

# ARTIST STATEMENT

Cecilia Cissi Hultman

Drawing | Installation | Text | Sculpture

*(b.1985 Sundsvall, SWE)*

I work with drawing as a sculptural practice. Often based on *lines*. Lines as an essential starting point for associational thinking and very concrete relating.

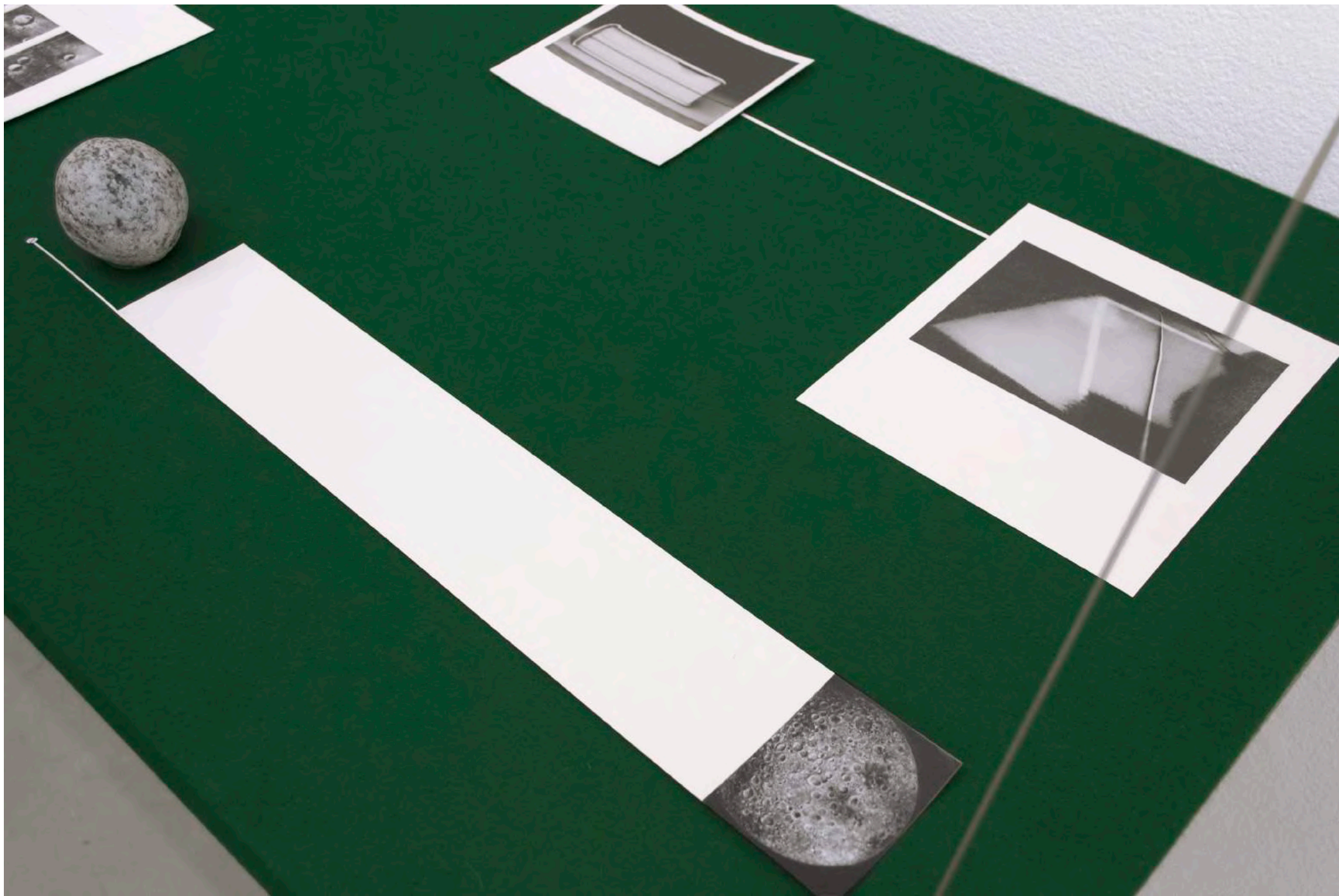
One can say I combine conceptual thinking with alert viewing and dealing upon details. All through with a poetic use of material.

