

THE DRAWING CENTER ANNOUNCES

Apparently Invisible: Selections Spring 2009

Main Gallery

February 20 – March 28, 2009

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

Gallery Talk: Saturday, February 21, 4:00 pm

New York, December 15, 2008 – From February 20 through March 28, 2009, The Drawing Center will present *Apparently Invisible: Selections Spring 2009*, an exhibition of work by nine artists selected from the Viewing Program.

The works presented in *Apparently Invisible* skirt the edge of perception, subtly recalibrating our experience of seeing. In some cases, the artworks are physically hard to see, and therefore require a very careful kind of inspection, a literal double take. In other works, the materials themselves have been so intricately worked and unconventionally applied that the objects they form become exceedingly difficult to distinguish. Although the artists featured in the exhibition deploy a diverse array of aesthetic strategies, all of them refer to traces of the drawn line as the basis for formal and conceptual explorations of optical experience.



CHRIS NAU, *Inhabit XVI*, 2008. Graphite and cuts on drywall, 96 x 192 inches.

Participating artists include: **Susan Collis**, **Michaela Fruhwirth**, **Elana Herzog**, **Marietta Hoferer**, **Sarah Kabot**, **Anne Lindberg**, **Janine Magelssen**, **Chris Nau**, and **Janet Passehl**. This exhibition is curated by **Nina Katchadourian**, Viewing Program Curator, The Drawing Center; **Joanna Kleinberg**, Assistant Curator, The Drawing Center; and **Rachel Liebowitz**, Curatorial Assistant, The Drawing Center.

ABOUT THE ARTISTS

Susan Collis (London, England) subverts visual perception and expectation through the alteration and embellishment of everyday objects. The apparent smudges, stains, and drips on the found objects she exhibits are actually carefully embroidered marks, precious stone inlays, and hand-drawn inked patterns.

Michaela Fruhwirth (Amsterdam, The Netherlands) makes drawings derived from actual locations that are wedged between abstraction and place. Fruhwirth's labored, linear accumulations of graphite on paper create black irregular forms that appear almost imperceptively dense.

Elana Herzog (Brooklyn, NY) produces installations made with materials derived from ordinary household

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ANNE LINDBERG, *parallel 11 (plumbago)*, 2007. Graphite on cotton board, 42 x 70 inches.

fabrics such as bedding and carpet. Herzog staples these materials directly into the wall, then tears away much of the fabric, leaving behind threads and remnants of the pattern, creating the effect of a work that is simultaneously present and absent.

Marietta Hoferer (New York, NY) creates grid-like formations and abstract compositions with faint pencil and lines of transparent tape, inspired by the rhythms of architecture and weaving. The linear bands and geometric patterning,

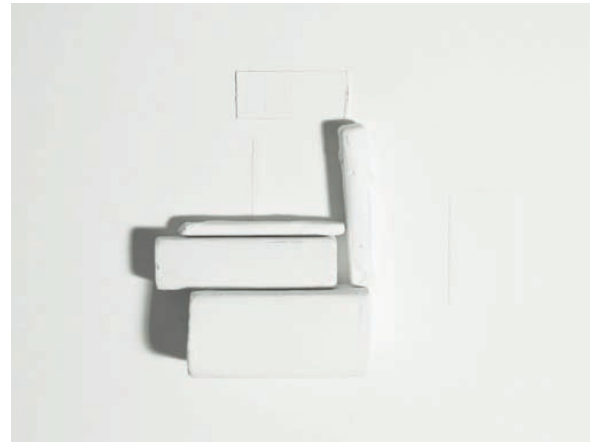
although subtle, reveal a luminous surface that changes with the light and differing vantage points.

For this exhibition, **Sarah Kabot** (Cleveland Heights, OH) has created a three-dimensional installation in the Center's bathrooms that retraces in vinyl tape every linear feature of the tiles, floors, and walls, but sets it off axis by a half inch. The effect is both quiet and jarring, as if everything just slid off its anchoring grid.

Anne Lindberg's (Kansas City, MO) large-scale drawings are the result of painstakingly drawn lines that vary according to the pressure of the artist's hand. The matrix of repeated lines vary in tone and density, recalling seismograph readouts or sonic waveforms.

