

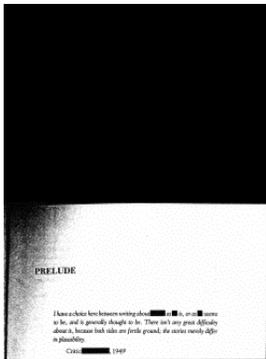
The Drawing Center Announces 2014–2015 Exhibition Schedule

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New York, May 29, 2014—The Drawing Center announces its 2014-2015 exhibition schedule today. Upcoming exhibitions include *The Intuitionists*, our final *Selections* show, inspired by Colson Whitehead's novel of the same name; *Small.*, small-scale works by a group of international contemporary artists; and *Thread Lines*, which frames drawing as an open-ended act in which lines can be woven, stitched, knit—even embodied. In addition, we will highlight first generation Bauhaus artist Xanti Schawinsky's work from the 1940s and present artist Sari Dienes's first museum show, devoted to her drawings from the 1950s. In early 2015, celebrated children's author and illustrator Tomi Ungerer will have his first, major career retrospective in the United States. Also next spring, The Drawing Center will launch its stairwell project with a commission by contemporary artist Abdelkader Benchamma. In April 2015, we explore four hundred years of portrait drawings from live models with *Portraits from the École des Beaux-Arts Paris*. At the same time, in *Natalie Frank: The Brothers Grimm*, Frank applies her visual and psychological acumen to Grimm's fairytales. Finally, in May 2015, we will present a selection of videos by the Turkish artist İnci Eviner, whose work forges a relationship between new-media techniques and traditional Turkish art practices.

JULY 11–AUGUST 24, 2014

The Intuitionists
Small.



Nyeema Morgan, *Like It Is: Prelude*, 2014. Variable.
Courtesy of the artist.

The Intuitionists

July 11–August 24, 2014
Main Gallery and The Lab

The Intuitionists is a collaborative project by artists Heather Hart, Steffani Jemison, and Jina Valentine. Inspired by Colson Whitehead's novel *The Intuitionist*, the exhibition considers how the collection, the database, and the aggregate serve as complementary models for the organization of information and objects in flux. Using the keywords that organize The Drawing Center's Viewing Program database (e.g., "autobiographical," "geometric," "historical," "consumer culture") as a point of departure, the exhibition installation will feature works and ephemera by over sixty Viewing Program artists. The Lab will feature a collaboration by the artists Hart, Jemison, and Valentine inspired by Whitehead's book *The Intuitionist*, using letters of the alphabet to form an interpretive drawing. Organized by Heather Hart, Steffani Jemison, and Jina Valentine. Curated by Lisa Sigal, Open Sessions Curator.



Paul Chiappe, *Untitled 48*, 2010. Pencil on paper
5 5/16 x 6 7/64 inches.
Collection Lea Weingarten.

Small.

July 11–August 24, 2014
Drawing Room

This group exhibition features a selection of international contemporary artists who adopt an intimate format to explore issues related to visual perception, personal and historical memory, the construction of gender stereotypes, and the power of the imagination. In an age when cavernous galleries and outsized images and objects suggest that bigger is necessarily better, working small carries a certain risk. It is a risk, however, that the nine artists in the exhibition are willing to take as they create minute worlds that absorb the viewer while resisting possession. The selected works range from graphite photo-realist renderings to interventions in found objects to site-specific installations, including a custom-made tabletop bearing microscopic figurations and a postage-stamp-sized watercolor inserted directly into the gallery wall. The artists in *Small.* are: Firelei Báez (b. 1981, Santiago de los Treinta Caballeros, Dominican Republic), Emmanouil Bitsakis (b. 1974, Athens, Greece), Paul Chiappe (b. 1984, Kircady, Scotland), Claire Harvey (b. 1975, United Kingdom), Tom Molloy, (b. 1964, Waterford, Ireland), Rita Ponce de León (b. 1982, Lima, Peru), Peggy Preheim (b. 1963, Yankton, SD), James Sheehan (b. 1964, San Francisco, CA), and Tinus Vermeersch (b. 1976, Belgium). Curated by Claire Gilman, Curator, and Joanna Kleinberg Romanow, Assistant Curator.

