

The Drawing Center Announces 2017–18 Exhibition Schedule

Highlights include

Judith Bernstein: Cabinet of Horrors
October 13, 2017–January 21, 2018

Terry Winters: Drawing Structures, Developing Scenes
April 6–July 29, 2018

Contact: Molly Gross, Communications Director
212.219.2166 x 119, mgross@drawingcenter.org

New York, June 20, 2017— Today The Drawing Center announces its 2017–18 exhibition schedule. The season launches in August with *Where Do We Stand?: Two Years of Drawing with Open Sessions* (August 3–September 17, 2017), a group exhibition of all current Open Sessions artists. *Where Do We Stand?* is an exploration of contemporary drawing encompassing video, sculpture, photography, and installation, as well as traditional drawing forms. In September, The Drawing Center will present *David Scher: Does It Fold?* (September 7–9, 2017), a series of performances by multi-disciplinary artist Scher and special guests that will focus on fifty-five years of Scher’s sketchbooks. Also in September, John Zorn will curate *The Stone at The Drawing Center: Music and Visuals* (September 12–17, 2017). Performers will include: Marco Cappelli and VJ Andrea Lapsus Pennisi, Zeena Parkins and Thomas Dunn, Marc Ribot, Craig Taborn and Ikue Mori, Sara Serpa, and Brian Marsella. Opening in October, *Judith Bernstein: Cabinet of Horrors* (October 13, 2017–January 21, 2018) will present a new body of specially-commissioned, large-scale drawings and paintings on paper that Bernstein has been making since Donald J. Trump was elected president last November. Concurrently, in the Drawing Room’s *Eddie Martinez: Studio Wall*, Martinez will bring the “drawing wall” that he maintains in his studio to the museum, papering the gallery with thousands of sketches that he will change throughout the exhibition’s run. *Open Sessions 11*, the final group exhibition featuring artists from the program’s 2016–17 cycle, will also be on view in The Lab (October 13–November 19, 2017). At beginning of December, an exhibition of drawings by Raha Raissnia (December 1, 2017–January 21, 2018) will highlight the artist’s works on paper and will be accompanied by two film performances that bring together photographs of her work, shot footage, and drawings on celluloid.

In our Main Gallery in April 2018, we will present *Terry Winters: Drawing Structures, Developing Scenes* (April 6–July 29, 2018), an overview of Winters’s drawings from 1980 to the present, including full cycles of drawings, such as *File Drawings* (2009), as well as a selection of large-scale works on paper. Simultaneously in our Drawing Room, Anglo-French artists Alpha and Chris Mason, known collectively as Hipkiss, will have their first solo museum show in New York. *Hipkiss: Bulwark* will present new *Tower* drawings made specifically for the Drawing Room. In addition, The Drawing Center will present a new commission by Argentinian artist Eduardo Navarro, who will produce a series of edible frames, glazings, and drawings, entitled *Into our cells*.

Long-term installations for the 2017–18 season include *Susan York: Foundation*, which will open in our Lab Corridor in October 2017. York will use graphite to replicate part of the museum’s foundation: eroded concrete piers that protrude above the ground floor. For her installation opening in February 2018 in The Drawing Center’s Stairwell, Inka Essenhigh, who is known for her hallucinatory scenes that weave narratives about everyday life together with fantastical characters and backdrops, will create a large-scale mural drawing of a surreal New York skyline, a reference to the museum’s downtown space.

AUGUST 3–SEPTEMBER 17, 2017

Where Do We Stand?: Two Years of Drawing with Open Sessions



Jennifer May Reiland, *Blowing Smoke (after Bolaño)*, 2015. Watercolor and pen on paper, 7 x 10 inches. Courtesy of the artist.

Where Do We Stand?: Two Years of Drawing with Open Sessions

August 3–September 17, 2017

Main Gallery, Drawing Room, and The Lab

Where Do We Stand? includes all thirty-six artists in the current 2016–17 Open Sessions program. The exhibition will be an exploration of contemporary drawing, encompassing video, sculpture, photography, and installation, as well as traditional drawing forms. Organized by Nova Benway and Lisa Sigal.

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 at The Drawing Center.

Open Sessions artists 2016–17

Regina Agu; ruby onyinyechi amanze; Daniel Bejar; Cammisa Buerhaus, Alexander Fleming, and Karin Schneider; Danielle Dean; Mustafa Faruki; Eric Ramos Guerrero; Sheree Hovsepian; Sue Jeong Ka; Olalekan Jeyifous; Rafael Kelman; Arnold Kemp; Nsenga Knight; Florentine and Alexandre Lamarche-Ovize; Carolyn Lambert; Lei Lei; jc lenochan; Thessia Machado; Srinivas Mangipudi; James Mercer; Irini Miga; Ana Peñalba; Sreshta Rit Premnath; Jennifer May Reiland; Gabriela Salazar; Slinko; Sun Moqing; Edwin Torres; Hong-An Truong; Tuguldur Yondonjamts; Rodrigo Valenzuela; Ezra Wube; Sara Chang Yan.

