

The Drawing Center Announces 2015–16 Exhibition Schedule

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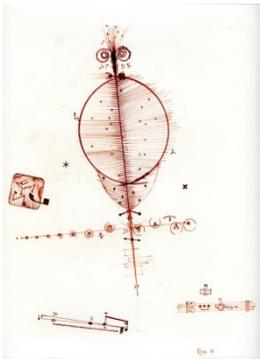
New York, April 23, 2015—Today the Drawing Center announces its 2015-16 exhibition schedule. The upcoming season launches with *Drawing Sound*, two events that look at the intersection of drawing, sound, and performance-based art. Billy Martin and String Noise (Conrad Harris and Pauline Kim) will curate multi-night performances in July and September, respectively. Also this summer, Robin Rhode will partner with a group of children ages 8-10 years to create a large-scale mural of the high seas in The Lab. In September, *Richard Pousette-Dart: 1930s* will be the first in-depth consideration of Pousette-Dart's drawings from that period, and *Rashid Johnson: Anxious Men* aims to deepen our understanding of this influential artist's work by highlighting a question at the core of his practice: what constitutes a material gesture and how does it make meaning?

Early 2016 highlights include Louise Despont's first solo show in a New York museum—she will present a new site-specific, large-scale architectural installation, *The Subtle Body and Circulatory Drawings*—as well as *Jennifer Bartlett: Hospital*, an exhibition of a series of recent pastels that continue Bartlett's long-term exploration of interior landscapes. The season continues with "Please Make This Look Nice": *The Graphic Design Process as an Act of Drawing* in which a simulated graphic design studio will be installed in The Drawing Center's Lab. In Spring 2016, *Drawing Dialogues: The Sol LeWitt Collection* will present over a hundred works by more than sixty artists in drawing, sculpture, photography, and installation, re-examining conceptual art and the parameters of the drawn medium through the organizing lens of one of its greatest practitioners. Throughout the season the works of Open Sessions artists will be on view in an ongoing series of exhibitions. And next June, The Drawing Center will host an exhibition and programs associated with the 2016 Prix Canson, one of the most prestigious drawing prizes in the world, from June 20 – July 1, 2016.

JULY 8–10, 2015
SEPTEMBER 9–11, 2015
Drawing Sound – Part I + Part II

Drawing Sound

July 8-10, 2015 - Part I: Billy Martin
September 9-11, 2015 - Part II: String Noise
Main Gallery



Billy Martin aka Illy B
Veve 32, 2009,
Ink on paper, 13.5 x 11
inches, Courtesy of the artist.

For its 2015–16 season, The Drawing Center has developed two multi-evening events for its newly renovated galleries that demonstrate the institution's increased focus on the intersections between drawing, sound, and performance-based art. Interspersed between major exhibitions, *Drawing Sound* will bring commissions of new work to The Drawing Center's space and will build upon the institution's recent explorations of drawing and music in the work of Iannis Xenakis and William Engelen. Billy Martin and String Noise (Conrad Harris and Pauline Kim) will curate the two *Drawing Sound* performances in July and September of 2015, respectively. Produced by Brett Littman, Executive Director and Jessica Man, Curatorial Assistant

Part I: Billy Martin

July 8-10, 2015

For the *Wandering* performance series in July of 2015, Martin has invited world-renowned musicians to interpret and perform his graphic scores and automatic drawings. Slated to perform are: Alarm Will Sound, Sirius Quartet, Cyro Baptista, Yoshiko Chuma, Chris Cochrane, Annie Gosfield, Erik Friedlander, Ikue Mori, Ned Rothenburg, and Hal Wilner.



Photo: Jad Fair.

Part II: String Noise

September 9-11, 2015

In the fall, *String Noise* will present a three-night event, featuring different performers each night. Bill T. Jones will interpret and perform John Cage's *Indeterminacy* alongside projections designed by his associate artistic director Janet Wong and artist Bjorn Amelon. Jad Fair, primarily known as the co-founder of the lo-fi alternative rock group Half Japanese will also perform, in front of projections of his paper cut-outs, several of which have been featured on his album covers. Greg Saunier of Deerhoof, an American punk rock band, will also perform.

Throughout the three-day event, *Echoic Memory Forms*, a site-specific sound piece by artist and composer Spencer Topel, will be installed in the Drawing Room.

