

ARTIST STATEMENT

Cecilia Cissi Hultman

Drawing | Installation | Text | Sculpture

(b.1985 Sundsvall, SWE)

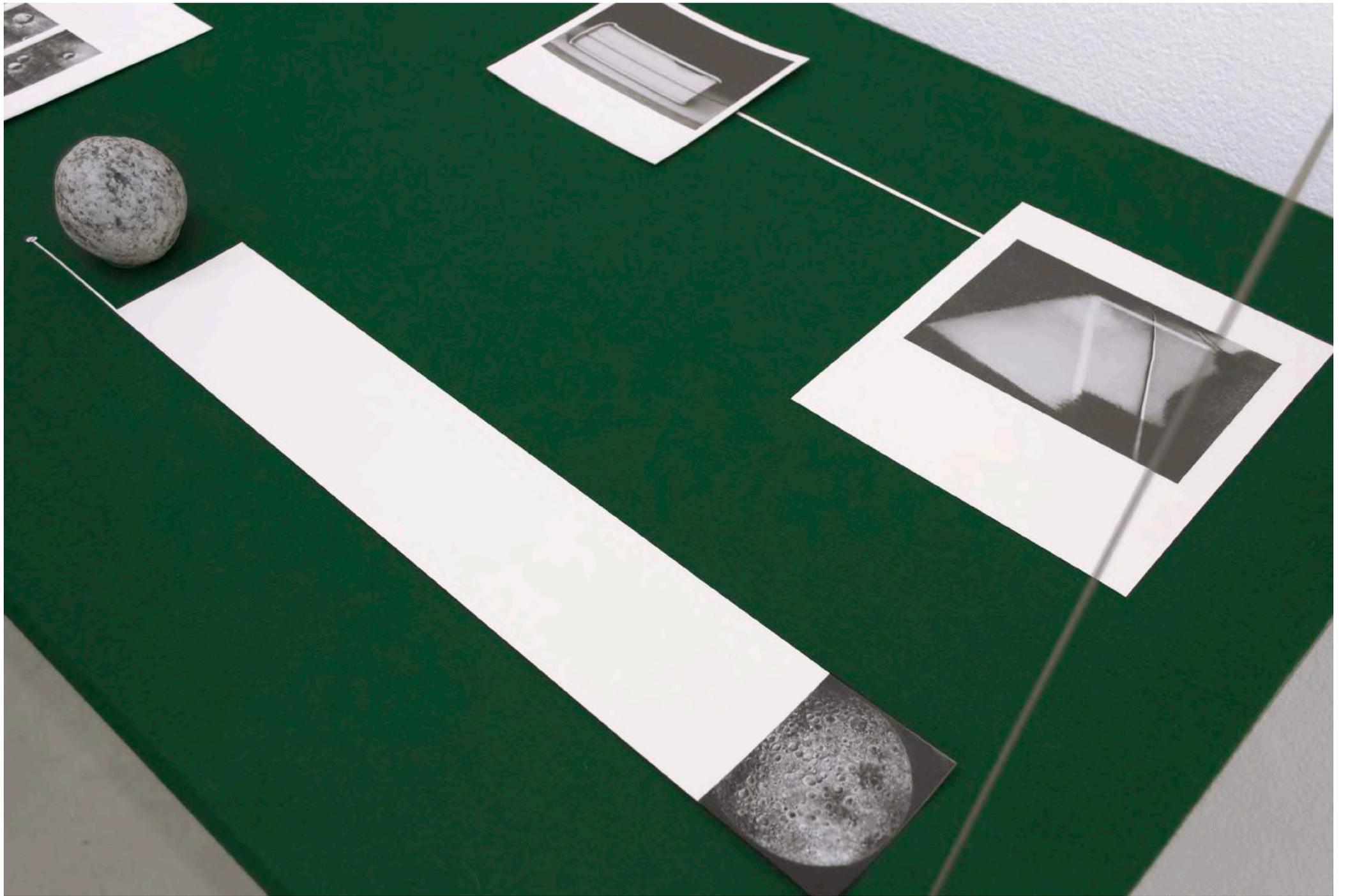
I work with drawing as a sculptural practice. Often based on *lines*. Lines as an essential starting point for associational thinking and very concrete relating.

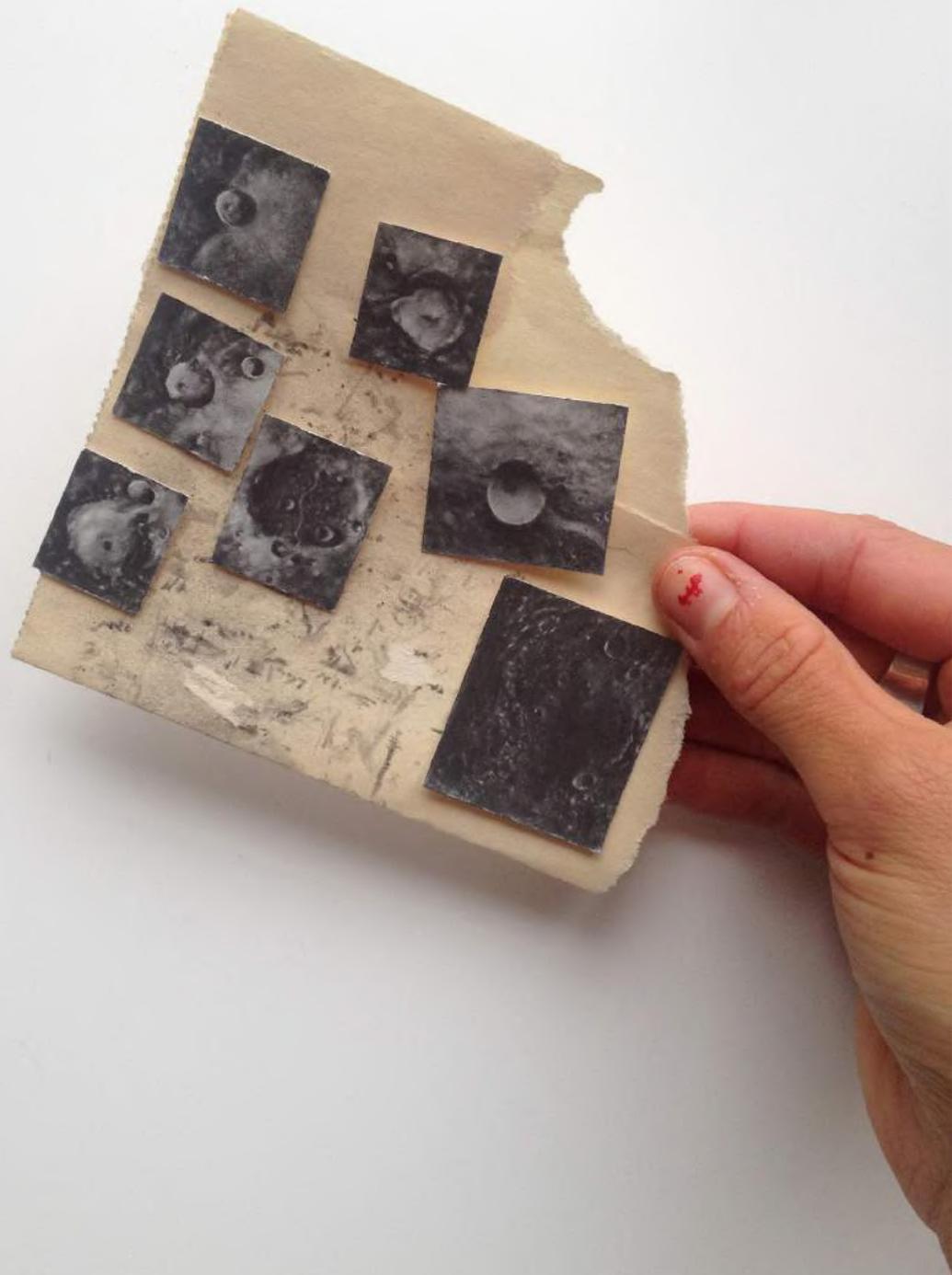
One can say I combine conceptual thinking with alert viewing and dealing upon details. All through with a poetic use of material.

