



Naudline  
Pierre:  
This Is Not  
All There Is



Naudline Pierre:  
This Is Not All There Is

Drawing Papers 154



The Drawing Center

# Naudline Pierre: This Is Not All There Is

Claire Gilman

with a poem by

Anaïs Duplan



Contents

6

**Director's Foreword**

Laura Hoptman

9

**Naudline Pierre's  
Imagined Worlds**

Claire Gilman

16

**LIKE MAKIN IT TO  
HEAVEN & THEN TURNIN BACK  
CUZ U FORGOT HOW**

Anaïs Duplan

19

**Plates**

96

**Works in the Exhibition**

# Director's Foreword

Laura Hoptman

6 *This is Not All There Is*, an exhibition that the artist Naudline Pierre created specifically for our Drawing Room gallery space, is a defining show for The Drawing Center. In our institution's nearly fifty-year history, we have consistently provided exhibition opportunities to New York City-based contemporary artists who draw. We also produce scholarly publications about early career artists and, as is the case with Pierre, commission them to make new drawing-centric work to fit the space of our facility in SoHo. Over the years, TDC has introduced to our viewing community the work on paper of myriad early career artists, including Kara Walker, Shahzia Sikander, and Julie Mehretu; and more recently, Johanna Unzueta, Javier Barrios, and Xiyadie, among many others.

Claire Gilman, the curator who worked with Pierre to create the graphic and sculptural installation that is the centerpiece of this exhibition, has previously worked with Rashid Johnson, Eddie Martinez, and Curtis Tawlst Santiago to create bespoke displays at TDC, and these exhibitions and publications have been among our most popular. The Drawing Center is, at its foundation, a place dedicated to local living artists, and when we get the chance to work with an artist in our community it is a cause for celebration.

Like previous artists who have produced site-specific drawing exhibitions for TDC, Pierre has transformed a previously minimal rectangular space bifurcated by a single column into an environment that welcomes viewers into a fantastical world of swirling color, winged figures, and ornamental structures. Pierre's imagery has a spiritual sensibility, and indeed she has admitted to being inspired by medieval church decoration. But just as her style is all her own,



the myths that she creates are unique to this artist, her beliefs and her fantasies. It is said that drawing is the result of a direct connection between an artist's mind and her hand, and Pierre's cerebral but sensuous and effulgent watercolors act as invitations to explore—in a visual and even physical sense—this talented artist's inner world.

An artist-led exhibition like *Naudline Pierre: This Is Not All There Is* is an intimate collaboration between Pierre and Claire Gilman, our Chief Curator. That said, The Drawing Center team and the team at James Cohan Gallery have helped in countless ways to create this magical display. We thank both teams, but especially, Isabella Kapur, TDC Curatorial Associate, and Jim Cohan, Jane Cohan, and David Norr, partners at the James Cohan Gallery. These individuals have been deeply invested in this project from the beginning and have been unstinting in their contributions, both intellectual and material. In addition, we must thank the funders who made this exhibition possible. They include The Andy Warhol Foundation for the Visual Arts, James Cohan, and Michi Jigarjian. Generous funding has been provided by a group of exceptional collectors and connoisseurs, including Olivier and Desiree Berggruen, David and Jocelyne DeNunzio, Kim Manocherian, Isabel Stainow Wilcox, Arri Burrows, Bill and Christy Gautreaux, Bernard I. Lumpkin and Carmine D. Boccuzzi, Hedy Fischer and Randy Shull, Marieluise Hessel, and George Wells. I extend our deepest gratitude to all of them. Above all, The Drawing Center is grateful to Naudline Pierre, who has created a gorgeous and unforgettable experience here on Wooster Street. We already think of her as part of The Drawing Center family and are now very happy to also count her as a Drawing Center alumna.



# Naudline Pierre's Imagined Worlds

Claire Gilman

In brilliantly-hued paintings and layered wash drawings as well as, more recently, elegantly-carved sculptural pieces like wrought iron gates and thrones, Naudline Pierre (b. 1989, Leominster, MA) creates fictional worlds rooted in her own mythology. Emphatically and intentionally narrative-driven, Pierre's work employs a recurring cast of characters that includes winged creatures and fiery beings who exist in a perpetual state of transition. To create her fantastical scenes, Pierre mobilizes time-honored motifs such as the medieval altarpiece and sacred architecture, drawing on an artistic tradition that rejects earthly finitude while foregoing that tradition's otherworldly solution. The results are visual narratives in which form and figure strive for self-actualization and where movement and fluidity are punctuated by moments of rest, care, and hesitation.

Schooled in religious iconography and culture, Pierre rejects spiritual dogma while absorbing its references as well as its skepticism about perceived material and social reality.<sup>1</sup> Like color and texture and composition, Pierre has described religious iconography as a tool, that is, a way of taking a leap of faith and making something out of nothing.<sup>2</sup> Unlike many of the artistic traditions that have succeeded it, the Western medieval tradition is predicated on an acknowledgment of what image-making fundamentally is: the re-presentation of something that inevitably eludes our capacity to render it. Put differently, it acknowledges an image as something that, in achieving form, is inherently limited, determined by the way that it appears in this space, with these

---

1 For a lengthy discussion of Pierre's relationship to this tradition see: Hans Ulrich Obrist, "Naudline Pierre," *Muse Magazine* 60 (Fall/Winter 2022): 130-45.

2 Naudline Pierre, in conversation with the author, October 2022.

materials, and not once and for all. In creating her fantastical worlds, Pierre gives form to her imagination. But in doing so, she simultaneously lays bare the act of image-making itself. To the degree that it visualizes alternate worlds, Pierre's work is about what it means to imagine and the inadequacy that this necessarily implies.

Pierre has spoken about her attraction to medieval and renaissance art as being connected to the way in which this kind of work was shown in chapels and other communal spaces. "It is so important to have a meeting place, a resting place, a place to absorb things that transcend the mundane or quotidian," she observed in a recent interview, likening her paintings and drawings to architecture. Similarly, Pierre describes her relationship to her work in physical terms. In a 2021 conversation on the occasion of her exhibition at the Dallas Museum of Art, she explained, "It's been an ongoing exercise of mine to be present," to "bring myself to the work, and to take myself out" as "images come as they are."<sup>3</sup> Images "appear...to me in a form that I understand... that I can bring to the canvas," she further articulates. "We meet at the canvas. On the surface. In the sculpture as well."<sup>4</sup> In other words, for Pierre, exercising the imagination is less about giving free reign to ideas than it is allowing these ideas to assume a concrete form that can be processed. By extension, this description of artmaking as a meeting place suggests that the act of making is intrinsically imaginative since it implies a way station or bridge between different modalities.

