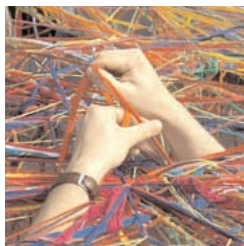


**THE DRAWING CENTER UPDATES ITS
2008–2009 Exhibition Season**

New York, December 16, 2008 – The Drawing Center has revised its 2008–2009 season schedule of exhibitions and programs. Please contact the press office at 212-219-2166, ext. 214 to confirm titles, dates, and artists before publication.

The Big Draw

September 6, 2008, 11 am – 4 pm and 7 – 10 pm



THE BIG DRAW 2007 project by artist Sheila Pepe at World Financial Center Plaza. Photo by Wellington Lee.

The Big Draw is day-long event of free participatory, artist-led drawing projects for all ages at five locations in Lower Manhattan: Battery Park City Parks Conservancy's Teardrop Park, New York Water Taxi, Smithsonian's National Museum of the American Indian, South Street Seaport Museum's schooner *Pioneer*, and World Financial Center Plaza. This year's participating artists include Larry Dobens, Jeffrey Gibson, Marie Lorenz and Lan Tuazon, and Julia Mandle, J Mandle Performance. Presented by The Drawing Center for the third year, *The Big Draw* is part of the River To River Festival.

Rirkrit Tiravanija: Demonstration Drawings

September 12 – November 6, 2008

Opening Reception: Thursday, September 11, 6 – 8 pm

MAIN GALLERY



RIRKRIT TIRAVANAJA, *untitled (demonstration no. 3)* (detail), 2001. Graphite on paper, 25 1/8 x 35 1/8 inches.

Rirkrit Tiravanija: Demonstration Drawings will feature over 200 works on paper and will be the largest and most comprehensive examination of the artist's ongoing series of commissioned drawings based on images of political demonstrations taken from the *International Herald Tribune*. With their photo-journalistic origin, Tiravanija's highly-charged

Demonstration Drawings propose a reconsideration of commonly held assumptions about socio-political agendas and democratic freedoms globally, creating a perspectival view of political conflicts, self-determination movements, and anti-globalization and anti-capitalist protests. Curated by João Ribas

Kathleen Henderson: What If I Could Draw a Bird That Could Change the World? Selections Fall 2008

September 12 – October 9, 2008

Opening Reception: Thursday, September 11, 6 – 8 pm

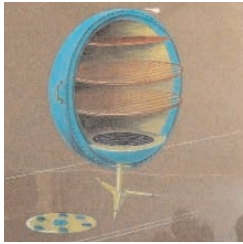
DRAWING ROOM



KATHLEEN HENDERSON, *Untitled (two figures with socks)*, 2006. Oil stick on paper, 24 x 19 inches.

For the *Selections Fall 2008* exhibition, The Drawing Center presents an exhibition of works by Viewing Program artist Kathleen Henderson. As Henderson works in the studio with the radio on, the sounds of talking pundits and news stories filter through her onto the page. Her sparse oil stick on paper drawings are at turns comic, perverse, poignant and brutal, offering up disquieting representations of patterns of human behavior. Curated by Nina Katchadourian.

Continued on next page



GRETA MAGNUSONN GROSSMAN, Individual oven designed for Alcoa Forecasters (detail), Colored pencil on mat board, 20 x 32 inches.

Greta Magnusson Grossman: Furniture and Lighting

October 17 – November 6, 2008

Opening Reception: Thursday, October 16, 6 – 8 pm

DRAWING ROOM

Greta Magnusson Grossman: Furniture and Lighting will feature recently discovered and never-before-shown industrial design drawings executed between 1948 and 1959 by the Scandinavian-born, Los Angeles-based architect and interior and industrial designer. Greta Magnusson Grossman (1906–1999) was an under-recognized figure in the Southern California design movement of the 1940s–50s, yet her work was featured more than fourteen times in John Entenza’s *Art and Architecture* magazine between 1947 and 1960, and her houses, interiors, and objects greatly influenced her better-known contemporaries Charles and Ray Eames, Richard Neutra, John Lautner, Irving Gill, and Pierre Koenig. Curated by Brett Littman.



MATT MULLICAN, *Untitled (Learning from that Person's Work)*, Installation view at Mai 36 Galerie, Zürich, 2006.

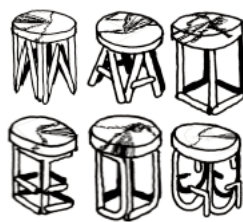
Matt Mullican: A Drawing Translates the Way of Thinking

November 21, 2008 – February 5, 2009

Opening Reception: Thursday, November 20, 6 – 8 pm

MAIN GALLERY

For over three decades, New York-based artist Matt Mullican (b. 1951, Santa Monica, CA) has created a complex body of work concerned with systems of knowledge, meaning, language, and signification. Since the end of the 1970s, he has also conducted performances and created drawings while under hypnosis as a means to explore the nature of behavior. *Matt Mullican: A Drawing Translates the Way of Thinking* will include work from throughout Mullican’s artistic career, emphasizing the role of drawing in his attempt to understand, organize, and categorize experience. Mullican’s practice, surveyed through drawings, collages, video, and installation, confronts the nature of subjective understanding, rationality, perception, and cognition—in essence proposing a ‘picture’ of the world through the medium of drawing. Curated by João Ribas.



Detail from M/M (Paris) exhibition design rendering, 2008.

