

Mateo López: Undo List

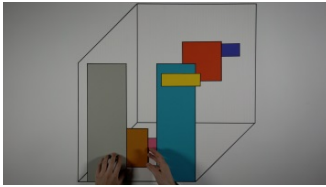
January 20–March 19, 2017

Main Gallery

Opening Reception: Thursday, January 19, 6–8pm

For further information and images, please contact
Molly Gross, *Communications Director*, The Drawing Center
212 219 2166 x119 | mgross@drawingcenter.org

January 18, 2017



Mateo López, still from *Time as Activity*, 2016. Two-channel video projection, 54 minutes. Courtesy of the artist and Casey Kaplan, New York; Casas Riegner, Colombia; Luisa Strina, Brazil; and Travesía Cuatro, Mexico and Spain.

New York – The Drawing Center presents *Mateo López: Undo List*, a multidisciplinary installation that is the Colombian artist’s first solo museum exhibition in the United States and that will feature works on paper, sculpture, performance, and projected film. Trained as an architect in his native Bogotá, López has long used drawing as a conceptual tool to cross disciplines and aesthetic categories. Drawing is more than an artistic medium for López; it is a way of conceiving and indeed inhabiting the world. Simple drawn constructions that can be manipulated in various ways; *trompe l’oeil* paper renderings of two- and three-dimensional objects (for example, near-exact replicas of lined sheets of paper); drawings made out of the leftovers produced by cutting into other works—these are just some of the devices López uses to reveal that, in his words, just as every manufactured object began as some sort of rendering, so too “an image is not flat; it is an atmosphere, it contains time and space.”

Inspired by the experiments of Bauhaus artist and choreographer Oskar Schlemmer and his investigations into the problematic of the figure in space, López’s latest work moves beyond the page to acknowledge and activate the resistance of bodies. If López has consistently exploited precise control in rendering the imagination visible, he has recently begun confronting the ideality of the drawn line with the physical limitations of its presentation. For *Undo List*, López has created an installation of interlocking rooms in which the viewer encounters strategically placed drawings and sculptural objects—many of which take this tension between aspiration and material resistance as their subject. Two films are projected on separate walls, each featuring repetitive gestures involving objects on view, while at set times during the exhibition, choreographer and dancer Lee Serle (b. Melbourne, Australia 1981), whom Lopez invited to collaborate after the two met through

the Rolex Mentor and Protégé Arts Initiative, will physically mirror the filmic narrative by responding to the gestures invoked therein and by interacting with the presented objects.. (). In some cases, these objects, or variations of them, will appear in the films as they are subject to mind-numbing repetitions (the monotonous folding and refolding of a notebook page, the endless rearranging of sheets of colored paper) that speak both to an anxiety for control and the fragility of the medium used to achieve it. Taken as a whole, the installation explores the relationship between stasis and animation, accessibility and inaccessibility, resolution and failure. Organized by Claire Gilman, Senior Curator.

ABOUT MATEO LÓPEZ

Mateo López (b. 1978, Bogotá, Colombia) received his BA from Universidad de Los Andes Bogotá in 2003. In 2012, López was awarded the Rolex Mentor and Protégé Arts Initiative as William Kentridge's protégé in Geneva, Switzerland. López has participated in exhibitions internationally, at venues such as Ullens Center for Contemporary Art, Beijing (2016); Lismore Castle Arts, Ireland (2016); MANA Contemporary, Jersey City (2016); The Museum of Contemporary Art Detroit (2015); Drawing Room, London (2015/2012); The Museum of Modern Art, Medellín (solo, 2014); Grazer Kunstverein, Graz (2014); The Museum of Modern Art, New York (2013); Cisneros Fontanals Art Foundation, Miami (2013); The Museum of Fine Arts, Boston (2013); and The Jerusalem Center for Visual Arts (solo, 2012). The artist's work belongs to the collections of The Art Gallery of Ontario, Toronto; The Museum of Modern Art, New York; Patricia Phelps de Cisneros Collection, Venezuela and USA; Berezdivin Collection, Puerto Rico; and the Banco de la República, Biblioteca Luis Ángel Arango, Bogotá. His limited edition artist book *XYZ* was published by S/W Ediciones in 2015.

PUBLIC PROGRAMS

Thursday Performances, from 6:30 to 7:30 pm

January 26, February 2, March 2, and March 16: performance with choreographer and dancer Lee Serle.

Saturday Performances, from 3 to 4 pm

January 21, January 28, March 4, and March 18: performance with choreographer and dancer Lee Serle.

Thursday, March 2 at 7:30 pm

Immediately following the performance, join López, Serle, and Senior Curator Claire Gilman in a walk-through of the exhibition.

Saturday March 4 from 1:30 to 3 pm

The performance will be preceded by a session of simple drawing exercises led by López. Participants will work with basic tools—paper, pencils, scissors, and erasers—to expand their creativity through completing basic tasks. Free with admission; for ages 14 and up.

