

Drawing Time, Reading Time
November 15, 2013–January 12, 2014

Main Gallery

Opening Reception: Thursday, November 21, 6–8pm

For further information and images, please contact
Molly Gross, *Communications Director*, The Drawing Center
212 219 2166 x119 | mgross@drawingcenter.org

November 14, 2013

New York – The Drawing Center presents *Drawing Time, Reading Time* from November 15, 2013 to January 12, 2014. This exhibition brings together an international group of artists spanning the 1960s to today, all of whom are engaged in exploring the relationship between drawing and writing as distinct yet interrelated gestures. Artists include Carl Andre, Pavel Büchler, Guy de Cointet, Mirtha Dermisache, Sean Landers, Allen Ruppersberg, Nina Papaconstantinou, Deb Sokolow, and Molly Springfield. This exhibition is organized simultaneously with *Marking Language* at Drawing Room, London (October 10–December 14, 2013) and a joint publication will be produced.

Mirtha Dermisache, *Diario N° Año 1, 1972*. Ink on Paper, 18 5/8 x 14 3/8 inches (page 4 of 8). Courtesy Henrique Faria Fine Art, New York.

Now commonplace, visual art's preoccupation with language had its roots in an unexpected linguistic turn circa 1960, when artists sought to recover a direct, sensory experience of the world. Paradoxically, language became a favored tool in this effort, as artists such as Mel Bochner, Hanne Darboven, and Lawrence Weiner submitted the written word to verbal and visual manipulation in order to evacuate conventional meaning and uncover the materiality of language.

Drawing Time, Reading Time considers a different path, one that emerged simultaneously with Conceptual Art but that embraced language as a means of questioning the written word's communicative transparency on the one hand and visual art's material opacity on the other. The nine artists in *Drawing Time, Reading Time* do not challenge writing and drawing's integrity as distinct disciplines, each with its own parameters. Instead, they investigate ways in which each discipline has a dual character and how, when considered together, they reflect upon and complicate each other.

Rather than presenting a survey of artists using language during the last 50 years, the exhibition looks in depth at a select number of American and international artists as case studies within a more widespread trend. It is organized on the basis of visual and conceptual affinities rather than chronologically. Approaches are varied, ranging from Nina Papaconstantinou's labor intensive transcriptions of entire texts on carbon copy paper to Allen Ruppertsberg's drawings of book covers juxtaposed with the time he projects spending reading each book, and including Deb Sokolow's drawn chapters for a book that will never fully exist. Taken together, the work on hand addresses the struggle for communication and self-expression in their diverse forms. Curated by Claire Gilman, Curator.

PUBLIC PROGRAM

Saturday, November 23 from 3–5pm

Book launch for *Emily Dickinson: The Gorgeous Nothings*, co-published by New Directions and Christine Burgin. *The Gorgeous Nothings* is the first full-color publication of Emily Dickinson's envelope writings in facsimile from her visually stunning manuscripts.

Remarks by Marta Werner and Jen Bervin, editors, at 3:30pm. Renowned poet and Dickinson scholar Susan Howe will introduce the editors and, following their remarks, esteemed Robert Walser translator Susan Bernofsky will speak about her work with Walser and New Directions/Christine Burgin.

Thursday, December 5th at 6:30pm

Susan Howe and composer David Grubbs will perform a selection from their celebrated multidisciplinary concert *Frolic Architecture*.

Monday, January 6th at 6:30pm

Poet Charles Bernstein will introduce Robert Grenier, who will present and interpret a series of his handwritten "drawing poems."

PUBLICATION

To accompany *Drawing Time, Reading Time*, The Drawing Center will co-produce, with Drawing Room, London, an extensively illustrated edition in the *Drawing Papers* series that will include essays by Melissa Gronlund, Managing Editor at *Afterall*, as well as Claire Gilman, The Drawing Center Curator, and Kate Macfarlane, Drawing Room Co-Director.

CREDITS

Drawing Time, Reading Time is made possible by the very generous support of Sarah Peter, Agnes Gund, anonymous, HRH Princess Firyal of Jordan, Kathleen Irvin Loughlin, Frank Williams, Karen Zukowski and David Diamond, Irene Panagopoulos, Gil Shiva, The Felix & Elizabeth Rohatyn Foundation, Amanda Foreman and Jonathan Barton, and Morris A. Orden.