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

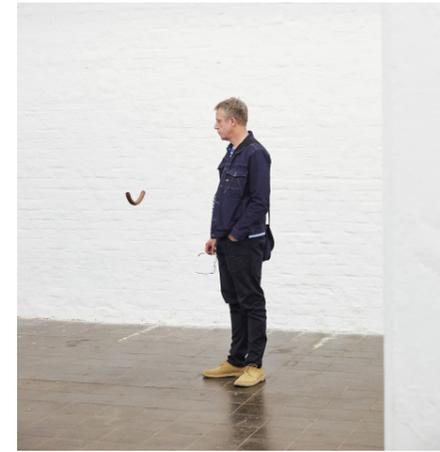
pen + tape + paper





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*



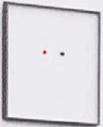


MIRROR MIRROR

DEN FÄLLANDE BITEN



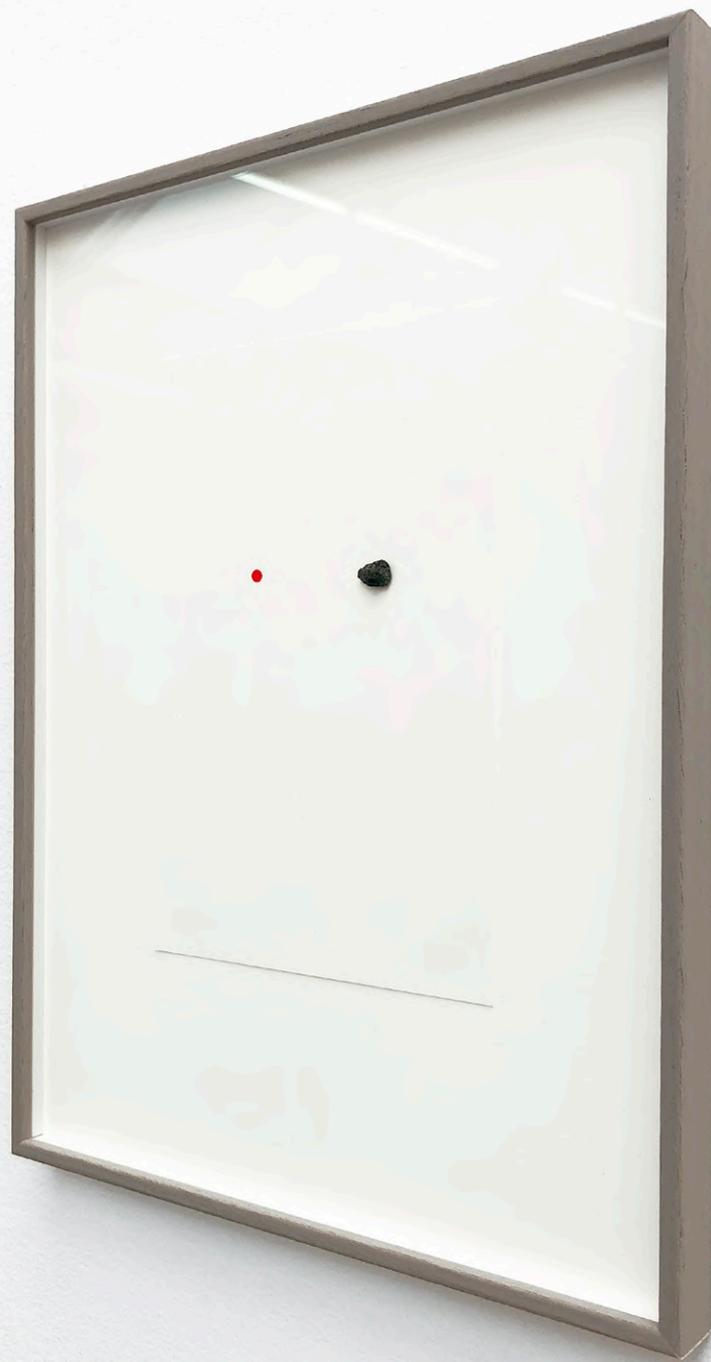
LITEN GRÄVD GROPP



Iten Grävd Grop



BIG CITY **SMALL STONE**

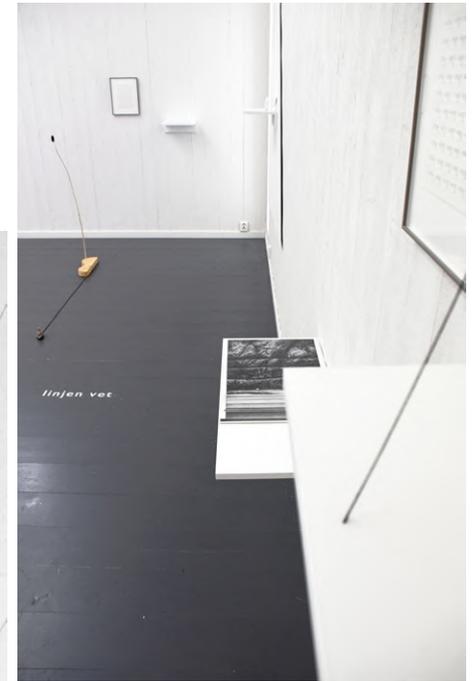




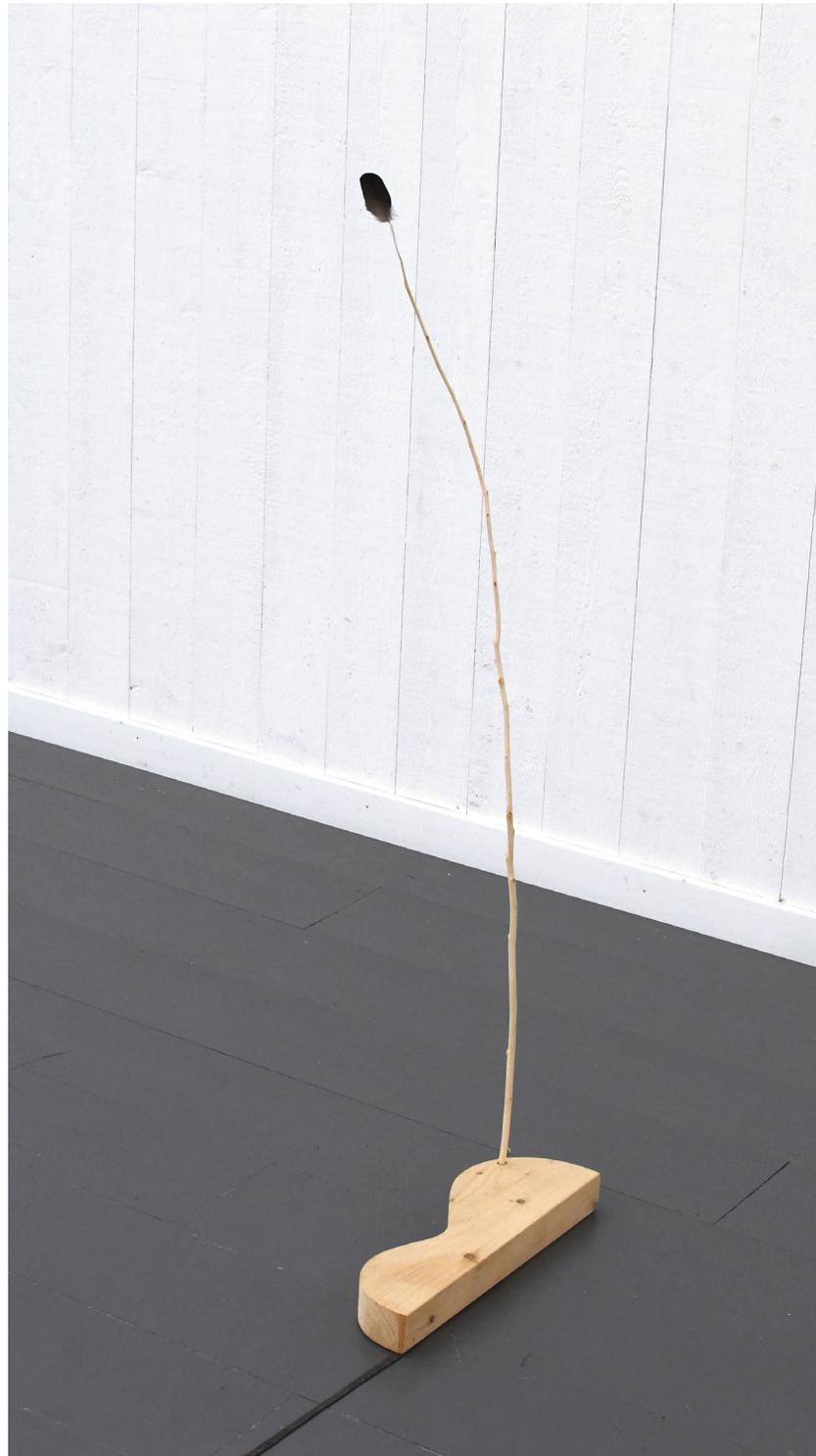
FRÅN HÄR HÖRS HORIZONTEN
