

## The Drawing Center Announces 2018–19 Exhibition Schedule

Highlights include

*For Opacity: Elijah Burgher, Toyin Ojih Odutola, and Nathaniel Mary Quinn*

October 12, 2018–February 3, 2019

*Neo Rauch: Aus dem Boden / From the Floor*

April 11–August 4, 2019

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New York, May 16, 2018— Today, The Drawing Center announces its 2018–19 exhibition schedule. The season kicks off in October with *For Opacity: Elijah Burgher, Toyin Ojih Odutola, and Nathaniel Mary Quinn* (October 12, 2018–February 3, 2019), focusing on three artists—Elijah Burgher (b. 1978, Kingston, NY), Toyin Ojih Odutola (b. 1985, Nigeria), and Nathaniel Mary Quinn (b. 1977, Chicago)—who explore diverse identities in portraiture almost exclusively through the medium of drawing. Concurrently *Jennifer Wynne Reeves: All Right for Now*, the artist's first museum show in New York, represents a long overdue consideration of Reeves's unique contribution to the dialogue between representation and abstraction. From October 2018 through January 2019 Open Sessions 2018–20 group exhibitions will continue in The Lab.

In early 2019 the second Winter Term will take place with the Center for Urban Pedagogy (CUP), a Brooklyn-based organization that leverages graphic design and illustration to bring transparency to complex civic structures (ex. land use, labor rights, immigration rights, juvenile detention) in partnership with the communities impacted by them. CUP's program at The Drawing Center will use one representative project as a model for a series of trainings for artists who wish to learn more about community-engaged design. In Spring 2019, *Neo Rauch: Aus dem Boden / From the Floor* (April 11–August 4, 2019) will be the first exhibition of his drawings in the United States. A collaboration between The Drawing Center and the Des Moines Art Center, the show will be presented first in Des Moines from September 27, 2018–January 6, 2019.

**OCTOBER 12, 2018–FEBRUARY 3, 2019**

*For Opacity: Elijah Burgher, Toyin Ojih Odutola, and Nathaniel Mary Quinn*  
*Jennifer Wynne Reeves: All Right for Now*



Toyin Ojih Odutola,  
*Paris Apartment*, 2016–  
17. Charcoal, pastel, and  
pencil on paper, 59 3/8 x  
42 inches. Private  
Collection, New York. ©  
Toyin Ojih Odutola.  
Courtesy of the artist and  
Jack Shainman Gallery,  
New York.

## *For Opacity: Elijah Burgher, Toyin Ojih Odutola, and Nathaniel Mary Quinn*

October 12, 2018–February 3, 2019  
Main Gallery

This show focuses on three artists—Elijah Burgher (b. 1978, Kingston, NY), Toyin Ojih Odutola (b. 1985, Nigeria), and Nathaniel Mary Quinn (b. 1977, Chicago)—who explore diverse identities in portraiture and who do so almost exclusively through the medium of drawing. Burgher, Ojih Odutola, and Quinn have entirely distinct stylistic approaches and personal backgrounds but are connected by the way they use drawing to investigate subjecthood as well as its resistance to depiction. Whether using a highly refined illusionistic approach (Burgher), a broad range of material techniques and media (Ojih Odutola), or a fractured composite aesthetic (Quinn), the artists in *For Opacity* investigate the relationship between insight and opacity, and what a surface can and cannot reveal. Organized by Claire Gilman, Chief Curator, with Amber Harper, Assistant Curator.



Jennifer Wynne Reeves,  
*Bittersweet*, 2005. Gouache  
on paper, 11 x 14 inches.  
Courtesy of Jennifer Wynne  
Reeves Estate.

## *Jennifer Wynne Reeves: All Right for Now*

October 12, 2018–February 3, 2019  
Drawing Room

From the late 1990s until her too-early death from brain cancer in 2014, Jennifer Wynne Reeves (b. 1963, Royal Oak, MI) developed a reputation as a painter's painter, garnering an intense and loyal following especially among fellow artists who appreciated her ability to load errant scribbles and globs of crusty paint with humor, narrativity, and poignant emotional affect. Her first museum show in New York, The Drawing Center exhibition will be a long overdue consideration of Reeves's unique contribution to the dialogue between representation and abstraction that has preoccupied recent art. Featuring works on paper, Masonite, and wood, as well as notebooks and text pieces (Reeves wrote copiously and had a large fan base on Facebook), the exhibition will examine the power of line and color to render accessible deeply personal fears and desires. Claire Gilman, Chief Curator, with Rosario Guiraldes, Assistant Curator.

