

DEBRA WERBLUD

a portfolio of some current and past visual art projects

2023

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CURRENT PROJECTS

PALIMPSESTS (ongoing)

III, 2022-3

46,5cm x 63,8cm x 5,8cm / 18.3" x 25.1" x 2.3"

pencil drawing with sgraffito, resin; blackboard paint
on repurposed solvent print: acetate, Plexiglas drum frame





VI, 2023

46,5cm x 63,8cm x 5,8cm / 18.3" x 25.1" x 2.3"

pencil drawing with sgraffito, resin; blackboard paint
on repurposed solvent print: acetate, Plexiglas drum frame



V, 2023

46,5cm x 63,8cm x 5,8cm / 18.3" x 25.1" x 2.3"

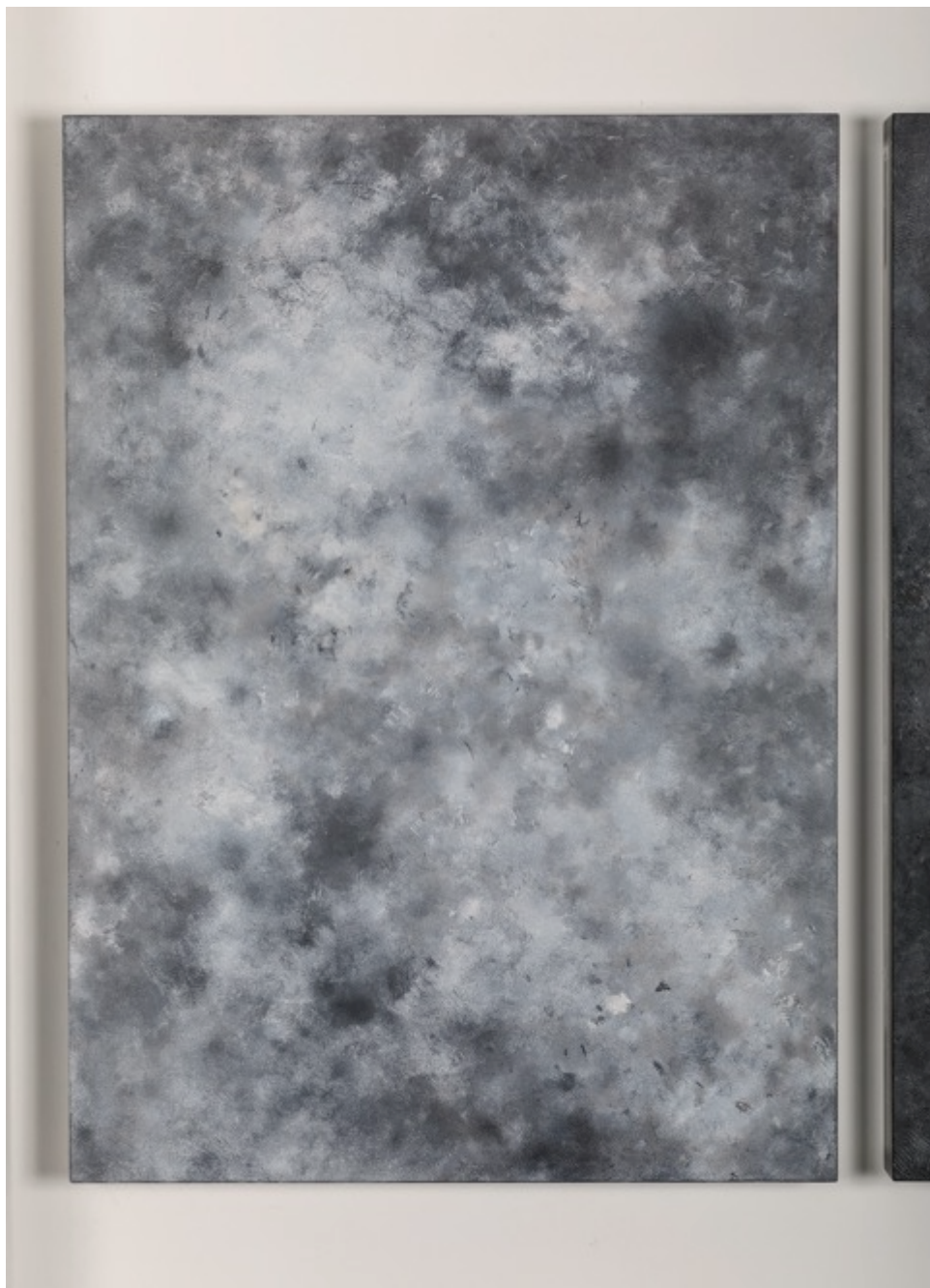
pencil drawing with sgraffito, resin; blackboard paint
on repurposed solvent print: acetate, Plexiglas drum frame



IV, 2023

46,5cm x 63,8cm x 5,8cm / 18.3" x 25.1" x 2.3"

pencil drawing with sgraffito, resin; blackboard paint
on repurposed solvent print: acetate, Plexiglas drum frame



detail

VIII, 2023

46,5cm x 63,8cm x 5,8cm / 18.3" x 25.1" x 2.3"

pencil drawing with sgraffito, resin; blackboard paint
on repurposed solvent print: acetate, Plexiglas drum frame





I, 2022

46,5cm x 63,8cm x 5,8cm / 18.3" x 25.1" x 2.3"

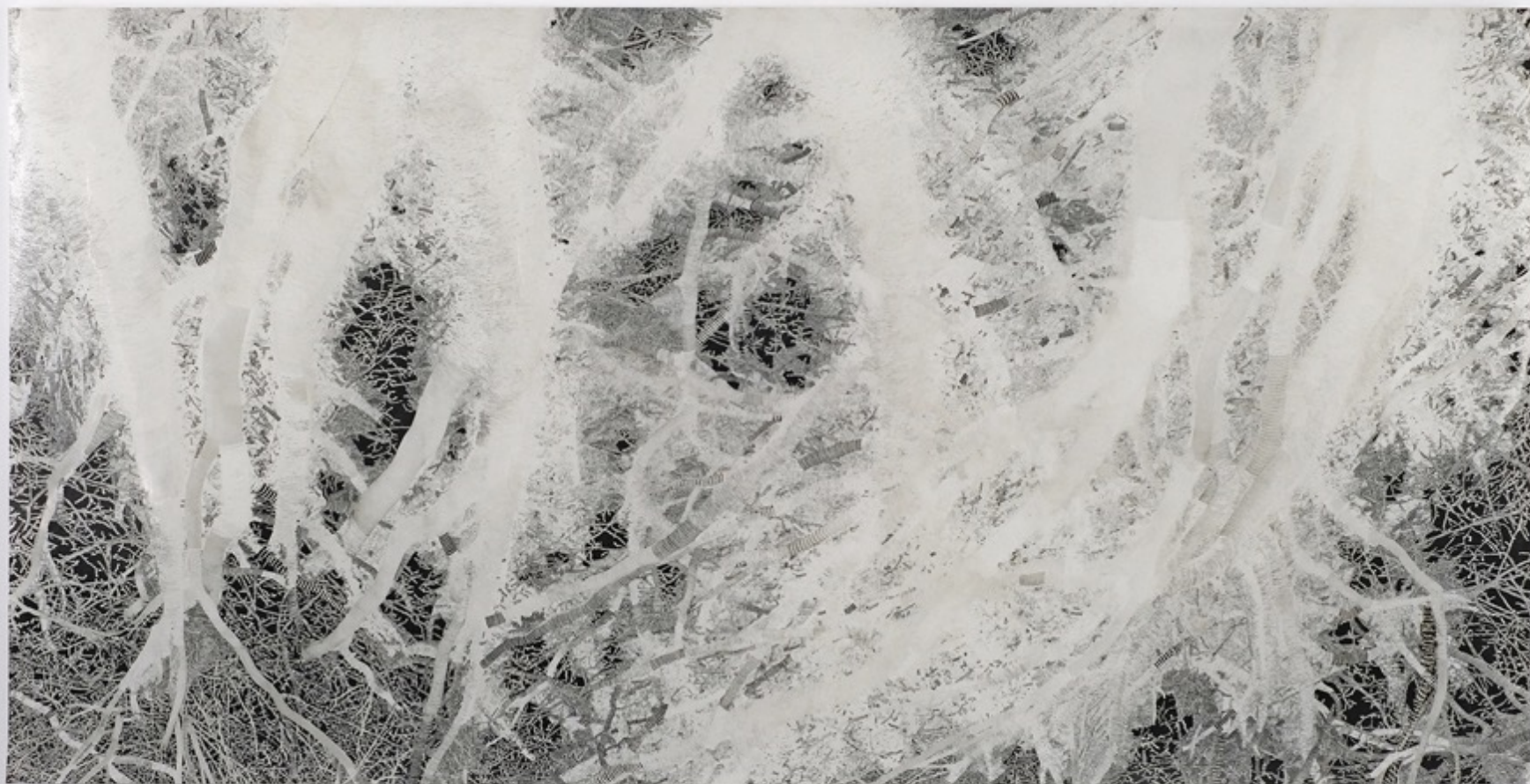
pencil drawing with sgraffito, resin; blackboard paint
on repurposed solvent print: acetate, Plexiglas drum frame



