

## The Drawing Center Announces 2016–17 Exhibition Schedule

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New York, April 6, 2016—Today the Drawing Center announces its 2016–17 exhibition schedule. The season launches in July with Mexican artist Gabriel de la Mora’s exhibition *Sound Inscriptions on Fabric*—an installation of fifty-five pairs of found speaker screens— with “drawn” imprints of air and dust generated by sound passing through during the speakers’ useful lives. In the fall, *Cecily Brown: Rehearsal* will be the artist’s first solo museum show in New York and the first exhibition dedicated to her drawings, which are taken from a wide range of sources, including drawings by the nineteenth-century master draftsman William Hogarth, pages of animal illustrations from nineteenth century encyclopedias, and the cover of Jimi Hendrix’s 1968 album *Electric Ladyland*. The Drawing Center has invited Moscow-based artist Olga Chernysheva to produce a series of new works relating to New York City for an exhibition that will open in October. In January 2017, in his first solo museum exhibition in the United States, Mateo López will expand the range of his approach to drawing in a multi-disciplinary installation that includes works on paper, sculpture, architectural form, projected film, and performative intervention. Concurrently on view, will be a group of rarely seen visual works by the poet Jackson Mac Low from his archive. Amy Sillman’s animated double-screen video *Metamorphoses*—a retelling of Ovid’s fifteen-book tale produced during a 2015 fellowship at the American Academy in Rome—will be in the Lab.

In April 2017, *Exploratory Works: Drawings from the Department of Tropical Research Field Expeditions* will bring to light for the first time an archive of images that illustrate the formation of our modern definition of nature. William Beebe (1877–1962) was one of America’s greatest popularizers of ecological thinking and biological science. The Department of Tropical Research was pioneering in that, under Beebe’s direction, women were hired as lead scientists and field artists. The exhibition will be curated by Mark Dion, Katherine McLeod, and Madeleine Thompson. Throughout the season, work by artists from the second cycle of Open Sessions will be on view in an ongoing series of exhibitions.

### **JULY 15–SEPTEMBER 2, 2016**

*Gabriel de la Mora: Sound Inscriptions on Fabric*  
*Open Sessions 7*

### *Gabriel de la Mora: Sound Inscriptions on Fabric*

July 15–September 2, 2016  
Main Gallery

Gabriel de la Mora is best known for constructing visual works from found, discarded, and obsolete objects, such as eggshells and shoe soles. De la Mora describes these objects, which have outlived their usefulness, as caches for historical information about everyday life. In his exhibition at The Drawing Center, De la Mora will present an installation of fifty-five pairs of



Gabriel de la Mora, *B-189*,  
2015. Vintage radio speaker  
fabric. 17 3/8 x 12 5/8 inches.  
Courtesy of the artist.

found speaker screens. Each screen is imprinted with an inscription created by the dust and air that circulated through the speaker during its life, recording the cadence of countless voices, advertisements, news broadcasts, soap operas, football games, and music, as well as noise, interference, and silence. Curated by Brett Littman, Executive Director.



Open Sessions Lab exhibition, Fall 2015. Installation view.

## *Open Sessions 7*

July 15– September 2, 2016

The Lab

The Open Sessions program was created by Lisa Sigal and Nova Benway, Open Sessions Curators, as an opportunity for selected artists to find new approaches for contextualizing and exhibiting their work, through exhibitions, public programs, and conversation. The artists selected for Open Sessions may or may not draw as their primary means of art-making. The two-year program engages musicians, architects, dancers, poets—anyone who is interested in expanding the boundaries of drawing. Open Sessions fosters a dynamic, ever-evolving conversation with new drawing practices and practitioners, viewing drawing as an activity rather than a product. Curated by Lisa Sigal and Nova Benway.

## **OCTOBER 7–DECEMBER 18, 2016**

*Cecily Brown: Rehearsal*

*Olga Chernysheva*

*Open Sessions 8 & 9*



Cecily Brown. *Strolling Actresses (After Hogarth)*, 2015.

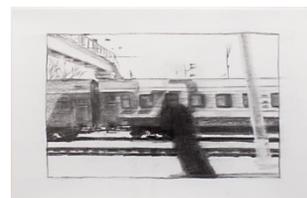
Watercolor and ink on paper.  
51 1/2 x 79 inches. Courtesy of the artist.

## *Cecily Brown: Rehearsal*

October 7–December 18, 2016

Main Gallery

*Cecily Brown: Rehearsal* will be the artist's first solo museum show in New York and the first exhibition dedicated to her drawings. The exhibition will feature over sixty small drawings by Brown and a handful of large drawings, many of which are being exhibited for the first time. For the past ten years, Brown has been turning heads with her voluptuous, quasi-abstract canvases. All the while, she has been making drawings, study upon study of motifs taken from a wide range of sources, including compositions by the eighteenth-century master draftsman William Hogarth, pages of animal illustrations from nineteenth-century encyclopedias, and the cover of Jimi Hendrix's 1968 album *Electric Ladyland* to name a few. Arranged thematically, the exhibition will lead viewers through Brown's repeated motifs, as the drawings' fragmentary gestures build upon and undo each other in an endlessly renewed quest. Curated by Claire Gilman, Senior Curator.



Olga Chernysheva, From the series *Briefly*, 2013. Charcoal on paper, Ten drawings: 14 1/2 x 23 1/4 inches ((36.8 x 59 cm) each. Courtesy Gallery DIEHL, Berlin.

