

Selections Spring 2010: Sea Marks
January 15 – April 5, 2010

Drawing Room

Opening Reception: Thursday, January 14, 6–8:00 pm

For further information and images, please contact
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Agnes Barley, *Untitled Collage*,
2009. Acrylic on cut paper, 15 x 16
inches. Photo by Cary Whittier.
Courtesy of the artist.

November 20, 2009

New York, NY – The Drawing Center announces *Selections Spring 2010: Sea Marks*, on view in the Drawing Room from January 15 – April 5, 2010. The exhibition will be comprised of works by Agnes Barley, Jerome Marshak, and Peter Matthews, three artists selected from the Viewing Program who notate, describe, and interpret aspects of the sea. This exhibition is curated by Nina Katchadourian, Viewing Program Curator.

Responding to the exhibition *Iannis Xenakis: Composer, Architect, Visionary*, which will be on view simultaneously in The Drawing Center's Main Gallery, *Sea Marks* takes a personal facet of Xenakis's life as its starting point. Beginning in the early 1950s, Xenakis and his family vacationed on the Mediterranean island of Corsica, where they camped and kayaked. His daughter Mâkhi draws a connection between what she calls, "the violence and the special force" of her father's music and his intense contact with the Mediterranean.

Selections Spring 2010: Sea Marks examines the capacity of drawing to represent something as dynamic, volatile, and vast as the sea. Leonardo's deluge drawings, Turner's watercolors, and Vija Celmins's drawings and paintings are but a few examples of how artists have contended with representing water. Just as Xenakis used drawing to configure and materialize his ideas, the artists in *Sea Marks* have invented personal and abstract drawing languages to translate the sea. All three artists use distinctly different interpretive strategies that yield a range of unexpected results; in fact, one may not immediately recognize the sea in any of their works. While staying within the material bounds of traditional drawing, the works expand our understanding of how drawing acts as a descriptive system and means of interpretation.

ABOUT THE ARTISTS

Agnes Barley's series of collage drawings both build up and break down the architecture of the waveform. Geometric shapes cut from painted paper are combined in abstract constructions, in which one or several elements carry over from one drawing to the next in a perpetual state of transformation. Barley was born in 1970 in Jacksonville, Florida. She received her MFA in 1997 from the Academy of Fine Arts in Vienna, Austria, after studying at the Cooper Union for the Advancement of Science and Art and Parsons School of Design, both in New York. Her work has been exhibited at Jen Bekman Gallery and e-flux in New York City and at venues throughout Vienna. Barley lives and works in New York City.

Since 1981, **Jerome Marshak** has lived on Lopez Island off the coast of Washington state. His studio sits on the headlands at the edge of Puget Sound, and his delicate, precise drawings derive from landforms in his view. Using customized Plexiglas shapes influenced by the surrounding water, he traces curves that are then supplemented with a network of inked dots that respond rhythmically to the light and lines of the seascape. The works, and the tools that he uses to make them, are reminiscent of navigational charting systems. Marshak was born in St. Louis, Missouri, in 1942 and began making art in 1965 while studying law at Washington University in St. Louis. During the late 1960s and early 1970s, his work was exhibited at the Los Angeles Artist's Association and the Comsky Gallery in Los Angeles.

Peter Matthews interprets the sea by literally immersing himself in it. Spending up to 11 hours in the Pacific Ocean while drawing on a large sheet of paper nailed to a floating board, Matthews notates the changing environment as well as his physical responses to it while “experiencing the observable and observing the experiential.” Matthews received his MFA and his BFA at the Nottingham Trent University, England, 1998-2003. His work has been exhibited at the T.W. Wood Gallery in Montpelier, Vermont; the Santa Cruz Mountains Art Center in California; Barrett Art Center in New York; the Centre for Recent Drawing in London and the Kunstraum Kreuzberg/Bethanien Gallery in Berlin, among others. Peter Matthews was born in 1978 and lives and works in England.

PUBLICATION

To accompany the exhibition, The Drawing Center will produce number 89 in the *Drawing Papers* series. The fully-illustrated volume will include an introduction by curator Nina Katchadourian and an essay by D. Graham Burnett, Professor of History and History of Science, Princeton University.

PUBLIC PROGRAMS

Thursday, January 14, 6:30pm

Exhibition walk-through with curator Nina Katchadourian

Thursday, March 4, 6:30pm

SoHo Night exhibition walk-through with curator Nina Katchadourian

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.

CREDITS

The Drawing Center's 2009–2010 exhibitions and public programs are made possible, in part, with the generous support of the Carnegie Corporation, The Andy Warhol Foundation for the Visual Arts, Horace W. Goldsmith Foundation, Lily Auchincloss Foundation, and with public funds from the New York State Council on the Arts, a State agency.

Selections exhibitions are curated through the Viewing Program, which is supported, in part, by public funds from the New York City Department of Cultural Affairs. Additional assistance for this exhibition has been provided by the British Council and Foundation for Contemporary Arts.

Additional funding is provided by members of the Drawing Room, a patron circle founded to support innovative exhibitions presented in The Drawing Center's project gallery: Devon Dikeou and Fernando Troya, Amanda Innes, Judith Levinson Oppenheimer, Elizabeth R. Miller and James G. Dinan, The Speyer Family Foundation, Inc., Louisa Stude Sarofim, Deborah F. Stiles, and Ann Tenenbaum and Thomas H. Lee.

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.

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Images Available for Reproduction

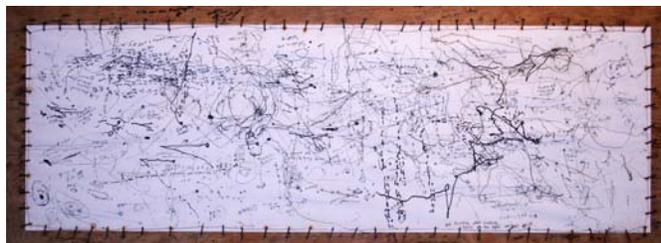
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Jerome Marshak, *Untitled*, 2009. Ink and graphite on paper, 26 x 19 inches. Photo by Derek Johnson. Courtesy of the artist.



Jerome Marshak, *Untitled*, 2009. Ink and graphite on paper, 19 x 26 inches. Photo by Derek Johnson. Courtesy of the artist.



Peter Matthews, *2 Hours in the Pacific Ocean*, December 2007. Ink, water from Pacific Ocean and rust on paper, 13 x 40 1/2 inches. Courtesy of the artist.



Peter Matthews, *11 Hours in the Pacific Ocean* (detail), December 2007. Ink, water from Pacific Ocean and rust on paper, 13 x 40 1/2 inches. Courtesy of the artist.



Agnes Barley, *Untitled Collage*, 2009. Acrylic on cut paper, 15 x 16 inches. Photo by Cary Whittier. Courtesy of the artist.



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