FROM HERE THE HORIZON CAN BE HEARD



en ton i skillnad
8rad i stigning
a till b c
liken vet



HALV FIOL OCH STILLA MOTVALS





AS LIGHT AS IT GETS
paper + white pencil-eraser

CECILIA HULTMAN

*HALV
VIND
SEGLAR*



CECILIA HULTMAN

HALV
VIND
SEGLAR

halv vind

seglar dikt

till olika grader

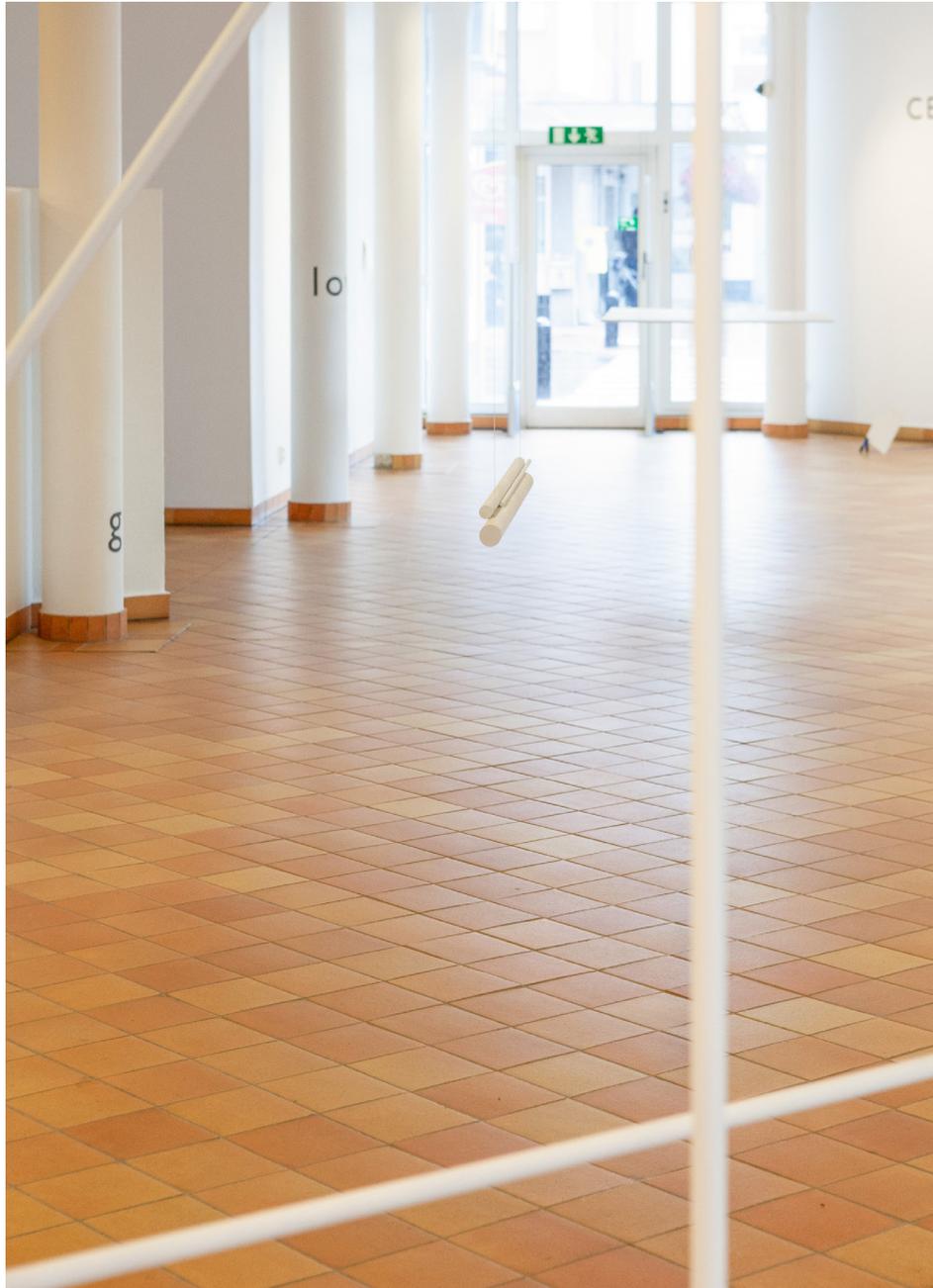
CECILIA HULTMAN

HALV
VIND
SEGLAR





teckning ca 13 x 21 cm





KONCENTRERAT PERSPEKTIV



TEXT PIECE PERFORMANCE

L_I_N_J_E_N (The Line)





