

*Louise Despont: Energy Scaffolds and  
Information Architecture*

January 22–March 20, 2016

Main Gallery

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

For further information and images, please contact  
Molly Gross, *Communications Director*, The Drawing Center  
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November 17, 2015

New York – *Energy Scaffolds and Information Architecture* will be the first solo museum exhibition for Louise Despont, an artist best known for using compasses, stencils, and rulers to create intricate and deeply meditative drawings on antique ledger paper. For *Energy Scaffolds and Information Architecture*, The Drawing Center has commissioned a new site-specific architectural installation and several series of large-scale drawings that have been influenced by Despont's recent relocation to Bali. Curated by Brett Littman, Executive Director.



Louise Despont, *Energy Scaffolds and Information Architecture (Subtle and Circulatory, Male)*, 2015. Colored pencil and graphite on antique ledger book pages. 71 x 112 1/2 inches, 20 ledger book pages. Courtesy of the artist and Nicelle Beauchene Gallery.

The first architectural enclosure on view, entitled *Pure Potential*, will consist of a wooden façade covered by wooden dowels that create a textured and protective surface. For Despont, the series of eight *Pure Potential* drawings represent the transition of energy from formlessness into form.

The second architectural space, which is oval in shape, will hold a monumental frieze drawing that is sixty feet in length, six feet in height, and composed of seven panels. The drawing depicts the relationship between a material form and a subtle body—the independent entity that manifests through the physical self. For Despont, the drawn lines in each work symbolize the invisible structures, channels, and pathways of energy that flow through and exist in symbiosis with the human body. The seven sections of this monumental work are divided by ten columns, each of which is fitted with a diamond form surrounded by a checkered pattern. The design is inspired by the Balinese *kain poleng*, a manifestation of sacred balance, while the diamond symbolizes the eye of awareness.

As part of the installation, Despont will invite conceptual artist Aaron Taylor Kuffner to present his gamelatron, an original instrument created by Kuffner that is a robotic variant of the gamelan, the traditional Balinese and Javanese orchestra that includes vibraphones, drums, chimes, bells, and gongs.

#### ABOUT LOUISE DESPONT

Louise Despont lives and works in Bali and New York and is represented by Nicelle Beauchene Gallery in New York. Her work has been presented internationally in public and private venues including Pioneer Works, Brooklyn (solo-exhibition); the Petit Palais, Paris; Museum of Arts and Design, New York; High Museum of Art, Atlanta; Contemporary Art Museum of Raleigh; Philip and Muriel Berman Museum of Art, Collegeville, PA; Marianne Boesky Gallery, New York; and VI, VII, Oslo; Galerie Isa, Mumbai (solo-exhibition); Foxy Production, New York; Ibid., London (solo-exhibition); and IMO, Copenhagen (solo-exhibition). In 2014, Despont has been featured in two short films for the ART21 documentary series "New York Close Up." She received a Fulbright Fellowship for research in India in 2009, and in 2006 she completed a Bachelor of Arts in Semiotics at Brown University in 2006.

#### PUBLIC PROGRAMS

Information to come in January 2016.

#### PUBLICATION

To accompany *Energy Scaffolds and Information Architecture* The Drawing Center will produce an extensively illustrated edition in the Drawing Papers series, featuring all of the works in the exhibition as well as of the exhibition installation itself. It will also include an interview with the artist by Brett Littman, exhibition curator, as well as an essay by renowned writer and publisher, Raymond Foye.

#### CREDITS

*Energy Scaffolds and Information Architecture* is made possible by the support of Anna Getty, Jerry Bruckheimer, Fred and Nancy Poses, Eric and Fiona Rudin, John Sughrue, Steven Roth, Barry Siadat, Morris Orden, and David and Susan Marco. Additional support is provided by members of The Drawing Center's Exhibition Fund.

Special thanks to Nicelle Beauchene Gallery.

#### ABOUT THE DRAWING CENTER

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.

212.219.2166 | [info@drawingcenter.org](mailto:info@drawingcenter.org) | [drawingcenter.org](http://drawingcenter.org)

FACEBOOK: [The Drawing Center](https://www.facebook.com/TheDrawingCenter)

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AT THE DRAWING CENTER

<i>Richard Pousette-Dart: 1930s</i>	Through December 20, 2015
<i>Rashid Johnson: Anxious Men</i>	Through December 20, 2015
<i>Open Sessions 6</i>	Through December 20, 2015
<i>Louise Despont: Energy Scaffolds and Information Architecture</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

Ongoing installations

<i>Abdelkader Benchamma: Representation of Dark Matter</i>	Through August 2016
<i>Rachel Goodyear: Restless Guests</i>	Through March 2016
<i>James Sheehan: Death of Malevich</i>	Through December 20, 2015

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## Images Available for Reproduction

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Louise Despont. *Energy Scaffolds and Information Architecture (Subtle and Circulatory, Male and Female)*, 2015. Colored pencil, graphite, and ink on antique ledger book pages. 71 x 202 1/2 inches, 36 ledger book pages. Courtesy of the artist and Nicelle Beauchene Gallery.



Louise Despont, *Energy Scaffolds and Information Architecture (Return to Formlessness)*, 2015. Colored pencil and graphite on antique ledger book pages. 71 x 112 1/2 inches, 20 ledger book pages. Courtesy of the artist and Nicelle Beauchene Gallery.



Louise Despont, *Energy Scaffolds and Information Architecture (Source)*, 2015. Colored pencil, graphite, and ink on antique ledger book pages. 71 x 112 1/2 inches, 20 ledger book pages. Courtesy of the artist and Nicelle