It follows then that in looking at a work by Pierre one is always cognizant both of the world she is creating and the way this world takes form. The journey on which her personages embark is also a material journey subject to the dictates of the tools she employs. For her exhibition at The Drawing Center, those tools are acrylic, ink, chalk pastel, and charcoal on paper. Although Pierre's primary medium is painting, drawing has been an integral part of her practice since art school. As Pierre explains it, she responds to the immediacy and resistance of paper and its implements: the way they solicit a back-and-forth relationship between artist and object. She also describes how, in contending with the paper surface and the myriad technical possibilities implicit in drawing, the artist gives up a certain degree of control. She likens paper to a living organism that both absorbs and repels revealing, in the process, the physical work

---

3 Naudline Pierre, in Stephanie E. Goodalle, "Naudline Pierre," *Bomb Magazine* 157, October 26, 2021, <https://bombmagazine.org/articles/naudline-pierre/>.

4 Naudline Pierre, in Obrist, "Naudline Pierre," 143.

involved in an image taking root. Nothing is disguised in drawing, Pierre explains, since once a mark is laid down, it can't be undone or hidden behind layers of paint. Drawing lays bare its own coming into-being, revealing both the certainty of its present incarnation and the insecurity of its path.<sup>5</sup>

At The Drawing Center, Pierre gives this aspect of the medium free rein, incorporating drawings large and small alongside and within sculptural elements to create an immersive environment in which the viewer is invited on a journey. This dynamic is equally evident in the drawings themselves as image, line, and color unspool together. Like her paintings, Pierre's drawings remain resolutely figurative, but they approach figuration in a different way. Whereas her paintings typically begin with a figural grouping that Pierre sites within an abstracted landscape, in her drawings, images emerge out of their grounds as though both inherently connected to and separate from the space in which they appear. Witness a group of angelic figures descending from the sky into a sea of orange flames in the aptly titled *Come What May* [PL. 2]. These bodiless beings appear like the heraldic angels in medieval paintings and, also like them, are manifestly stand-ins, chosen arbitrarily from among their watery counterparts to achieve temporary definition. Indeed, were it not for dabs of bright gouache indicating eyes and feathers, their inky brown faces would be indistinguishable from the radiating brown stains that populate the lower half of the image. Pierre often begins her compositions on paper by laying down an ink ground, which she then works into by alternately dropping more ink and spraying water, allowing the ink to spread. Witness to their irregular edges as they simultaneously cover and reveal the white paper beneath, we process these semi-random marks as shapes taking form and as potential hosts for images.

The process whereby an image takes hold is equally evident in *Hide Me Under Your Wing*, a nearly monochrome, gray-hued wash drawing in which rivulets of ink travel across the paper to settle into recognizable shapes like eyes, faces, and Pierre's signature wings [PL. 12]. The orange pastel is fire, but it is also just orange pastel; the feathers incontrovertibly feathers yet also discernible as white acrylic paint; the black half mask shielding the visage at the lower left recognizable as a spreading ink stain. The hair of the small figure

---

5 This comes from ongoing discussions about drawing between myself and Pierre between October and December 2022.

is visually synonymous with the lapping flames surrounding it, just as these flames are essentially nothing more or less than abstract marks. Yet there is no such thing as abstraction in Pierre's universe because everything carries within itself the suggestion of incipient meaning. There is a looseness to Pierre's gesture as though she is guiding her marks but also allowing them to find their own path, allowing the material to settle into shapes that she coaxes into existence but that might just as well have formed differently. Rather than creating images from scratch, she finds opportunities for forms to reveal themselves.

12

Part and parcel of Pierre's approach is a certain humility, an acknowledgement of the almost accidental way in which an insignificant object or gesture suddenly becomes something. In two altarpiece-style arrangements consisting of torn scraps of paper, Pierre exploits this phenomenon by going small, recreating the winged protagonist and accompanying sentinels familiar from her paintings as barely-there constellations of lines and dabs of paint that conform to the contours of her torn-paper panels. Along with another series of drawings that Pierre frames together with tiny torn stars and diamonds, these altarpiece drawings flirt with an aesthetic of ornamentation. Unassuming and incidental on their own, each panel compliments the others while disrupting any kind of seamless unity or whole. Rather, there is always something that hovers on top of, to the side, or below the main event. In *Intertwined*, a little paper star tops the ensemble like an exclamation point [PL. 24]. It lifts the whole out of the everyday, marking it as significant even as it undoes immanence. In the words of the exhibition title, this is not all there is.

Dispersion or flight is a pivotal theme for Pierre but it is important to note that she does not conceive of flight as indicative of abandonment or escape. Rather, she notes, "Care and touch and being held are very important in my work."<sup>6</sup> Whereas Pierre's earlier work envisions care literally—figures catching and embracing each other with encircling arms or protective wings—her new drawings stage attachment as the inextricable relationship between figure and ground, part and whole. In drawing, there is "openness and possibility but also commitment,"<sup>7</sup> Pierre explains, and her figures are "responsible and responsive" to the space in which they appear.<sup>8</sup>

---

6 Pierre, in Goodalle, "Naudline Pierre."

7 Pierre, in conversation with the author, October 2022.

8 Pierre, in conversation with the author, December 2022.

Typically, Pierre's characters come towards us, surfacing from within smoky depths to take up residence on the fluid surface of the paper so that they are always both emphatically here and in a perpetual state of withdrawal from view.

Considering the interplay between freedom and responsibility in Pierre's work, I am reminded of the central conflict of Toni Morrison's *Song of Solomon*, one of Pierre's favorite books and a source of inspiration. Morrison's book also engages with the theme of flight as its protagonist Milkman Dead dreams of breaking free from his repressive home life and small-town upbringing. But *Song of Solomon* ultimately positions true flight not as a form of escape but as an act of self-discovery that encompasses commitment to one's loved ones and to one's community.<sup>9</sup> In the book's famous closing lines, Milkman now "knew what Shalimar knew: If you surrendered to the air, you could *ride* it."<sup>10</sup> Pierre similarly accepts attachment. Her images are propositions that reveal themselves under specific conditions and which, as such, are renegotiated in each instance. Pierre's works are less about escape than about the active effort to envision an alternate realm with the understanding that this realm can only be imagined from our perspective and with the tools at hand. Surrendering control, Pierre lets her images guide us.