I, detail, 2022
46,5cm x 63,8cm x 5,8cm / 18.3" x 25.1" x 2.3"
pencil drawing with sgraffito, resin; blackboard paint
on repurposed solvent print: acetate, Plexiglas drum frame



Silent transformations I, 2021
118,5cm x 98cm / 46.7" x 38.6"
sgraffito etching on repurposed polyester film, printer ink

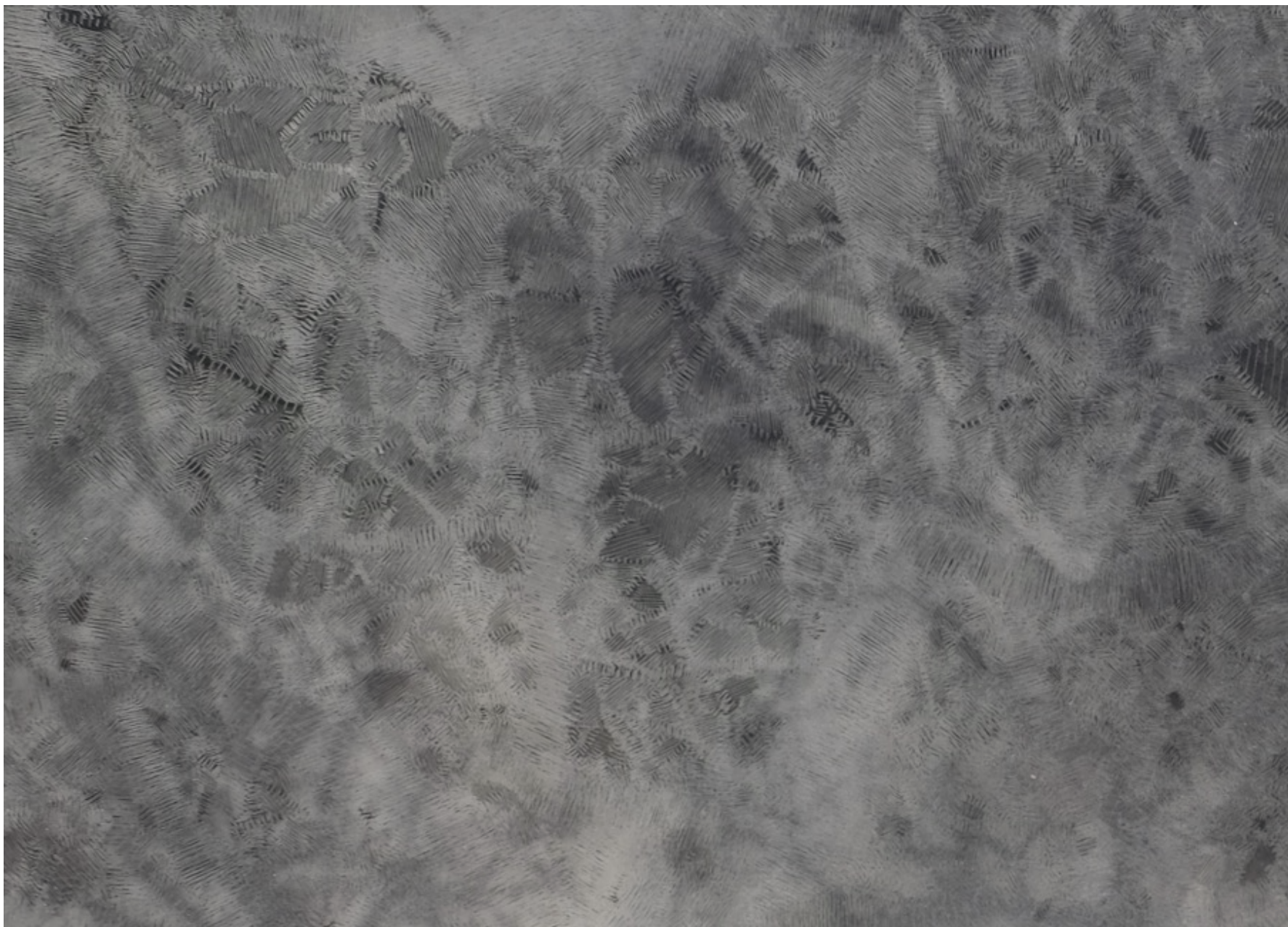


Silent Transformations III, 2021
194 cm x 98 cm / 76.4" x 38.6"
sgraffito etching on repurposed polyester film, printer ink



CORE SAMPLES
(ongoing)

the Fall, 2021
33cm x 25cm / 13" x 9.85"
three repurposed photoresist film (overlaid), ink,
sgraffito etched emulsion



