

100 Drawings from Now



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Participating Artists

Mounira Al Solh
Uri Aran
Michael Armitage
Ed Atkins
Rina Banerjee
Alvaro Barrington
Gina Beavers
Meriem Bennani
Sadie Benning
Katherine Bernhardt
Amy Bravo
Cecily Brown
Maurizio Cattelan
Paul Chan
Milano Chow
Francesco Clemente
R. Crumb
Timothy Curtis
Jesse Darling
Larissa De Jesús Negrón
Jeremy Deller
Simon Denny
Steve DiBenedetto
Lucy Dodd
Torkwase Dyson
Simon Evans™
Hadi Fallahpisheh
Cao Fei
Rochelle Feinstein
Raque Ford
Derek Fordjour
Chitra Ganesh
Paul Giamatti
Sonia Gomes
Constanza Giuliani
Nicolás Guagnini
Karl Haendel
Lauren Halsey
Rachel Harrison
He Xiangyu

Camille Henrot
Steven Holl
Tishan Hsu
Shara Hughes
Marcus Jahmal
Xylor Jane
Steffani Jemison
Rashid Johnson
Sanya Kantarovsky
William Kentridge
Karen Kilimnik
Christine Sun Kim
Koak
Aline Kominsky-Crumb
Amy Lien & Enzo Camacho
Daniel Lind-Ramos
Cole Lu
Nalini Malani
Guadalupe Maravilla
Helen Marten
Eddie Martinez
Win McCarthy
Hugo McCloud
Annette Messenger
Sam Messer
Sam Moyer
Ulrike Müller
Lavar Munroe
Paulo Nazareth
Christian Quin Newell
Aliza Nisenbaum
Tony Oursler
Jennifer Packer
Anna Park
Giuseppe Penone
Dan Perjovschi
Tessa Perutz
Raymond Pettibon
Walter Price
Christina Quarles

Nathaniel Mary Quinn
Elliott Jamal Robbins
Deborah Roberts
Alexis Rockman
Florencia Rodríguez Giles
Andrew Ross
Mika Rottenberg
Curtis Talwst Santiago
Wael Shawky
Arlene Shechet
Amy Sillman
Cauleen Smith
Nedko Solakov
Ania Soliman
Angela Su
Rirkrit Tiravanija
Fred Tomaselli
Nicola Tyson
Anton van Dalen
Lily van der Stokker
Ambera Wellmann
Terry Winters
Cici Wu
Joe Yetto
Samson Young

The Drawing Center

100 Drawings from Now

With essays by

Claire Gilman
Rosario Güiraldes
Laura Hoptman
Isabella Kapur

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100 Points of Light to Pierce the Darkness

Laura Hoptman

8 The Drawing Center was founded in 1977 to meet a need. Martha Beck, a junior curator at The Museum of Modern Art, perceived that museums like MoMA weren't interested in exhibiting the work of local, emerging artists, let alone drawing, a medium virtually *hors concours* in the contemporary art discourse, not to mention the market. Beck rented a storefront in Soho and for our first few years The Drawing Center featured group exhibitions of contemporary drawing. We were a neighborhood venue, presenting works on paper by neighborhood artists.

More than forty years on, our exhibition track record includes exhibitions of drawing in all its forms, from tattoo flash and tantric drawings, to texts, diagrams, illustrations, and comics. We have displayed the drawing collections of great European museums and exceptional ones compiled by great artists. Monographs of the drawings of some of the best-known artists of the twentieth century, like Eva Hesse, joined groundbreaking presentations of lesser known postwar icons, like Mira Schendel, on our schedule, which also featured exhibitions examining the intersection of photography and drawing, and writing and drawing.

As the years passed, group exhibitions of drawings by contemporary artists occurred less frequently at The Drawing Center. As Soho morphed from a neighborhood of artists' studios and galleries to one of luxury residences and high-end retail, as museums and markets woke up to the cultural and economic potential of the art of the moment, and as our institution became better known and more ambitious, putting together a contemporary art showcase became a more competitive and more loaded proposition.

Earlier this year, as a viral pandemic swept through New York City and the world, closing The Drawing Center and virtually

everything else, cultural organizations were left to face multiple economic and programming challenges. In a period of crises that have threatened the very existence of The Drawing Center, the largest and most confounding problem by far has been a fundamental one: how to reinforce our own relevance to an audience menaced by disease, threatened by economic hardship, and riven by upheaval and painful manifestations of deep-seated inequities at every level of society.

When faced with the prospect of reopening our facility after half a year of closure, nearly a million deaths around the world, and chaotic national politics, we chose to return to our roots. *100 Drawings from Now* is the result: an exhibition of drawings made this year by a cohort of international artists. Not a manifesto for particular trends, formal tropes, or points of view, this exhibition is something of a core sample of artistic voices, revealing myriad distinct layers of drawing activity, from photo-based figuration to text-based conceptualism.

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As I have written elsewhere, one of the key characteristics of late-twentieth and early-twenty-first-century contemporary art is its stylistic eclecticism. Thanks to a revolution in information accessibility, artists have had the chance to broadly mine art history, trying on styles like costumes, and endorsing ideologies by emulating artistic points of view. In the 1980s, critics identified the appropriation of stylistic languages and motifs as a strategy to undermine the hegemony of the art historical teleology that mapped the “progress” of visual culture exclusively through European and American art. Today, in the second decade of the twenty-first century, postmodern eclecticism has grown from a strategy of irony and critique to a veritable marker of this strange and stylistically unoriginal time in contemporary American visual culture. As a result, contemporary group exhibitions can seem like romps through Western art history: expressionist abstractions abide next to figuration carefully drawn from the model, and studio portraiture in the vein of Rembrandt or Alice Neel vies with digitally printed likenesses. Systems-based drawings and text pieces hang next to collages, montages, and assemblages. *100 Drawings from Now* is no different. If it didn’t present a picture of what participating artist Cole Lu calls “this looted, ventriloquized earth,” it wouldn’t be from this cultural moment.

But the works in this show do seem to have something else in common beyond the date of their creation and their stylistic variety. To a one they exhibit a confidence in the medium of drawing as

a viable platform of expression and, in many cases, as reported by the artists, as *the* platform of expression in a historic moment challenging in itself for creative pursuits. It might be impossible to record for posterity this period of isolation and peril, uncertainty and strict rules to follow as if our lives depended upon them. What artists in 2020 are drawing is not necessarily as compelling as the fact that so many of them have turned to drawing, in many instances, above all other mediums. The British artist Ed Atkins speculates that artists are turning to drawing because it is “durationally feasible.”¹ Other artists cite issues of mobility and space that have focused them on their drawing practices. Still others point to their own isolation and the meditative quality of this famously immediate medium. But as the anecdotal evidence of these 100 drawings indicates, artists have turned to the drawing medium in 2020 for convenience, but also for solace. Self-portraits reinforce selfhood; portraits remind us of love and community. Depictions of classical *memento mori*, like skulls and flowers at their peak bloom, are meditations on the fleeting period of youth, and fantastic landscapes are intimations of dreams and the freeing force of the imagination. Relatively few artists have chosen to depict the actual virus: those works that feature the chillingly familiar orb adorned with spikes are joined by other drawings that depict narratives of physical illness or mental disquiet. For some artists, like Nicolás Guagnini, their recent drawings serve as diaristic records of their time in quarantine, a “catalog of different figures and positions: asymptomatic, super-spreader, moment of contagion, etc.” For others, like Fred Tomaselli, making drawings during this time was both an exercise in documentation, a “deep dive into events as they were happening,” while at the same time, “an act of forgetting as I lost myself in the process of making [them].” For many, the act of drawing was a kind of therapy, or antidote to isolation. “I’m drawing now,” Torkwase Dyson admits, “because I need to.”

Helen Marten muses that at this special moment in history “perhaps drawing is something like the drama inside language, the crowd or chorus that gathers at the edges and never stays still.” In the great tradition of group exhibitions of new work by living artists at The Drawing Center, *100 Drawings* provides a platform, if not a megaphone, for a clamor of voices—100 positions on the aesthetic, political, geographical, and generational spectrum, speaking directly

1 This, and all subsequent artists’ quotations, are excerpted from pages 144-171 in the present volume.

to our viewers with nary a frame nor a glass or Plexi barrier between our eyes and each work. A gesture of radical democratization in the annals of exhibition design, this thrilling experiment in “naked” display is meant to promote intense looking and encourage acts of real time connoisseurship. We hope that many of you will visit this exhibition in person, masked, distanced, and by appointment, or online. We are sure that our visitors, like us, will be uplifted by what is a veritable tsunami of drawing creativity on the walls of The Drawing Center, displayed because of, and more importantly, despite the human crises that are keeping us apart, on edge, and uncertain of our near future. *100 Drawings from Now* is our institution’s act of faith in the future of our city, our country, our world, and a gesture of homage and gratitude to the artists whose work unflinchingly continues to light our way in this dark period.

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Acknowledgments

100 Drawings from Now is the second group-curated exhibition that The Drawing Center has undertaken over the past two years. Like the first one, *The Pencil is a Key: Drawings by Incarcerated Artists* (October 2019-January 2020), I can report that it is an unadulterated pleasure to work with my colleagues, Claire Gilman, Chief Curator; Rosario Güiraldes, Assistant Curator; and Isabella Kapur, Curatorial Assistant. That all of us come from different generations and have different tastes and points of view, adds depth to our choices and a liveliness to a display with unexpected juxtapositions and surprise inclusions. This kind of group show—multi-generational, international, and very contemporary—recalls the roots of The Drawing Center and its exhibitions in the late 1970s and early 1980s. Now, as then, living artists are the backbone of our institutional endeavor, and we acknowledge in a chorus of gratitude the 100 artists who agreed to participate in this show, which was quickly conceived and rapidly organized at a distance during a pandemic. Many participating artists are donating their work to The Drawing Center for sale to benefit our institution and its programs. I could not be more proud to note that artists’ contributions, whether through artwork, cash, or foundation donations, have come to be, during this period of crisis, the single most important funding source for The Drawing Center. This is how it should be, and it is a testament to those things we are doing right as an institution and cultural citizens.

Beyond the curators and participating artists, a legion of assistants, gallerists, friends, and experts helped us put this show

together. Those whom we acknowledge in particular include: Miguel Abreu Gallery; Ethan Buchsbaum, Almine Rech Gallery; Becky Koblick, Altman Siegel Gallery; Donna Augustin-Quinn; Danny Baez; Alvaro Barrington Studio; Nick Yu and Leung Wing Yee, Blindspot Gallery; Stefania Bortolami, Claire Bergeal, and Zora Moniz, Bortolami Gallery; Louie Lane, Cecily Brown Studio; Photios Giovanis and Lynn Maliszewski, Callicoon Fine Arts; Alan Yulun Wu, Cao Fei Studio; Valentina Castellani; Zeno Zotti, Maurizio Cattelan Archive; Nicole Russo, Chapter Gallery; Olivier Babin and Susanna Chachko, CLEARING, New York; Esther Flury, Francesco Clemente Studio; Emily Ruotolo and Kathryn McCrum, James Cohan Gallery; Elisabetta Negroni, Galleria Continua; Emily Letourneau and Katie Cato, Corbett vs Dempsey, Chicago; Maggie Calt, Robert and Aline Crumb Studio; Nina Kettiger, Simon Denny Studio; Fernanda Carlovich, Torkwase Dyson Studio; Peter Eleey; Stephen Cheng and Alexander Lau, Empty Gallery; Danni C. Pascuma, Derek Fordjour Studio; Jamie Kenyon, 47 Canal Gallery; Jonathan Harrocks and Tamsin Huxford, Stephen Friedman Gallery; Ashley Stewart and Anya Shikhman, Gagosian Gallery, New York; Pepi Marchetti Franchi and Elena Pinchiurri, Gagosian Gallery, Rome; Gan Uyeda, François Ghebaly Gallery; Jessie Washburne-Harris, Kat McElroy, Elaine Budin, Brian Loftus, Lauren Scher, and Roger Tatleym, Marian Goodman Gallery; Zhiwei Chen, Tim Gentles, Carol Greene, Martha Fleming-Ives, and Eleonore Hugendubel, Greene Naftali Gallery; Christopher Canizares, Peter Crummey, Sophie Nurse, and Madeline Warren, Hauser & Wirth, New York; Kate Ruck and Alexander Ferrando, Camille Henrot Studio; Monica Pabelonio, Executive Assistant to Steven Holl; Alex Ernst, Rashid Johnson Studio; Amanda Schmitt, Kaufmann Repetto Gallery, New York; Chloe Lin and Paolo Villanueva, Anton Kern Gallery; Teresa Eggers, Emerald Woods, Tyler Landes, and Jason Marquis, David Kordansky Gallery; Jill Kraus; Andrew Kreps and Alice Conconi, Andrew Kreps Gallery; Mary Sabbatino, Galerie Lelong, New York; David Lewis and Caitlin Wood, David Lewis Gallery; Donald Johnson Montenegro, Luhring Augustine Gallery; Lauren Kelly, Sean Kelly Gallery; Amelia Brown, Maggie Merrell, and Cari Brentegani, Levy Gorvy Gallery; Rute Ventura, Lisson Gallery; Trevor Tagge and Pamela VanderZwan, Eddie Martinez Studio; Kai Matsumiya Gallery; Rafaella Tamm, Renato Silva, Pedro Mendes, Nancy Brown, and Taciana Birman, Mendes Wood Gallery, New York; Margaret Zwilling, Metro Pictures; Lucy Mitchell-Inness and Josie Nash, Mitchell-Innes &

Nash; Nick Irzyk, Sam Moyer Studio; Maimiti Cazalis, Audrey Stefani, and Charlotte Ketabi, Galerie Nathalie Obadia; Sozita Goudouna, Raymond Pettibon Studio; Friedrich Petzel, Jason Murison, and Andrea Teschke, Friedrich Petzel Gallery; Lara Sturgis, Elizabeth Peyton Studio; Wendy Olsoff, Jennifer Brennan, Eden Deering, and Penny Pilkington, P.P.O.W. Gallery; Irina Stark, Regen Projects, Los Angeles; Sara Roffino; Brenda Rains, Curtis Talwst Santiago Studio; Cara Kuball, Arlene Shechet Studio; Jack Shear; Hamid Amini, Rirkrit Tiravanija Studio; Grace Lerner and Rachel Uffner, Rachel Uffner Gallery; Billy Lazarus, Perri Kipperman, and Grace Cowan, United Talent Agency; Irene Bradbury and Chloe Jayne, White Cube; Rebecca Chartier-Hobson, Terry Winters Studio; Robert Goff, Aly Weiner, Andrea Cashman, Julia Lukacher, and Mary Howard, David Zwirner Gallery.

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At The Drawing Center, my thanks go to the curatorial team: Claire Gilman, Chief Curator, Rosario Guiraldes, Assistant Curator, and Isabella Kapur, Curatorial Assistant; Rebecca di Giovanna, Assistant to the Director; Joanna Ahlberg, our editor, and Peter Ahlberg, our designer; Olga Valle Tetkowski, Deputy Director; Kate Robinson, Registrar; Allison Underwood, Director of Communications; Rebecca Brickman, Director of Development; and Aimee Good, Director of Education. All of those who have given generously to The Drawing Center this year and throughout its history (listed elsewhere) deserve profound thanks. It has been a difficult six months for all of us, and the very fact that we were able to conceive, organize, and mount this exhibition during this time is a credit to the artists who are involved, and to our wonderful, storied institution. Because of our community, we will get through this, and reemerge stronger, more open to different ideas, and more diverse in programming, staff, and leadership.

Staying Present

Claire Gilman

14 At the beginning, before we understood the physical and economic devastation the Covid-19 pandemic would wreak, many people in the art world, including myself, experienced an initial wave of relief. Does this stay-at-home order mean I don't have to get on a plane and travel to give that lecture? Will I no longer have to attend that opening dinner or indeed any event in the immediate future? Can I wear pajamas all day?

This initial euphoria was quickly tempered however by a nagging question: What do I do now? As Zadie Smith eloquently muses in her newly-released essay collection penned during lockdown, those of us who are not essential workers were suddenly faced with an unaccustomed amount of time on our hands.¹ Indeed, for many, one of the most jarring effects of lockdown was an acute awareness of time—both its vast and inherently limited nature—as day followed repetitive day. This time also provided ample opportunity to reflect on the relative value of what we “do,” forcing us to consider what constitutes a life truly lived versus simply pursued. Soon enough, the reality of our new virtual existence set in and digital engagements replaced participatory ones. Still, without the usual busyness and external demands, the question became: What defines authentic engagement? Where does true meaning lie?

Visual artists had their own unique set of challenges. Separated in many cases from their studios and assistants, faced with exhibitions being indefinitely postponed or cancelled outright, they were left wondering what or whom their art was for. In this climate, many returned to fundamentals. Drawing made a resurgence as

1 Zadie Smith, “Something to Do,” in *Intimations* (New York: Penguin Books, 2020), 19-28.

artists took up pen, pencil, and paper and applied themselves to their immediate surroundings. Once again, drawing showed itself to be that most adaptable of art forms, a medium that can be pursued anywhere, by anyone, with limited material resources. The result, simple drawings of simple subjects. Here, I'm thinking of Amy Sillman and Hugo McCloud's flower drawings; Samson Young's desk arrangement and Paul Chan's studio image; Francisco Clemente's oceanscape; Hadi Fallahpisheh's drawing of a domestic play scene; as well as Cecily Brown's drawings after found images from art history and Curtis Talwst Santiago's ode to the healing power of nature in a watercolor of a streetgoer that reads, "If the sun shines, then I'm fine."