JULY 17–AUGUST 30, 2015

Name It by Trying to Name It: Open Sessions 2014-15

Open Sessions 4 on view August 5–30



Jimbo Blachly, *Drawing Wagon*, 2015, Paper, ink, wood, Dimensions variable
Courtesy of the artist.

Name It by Trying to Name It: Open Sessions 2014-15

July 17 – August 30, 2015

Main Gallery

In this exhibition, drawing is understood as a practice both concrete and metaphorical, a space for assertion, conjecture, and digression. Open Sessions is a two-year program, providing artists the opportunity to develop new approaches for contextualizing and exhibiting their work through conversation, public programs, and gallery installations. Open Sessions fosters a dynamic, ever-evolving conversation with new drawing practices and practitioners, viewing drawing as an activity rather than a product. Organized by Nova Benway and Lisa Sigal, Curators of the Open Sessions program.



Colleen Asper and Marika Kandelaki, *Dictionary of the Hole*, 2012. Photograph, dimensions variable (complete work includes text). Courtesy of the artists.

Open Sessions 4

July 17 – August 14, 2015
Drawing Room

Open Sessions will continue with artist-directed group exhibitions. This exhibition will feature the work of Colleen Asper & Marika Kandelaki, Marlon de Azambuja, Matt Bua & Maximilian Goldfarb, Maurice Carlin, Chokra, Kerry Downey, Nicolas Dumit Estevez and Laia Sole, Brad Killam, Kamau Patton, Susan Robb, and Lior Shvil. Organized by the artists and Nova Benway and Lisa Sigal, Curators of the Open Sessions program.

JULY 17–AUGUST 30, 2015

Robin Rhode: Drawing Waves

Robin Rhode: Drawing Waves

July 17 – August 30, 2015
The Lab

In *Drawing Waves*, South African-born, German-based artist Robin Rhode will present his signature stop-action photographs in which he draws in public streets and then a performer (or the artist himself) interacts with the drawing. Rhode has developed a unique interdisciplinary approach to art that brings together drawing, performance, and photography. Drawn directly on walls, his cartoonish chalk imagery blurs the boundaries between art and everyday life by seeping into the realm of the cityscape. In this whimsical photographic sequence, *Breaking Waves*, 2014-15, Rhode depicts a young boy surfing. The ocean's waves are cleverly articulated in an arc-like pattern that the artist has drawn onto a dilapidated city concrete wall. The illusionistic swell of the waves reiterates the boy's deft maneuvering of the ocean and this type of athletic physicality is echoed in the accompanying wall drawing *Paries Pictus- Draw The Waves*, 2015. Rhode continues his collaboration with the youth, partnering with a small group of children aged 8-10 years to create a large-scale mural of the high seas. Rhode will begin the process by attaching vinyl cutouts of 17th century mercantile ships (specifically the East India Company who were the first colonialists in Southern Africa) to the gallery wall, and the children will freely draw the surrounding ocean using giant blue oil crayons. A short video documenting the process will also be on display. The resultant image highlights the efficiency of participatory art-making and the power of the imagination. Curated by Joanna Kleinberg Romanow, Adjunct Assistant Curator.



Robin Rhode, *Breaking Waves*, 2014, One of sixteen C-prints 14 x 24 inches each, Courtesy of the artist

OCTOBER 2–DECEMBER 20, 2015

Richard Pousette-Dart: 1930s

Rashid Johnson: Anxious Men



Richard Pousette-Dart, *Agony*, 1930s, Graphite, ink, and wash on paper, 18 ½ x 14 ⅞ inches. Photographer: Jason Wierzbicki. Courtesy of The Richard Pousette-Dart Estate.

Richard Pousette-Dart: 1930s

October 2 – December 20, 2015

Main Gallery

Best known as a founding member of the New York School of painting, Richard Pousette-Dart (1916-1992) initially pursued a career as a sculptor. The son of Nathaniel Pousette, a painter, art director, educator, and art writer, and Flora Louise Dart, a poet and musician, Pousette-Dart was raised in an environment surrounded by music, poetry, and the visual arts, and began drawing and painting by the age of eight. Introduced to African, Oceanic, and Native American art by his father, Pousette-Dart made frequent visits to the Museum of Natural History as a young man. In 1938, he forged a close friendship with John Graham, whose writings were closely aligned with his own interests in spiritual concerns and so-called primitive art. Throughout the 1930s, Pousette-Dart was most entranced by the work of Henri Gaudier-Brzeska, whose abstract sculptures, drawings, and forms in brass greatly informed the orientation of the young American artist.