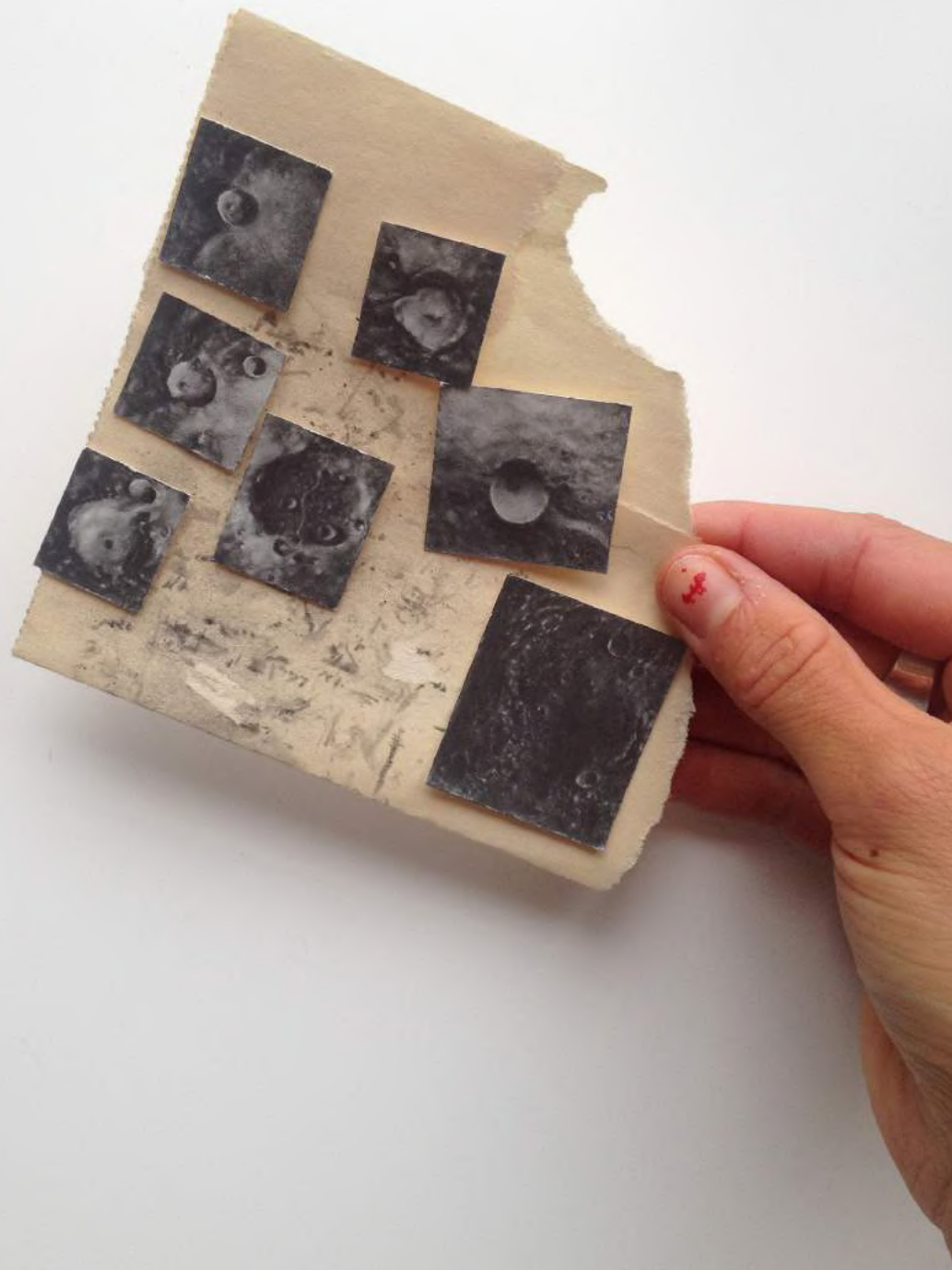
I strive for making pieces and exhibitions that can work as precise exercises of presence and playfulness, for mind as well as body. Always with full concentration and precision, humor and existential possibilities.