SEPTEMBER 2017

Performances



David Scher, Excerpt from sketchbooks. Courtesy of the artist.

David Scher: Does It Fold?

September 7–9, 2017

The Lab

For *Does It Fold?* in The Lab, multi-disciplinary artist David Scher will appear alongside special guests for three nights of performances. In dialogue with a pop-up exhibition of Scher’s sketchbooks and musical scores, there will be poetry readings by Brian Dewan, Jeff Dolven, and Aaron Kunin, along with musical performances by Sean Eden, Timothy Kane, and Paul Scher.

Discussions will focus on the dreamlike landscapes, figures, and follies that fill the more than 1200 sketchbooks Scher has created over nearly six decades of drawing. While giving life to the symbols and storylines that crisscross Scher's sketches, *Does It Fold?* will celebrate the impulse to draw and Scher's own stream-of-consciousness practice that beclouds boundaries between the real world and the imaginary.



John Zorn. Photograph by Scott Irvine.

The Stone at The Drawing Center: Music and Visuals curated by John Zorn

September 12–17, 2017

The Lab

John Zorn founded The Stone, a project space for experimental music, in 2005. At its former location in the Lower East Side, the venue hosted more than 7,500 music performances, spanning genres from avant-jazz to contemporary classical. Before The Stone moves to its new Greenwich Village space at the New School for Social Research next year, The Drawing Center will host a number of performances by the venue's alumni, including: Marco Capelli and VJ Andrea Lapsus Pennisi, Zeena Parkins and Thomas Dunn, Marc Ribot, Ikue Mori and Craig Taborn, Sara Serpa, and Brian Marsella.

Zorn previously organized the 2016 series *Basement Performances* for The Drawing Center, six nights of events that explored the relationship between drawing, music, and cinema. *The Stone at The Drawing Center: Music and Visuals* will build on interest generated by this series as well as highlight The Drawing Center's support of projects that explore connections between visual art and music.

OCTOBER 13, 2017–JANUARY 21, 2018

Judith Bernstein: Cabinet of Horrors

Eddie Martinez: Studio Wall



Judith Bernstein, *Trump Genie*, 2016. Acrylic on paper, 29 x 41 inches. Courtesy of the artist.

Judith Bernstein: Cabinet of Horrors

October 13, 2017–January 21, 2018

Main Gallery

Judith Bernstein will present a new body of work, specifically commissioned by The Drawing Center, for her exhibition *Cabinet of Horrors* in the Main Gallery. Focusing on work made since Donald J. Trump was elected president in November 2016, the exhibition will include approximately fifteen new drawings, four large-scale paper panel murals, a series of drawn “executive orders” and “dollar bills” in vitrines, and a free political campaign pin designed by Bernstein. A selection of five *Word Drawings* including: *Liberty*, *Justice*, *Equality*, *Evil*, and *Fear*, made in 1995, will also be shown.

Bernstein began engaging with social issues in her work during the 1960s, creating anti-Vietnam drawings, monumental phalluses, and artworks consisting entirely of her own signature. The present series of drawings use Trump's own insult-driven, childlike syntax and language to distill Bernstein's anger, disgust, and disapproval of the current administration and its policies. Through her new series of drawings, Bernstein transforms her critique into powerful graphic and text-based works. The exhibition is organized by Brett Littman, Executive Director.



Eddie Martinez, *Untitled*, 2015. Silkscreen ink, oil paint, spray paint and enamel on canvas, 72 x 60 inches. Courtesy of the artist.

Eddie Martinez: Studio Wall

October 13, 2017–January 21, 2018
Drawing Room

Eddie Martinez’s drawing practice blends seamlessly with his daily life as the New York-based artist carries pen and paper with him on the subway, to the doctor’s office, and to restaurants and lectures, among other work and leisure events. Stylistically evocative of mid-century abstraction, Martinez’s drawings bring their own complexity, plugging a rotating cast of characters into raw, vigorously-drawn landscapes: cartoon ducks, oversized eyes, coiled snakes, and anthropomorphic blocks of color are among his itinerant motifs. In his Brooklyn studio, Martinez maintains a “drawing wall,” wherein sketches ranging in size, shape, and material serve simultaneously as a source of inspiration and a data bank for the artist’s incessant imaginative output. The Drawing Center’s forthcoming exhibition *Eddie Martinez: Studio Wall*, will bring the drawing wall to the museum. The artist will paper the gallery with thousands of sketches that he will change throughout the exhibition’s run. In addition, several large drawings and paintings will be hung on top of these sketches allowing viewers to observe the interconnection between all aspects of Martinez’s practice. Organized by Claire Gilman, Senior Curator.