13

### **Acknowledgments**

I would like to take this opportunity to extend my deep thanks to a few key individuals without whom this exhibition would not have been possible. First my appreciation goes to David Norr and Sascha Feldman of James Cohan Gallery, both of whom have been a true joy to work with, ever patient, insightful, supportive, and committed to this project. Above all, I am indebted to Naudline Pierre. Beginning at our first studio visit, I felt a deep sympathy with Naudline's work and approach to art and life. It was a pleasure and a privilege to go on this journey with her. I continue to be amazed by the drawn worlds she has unearthed and made visible.

---

9 For this reading of *Song of Solomon*, I am indebted to conversations with my son Sebastian Greenawalt, who recently wrote a paper on the theme of flight in Morrison's book.

10 Toni Morrison, *Song of Solomon* (New York: Vintage Books, 1977), 337.







# LIKE MAKIN IT TO HEAVEN & THEN TURNIN BACK CUZ U FORGOT HOW

Anaïs Duplan

16 *for Naudline Pierre*

instead, I opt to serve a self that flees from me  
and that is coaxed into me,  
like a dream drawn-up onto a tensile, patinated canvas,  
as in the way the pink paint is sickening,  
and enveloped heavens therein are buckling  
under their own gently pulled-  
apart rage

I am, here, for you,

the right kind of naked, I's a careful  
revelation (with angels) whilst those other type of people  
are unaware

of their own luck, lust, lack--  
and I find a way to cover over their bodies  
in this image in which I've obliterated the horizon  
the sun's possible

where are they?  
the others in this chrysalis  
at the altar of change?

as I emerge I--  
I's a yellowing skin, I is  
reaching into your sensitive,  
sinuous expression, woman,  
I's scaling those exasperated halos of yrs,

I's arising, much like  
those who arise up into their own power, one day,  
which is to say: what lies beyond me?

I'm not a machine, and you know this,  
but I can see this taking all my damn life-  
time to say (and even then that's  
not enough)—so let me be  
where I am with that, if you  
don't mind

*it's something about  
the length of time it takes  
an image to settle*

where we meet at is  
in this image,  
in which I's shown as a dark person  
brutalized down to my knees  
I, in this image, am otherwise  
concealed from view

by chariots of explosions,  
by the fucked-up sky  
by the memories of my insides:

