

## The Drawing Center

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THE DRAWING CENTER ANNOUNCES

### *Selections Spring 2008*

Main Gallery

February 22 – March 27, 2008

Opening Reception: Thursday, February 21, 6 – 8 pm

Gallery Talk: Saturday, February 23, 4 pm

**New York, January 11, 2008** – From February 22 to March 27, 2008, The Drawing Center will present *Selections Spring 2008*, a group exhibition featuring the work of nine emerging artists chosen from the Viewing Program. Curator Nina Katchadourian selected the artists in the exhibition through an associative process, sifting through notes from a year's worth of portfolio review meetings and browsing the newly launched online artist registry to gather together these works which, through their various styles and approaches, reflect the breadth and complexity of drawing today. The shared characteristics and artistic motivations of the works in the exhibition range from atmospheric to topographical, from diagrammatic tendencies to casually obsessive ones. Placed in the company of the others, each body of work affects the viewing experience of the next, while retroactively changing the memory of the preceding one.



BRIAN LUND, *It's Not About Fair; It's About Power (1300+ Edit Cuts from the Motion Picture Showgirls)*, 2006. Graphite and colored pencil on paper, 16 1/2 x 11 5/8 inches. Collection Aurora Robson. Photo by Marshall Coles.

Participating artists include: **Hannah Burr, David Clarkson, Isabelle Cornaro, Dianna Frid, Brian Lund, Tina Schneider, Casey Jex Smith, Kate Smith, and Andrea Sulzer.** *Selections Spring 2008* is curated by Viewing Program Curator Nina Katchadourian.

#### ABOUT THE ARTISTS

**Hannah Burr** (Cambridge, MA) attempts to make visible the residue of accumulated actions or unremarkable events within a space. For *Selections Spring 2008*, Burr will translate her observations of human gestures, interactions, and random occurrences during the exhibition's installation period into a private vocabulary of layered marks within the space.

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**David Clarkson's** (New York, NY) detailed ink drawings look at first glance like photographic landscapes of the American West, but are, in fact, drawings of the planet Mars. Using images selected from thousands of photographs taken by NASA robots, Clarkson's landscape drawings emphasize the experience of the image, calling into question whether what is seen is real or imaginary, fact or illusion.

**Isabelle Cornaro** (Paris, France) uses a set of family jewelry, displayed on plywood, to schematically mimic landscape compositions inspired by photographs taken in the Central African Republic in the 1970s. The interaction between the landscape and objects used in the drawings reflects on the economic implications of the French colonial presence in Africa, an important source of gold and diamonds.



DIANNA FRID, detail of *Launch Pad for Ferris Wheel*, 2002–05. Tape, plastic, cardboard tubes, cloth, adhesive film, marker, and aluminum and copper foil, 18 1/2 x 133 1/2 x 118 inches.

**Dianna Frid** (Chicago, IL) will create a mixed-media drawing incorporating the floor, wall, and columns of the Main Gallery. Using Ferris wheel diagrams as a starting point, Frid's work explores the tension that occurs when images or drawings stray from the original intent and are treated as sculptural or spatial objects.



CASEY JEX SMITH, *Moroni*, 2007. Pen, ink, and colored pencil on paper, 15 x 11 inches.

**Brian Lund** (New York, NY) employs a self-invented graphic vocabulary to translate the editing systems of motion pictures into abstract compositions. Using an archive of charts, notes, lists, and film-still sketches, Lund constructs drawings that interpret films as linear progressions.

**Tina Schneider** (Brooklyn, NY) works intuitively to reinvent space in her paper and ink drawings. Building up and out from very simple materials, architectures are unearthed using a variety of ink marks and deconstructed paper.

**Casey Jex Smith** (Atherton, CA) calls on his own Mormon faith and belief system to create a visual narrative of spiritual experiences using appropriated imagery. Through his drawings, he attempts to make the spiritual visible in the physical world, bringing together religion and contemporary art.

**Kate Smith** (Derby, England) explores the results of conscious and unconscious actions or gestures as indicators of human presence. In creating the works on view in this exhibition, Smith applied her inked hands

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ANDREA SULZER, *Spillway* (detail), 2006. Ink on paper, 101 x 101 inches. Photo by Luc Demers.

to a paper surface, then magnified and analyzed the resulting marks through drawing.

**Andrea Sulzer** (Woolwich, ME) draws to make thought and sensation visible. In this exhibition, Sulzer will present *Spillway*, the largest and most intricate of her recent drawings. Evocative of a map, it is a vast imagined aerial landscape, made up of a proliferation of tiny marks of ink on paper. Interested in representing the experience of memory and time, Sulzer's drawings serve the opposite function of a map—allowing the viewer to get lost in the images as they shift, dissolve, and reorganize themselves, like the fluid and unstable nature of memory.

### PUBLIC PROGRAMS

On **Saturday, February 23 at 4 pm**, The Drawing Center will present a free **gallery talk** with artists in *Selections Spring 2008* and exhibition curator Nina Katchadourian.

The Drawing Center will offer a **Family Program** related to the exhibition *Selections Spring 2008* on **Saturday, March 1 from 11:00 am to 12:30 pm**. Children ages 5 to 8, accompanied by an adult, are invited to participate in a discussion and hands-on art-making activity led by museum educator **Wan Ling Fahrer**. Admission is free, but reservations are requested. Please call 212-219-2166 ext. 119 by February 29 and indicate the number of adults and children attending.

Join us on **Wednesday, March 19 at 6:30 pm** for a **reading of stories and poetry** by contributors to *Open City*, an independent literary journal and book publisher based in SoHo. Admission is free.

### PUBLICATION

Accompanying *Selections Spring 2008* will be *Drawing Papers 75*, a 24-page edition of The Drawing Center's publication series. *Drawing Papers 75* will contain statements by each artist and 14 black-and-white images as well as an introduction by Nina Katchadourian.

### 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.

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### CREDITS

The Drawing Center's 2007–2008 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.

The Viewing Program is generously supported, in part, by public funds from the New York City Department of Cultural Affairs.



### 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.

[www.drawingcenter.org](http://www.drawingcenter.org)

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