the Fall, detail, 2021



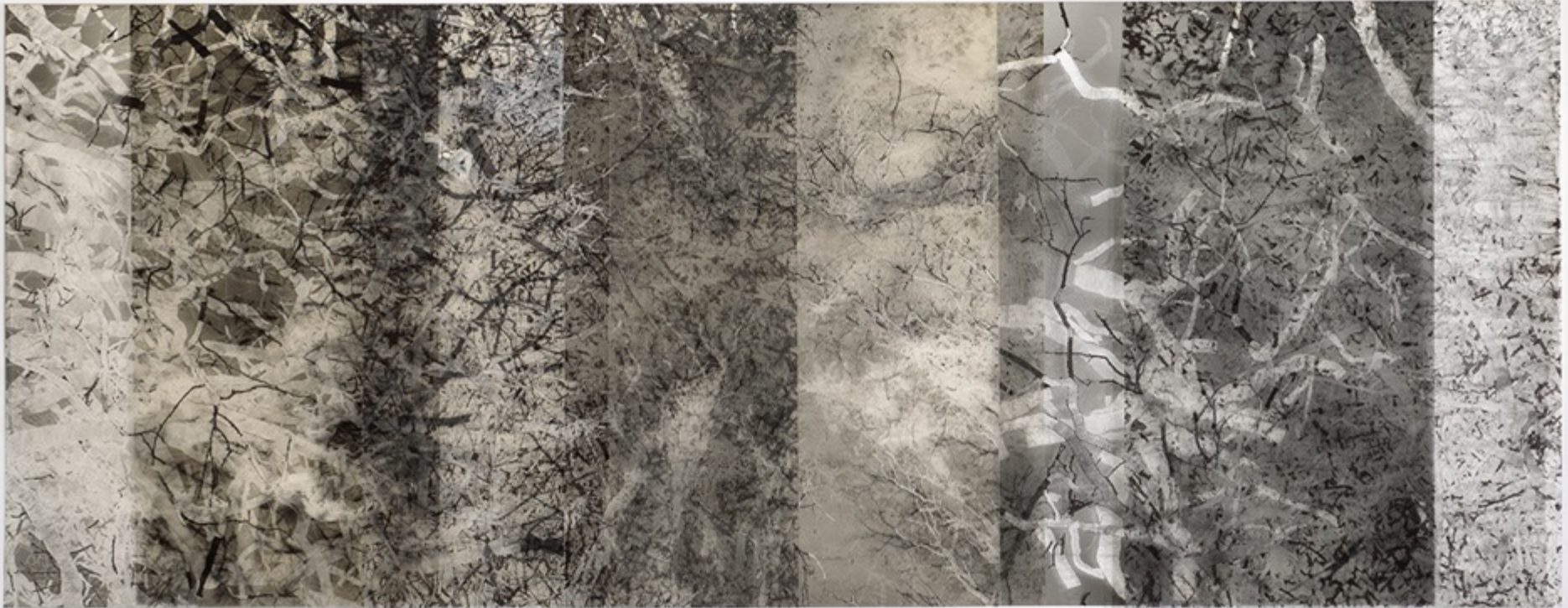
Vestiges II (#1-3), 2021-22

57,5cm x 77,5cm / 22.6" x 30.5"

three repurposed photoresist film (overlaid), ink,

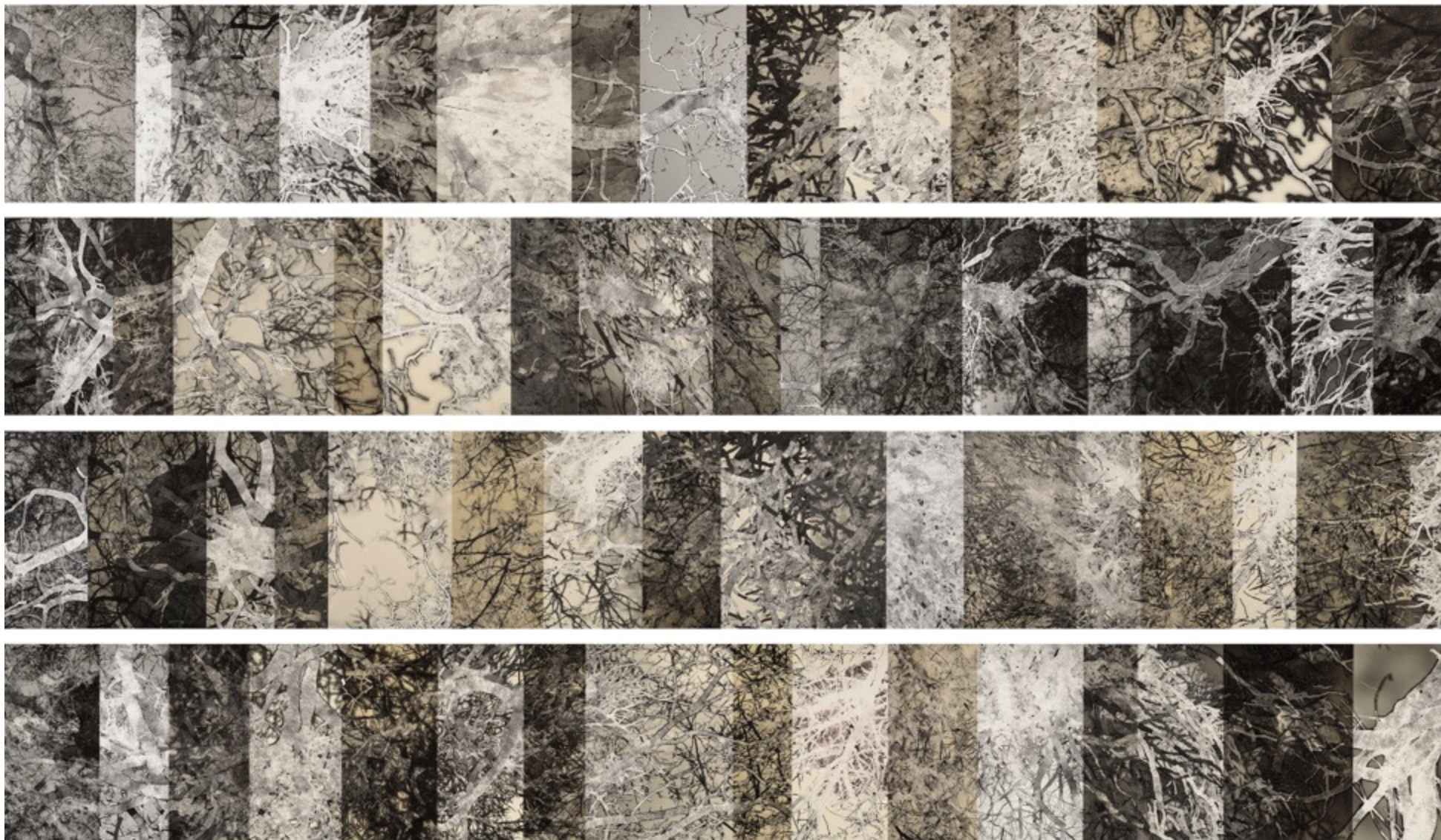
sgraffito etched emulsion

burnished steel frame

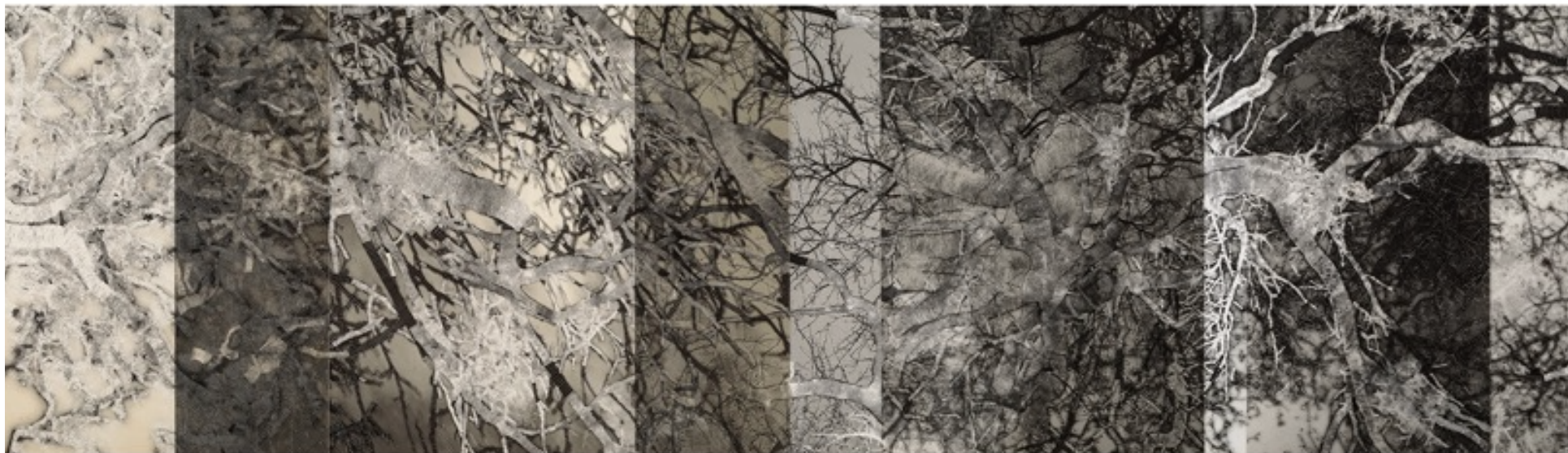
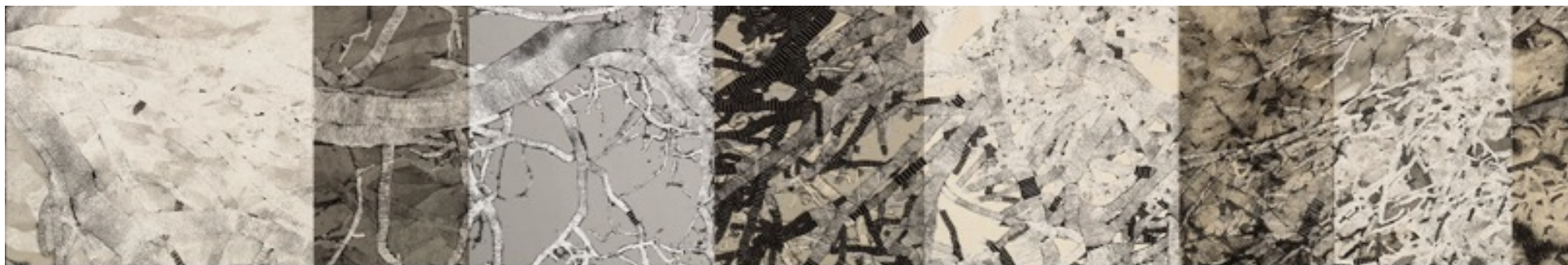