my love, I enter the world  
unchanged, eviscerated



# Plates





PL. 1  
*Don't Be Afraid, 2022*



PL. 2  
*Come What May, 2022*





PL. 3  
*Into the Abyss*, 2022





PL. 4

*The Time is Near (Beginning)*, 2023





PL. 5  
*Creatures of Love*, 2022



















PL. 6  
*Find What You Need, 2022*



PL. 7

*Unto You I Release Myself*, 2022







PL. 8  
*All Ways, 2023*







PL. 9  
*Beyond the Beyond*, 2023





PL. 10  
*Down, Down, 2023*



PL. 11  
*Deeper*, 2023





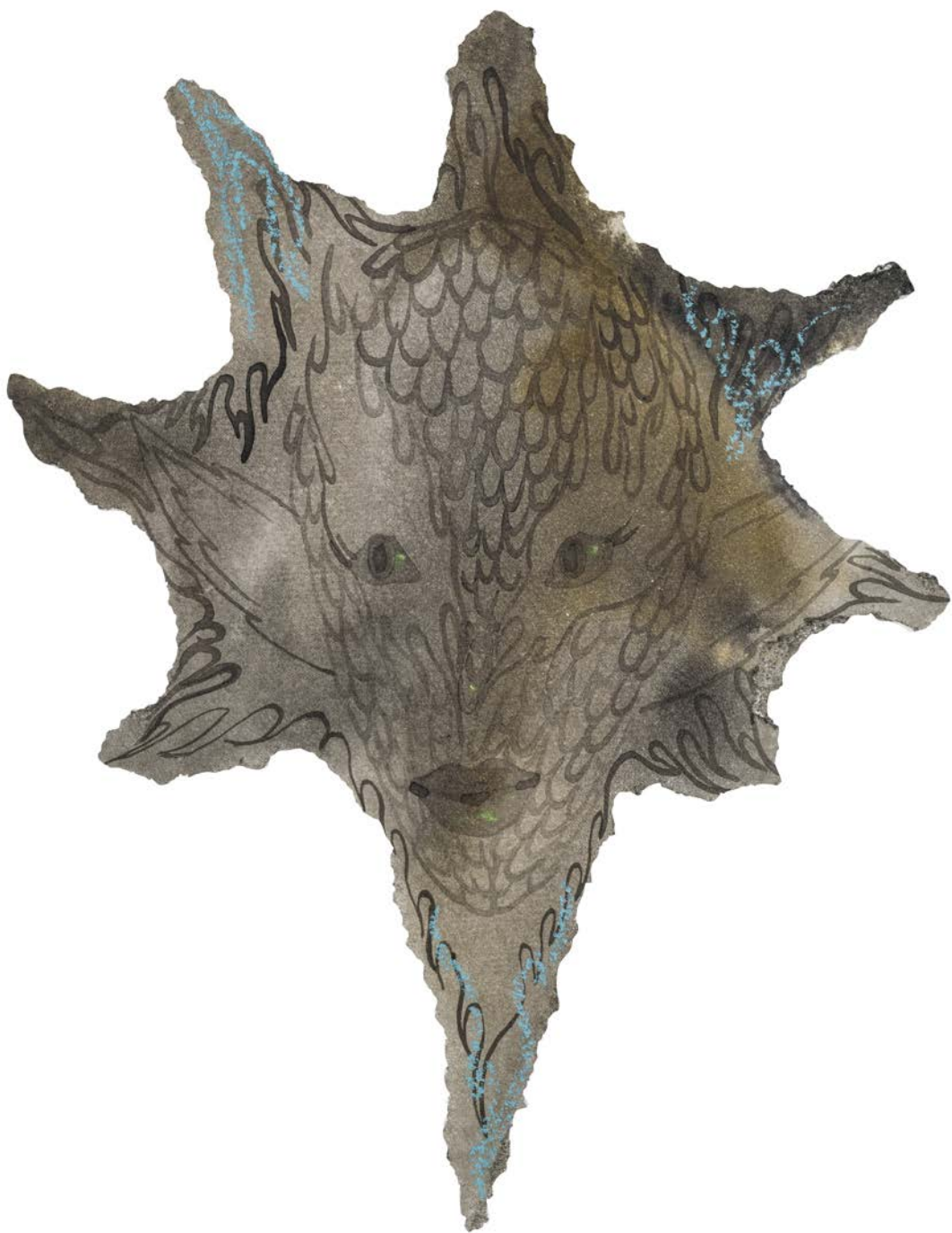


PL. 12  
*Hide Me Under Your Wing, 2022*

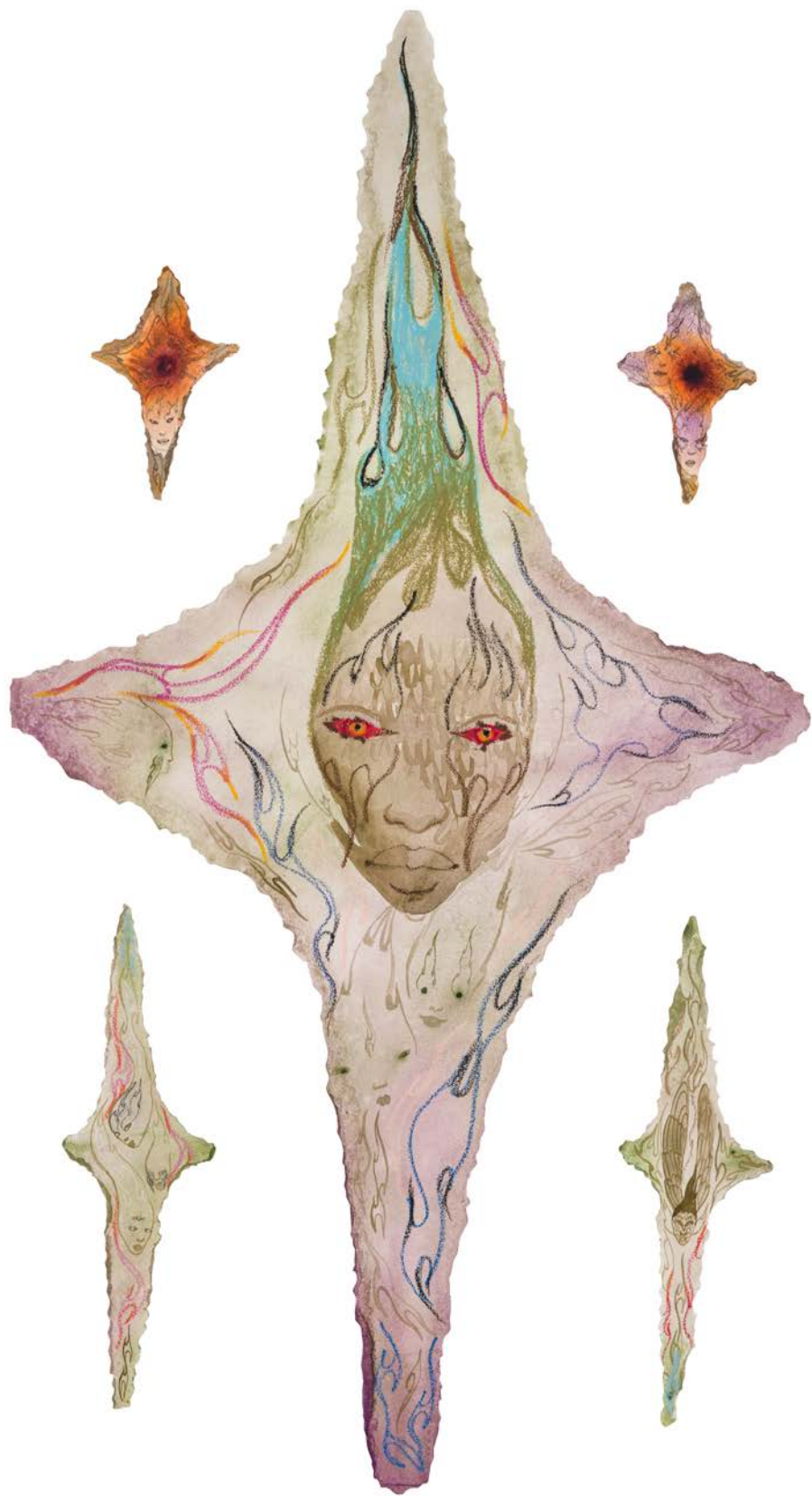






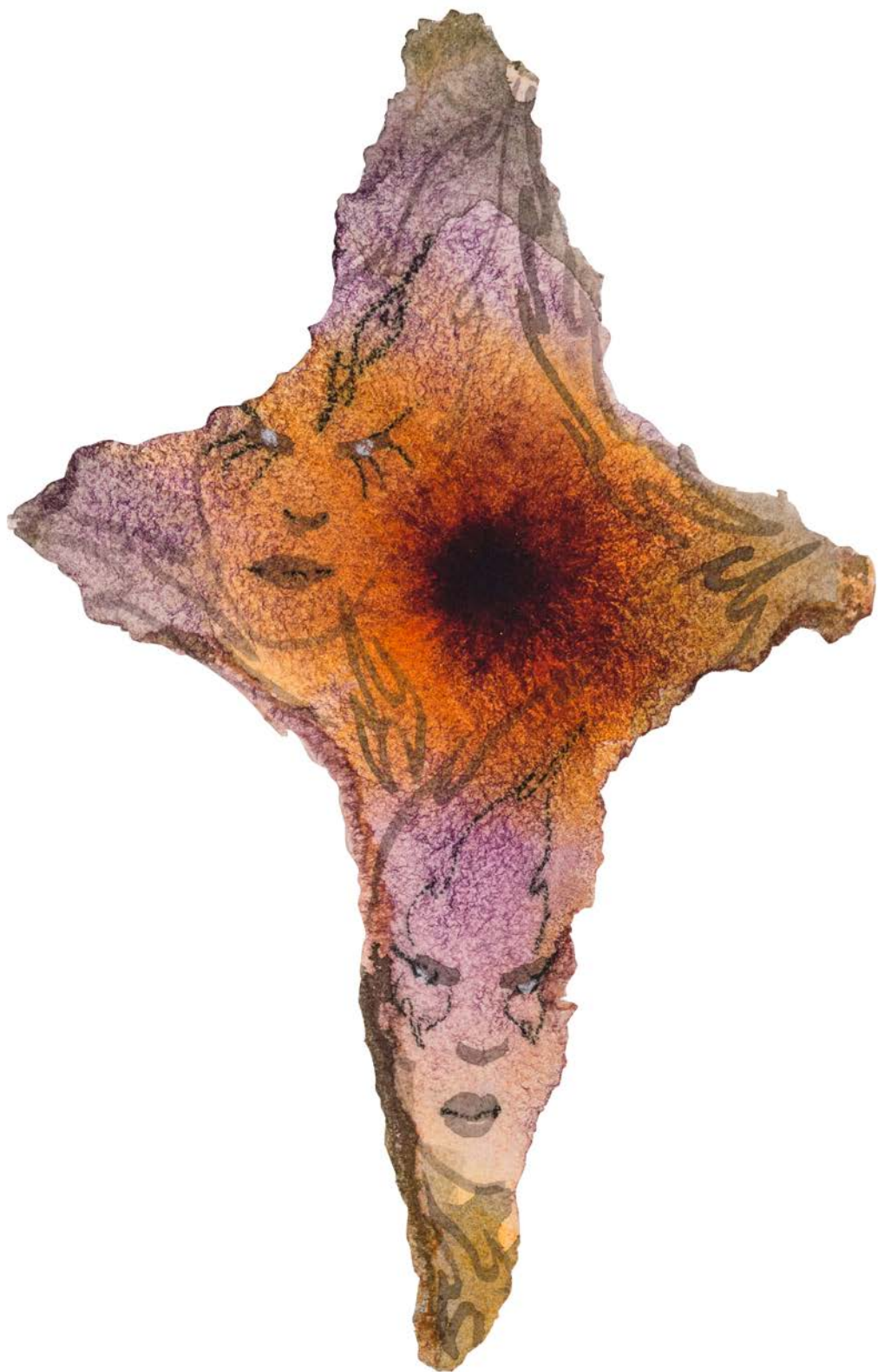




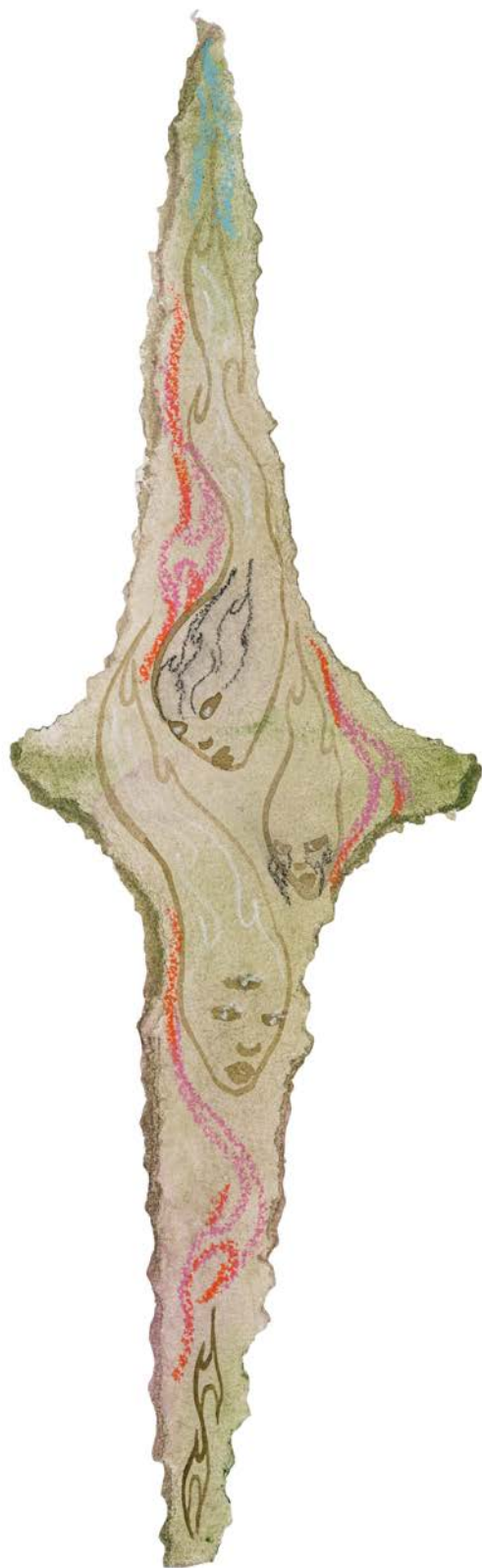


















PL. 16  
*Follow*, 2023



PL. 17  
*In the Beyond, 2023*













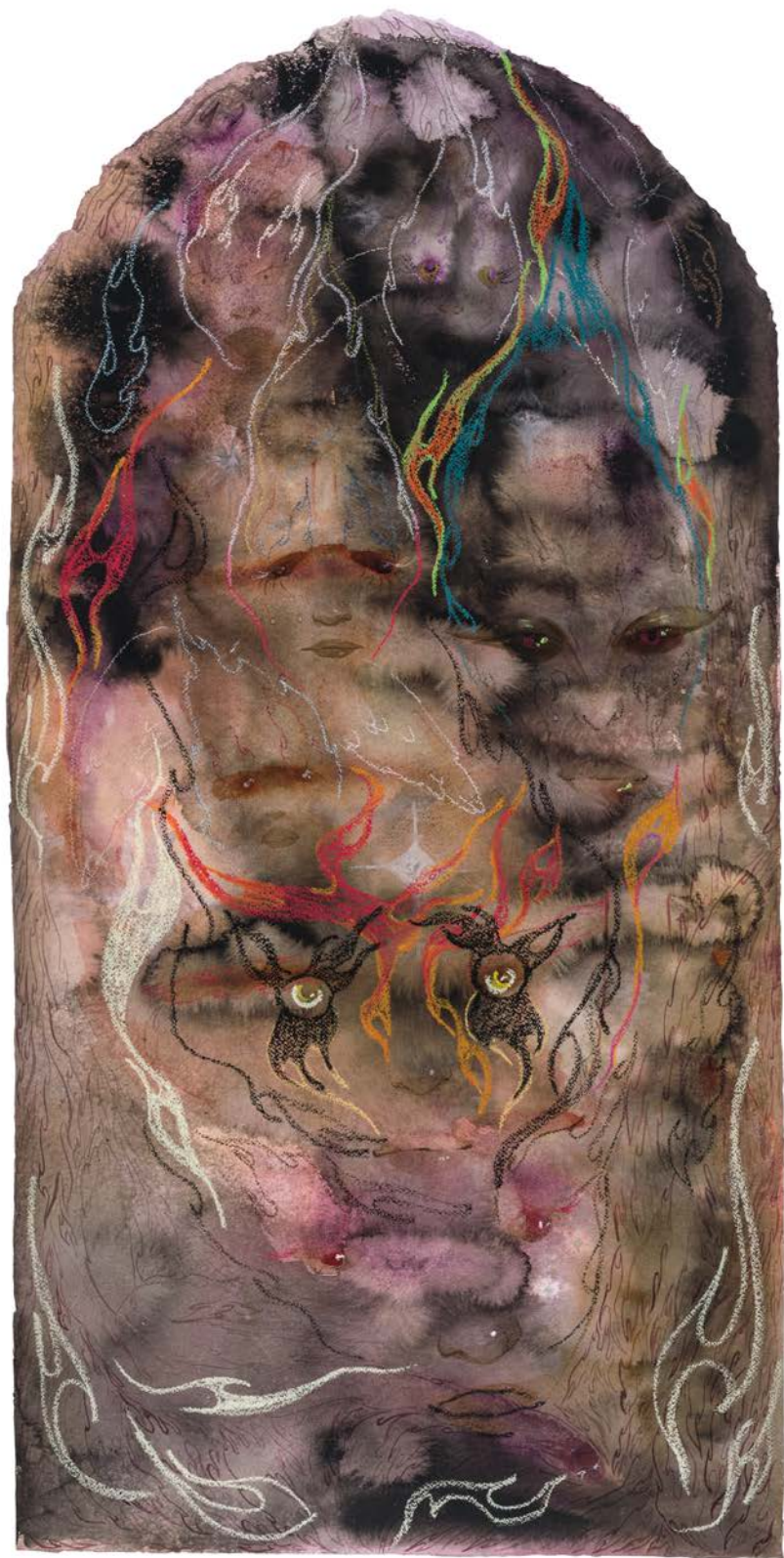


















PL. 22  
*Mist*, 2023



PL. 23  
*Inside*, 2023

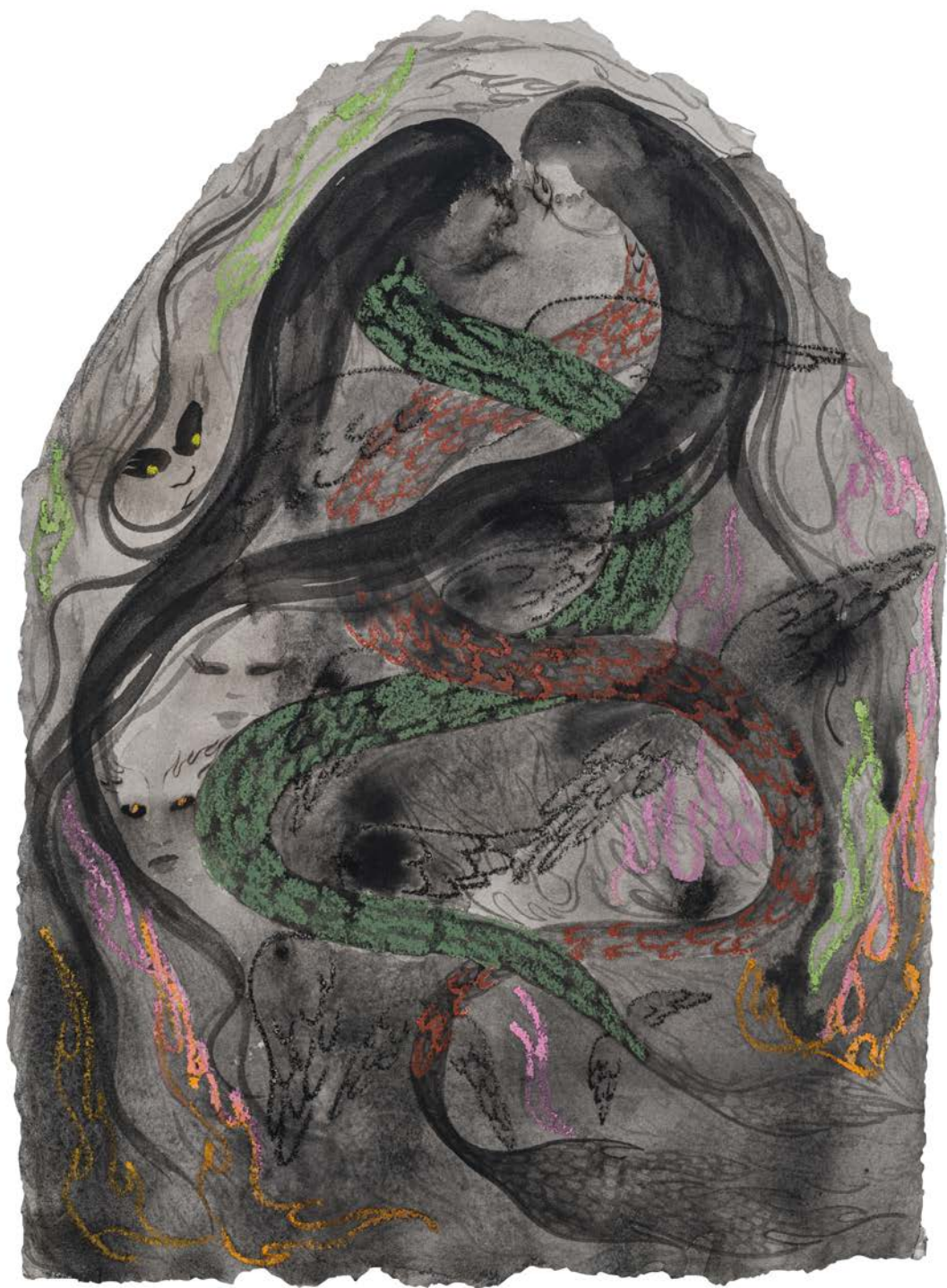




PL. 24  
