

## The Drawing Center Announces Inaugural Season in Expanded SoHo Space

UPDATED September 10, 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 November 3, 2012.

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### November — December 2012

#### *Guillermo Kuitca: Diarios*

November 3–December 9, 2012

Opening Reception: Friday, November 2, 6–8pm, Main Gallery

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 Eli and Edythe Broad Art Museum at Michigan State University, February 22 – May 26, 2013 and then go to MCA Denver, where it will be on view from June 21 - September 15, 2013.

Curated by Brett Littman, Executive Director



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.

## José Antonio Suárez Londoño: The Yearbooks

November 3–December 9, 2012

Opening Reception: Friday, November 2, 6–8pm, Drawing Room

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.

Curated by Claire Gilman, Curator



José Antonio Suárez Londoño, *The Journal of Eugène Delacroix* (January), 1999. Mixed media, 6 1/4 x 4 inches (31 parts). Courtesy of the artist.

## In Deed: Certificates of Authenticity in Art

November 3–December 9, 2012

Opening Reception: Friday, November 2, 6–8pm, The Lab

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.

Curated by Susan Hapgood and Cornelia Lauf, independent curators



Piero Manzoni, Declaration of Authenticity No. 50 (Carte d’authenticité No. 50), 1961  
Ink on paper, inscribed and signed, two-sided,  
11 3/4 x 8 1/4 inches, Courtesy Joanne and Jon  
Hendricks, New York

January — March 2013

*Alexandre Singh: The Pledge*

January 17–March 13, 2013

Opening Reception: January 16, 6–8pm, Main Gallery

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



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

*Ignacio Uriarte*

January 17–March 13, 2013

Opening Reception: January 16, 6–8pm, Drawing Room

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



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 NoguerrasBlanchard, Spain.

## *Ishmael Randall Weeks*

January 17–March 13, 2013

Opening Reception: January 16, 6–8pm, The Lab

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



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

April — June 2013

## *Gioietta Fioroni: L'Argento*

April 5–June 2, 2013

Opening Reception: April 4, 6–8pm, Main Gallery, Drawing Room & The Lab

This landmark exhibition is Italian artist Gioietta Fioroni's first solo show 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



Gioietta 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.

June — August 2013

*Slow and Steady Wins the Race: Ken Price, Works on Paper, 1962-2010*

June 19–August 18, 2013

Opening Reception: June 18, 6–8pm, Main Gallery

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. *Slow and Steady Wins the Race: Ken Price, Works on Paper, 1962-2010* 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



*Chinese Figurine Cup*, 1969  
acrylic and graphite on lithograph  
proof  
22 x 18 inches(55.9 x 45.7 cm)

## CREDITS

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## 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.

## 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.

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