**WHAT IF GOD WAS ONE OF US**

*pen + tape + paper*



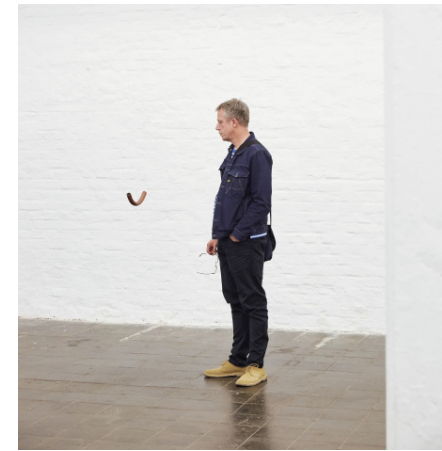




LINES THROUGH LANDSCAPES







**SMALL DEPRESSION** *from the orienteering map's symbol for small slope*



WHO KNOWS IF THE STONE CAN HEAR THE TIME





**REARRANGING** *a sitting* INTO DOTS & LINES





**YOU ARE HERE, HERE YOU ARE** *drawings*









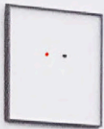


**MIRROR MIRROR**

DEN FÄLLANDE BITEN



LITEN GRÄVD GROP



Iten grävd grop



**BIG CITY**

**SMALL STONE**



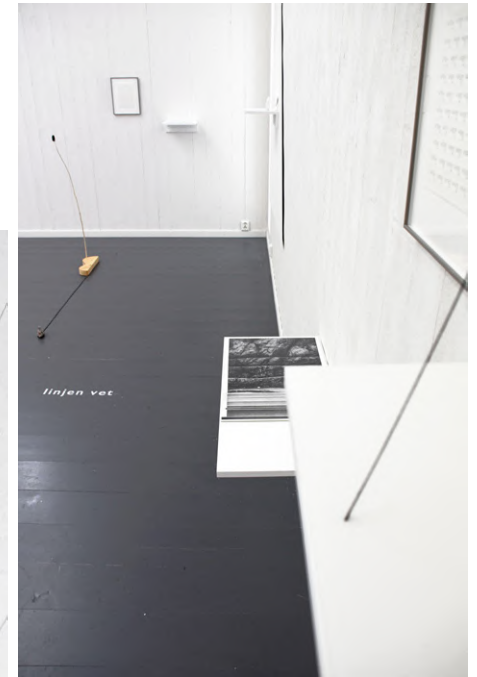


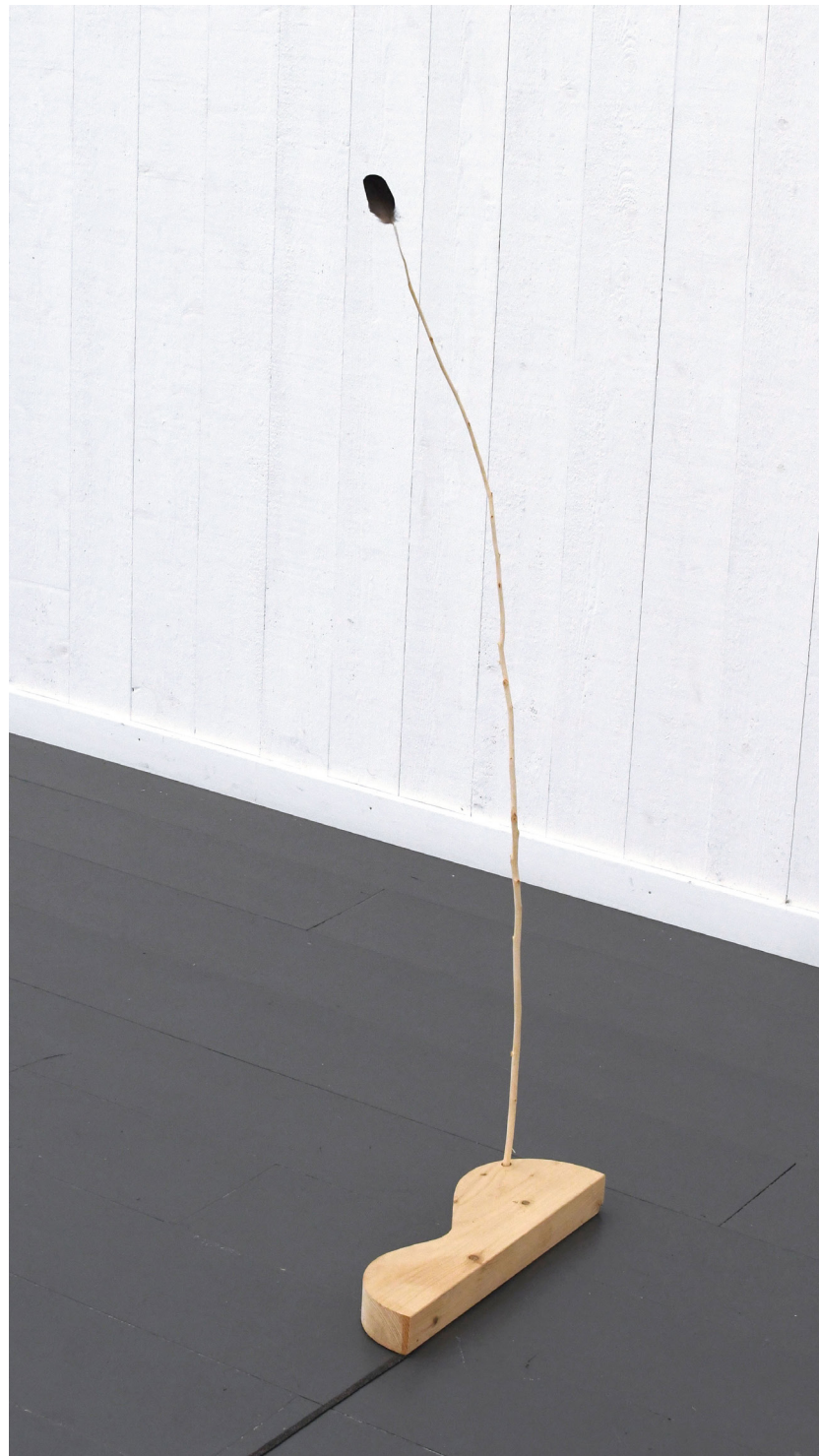
**FRÅN HÄR HÖRS HORIZONTEN**  
FROM HERE THE HORIZON CAN BE HEARD