*Intertwined*, 2022















PL. 25  
*Halted Understanding, 2023*







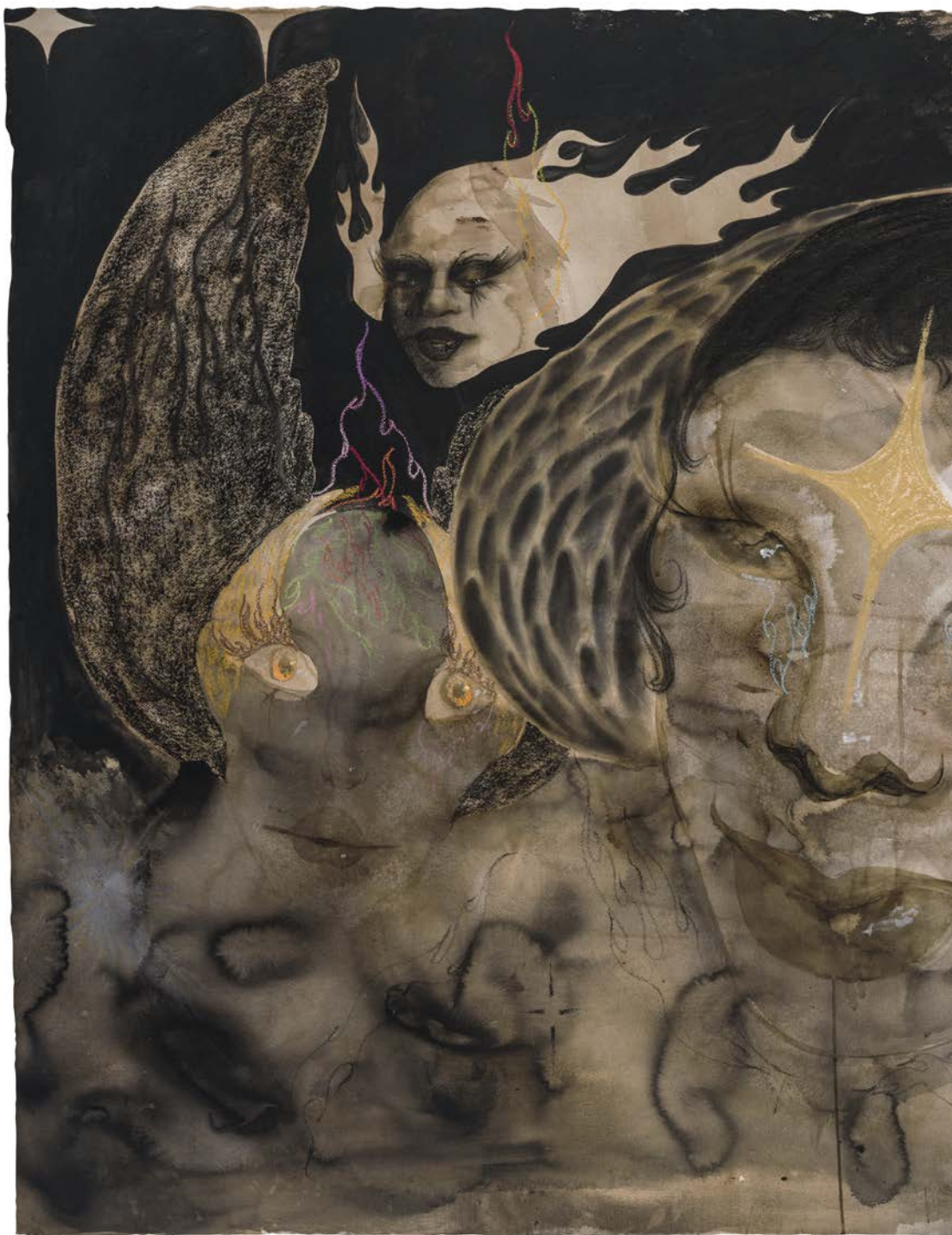




PL. 26  
*Welcome the Unknown, 2023*







PL. 28

*This, I Know to Be True, 2023*









PL. 29  
*Shadows, 2023*





PL. 30  
*Whirlwind*, 2023

## Works in the Exhibition

96

PL. 1

*Don't Be Afraid*, 2022

Acrylic, ink, and chalk pastel on paper  
15 x 11 inches (38.1 x 27.9 cm)

PL. 2

*Come What May*, 2022

Acrylic, ink, and chalk pastel on paper  
15 x 11 inches (38.1 x 27.9 cm)

PL. 3

*Into the Abyss*, 2022

Acrylic, ink, and chalk pastel on paper  
15 x 11 inches (38.1 x 27.9 cm)

PL. 4

*The Time is Near (Beginning)*, 2023

Patinated steel  
84 x 18 x 18 inches (213.4 x 45.7 x 45.7 cm)

PL. 5

*Creatures of Love*, 2022

Acrylic, ink, and chalk pastel on paper  
Six parts, dimensions variable

PL. 6

*Find What You Need*, 2022

Acrylic, ink, and chalk pastel on paper  
15 x 11 inches (38.1 x 27.9 cm)

PL. 7

*Unto You I Release Myself*, 2022