SEPTEMBER 19–DECEMBER 14, 2014

Thread Lines

Xanti Schawinsky: Head Drawings and Faces of War



Sheila Hicks, *Punched Notations*, 2012. Paper and synthetic yarn, 9 1/2 x 7 1/2 inches. Andrea and José Olympio Pereira Collection.

Thread Lines

September 19–December 14, 2014
Main Gallery

This group exhibition disabuses the idea that drawing is simply putting pen to paper, framing it instead as an open-ended act in which lines can be woven, stitched, knit, even embodied. Featuring sixteen contemporary artists who use textile in a variety of formats (embroidery, weaving, collage, and performance), the exhibition highlights the expressive and conceptual possibilities of line, with an emphasis on its making. The works selected invoke many characteristics long associated with the drawn medium; however, the application of textile brings forth a new hybridity in which the objects created, using the techniques and materials drawn from craft, result in lines detached from the picture plane, lines read on an unprecedentedly large scale, and lines that extend into real space—a collective, social space. For some artists, the line functions as a direct extension of the body—a performative act or participatory event. Others work in abstraction; still others use the line as a means of addressing gender, personal narrative, and politics. While this exhibition is necessarily limited in scope, it reflects a widespread tendency that has developed over decades and continues to propel the drawn medium forward. Curated by Joanna Kleinberg Romanow, Assistant Curator.

List of Participating Artists: Mónica Bengoa (b. 1969, Santiago, Chile), Louise Bourgeois (b. 1911, Paris, France- d. 2010, New York, NY), Sheila Hicks (b. 1934, Hastings, NE), Ellen Lesperance (b. 1971, Minneapolis, MN), Kimsooja (b. 1957, Taegu, Korea), Beryl Korot (b. 1945, New York, NY), Maria Lai (b. 1919, Ulassai, Sardinia- d. 2013, Cardedu, Sardinia), Sam Moyer (b. 1983, Chicago, IL), William J. O'Brien (b. 1975, Eastlake, OH), Robert Otto Epstein (b. 1979, Pittsburgh, PA), Jessica Rankin (b. 1971, Sydney, Australia), Elaine Reichek (b. 1943, New York,

NY), Drew Shiflett (b. 1951, Chicago, IL), Alan Shields (b. 1944, Herington, KS- d. 2005, Shelter Island, NY), Lenore Tawney (b. 1907, Lorain, OH- d. 2007, New York, NY), and Anne Wilson (b. 1949, Detroit, MI).

Xanti Schawinsky: Head Drawings and Faces of War

September 19–December 14, 2014
Drawing Room

First generation Bauhaus artist Alexander ‘Xanti’ Schawinsky’s prolific oeuvre encompasses a range of social and political investigations. Schawinsky spent a lifetime relocating—from Switzerland to Germany to Italy to the United States—and, in the process, developed his central themes, which include the nature of identity, the responsibility of the individual, and the repercussions of machine warfare. His Bauhaus training is manifested in his work’s complex interpretation of the interrelationship among art, craft, and design, and his practice comprised a number of artistic realms, including avant-garde theater, experimental photography, the Bauhaus Jazz band, mechanical music and dance, and graphic design.

The Drawing Center’s exhibition will focus on Schawinsky’s work on paper from the 1940s, particularly the Head Series and Faces of War. These works, including several *War Heads* and *Theme and Variation on a Face: Walter Gropius*, break from the utopian optimism of the early Bauhaus and its later iterations in the United States. Schawinsky’s 1940s series reveal the existential struggle of an artist informed by Bauhaus idealism coping with the devastation of war. His “faces of war” are man/machine hybrids, at once disturbingly robotic and representative of the threat of human self-destruction. These images have been interpreted as depicting either an aggressive enemy or a powerful avenger; perhaps, they bespeak an identity that encompasses both. Curated by Brett Littman, Executive Director.