**AS LIGHT AS IT GETS**  
*paper + white pencil-erase*



CECILIA HULTMAN

*HALV  
VIND  
SEGLAR*





CECILIA HULTMAN

HALV  
VIND  
SEGLAR







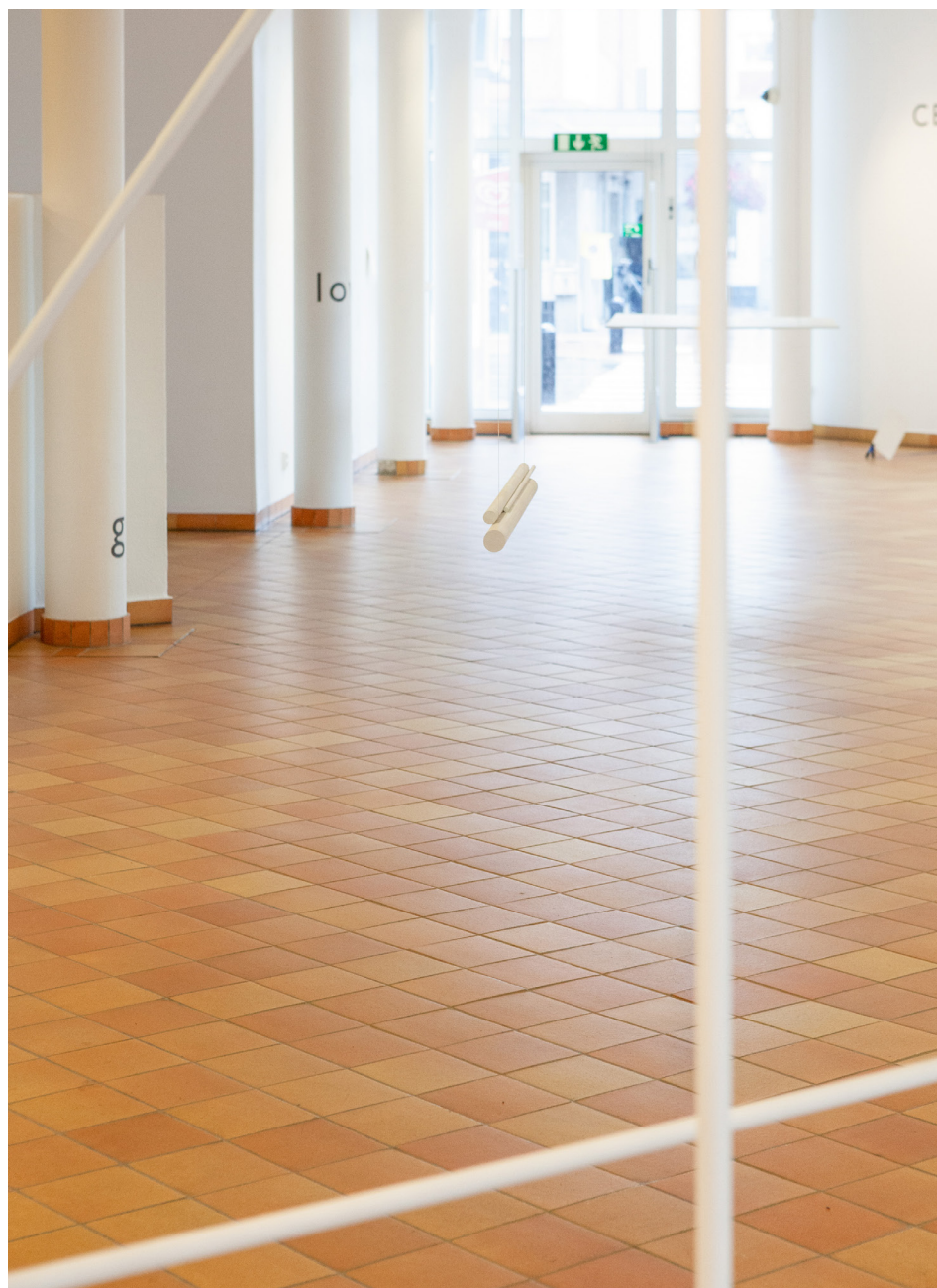
CECILIA HULTMAN

*HALV  
VIND  
SEGLAR*













KONCENTRERAT PERSPEKTIV









**L\_I\_N\_J\_E\_N (T\_H\_E\_\_L\_I\_N\_E)** *text piece performance in relation the architecture*





luftlinjer

**LUFTLINJER / AIR LINES**

*Text piece from my performance*

**L\_I\_N\_J\_E\_N (T\_H\_E\_\_L\_I\_N\_E)**





luftlinjer



där linjen vidga r sig



**WHERE THE LINE EXPAND | S**

*sound + text piece*

**L\_I\_N\_J\_E\_N**





From the performance **L\_I\_N\_J\_E\_N (T\_H\_E\_\_L\_I\_N\_E)**



...en i, som mår värst för det kroppen är, innan bojningen. Linje! Och om det vore en pjäs i flera delar, eller en match med halvlek, skulle det  
 finnas tydliga brott.  
 Förbestämda pauser.





EN BASLINJE / A BASELINE



LINJEKOMPOSITION (FRAM)FÖR VERKLIGHET / LINE COMPOSITION IN (FRONT OF) REALITY







L\_I\_N\_J\_E\_N (T\_H\_E\_L\_I\_N\_E)





