**Open Sessions 7: Hibernating Plan**  
**July 15–September 2, 2016**  

**Drawing Room**  
**Opening Reception: Thursday, July 14, 6–8pm**

For further information and images, please contact  
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*July 14, 2016*

New York – *Open Sessions 7: Hibernating Plan* is a group exhibition that considers drawing in relationship to the sense of suspended time inherent in planning. Featuring artists Sheree Hovsepian, Rafael Kelman, Arnold Kemp, Thessia Machado, Sun Moqing, Sara Chang Yan, and Tuguldur Yondonjamts, the exhibition explores the notion of the “sketch” in relation to the instinct to hibernate, intuit, and mull over. Including works that feature light, sound, drawing, sculpture, and moving image, *Hibernating Plan* suggests that drawing exists alongside other forms of knowledge that cannot be exclusively acquired by observation, reason, or experience.

Sheree Hovsepian (b. 1974, Iran) lives and works in New York City. Her work develops from a photographic impulse in which a philosophy is explored and expanded in ways entering formal, sculptural, and material relevance while maintaining a physicality that relates naturally to the artist’s hand.

Rafael Kelman (b. 1986, Vermont) is a New York based artist working across sculpture, drawing, video, and performance. His recent practice has largely revolved around an ongoing project titled *Gigantomachy*, which explores the collapse, inversion, and manipulation of disparate heroic and utopian fantasies, including those of the lone wolf terrorist, the geodesic dome enthusiast, and the radical mime.

Arnold Joseph Kemp (b. 1968, Boston) is an artist, writer, and educator. His drawings, prints, sculptures, and performances take advantage of an impure aesthetic, incorporating high and low culture, while highlighting practices that probe collective fictions of person and personality.

Thessia Machado (b. 1967, Brazil) lives and works in New York. Her work investigates the physicality of sound and its effect on our perception of space. Through installation, drawing, or sculpture, her pieces revel in the mechanical relationships among things: how they work and are affected by the actions and characteristics of other things.
SUN Moqing (b. 1990, Beijing) lives and works in Beijing and Hamburg. In his work, drawing is not only a still, but also a time-based media. His drawings, photographs, collages, and site-specific works attempt to redistribute space, reflect emptiness, and tell stories about time.

Sara Chang Yan (b. 1982, Lisbon) lives and works in Lisbon. Her practice is focused on drawing and proposes paper as active field, a potential energy that registers on every surface of the work. A multitude of gestures are in relation, alive: as the viewer or the light moves, the work changes. Her drawings also use silence and sound to create a sequence of moments of differing duration.

Tuguldur Yondonjamts (b. 1977, Ulaanbaatar, Mongolia) lives and works in New York. His projects are focused on visual research of the space between tamed and untamed worlds, through drawing, sculpture, video, printmaking, and sound experiments.

OPEN SESSIONS

Open Sessions is a hybrid exhibition/residency program created by Lisa Sigal and Nova Benway, Open Sessions Curators. It provides unique opportunities for selected artists to find new approaches for contextualizing and exhibiting their work through exhibitions, public programs, workshops, and working dinners. 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 artists work together to create a dynamic, continuous conversation, viewing drawing as an activity rather than a product.

OPEN SESSIONS ARTISTS 2016–2017

CREDITS

Open Sessions is made possible by The Andy Warhol Foundation for the Visual Arts, the Helen Frankenthaler Foundation, the Tom Slaughter Open Sessions Fund, 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, 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 | drawingcenter.org

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

AT THE DRAWING CENTER

Gabriel de la Mora: Sound Inscriptions on Fabric July 15–September 2, 2016
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Cecily Brown: Rehearsal October 7–December 18, 2016
Olga Chernysheva: Vague Accent October 7–December 18, 2016
Open Sessions 8 October 7–November 6, 2016
Open Sessions 9 November 18–December 18, 2016
Mateo López: Undo List January 20–March 19, 2017
Jackson Mac Low January 20–March 19, 2017
Amy Sillman January 20–March 19, 2017
Exploratory Works: Drawings from the Department of Tropical Research Field Expeditions April 14–June 25, 2017
Open Sessions 10 April 14–June 4, 2017

Installations
Jackie Ferrara: Lines Through March 2017
Abdelkader Benchamma: Representation of Dark Matter Through August 2016

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Images Available for Reproduction

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Tuguldur Yondonjamts, Smuggler route map #1 (Detail), 2015. Drawing on paper, charcoal, gouache, 44 x 132 inches. Courtesy of the artist.


Rafael Kelman, Homunculus / Patsy / Infernal Machine, 2016. Computer, plastic, body filler, Dallas Police Department horse manure, human genetic material, 10 x 10 x 13 inches. Courtesy of the artist.