## OCTOBER 2018–JANUARY 2019

*Open Sessions 12, 13, & 14*

### *Open Sessions 12*

October 12–December 2, 2018

### *Open Sessions 13*

December 14, 2018–February 3, 2019

### *Open Sessions 14*

April 11–June 2019

#### The Lab

Every two years Open Sessions invites artists and creative practitioners through an open call to consider their relationship to drawing as a medium, a process, and as a metaphor. Working together over a two-year period, Open Sessions artists participate in ongoing studio visits and discussions, punctuated by small-group exhibitions and a culminating museum show at The Drawing Center. Open Sessions is organized by Rosario Güiraldes and Lisa Sigal, Open Sessions Curators.

#### Open Sessions artists 2018–20:

Joeun Aatchim Kim; Kenseth Armstead; Bahar Behbahani; Keren Benbenisty; Katarina Burin; Esteban Cabeza de Baca; Alexis Callender; Crystal Z Campbell; Ludovica Carbotta; Jesse Chun; Liz Collins; Mike Crane; Dennis Darkeem; Theodore Darst; Billy and Steven Dufala; Jonathan Ehrenberg; Carolina Fusilier; Rachel Granofsky; LaMont Hamilton; Kunlin He; Victoria Keddie; Young Joo Lee; Lux Lindner; Sharon Madanes; Guadalupe Maravilla; Zatará McIntyre; Ester Partegas; Omid Shekari; Tariku Shiferaw; Johanna Unzueta; Cosmo Whyte.

## FEBRUARY 15–MARCH 17, 2019

*Winter Term: Center for Urban Pedagogy*

### *Winter Term: Center for Urban Pedagogy*

February 15–March 17, 2019

Main Gallery

The Drawing Center's Winter Term is an annual initiative in which the museum will partner with an artist or organization whose mission it is to explore the transformative role that drawing can play in civic and global society. The yearly program, which will consist of public events, classes, and performances as well as an exhibition, will build a community of people to investigate the efficacy of drawing as a tool for addressing inequity and encouraging social change. In a world ever more in need of human connection and compassion, Winter Term will ask how drawing, the most universal medium, might extend beyond the gallery space to provide concrete tools for collective engagement and collaboration. In this way, Winter Term provides a new model for exhibition making as well as for the role that art institutions can play in the real world.



Installation shot of *Where Do We Stand? Two Years of Drawings with Open Sessions*, (detail), 2017.



Intracollaborative, community organization CAAAV, and CUP. Distribution event for *Making Policy Public* publication, *Rent Regulation Rights*, March 9, 2014, Sara D. Roosevelt Park, Chinatown, New York City. ©the Center for Urban Pedagogy, 2018.

The second session, planned for Winter 2019, will engage the Center for Urban Pedagogy (CUP), a Brooklyn-based organization that leverages graphic design and illustration to bring transparency to complex civic structures (ex. land use, labor rights, immigration rights, juvenile detention) in partnership with the communities impacted by them. The residency will feature an exhibition, in which the project will be broken-down visually from its conception through its design, testing and distribution via text, photographs, videos, and printed material, as well as a series of events geared towards individuals wishing to learn more about community-engaged design. Organized by Claire Gilman, Chief Curator, with Rosario Guiraldes, Assistant Curator and Peter Ahlberg, Exhibition Designer.

**APRIL 11–AUGUST 4, 2019**

*Neo Rauch: Aus dem Boden / From the Floor*



Neo Rauch, *Die Eselpfleger*, 2013. Felt-tip pen and oil on paper, 8 1/4 x 11 5/8 inches.

## *Neo Rauch: Aus dem Boden / From the Floor*

April 11–August 4, 2019

Main Gallery and Drawing Room

[at Des Moines Art Center from September 27, 2018–January 6, 2019]

Neo Rauch is one of the best-known artists from the Leipzig school in Germany. His psychologically complex paintings have been widely collected and written about for more than twenty years. *Neo Rauch: Aus dem Boden / From the Floor* will be the first exhibition of his drawings in the United States. A collaboration between The Drawing Center and the Des Moines Art Center, the show will be presented first in Des Moines from September 27, 2018–January 6, 2019, with the catalogue published and distributed at that time. In Spring 2019, the exhibition will travel to The Drawing Center where it will be on view in the Main Gallery and Drawing Room for four months. Co-organized by Brett Littman, former Executive Director of The Drawing Center and Jeff Fleming, Director of the Des Moines Art Center, Iowa, with Amber Harper, Assistant Curator.

### 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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<i>Jennifer Wynne Reeves: All Right for Now</i>	October 12, 2018–February 3, 2019
<i>Open Sessions 12</i>	October 12–December 2, 2018
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<i>Winter Term: Center for Urban Pedagogy</i>	February 15–March 17, 2019
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<i>Open Sessions 14</i>	April 11–June 2019

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