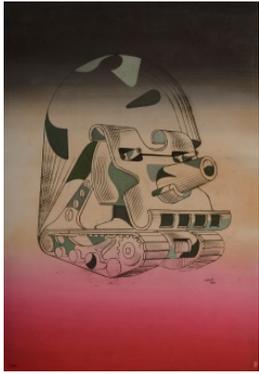
OCTOBER 8–NOVEMBER 16, 2014

Sari Dienes

Sari Dienes

October 8–November 16, 2014
The Lab

This exhibition will be the first museum show ever devoted to Sari Dienes. In the early 1950s, Dienes used experimental processes to produce works on paper, impressing onto her pictorial support the gritty and vibrant terrain of New York City’s streets, the silhouettes of construction tools, and the textures of rural landscapes. Armed with an ink roller in lieu of a traditional pen or pencil, Dienes placed drawing at the center of her practice while simultaneously challenging its tenets; she traced the contours of her chosen subjects directly, rather than rendering them by hand from a distance, as would a conventional draughtsman. This radically shifted the emphasis of her drawings from a visual translation of the object to an immediate encounter with the found surface. The works included in this exhibition were produced between 1953 and 1955, the most intensive period of the artist’s process-based experimentation. These drawings had a profound formal, technical, and iconographic impact on a young generation of artists, including Robert Rauschenberg and Jasper Johns. While widely exhibited and well-received at the time of their creation, they—as well as Dienes herself—have been largely forgotten today. This exhibition will



Xanti Schawinsky,
L'Agressore (Faces of War),
signed on front lower right
corner: "Xanti 1942", 1942.
Mixed media, watercolor
and pen, 73.7 x 54.2 cm
(29" x 21 3/8"). Unique,
Courtesy of The Estate of
Xanti Schawinsky.



Sari Dienes, Woodblock VI
(Artists' proof Yaddo),
1953 Ink on rice paper, 19 x
18 inches. Courtesy Sari
Dienes Foundation,
Pomona, NY.

highlight her practice and shed new light on her legacy. Curated by Alexis Lowry Murray and Delia Solomons.

NOVEMBER 21–DECEMBER 14, 2014

Open Sessions 2



Yara Pina, *Untitled 4*, 2012, charred frame destruction. Courtesy of the artist. Photo by Glayson Arcanjo.

Open Sessions 2

November 21–December 14, 2014

The Lab

Open Sessions continues with artist-directed group exhibitions and public programs. With artists Joey Fauerso, Tatiana Istomina, Patte Loper, Matt Neff, Mona Sharma, Adam Shecter, Naho Taruishi, and Arturs Virtmanis.

JANUARY 16–MARCH 22, 2015

Tomi Ungerer: All in One



Tomi Ungerer, Final art for *The Three Robbers*, page 5, 1961, Collage of cut paper, gouache, and marker on paper. 11.75 x 9.25 inches. Courtesy of Children's Literature Collection, Free Library of Philadelphia.

Tomi Ungerer: All in One

January 16–March 22, 2015

Main Gallery, Drawing Room, and The Lab

Tomi Ungerer is best known as the award winning author and illustrator of such beloved 1960s children's classics as *The Three Robbers* (1963) and *Moon Man* (1967). But the virtuoso draftsman—who was born in Alsace, France, in 1931, and who currently resides in a remote part of Ireland near Cork—is much more than this. Even as Ungerer was busy producing children's books for the publisher Harper & Row, he was making a name for himself with witty advertising campaigns for *The New York Times* and the *Village Voice*, biting satirical illustrations about the business world, and brutal pictorial responses to racism, fascism, and the Vietnam War. Ungerer also made graphic erotic drawings throughout his career. That Ungerer is not as well known in America today as he is in Europe is largely due to his self-imposed exile c.1970, when he and his wife abruptly abandoned New York and relocated to a farm in Nova Scotia, where Ungerer produced some of his most exquisite drawings to date.