But I would argue that the impulse to draw during times of trauma is ultimately motivated by something more innate; something to do with what artist Torkwase Dyson refers to as the medium's "at-handness." Dyson asserts: "I'm drawing now because I need to... Moving back and forth from my tiny apartment in Harlem to a larger space in Newburgh, New York, has really opened up the idea of what's at hand. Drawing in this moment is taking me through what I have on hand in my apartment, without the infrastructure of the studio. This 'at-handness' is calming in this moment of violence and isolation. The process feels monastic."² In one sense, Dyson is referencing proximity, the fact that drawing allows her to create from what is immediately around her. And yet "at-handness" necessarily refers more broadly to the drawn gesture, to drawing's foundation in the act of touch, and to the way in which touch provides a necessary rooting. Again and again, when asked about what it is like to make work now, and the role that drawing plays in this effort, artists have vocalized a similar quest for self-centering. Consider William Kentridge: "It seems to me that any attempt to have a definitive interpretation of what the pandemic means is a way of trying to understand and to land somewhere... In general, it's been far more hours of quiet drawing, of being on my own—which has been kind of marvelous."³ Or Nathaniel Mary Quinn: "The works bear the weight of internalized acceptance of the world's current state while I pursue

2 Torkwase Dyson, "Bird and Lava," Artist Statement, 2020, <https://www.torkwasedyson.com/bird-and-lava>.

3 William Kentridge quoted in Sarah Douglas, "In Lockdown, Artist William Kentridge Makes Sense of the World Through Solitary Drawing," *Artnews*, May 13, 2020, <https://artnews.com/art-news/artists/william-kentridge-drawing-lockdown-1202687051/>.

accepting it, letting go of it, dismantling concepts of control, and becoming as present as humanly possible.”⁴ And Paul Chan: “The thing, the goal, is simply used to reawaken the wonder, courage, and resilience it takes to be fully present in the face of all that is hostile and indifferent.”⁵

This inward shift is visually evident in the turn to self-portraiture by artists like Marcus Jamahl, Karl Haendel, and Mounira Al Solh, as well as in Shara Hughes’s landscape entitled *Self-Reflection*, Christian Quin Newell’s memory image, and Meriem Bennani’s devastatingly funny, comic-book rendering of a therapy session starring her signature lizards. It is also apparent in a profound anxiety about the vulnerability of bodies that manifests itself in images like Camille Henrot’s *Out for a Walk*, a delicate rendering of two transparent bodies that explores our newly heightened awareness of the permeable border between ourselves and others, and Rina Banerjee’s evocatively-titled watercolor portrait, *Droplets and decisions carpeted her expression on surface while in mind triangular apprehensions, a distaste for isolation melted as survivors hypnotized by sickness climbed out of Central Park*.

To make too much of subject matter is, however, to miss the point. Because, as the artists in *100 Drawings* repeatedly indicate, what feels essential now is less what one depicts than how one depicts it, through the simple act of stopping, focusing, and paying attention. Moreover, this “monastic” self-centering should not be confused with a capitulation to separation. Rather, there is no more intimate way of responding to the world than by recreating it through the felt gesture, through Dyson’s “handness,” or Koak’s appeal to touch—“And to feel myself, I have to feel where we touch.”⁶ Because if we cannot physically touch the other, at least in drawing we can experience “the will to touch,” a desire that asserts our sustained relationship with the world even in our isolation.⁷ Indeed, cultivating self-presence confirms that we are here and ready for

4 Nathaniel Mary Quinn, “Nathaniel Mary Quinn Won’t Succumb to Mediocrity,” interview by Eliza Jordan, *Whitewall*, June 24, 2020, <https://www.whitewall.art/art/nathaniel-mary-quinn-wont-succumb-to-mediocrity>.

5 Paul Chan, “Letter to Young Artists During a Global Pandemic,” *4Columns*, May 15, 2020, <https://4columns.org/chan-paul/letter-to-young-artists-during-a-global-pandemic>.

6 Koak, “Return to Feeling,” Artist statement on the occasion of the exhibition *Return to Feeling* at Altman Siegel, San Francisco, March 5-April 18, 2020.

7 This phrase is taken from Jacques Rancière, *The Ignorant Schoolmaster: Five Lessons in Intellectual Emancipation*, trans. and with an introduction by Kristin Ross (Stanford, CA: Stanford UP, 1991), 54.

action even if we don't yet know what action to take. And we need this readiness more than ever as frustration over life's disruption has given way to fear for our loved ones and fellow citizens, to rage over a seemingly unbreakable cycle of police brutality and racial inequity. To paraphrase Dyson again, faced with the most recent state-sanctioned murders of Black bodies, she felt the need for some kind of emotional and physical immediacy: "I turned to drawing because I needed to embody what it meant to stay alive, to touch, and stay grounded."⁸ For Dyson and others, turning inward does not mean turning away from the world. Rather, as Paul Chan observes in his "recipe" for how to cope during these tumultuous times, being attuned to ourselves is a precondition for understanding our inherent connectedness: "Take a seat in your place...Pay attention to how these newly discovered aspects belong to your place as much as you do. Then, acknowledge that you belong to this *empirical world*."⁹ And in the words of Rashid Johnson, "[Now] we're all restricted in some way. And that's humbling, for people who believed they could do whatever they wanted, that's just not the case anymore. Because you are responsible to other humans."¹⁰

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Dyson, who has been drawing while listening to books and podcasts—as she puts it, to stories about “lives lived with the purpose of love and freedom”—did not find quarantine isolating: “I feel a collective presence in my studio even in this moment of distance.... I feel a chorus in my space of solitude and I'm making because of it.”¹¹ Similarly, many of the artists in *100 Drawings* have been exploring and depicting new forms of togetherness: Sam Messer and Rochelle Feinstein's Zoom portraits of each other, Amy Bravo's delicate pastel featuring two imaginary friends, and Larissa De Jesús Negrón's testament to collective grieving. In this spirit, Johnson explains the spontaneous evolution of his *Anxious Men* series from black to red crayon. For all their original specificity as “stark black characters against sharp white backgrounds,” the shift from black to red made Johnson realize that the intention behind these

8 Dyson, conversation with Robert Shane, *The New Social Environment* #75, *The Brooklyn Rail*, June 30, 2020, <https://brooklynrail.org/events/2020/06/30/torkwase-dyson-with-robert-shane/>.

9 This text by Paul Chan was posted on Greene Naftali's website on April 14, 2020, and is no longer accessible.

10 Rashid Johnson, quoted in M.H. Miller, “Two Exhibitions Respond to Art in the Age of Anxiety and Distance,” *The New York Times*, April 24, 2020, <https://www.nytimes.com/2020/04/24/t-magazine/george-condo-rashid-johnson-art.html>.

11 Dyson, “Bird and Lava.”

portraits of collective fear and anxiety was always to “encapsulate everybody.”¹² *100 Drawings from Now* amplifies Dyson and Johnson’s chorus, showing the myriad ways in which drawing can act as a vital connective force and as an assertion of our humanity in the face of pain, anger, and injustice. For to return to the existential question about time spent, what is essential is not what we are doing at every moment, but *how* we do it. What is essential is the strength and dedication we bring to every gesture we make and that we remain present in our commitment to each other and to the world.

12 Johnson in Miller, “Two Exhibitions Respond to Art in the Age of Anxiety and Distance.”

Structures of Feeling

Rosario Güiraldes

On the third Saturday of March of this year I woke up feeling anxious, yet again. It had been just over a week since I last rode the subway to work and five days since all nonessential businesses—including museums—had been shut down. The evening before, all New York residents had been instructed to stay at home unless absolutely necessary. My friends and colleagues who had somewhere to flee to—relatives', friends', or weekend homes—had already left the city. The Drawing Center's offices had been disembodied into the digital ether; we held our first virtual staff meeting earlier that week with colleagues joining from all over the country. Even if I had been willing to take the health risk, flying to Buenos Aires to shelter in place with my own family wasn't a possibility because as a "nonimmigrant alien," I couldn't risk the chance I would be unable to reenter the country due to new travel restrictions. I wasn't going anywhere.

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Still, in some ways I felt relieved since I was deeply immersed in preparations for an upcoming exhibition; working remotely meant, in theory, that I had more time for the quiet, solitary work of researching and writing, but I found it nearly impossible to focus on anything but the unfolding health crisis. I was buoyed by watching as many art institutions rapidly adapted to the situation—shutting their physical doors and opening digital portals to a plethora of online initiatives and programs for the general public. They shifted in what seemed like the blink of an eye from places for the exhibition and care of objects to places that engage with and serve communities.¹

1 For more on this topic, see: Alex Marshall, "What Is a Museum? A Dispute Erupts Over a New Definition," *The New York Times*, August 6, 2020, <https://www.nytimes.com/2020/08/06/arts/what-is-a-museum.html>.

Similarly, I felt a growing sense of responsibility to reconsider the practice of care in my work as a curator, and looked for ways to both acknowledge the often dangerous caregiving required of essential workers and to reach outward and connect with those in my own community, despite the physical limitations.

What is the role of art, and the role of drawing in particular—if any—during periods of crisis? To begin to answer this question, I returned to the work that my co-curators and I had done a year before for The Drawing Center’s exhibition *The Pencil Is a Key: Drawings by Incarcerated Artists*. We posited that the abundance of drawing by incarcerated artists can be explained not only by the relative accessibility of drawing materials in forced confinement, but by drawing’s unique ability to allow “the mind and the self to rise above circumstances that seek to make the individual feel less than human.”² While I am not expressing an exact equivalency between the experience of freedom denial and that of voluntary self-isolation, the existential reasons to choose drawing over other forms of visual expression within restricted conditions could be perhaps transposed to the broadest definition of crisis. Acting on the primal, instinctual, and universal impulse of putting pencil to paper—activating ones mind through drawing—is a tangible way for human beings to understand and respond to the experience of physical confinement, fear, and uncertainty, and to embellish reality and create beauty as a way to endure unbearable situations. Drawing can also mobilize support and raise awareness of pressing issues. In these ways, drawing does appear to achieve an essential character during moments of crisis: that which artist Elizabeth Colomba described as an “unnecessary essential.”³

It was with those thoughts in mind that I conceived and began a daily drawing series on Instagram that morning in March. I called it “One Drawing a Day,” a simple construct that provided constancy where there was otherwise none. Over the next eighty-three days, I posted images of drawings by artists whose work I find exciting and inspiring; artists who, through drawing, look critically at their societies and histories, and, in doing so, reform these histories in the present; artists who have helped me understand what drawing

2 Claire Gilman, Rosario Güiraldes, Laura Hoptman, Isabella Kapur, Duncan Tomlin, “A Note from the Curators,” in *The Pencil is a Key: Drawings by Incarcerated Artists* (New York: The Drawing Center: 2019), 11.

3 Dodie Kazanjian, “What Does the Art World Look Like Now?,” *Vogue*, April 27, 2020, <https://www.vogue.com/article/art-world-post-covid>.

is and can be; artists whose drawings are raw and direct. I wrote and posted mostly about drawings that clarify, drawings that set up new possibilities. I shared them in an attempt to connect with and nourish my community. I began with a drawing by Argentine artist, poet, writer, activist, and community organizer Fernanda Laguna, whose first major exhibition of drawings will be held at The Drawing Center in 2021. Fernanda had explained to me that that particular drawing was part of a series she made at a difficult time in her life in order to challenge her negative thoughts, conjure her desires, and make them manifest. Thinking and writing about drawing, as well as reflecting its role, likewise became my daily affirmation.

I was not alone in this, and watched as many artists also turned to drawing during lockdown. That The Drawing Center should organize an exhibition of drawings made “now,” during this period of isolation and unrest, soon became evident to my co-curators and me as we witnessed an undeniable surge in drawing. This can be partly explained, again, by the fact that drawing materials are more readily available than, for example, painting materials, sculpture tools, or sophisticated video equipment. Many artists found it difficult to access their studios and were no longer able to work with assistants and fabricators. But more profoundly, the abundance of drawing seemed to come from the need to adapt and respond—to submerge into events as they were happening or, conversely, escape via the activity of artmaking, a form of reimagining.

Puerto Rican artist Daniel Lind-Ramos metabolized his present circumstance by making art with the materials he had on hand while quarantined at a rented apartment in East Harlem, unable to return to his home in Loíza, where he typically works in sculpture [PL. 50]. “We have to take everything that is within our reach to create images,” he explained. “I’m not in my studio, but I have paper, pens, pencils. So I can react to the situation.” Transforming catastrophic events into strong images is something that he is used to as a Black Puerto Rican artist who has survived Hurricane Maria and a decade of Puerto Rico’s financial debacle: “You can create images that are not complicated to build—but that doesn’t mean that they won’t be strong and won’t reach a lot of people. There’s a big power there.”⁴ Similarly, Cauleen Smith recalibrated her understanding of the

4 Siddhartha Mitter, “This Puerto Rican Sculptor Meets Disaster With Spirit,” *The New York Times*, April 1, 2020, <https://www.nytimes.com/2020/04/01/arts/design/daniel-lind-ramos-art-virtual-tour.html>.

crises through her ongoing Covid Manifesto project: a modest series of drawings made with vigorous strokes of graphite on yellow and fuchsia notepads. The word-based images consist of short, personal opinions, as well as reflections on the simple pleasures of domestic life, all seen through the lens of cultural politics [PL. 40]. The impetus and vigor in the strokes of Smith's handwriting underscore the messages' demand for immediate attention. Like the meaning of the language itself, the drawings feel urgent, unmediated, raw.

22 For the artist collective comprised of Amy Lien and Enzo Camacho, drawing is a practical tool to envision shared freedom and to mobilize assistance for those that are structurally oppressed—especially the families of plantation workers in Negros in the Philippines [PL. 15]. During quarantine, Lien and Camacho experimented with papermaking techniques using leftover food scraps and discarded materials as a way to, in the artists' words, “imagine ecological liberation through material play.”⁵ Drawing is a vehicle to escape the body and the systems it occupies, to remove oneself from the present situation, and to allow introspection, as in the case of Mika Rottenberg's humorous and absurd drawings, Nicola Tyson's enigmatic pencil landscapes, and Sonia Gomes's meditative drawings [PLS. 11, 104, 92]. Conversely, for some artists, drawing emerged as a natural consequence of slowing down during confinement. Mexican-born artist Aliza Nisenbaum, for example, has explained that, without a supply of canvas or the possibility of seeing subjects (whom she typically paints from life), she found herself honing her approach to portraiture by revisiting older paintings through drawing [PL. 38].

At the end of May the nature of the crisis shifted dramatically with the brutal murder of George Floyd by a police officer in Minneapolis. In the wake of yet another instance of state-sanctioned violence and racism, the Black Lives Matter movement galvanized across the country with protests and uprisings. The circumstances and considerations for organizing our show—which was to examine the role of drawing in the present—immediately and decisively changed. We had to recalibrate the framing of the show and our understanding of the terms “crisis” and “now,” while simultaneously attempting to find ground for solidarity and connection, both as individuals and as a team. It is understood that the notion of critical distance—the space required to remain impartial and detached

5 Amy Lien, e-mail to the author, July 31, 2020.

from our own presuppositions and from our own sociohistorical context—is central to our work as curators and art historians who study the lives of artists and the artifacts they make. But how can we possibly aim at impartiality and detachment when we are not only thinking and reflecting while experiencing events in real time, but when detachment and impartiality are precisely what puts the lives of the most “vulnerable and disenfranchised in society” at risk? We had to work with “a different lens, giving up on claims of authority and objectivity.”⁶

Critic and activist Brian Holmes defines “the aesthetics of crisis” as “the forms *through which* an emergent process of social change becomes perceptible and sensible.” Holmes refers to the ways in which artworks can evoke a “structure of feeling”—a term that he borrows from the late theorist Raymond Williams—which is constituted by the ways in which artworks can sometimes articulate that which we cannot, or that which we struggle to describe with language.⁷ Holmes points to the importance of representation in the realm of the political, inasmuch as, in order to address matters in society and ultimately transform them, we first have to learn how to represent these matters aesthetically. Following Holmes, then, central to the process of social self-alteration of societies and individuals is the construction of a *structure of feeling*. Even though *100 Drawings from Now* does not deal with any given aesthetics other than the one resulting from the 2020 time marker and the drawing lens, an aesthetics of crisis has certainly emerged. It is comprised of the multiple ways in which artists have taken up drawing in order to create images that represent our unarticulated thoughts around notions of care, equity, community, and inclusion, and which, in turn, reflect the conditions of the present multiple crises, but also, perhaps, provides evidence that artists will continue to make art, to draw, no matter what.

Curating an exhibition of drawings made during and about the mounting crises, while simultaneously experiencing these crises as individuals, and working at an institution at a moment during which institutions are being tasked to, in the words of

6 Yesomi Umolu, “On the Limits of Care and Knowledge: 15 Points Museums Must Understand to Dismantle Structural Injustice,” *Artnet*, June 25, 2020, <https://news.artnet.com/opinion/limits-of-care-and-knowledge-yesomi-umolu-op-ed-1889739>.

7 Brian Holmes, “The aesthetics of crisis: Art in arrested democracies,” *Eurozine*, June 17, 2015, <https://www.eurozine.com/the-aesthetics-of-crisis/#footnote-2>.

curator Yesomi Umolu, “acknowledg[e] the genealogy of violence and injustice” and “unlearn the practices and behaviors that have emerged from this condition, and seek to build anew along antiracist and decolonized lines,” has been, and continues to be, an incredible challenge and an extraordinary responsibility, but as a non-collecting institution dedicated to the most intimate, accessible, and universal medium, I believe that we are in a unique position to build ourselves anew.⁸ I hope that this exhibition, at the very least, will offer some of the radical thinking and imagination, the *structure of feeling*, that we all need right now.

8 Umolu, “On the Limits of Care and Knowledge.”

Out of Body Out of Mind

Isabella Kapur

2020 is a bad year. The Covid-19 pandemic and the US government's abysmal response to it have trapped many of us in our homes, and tasked others with the dangerous work of keeping communities fed and healthy while under constant threat of deadly illness and economic disaster. The essential work of protesting police brutality and racial inequity has been met with violence and vitriol. Most everyone is dealing, to varying degrees, with a crushing reality—one that reminds us that our bodies are fragile, and dictates how we move through the world in ways we might rather forget.

25

During this time, marked by widespread illness and increased racial consciousness, many have been prompted to become more acutely aware of their own bodies and their physical relationships to others. Every walk is a dance to avoid giving or contracting the virus from passersby. People with whom we used to comfortably share space—friends, loved ones, and coworkers—may now spark extreme fear. We are forced by instances of police brutality and the racial and economic facets of the Covid crisis to contemplate, sometimes for the billionth time and sometimes for the first, how race, skin color, and health status place us on a sliding scale of situational danger. And of course, regular face-to-face interactions are supplanted by dependence on devices, shifting the status of technology from supplementary to essential. The artists in this exhibition do not universally speak to one experience during this period, but a significant subset do meditate on the body, physical place, and interpersonal relationships, which provides a glimpse of how these artists are thinking about the fragility and complexity of their own bodies during this time.

