

The Drawing Center Announces Inaugural Season in Expanded SoHo Space

May 23, 2012

The Drawing Center is pleased to announce the 2012–2013 season schedule of exhibitions, marking an exciting new program slated for the institution's expanded facility in SoHo, which reopens on September 15, 2012.

Please contact Emily Gaynor in the press office at 212.219.2166 x119 or egaynor@drawingcenter.org to confirm titles, dates, and artists before publication.

Guillermo Kuitca: Diarios
September 15–October 25, 2012
Opening Reception: September 15, 12–6pm
Main Gallery



Guillermo Kuitca, *Diario* (25 May – 20 October 2005). Mixed media on paper, 47 1/4 inches diameter (1 5/8 inches deep). Collection of the Artist. Courtesy Sperone Westwater, New York.

Guillermo Kuitca: Diarios will be the first U.S. museum exhibition of a selection of paintings made from 2005 to the present. Since 1994, Kuitca has taken failed and discarded canvases, stretched them over an abandoned table from his parents' garden, and then spent periods of time ranging from three to six months creating intentional and accidental doodles, drawings, and recordings on their surfaces. The *Diarios*, as the artist calls them, are the most transparently personal works in his oeuvre as they gather residue like phone numbers, titles of paintings, email addresses, blank spots where books sat, lists, and collaged elements that record the ebb and flow of life inside and outside the studio. In addition to the *Diarios*, The Drawing Center will present a projection of the table in Kuitca's studio that will document the next *Diario* as it is being made. This exhibition will travel to MCA Denver, where it will be on view from June–September 2013.

Curated by Brett Littman, Executive Director



José Antonio Suárez Londoño: The Yearbooks
September 15–October 25, 2012
Opening Reception: September 15, 12–6pm
Drawing Room



José Antonio Suárez Londoño, *Delacriox Diary* (June), 1999. Mixed media, 5 15/16 x 4 1/8 inches (30 pages). Courtesy of the artist.

This exhibition will include a selection of notebooks (also referred to as “yearbooks”) dating from 1997 to the present. Works will be taken from the Colombian artist's ongoing project in which he creates a daily drawing based on a book or series of books that he reads over the course of a year. Loose drawings excerpted from José Antonio Suárez Londoño's sketchbooks will be exhibited alongside notebooks and select source books in vitrines. This exhibition will travel to Center for Book & Paper Arts (CBPA) at Columbia College, Chicago, in 2013.

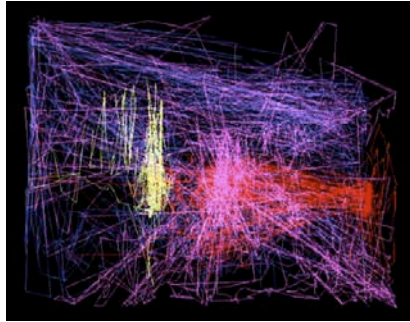
Curated by Claire Gilman, Curator

<p><i>In Deed: Certificates of Authenticity in Art</i> September 15–October 25, 2012 Opening Reception: September 15, 12–6pm The Lab</p>  <p>Piero Manzoni, <i>Declaration of Authenticity No. 50</i> (<i>Carte d'authenticité No. 50</i>), 1961. Ink on paper, inscribed and signed, two-sided (front), 11 3/4 x 8 1/4 inches. Courtesy Joanne and Jon Hendricks, New York.</p>	<p>Exploring the notion of artists' certificates of authenticity over the past 50 years, works in this exhibition range from the most formal legal certificates to dashed-off notations, all of which play a role in defining the parameters of a given art work. Legal and ontological implications will be investigated, including the certificate's ability to embody the artwork itself, while also serving as its referent, deed, legal statement, or fiscal invoice. This international traveling exhibition will make its only New York stop at The Drawing Center.</p> <p>Curated by Susan Hapgood and Cornelia Lauf, independent curators</p>
<p><i>Susan Hefuna and Luca Veggetti:</i> <i>Notationotations</i> November 5–11, 2012 Main Gallery & Drawing Room</p>  <p>Susan Hefuna and Luca Veggetti, The Drawing Center's 2012 Gala, Tribeca Rooftop. Photo by Hal Horowitz.</p>	<p>Renowned Egyptian-born multimedia artist Susan Hefuna and contemporary Italian choreographer Luca Veggetti will collaborate on an original two-part performance commissioned by The Drawing Center. <i>Notationotations</i> explores line as an extension of the body in motion. The performance will begin with Hefuna making spontaneous drawings in white sand, which Veggetti will respond to through gesture, creating his own dynamic marks that erase the original drawn surface. The second section will repeat this process, this time using white chalk on the floor and adding an additional dancer. Through a simultaneously additive and reductive mark-making process, the resulting tracteries will be suggestive of dichotomies between absence/presence and visibility/invisibility. The performance will also include Hefuna's new video of a Manhattan intersection, which explores movement as something both rehearsed and habitual. A new series of Hefuna's drawings made during the rehearsal process will also be on view in the Drawing Room.</p> <p>Produced by Joanna Kleinberg, Assistant Curator and Brett Littman, Executive Director</p>