Tabula Rasa type II, #1-8, 2021-23

164,5cm x 64cm / 64 ½" x 25 ¼", each sheet measures 45cm x 64cm / 17.7" x 25.2"
eight repurposed photoresist film (overlaid), ink, sgraffito etched emulsion



Tabula Rasa type I, #1-50 of 60, 2021-23
32-28cm x 24cm / 12.6" to 11" x 9.5" each
repurposed photoresist film (overlaid), ink, sgraffito etched emulsion
stills for video projection, ongoing project



Tabula Rasa type I, detail, 2021-23
 32-28cm x 24cm / 12.6" to 11" x 9,5" each
 repurposed photoresist film (overlaid), ink, sgraffito etched emulsion
 stills for video projection, ongoing project

recent institutional COMMISSIONS

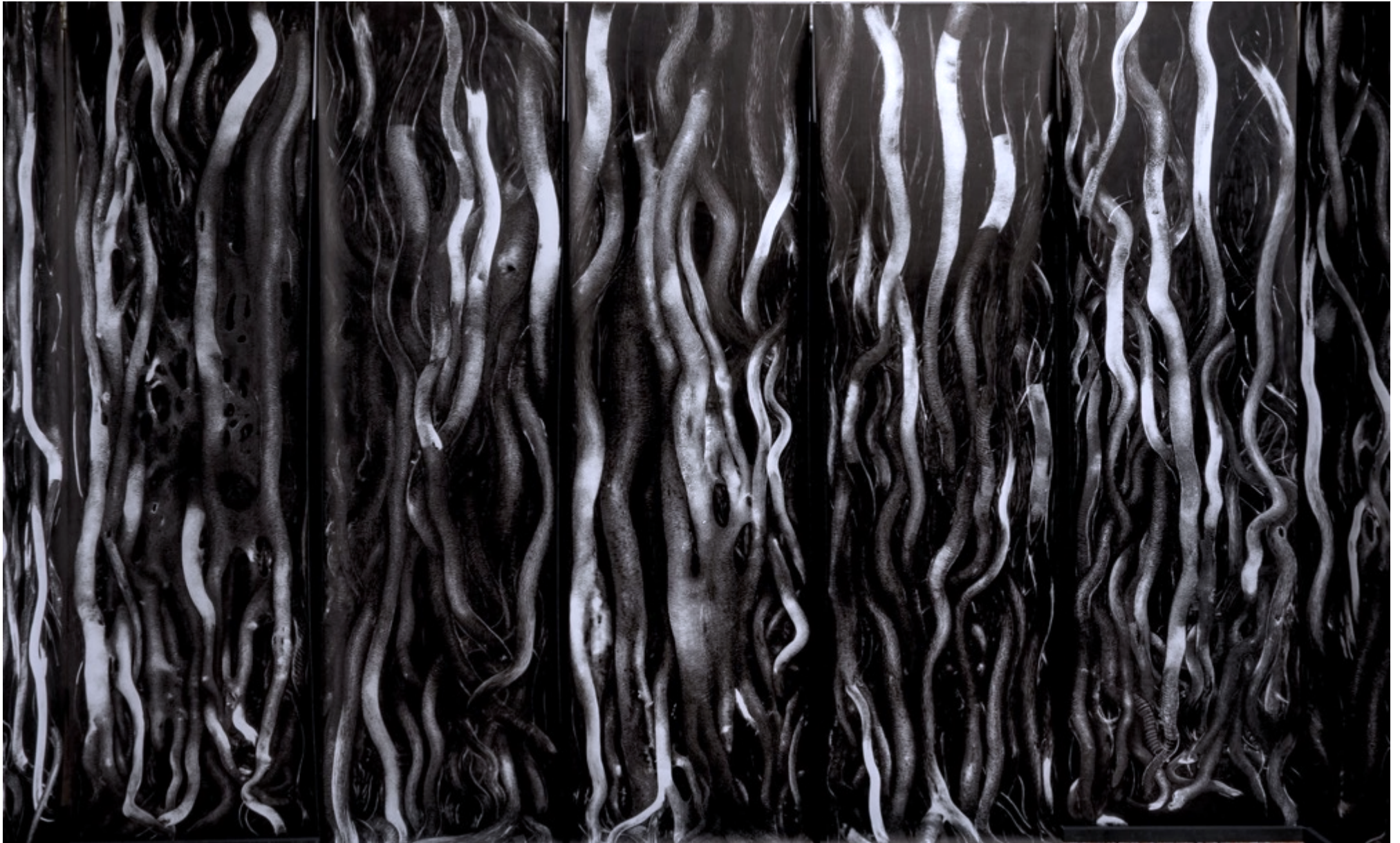


Dropping Seeds, 2014-2017

Centro Studi e Documentazione della Cultura Armena, Loggia del Temanza
Venice, Italy

25m² / 270sq' installation footprint

Installation view (above) with 9 of 19 pigment prints, detail (below) with 5 of 19 prints
from digitized and digital drawing on Awagami kozo paper, steel cables and scaffolding
four sides, each: 381cm-400cm x 500cm / 150"-157.5" x 197"