The accompanying catalogue is made possible by the Ministry of Foreign Affairs of Colombia.



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](#)

AT THE DRAWING CENTER

<i>Drawing Time, Reading Time</i>	November 15, 2013–January 12, 2014
<i>Dickinson/Walser: Pencil Sketches</i>	November 15, 2013–January 12, 2014
<i>William Engelen: Falten</i>	November 22, 2013–January 12, 2014
<i>Ferran Adrià: Notes on Creativity</i>	January 25–February 28, 2014
<i>Deborah Grant: Christ You Know It Ain't Easy!!</i>	January 25–February 28, 2014
<i>Rashaad Newsome: FIVE (The Drawing Center)</i>	March 6–11, 2014
<i>Andrea Bowers and Suzanne Lacy (title TBD)</i>	March 15–26, 2014
<i>Lebbeus Woods: Architect</i>	April 16–June 15, 2014
<i>Len Lye: Motion Sketch</i>	April 16–June 15, 2014

###

Drawing Time, Reading Time

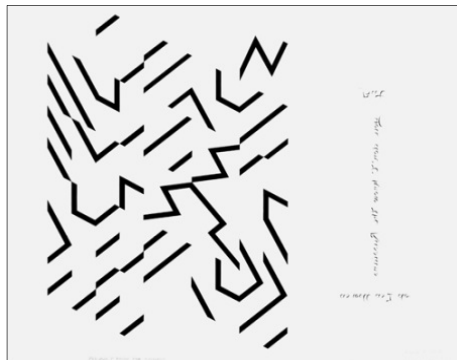
November 15, 2013–January 12, 2014

Images Available for Reproduction

For further information and images, please contact
 Molly Gross, *Communications Director*, The Drawing Center
 212 219 2166 x119 | mgross@drawingcenter.org



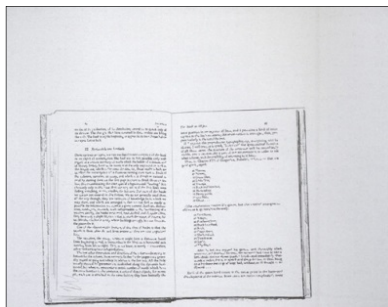
Mirtha Dermisache, *Livre 3*, 1970. Bound book, ink on paper, 12 7/8 x 10 inches (32.7 x 25.4 cm). Private Collection, Courtesy Henrique Faria Fine Art, New York.



Guy de Cointet, *You Don't Know the Russians*, 1983. Ink and pencil on Arches paper, 19 3/4 x 25 1/2 inches (50.2 x 64.8 cm). Private collection, Katmandu. Image courtesy Greene Naftali, New York.



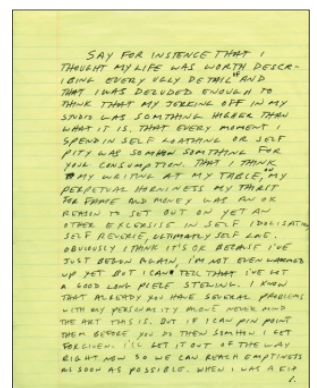
Nina Papaconstantinou *Pericles, Epitaph*, 2011–12. Carbon copy ink on paper 16 9/16 x 12 5/8 inches (42 x 32 cm). Courtesy the artist and Kalfayan Galleries, Athens/Thessaloniki.



Allen Ruppersberg, *Untitled (The Book as Object)*, 1976, Pencil on paper, 21 1/4 x 27 3/16 inches (54 x 69 cm). Collection of C. Christine Nichols. Image courtesy the artist and Greene Naftali, New York.



Pavel Büchler, *Conversational Drawings 1 (1-1)*, 2007, From a series of 14, "Tractor-feed" carbonless copy paper, 11 x 8 1/2 inches (28 x 21.5 cm), Courtesy of the artist and Max Wigram Gallery, London



Sean Landers, Detail of *[sic]*, 1993. Ink on paper, dimensions variable, 451 leaves, 11 x 8 1/2 inches each. Courtesy of the artist and Friedrich Petzel Gallery, New York.