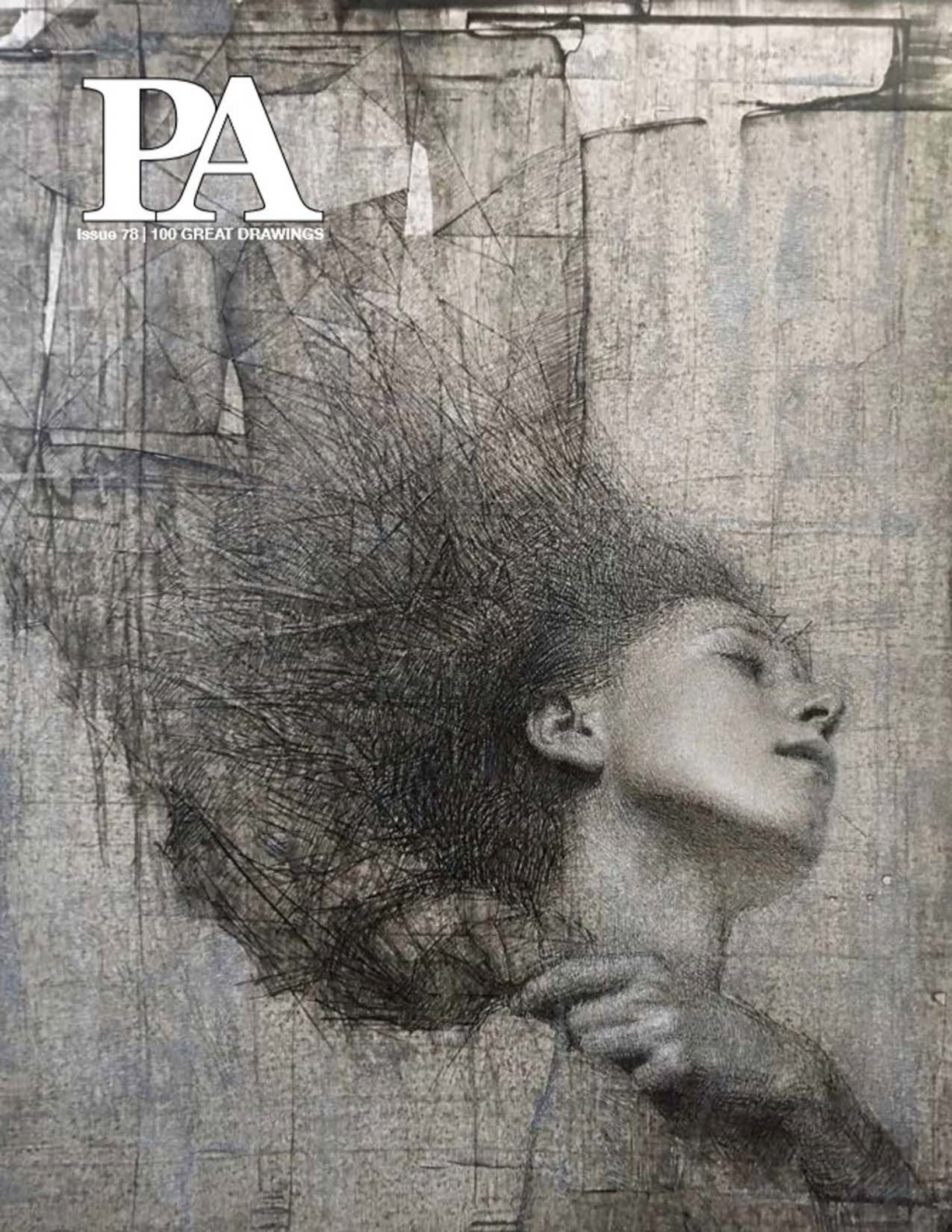


PA

Issue 78 | 100 GREAT DRAWINGS



GOSS183 Publishing House | Bloomington, Illinois
www.poetsandartists.com | Issue #78
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Publisher Didi Menendez

Poets *Artists*

100 GREAT DRAWINGS | PA#78 | December 2016

Amaya Gurrpide	John Walker	Seongjin Kim
Austin Uzor	Joseph Todorovitch	Serena Potter
Batya Kuncman	Karen Kaapcke	Shane Wolf
Carol Prusa	Kay Ruane	Stephanie Rew
Casey Childs	Lauren Amalia Redding	Stephen Faulk
Daniel Bilmes	Mark Reep	Stephen Hughes
Denis Chernov	Mark Tennant	Stephen Yavorski
Dorian Vallejo	Martin Campos	Sue Bryan
Edgar Jerins	Michael Mentler	Sue Tatham
Gordon Hanley	Michael Newberry	Tamie Beldue
Gromyko Semper	Nelli Levental	Tanja Gant
Isaac Pelepko	Olena Babak	Teresa Oaxaca
Jenny Reyneke	Paul Heaston	Yavora Petrova
Johan Barrios	Rebecca Venn	Zhaoming Wu
John Kennedy	Ryan Shultz	

Unless otherwise mentioned all dimensions are in inches.