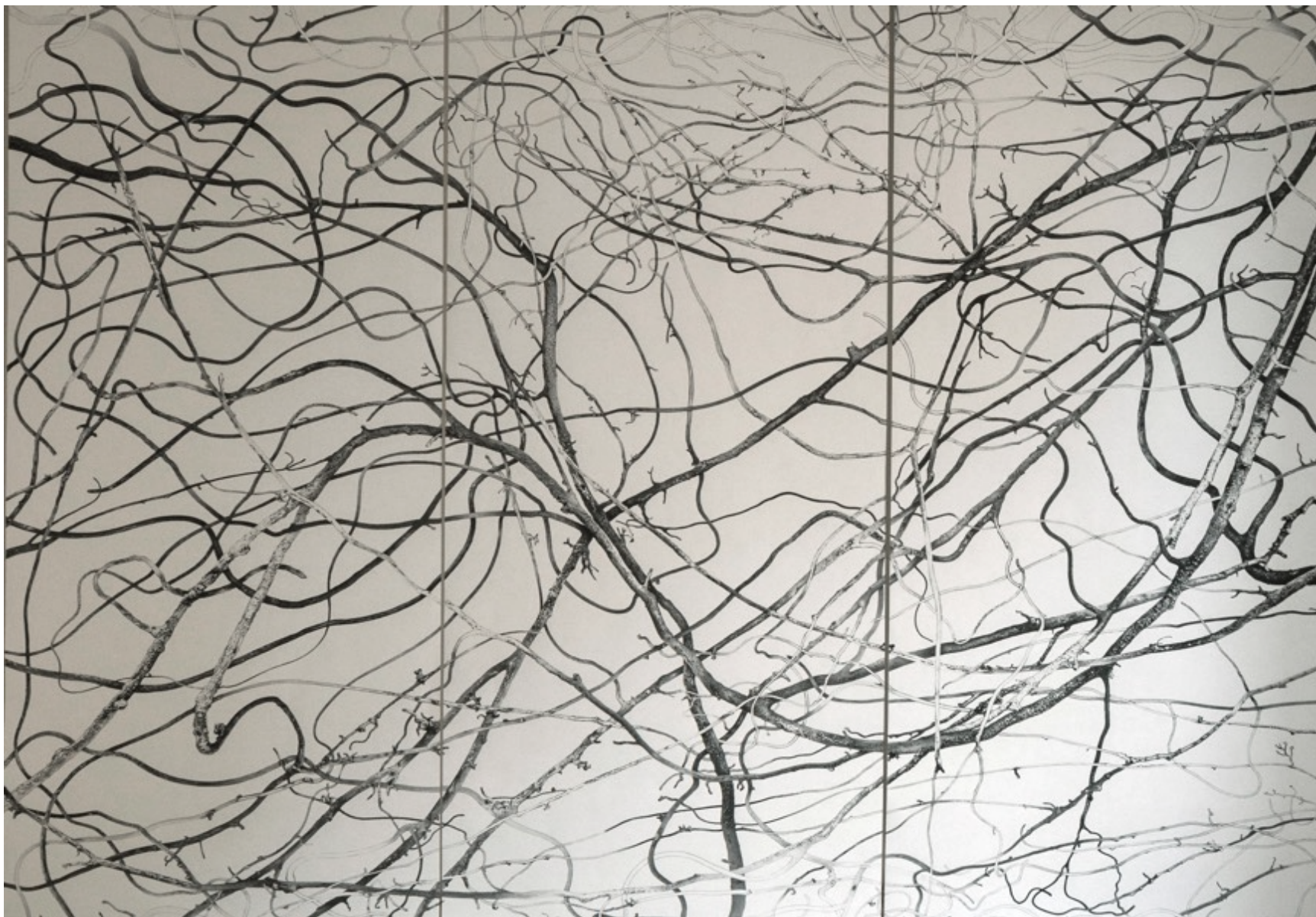




Vite spinata / Barbed Vine, 2013

Museo Ebraico di Venezia

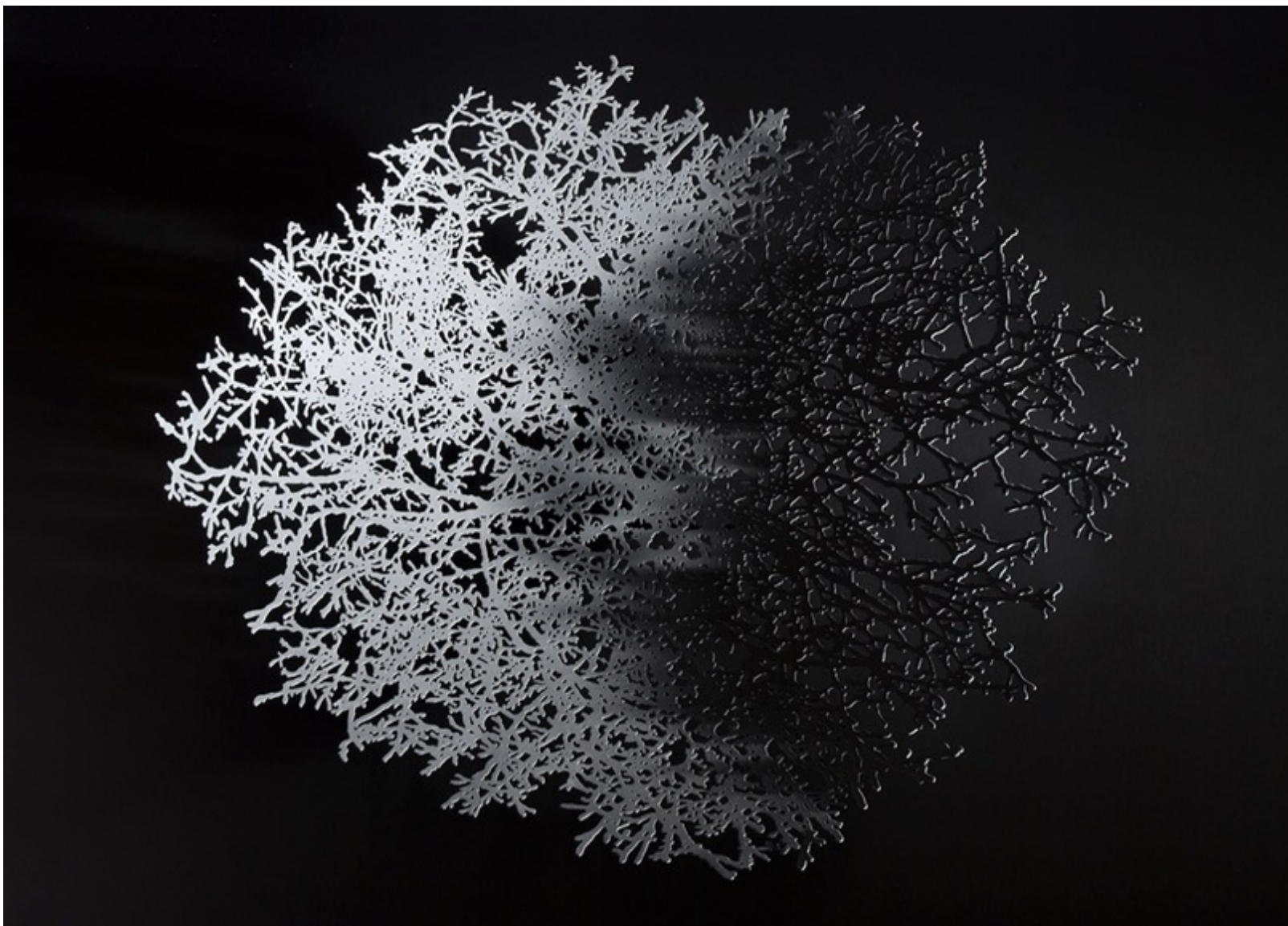
(photo at Palazzo Loredan, Venezia)



Vite spinata / Barbed vine, detail, 2013

total: 300cm x 320cm / 118" x 126"