Acrylic, ink, and chalk pastel on paper  
15 x 11 inches (38.1 x 27.9 cm)

PL. 8

*All Ways*, 2023

Acrylic ink, charcoal, and oil pastel on paper  
40 x 30 inches (101.6 x 76.2 cm)

PL. 9

*Beyond the Beyond*, 2023

Acrylic ink, charcoal, and oil pastel on paper  
55 x 85 inches (139.7 x 215.9 cm)

PL. 10

*Down, Down*, 2023

Acrylic ink, charcoal, and oil pastel on paper  
15 x 11 inches (38.1 x 27.9 cm)

PL. 11

*Deeper*, 2023

Acrylic ink, charcoal, and oil pastel on paper  
15 x 11 inches (38.1 x 27.9 cm)

PL. 12

*Hide Me Under Your Wing*, 2022

Acrylic, ink, and chalk pastel on paper  
15 x 11 inches (38.1 x 27.9 cm)

PL. 13

*Curious Being*, 2023

Acrylic ink, charcoal, and oil pastel on paper  
9 x 7 inches (22.9 x 17.8 cm)

PL. 14

*Familiar Being*, 2023

Acrylic ink, charcoal, and oil pastel on paper  
Five parts, 39 x 21 inches (99.1 x 53.3 cm)

PL. 15

*Find Me in the Fog*, 2023

Acrylic ink, charcoal, and oil pastel on paper  
Three parts, 39 x 21 inches  