Rashaad Newsome: FIVE (The Drawing Center)

Main Gallery

November 15 – 21, 2012



Rashaad Newsome, Inkjet print generated from the performance, *Five*. Courtesy of the artist and Marlborough Gallery.

Rashaad Newsome: Five (The Drawing Center) is a multimedia performance that highlights the art of voguing—characterized by angular, linear, and rigid body movements—as it relates to the drawn medium. New York-based vogue dancers and musicians, including renowned opera singer Stefanos Koroneos; distinguished vogue commentator Kevin Jz Prodigy; and acclaimed hip hop MC Scanz will perform, and be conducted by Newsome. This project encapsulates many of the artist’s core objectives: the formation, evolution, and ownership of cultural signifiers; the essence of historic art structures using modern urban symbols and cultural references; and the use of technology to elicit artistic expression. In addition to the evening performance, video documentation from *Five (Hong Kong)*, originally performed at the 2012 Hong Kong International Art Fair, will be screened along with five multi-colored, unique line drawings produced from that performance using motion-tracking software.

Produced by Joanna Kleinberg, Assistant Curator

Andrea Bowers and Suzanne Lacy: Drawing Lessons

November 29–December 9, 2012

Main Gallery



Andrea Bowers, *Non Violent Protest Training, Abalone Alliance Camp, Diablo Canyon Nuclear Power Plant* (detail), 2004. Graphite pencil on paper, 38 x 49 ¾ inches. Photo by Hermann Feldhaus. Courtesy of the Whitney Museum of American Art, New York, NY, Gift of Steven Golding Perelman.

During this ten-day performance commissioned by The Drawing Center, virtuoso draftsman Andrea Bowers will teach performance artist Suzanne Lacy to draw. The performance space will resemble an art school classroom complete with easels, pedestals, and drawing props. The exhibition will also feature the drawings produced during the artists’ sessions, and intermittent video projections. Lessons will last for four hours per day with drawing practice between sessions, for a total of six hours per day.

Produced by Claire Gilman, Curator

Alexandre Singh: *The Pledge*
January 17–March 13, 2013
Opening Reception: January 16, 6–8pm
Main Gallery



Alexandre Singh, *Assembly Instructions (The Pledge- Leah Kelly)* (detail), 37 framed inkjet ultrachrome archival prints and dotted pencil lines, 2011. Courtesy of the artist.

The first North American museum exhibition of works by Alexandre Singh, this presentation will be comprised of the artist's new series of *Assembly Instructions* entitled *The Pledge*. This project takes interviews that the artist conducted throughout 2011 with noted scientists, artists, writers, and filmmakers, and transforms them into fictional dialogues visualized according to Singh's signature format of collaged photocopies connected by hand-drawn pencil dots on the wall. Filling the Main Gallery, Singh's fictionalized—and spatialized—interviews will position drawing not only as a physical gesture, but also as a graphic conduit for the imaginative process.

Curated by Claire Gilman, Curator

Ignacio Uriarte
January 17–March 13, 2013
Opening Reception: January 16, 6–8pm
Drawing Room



Ignacio Uriarte, *Two layers*, 2009. Bic pen on paper, 16 drawings, 19 11/16 x 15 3/4 inches each. Courtesy of the artist and NoguerasBlanchard, Spain.