3 of 3 pigment prints from digitized and digital drawing on Awagami Kozo paper



Dendritic growth II, 2009-2010

ø50cm x 6,4cm / ø19.7" x 2.5"

laser cut concave stainless steel disk, custom finish

Caratelli acciaio inox, srl and The Chamber of Commerce of Lazio

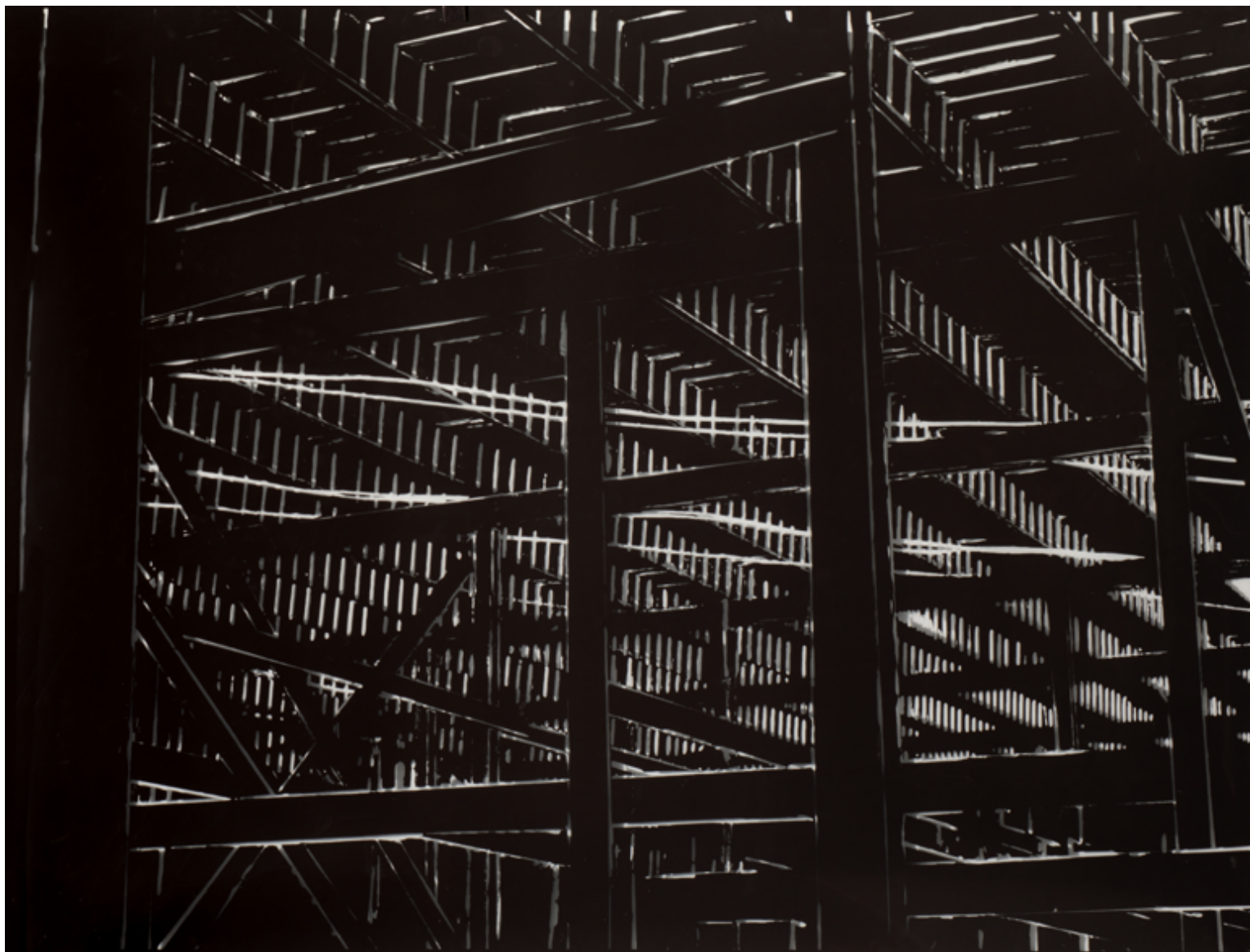


Fallen, 2005

112,5cm x 150cm / 44"x 59"

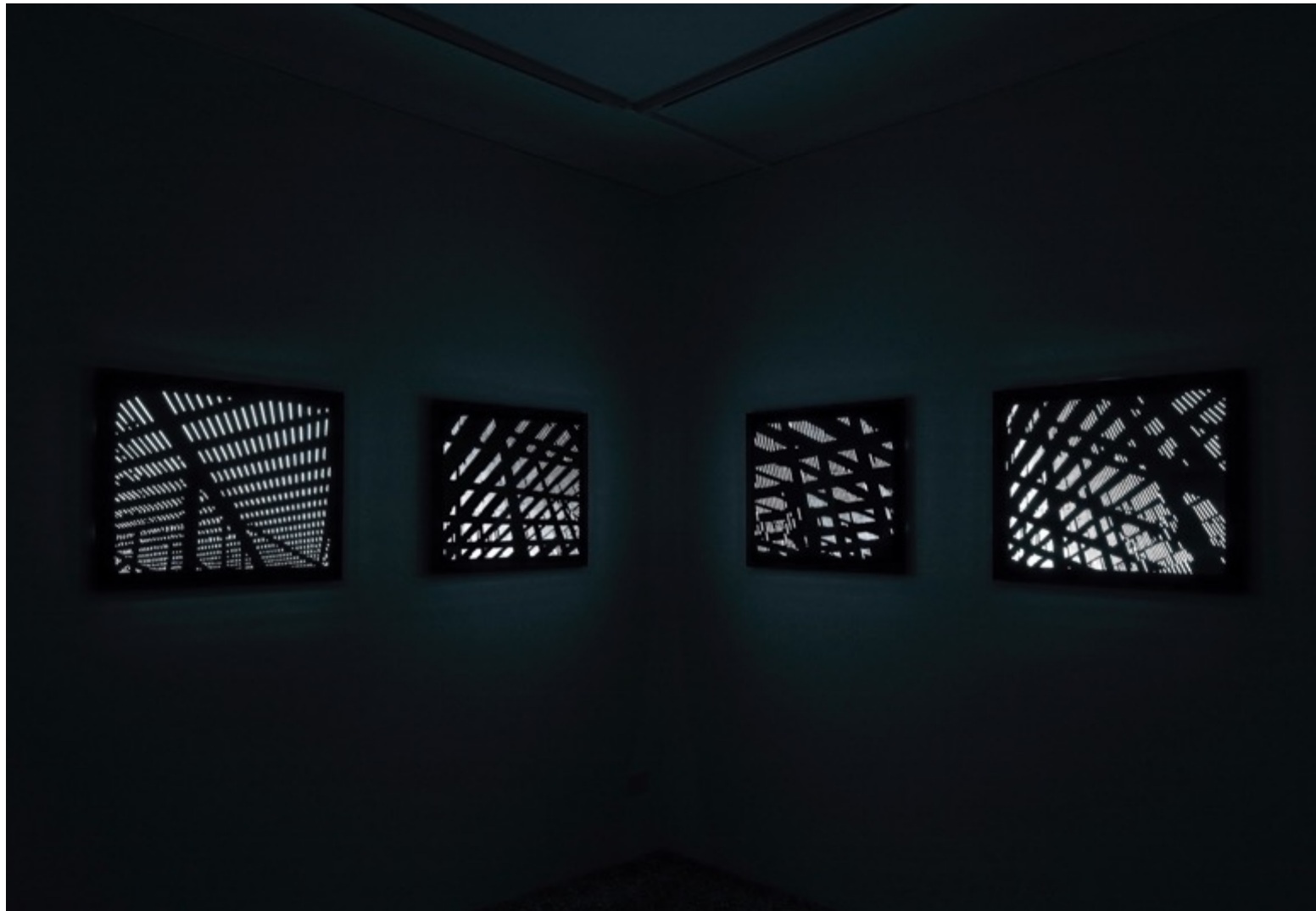
pigment print on Hahnemuhle Photo Rag of digital drawing over collaged snapshots