Slinko, *Economy of Means*, 2016. Video still. Courtesy of the artist.

Open Sessions 11

October 13–November 19, 2017
The Lab

Open Sessions 11, the final exhibition of the program’s 2016–17 cycle, will feature Danielle Dean, Olalekan Jeyifous, Jennifer Reiland, Slinko, and Hong-An Truong. Open Sessions is a hybrid exhibition/residency program created by Lisa Sigal and Nova Benway, Open Sessions Curators. It provides unique opportunities for selected artists to find new approaches for contextualizing and exhibiting their work through exhibitions, public programs, workshops, and working dinners. The artists selected for Open Sessions may or may not draw as their primary means of art-making. The two-year program engages musicians, architects, dancers, poets—anyone who is interested in expanding the boundaries of drawing. Open Sessions artists work together to create a dynamic, continuous conversation, viewing drawing as an activity rather than a product.

DECEMBER 1, 2017–JANUARY 21, 2018

Raha Raissnia



Raha Raissnia, *Untitled*, 2016. Mixed media, 11 x 17 inches. Courtesy of the artist.

Raha Raissnia

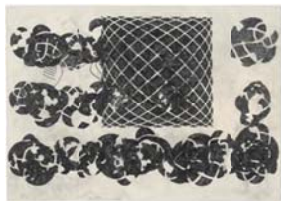
December 1, 2017–January 21, 2018
The Lab

Anticipating an audience whose reading of drawing is informed by new media, Iranian-born artist Raha Raissnia sources her densely-composed charcoal works from personal films, each a document of her private life following displacement from Tehran in the early eighties. Using drawing to recreate (and at times undo) banal moments, Raissnia transfers images of friends, strangers, and intimate spaces between celluloid and paper until the original forms become unrecognizable. For her exhibition at The Drawing Center, Raissnia will create a series of new film performances, in which photographs of drawings and 35mm film loops are constructed in a flickering, hybrid sequence before the audience. Raissnia will also present several series of works on paper, the belabored surface of each drawing stressing the immense psychological effort that goes into forming each image. Organized by Amber Harper, Curatorial Assistant.

APRIL 6–JULY 29, 2018

Terry Winters: Drawing Structures, Developing Scenes

Hipkiss: Bulwark



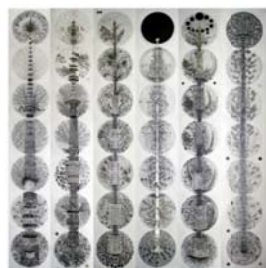
Terry Winters, *7-Fold Sequence, One*, 2008. Graphite on paper, 29 1/2 x 41 1/2 inches. Courtesy of the artist.

Terry Winters: Drawing Structures, Developing Scenes

April 6–July 29, 2018

Main Gallery

A leading figure in the art world for four decades, Terry Winters became well known in the 1980s for his materially-conscious drawings and paintings. Representing the patterns and schema that undergird physical and intellectual life—French philosopher Gilles Deleuze is cited as an important reference—Winters’s drawings of grids, networks, and knots illustrate complex encounters between biological drives, technological systems, and mental processes. The Drawing Center’s Main Gallery will present an overview of Winters’s drawings from 1980 to the present including full cycles of drawings, such as *File Drawings* (2009), as well as a selection of large-scale works on paper that foreground the overarching theme of Winters’s practice: the desire to make sense, however fictively, of the manner in which the visible world is constructed and received. Rather than offering a comprehensive drawing retrospective, the show will be organized with an eye to morphological relationships so that, as viewers move through the gallery, they will recall and ideally return to earlier related images. Organized by Claire Gilman, Senior Curator.



Hipkiss, Image of six works from the series *The Towers*, 2015–ongoing. Graphite, silver ink, silver tape, and metal leaf on Fabriano 4 Paper, 90 x 15 inches each. Courtesy of the artists.