Portraiture, as a genre that allows us to interrogate how we perceive each other and how we present ourselves, is well-matched to the exploration of this new extreme bodily awareness. Nathaniel Mary Quinn, R. Crumb, Marcus Jahmal, and Aliza Nisenbaum capture real life visages with varying techniques, connecting to themselves and the people around them through their work. R. Crumb presents a very honest line-drawn portrait of himself, capturing his body in this moment [PL. 74]. Aliza Nisenbaum, who usually draws and paints from life, with her subjects in the room, was forced to find new ways of working, including returning to and abstracting older portraits [PL. 38]. In both cases, the artists take a candid look at how bodies, and their own bodies' ability to draw, exist in this particular time. Nathaniel Mary Quinn's fragmented face [PL. 47], compiled from the disparate parts that make up the subject in Quinn's mind, pulls on the artist's own memory and present impulses, marrying his preestablished way of working with the current moment, much like Nisenbaum's approach.

Rina Banerjee has explored the body in global space and international biological agents since early in her career. One of a series of portraits, Banerjee's *Droplets and decisions carpeted her expression on surface while in mind triangular apprehensions, a distaste for isolation melted as survivors hypnotized by sickness climbed out of Central Park*, uses acrylic, ink, and collage to create a face alive with texture, color, and pattern, much of it amoeba-like in nature [PL. 43]. A mosaic of black-and-white striped paper, washes of acrylic, fly-away hairs, and teardrops traveling up and down the face make visible the inescapable organic reality of our bodies—the presence of viruses, bacteria, sweat, oil, and hair. The vibrant purple of the background, added to the work in July as New York temperatures rose into the nineties, is reflective of the sweltering heat.¹

In Camille Henrot's *Out for a Walk*, two figures mirror each other as they stroll towards the right side of the page, one appearing to be nude, the other with visible internal organs [PL. 18]. Delicate lines of red create the nerves or capillaries that pool at the leading figure's feet, emphasizing the effort of the walk, while the two figures just barely touch, linked by the following figure's nipple. These points of contact make subtle physical moments not only visible, but tangible to the viewer. By articulating the sensitivity of the figures' bodies, Henrot mimics the reality of existing in a body with many

1 Rina Banerjee, e-mail to the author, July 27, 2020.

points of responsiveness and awareness. This feels familiar in an environment where simply brushing past another body might spark anxiety. Explicit physicality and anatomy is at work again as Annette Messenger presents a skeletal parent and child, tapping into the way the present situation provokes an undeniable fear of mortality [PL. 55], and as Steven Holl presents a pair of lungs labeled “Mystery of Force? Takes your breath away,” a similarly direct reference to the respiratory impact of Covid-19 [PL. 19].

Nicolás Guagnini’s “scientific illustrations on acid,” developed as semi-automatic exercises in processing the pandemic, reflect on bodily experience during this time on two levels [PL. 77]. Both the practice of drawing and the content of Guagnini’s contribution, *Asymptomatic Disbelievers*, are equal parts personal and alien. The automatic process of making lines, gently shading, and following where this action leads, demonstrates the cathartic experience of drawing, a way of both connecting to the body through making and detaching from an overtaxed mind. The amorphous pathways that make up a warped pair of lungs in *Asymptomatic Disbelievers*, meanwhile, strike a similar balance between recognizable organ and alien structure. In fact, the accounts of many of the artists in this exhibition are testaments to the security that drawing provides during chaos, both mentally and, for some artists, financially. Cecily Brown’s work, like Guagnini’s semi-automatic process, is a reminder of the grounding physical practice of drawing. Brown’s study of Frans Snyders’s *Still Life with Dead Game, Fruits, and Vegetables in a Market* (1614) presents a mass of game meat, bloodless severed animal parts piled high in a gracefully drawn scene of violence and death [PL. 60]. Subtle patches of red watercolor bleed into the shadows of the otherwise colorless figures, a change from the cacophonous colors of Snyders’s work that allows the weight and form of the flesh on the table to shift into focus. Brown shows us two things to be consumed, taken in, and experienced physically—art and food—complicating the inherent comfort of both with her choice of subject. Of course, drawing isn’t the only salve for anxiety, isolation, frustration, and fear: Katherine Bernhardt renders Xanax and cigarettes in a repeat pattern, evidence of attempts to calm the body and mind in other ways [PL. 89].

Whether consuming, contracting, or distracting, these drawings tease out relationships between our interior and exterior worlds. Shara Hughes’s description of a recent self-portrait provides a telling take on this relationship: “There’s what’s happening inside the

'head shape' and what's happening outside. It all fits together, but everything is tight and fighting for its voice.... I keep telling myself to make something, but I don't know how, and each day I say, 'Today I will start.' But I just don't. I think my portrait reflects something almost like tectonic plates within my own isolated body, rubbing up against each other, agitated and caged."² Here, Hughes presents a vibrant landscape with a river running off to an abrupt end, defined by the artist as the only way in or out of the space of the drawing [PL. 98].³ The confinement she experiences, comprised of agitation and physical restriction, is a hallmark of the lockdown era.

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Vulnerability, anxiety, and comfort also emerge as themes in the work of artists reflecting on racial violence in the United States during this period, often building on explorations of these themes in years prior. Deborah Roberts's *You look so much better if you smile* features a Black girl pieced together with fragments of faces and bodies found in magazines and other publications [PL. 72]. The girl has an ambiguously neutral expression on her face, one eye gazing up in what could be exasperation or concern, lips set in a line. Her cheerful, patterned clothing, paired with the tiara in her hand, provides a strong impression of what, rather than the aggressive title statement, might actually make her happy. Roberts has observed that, "Black women start as vulnerable as anyone else. But society puts so much on us that you have to grow up fast to take on this role as protector-of-self before any other girl...We have seen images of beautiful and successful black women, and we know that we have to get there, but how does it start? ... There has to be someone looking at the vulnerability of black women."⁴ The girl in Roberts' work, given a complex emotional existence by the artist, demonstrates this vulnerability in her shifting expression, the subtle moment where one foot worries over the other, and the blend of adult hands with the shape and clothing of a child, forced to protect her interior and exterior self while too young. She becomes a powerful reminder that Black women and girls are being forced to unfairly shoulder the burden of physically caring for others and educating others on matters of racial inequity, all while withstanding the grief and fear

2 Shara Hughes, interviewed by Dodie Kazanjian, "What Does the Art World Look Like Now," *Vogue*, April 27, 2020, <https://www.vogue.com/article/art-world-post-covid>.

3 Shara Hughes, artist statement provided in e-mail with the author, July 25, 2020.

4 Deborah Roberts, interviewed by Antwaun Sargent, "The Artist Changing the Face of Black Girlhood," *Vice*, March 6, 2018, https://www.vice.com/en_us/article/59kapb/the-artist-changing-the-face-of-black-girlhood.

that comes with the disproportionate loss of individuals in their communities to the pandemic and to incessant racial violence.

Lavar Munroe's personal approach to the era resonates with the political moment as well. Munroe created his drawing on the envelope in which his citizenship confirmation letter, signed by President Trump, was delivered to him [PL. 39]. On this envelope Munroe presents his response: a portrait of a Black man sliced on the neck and cheek, bleeding from both the eyes and the nose, and with a forehead wound of exposed red paper. The drawn and real life adhesive bandages barely cover the neck wound, an actual gash in the paper, while Munroe has only partially sewn up the cheek wound, letting the needle and thread dangle, abandoned. A pattern of dots, hairs, and pimples defines the man's face, serving much the same function as similar features in Rina Banerjee's portrait, evidence of human physicality and frailty. Munroe's sunken-eyed, corpse-like figure is a blunt rebuttal to a letter from a president and administration who have mismanaged a pandemic, stoked xenophobia, and encouraged white nationalist violence. In the past, Munroe has used the same detailed, sensitive shading and material buildup to present scenes both joyful and violent. Emaciated bodies and figures experiencing violence are not new to his work, which has also included snarling dogs, dripping red paint, and fine lines of red piercing bodies like the laser sight from a gun.

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Indeed, many of the artists featured in this volume were working within the same themes before the pandemic and the latest wave of social and political unrest. The physical threats and bodily experiences that have been exaggerated by this era were already present, symptoms of persistent political, social, and economic issues. The evidence is in the work on view in this exhibition. Ultimately, the value of this new work is in helping us understand not simply our bodies, experiences, and relationships during a difficult moment in time, but also how those experiences can be traced through time. There is a before this moment, and there will be an after, and drawing is one tool for understanding and processing that transition.

Plates



PL. 1
Rashid Johnson
Untitled Anxious Red Drawing, 2020

Did I die in pain? Was it medicalized and gruesome? Was illness or accident to blame? Did regret set in before I went? Who arranged my funeral? Did anybody show up? Am I buried next to my mother? Did I die drunk? Was there any nobility or was it entirely vulgar? Did I leave out anything embarrassing for people to find? Did I cause anybody shame? Did I leave enough money for my daughter? Did I teach her anything useful? Will she replace me? Will my death keep her from forming loving relationships? Will she be an addict? Will she be happy? Will she be alright? Will my art be her burden or her pride? Did I make the right choices in life? Were they even choices? Did I cause more good than harm? Did I spend the time I had wisely? Did I spend too much of it drawing? Will anybody care about what I made? Does it mean anything to anybody? Does this drawing have a purpose? Will it end up in a museum? Or rolled up in an attic to eventually be thrown away? Will humans survive? Will the earth be habitable? Will New York end up under-water? Will Los Angeles get too hot? Will there ever be a class revolution? Will capitalism kill itself before it kills everything else? Why was I here? Did I make a difference? Does it matter that I ever lived? How long will it be until I'm forgotten?

PL. 2

Karl Haendel

How long will it be until I'm forgotten? #2, 2020



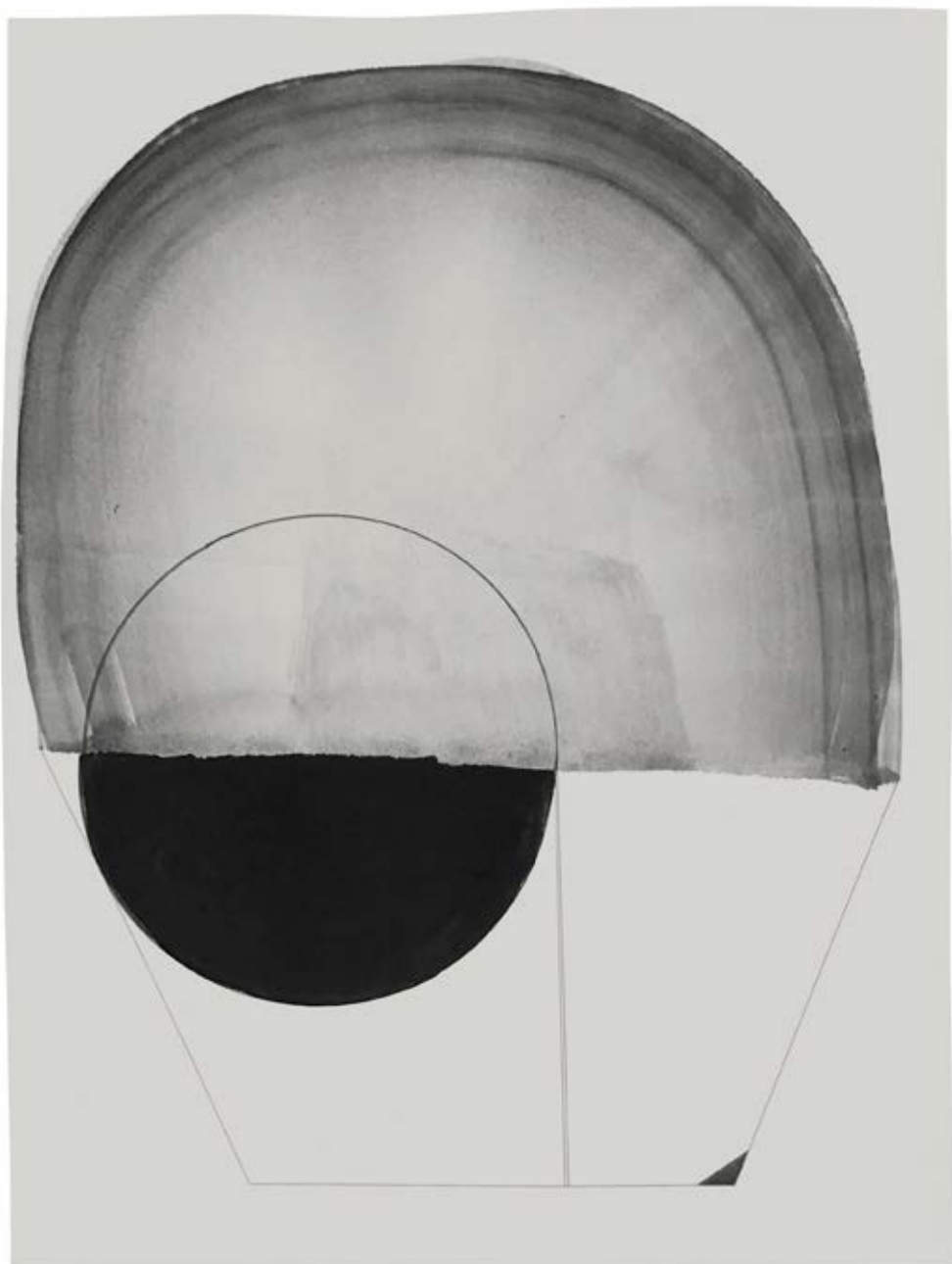
PL. 3
Paul Chan
das Atelier (studio), 2020



PL. 4
Meriem Bennani
Milan Dream from Comic Therapy Diary, 2020



PL. 5
Jennifer Packer
Untitled, 2020



PL. 6
Torkwase Dyson
Sing, 2020



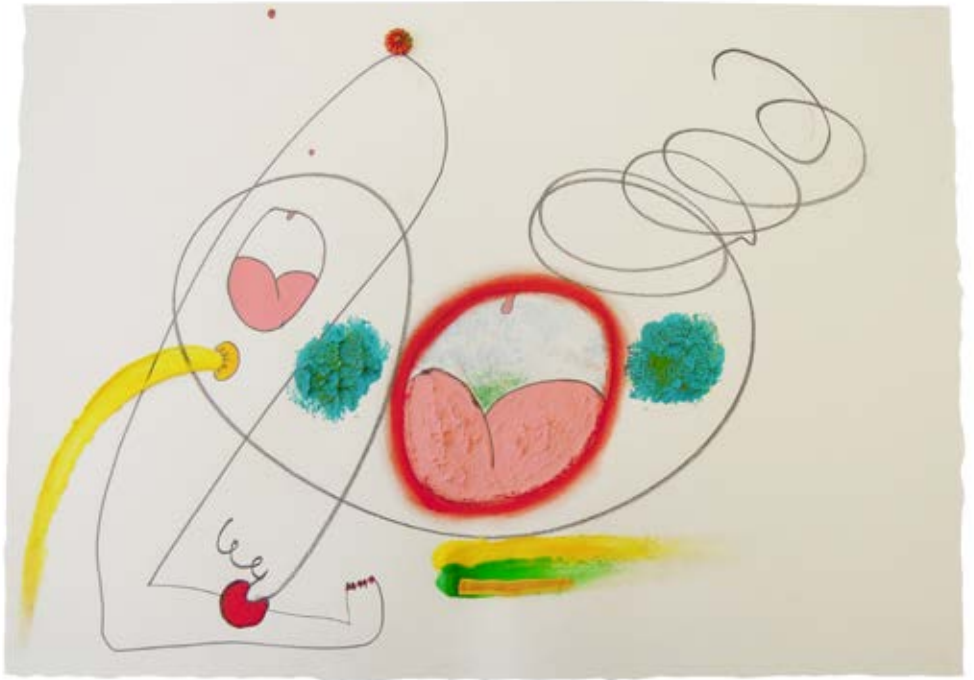
PL. 7
Lauren Halsey
Untitled, 2020



PL. 8
Koak
Some Future, 2020



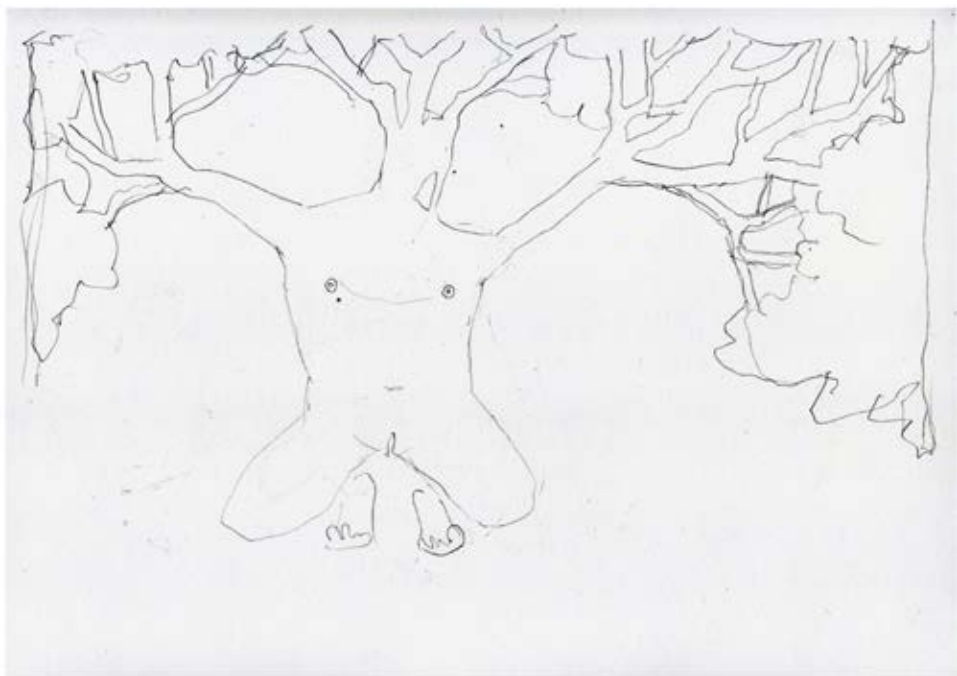
PL. 10
Sadie Benning
July 19th, 2020, 2020