**A SET OF PARALLELS** *drawing installation + video stills*





**WAVE PARALLELS**  
& A STONE'S NEED OF MOVEMENT





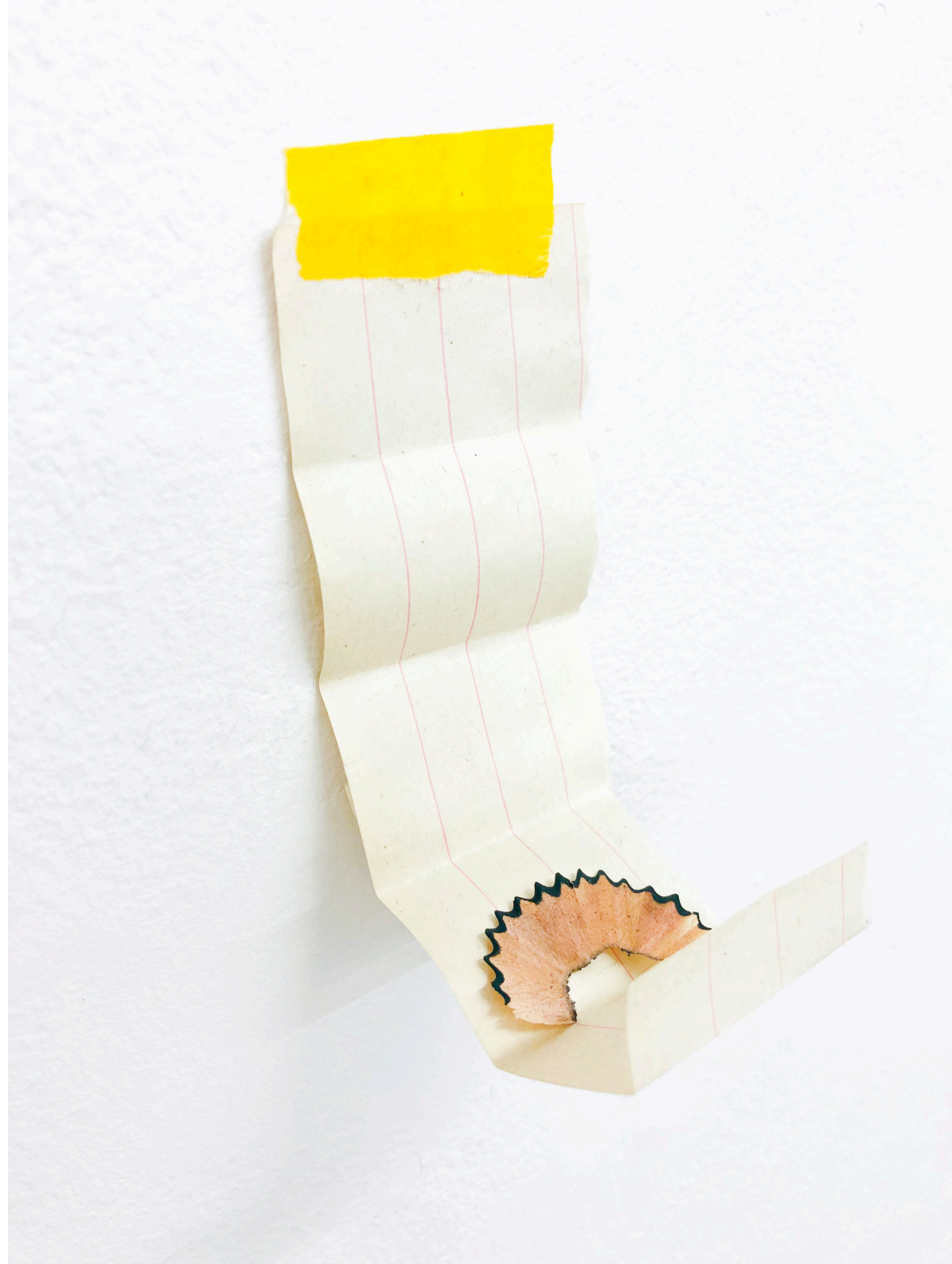






**IN LINE WITH** *drawing*





**IN WIDTH OF A LINE**  
sculpture





**STRIPES** *paper object*







**FACING DUO**  
**WITH A TOP**  
sculpture





**IN WIDTH OF A LINE / TIP TO TOP**  
*sculpture*



**IN WIDTH OF A LINE / WRAPPED INTO SLOPE**  
*drawing as sculpture*





IN WIDTH OF A LINE / OPEN SQUARE, A PLAN *sculpture*









**IN WIDTH OF A LINE** *drawing sculpture*





**VIER SCHRITTE UND EINE ECKE**  
*Four Steps & A Corner*





**DIE KLARHEIT**  
*The Clarity in Sky Blue*