This inaugural U.S. museum exhibition of work by Berlin-based artist Ignacio Uriarte takes inspiration from Uriarte's former career in business administration. Works made from standard office supplies such as typewriters, computers, Biro pens, and jotters create geometrically patterned line drawings, paper constructions, audio works, and animations. Together, Uriarte's abstract compositions and mesmeric soundtracks will highlight the prescient dialogue between analog and digital, sound and image, letterform and drawing.

Curated by Joanna Kleinberg, Assistant Curator

Ishmael Randall Weeks
January 17–March 13, 2013
Opening Reception: January 16, 6–8pm
The Lab



Ishmael Randall Weeks, Still from slide show. Courtesy of the artist.

This project by Peruvian born, New York and Lima-based artist Ishmael Randall Weeks will provide a meditation on recent Peruvian history in the form of a double slide projection using found slides that Weeks burns, punctures, cuts, and draws upon. As the slides move in and out of focus and Weeks' intervention ranges from minimal to extreme, he develops a personalized narrative response to the politically and socially charged moment of 1970s and '80s Peru—among the most violent periods in recent history.

Curated by Claire Gilman, Curator

Gioetta Fioroni: L'Argento
April 5–June 2, 2013
Opening Reception: April 4, 6–8pm
Main Gallery, Drawing Room &
The Lab



Gioetta Fioroni, *Liberty*, 1965. Pencil, white and aluminum enamel on canvas, 57 1/2 x 44 13/16 inches. Collection Jacorossi, Rome. Courtesy of the artist.

This landmark exhibition marks Italian artist Gioetta Fioroni's first solo exhibition in North America. The show will feature over 80 works in drawing, painting, film, theater design, and illustration, dating from the 1950s to the mid-1970s, decades during which the artist formulated a unique response to a developing commercial culture. Although many of the works are executed on canvas, drawing remains at the forefront of Fioroni's oeuvre, and her investment in hand-rendering serves to distinguish her practice from that of her American Pop Art peers. This exhibition will also be on view from October 31–February 23, 2013 at Galleria nazionale d'arte moderna e contemporanea in Rome.

Curated by Claire Gilman, Curator

Ken Price: Slow and Steady Wins the Race
June 19–August 18, 2013
Opening Reception: June 18, 6–8pm
Main Gallery



Ken Price, *Hot Barranca*, 2005. Acrylic and ink on paper, 7 7/8 x 6 inches. Private collection.

This exhibition marks the first survey of drawings by Ken Price, an artist best known for his sculptural work. A selection of 68 works on paper will track Price's pursuit of drawing over 48 years and will demonstrate a wide range of characters and techniques. This exhibition will be concurrent with the traveling retrospective of Price's work organized by the Los Angeles County Museum of Art, which will be on view at the Metropolitan Museum of Art, New York. *Ken Price: Slow and Steady Wins the Race* will travel to Albright-Knox Art Gallery, Buffalo, New York, from September–November 2013.

Curated by Douglas Dreishpoon, Chief Curator, Albright-Knox Art Gallery, Buffalo, New York

HOURS & ACCESSIBILITY

Gallery hours are Wednesday, 12pm–6pm, Thursday, 12pm–8pm, and Friday–Sunday, 12pm–6pm (closed Mondays and Tuesdays). The Drawing Center is wheelchair accessible.

CREDITS

The Drawing Center's 2012–2013 exhibitions and public programs are made possible, in part, with the generous support of Bloomberg Philanthropies, Horace W. Goldsmith Foundation, May and Samuel Rudin Family Foundation, The Brown Foundation Inc., of Houston, and with public funds from the New York State Council on the Arts, a State agency, and New York City Department of Cultural Affairs.

The performance series is supported by the Robert Rauschenberg Foundation's Artistic Innovation and Collaboration Program, which supports risk-taking and innovative collaborations in the spirit of Robert Rauschenberg.



MISSION STATEMENT

The Drawing Center is the only not-for-profit fine arts institution in the country to focus solely on the exhibition of drawings, both historical and contemporary. It was established in 1977 to provide opportunities for emerging and under-recognized artists; to demonstrate the significance and diversity of drawings throughout history; and to stimulate public dialogue on issues of art and culture.