The Drawing Center exhibition will be the first in-depth consideration of Richard Pousette-Dart's drawings from the 1930s, a period when the artist pursued directly-carved sculpture, yet also painted, experimented with photography, and created numerous works on paper. These early drawings explore Pousette-Dart's concerns about sculpture and working three-dimensionally, and many reference the figure through full-frontal or profile views as they consider space, orientation, and volume. Additionally, numerous studies allude to dance, animal forms, masks, and heads, and many examples offer an accumulation of abstract and geometric forms, particularly for his brasses—small sculptures meant to be “held in the hand.” The exhibition will include approximately eighty works from the 1930s including drawings, notebooks, and brasses. Curated by Brett Littman, Executive Director.

Rashid Johnson: Anxious Men

Drawing Room

October 2 – December 20, 2015



Rashid Johnson, *Untitled Anxious Men*, 2015. White ceramic tile, black soap, wax 73 x 47 x 2 inches, © Rashid Johnson Courtesy the artist and Hauser & Wirth. Photo by Martin Parsekian.

Since distinguishing himself as the youngest artist in *Freestyle*, the landmark exhibition at the Studio Museum in Harlem in 2001, Rashid Johnson has solidified his reputation as one of the preeminent artists of his generation. Invoking such wide-ranging themes as the black experience in America, the dialogue between abstraction and figuration, the relationship between art and everyday life, and the sense of wonder and anxiety that accompanies material exploration, Johnson has been discussed within the context of contemporary painting, photography, sculpture, video, installation art, and even performance. The one medium with which his work has rarely been associated is, paradoxically, one that intersects with all of the above and more—namely, drawing.

Rashid Johnson: Anxious Men aims to deepen our understanding of this influential artist's work by highlighting a question at the core of his practice: what constitutes a material gesture and how does it make meaning? Even as Johnson's work remains universally accessible, employing common visual

tropes such as the monochrome and the grid, it is also self-referential, making specific allusion to his upbringing in Chicago and the Afro-centric values of his parents. In *Rashid Johnson: Anxious Men*, the artist will fully embrace the more personal aspect of his work in the intimate space of the Drawing Room. Incorporating wallpaper featuring a photograph of his father taken the year the artist was born, the exhibition will also include a new series of portraits that Johnson calls his “anxious men” executed by scratching into black soap and wax on tile, as well as a newly-commissioned video that investigates the artist’s relationship to the drawn medium. In this way, the exhibition will do more than present visual material; it will create an immersive space for visual and analytical reflection. Curated by Claire Gilman, Senior Curator.

OCTOBER 2–DECEMBER 20, 2015

Open Sessions 5

Open Sessions 6



Daniel Lichtman, *Broadcasting From A Secret Underground Bunker - One million views thanks for watching*, Performance (12 min), live video projection, installation, Courtesy of the artist.

Open Sessions 5

October 2– October 25, 2015

The Lab

Open Sessions will continue with artist-directed group exhibitions. This exhibition will feature the work of Lauren Bakst, Jimbo Blachly, Daniel Lichtman, Yuri Masnyj, Laura Morrison, Catya Plate, Sarada Rauch, and Alfred Steiner. Organized by the artists and Nova Benway and Lisa Sigal, Curators of the Open Sessions program.

Open Sessions 6

November 12 – December 20, 2015

The Lab

Open Sessions continues with artist-directed group exhibitions. This exhibition features the work of Amadeo Azar, Daniel Barroca, Youmna Chlala, Lea Cetera, Onyedika Chuke, Alexandra Lerman, Harold Mendez, Marcelo Moscheta, and Ronny Quevedo, Organized by the artists and Nova Benway and Lisa Sigal, Curators of the Open Sessions program.



Ronny Quevedo, *Study for a portal #1*, 2012. Shoe polish and enamel on paper, 50 x 38 inches
Courtesy of the artist.

JANUARY 22–MARCH 20, 2016

Louise Despont: The Subtle Body and Circulatory Drawings

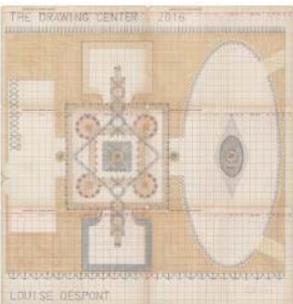
Jennifer Bartlett: Hospital, June 2012

Louise Despont: The Subtle Body and Circulatory Drawings

January 22 – March 20, 2016

Main Gallery

For her first solo museum show in New York, artist Louise Despont has been commissioned by The Drawing Center to create a site-specific, large-scale architectural installation. While she is best known for her incredibly complex and unique drawings on antique paper, for *The Subtle Body and*



Louise Despont, Floor plan for *Louise Despont: The Subtle Body and Circulatory Drawings*, 2014
Courtesy of the artist.