100 Great Drawings

SELECTED BY STEVEN DALUZ

I was delighted to be asked once again by Didi Menendez, the publisher and founder of Poets and Artists to select artwork for an issue of her wonderful magazine. I consider it an honor and privilege to discover and select outstanding artworks that would, in my opinion, showcase and celebrate some of the finest drawings produced in 2016. It would be impossible for me to unequivocally say that these are the "best" drawings produced during the past year. That would be an arrogant assumption on my part, and I am quite certain I only saw a fraction of the great work that was produced. But, they are certainly a glimpse at some excellent drawings that I had the pleasure of seeing this year. It was decided early on that 100 drawings would be selected from among works submitted in response to an open international call, and from some artists who were specifically invited by virtue of their work that I had seen throughout the course of the year.

When I announced the open call and invited specific artists to participate, I mentioned in the prospectus that, while a drawing can

be a preparatory cartoon for a painting, or a study for a more fully resolved work of art, it can also be a finished work unto itself. Sketchy, or refined with exacting detail, the 100 works published in this issue represent excellent drawings from across the globe, created in 2016. I am delighted that 44 artists are represented, from coast to coast in the U.S., Colombia, Ukraine, Nigeria, Spain, France, the Philippines, South Africa, Australia, Russia, South Korea, Bulgaria, and the United Kingdom. The drawings are primarily figurative, including portraiture, though some interior spaces, landscape, imaginative works, and a few more non-objective subjects are represented. Some were completed with an academic approach, some realistic, while still others employed a more unconventional process. Mixed mediums were allowed, so long as a preponderance of the work contained some form of identifiable drawing mediums. As you travel through these pages, you will see graphite drawings, works in charcoal, conte', pen & ink, silverpoint, pastel, colored pencil, chalk, marker, and mixed mediums. Some of the works capture the nuance of another human being's emotion and character, while



others evoke moods, communicate ideas, spark feelings, or tell stories. All were well executed, despite a wide range of expression and handling.

You may be asking, "Why did he choose the image on the cover?" I was truly impressed by the quality and variety of work I received. I looked at hundreds of drawings, and even received a few after the deadline that I would have liked to include in this issue, but could not. Having done this process two years ago, I expected the task of selecting just one image for the cover would be a daunting one. As before, I considered drawings where an understanding was displayed of the formal elements, such as line, weight, form, composition, rhythm, value, etc. After two days, I managed to filter these strong pieces down to about a dozen works--then six. Any one of these could have been selected as I considered the visual impact of each work. I placed all six side-by-side in Photo Shop; then studied them individually. Eventually, I began to see two works that kept insisting that they should serve as the cover.

Both works displayed exquisite technical proficiency. I placed the two works side by side and then alone, so one would not unduly influence the other. Both works connected with me. One appealed more to my personal aesthetic, while the other, despite its relative simplicity of subject, showed a level of creativity in its handling and expressiveness that finally pushed it over the top. Reading from the upper left down to the face in the lower right, the image appears as abstracted shapes, reminding me of a tattered parchment or ancient textile. Gradually, the interlocking shapes merge with lines that begin to crisscross and overlap. The marks begin to weave a tapestry, revealing a young woman, tilted head viewed slightly from below, in a dream-like state of serenity. Her hand is relaxed on her shoulder, grasping the literal marks that comprise both her hair and the surface itself, interwoven to create a splendid image that commands the viewer's attention. I hope you will appreciate this great drawing, "Interwoven", by Daniel Bilmes, and enjoy all of the other very fine works by the 44 artists contained on the pages that follow.

Sue Bryan



Born and raised in Ireland, Sue Bryan has lived and worked in New York City for over twenty years. Primarily self-taught, she studied briefly in the School of Visual Arts from 1993 to 1994. She has exhibited in many national and international venues, including the Fort Wayne Museum of Art, The Edward Hopper Art Center and the Royal Hibernian Academy (RHA) in Dublin. Her work has been featured in many publications, including Fresh Paint Magazine, and Manifest Gallery's International Drawing Annual Volume 9, 10 and 11 (2017).

Sue Bryan

Fieggling | charcoal, carbon on arches paper | 8.5x10



Heart Land | charcoal, graphite, on museum board | 8x10



Secreties of Green | charcoal, carbon, pastel on arches paper | 8x10



Lone Star | charcoal, carbon on arches paper | 22x24.5