PL. 11
Mika Rottenberg
Cr121, 2020



PL. 12
Giuseppe Penone
Fleuve (D4049), 2019



PL. 13
Jesse Darling
Untitled, 2020



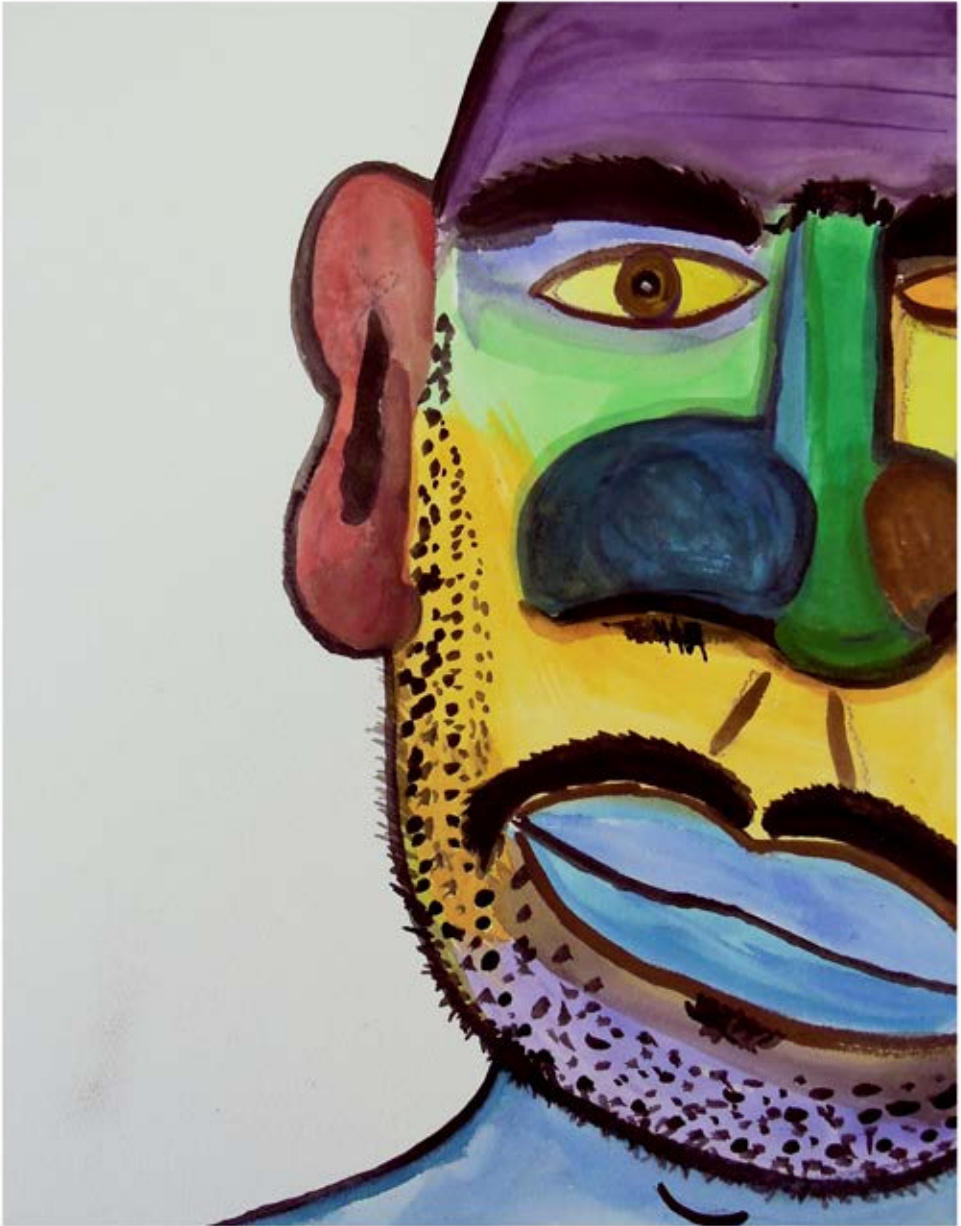
PL. 14
Guadalupe Maravilla
Healing Plant 1, 2020



PL. 15
Amy Lien and Enzo Camacho
Needs (3), 2020



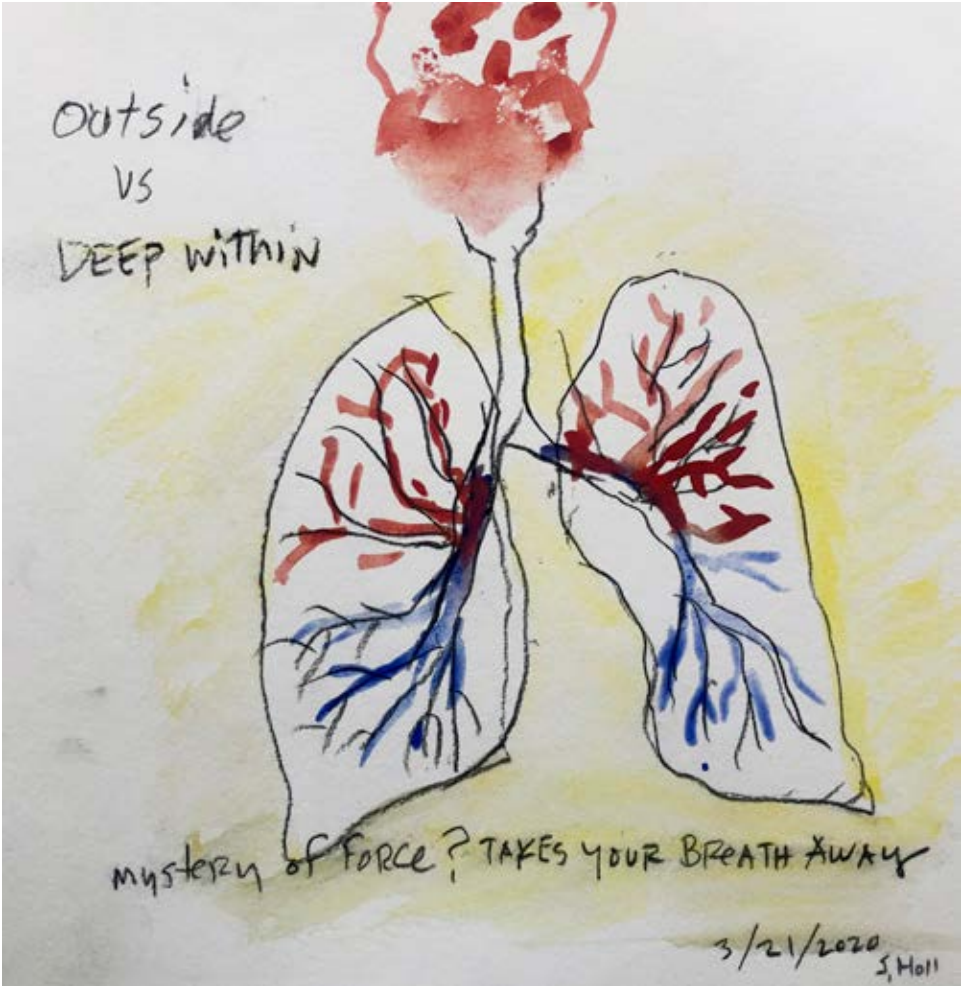
PL. 16
He Xiangyu
Palate 20-1-60, 2020



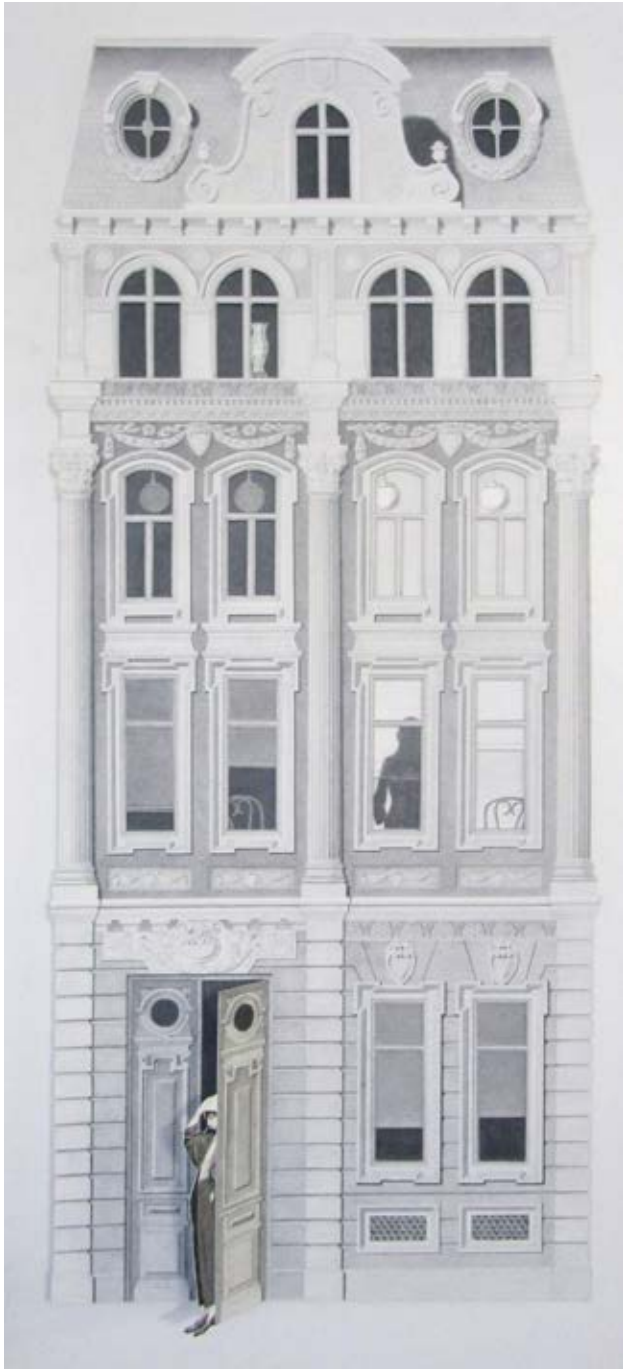
PL. 17
Marcus Jahmal
Mirror 4, 2020



PL. 18
Camille Henrot
Out for a Walk, 2020



PL. 19
Steven Holl
Mystery of Force, 2020



PL. 20
Milano Chow
Night Facade/ Open Door, 2020



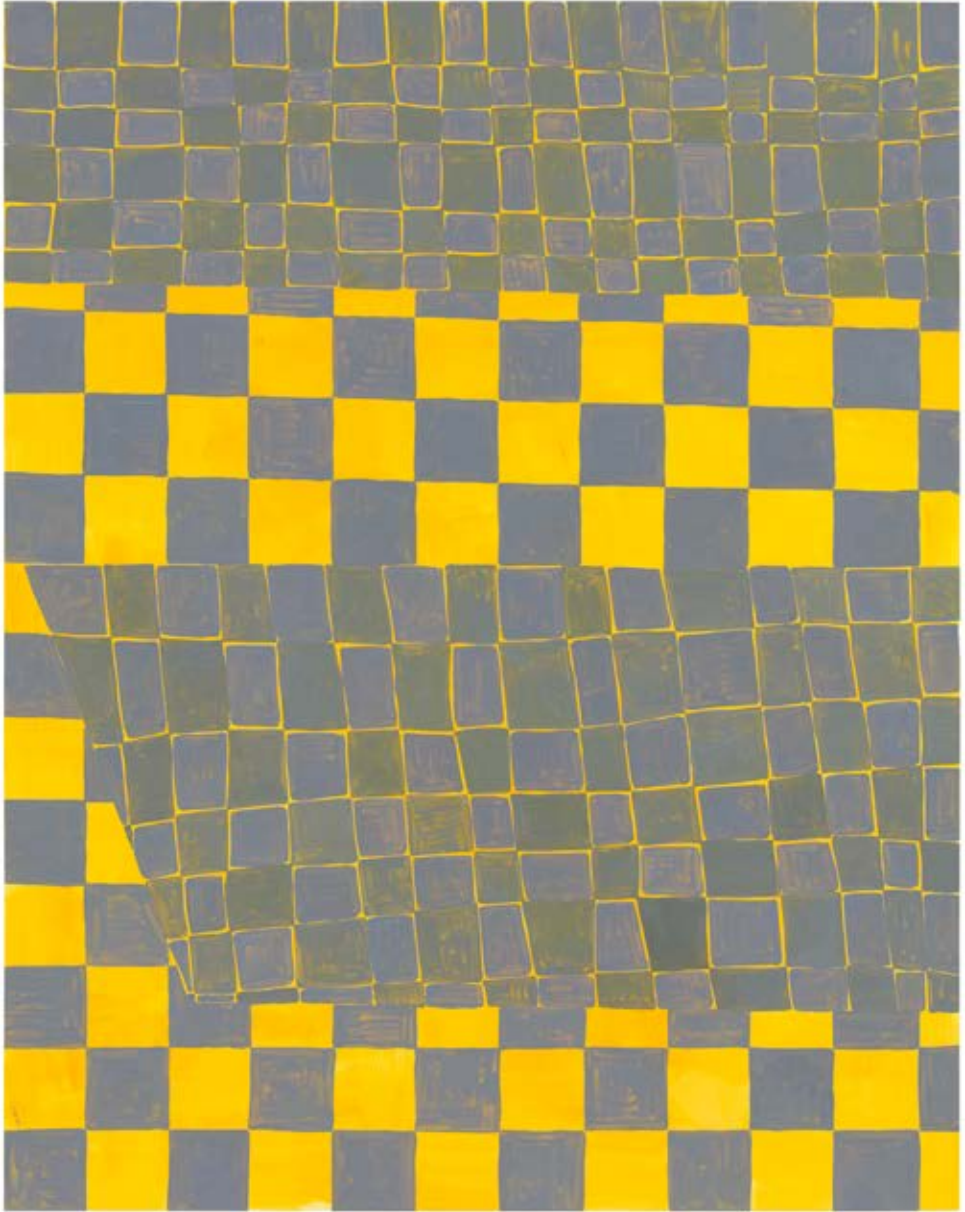
PL. 21
Paul Giamatti
Untitled, 2020



PL. 22
Larissa De Jesús Negrón
Watching it Burn, 2020



PL. 23
Cao Fei
Fetishism 01, 2020



PL. 24
Sam Moyer
Payne 105 (c-19), 2020



PL. 25
Ulrike Müller
Sequitur (Template), 2020



PL. 26
Sam Messer
Rochelle, 2020



PL. 27
Rochelle Feinstein
Sam Messer Drawing, 2020



PL. 28

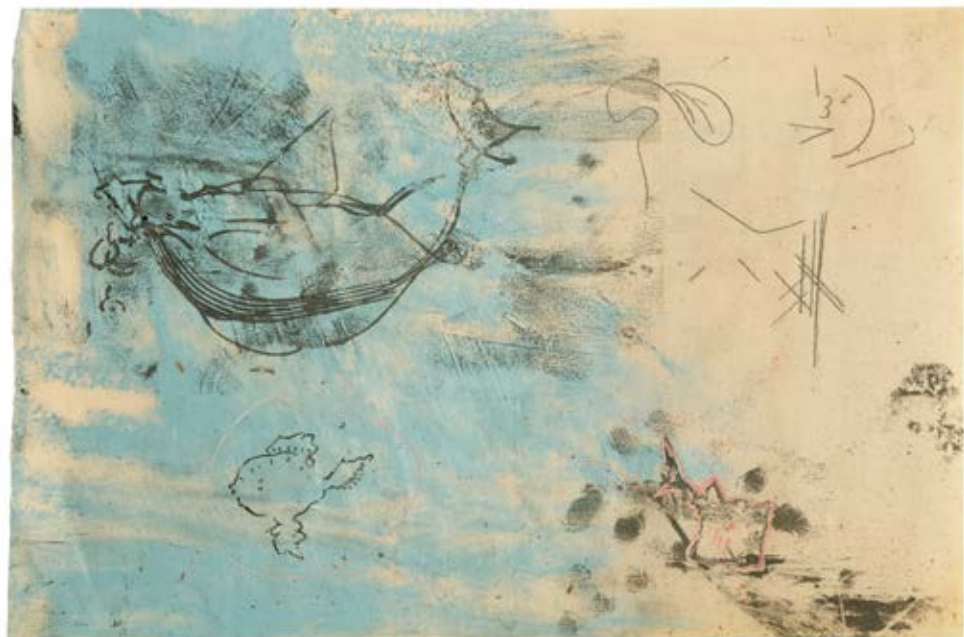
Simon Denny

Speculative accountability trial courtroom sketch: Brisbane supreme court, Caterpillar Semi-autonomous longwall coal mining roof support system, 2020



**CAT ROOF SUPPORTS
THE SAFEST PLACE**

We need technology that makes decisions



PL. 29
Uri Aran
Narrator & Two Prototypes, 2020



PL. 30
Michael Armitage
Study for Curfew, 2020



PL. 31
Walter Price
Scarecrow, 2020



PAÍS DO FUTBOL OU
DEMOCRACIA RACIAL
SOCCER COUNTRY OR
RACIAL DEMOCRACY



PL. 32

Paulo Nazareth

PAÍS DO FUTBOL OU DEMOCRACIA RACIAL SOCCER COUNTRY OR RACIAL
DEMOCRACY, 2020

9th MAY 2018



IN LIVING ROOMS
WITH TWINS (ADMIN)

• I WAS QUIET & THE
OTHER TALKATIVE



ME & DAD, AT THE BEACH
DAD WAS CHASING AFTER
ME AS IF I HAD DONE A TRICK
ON HIM.



8th JANUARY 2020

- a view of my retreat room @
Amravati monastery



24th MAY 2020

- room @ home, conversation with
mum and dad, concerned over
my wasteful actions, gyaan
had drastically changed my
perspective on life, quit my
job and now contemplating the
holy life.