Circulatory Drawings she will be designing two contrasting built structures, both of which are informed by her recent travels to Bali. The first structure will be a rectangular, roofed room, its exterior surface covered with cut dowel pegs. Inside, Despont will install a series of abstract drawings depicting different circulatory systems. The second structure will be an open-roof oval room, its exterior covered by a loosely draped linen cloth. Inside, Despont will install a five foot high by sixty foot long frieze-like drawing that will completely fill the interior walls. This unified drawing will explore and visualize energy paths found in the natural world. Curated by Brett Littman, Executive Director.



Jennifer Bartlett, *Hospital*, 2012, Pastel on paper
30 x 30 inches. Courtesy of
Locks Gallery, Philadelphia.
Photo by Joseph Hu.

Jennifer Bartlett: Hospital

January 22 – March 20, 2016
Drawing Room

Since her first one-person exhibition in New York in 1970, Jennifer Bartlett has been well-known for her process-based works exploring grids and other forms of order, which subvert these systems even as they work within their confines. Alongside this body of abstract work, Bartlett has also produced pastel drawings based on her immediate surroundings. These pastels are essential to understanding Bartlett's vocal and critical rejection of the rigid distinction between abstraction and figuration, and highlight the fluidity between these ways of working in her practice.

The *Hospital* series of pastels was made during Bartlett's extended hospital stay. These pastels are based on a series of photographs she took in the hospital that she later cropped and edited in her studio. With these works, Bartlett continues her long-established practice of close observation and responsiveness to her environment. The drawings mine the liminal experience of "hospital time." Hospital environments are often highly organized by routines of medication or physical therapy, while also filled with long moments of waiting and boredom. This combination often heightens one's awareness of minute details and Bartlett exploits these sensations to create images that eschew sentimentality while remaining indelibly poignant. The Drawing Center's exhibition will be the first time these ten pastels will be on public view. Curated by Brett Littman, Executive Director.

FEBRUARY 19–MARCH 20, 2016

"Please Make This Look Nice"

"Please Make This Look Nice": The Graphic Design Process as an Act of Drawing

February 19 - March 20, 2016
The Lab

For *"Please Make This Look Nice": The Graphic Design Process as an Act of Drawing* a simulated studio will be installed in The Drawing Center's Lab. A series of invited designers will occupy the gallery while they work on solving unique graphic design problems (type design, logotype, book cover, poster, editorial, motion, and more) assigned by the curator. The physical manifestations of their processes will be output, displayed, projected, and streamed live.

This project specifically posits the idea that the graphic design process is itself an act of drawing, as worthy of intensive exploration as the final products. The exhibition looks to expand the most basic understanding of graphic design by turning attention away from finished design solutions—the



Ellen Lupton and Abbott Miller,
Poster for Cooper Union School of
Art Visiting Artist Lecture Series
(detail), 1985. Paper, photostats,
white paint, black marker, rubber
cement, non-repro blue pencil, 26
1/2 x 44 inches. Courtesy The
Herb Lubalin Study Center at
The Cooper Union.

“what” of graphic design—to consider the “how” and “why,” focusing on the myriad techniques and methodologies involved in the process (writing, mood boarding, traditional drawing/illustration, collage, storyboarding, research, collecting, and digital drawing). By looking at this process as a non-linear drawing practice, the connections between research, inspiration, tangents, digressions, experimentation, brainstorming, play, refinement, collaboration, and execution are revealed. Demystifying the creative process and moving beyond what is often seen as either a simply stylistic or purely strategy-driven enterprise, this project aims to provide a new basis upon which we may understand the work that comprises our visual world. Curated by Peter Ahlberg, AHL&CO, New York.

