

# Open Sessions 5

**Open Sessions** is a two-year program that incubates new ideas about drawing, developed collaboratively by participating artists and curated by Nova Benway and Lisa Sigal. Open Sessions provides an extended opportunity for artists to work together in planning exhibitions and events, creating their own context around the medium of drawing. *Open Sessions 5* is the fifth of six group shows taking place 2014 - 2016. A Main Gallery exhibition, reflecting the program as a whole, was presented in the summer of 2015. Reflecting the diversity of ways the participating artists conceive of drawing, *Open Sessions 5* includes video, installation, sculpture and works on paper.

**Sarada Rauch** combines the handmade with the digital, reinterpreting traditional narratives with contemporary imagery to keep conversations about current events active. *An Exploration of Mars, God of War* is a diptych exploring drawing in the form of cartography conflating the recent exploration of Mars with the God of War. Rauch takes reference from the NASA Mars mission, and ancient Greek authors explaining regional rituals, sacrifices and invasions on neighboring towns in the name of Mars. In *Browsing History*, an oscillating fan interacts with a book to animate the dichotomy of living room perspective with that of broader history. The artist traces architectural lines in her photographs with a knife, creating a collage of line and form that is continuously moving.

**Yuri Masnyj's** drawings depict minimally defined architectural spaces that are populated by a personal iconography of objects and symbols. Using construction sites, or partially constructed buildings as a point of departure, the works use the conditional placement of form within the boundaries of a site to register echoes and imprints of the self.

**Catya Plate's** *Seeing It Through* is a mixed-media sculpture constructed for her futuristic stop-motion film *Meeting MacGuffin: An Animated Ecological Thriller*. In the film, several irises are placed in a stony tunnel, each serving as a portal for the film's characters (Homeys, Clothespin Freaks and LF) to the next chamber. Looking through the large peephole, the viewer sees the illuminated interior of the sculpture: a drawing of three "Clothespin Freaks" characters embroidered by hand with thread on fabric. The viewer gets a glimpse of what is yet to come as if from a far future perspective, a futuristic "cave drawing" discovery.

**Alfred Steiner** rummaged through the vaults and charnel-houses of Google Images to create these three new watercolors that use naturalist illustration to conjure cartoon chimeras from the bones, worms and disembodied heads thus exhumed.

**Daniel Lichtman** uses text, performance and video to present the voices of self-taught characters such as the fringe political activist and amateur newscaster. Embodying these characters' speech and body language, his work creates the sense of both the presence and absence of a second speaker, considering the interrelations between belief, gender and intimacy. For this exhibition, Lichtman has created a series of graphic and language-based drawings that fragmentarily map out a tragic and comic account of the end of a fictional character's life.

## *Open Sessions 5*

**Laura Morrison** is presenting the first in a new series of 'Midnight sculptures': objects made via text message by somebody else, in her absence. In sharing the hopes and possible methods for an art work that is to be made by hand, close to the time of exhibition, she feels that the drawing of powerful, if invisible lines can have a modest politics, not necessarily contained by the gallery object, which has its own life. *Woman, overwhelmed in moonlight*, was explained to the maker as: the size of a small book-bag, seal-like, flattened against the wall, in pain. Whether the impression of these exact sentiments is communicated is of little concern to Morrison.

**Jimbo Blachly** uses the poet Clark Coolidge's *A Book Beginning What and Ending Away*, and his own recent nocturnal explorations of Inwood in upper Manhattan, as dis/organizing devices to create an evolving installation punctuated by durational readings, note-taking and performance activities throughout the course of the exhibition. Additionally, Blachly presents a selection of drawings and writings in opened notebooks that serve as a "baseline" for his work in other media.

**Lauren Bakst's** work places the choreographed body in conversation with questions around subjectivity, affect, memory, and history. *Dancer On View* presents two parallel recordings of *Single Occupancy*—a performance between the artist and Yuri Masnyj's sculptures that took place at the Drawing Center in August 2015. For *Dancer On View*, the documents produced by the performance create a new work, a dance for video in which the choreography of seeing and being seen is the primary event. This work continues Bakst's research into image as both recording and disappearance, bringing into question the position of the body in the act of drawing.

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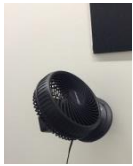
2015  
16 7/8 x 11 1/2 inches  
Graphite on paper  
Courtesy of the artist

*Clockwise from left of stairs:*



**Catya Plate**

*Seeing It Through*, 2015  
Mixed media, thread, fabric, LED lights  
23 x 23 x 6 1/2 inches  
Courtesy of the artist



**Sarada Rauch**

*Browsing History*, 2015  
Fan, book, video, media player  
3 x 5 x 2 inches  
Courtesy of the artist



**Alfred Steiner**  
(left to right)

*Pet (Nibbler)*, 2015  
Watercolor on 300 lb. hot press paper  
15 x 22 3/4 inches



*An Exploration of Mars, God of War*, 2015  
Ceramic plaster, house paint, wood, HD video,  
media player  
8 x 3 x 3 inches  
Courtesy of the artist

*Rebus I (Clarence)*, 2015  
Watercolor on 300 lb. hot press paper  
15 x 22 3/4 inches

**Yuri Masnyj**

From top left: *Yes and No*; *The Surveyor*; *Jacuzzi*;  
*That Moment*; *Amenities*; *Traces*

All works:

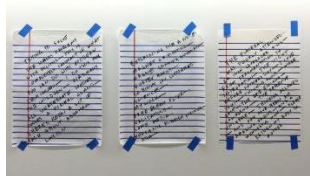
# Open Sessions 5

*Rebus II (Krusty the Clown)*, 2015

Watercolor on 300 lb. hot press paper

22 3/4 x 30 inches

All works courtesy of the artist



**Daniel Lichtman**

*Study for a Suicide Note*, 2015

Ink on paper

Dimensions variable

Courtesy of the artist



**Jimbo Blachly** (vitrine works)

*Notebooks (# 30-60)*, 2012-2015

Pen and watercolor on paper

Each 5 x 3 1/2 inches

*Tableau...Cul de Cavern*, 2015

Mixed media installation: book, cardboard, paper, wood, carpet, ink, vermiculite, fabric

Dimensions variable

All works courtesy of the artist



**Laura Morrison**

*Midnight Sculpture No. 1: Woman, overwhelmed in moonlight*, 2015

Medium – Plastilin, mixed media; made via text message from London

Dimensions – 12 x 16 x 7 inches

Courtesy of the artist



**Lauren Bakst**

*Dancer on View*, 2015

Video projection

Courtesy of the artist