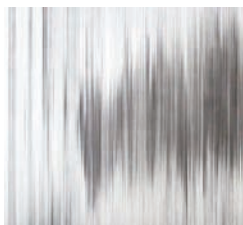
M/M (Paris): Just Like an Ant Walking on the Edge of the Visible

November 21 – February 5, 2009

Opening Reception: Thursday, November 20, 6 – 8 pm

DRAWING ROOM

The design work of M/M (Paris) is the product of an influential and creative partnership founded in 1992 by Mathias Augustyniak and Michaël Amzalag. Working within an expanded conception of graphic design, M/M’s multi-disciplinary approach extends to commercial projects, product design, and artistic collaborations. This installation, designed specifically for the Drawing Room, will feature 41 wood-and-metal stools that use one of M/M’s signature letterform alphabets to form the exhibition’s titular phrase, “Just like an ant walking on the edge of the visible.” According to M/M, a drawing is a rational translation of a subjective vision—a visual and conceptual equation made up of a set of signs and symbols—configured to relay a certain understanding and perspective of the world. Curated by João Ribas.



ANNE LINDBERG, *parallel 10 (plumbago)* (detail), 2007. Graphite on cotton board, 42 x 70 inches.

Apparently Invisible: Selections Spring 2009

February 20 – March 28, 2009

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

MAIN GALLERY

Selections Spring 2009 continues The Drawing Center's tradition of presenting new works by emerging artists selected from the Viewing Program. The works presented in *Apparently Invisible* highlight the dynamic relationship between perception and visibility, subtly recalibrating our experience of seeing. Artists include: Susan Collis, Michaela Fruhwirth, Elana Herzog, Marietta Hoferer, Sarah Kabot, Anne Lindberg, Janine Magelssen, Chris Nau, and Janet Passehl. Curated by Nina Katchadourian, Joanna Kleinberg, and Rachel Liebowitz.



SUN XUN, Still from *Shock of Time* (detail), 2006. Single channel video, 5:29 min. Courtesy Fortune Cookie Projects.

Sun Xun: Shock of Time

February 20 – March 28, 2009

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

DRAWING ROOM

Sun Xun: Shock of Time will present two recent hand-drawn animations by Hangzhou-based artist, Sun Xun (b. 1980, China). Shown together for the first time, *Shock of Time* (2006) and *The Lie of the Magician* (2005) combine traditional drawing materials and printmaking techniques with digital media. *Shock of Time* depicts various tropes and metaphors of duration

and transience made from hundreds of single illustrations drawn onto old Communist newspaper and magazine pages. *The Lie of the Magician* makes use of the artist's own body as a landscape for images of nature (rain clouds evaporating, seedlings taking root) that evoke myths of creation. *Sun Xun: Shock of Time* will be the artist's first solo museum show in New York. Curated by João Ribas.



ANDY WANG (Grade 3, P.S. 42), *Stages of Rain* (detail), 2007. Watercolor and crayon on paper, 14 x 17 inches. From *Drawing Out 2008*.

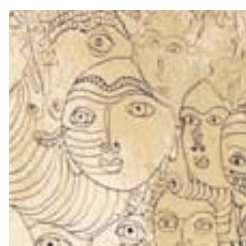
Drawing Out: Student Artwork from Drawing Connections

April 3 – 10, 2009

Opening Reception: Friday, April 3, 5 – 7 pm

DRAWING ROOM

Drawing Out is an annual exhibition of student artwork from the Drawing Connections education program, which places teaching artists in downtown public schools. Through this program, The Drawing Center partners with four neighboring Lower Manhattan public schools to provide students with an in-depth visual art experience, culminating with this exhibition in the Drawing Room.



UNICA ZÜRN, *Untitled* (detail), 1965. White gouache on black paper, 25 x 19 inches. © Brinkmann & Bose Publisher, Berlin.

Unica Zürn: Dark Spring

April 17 – July 23, 2009

Opening Reception: Thursday, April 16, 6 – 8 pm

MAIN GALLERY

Unica Zürn: Dark Spring will present approximately 50 ink and watercolor works on paper by the late German artist and writer Unica Zürn, spanning from the early 1950s until her

tragic suicide in 1970. A noted poet and novelist, Zürn produced numerous expressionistic short stories that were published in German newspapers throughout the 1950s before moving to Paris with German Surrealist artist, Hans Bellmer, who would be her partner and collaborator until her death. Zürn began producing expressionistic drawings related to her literary work while living in Paris, exhibiting with many artists in the Surrealist circle. Much of the imagery in Zürn's drawings reflect her interest in and mastery of anagrammatic poetry and experiments with automatic drawing, providing a series of recurring motifs that unite her entire body of work. Repeatedly institutionalized during the last eight years of her life, Zürn continued to record her impressions of schizophrenia in her drawings and texts. Part whimsical cartoons, part chimeric fantasies and intricate portraits, Zürn's drawings are both playfully imaginative and deeply revelatory of a troubled and tormented life. Curated by João Ribas.



FAX

April 17 – July 23, 2009

Opening Reception: Thursday, April 16, 6 – 8 pm

DRAWING ROOM

FAX will invite a multigenerational group of artists, architects, designers, filmmakers, and thinkers to conceive of the fax machine as a drawing tool. Participants will transmit fax-based work through the museum's working fax line throughout the duration of the exhibition. The accumulation of information, errors of transmission, junk faxes, "fax lore," as well as drawings and text – some seminal examples of early fax art – will create an exhibition concerned with reproduction, obsolescence, distribution and mediation. Curated by João Ribas. This exhibition is co-organized by The Drawing Center, New York, and iCI (Independent Curators International), New York, and circulated by iCI.

CREDITS

The Drawing Center's 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.

MISSION STATEMENT

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

www.drawingcenter.org

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