PL. 34
Angela Su
Xylaria polymorpha, 2020



PL. 35
Florencia Rodríguez Giles
Viaje inmóvil, 2020



PL. 36
Amy Bravo
Sweet, 2020



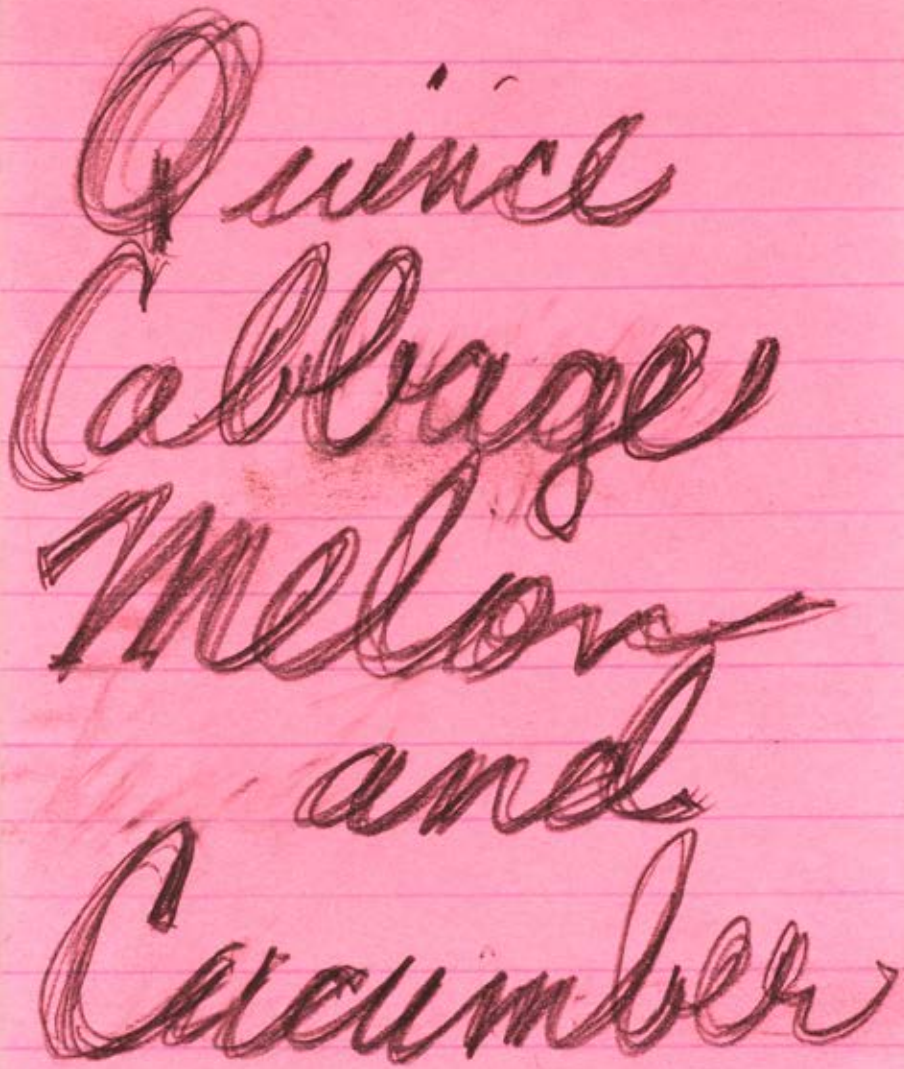
PL. 37
Ambera Wellmann
Lovers in Front of the Heart, 2020



PL. 38
Aliza Nisenbaum
Randy Close-up, 2020



PL. 39
Lavar Munroe
A Message to the President of the United States, 2020

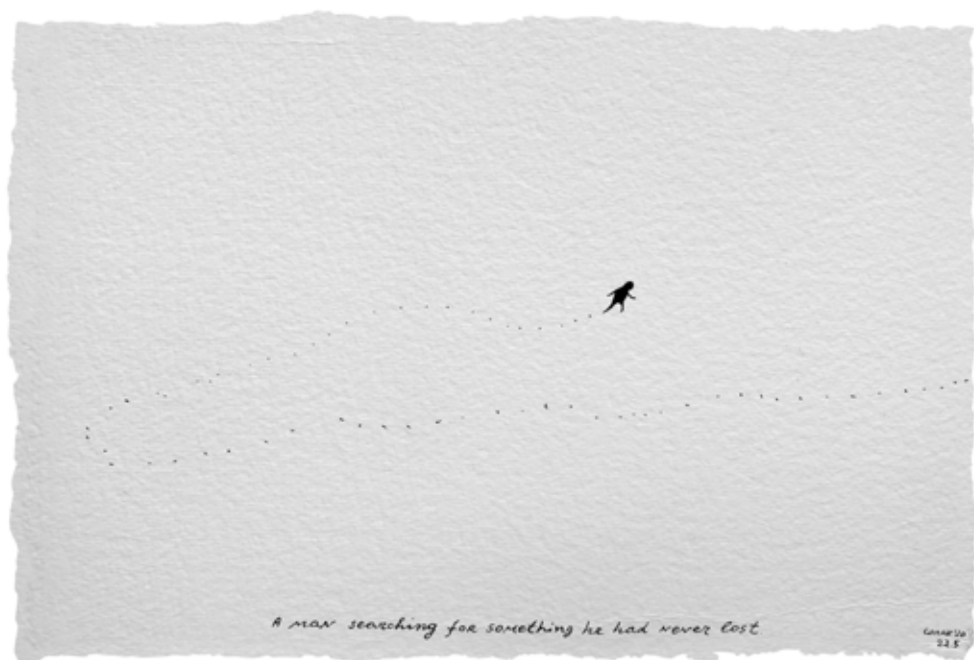
A photograph of a piece of pink lined paper with a handwritten shopping list in dark ink. The list is written in a cursive, calligraphic style and includes the items: Quince, Cabbage, Melon, and Cucumber. The paper has horizontal lines and some faint smudges or stains, particularly around the word 'Melon'.

Quince
Cabbage
Melon
and
Cucumber

PL. 40
Cauleen Smith
Still Life/Shopping List, 2020

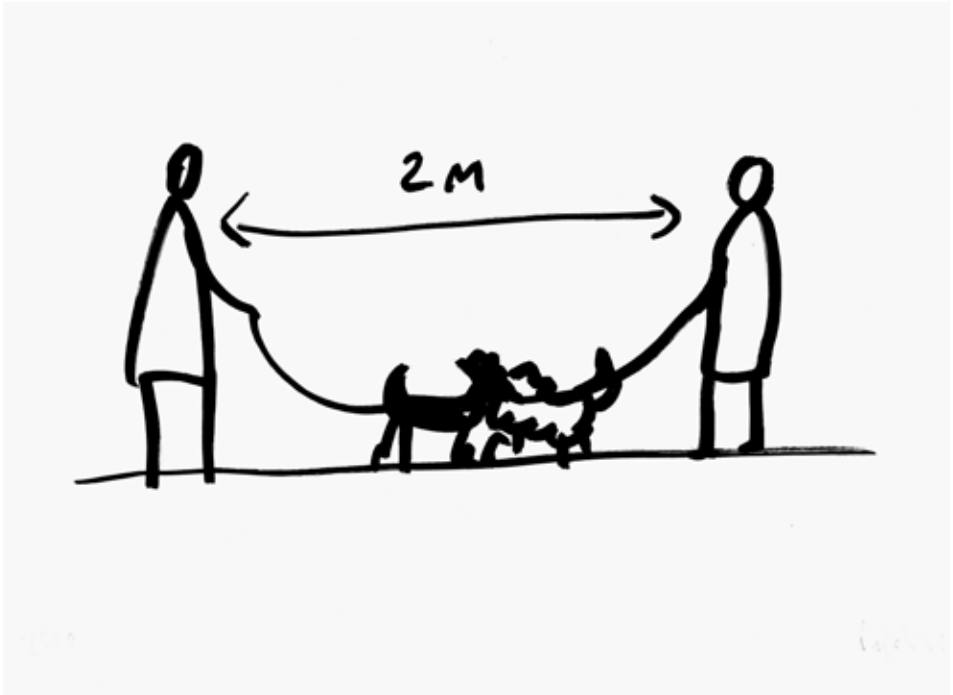
Yam
Cauld
Okra
and
Watermelon

was melo, colob's, olwa, sweet
yam



A man searching for something he had never lost.

*Nedko Solakov
2020*



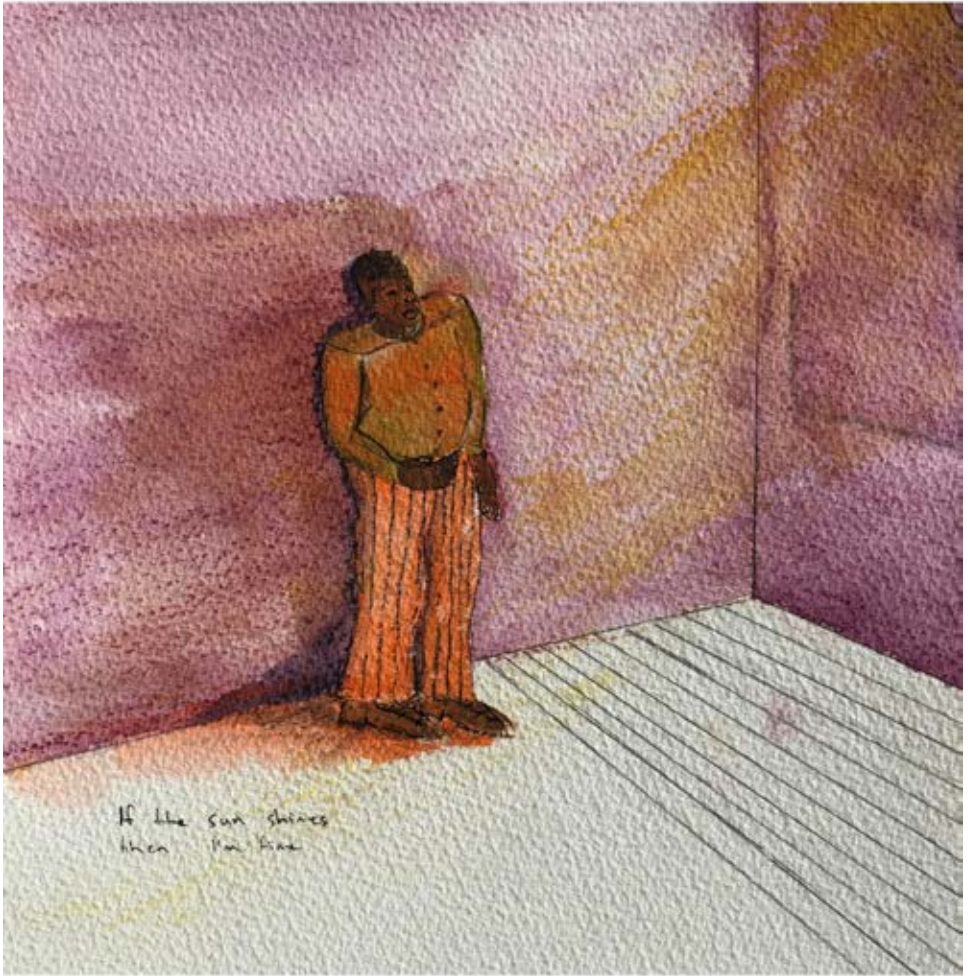
PL. 42
Dan Perjovschi
Virus Diary (2 m Distance), 2020



PL. 43

Rina Banerjee

Droplets and decisions carpeted her expression on surface while in mind triangular apprehensions, a distaste for isolation melted as survivors hypnotized by sickness climbed out of Central Park, 2020



PL. 44
Curtis Talwst Santiago
If the Sun Shines Then I'm Fine, 2020



PL. 45
Hugo McCloud
April 18, 2020, 2020



PL. 46
Maurizio Cattelan
Untitled, 2019



PL. 47
Nathaniel Mary Quinn
Treasure Hunt #2, 2020



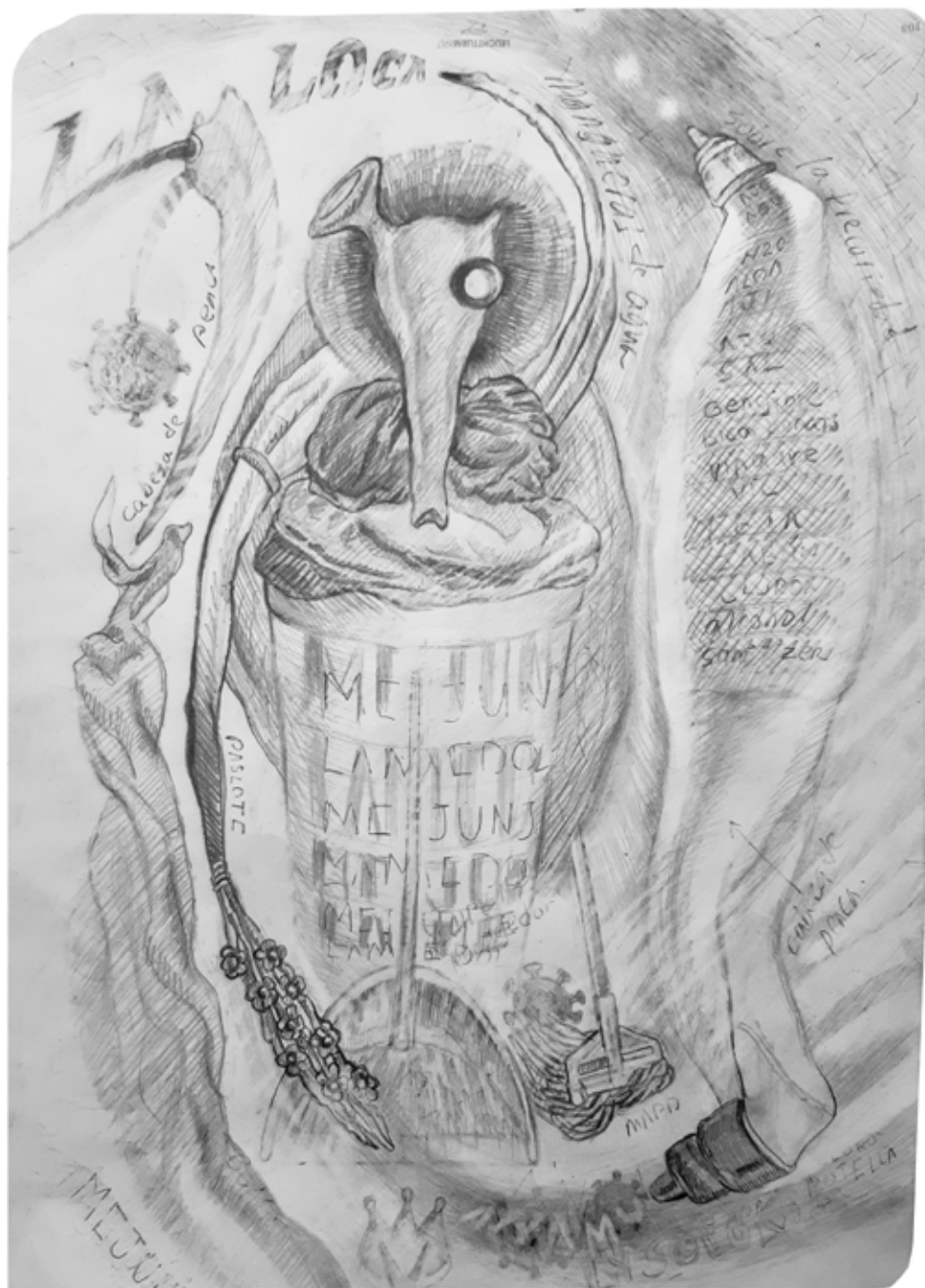
PL. 48

Raque Ford

Black Face White Mask Martini, 2020



PL. 49
Lucy Dodd
Corona and Friends, 2020



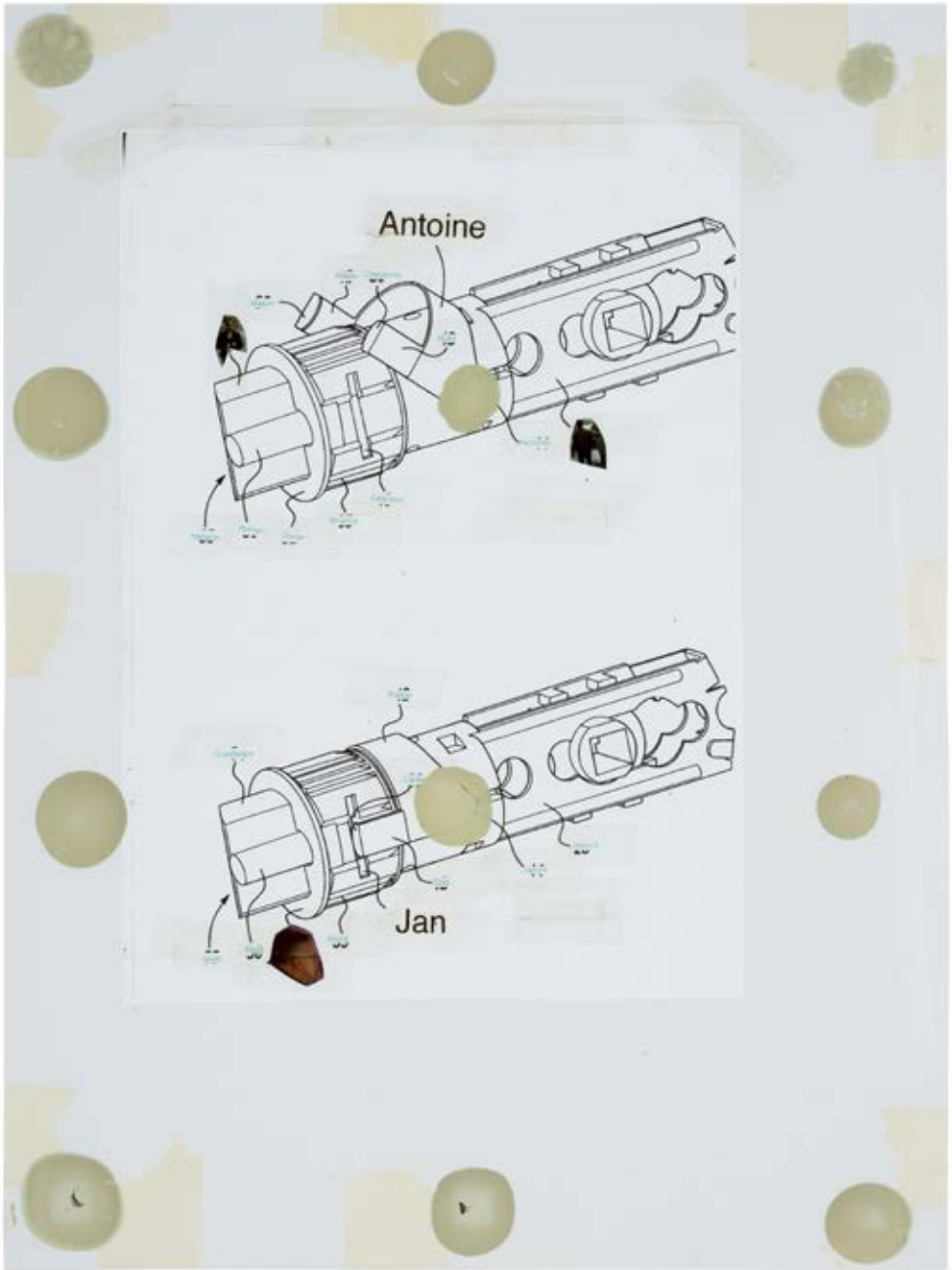
PL. 50
Daniel Lind-Ramos
Sketch for "La Loca" 2020



PL. 51

Cole Lu

*You see, we are long past the switch days, there was only this world, this looted,
ventriloquized earth, and if one were looking for a place to rest, mightn't it be here?,
2020*



PL. 52
Win McCarthy
Collective Latch, 2020



PL. 53
Ed Atkins
Untitled, 2020

If you buy
this artwork &
then sell it on
at a profit
you will die
a Horrible
Death!