## *Olga Chernysheva*

October 7–December 18, 2016

Drawing Room

Born in Moscow, where she lives and works, Olga Chernysheva is a perceptive and sensitive observer of her native country's cultural and geographic landscape. In her investigations of the post-Soviet political and social atmosphere, Chernysheva depicts a side of Russia that is rarely seen. Drawing is integral to this drive in Chernysheva's work: their blurred edges and delicate textures provide the viewer with an arrestingly intimate view of her anonymous subjects as they linger, doze,

and aimlessly wander. Though she has been depicting the urban landscape for decades, she has rarely strayed from portraits of her home country. For this exhibition, Chernysheva spent a month in New York, seeing a city she had visited but never resided in with fresh eyes, and producing a series of keenly observed psychological drawings. Curated by Nova Benway, Assistant Curator and Open Sessions Curator.

## *Open Sessions 8*

## *Open Sessions 9*

October 7–November 6, 2016, *Open Sessions 2*

November 18–December 18, 2016, *Open Sessions 3*

The Lab

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## **JANUARY 20–MARCH 19, 2017**

*Mateo López: Undo List*

*Jackson Mac Low*

*Amy Sillman*

## *Mateo López: Undo List*

January 20–March 19, 2017

Main Gallery

Trained as an architect in his native Bogotá, Colombia, Mateo López has long used drawing to explore the relationship between organic and constructed form. For this, his first solo museum exhibition in the United States, López expands the range of his approach to the medium, presenting a multi-disciplinary installation that features works on paper, sculpture, architectural form, and projected film. At set times during the run of the exhibition, the dancer and choreographer Lee Serle will accompany the film in the space, responding to its movements with his own physical gestures, and occasionally rearranging objects in the exhibition. Using line as a bridge between two- and three-dimensional realities, López's exhibition pulls drawing off the page and into space and performative action. Curated by Claire Gilman, Senior Curator.



*Open Sessions 6*, Fall 2015.

Installation view.



Mateo López, still from stop-motion film *El Minutero*, 2015.



Jackson Mac Low, *Drawing Asymmetry #8*, 1961.

## Jackson Mac Low

January 20–March 19, 2017  
Drawing Room

The Drawing Center will present a group of visual works by the poet Jackson Mac Low. The works presented in this exhibition reflect Mac Low's early association with the Fluxus movement and build on the chance operations and minimally egoic forms that Mac Low explored in poetry during the mid-1950s. The exhibition will present a group of Mac Low's "Vocabularies", drawn poems that are meant to be performed, including the "Gathas", which Mac Low wrote on graph paper as omnidirectional scores with visual cues for silence, spoken letters, and musical notes. The exhibition will also include works from Mac Low's "Drawing-Asymmetry" series, written constructions that emphasize the visual and aural qualities of words. In tandem with this exhibition, The Drawing Center will screen Mac Low's *Tree\* Movie*, one of the earliest known Fluxus films. Curated by Brett Littman, Executive Director.

## Amy Sillman

January 20–March 19, 2017  
The Lab

For her exhibition at The Drawing Center, Amy Sillman will present an animated double-screen video entitled *Metamorphoses*. Sillman produced the work as a retelling of Ovid's fifteen-book tale during a 2015 fellowship at the American Academy in Rome. To create the video, Sillman overlaid abstract drawings, which she worked on in her bathtub in Berlin, with iPad sketches that precisely follow Ovid's epic narrative. Set to a score by the Berlin-based musician Wibke Tiarks, the film features two animations. On one screen, a variegated background flashes by as figures in the foreground transform, one into another. Adjacent to the screen featuring narrative images, a second animation showing only the changing background pursues its own temporal rhythm. In *Metamorphoses*, Sillman exercises the possibility of endless change, a theme that she first developed in her animated works and that has continued to inform her paintings and drawings. Her adaptation of Ovid is one of a number of works Sillman has made in collaboration with poets, including Gregg Bordowitz, Lisa Robertson, and Charles Bernstein, among others. Curated by Claire Gilman, Senior Curator.



Amy Sillman, Film still from *Metamorphoses*, 2015. 5 min. looped. Video animation with iPad drawings. Music by Wibke Tiarks. Courtesy of the artist.

## APRIL 14–JUNE 25, 2017

*Exploratory Works: Drawings from the Department of Tropical Research Field Expeditions*  
*Open Sessions 10*



*Chiasmodon niger* Stomach Contents, Else Bostelmann, Bermuda 1931. Watercolor on paper. 11 x 14 inches (27.9 x 35.6 cm). Else Bostelmann © Wildlife

## *Exploratory Works: Drawings from the Department of Tropical Research Field Expeditions*

April 14–June 25, 2017  
Main Gallery, Drawing Room

This exhibition brings to light for the first time an archive of images that illustrate the formation of our modern definition of nature. William Beebe (1877–1962) was one of America's greatest popularizers of ecological thinking and biological science. Beebe literally

took the lab into the jungle, rather than the jungle to the lab. The Department of Tropical Research was pioneering in that, under Beebe's direction, women were hired as lead scientists and field artists. Artist Isabel Cooper, joining in 1919, publicly relished her opportunity to travel through the jungles of Guyana juggling a "vivid serpent or tapestried lizard in one hand, and the best grade of Japanese paintbrush in the other." The structure of The Drawing Center's exhibition will mirror the two salient stages of the Department of Tropical Research's investigations: jungle field station work and floating laboratories for marine biology — revealing that artists and scientists worked closely and productively in the near past and that scientists once understood art as a valuable tool for promoting ecological thinking to a broad public. Curated by Mark Dion, Katherine McLeod, and Madeleine Thompson.

## *Open Sessions 10*

April 14-June 4, 2017  
The Lab

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### 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.

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### AT THE DRAWING CENTER

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*Open Sessions 7*

*Cecily Brown: Rehearsal*

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