(99.1 x 53.3 cm)

PL. 16

*Follow*, 2023

Acrylic ink, charcoal, and oil pastel on paper  
15 x 11 inches (38.1 x 27.9 cm)

PL. 17  
*In the Beyond*, 2023  
Acrylic ink and charcoal on paper  
40 x 30 inches (101.6 x 76.2 cm)

PL. 18  
*The Time is Near (Middle)*, 2023  
Patinated steel  
84 x 18 x 18 inches  
(213.4 x 45.7 x 45.7 cm)

PL. 19  
*In the Infinite*, 2023  
Acrylic ink, charcoal, and oil pastel  
on paper  
48 x 24 inches (121.9 x 61 cm)

PL. 20  
*Omnipotent*, 2023  
Acrylic ink, charcoal, and oil pastel  
on paper  
48 x 24 inches (121.9 x 61 cm)

PL. 21  
*Omniscient*, 2023  
Acrylic ink, charcoal, and oil pastel  
on paper  
48 x 24 inches (121.9 x 61 cm)

PL. 22  
*Mist*, 2023  
Acrylic ink and oil pastel on paper  
15 x 11 inches (38.1 x 27.9 cm)

PL. 23  
*Inside*, 2023  
Acrylic ink and charcoal  
15 x 11 inches (38.1 x 27.9 cm)

PL. 24  
*Intertwined*, 2022  
Acrylic, ink, and chalk pastel on paper  
Five parts, dimensions variable