Hipkiss: Bulwark

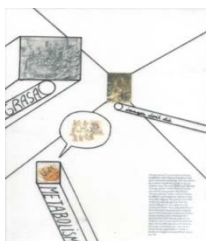
April 6–July 29, 2018

Drawing Room

Praised for their meticulously-detailed panoramic landscapes, Anglo-French artists Alpha and Chris Mason, known collectively as Hipkiss, have been collaborating for three decades on intricate drawings that interweave dystopian narratives with a personal lexicon of symbolic forms. Past works by Hipkiss chronicle fictional histories of warring clans, urban crusades, and quasi-apocalyptic societies. For *Bulwark*, the artists’ first solo museum show in New York, Hipkiss will present the most recent cycle of drawings in their series *The Towers* (2015–ongoing). The drawings pull from the myriad allegorical significance of towers as symbols for transcendence, irrational ambition, and piety. Organized by Brett Littman, Executive Director.

APRIL 6–22, 2018

Eduardo Navarro: Into our cells



Eduardo Navarro, *Metabolic Drawings*, 2016. Edible ink on edible paper, 8 1/4 x 11 3/8 inches. Courtesy of the artist and Galeria Nara Roesler.

Eduardo Navarro: Into our cells

April 6–22, 2018

The Lab

The Drawing Center will commission a new project by Argentinian artist Eduardo Navarro for The Lab. For this project, Navarro will produce a series of edible drawings, entitled *Into our cells*, which will be drawn with edible ink on edible paper with frames made of bread and sugar glass. In a closing feast, the audience will participate in Navarro’s project by consuming the drawings.

This project stems from Navarro's interest in quantum physics, specifically the "holographic principle," which describes how matter is scrambled and not destroyed in a black hole. *Into our cells* will explore how the consumption of a series of drawings can serve as a new mode of contemplation and create a situation in which our understanding of aesthetics bypasses the primacy of the eye and the visual. Through this commission, Navarro is interested in addressing the following questions: What would happen if one ate a drawing? Could our metabolism truly destroy this image? Would this drawing transform into fat, slowly become energy over time, and translate into action back in the world? Or, would the image become a ghost that inhabits the body like a house? Organized by Brett Littman, Executive Director.

LONG-TERM INSTALLATIONS 2017–18

Susan York: Foundation

Inka Essenhigh



Susan York, *Untitled – Beam*, 2016. Solid graphite polished, 4 5/8 x 3 x 7 5/8 inches.

Susan York: Foundation

October 2017

Lab Corridor

For the second long-term installation presented in The Drawing Center's Lab Corridor, Santa Fe-based artist Susan York will create a site-specific installation that references the internal structure of the museum's 35 Wooster Street building. Using graphite as a sculptural rather than a two-dimensional medium, York will create replicas of parts of the museum's foundation: eroded concrete piers that protrude above the museum's ground floor. York's long-term installation will initiate an expanded field of activity at The Drawing Center, pointing to new opportunities for exploring drawing as an interactive and socially-minded practice. Additionally, by bringing attention to The Drawing Center's building, York's installation will generate opportunities for discussion about the importance of museums continuing as public spaces with permanent, physical presence. Organized by Amber Harper, Curatorial Assistant.



Inka Essenhigh, Drawing for long-term installation at The Drawing Center (detail), 2016.

Inka Essenhigh

February 2018

Stairwell

As part of its ongoing series of commissions for the Stairwell, The Drawing Center has asked New York artist Inka Essenhigh to create a site-specific wall drawing. Essenhigh's installation will be the third in the series, following Gary Simmons's *Ghost Reels* (2016–18) and Abdelkader Benchamma's *Dark Matter* (2015–16).

An artist with appetites ranging from Hokusai to Surrealism and Byzantine icons to graphic novels, Inka Essenhigh is known for her hallucinatory scenes that weave together the drama of everyday life with quasi-menacing, sci-fi themes. For her installation at The Drawing Center, Essenhigh will create a large-scale drawing of a meandering skyline, a reference to the museum's downtown space. Essenhigh's otherworldly installation will lead viewers through a warped SoHo, replete with phantom hallways and Escher-like staircases. Organized by Brett Littman, Executive Director.

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.

212.219.2166 | info@drawingcenter.org | drawingcenter.org

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AT THE DRAWING CENTER

<i>Where Do We Stand?: Two Years of Drawing with Open Sessions</i>	August 3–September 17, 2017
<i>Judith Bernstein: Cabinet of Horrors</i>	October 13, 2017–January 21, 2018
<i>Eddie Martinez: Studio Wall</i>	October 13, 2017–January 21, 2018
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<i>Eduardo Navarro: Into our cells</i>	April 6–22, 2018

INSTALLATIONS

<i>Susan York: Foundation</i> in the Lab Corridor	October 2017
<i>Inka Essenhigh</i> in the Stairwell	February 2018

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