luftlinjer

LUFTLINJER / AIR LINES



luftlinjer

där linjen vidgarn sig



WHERE THE LINE EXPAND | S
sound + text piece

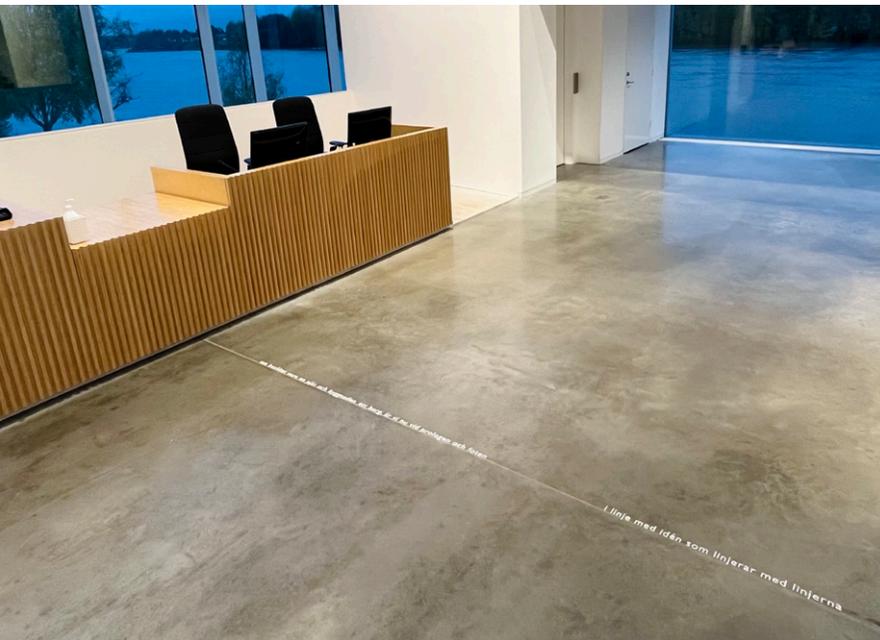
en spänningslinje



EN BASLINJE / A BASELINE



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



...en närvarande för de kroppen är innan börjningen. Linje! Och om det vore en pjäs i flera delar; eller en match med halvlek, skulle det
finnas tydliga brott.
Förbestämda pauser.





L_I_N_J_E_N (T_H_E_L_I_N_E)