2020

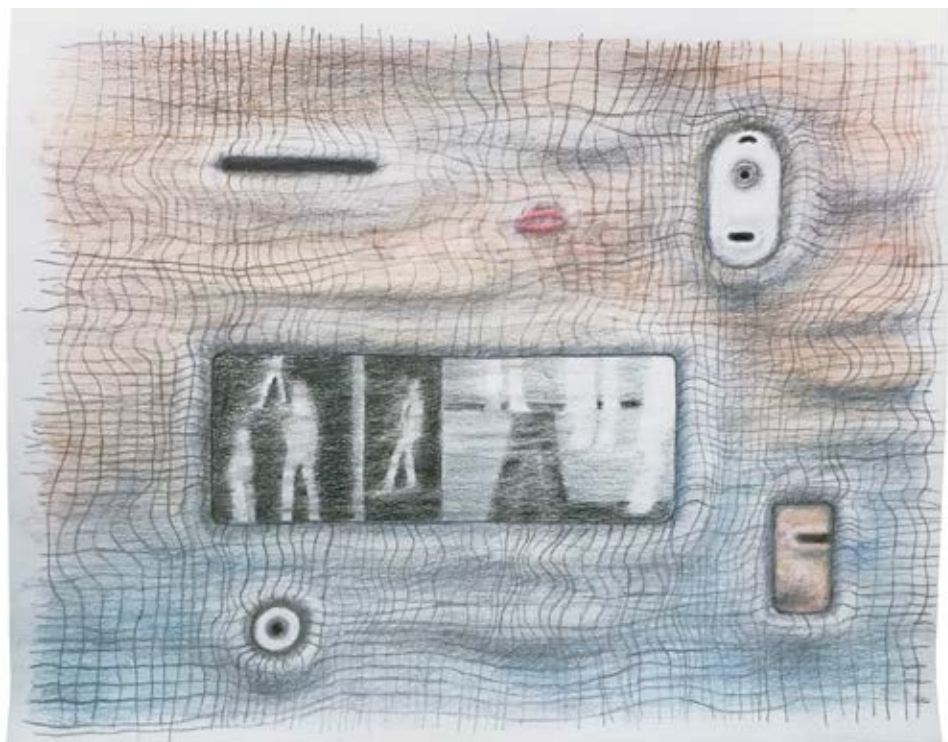




PL. 55
Annette Messenger
Father and Son, 2020



PL. 56
Nalini Malani
Hieroglyphs, Lohar Chawl, 2020



PL. 57
Tishan Hsu
Gray Zone-2, 2020



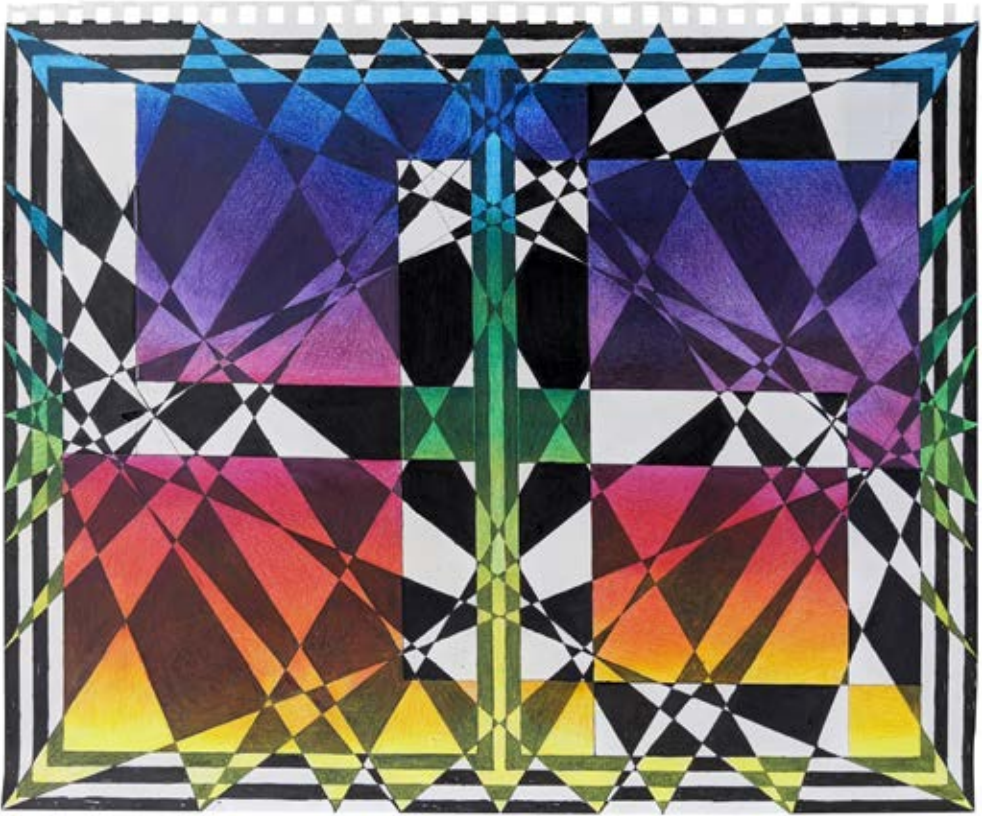
PL. 58
Francesco Clemente
5-22-2020, 2020



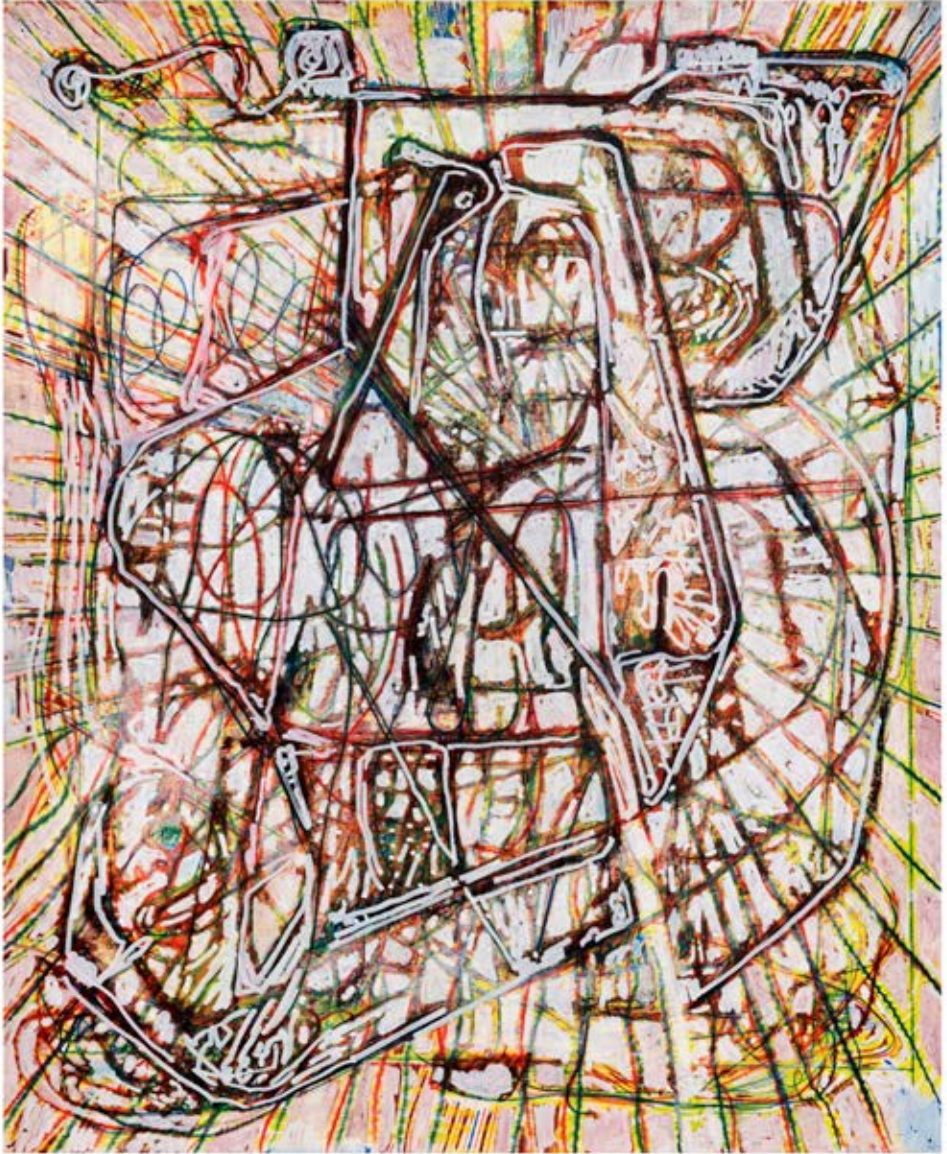
PL. 59
Sanya Kantarovsky
Untitled, 2020



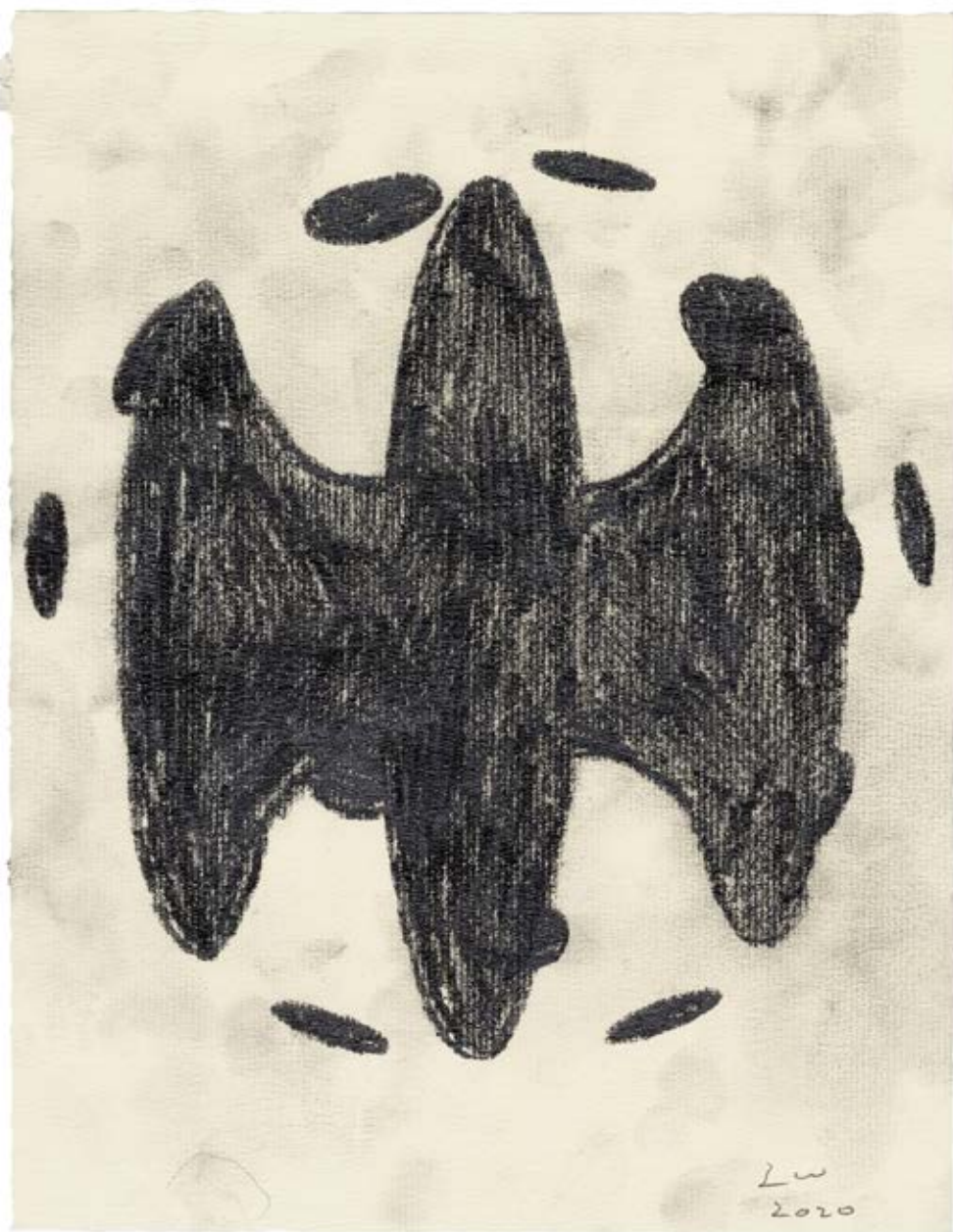
PL. 60
Cecily Brown
Untitled (After Franz Snyders), 2020



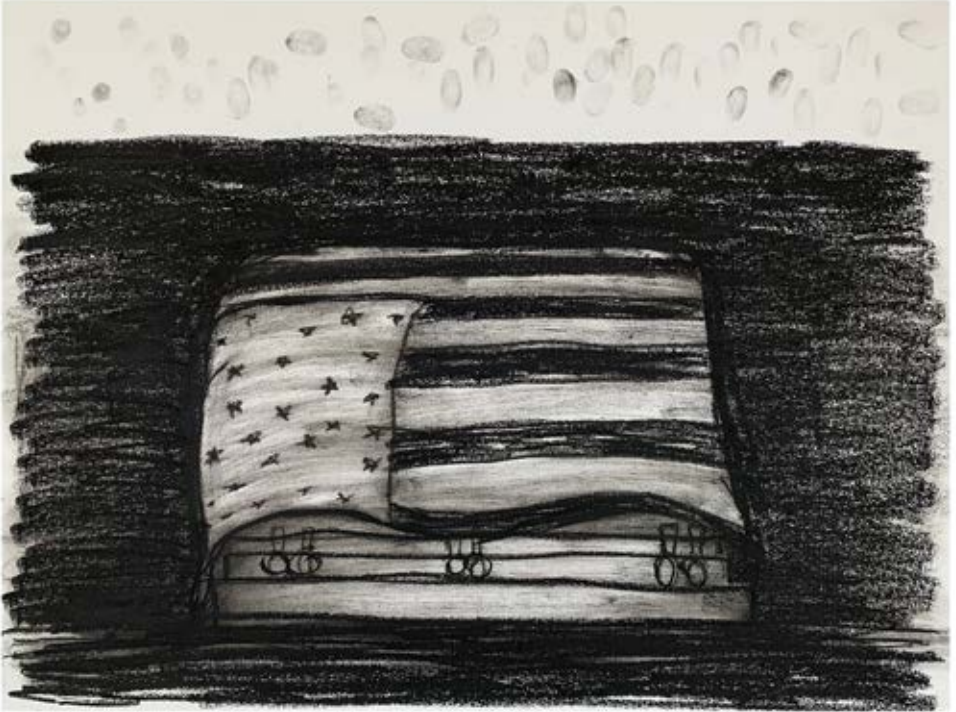
PL. 61
Xylor Jane
next pres. please, 2020



