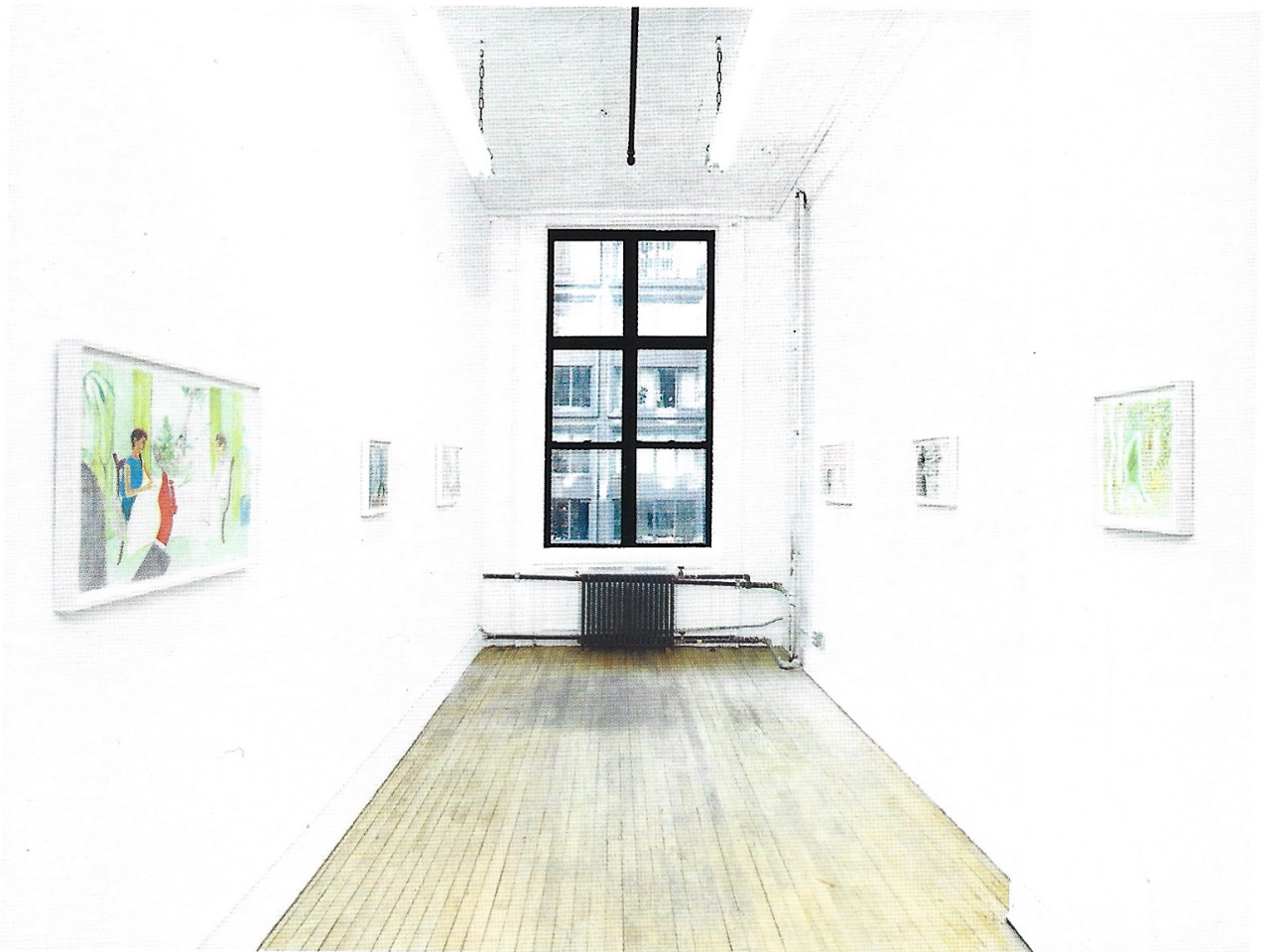


Vivien Lee on Lillian Paige Walton, *Six Drawings* at King's Leap

It is our inward journey that leads us through time—forward or back, seldom in a straight line, most often spiraling. Each of us is moving, changing with respect to others. As we discover, we remember, remembering, we discover; and most intensely do we experience this when our separate journeys converge. Our living experience at those meeting points is one of the charged dramatic fields of fiction. I'm prepared now to use the wonderful word confluence, which of itself exists as a reality and a symbol in one. It is the only kind of symbol that for me as a writer has any weight, testifying to the pattern, one of the chief patterns, of human experience.