A SET OF PARALLELS *drawing installation + video stills*

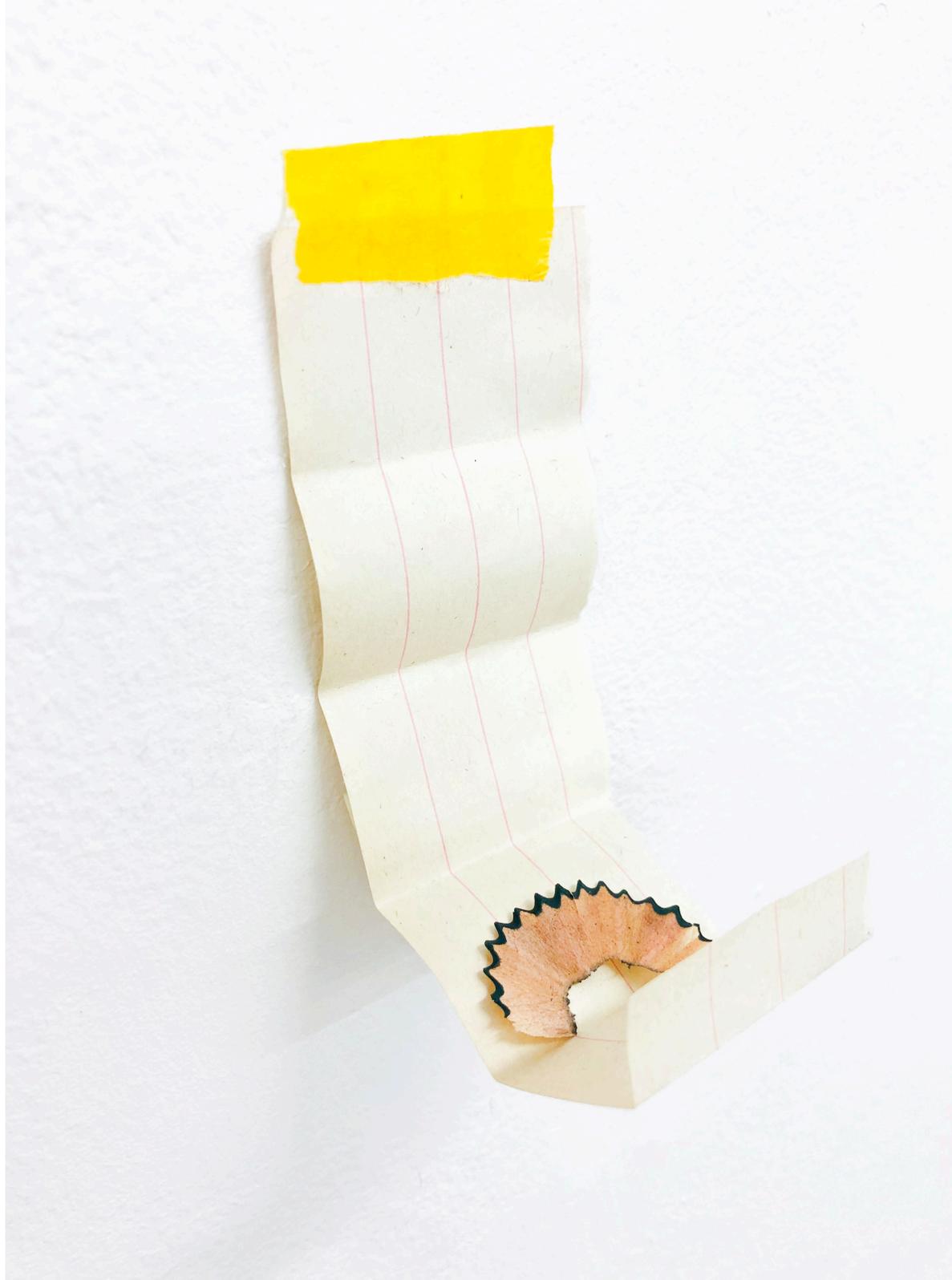


**WAVE PARALLELS
& A STONE'S NEED OF MOVEMENT**





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



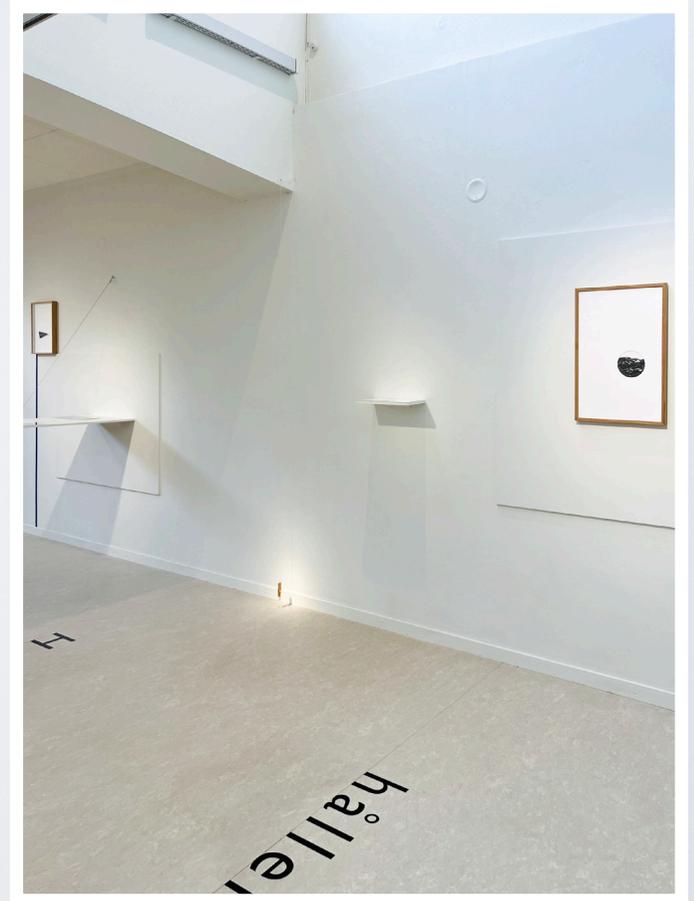
DIE KLARHEIT
The Clarity in Sky Blue



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*

horison

håller hög höjds

H som Av Vilja

i vid om

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



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



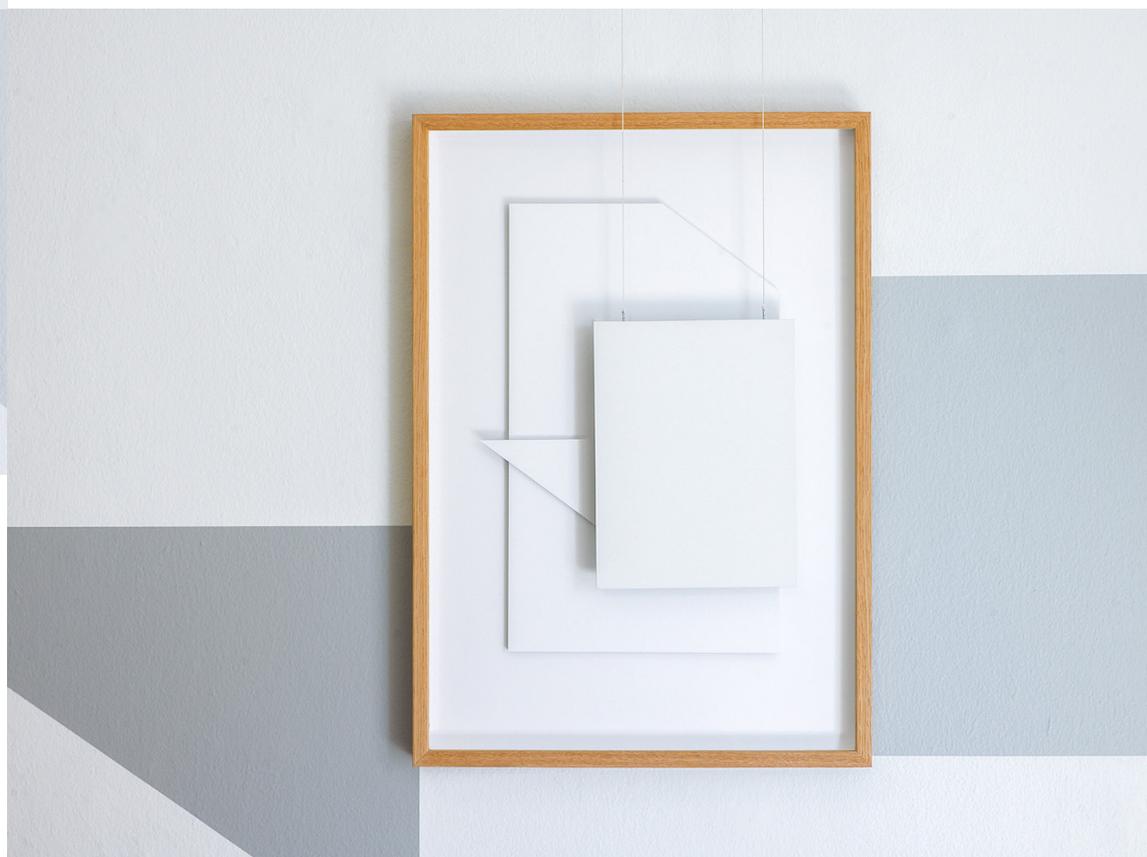
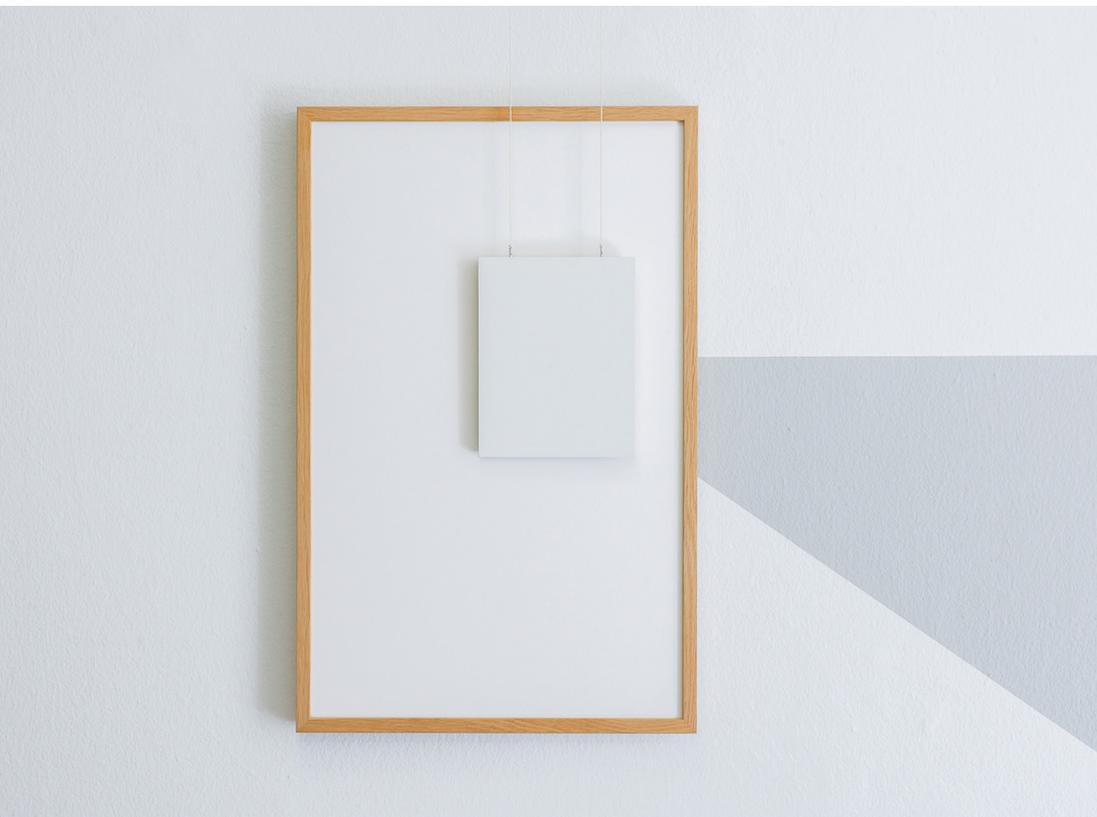
O.S.A. R.S.V.P exhibition in 3 phases (part of phase 1, framed drawings within a visual composition relating to the architecture, hiding the drawings to begin with)