Bank of America



Underground filter II, 2008
117cm x 155cm / 46" x 61"
digitized drawing on photoresist film
private

past GALLERY EXHIBITIONS and INSTALLATIONS



Il Ciclope / The Cyclops, filters III-VI, 2005-7

71cm x 91cm each / 27.9" x 35.8" x each

digitized drawing on photoresist film, Denril film, Acrylite, steel frames, phosphor light sheets



Il Ciclope / The Cyclops, projection w filtering street light, 2005-2007

950 stills from digitalized or digital and mixed media drawings sequenced as stills in a frame-by-frame projection (2:00' loop)

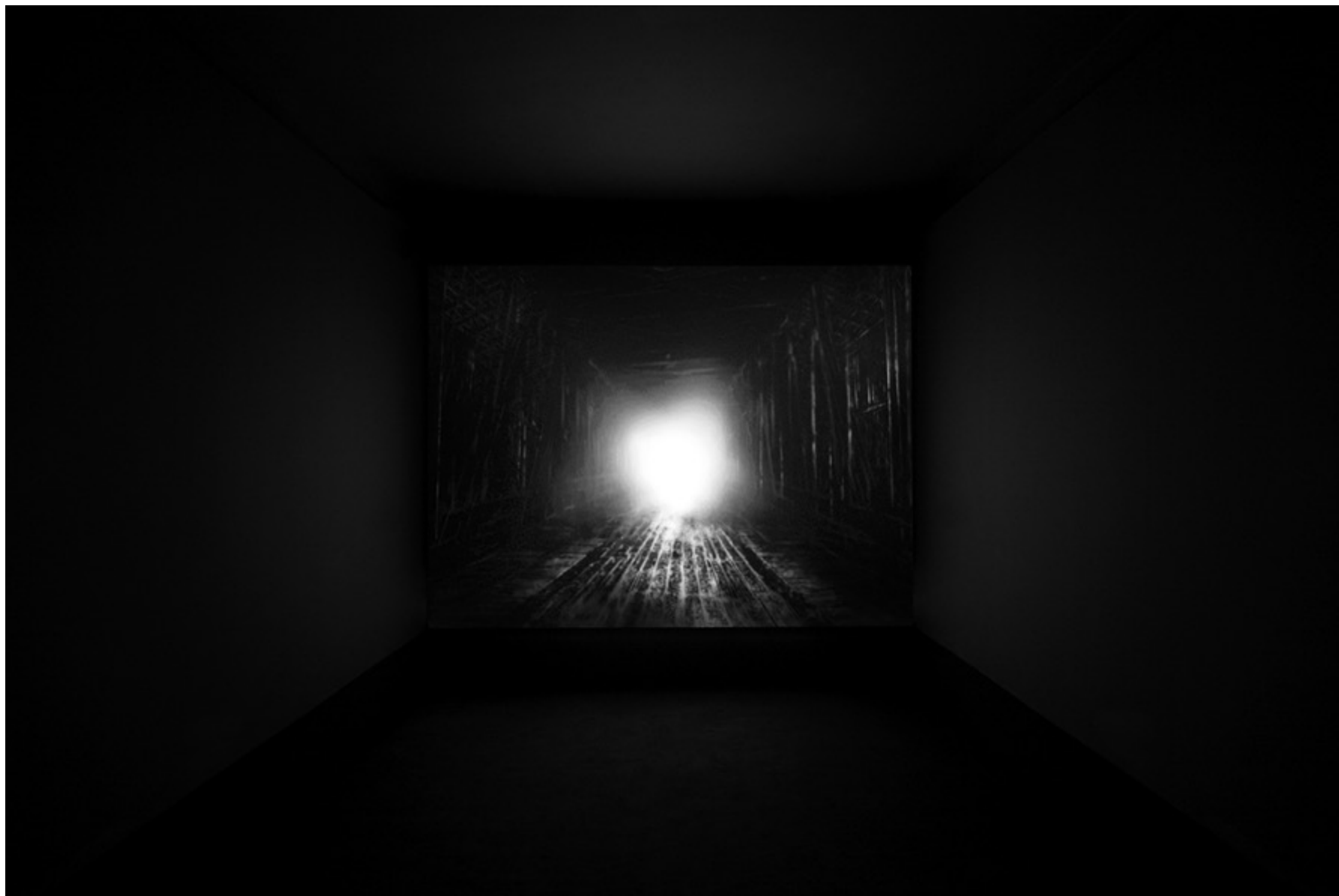
chamber: 264cm x 700cm x 257cm / 104"x 276"x101"



Il Ciclope / The Cyclops, projection w filtering street light, 2005-2007

950 stills from digitalized or digital and mixed media drawings sequenced as stills in a frame-by-frame projection (2:00' loop)

chamber: 264cm x 700cm x 257cm / 104"x 276"x101"



Il Ciclope / The Cyclops, projection, 2005-2007

950 stills from digitalized or digital and mixed media drawings sequenced as stills in a frame-by-frame projection (2:00' loop)

chamber: 264cm x 700cm x 257cm / 104"x 276"x101"



Llimbo, projection, 2003-2005

350 digitalized drawings sequenced as stills in a frame-by-frame projection (5:00' loop)
chamber: 330cm x 640cm x 732cm / 130" x 252" x 288" (area of reflection: approx 16m²/170 sq')



Llimbo, projection, detail, 2003-2005
projection reflected on polished concrete floor
floor: 640cm x 732cm / 252" x 288" (reflection: approx 16m²/170 sq')



Out of the Gait I, 2008
48cm x 74,5cm / 19" x 29.3"
print from drawing on photoemulsion film (frame from video project)
Cor-ten steel frame



Llimbo / trunks, 2003-2005

54 laser cutouts in burnished steel, magnets

linear installation of 54: 152cm x 890cm / 60" x 350" / each cutout: from 50cm x 153cm x 7,5cm to 20,3cm / 20" to 60" x 3" to 8"



Limbo / trunks, detail, 2003-2005

54 laser cutouts in burnished steel, magnets

linear installation of 54: 152cm x 890cm / 60" x 350" / each cutout: from 50cm x 153cm x 7,5cm to 20,3cm / 20" to 60" x 3" to 8"



Totentanz / olive trees, 2000-2004
1 of 230 plates, 20cm x 20cm each / 8"x 8" each
etched German silver zincographic printing plates, black pigment, wax



Totentanz / olive trees, 2000-2004
15 of 230 plates, 20cm x 20cm each / 8"x 8" each
etched German silver zincographic printing plates, black pigment, wax



Totentanz / olive trees, 2000-2004
189 of 230 plates, 20cm x 20cm each / 8"x 8" each
etched German silver zincographic printing plates, black pigment, wax



Totentanz / vultures, 2000-2002

60cm x 90cm x 5 to 10cm / 23.7" x 35.5" x 2" to 4" each

30 prints on Agfa film (from photo negatives of ink wash drawings), heat-molded Plexiglas with telescopic steel rods, 20 neon lamps