**I, VID, OM HAV (IN, BY, ABOUT SEA)** installation with drawing, text, sound, sculpture & video





I, VID, OM HAV (IN, BY, ABOUT SEA) *text piece*





**I, VID, OM HAV (IN, BY, ABOUT SEA)** *drawing within installation*





I, VID, OM HAV  
(IN, BY, ABOUT SEA)  
*text piece*





I, VID, OM HAV  
(IN, BY, ABOUT SEA)  
*text piece*





**IN LINE WITH** *drawing*





**O.S.A. R.S.V.P** exhibition in 3 phases (part of phase 1, framed drawings within a visual composition relating to the architecture, hiding the drawings to begin with)



Cissi Hultman

som vi kommer  
hinner, Aften Tidning  
as We Come

vinylteppi i vinylteppe

7 . 1 2 - 7 . 1

6 . 9 - 3 . 1 2

1 6 . 6 - 3 . 9

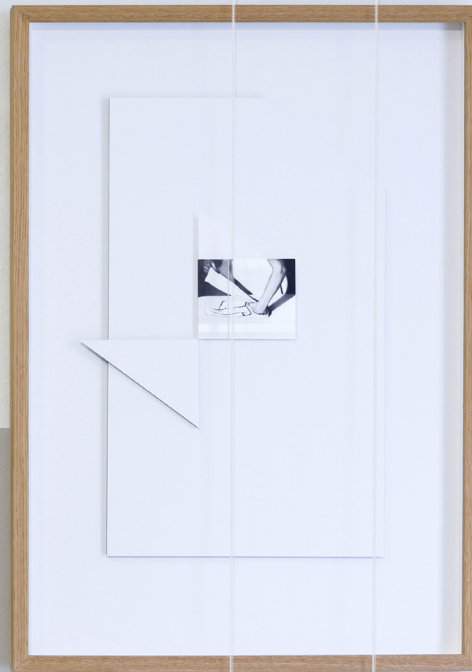
**THE THREE PHASES** of the exhibition's periods, made as a text piece.





