

Drafts, A New Program Series at The Drawing Center

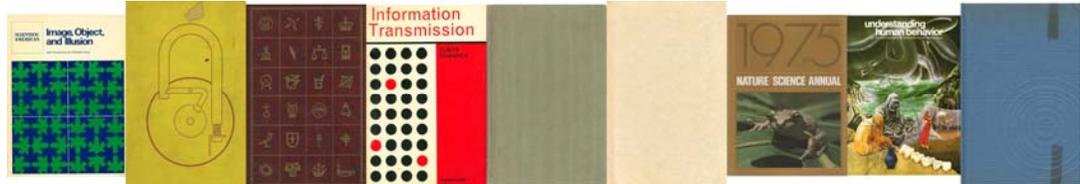
Drafts Phase I: Advanced Mechanics of Materials

Thursday, February 7, 2013, 6:30pm



Drafts Phase II: It Works Like This

Tuesday, March 12, 2013, 6:30pm



For further information and images, please contact
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January 23, 2013

New York –Activating The Drawing Center's newly inaugurated Lab gallery as a site for innovative, impromptu, and experimental considerations of drawing, *Drafts*, a series of curated public programs organized by Kaegan Sparks, encourages speculative tangents from images in a variety of creative practices. A draft—as a preliminary sketch, an embryonic form subject to revision, a current of moving air—provides a model for the series, promoting conjecture, digression, and *dérive* through overlapping curatorial and creative functions.

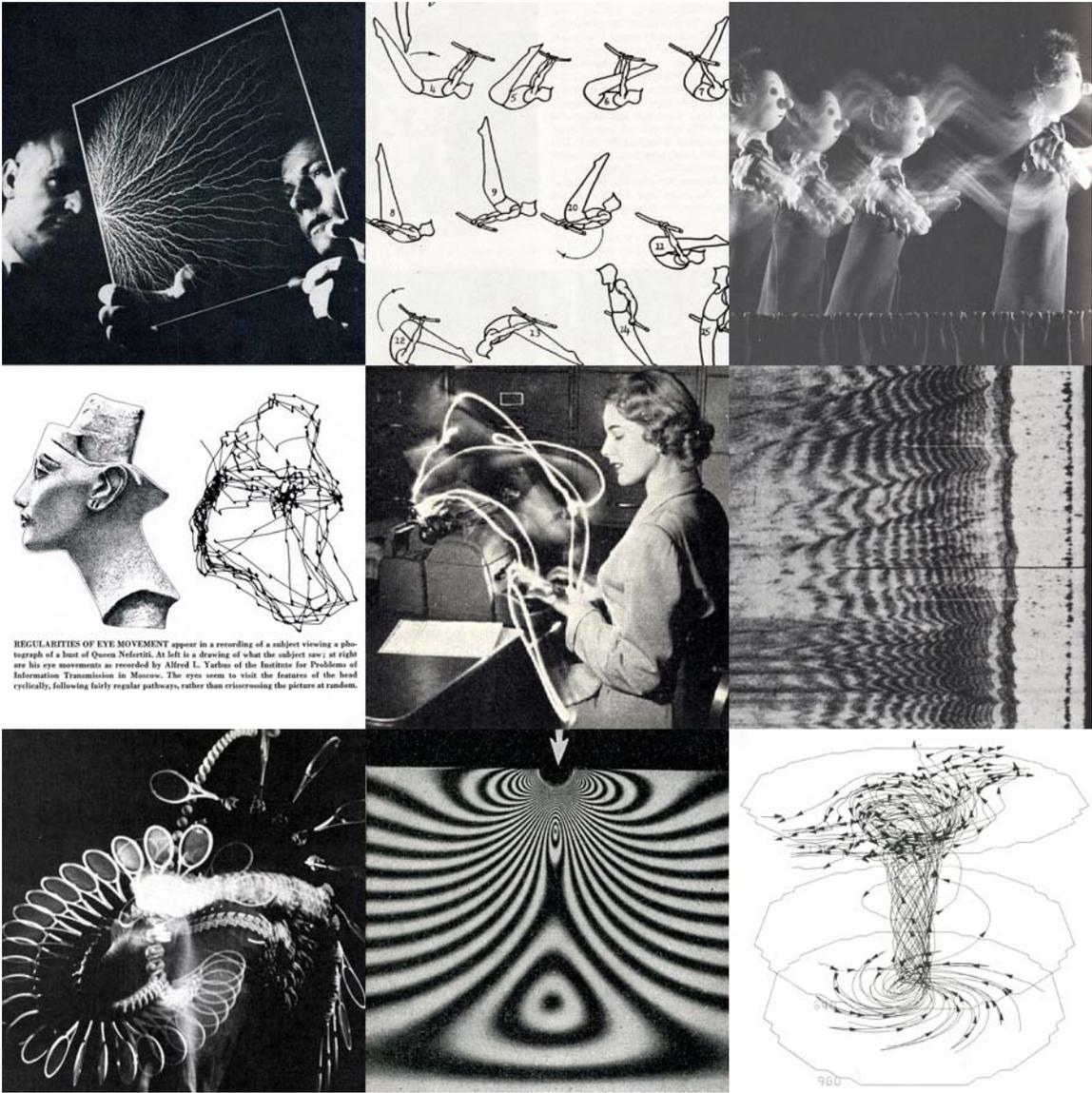
Each program will derive from images in the archive of the Reanimation Library, an initiative based in Brooklyn dedicated to salvaging and stewarding obsolete or ‘pedestrian’ books that have fallen out of circulation, with an emphasis on remarkable visual content. The library articulates its function as a “repository and, more pertinently, an access point for [the growing fossil record of outdated books rich in visual information].... Pastiche, collage, and sampling are fundamental tools of contemporary creative activity. The Reanimation Library presents a fertile environment for patrons to engage with the work of the past in creative, recombinant ways.”

