February 6, 2018

New York – This April, The Drawing Center will present an overview of Terry Winters’s drawings from 1980 to the present, the first such exhibition in the United States. It will include a selection of large-scale works on paper and a wide span of smaller drawings as well as a suite of rarely seen drawings created between 2006 and 2016 in vitrines. Unlike typical retrospectives, this presentation will be organized with an eye to morphological relationships so that, as viewers move through the gallery, they will recall and ideally return to earlier related images. The show will foreground the overarching theme of Winters’s practice: the impulse to make sense, however fictively, of the manner in which the visible world is constructed and received. Organized by Claire Gilman, Chief Curator.

A leading figure in the art world for four decades, Terry Winters became well-known in the 1980s for his materially-conscious drawings and paintings. Mobilizing the patterns and schema that undergird physical and intellectual life, Winters has developed his own pictorial language wherein, for example, graphs, networks, and knots describe complex encounters between biological drives, technological systems, and mental processes. Winters’s mature work is ostensibly abstract in that it does not typically depict recognizable objects or scenes, and yet, it is in no way divorced from the real world. On the contrary, Winters incorporates and modifies found images—often seemingly objective data from scientific renderings—in order to reveal the way in which these motifs are framed and affected by human intention. As Winters observes: “Although technical images are the product of human activity, these images also seem free from subjective decision-making. … I use this found imagery as a model, to see how information can be torqued or tweaked, made more poetic and expressive.”

Winters entered the art world at a time when minimal, process-driven painting was still prevalent, and he was originally attracted to the way such work challenged the status of what an art object could be. However, as he explains it, he soon became dissatisfied. He missed drawing and its imagistic drive. He observes: “I became curious about how to include imagery, how to build a picture through drawing.” Since then, drawing has been a pivotal part of Winters’s production, serving as kind of testing ground for formal geneses and spatial encounters that may or may not take root in his paintings and prints. In his drawings, bodies are introduced and developed, lines are tested and modified, hypotheses staked and undone. From the beginning of his career, Winters has frequently worked and re-worked motifs, something his drawings exploit to great effect as figures transform across a body of work only to appear in altered form in a later presentation or context. Indeed, fundamental to Winters’s work is the fact that his motifs never stand alone. Rather, they are built up out of the material at hand, dependent on their specific spatial and textural context.
Much like language, Winters’s drawn gestures comprise a constructed system in which the separate terms are obscured outside of the network in which they are deployed. And, also like language, Winters’s terms mutate and change. His drawings present not static forms and figures but worlds made visible with all the indeterminacy and illusionism that such world-making implies.

ABOUT TERRY WINTERS
Winters (b. 1949, Brooklyn) received a BFA from Pratt Institute, New York, in 1971. Winters lives and works in New York City and Columbia County, New York. He has had solo exhibitions at Tate Gallery, London; the Whitney Museum of American Art, New York; Whitechapel Art Gallery, London; the Kunsthalle Basel; The Metropolitan Museum of Art, New York; the Irish Museum of Modern Art, Dublin; Staatliche Graphische Sammlung at the Pinakothek der Moderne, Munich; Kunsthaus Graz, Austria; and the Museum of Fine Arts, Boston. In 1977, Winters was included in The Drawing Center’s first Selections exhibition.

PUBLICATION
To accompany Terry Winters: Facts and Fictions, The Drawing Center will produce an edition of its Drawing Papers series, which will include an essay by Claire Gilman, Chief Curator, and full color illustrations of all works in the exhibition. An excerpt from American author Rachel Kushner’s new book, entitled The Mars Room: A Novel, will be included alongside a new series of drawings created by Winters that responds to Kushner’s writing. The publication will also contain a new work by the MacArthur-winning poet Peter Cole that reflects on Winters’s drawings.

PUBLIC PROGRAMS

Thursday, April 19, 6:00 and 7:30 pm
The Drawing Center will host a special musical performance inspired by the work on view. Hosted by Terrance McKnight and featuring musicians Ingrid Laubrock (saxophone) and Joel Ross (vibraphone), this event will take place in conjunction with the Look + Listen Festival, an annual series dedicated to presenting contemporary music in art spaces.

Thursday, May 3, 6:30 pm
Join Chief Curator Claire Gilman and artist Terry Winters for a walkthrough of the exhibition.

Thursday, May 17, 2018, 6:30 pm
As part of the series The Artist’s Eye, in which an artist who has previously shown at The Drawing Center shares her or his perspective on a current exhibition, New York-based artist Cecily Brown will lead a walkthrough of Terry Winters: Facts and Fictions. (The Drawing Center mounted the first solo museum exhibition dedicated to Brown’s drawings, Cecily Brown: Rehearsal, in 2016.)

Tuesday, July 10, 6:30 pm
The Drawing Center will host a performance by the artist Robert Aiki Aubrey Lowe in which Lowe will respond to Winters’s work. This event will take place in conjunction with the biennial programming of the Racial Imaginary Institute, an organization formed to activate public conversations about race.

CREDITS
Terry Winters: Facts and Fictions is made possible by Jack Shear; Agnes Gund; Kathy and Richard Fuld; The Ellsworth Kelly Foundation; Jane Dresner Sadaka and Ned Sadaka; Waqas Wajahat; and Harry W. and Mary Margaret Anderson.

Special thanks to Matthew Marks Gallery, New York.
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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FACEBOOK: /TheDrawingCenter
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AT THE DRAWING CENTER

Winter Term: Torkwase Dyson and the Wynter-Wells Drawing School for Environmental Justice  
February 24–March 11, 2018
Terry Winters: Facts and Fictions  
April 6–August 12, 2018
Hipkiss: Bulwark  
April 6–August 12, 2018
Eduardo Navarro: Into Ourselves  
April 6–22, 2018

INSTALLATIONS

Susan York: Foundation in the Lab Corridor  
Through October 2018
Inka Essenhigh: Manhattanhenge in the Stairwell  
Opens April 6, 2018

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Terry Winters: Facts and Fictions
April 6–August 12, 2018

Images Available for Reproduction

For further information and images, please contact
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Unless otherwise noted, works are courtesy of the artist and Matthew Marks Gallery, New York; images © Terry Winters, courtesy of Matthew Marks Gallery.

Terry Winters, Untitled, 2011. Graphite and gouache on paper, 22 1/4 x 30 inches.