**O.S.A. R.S.V.P** *the two framed pieces, with their sculptural (hiding) additions.*









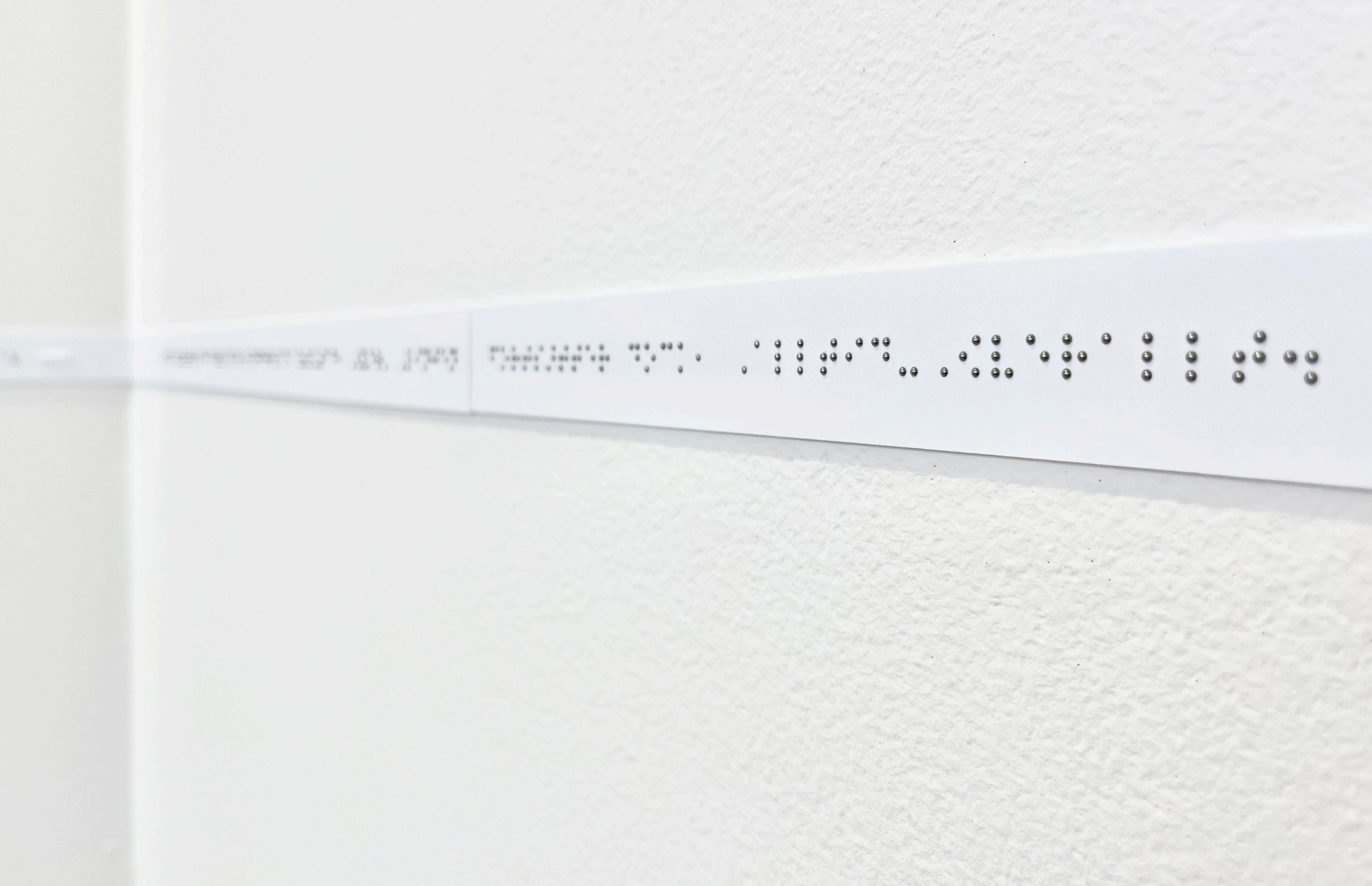


sidorna  
såg  
varandra



$(\log)$





**O.S.A. R.S.V.P** a text piece as a braille work, around a whole room along a line **A ROOM AROUND A-Z** where the seeing people needed a blind guide to experience the room and the text.





*First and second phase **MICROPERFORMANCES**.  
Pencils were used as a choreography filmed on spot  
with the sounds of the movement towards the floor.*





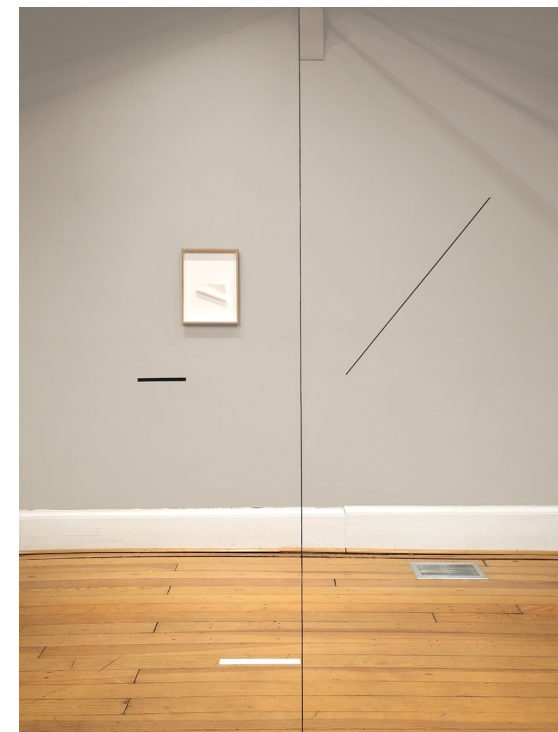
**WIT H IN**  
*drawing, text  
& sculpture*







a graphite homage from H to B



**ACTS OF CONCENTRATION  
& GRAPHITE GREY LANDNINGS**  
*drawing installation*

**A GRAPHITE HOMMAGE FROM H TO B**  
*text piece in the drawing pencil's greyscale*





**HOMMAGE OF THE GREATEST**  
*drawing installation*





**I HAVEN'T BEEN TO HIMALAYA & I CAN'T REACH THE MOON**  
*drawing installation*





TOGETHER THEY HELD THE SKY