PUBLICATION

To accompany *Mateo López: Undo List*, The Drawing Center will produce an edition in the *Drawing Papers* series, which will include an essay by Gilman and an essay by art historian and curator Niko K. Vicario.

CREDITS

Mateo López: Undo List is made possible by the support of the Rolex Institute, Estrellita Brodsky, Ana Sokoloff, and Ann and Marshall Webb. Additional support is provided by the Embassy of Colombia in the United States through the Promotion Plan of Colombia Abroad of the Ministry of Foreign Affairs of Colombia.

Additional thanks to: Travesía Cuatro; Giorgio Griffa and Casey Kaplan, New York; Galeria Luisa Strina; and Casas Riegner.

The Drawing Center gives special thanks to the Rolex Institute for helping to support Mateo López's *Undo List* exhibition. The Rolex Mentor and Protégé Arts Initiative is aimed at ensuring that the world's artistic heritage is passed on from generation to generation and across continents and cultures. The Rolex Mentor and Protégé Arts Initiative helps rising young artists achieve their full potential by pairing them with great masters for a year of intense one-to-one collaboration. Since 2002, Rolex has brought together a total of 50 mentor and protégé pairs in the fields of architecture, dance, film, literature, music, theatre and visual arts to participate in this unique creative exchange. In the 2012-2013 series of the philanthropic program, Colombian artist Mateo López worked with acclaimed South African visual artist William Kentridge, who helped him expand the scope of his innovative drawings and installations.



Embajada de Colombia en Estados Unidos

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](https://www.facebook.com/TheDrawingCenter)

TWITTER: [@drawingcenter](https://twitter.com/drawingcenter)

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AT THE DRAWING CENTER

Mateo López: Undo List

January 20–March 19, 2017

Jackson Mac Low: Lines–Letters–Words

January 20–March 19, 2017

Amy Sillman: After Metamorphoses

January 20–March 19, 2017

Exploratory Works

April 14–July 16, 2017

Open Sessions 10

April 14–June 4, 2017

Installations

Gary Simmons: Ghost Reels

Through October 2017

Jackie Ferrara: Lines

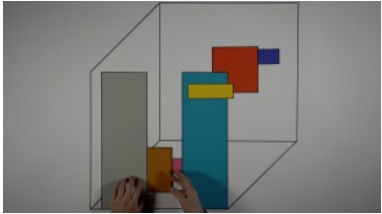
Through March 2017

Mateo López: *Undo List*

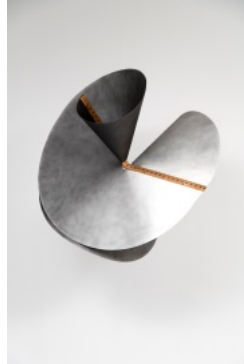
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Images Available for Reproduction

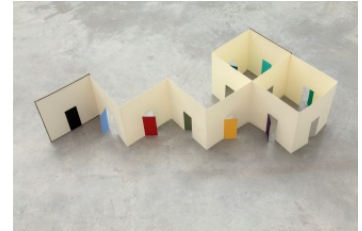
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Mateo López, still from *Time as Activity*, 2016. Two-channel video projection, 54 minutes. Courtesy of the artist and Casey Kaplan, New York; Casas Riegner, Colombia; Luisa Strina, Brazil; and Travesía Cuatro, Mexico and Spain.



Mateo López, *Serpentine*, 2016. Wood, graphite on paper, 36 x 36 x 36 inches. Courtesy of the artist and Casey Kaplan, New York; Casas Riegner, Colombia; Luisa Strina, Brazil; and Travesía Cuatro, Mexico and Spain. Photo: Jean Vong.



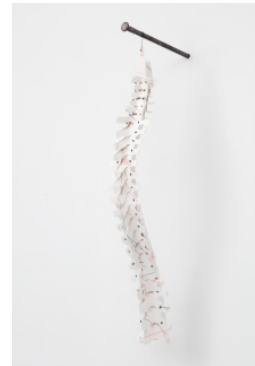
Mateo López, *Period Rooms*, 2013. Cut-out colored paper, cardboard and cloth. Installed dimensions variable. Courtesy of the artist. Photo: Jean Vong.



Mateo López, *A-B, B-C, C-A, A-D, B-D, C-D (tetrahedron)*, 2015. Wood and graphite, 7 1/2 x 8 1/2 x 7 1/2 inches. Courtesy of the artist and Casey Kaplan, New York; Casas Riegner, Colombia; Luisa Strina, Brazil; and Travesía Cuatro, Mexico and Spain. Photo: Jean Vong.



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Mateo López, *Vertebrae*, 2015. Recycled paper, found wire, string, metal nail, 25 x 3 x 8 inches. Collection of Clarice Oliveira Tavares, New York. Photo: Jean Vong.

