Open Sessions 5
October 2–25, 2015

Open Sessions 6
November 12–December 20, 2015

The Lab
Opening Receptions:
Open Sessions 5, Thursday, October 1, 6–8pm
Open Sessions 6, Thursday, November 12, 6–8pm

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August 27, 2015

New York – Open Sessions is a new program at The Drawing Center through which, over the
course of two years, a large group of artists considers their relationship to drawing as a medium,
process, and metaphor. The first group of over fifty artists has been working together since 2014 to
organize group exhibitions at The Drawing Center, as well as public programs and other shows in
New York and abroad.

Open Sessions 5
October 2–25, 2015
The Lab
Open Sessions continues with artist directed group exhibitions. Open Sessions 5 will present reliefs,
recordings, and imprints of exchange that examine how personal language relates to public
discourses, and the artist’s drive to “do art” at any cost. 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.

Lauren Bakst’s work takes the form of choreography, performance, video, and writing, exploring
questions about subjectivity, affect, memory, and history. Jimbo Blachly’s drawings, paintings,
sculptures, and installations combine art historical and literary references filtered through humor
and daily experience. Using such formats as the webcast, lecture, and sermon, Daniel Lichtman’s
work explores the interrelations between belief, gender, and intimacy. Yuri Masnyj makes drawings
and sculptures that investigate how the self is registered in our compulsion to collect, compose, and display objects. Laura Morrison thinks of her work as publishing. In writing and gallery-based forms, she examines the awkward clashes between what it means to be vulnerable and what it means to be accountable. Catya Plate uses sculpture, drawing, and animated film to explore how the creation of a new mythology may help address contemporary manifestations of anxiety and angst. Combining video, animation, and object making, Sarada Rauch’s work explores how contemporary technologies of image-making reimagine historical narrative forms. And Alfred Steiner’s work in drawing, sculpture, and watercolor questions the relationship between artistic technique and authenticity, contrivance, and artifice.

**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.

Amadeo Azar explores the interrelation between the visual languages of modernism with political and social movements in Latin America, and the way those Utopian moments were disrupted as they encountered local circumstances. Daniel Barroca works with memory and history. His projects map forces anchored by images, objects, words, historical figures, and ideas. Lea Cetera produces temporal installations that examine the mediation of technology and the alienation of the human body. Through recent installations that include filmed performances, the artist attempts to create an alienating/disorienting illusory effect. Youmna Chlala investigates architecture and fate. Her work is situated in places or bodies that translate themselves against or through an external world that is constantly trying to name them. Onyedika Chuke has been assembling an archive termed “The Forever Museum”—a collection of objects and images based on Internet-sourced documents that redistribute images and theories pertaining to civilizations, political rebellions, riots, and warfare. Alexandra Lerman proposes clay as a discursive medium. Her ink circulation drawings and “memory negatives” use copyrighted and patented systems to explore the complexities of contemporary body language and refer to the body located within institutional and natural environments. Harold Mendez draws upon ideas of absence and displacement to reference reconstructions of place and identity in the United States and Latin America, with a focus on how the past manifests in the present, and thereby trigger new inquiry. Marcelo Moscheta excavates the memories inscribed in the stone paths left by the ancient civilizations and uses GPS coordinates to draw his displacement over the surface of the planet. Ronny Quevedo traces culture through history, language, and mapping. Using a variety of forms from personal anecdotes to colloquialisms, coats of arms to store signage, games to modules, his work addresses concepts of displacement.
OPEN SESSIONS AT OTHER VENUES

Throughout 2014 and 2015, Open Sessions will be featured at Poor Farm, a space that facilitates and presents artist’s projects and year-long exhibitions at the former Waupaca County Poor Farm (built 1876) in Little Wolf, Wisconsin.

Through September 12, Open Sessions artists Eleanor Aldrich, Derek Dunlop, Yara Pina, Andrew Ross, and Barbara Weissberger present work in *ACTION+OBJECT+EXCHANGE* at Satellite Contemporary, Las Vegas.

This September, Open Sessions artists Joey Fauerso, Tatiana Istomina, Patte Loper, Matt Neff, Mona Sharma, Adam Shecter, Naho Taruishi, and Arturs Virtmanis will present work in an exhibition at Blue Star Contemporary Art Museum, San Antonio, Texas.

CREDITS
Open Sessions is made possible by The Andy Warhol Foundation for the Visual Arts, Faber-Castell, and with public funds from the New York City Department of Cultural Affairs in partnership with the City Council.

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.

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.

212.219.2166 | info@drawingcenter.org | drawingcenter.org

FACEBOOK: The Drawing Center
TWITTER: twitter.com/drawingcenter
TUMBLR: the-drawing-center.tumblr.com
INSTAGRAM: instagram.com/drawingcenter

AT THE DRAWING CENTER

*Open Sessions*

*Robin Rhode: Drawing Waves*

*Open Sessions 4*

*Drawing Sound – Part II*

*Richard Pousette-Dart: 1930s*

*Rashid Johnson: Anxious Men*

*Open Sessions 5*

*Open Sessions 6*

*Louise Despont: The Subtle Body and Circulatory Drawings*

*Jennifer Bartlett: Hospital*

Through August 30, 2015

Through August 30, 2015

August 5–August 30, 2015

September 11–13, 2015

October 2–December 20, 2015

October 2–October 25, 2015

November 12 – December 20, 2015

January 22–March 20, 2016

January 22–March 20, 2016
“Please Make This Look Nice”
*Drawing Dialogues: The Sol LeWitt Collection*
*2016 Prix Canson*

February 19–March 20, 2016
April 15–June 12, 2016
June 20–July 1, 2016

Ongoing installations
*Abdelkader Benchamma: Representation of Dark Matter* Through March 2016
*Rachel Goodyear: Restless Guests* Through March 2016
*James Sheehan: Death of Malevich* Through October 2015

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