PL. 62
Steve DiBenedetto
Cronch, 2019-20



PL. 63
Terry Winters
Untitled, 2020



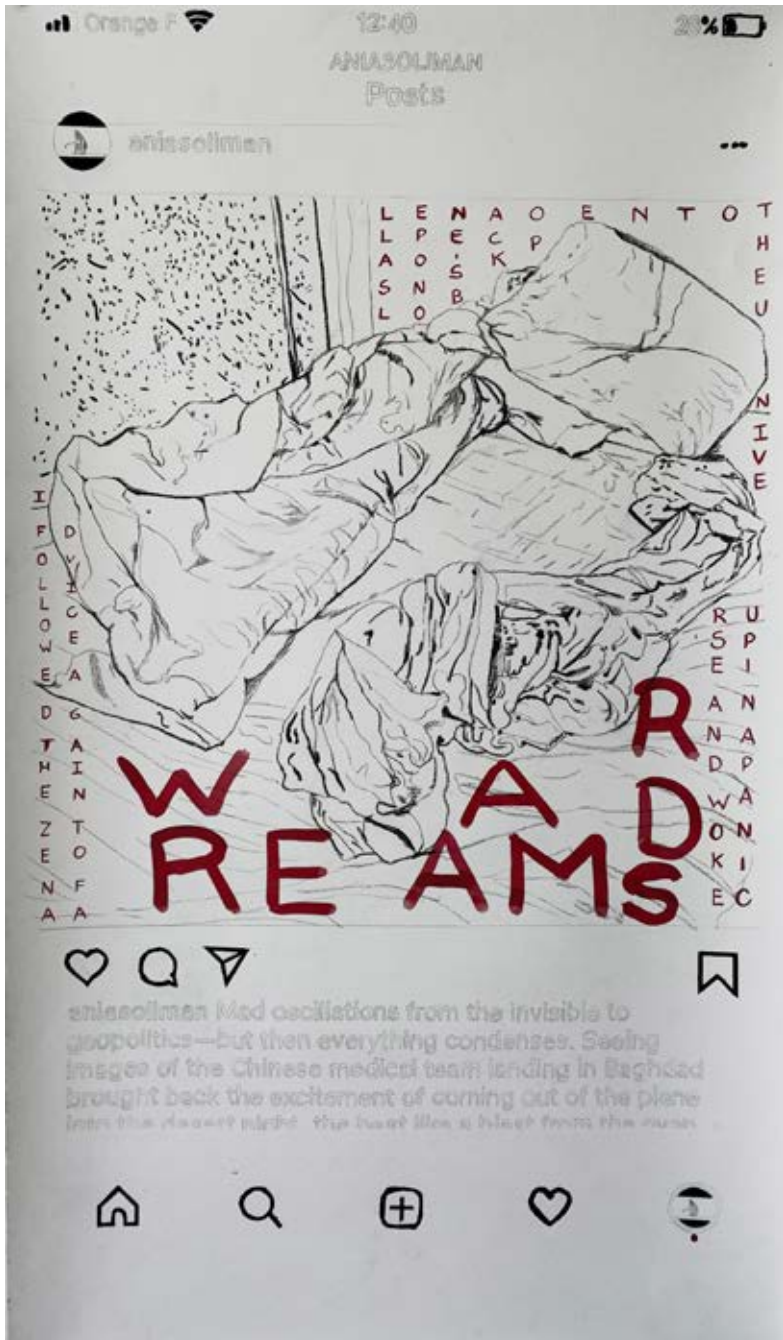
PL. 64
Timothy Curtis
Fingerprints on a President's Casket No. 45, 2020



PL. 65
Alvaro Barrington
Jesus Piece, 2020



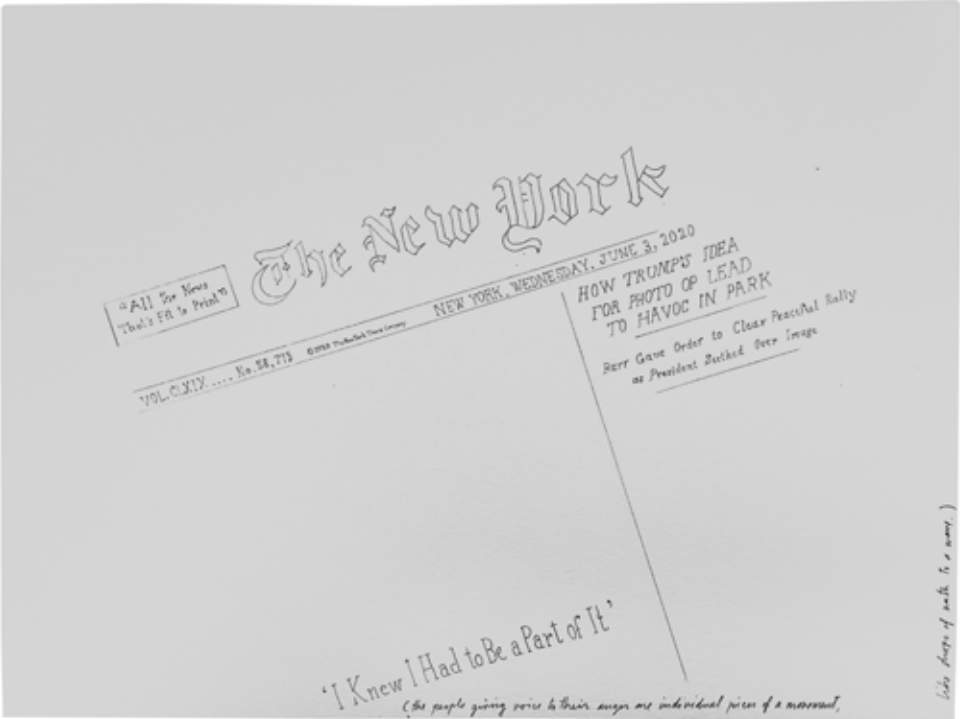
PL. 66
Mounira Al Solh
Self-Portrait, 2020



PL. 67
 Ania Soliman
Journal of Confinement (War Dreams), 2020



PL. 68
Simon Evans™
Insecurity Card, 2020



PL. 69

Rirkrit Tiravanija

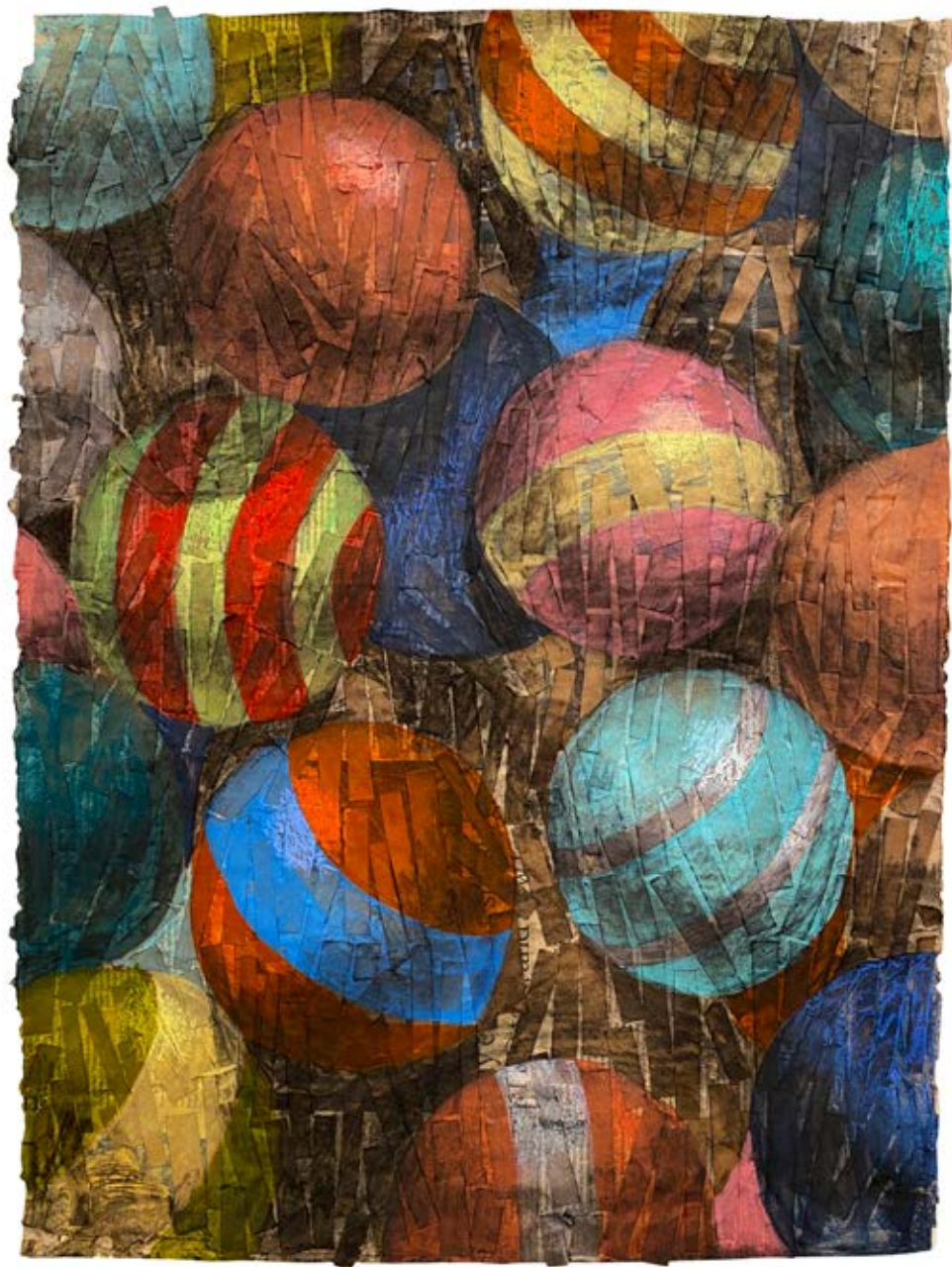
Untitled (I knew I had to be a part of it), 2020

PRESSURE ON TRUMP AS MILLIONS ARE KEPT HOME



As a Butterfly Population Declines, a Mystery Grows as to Why | *Monarch butterflies along the central California coast, where they spend the winter months. Where they go for the rest of the year, however, is unclear.*
Mixed Signals From President Sow Confusion | Decrees From New York - Virus Tightens Grip on Nation

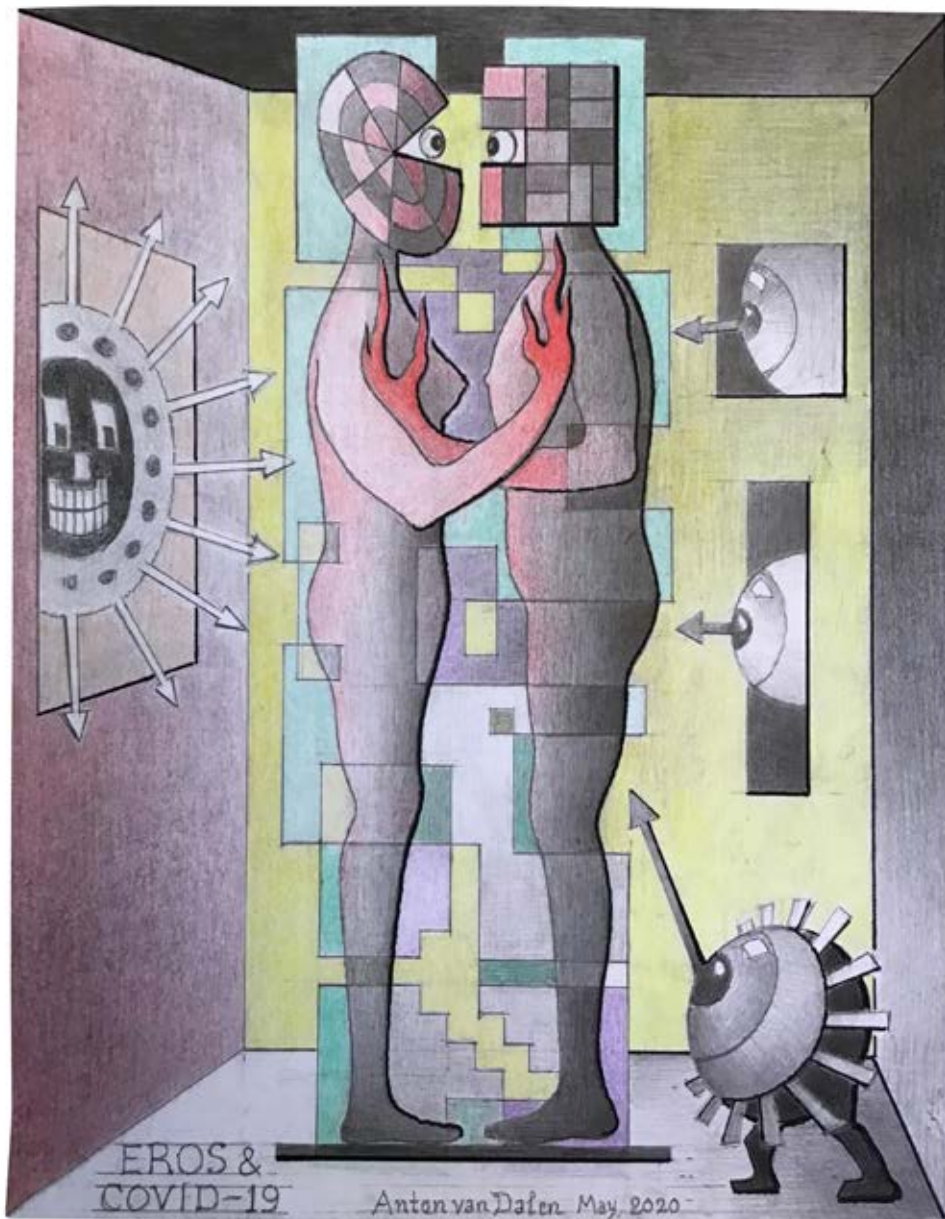
PL. 70
Fred Tomaselli
March 21, 2020, 2020



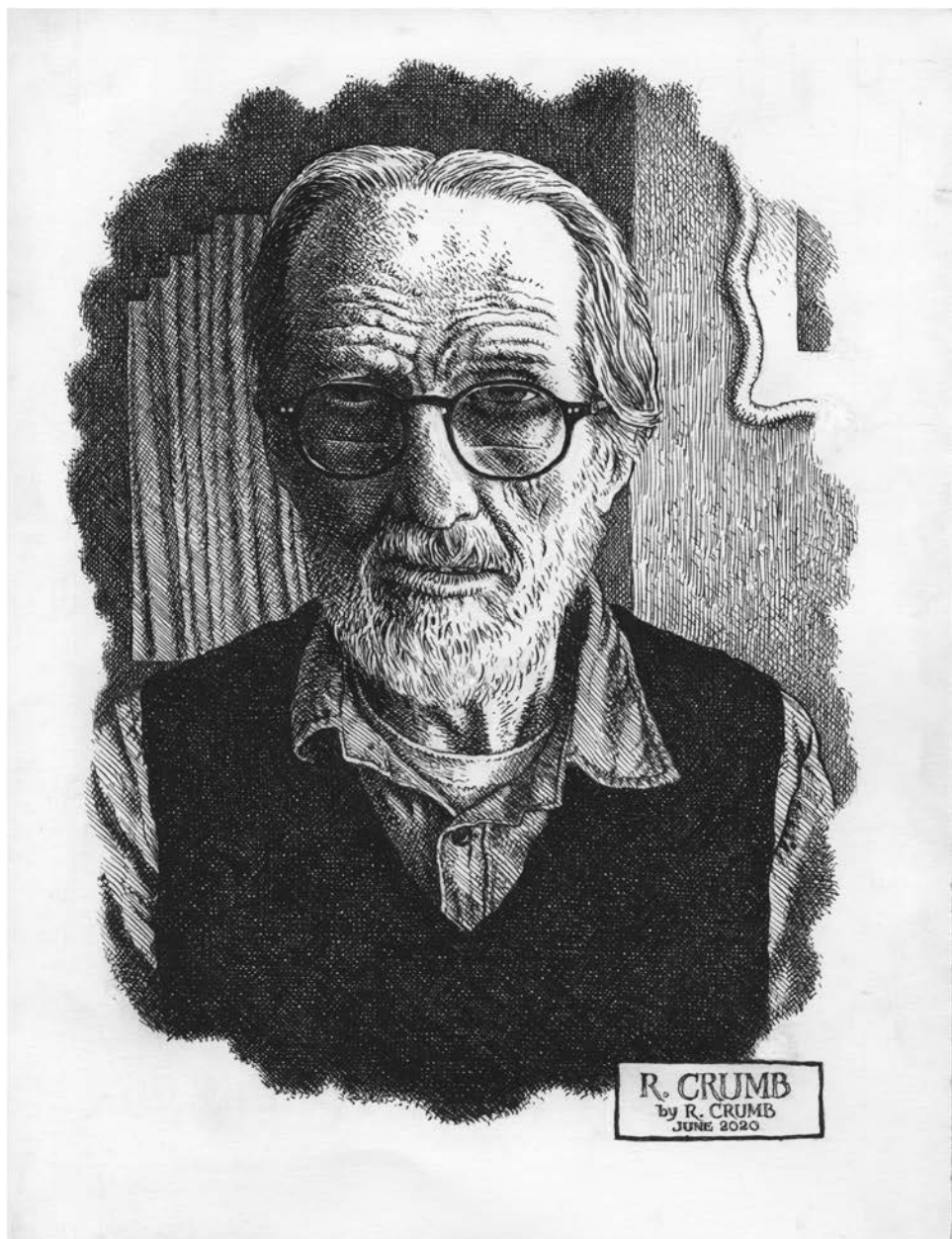
PL. 71
Derek Fordjour
Blackball Study, 2020



PL. 72
Deborah Roberts
You look so much better if you smile, 2020



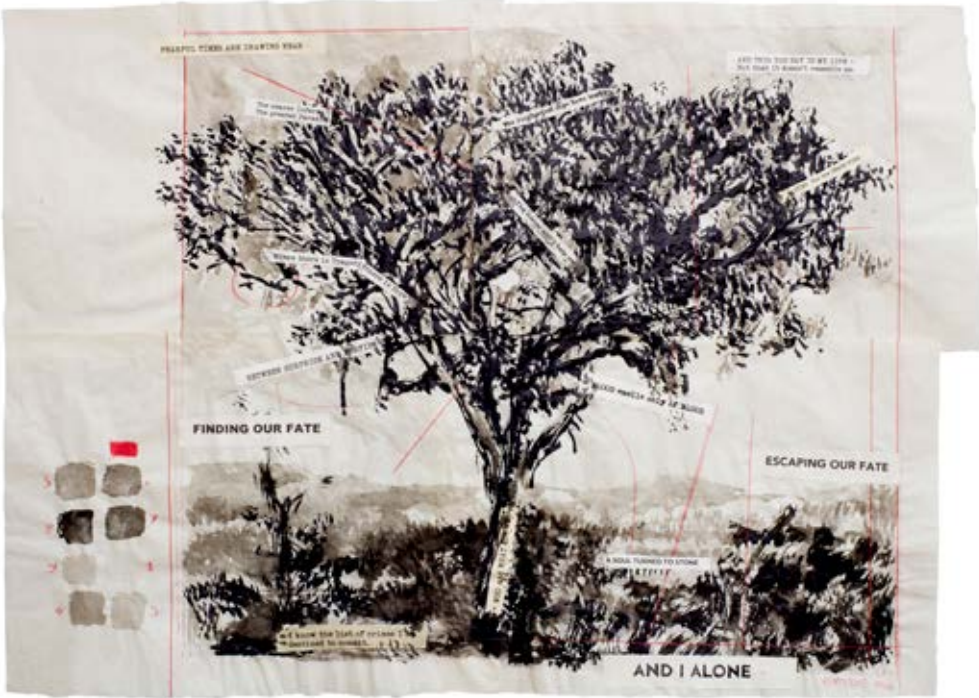
PL. 73
Anton van Dalen
Eros & Covid-19, 2020