The Drawing Center exhibition is the first, major career retrospective in the United States dedicated to this extraordinary artist. Beginning with his childhood drawings depicting the Nazi invasion of Strasbourg, through his work in New York and Canada, and concluding with Ungerer's most recent political and satirical campaigns as well as his illustrations for the 2013 children's book *Fog Island*, *Tomi Ungerer: All in One* will re-introduce this wildly creative individual to New York City and the world. The exhibition will occupy the entire Drawing Center, with a spotlight "exhibition" of Ungerer's erotic drawings in the Drawing Room and animations in the lower-level Lab gallery. Curated by Claire Gilman, Curator.

MARCH 2015–2016

Abdelkader Benchamma: Representation of Dark Matter



Abdelkader Benchamma, *Hole and Landscape*, 2013, Ink and pen on paper, 21.65 x 17.72 inches.

Abdelkader Benchamma: Representation of Dark Matter

March 2015-2016

Entry Stairwell

Further activating The Drawing Center's newly designed exhibition spaces, each year an artist will be invited to create a wall drawing in the gallery's main entryway and stairwell. The Center launches this initiative in March 2015 with a commission by contemporary artist Abdelkader Benchamma (b. 1975, Mazamet, France).

Abdelkader Benchamma will create an astrological vortex in his strikingly graphic, site-specific drawing *Representation of Dark Matter* (2015). Rendered in intensely black lines against the wall's white surface, the work is a painstaking depiction of the complexity of the solar system and its nearly imperceptible dark matter. The physically expansive image consists of swirling masses of lines that resemble scientific illustrations of the Big Bang and allude to explosive cosmic forces. Benchamma's monochromatic use of such drawing tools as felt-tip pens, ink, and charcoal create a subtle array of tones and textures. In addition to the highly articulated drawing, the piece comprises a wooden construction adorned with collages from pages of old astronomy encyclopedias, symbolizing the structured scaffolding on which our universe is built. As an occult mapping of time and space, the installation gives form to that which is infinitely large and perpetually transforming. Curated by Joanna Kleinberg Romanow, Assistant Curator.

APRIL 10–JUNE 28, 2015

Portraits from the École des Beaux-Arts Paris

Natalie Frank: The Brothers Grimm



Jacob Ferdinand Voet, *Portrait de femme vue de face*, 1639-1700, Colored pencil on blue paper. 22.5 X 16 cm

Portraits from the École des Beaux-Arts Paris

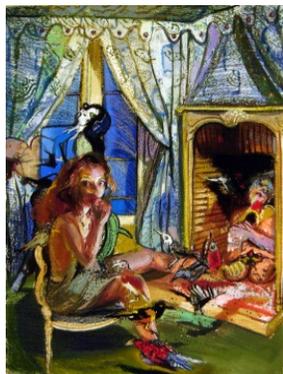
April 10–June 28, 2015

Main Gallery

This exhibition explores four hundred years of portrait drawings from live models. Forty-four portraits have been chosen from the collection of Paris's École des Beaux-Arts based on diverse criteria such as the social class and profession of the model, male and female gestures, caricature, and frontal gaze. Each week, a different set of four portraits from different centuries and with different formal qualities will be hung "in dialogue" with each other in a specially-built room located in the center of The Drawing Center's Main Gallery. The room is inspired by the intimate gallery at the Galleria Doria Pamphilj in Rome where Velazquez's portrait of *Pope Innocent X* (c.1649) hangs, which only accommodates a maximum of four visitors at a time and was designed to provide a space for close viewing and contemplation without crowds. The remaining forty portraits in the exhibition will be hung on the gallery's outside walls and will be visible to the visitor throughout the exhibition's run.

