

ANATOMY OF A DRAWING

The Pig Went Down to the Harbor at Sunrise and Wept #6

Created by: Jim Woodring

Where you can see it: Frye Art Museum through April 16

By Amber Cortes

At three and a half feet by six feet, this drawing is more abstract and symbolic than previous Woodring work.

Woodring says it was "done with the rocky coasts and clouds of Vernet in mind, that sense of the sky about to summon up the land and the sense of catastrophe in abeyance... the prelude to a cataclysmic sneeze."

"All I care about is the hidden, the tucked away, the unseen."



J.W.



For this series, Woodring used a six-foot-long pen that he built in 2010 with funds raised by United States Artists.

He mixes acrylic ink and uses a vase for an inkwell. Asked about drawing with the big pen, he said: "It was exhilarating! I've spent almost all my drawing life with my nose a few inches from the paper. Working on these huge drawings, using my whole body to draw and ink them, and dealing entirely in abstraction was a radical change for me."

"The shape that looks like an airplane gave me a lot of grief. It's one of the few things in any of these drawings you can point to and say, 'That looks like a...'"

"I had to give it a dolphin nose, put windows in the wing, and attach it to part of an animal before its unfortunate resemblance to an airplane was sufficiently counteracted."

Woodring keeps a dream journal, and he tries to come as close as possible to retelling the dreams he has in picture or comics form.