Drawing on the collaborative energy and associative thinking of the Surrealist exercise *cadavre exquis*, the programs of *Drafts* will unfold in a participant-driven evolution. An initial series of nine images culled from the library's books will mutate over the course of the series, as multiple curators and artists take turns at revision, extracting an image from the preceding set and re-contextualizing it among other images. Each resulting set will form the basis for a program, in which assorted artists, writers, and other cultural producers will present responses to the images.

Various voices are thus gradually incorporated into a capricious and collaborative line of thinking; working in contingent succession, every contributor builds and strays from the mark of the last.

Drafts Phase I: Advanced Mechanics of Materials
Thursday, February 7, 2013, 6:30pm

Phase I of *Drafts*, *Advanced Mechanics of Materials*, will consider drawing as an index of movement. Three contributors will respond to nine images from The Reanimation Library's archive, selected by The Drawing Center's series organizer Kaegan Sparks.



REGULARITIES OF EYE MOVEMENT appear in a recording of a subject viewing a photograph of a bust of Queen Nefertiti. At left is a drawing of what the subject saw; at right are his eye movements as recorded by Alfred L. Yarbus of the Institute for Problems of Information Transmission in Moscow. The eyes seem to visit the features of the head cyclically, following fairly regular pathways, rather than crisscrossing the picture at random.

Zoe Beloff will present a screening and talk on a multimedia project exploring the intersection of the cinematic apparatus, industrial management, and modernism. *The Infernal Dream of Mutt and Jeff* sets the eponymous cartoon alongside an investigation of productive and unproductive bodies, incorporating Frank and Lillian Gilbreth's time-motion studies, instructional films promoting worker efficiency, and documentation of mid-twentieth century cases of *folie à deux*, or contagious psychosis.

Beloff is an artist and filmmaker based in New York. She works with a wide range of media including film, projection, performance, installation, and drawing, often reconstructing historical mythologies around psychoanalysis and the occult. Beloff is currently exploring utopian ideas of social progress and working on an installation and film after Bertold Brecht's play *The Days of the Commune* staged in Zucotti Park.

Kamau Amu Patton will present a live performance using an amplified extended drawing system. Patton's *Field Drawings* are composed with piezoelectric sensors attached directly to a drawing surface, onto which he applies a combination of wet and dry media. Each mark produces a sonic analog, and the drawing's graphic structure emerges in a reciprocal relationship to the sonic environment, resulting in a procedural feedback loop.

Patton is an interdisciplinary artist based in New York. His performances and installations are concerned with the intersection of sound, light, and electronics. His composition *Tell/Void, Photoelectrics II*, using photovoltaic cells to modulate light frequencies into sound, debuted at the San Francisco Museum of Modern Art in March 2012. Patton performs his sound-based projects under the name TELL_.