Cissi Hultman
som vi Admmer
trinet, Aulens Aulertime
as We Come
vinylfärg på vinyltape

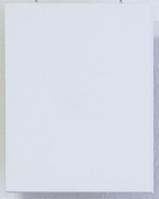
7 . 1 2 - 7 . 1

6 . 9 - 3 . 1 2

1 6 . 6 - 3 . 9



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

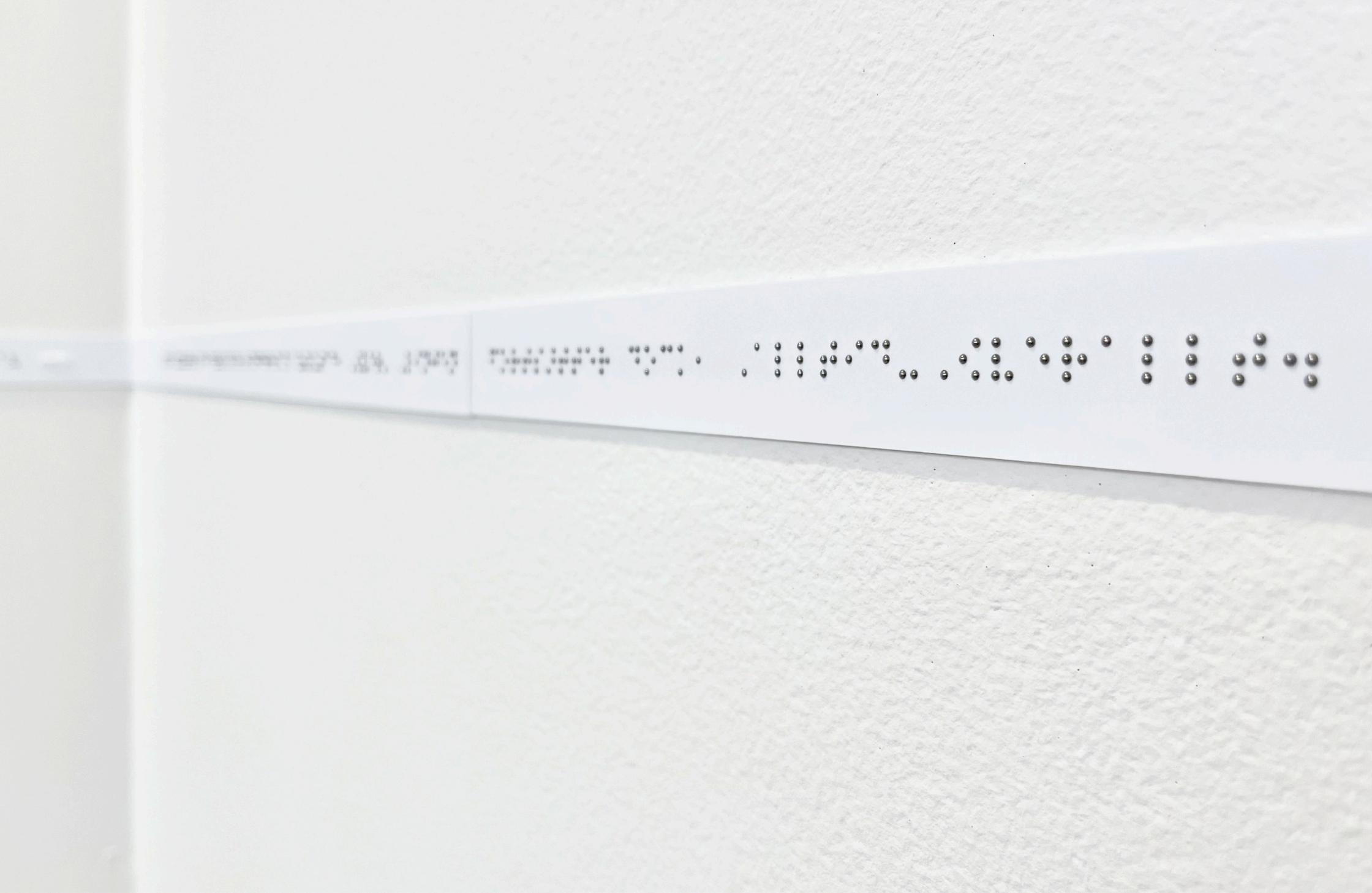




sidorna
såg
varandra

(log)

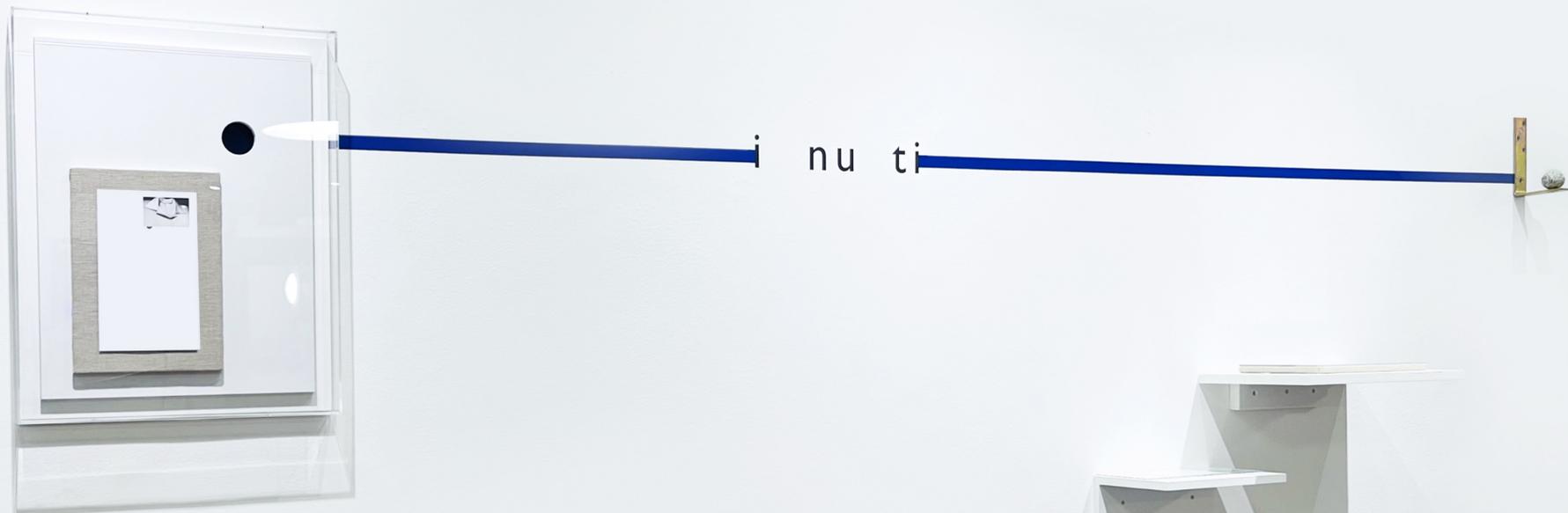




O.S.A. R.S.V.P a text piece as a braille work, around a whole room along a line **A ROOM AROUND A-Z** where the seeing people needed a blind guide to experience the room and the text.