The goal of this unique exhibition is to explore the notion of drawn portraiture and to provide alternative readings of this important genre of art making within a contemporary context. The selection of works is extensive, ranging from never-before-exhibited drawings by seventeenth-

century luminaries Jean-Auguste-Dominique Ingres, Jacques-Louis David, and Charles Garnier to the work of modern and contemporary masters Henri Matisse and Georg Baselitz to portraits by recent graduates of the École des Beaux-Arts. Co-curated by Emmanuelle Brugerolles, Curator of the Drawings collection at the École des Beaux-Arts in Paris and Brett Littman, Executive Director of The Drawing Center.



Natalie Frank, *Cinderella II*, 2011-4, Gouache and chalk pastel on paper 22 x 30 inches. Courtesy of the artist and Rhona Hoffman Gallery (Chicago); ACME (Los Angeles).

Natalie Frank: The Brothers Grimm

April 10–June 28, 2015

The Drawing Room

Since completing her M.F.A. at Columbia University in 2006, Natalie Frank has been making a name for herself with energetic, visceral paintings that boldly embrace the liminal space between figuration and abstraction. A virtuoso painter and draftswoman, Frank is unique among her peers in her willingness to employ the traditional mediums of painting and drawing in the service of taboo themes. Focusing on the dialogue between flesh and spirit, the artist explores, in her own words, the parallel poles of “longing and desire but also disgust and fascination” that constitute humanity.

At The Drawing Center, Frank applies her visual and psychological acumen to that most evocative and misunderstood of literary forms, the fairytale—specifically the stories of Jacob and Wilhelm Grimm. Only a few contemporary artists have worked within the fairytale genre; fewer still have systematically interrogated the complexity of these tales and the way in which they address social and sexual mores that continue to have relevance today. *Natalie Frank: The Brothers Grimm* will present a selection of approximately forty drawings out of a total of seventy-five images dealing with thirty-six tales. The drawings will be made in gouache and chalk pastel—the first time that Frank has worked exclusively in this medium—producing both gritty and luminous surface effects. Engaging the intersections between body and mind, reality and fiction, the series can be seen as a contemporary reimagining of a symbolist legacy. Curated by Claire Gilman, Curator.

APRIL 10–MAY 15, 2015

Open Sessions 3

Open Sessions 3

April 10–May 15, 2015

The Lab

Open Sessions continues with artist-directed group exhibitions and public programs. With artists Zach Rockhill, Steffani Jemison, Jina Valentine, Annette Cords, Nyeema Morgan, Ernesto Caivano, and Becky Brown.



Yara Pina, *Untitled 4*, 2012, charred frame destruction. Courtesy of the artist. Photo by Glayson Arcanjo.

MAY 29–JUNE 28, 2015

İnci Eviner

İnci Eviner

May 29–June 28, 2015

The Lab

The Drawing Center presents a selection of videos by Turkish artist İnci Eviner, whose work forges a relationship between new-media techniques and traditional Turkish art practices. The repetitive, hypnotically shifting scenes depicted in the artist's videos address contemporary feminism at the crossroads of the East and West ("the face of the middle-class woman," as she puts it), while exploring broader historical narratives and notions of the body and performance. Eviner's complex scenes employ a wide variety of drawing traditions, including engravings, ceramic tile designs, and architectural plans. "For me," the artist says, "drawing is very lively, very necessary." "The line is very conceptual...and at the same time very expressive." Curated by Brett Littman, Executive Director.

MISSION STATEMENT

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.

LOCATION, HOURS & ACCESSIBILITY

35 Wooster Street between Broome and Grand Streets in SoHo, New York.
Gallery hours are Wednesday-Sunday 12pm–6pm, Thursday 12pm–8pm.
Tickets: \$5 Adults, \$3 Students and seniors, Children under 12 are free, and free admission Thursdays 6-8pm.
The Drawing Center is wheelchair accessible.

FACEBOOK: [The Drawing Center](#)

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

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

AT THE DRAWING CENTER

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Sari Dienes

Open Sessions 2

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March 2015–2016

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May 29–June 28, 2015

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İnci Eviner. *Parliament*, 2010
1080p25 HD video data with
stereo, 3 min. Copyright İnci
Eviner 2010. Courtesy of the
artist and Galerie Nev, Istanbul.