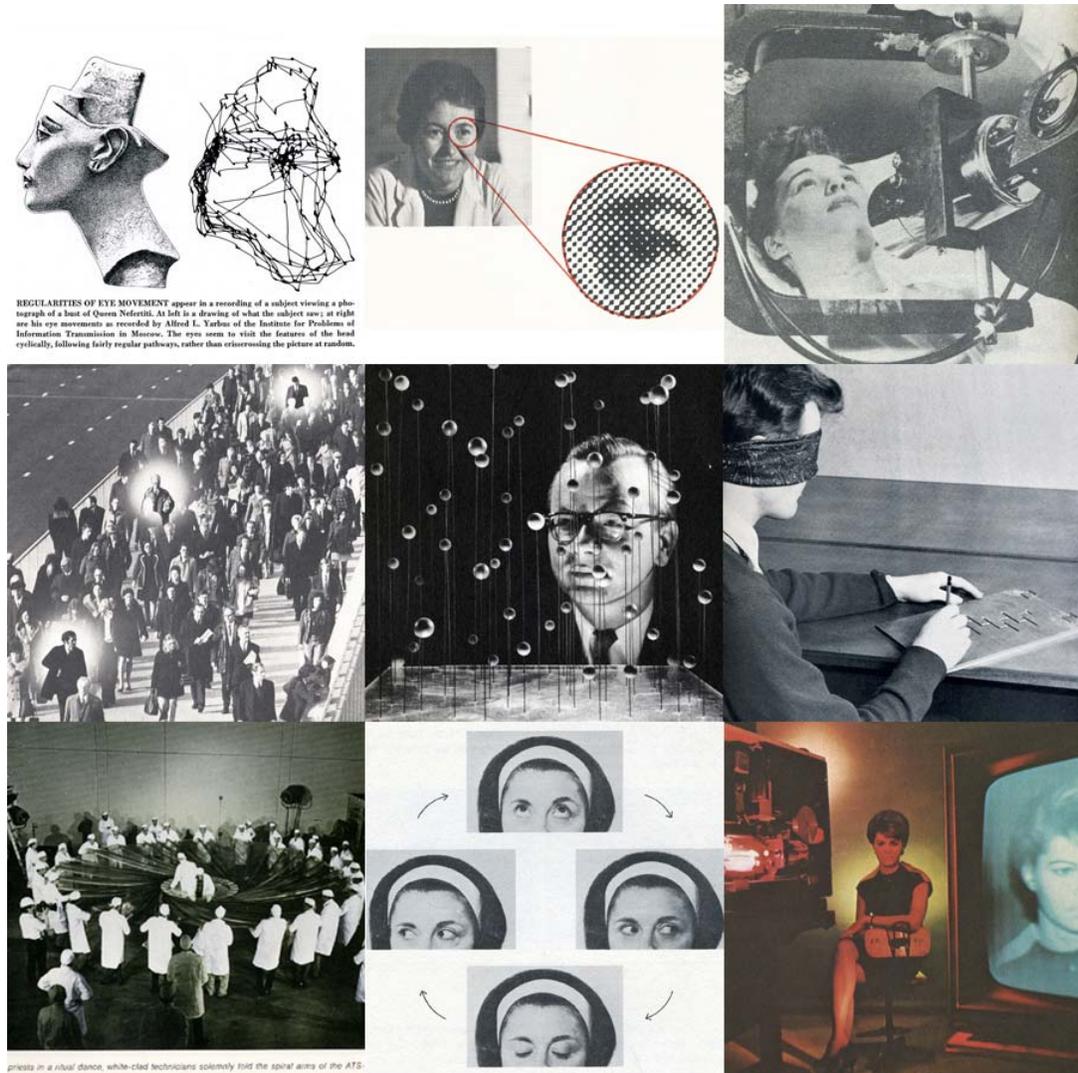
Mark Sussman will give a talk on contemporary toy theater and the live animation of objects, on both tabletop and screen. Connecting scholarship with his creative practice as Co-Artistic Director of the theater collective Great Small Works, the presentation will incorporate earlier research on manifestations of electricity in performance with recent examples of tabletop magic.

Sussman is a performance scholar and theater artist based in Montreal and New York. His work with experimental puppetry and automata includes a tabletop object theater performance inspired by the writings of W.G. Sebald, a radiophonic play for electronic marionette with texts and manifestos by French playwright Valère Novarin, and an adaptation of a Samuel Beckett novella featuring a holographic performer and animated sculpture.