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



i nu ti

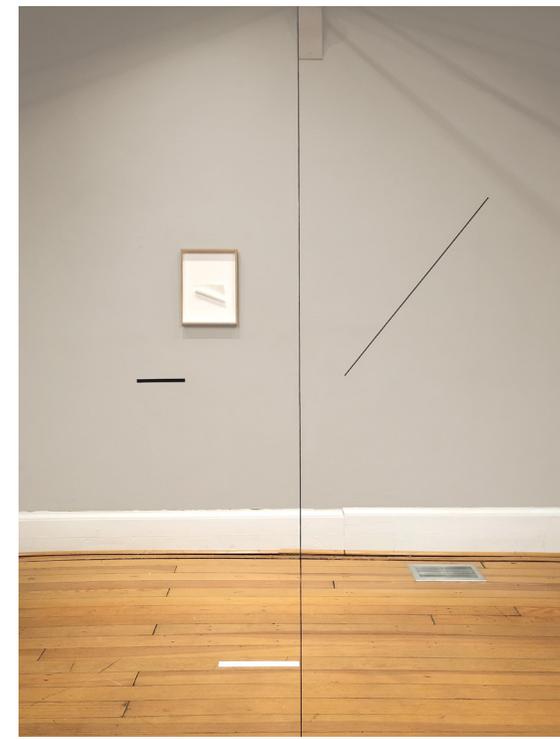


ett ögonblick med rytmen att repetera

WIT H IN
*drawing, text
& sculpture*



a graphite homage from H to B



**ACTS OF CONCENTRATION
& GRAPHITE GREY LANDINGS**
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



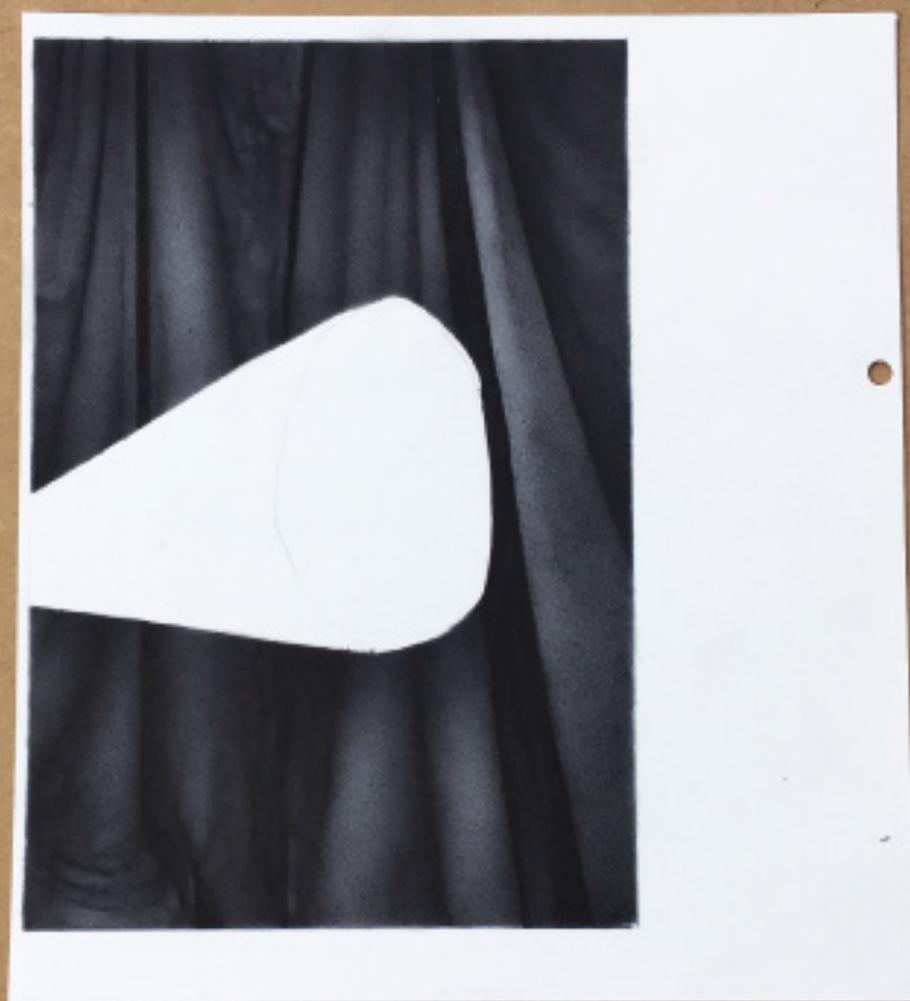
TOGETHER THEY HELD THE SKY

**ARTIST
BOOKS**

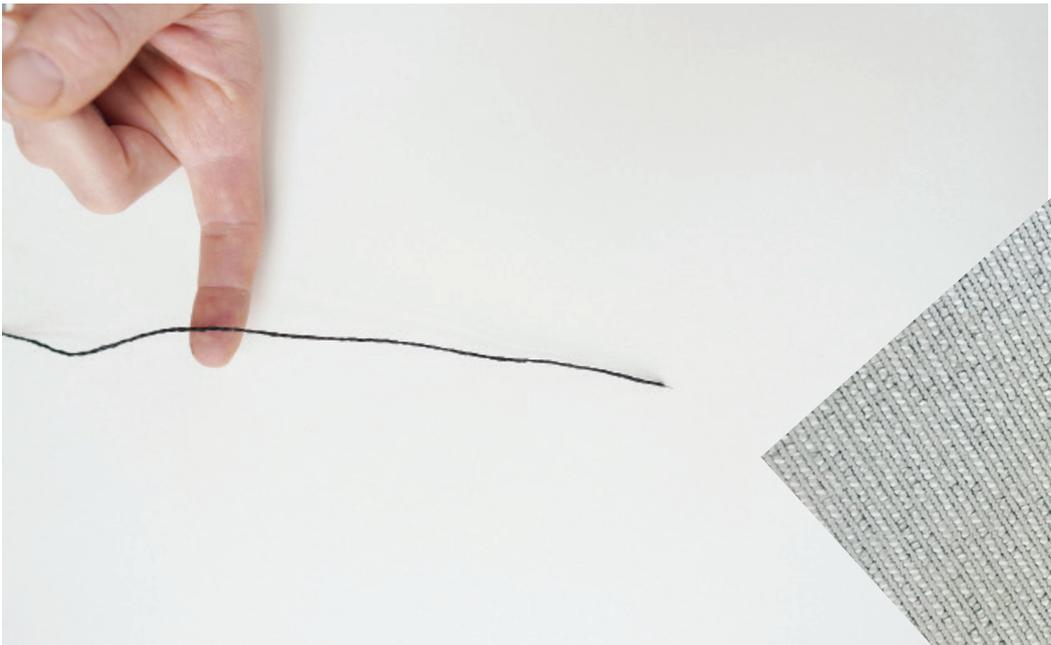
spriten forlag

cecilia
hultman

hold



MARIA HANL | CECILIA HULTMAN



EXCHANGING LINES

EN SATS
PARALLELLER

CECILIA
CISSI
HULTMAN



BIA
BLACK FOREST INSTITUTE OF ART
c/o Schnarrenberger



CECILIA CISSI HULTMAN
THE ANSWERING PROJECT
BIA | Black Forest Institute of Art

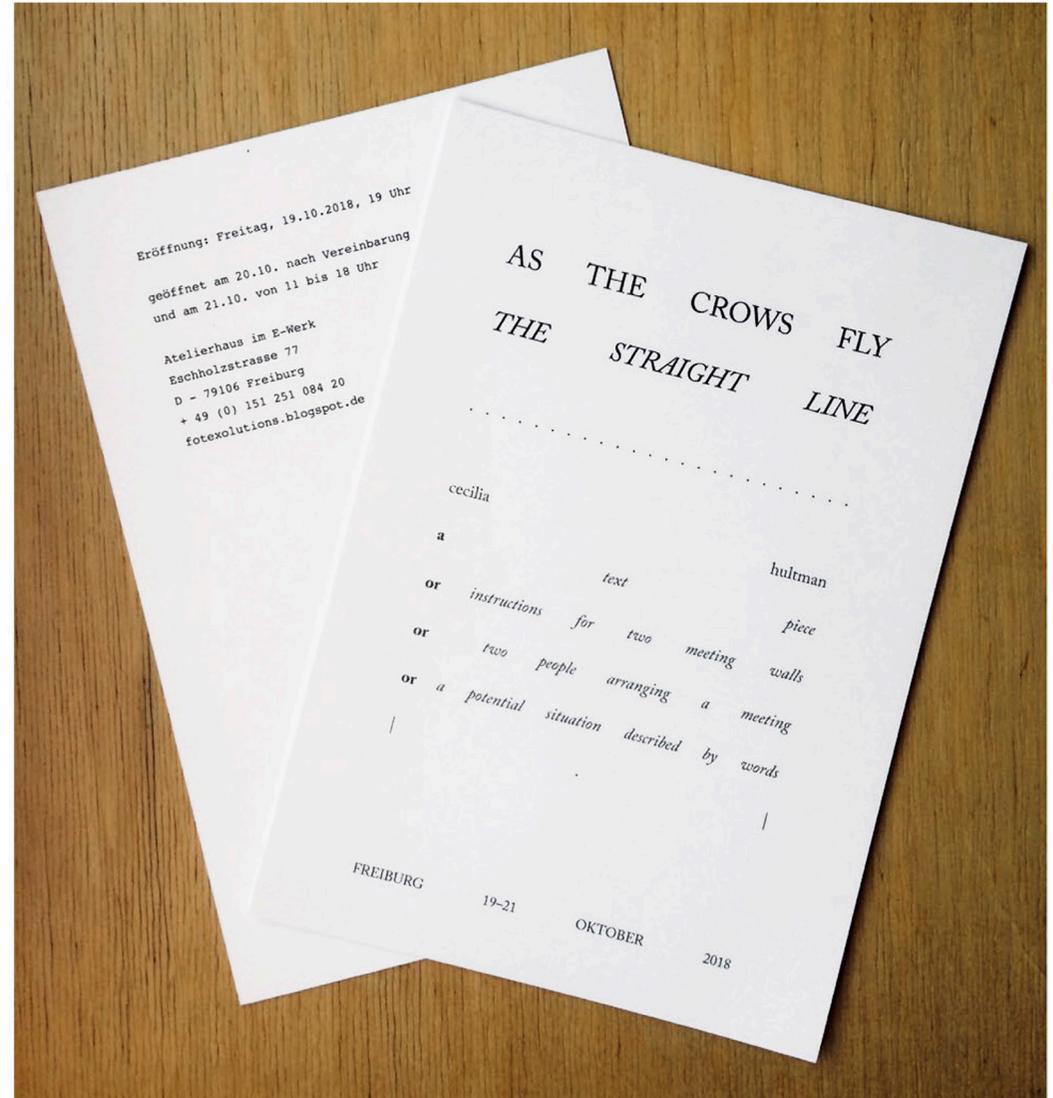
TEXT PIECE

instruction

made as part of a series performances

by Hösl&Mihaljevic/GER

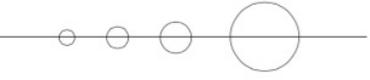
AS THE CROWS FLY
THE STRAIGHT LINE



AS THE CROWS FLY
THE STRAIGHT LINE

cecilia hultman
a text piece
or instructions for two meeting walls
or two people arranging a meeting
or a potential situation described by words

FREIBURG 19-21 OKTOBER 2018



Ground area Let's position 4 empty glass former/bottles with a branch on top of each. Position them in direction to the left side of the wall. You have now started by making 4 meeting points for birds, with a view towards the construction, the straight line's beginning.

Left wall Above each bird's line to this wall, you measure the size of 4 specific holes (25 mm, 35 mm, 50 mm, 110 mm) and draw a horizontal line that crosses them in the middle.

...action Now you will take a decision. Either you leave these entries/plants/legs and birds as they are, avoiding holes, or you *fill* the holes into real ones.