Janine Magelssen (Oslo, Norway) uses the wall and floor as the backdrop for her installations of multiple, small white objects made from wood, putty, and plaster. These minimalist reliefs create barely visible lines and surfaces that bridge the disciplines of drawing and sculpture.

Chris Nau (Ithaca, NY) creates site-specific installations that begin by drawing with graphite directly onto a Sheetrock wall, then methodically cutting at layers of the surface with a jigsaw, removing pieces, sanding them, and shimming them back into place to ultimately construct a composition of forms that are, as the artist states, "specific and believable, but not anchored to anything identifiable."



JANINE MAGELSSSEN, *Wall Construction II (detail)*, 2008. Chalk and glue on wood and putty on wall, dimensions variable.

Janet Passehl (Essex, CT) creates subtle cloth sculptures by staining cloth with tea, drying it, folding it into precise configurations, and then ironing the creases. The grain of the cloth itself becomes the subject: its texture, weave, and edges whether sharp or crooked, crisp or frayed. The tiny, almost imperceptible imperfections in the fabric raise questions about the intentionality of the marks and document the process of their own making.

PUBLICATION

The Drawing Center will publish *Drawing Papers 84: Selections Spring 2009*. This edition of the *Drawing Papers* features a statement by exhibition curators Nina Katchadourian, Joanna Kleinberg, and Rachel Liebowitz and approximately 40 images from the exhibition.

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PUBLIC PROGRAMS

There will be a free **gallery talk** on **Saturday, February 21 at 4:00 pm** with the artists and exhibition curators.

On **Wednesday, February 25 at 6:30 pm**, art critic, curator, poet, and artist **John Perreault** will interview feminist artist **Judith Bernstein**.

Join us for a free **Family Art Making Workshop** related to *Apparently Invisible* on **Saturday, February 28 from 10:30 am to 12:00 noon** for **children ages 5 to 8**, accompanied by an adult.

On **Wednesday, March 4 at 6:30 pm**, artist talks continue with curator **João Ribas** in dialogue with **Julião Sarmiento**.

From 6:00 to 10:00 pm on Thursday, March 5, visit downtown not-for-profit visual art institutions for the third installment of **SoHo Night**. Participants include **apexart, Art in General, Artists Space, Dia Art Foundation, The Drawing Center, Harvestworks, and Swiss Institute**. The Drawing Center will offer a **curator and artist-led tour of *Apparently Invisible* at 6:30 pm** and **both galleries will remain open until 10:00 pm**. Details available soon on our website.

On **Thursday, March 11 at 6:30 pm**, we offer the second in a series of **workshops for Viewing Program artists**. *Create, Present, Preserve* presents a panel of experts in the areas of conservation, art handling, and framing who will answer questions and offer tips on fabrication, presenting, storing, and transporting artwork to make it last for the long run.

From **Tuesday, March 24 through Thursday, March 26 at 6:30 pm**, The Drawing Center presents ***Information Architectures***, a series of talks on the expanded field of drawing in which leading philosophers, architects, designers, editors, and artists consider how information is diagrammed, organized, designed, and structured. Participants include **Alva Noe**, noted author and Professor of Philosophy, University of California, Berkeley; **Jeffrey Inaba**, Director, Columbia Laboratory for Architectural Broadcasting and Founder, INABA Projects, Los Angeles; **Peter Macapia**, Founder LABDORA, Design Office for Research and Architecture; and artists **Nathan Carter** and **Danica Phelps**.

Admission to all public programs is free.

HOURS & ACCESSIBILITY

Gallery hours are Tuesday through Friday, 10 am to 6 pm and Saturday, 11 am to 6 pm (closed Sundays and Mondays). The Drawing Center is wheelchair accessible.

CREDITS

The Drawing Center's 2008–2009 exhibitions and public programs are made possible, in part, with the generous support of the Carnegie Corporation, Horace W. Goldsmith Foundation, and with public funds from the New York State Council on the Arts, a State agency. *Selections* exhibitions are curated through the Viewing Program, which is supported, in part, by public funds from the New York City Department of Cultural Affairs.

MISSION STATEMENT

The Drawing Center is the only museum in the U.S. 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.

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