Totentanz / vultures (side view), 2000-2002

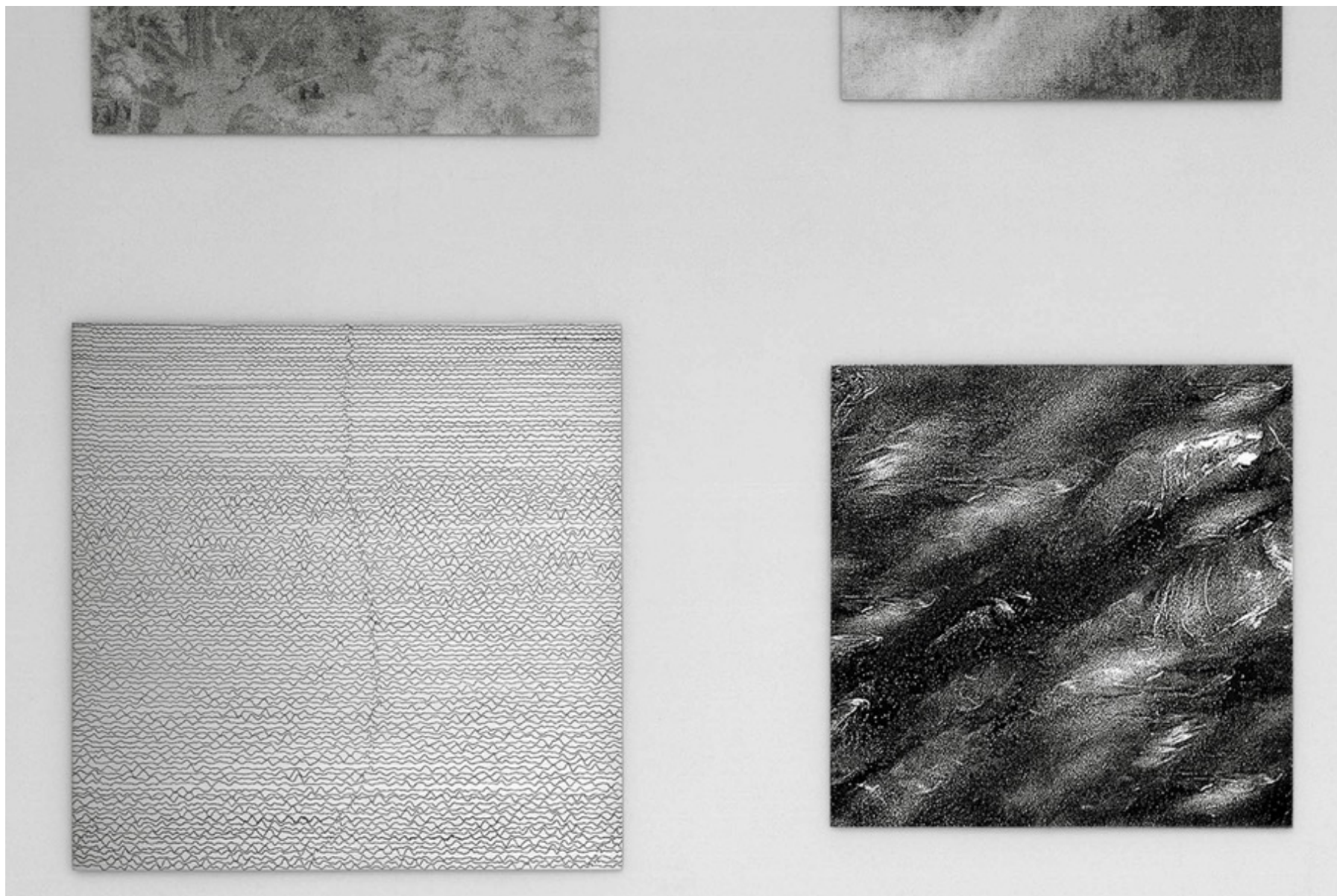
60cm x 90cm x 5 to 10cm / 23.7" x 35.5" x 2" to 4" each

30 prints on Agfa film (from photo negatives of ink wash drawings), heat-molded Plexiglas with telescopic steel rods, 20 neon lamps.



Matrice della Mattanza, 1998-2000

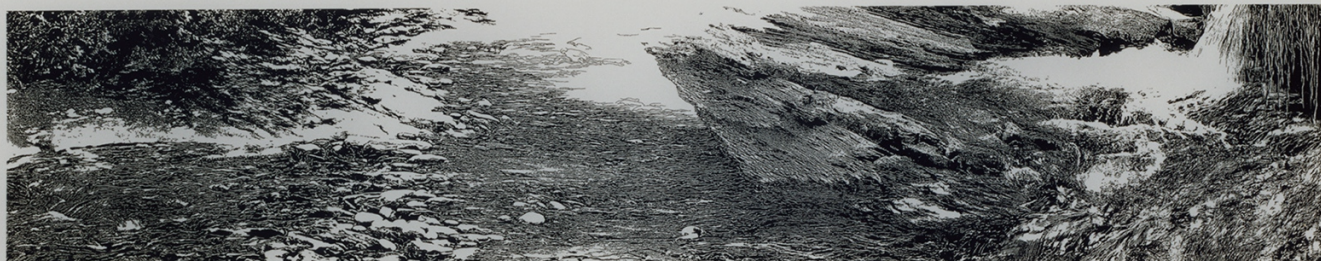
60 zincographic plates, from 27,3cm x 27,3cm to 35cm x 35cm each / 10.75" x 10.75" to 13.75" x 13.75" each
etched German silver printing plates (matrices), black pigment, wax



19thC Earthquake (L) and La Mattanza (R), 1998-2000
2 of 60 plates: 34,3cm x 34,3cm and 28,2cm x 28,2cm / 13.5" x 13.5" and 11.1" x 11.1"
etched German silver printing plates (matrices), black pigment, wax



The Surface Screened, 1996
16.5" x 48", 16.5" x 11" each,
suite of 4 German silver circuit board stencils, silkscreened



Acquacheta (6 km course of river), 1995
 52cm x 302cm / 20.5" x 119", silk screen scroll on Mylar polyester film; wood and aluminum brackets



River Cataracts (on the Meikong) 1994-5
 52cm x 437cm / 20.5" x 172", silk screen scroll on Mylar polyester film, wood and aluminum brackets

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DEBRA WERBLUD

Debra Werblud is a multidisciplinary visual artist living and working in Venice, Italy.

Her career ranges from installation art to social practice art that includes concept and pilot projects commissioned by foundations, institutions, industry, and the private sector. Her studio practice specializes in materials and processes of non-traditional two-dimensional representation and reproduction, from manual to mechanical to digital.

Early studies in archaeology, anthropology, environmental design, and demotic architecture as well as training in technical drawing, stonecarving, and participatory design have underpinned both her pursuits in visual art and her collaborations with scientists, scholars, poets, architects, planners, and craftsmen.

Debra's professional activity commenced as a sculptor developing concept models as a tool for dialogue in urban planning projects. In 1994, her focus shifted to light-based industrial printmaking processes (silkscreen, stencil, photolithograph), later adding video projection and digital technologies. Since 2021, she has been repurposing plastic substrates from previous projects; printed surfaces are painted over then painstakingly reworked, drawing by pencil and sgraffito etching with surgical instruments.

Debra's projects register a course of inquiry into persistent social and moral issues. As the Italian journalist Orsola Casagrande wrote:

"Rather than a statement, it is a permanent questioning. Rather than an object, it's an ongoing process."

Imagery is drawn, markings are incised, erased, textured, printed. The media and techniques employed carry a double significance: incised lines are scars or vestigial traces but also mark time; a cut-out or contour denotes both erasure and 'a thing expectant' – applied to a stencil, the composition of markings determines the integrity of both the material and the image; mulberry paper used in a print cycle relates to the imagery of a plant of the same genus as well as to the cultural identity of the project's client. In installation, an assemblage of templates comprises a matrix; a projector's beam is a third eye; a surface is a substrate, one stratum of a deeper unstable narrative; a gallery's concrete floor becomes the water in which a figure's reflection from a video projection appears submerged ...

Recursion, specularity, generation/degeneration, substantive/precarious are iterated in the materials, methods, and imagery. The components of a project assembled in an installation, also incorporating architectural features of the venue, underscore an interaction between perspective, scale, pattern, texture, layering, and context. They circumscribe and describe a hollow into which a visitor is drawn as a liminal portal. A place of inchoate feelings, of discomfort, undoing, but maybe also of recognition, reckoning, respite.