If you do make holes be aware of the consequence: the flat area will now *lose potential passages, and the world behind will turn up visible from the frontside*. So, if you now have four holes, end the procedure by taking care of each. Make their edges a bit smooth. Neither the eye or the potential bird should suffer from human rough actions.

Turn When this is done, turn to the right wall.

WELCOME



Right wall Here we have a concrete symbolic task to fulfill: a flying line, made of seeds. Decide the amount of seeds. As long as it works together as a line, the line is working as a line.

A horizon If the flying line with seeds has the same height as the *bird's entry/into/placement* we can now experience a horizon - with a corner.

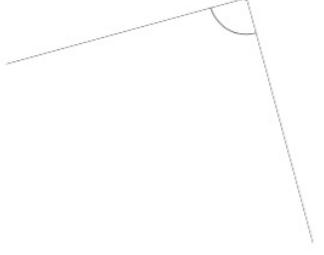
A meeting point The corner is still a meeting point for the two walls, as well as for the eyes that *put these walls together*. If there would have been no paper we would have called them *fields*. And maybe even noticed the difference within the color white, or size - consists of what, emphasized by the folding.

You Please find time to place yourself in this meeting point/ paper/folding *before* to get the possibility to enlarge yourself with wings. Just enter the corner with your arms horizontally straight out, in line with the birds and the already flying line.

When your nose meets the very end or beginning of the corner, you have gained your wing-capacity with the size of these two big walls, left + right. That is a lot ...

so

when you leave the room, please embrace your new knowledge about your wing-capacity, by gently half-fly out with easy steps.



As the crows fly



Published by fotexolutions for the exhibition
AS THE CROWS FLY THE STRAIGHT LINE
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Grafik Design by Cecilia Cissi Hultman
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**THANKS
TACK**

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