PL. 25  
*Halted Understanding*, 2023  
Acrylic ink, charcoal, and oil pastel  
on paper  
40 x 30 inches (101.6 x 76.2 cm)

PL. 26  
*Welcome the Unknown*, 2023  
Acrylic ink, charcoal, and oil pastel  
on paper  
40 x 30 inches (101.6 x 76.2 cm)

PL. 27  
*The Time is Near (End)*, 2023  
Patinated steel  
84 x 18 x 18 inches  
(213.4 x 45.7 x 45.7 cm)

PL. 28  
*This, I Know to Be True*, 2023  
Acrylic, acrylic ink, charcoal, and  
oil pastel on paper  
55 x 85 inches (139.7 x 215.9 cm)

PL. 29  
*Shadows*, 2023  
Acrylic ink, charcoal, and oil pastel  
on paper  
15 x 11 inches (38.1 x 27.9 cm)

PL. 30  
*Whirlwind*, 2023  
Acrylic ink, charcoal, and oil pastel  
on paper  
15 x 11 inches (38.1 x 27.9 cm)

All works courtesy of the artist

Images © Naudline Pierre, courtesy  
of the artist and James Cohan, New York

Photographs by Paul Takeuchi

## Contributors

**Anaïs Duplan** is a trans\* poet, curator, and artist. He is the author of *I Need Music* (Action Books, 2021), *Blackspace: On the Poetics of an Afrofuture* (Black Ocean, 2020), *Take This Stallion* (Brooklyn Arts Press, 2016), and *Mount Carmel and the Blood of Parnassus* (Monster House Press, 2017). He is a professor of postcolonial literature at Bennington College and has taught poetry at The New School, Columbia University, and Sarah Lawrence College. He was a 2017-2019 joint Public Programs fellow at the Museum of Modern Art and the Studio Museum in Harlem and in 2021 received a Marian Goodman fellowship from Independent Curators International for his research on Black experimental documentary. He is the recipient of the 2021 Queer Art Prize for Recent Work and a 2022 Whiting Award in Nonfiction. In 2016, Duplan founded the Center for Afrofuturist Studies, an artist residency program for artists of color, based at Iowa City's artist-run organization Public Space One.

**Claire Gilman** is Chief Curator at The Drawing Center.

## Board of Directors

### *Co-Chairs*

Andrea Crane

Amy Gold

### *Treasurer*

Stacey Goergen

### *Secretary*

Dita Amory

Frances Beatty Adler

David R. Baum

Valentina Castellani

Brad Cloepfil

Hilary Hatch

Harry Tappan Heher

Priscila Hudgins

Rhiannon Kubicka

Iris Z. Marden

Adam Pendleton

David M. Pohl

Nancy Poses

Eric Rudin

Almine Ruiz-Picasso

Jane Dresner Sadaka

David Salle

Curtis Talwst Santiago

Joyce Siegel

Amy Sillman

Galia Meiri Stawski

Rirkrit Tiravanija

Barbara Toll

Jean-Edouard van Praet d'Amerloo

Waqas Wajahat

Isabel Stainow Wilcox

Linda Yablonsky

### *Emeritus*

Eric Rudin

## Staff

Laura Hoptman

*Executive Director*

Olga Valle Tetkowski

*Deputy Director*

Rebecca Brickman

*Director of Development*

Rebecca DiGiovanna

*Administrative Manager*

Sarah Fogel

*Interim Registrar*

Claire Gilman

*Chief Curator*

Aimee Good

*Director of Education and  
Community Programs*

Isabella Kapur

*Curatorial Associate*

Valerie Newton

*Senior Manager of Retail and  
Visitor Experience*

Anna Oliver

*Bookstore Manager*

Isa Riquezes

*Communications and  
Marketing Associate*

Tiffany Shi

*Development Manager*

Allison Underwood

*Director of Communications*

Lucia Zezza

*Visitor Services Associate*

Aaron Zimmerman

*Operations Manager & Head Preparator*

Mark Zubrovich

*Visitor Services Associate*

Published on the occasion of  
the exhibition *Naudline Pierre:  
This Is Not All There Is*

Organized by Claire Gilman

**The Drawing Center**

June 2-September 3, 2023

*Naudline Pierre: This Is Not All  
There Is* is made possible by  
The Andy Warhol Foundation for  
the Visual Arts, James Cohan,  
and Michi Jigarjian. Generous funding  
is provided by Olivier and Desiree  
Berggruen, David and Jocelyne  
DeNunzio, Kim Manocherian,  
Isabel Stainow Wilcox, Arri Burrows,  
Bill and Christy Gautreaux,  
and Bernard I. Lumpkin and  
Carmine D. Bocuzzi. Additional  
support is provided by  
Hedy Fischer and Randy Shull,  
Marieluise Hessel, and George Wells.

This is number 154 of the Drawing  
Papers, a series of publications  
documenting The Drawing Center's  
exhibitions and programs and  
providing a forum for the study  
of drawing.

**Editor**

Joanna Ahlberg

**Design**

Dandelion / Peter Ahlberg

**Printing & Binding**

Shapco Printing, Minneapolis

**About the Type**

This book is set in Publico Text  
(Roman, Italic, and Bold). It is part  
of the Publico Collection, designed  
by Ross Milne, Christian Schwartz,  
Paul Barnes, Kai Bernau, and Greg  
Gazdowicz, and released incrementally  
by Commercial Type in 2009, 2013,  
and 2014. This book also uses Plain  
(Regular and Italic), which was  
designed by François Rappo and  
released by Optimo Type Foundry  
in 2014.

ISBN 979-8-9876009-3-1

© 2023 The Drawing Center

All rights reserved. No part of this  
publication may be reproduced  
in any form without written permission  
from The Drawing Center.

---

**THE  
DRAWING  
CENTER**



# Naudline Pierre: This Is Not All There Is

Artist Naudline Pierre (b. 1989) harnesses the sublime power of the unknown, creating fictional worlds rooted in her own mythology. Mobilizing time-honored motifs such as the altarpiece and sacred architecture, Pierre creates fantastical scenes replete with winged creatures and fiery beings that reject earthly finitude without positing otherworldly solutions.

Contributions by  
Anaïs Duplan  
Claire Gilman

Published on the occasion of Pierre's 2023 exhibition at The Drawing Center, this volume documents the artist's site-specific installation of richly-hued, layered wash drawings and sculptural elements with over fifty lush images. Curator Claire Gilman explores Pierre's world-creation practice—of which drawing is an integral part—in an essay that is complemented by writer Anaïs Duplan's poem dedicated to the artist.

---

THE  
DRAWING  
CENTER