—Eudora Welty

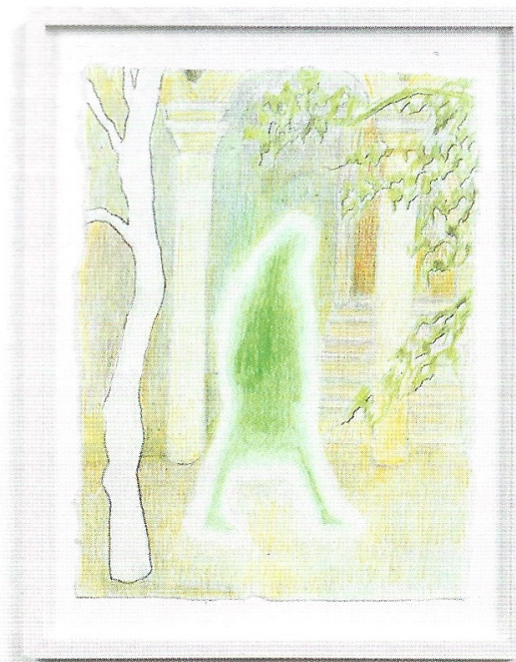


Installation view, *Six Drawings*, King's Leap,
New York, 2021

For Lillian Paige Walton, a story begins with confluence. In her exhibition *Six Drawings* at Kings Leap, New York, she poses the question of contact—a narrative arc that’s also explored in her work as a fiction writer. What happens when two entities encounter one another?

Here, using paper, colored pencil, and ink, the artist outlines the fragility of shared environments—faint edges separating the narrator from the viewer, character from author, characters from one another, forms from objects, shadows from light. The convergence of environmental, spatial, and social relationships. “Often I believe there is an initial discomfort,” Walton explains to me. “People have illusory ideas of property and ownership. Perhaps that’s where some of the humour emerges—the idea that sharing can be disturbing. A spider in the home isn’t terrifying solely in its alien appearance, but the transgression of a physical boundary.”

The exploration of bodies and boundaries, in any work, is not without feminist undertones. In the same vein as artists like Pierre Bonnard, Walton plays with the absence of consistency through colour and perspective, building a logic throughout mediums and material accidents. However satirical, when I observe Walton’s apparition-like figures and silhouettes in pieces like *Vagabond* (2021) and *Reticence of the Server* (2020), it’s this absence that makes me emotionally invested, the subjects beyond reach are what pique my curiosity to probe more. One will notice a subtle permeation of sexual imagery in *Tourism* (2021)—distance fuelling desire. It is in the dimensional discomfort of shared domains, our everyday spaces and interactions, where we analyze the self and other. To quote Anne Carson, “Eros is an issue of boundaries, existing because certain boundaries do. In the interval between reach and grasp, between glance and counter glance...” An absence makes situations, either on paper or in-person, all the more colourful and alive.



Lillian Paige Walton, *Vagabond*, 2021, wax and water-soluble pencil on paper, 27 x 22 cm



Lillian Paige Walton, *The Glass Divides and Sometimes Opens*, 2021, wax and water-soluble pencil on paper, 27 x 24 cm

Vivien Lee is a writer from South Korea and Virginia. An undercurrent in her work lies in connections drawing on poetics, philosophy, lyricism, meaning-making, and memory. Her writings have appeared in *New York Magazine*, *Observer*, *SSENSE*, *Hazlitt*, *PIN-UP*, *Nylon*, and elsewhere.