APRIL 15–JUNE 12, 2016

Drawing Dialogues: The Sol LeWitt Collection



Drawing Dialogues: The Sol LeWitt Collection

April 15 – June 12, 2016

Main Gallery, Drawing Room, and The Lab

Sol LeWitt’s status as one of the greatest American artists of the past half century is well established. What is less known is that LeWitt was also an avid collector who amassed during his lifetime an extraordinary ensemble of over seven thousand pieces by approximately seven hundred and fifty artists. The majority represent LeWitt’s friends and peers whom he admired and encouraged through purchase, exchange, and gifts; but the collection also reaches backwards and forwards in time to embrace art from other periods and cultures. The LeWitt collection is a remarkable example of an artist’s extraordinary curiosity and generosity, as well as a portrait of artistic developments in the 1960s and 70s, when European and American conceptual and minimal art came into their own. Indeed, the collection can be viewed as a lived archive of the world in which LeWitt moved and worked, even as it examines the possibilities for conceptual art across media, disciplines, and time periods.

It is this expansive vision that *Drawing Dialogues: The Sol LeWitt Collection* will explore through the lens of drawing specifically. The LeWitt collection contains (and the exhibition will show) classic examples of conceptual drawing from the movement’s key players like Mel Bochner and Hanne Darboven but it also includes work by artists such as Alighiero Boetti, Jan Dibbets, Eva Hesse, and Kazuko Miyamoto that investigates the parameters of mark-making in unexpected materials and formats. In addition, the exhibition will feature contributions by older artists whose methods inspired LeWitt’s own approach and younger artists whose work resonates with an earlier generation while extending the medium in new directions. Presenting over a hundred works by more than sixty artists in drawing, sculpture, photography, and installation, *Drawing Dialogues: The Sol LeWitt Collection* will re-examine conceptual art and the parameters of the drawn medium through the organizing lens of one of its greatest practitioners. Curated by Claire Gilman, Senior Curator of The Drawing Center, and Béatrice Gross, Guest Curator.

Hanne Darboven, *Zeichnung*, 1968, Ink on paper. 39 3/8 x 27 1/2 inches. LeWitt Collection, Chester, CT.

JUNE 20–JULY 1, 2016

2016 Prix Canson



2016 Prix Canson

June 20 – July 1, 2016

The Prix Canson, one of the most prestigious annual drawing prizes in the world, is partnering with The Drawing Center to exhibit the works of their 2016 finalists from June 20 through July 1, 2016. Canson® and The Drawing Center are linked by their shared passion for drawing and by their ambition to promote art to wide and diverse audiences. Past Prix Canson exhibitions have been held in major museums and galleries in Paris and Barcelona. Previous winners of the Prix Canson have been: Fabien Mérelle (2010), Ronald Cornelissen (2011), Virginia Chihota (2013), and Simon Evans (2014). These winners represent the best artists today worldwide who are working with drawing. The Prix Canson president for 2016 is the world-renowned Brazilian artist Tunga. He will be joined by a jury of top museum directors, curators, and collectors in the art world. During the Prix Canson exhibition at The Drawing Center, Canson® will host a series of talks, presentations, and events with the finalists for the public and press. As well, Canson® will also create a special pop-up shop in The Drawing Center's bookstore featuring one-of-kind items, specialty paper, and a wide selection of their artist sketch books.

MISSION STATEMENT

The Drawing Center, a museum in Manhattan's SoHo district, explores the medium of drawing as primary, dynamic, and relevant to contemporary culture, the future of art and creative thought. Its activities, which are both multidisciplinary and broadly historical, include exhibitions; Open Sessions, a curated artist program encouraging community and collaboration; the Drawing Papers publication series; and education and public programs.

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.

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AT THE DRAWING CENTER

<i>Drawing Sound – Part I</i>	July 8–10, 2015
<i>Name It by Trying to Name It: Open Sessions 2014-15</i>	July 17–August 30, 2015
<i>Robin Rhode: Drawing Waves</i>	July 17–August 30, 2015
<i>Open Sessions 4</i>	August 5–August 30, 2015
<i>Drawing Sound – Part II</i>	September 9–11, 2015
<i>Richard Pousette-Dart: 1930s</i>	October 2–December 20, 2015
<i>Rashid Johnson: Anxious Men</i>	October 2–December 20, 2015
<i>Open Sessions 5</i>	October 2– October 25, 2015
<i>Open Sessions 6</i>	November 12 – December 20, 2015
<i>Louise Despont: The Subtle Body and Circulatory Drawings</i>	January 22–March 20, 2016
<i>Jennifer Bartlett: Hospital</i>	January 22–March 20, 2016
<i>“Please Make This Look Nice”</i>	February 19–March 20, 2016
<i>Drawing Dialogues: The Sol LeWitt Collection</i>	April 15–June 12, 2016
<i>2016 Prix Canson</i>	June 20–July 1, 2016

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