Drafts Phase II: *It Works Like This* Tuesday, March 12, 2013, 6:30pm

Phase II of Drafts, *It Works Like This*, is based on nine images selected by artist **Erica Baum**. Beginning with an image from Phase I tracing saccadic eye movements, this second set unfolds in a kinetic sequence, tracing lines of sight and connecting subjects and objects of perception.

The program will include a reading by **Steven Zultanski**, a performance lecture by **Shonni Enelow**, and a dance performance by **Lauren Bakst**.



ABOUT THE CONTRIBUTORS

Erica Baum is a photographer whose work often selects and frames various archival material, including vintage card catalogues, player piano rolls, and paperback novels. She has had solo exhibitions at Bureau, New York; Lüttgenmeijer, Berlin; and Circuit, Lausanne. Past group exhibitions include *Subject, Index* at Malmö Konstmuseum, Sweden; *Postscript: Writing after Conceptual Art* at the Museum of Contemporary Art, Denver; and the 2012 São Paulo Biennial *The Imminence of Poetics*.

Lauren Bakst is a choreographer, performer, writer and feminist thinker. Her choreography has been presented throughout NYC and Philadelphia at Dixon Place, Danspace Project, AUNTS, Movement Research at the Judson Church, One Arm Red, Bodega, Dance New Amsterdam, and The Drake Theater. She is also the Dance & Performance Editor of BOMBlog, and the curator of *Knowing Dance More*, a series of lectures at the University of the Arts in Philadelphia.

Shonni Enelow is an assistant professor of English at Fordham University, where she teaches courses in drama and performance studies. She also writes cross-genre works for performance. Recent critical writing has appeared or will appear in *Theatre Survey*, *Theater*, and *Jacket2*. Recent creative collaborations with Michael Garofalo and Josh Hoglund include a transmission arts project and two solo performance pieces on autobiography and textual intimacy, which she is currently adapting into radio drama.

Steven Zultanski is a scholar, editor, and poet. His most recent full-length poetry collection, *AGONY* (BookThug, 2012), is the first in a trilogy of long confessional poems. It uses semi-rigorous mathematical and logical constraints to view the author's life and body, telescopically, as little bits of time and space. He is also the author of *COP KISSER* (BookThug, 2010) and *PAD* (Make Now Press, 2010), and currently co-curates the Segue Reading Series in New York.

ABOUT REANIMATION LIBRARY

The Reanimation Library is a small, non-circulating, independent library founded by Andrew Beccone. It is located at 543 Union Street in Brooklyn and open to the public. The library's collection is comprised of books that have fallen out of routine circulation and been acquired for their visual content. Outdated and discarded, they have been culled from thrift stores, stoop sales, and throw-away piles, and given new life as a resource for artists, writers, [cultural archeologists](#), and other interested parties.

CREDITS

The Mario Gradowczyk Public Program Series supports programming related to the institution's Latin American exhibitions and other public programs inspired by critical issues in contemporary drawing and is funded by Felisa Gradowczyk, Diego Gradowczyk and Isabella Hutchinson.

ABOUT THE DRAWING CENTER

The Drawing Center is the only not-for-profit fine arts institution in the country to focus solely on the exhibition of drawings, both historical and contemporary. It was established in 1977 to provide opportunities for emerging and under-recognized artists; to demonstrate the significance and diversity of drawings throughout history; and to stimulate public dialogue on issues of art and culture.

HOURS & ACCESSIBILITY

Gallery hours are Wednesday-Sunday 12pm–6pm, Thursday, 12pm–8pm.

The Drawing Center is wheelchair accessible.

FACEBOOK: [The Drawing Center](#)

TWITTER: [twitter.com/drawingcenter](#)

TUMBLR: [the-drawing-center.tumblr.com](#)

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CURRENT AND UPCOMING EXHIBITIONS AT THE DRAWING CENTER

<i>Alexandre Singh: The Pledge</i>	January 17 – March 13, 2013
<i>Ignacio Uriarte: Line of Work</i>	January 17 – March 13, 2013
<i>Ishmael Randall Weeks: Cuts, Burns, Punctures</i>	January 17 – March 13, 2013
<i>Gioetta Fioroni: L'Argento</i>	April 5 – June 2, 2013
<i>Ken Price: Slow and Steady Wins the Race</i>	June 19 – August 18, 2013

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