PL. 74

R. Crumb

R. CRUMB by R. CRUMB, 2020



PL. 75
William Kentridge
And I Alone, 2020



PL. 76
Amy Sillman
Untitled, 2020



PL. 77
Nicolás Guagnini
Asymptomatic Disbelievers, 2020



PL. 78

Aline Kominsky-Crumb

Why Can't I Be Like Peggy, 2020



PL. 79
Arlene Shechet
Untitled, 2020



PL. 80
Steffani Jemison
What Use?, 2020



PL. 81
Elliott Jamal Robbins
Meditation on Ambition, 2020



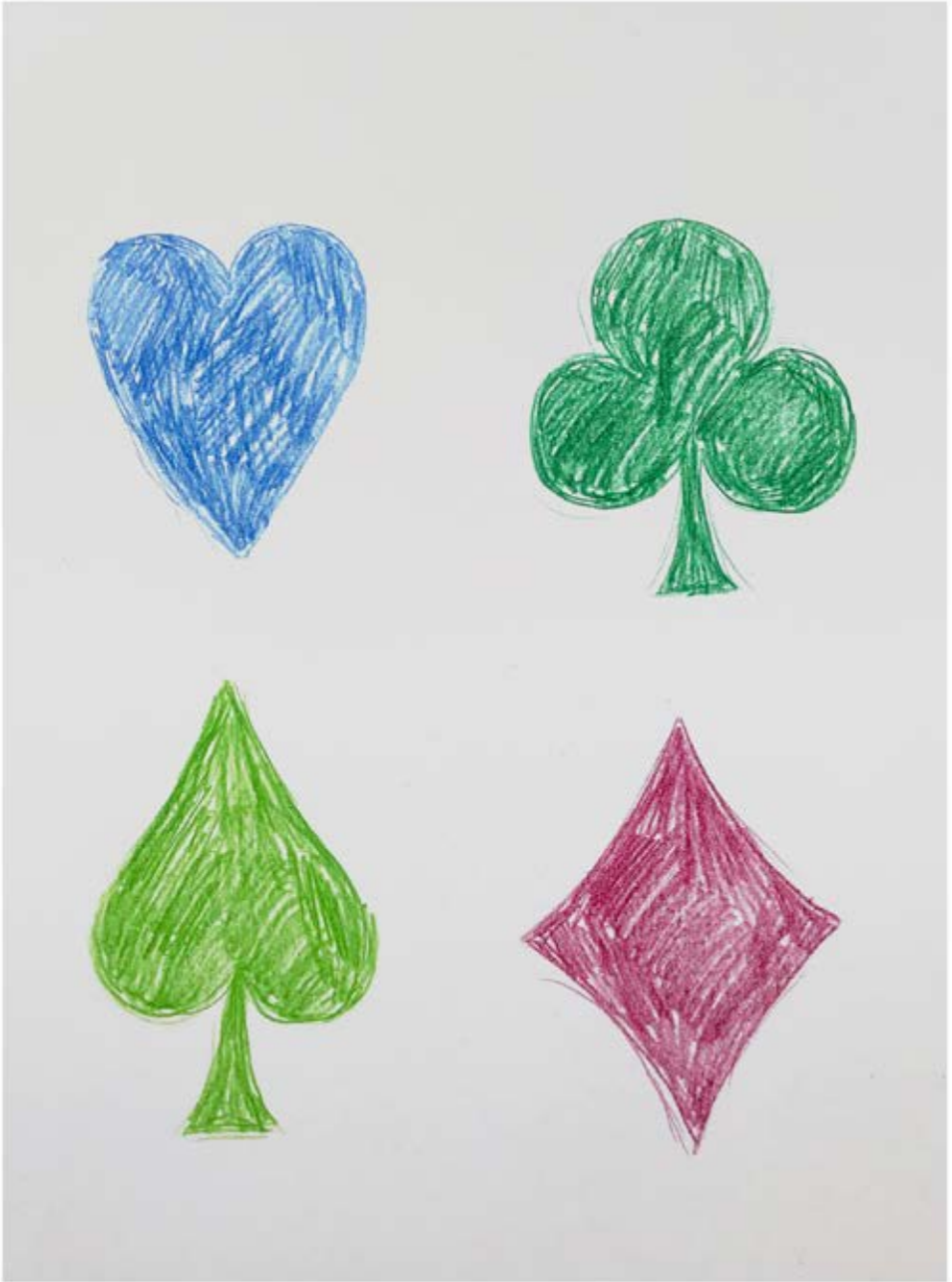
PL. 82
Hadi Fallahpishah
Play in the Afternoon, 2020



PL. 83
Alexis Rockman
Gateway, 2020



PL. 84
Helen Marten
Untitled, 2020



PL. 86
Karen Kilimnik
Game, 2020



PL. 87
Gina Beavers
Skull Crotch, 2020



PL. 88
Eddie Martinez
Untitled, 2020



PL. 89
Katherine Bernhardt
Untitled, 2020



PL. 90
Chitra Ganesh
Covid Tears, 2020

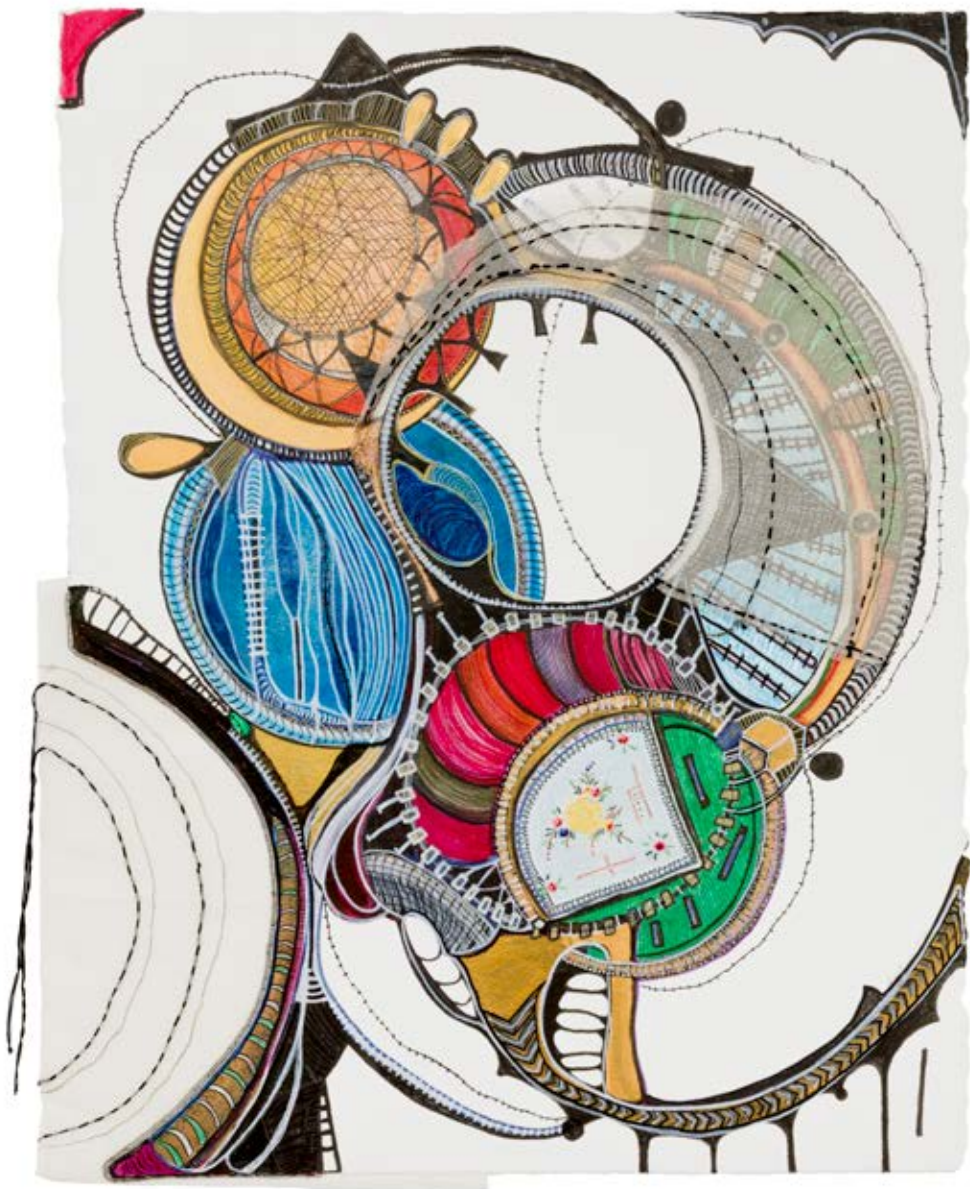
SHIT THAT MAKES MY BRAIN BLEED

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PL. 92
Sonia Gomes
Untitled, from the *Circulares* series, 2020



PL. 93
Cici Wu
a here for there, 2020



PL. 94
Samson Young
Desk Arrangement #6, 9 April 2020, 2020



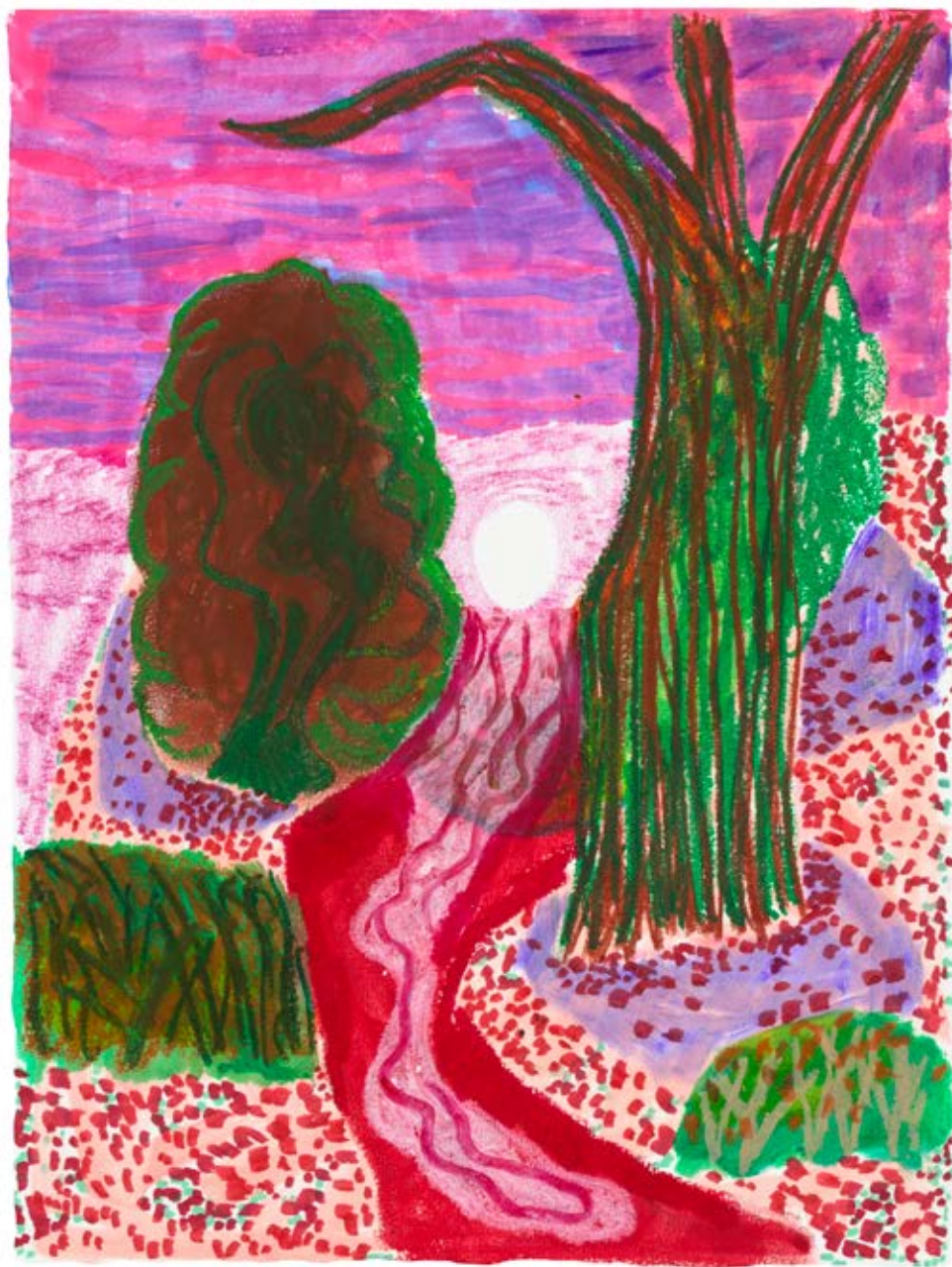
PL. 95
Rachel Harrison
Singer and Three Ballerinas, Four, 2020



PL. 96
Joe Yetto
Untitled (Landscape), 2020



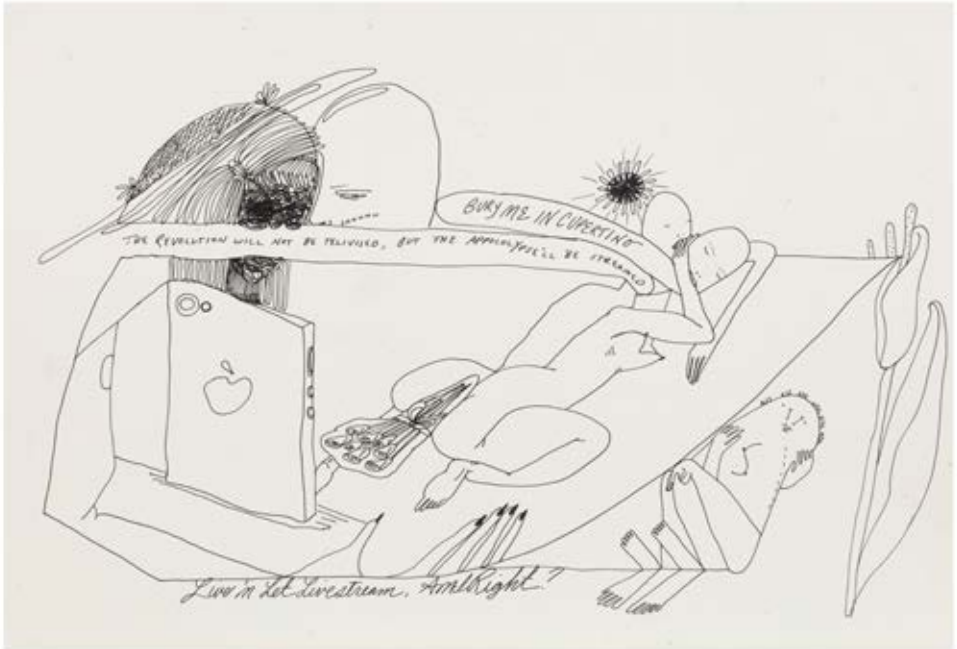
PL. 97
Anna Park
Arms Length, 2020



PL. 98
Shara Hughes
Self Reflection, 2020



PL. 99
Tessa Perutz
Homme Allongé #3, 2020



PL. 100

Christina Quarles

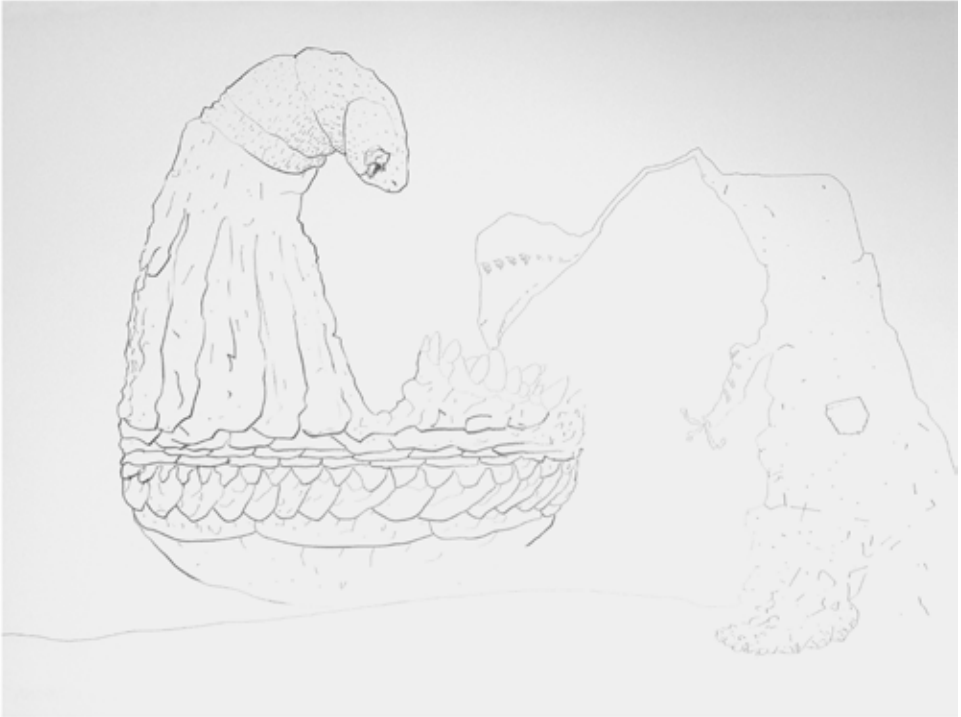
Bury Me in Cupertino (No, No, No, I Won't Fergit to Put Roses on Yer Grave), 2020



PL. 101

Raymond Pettibon

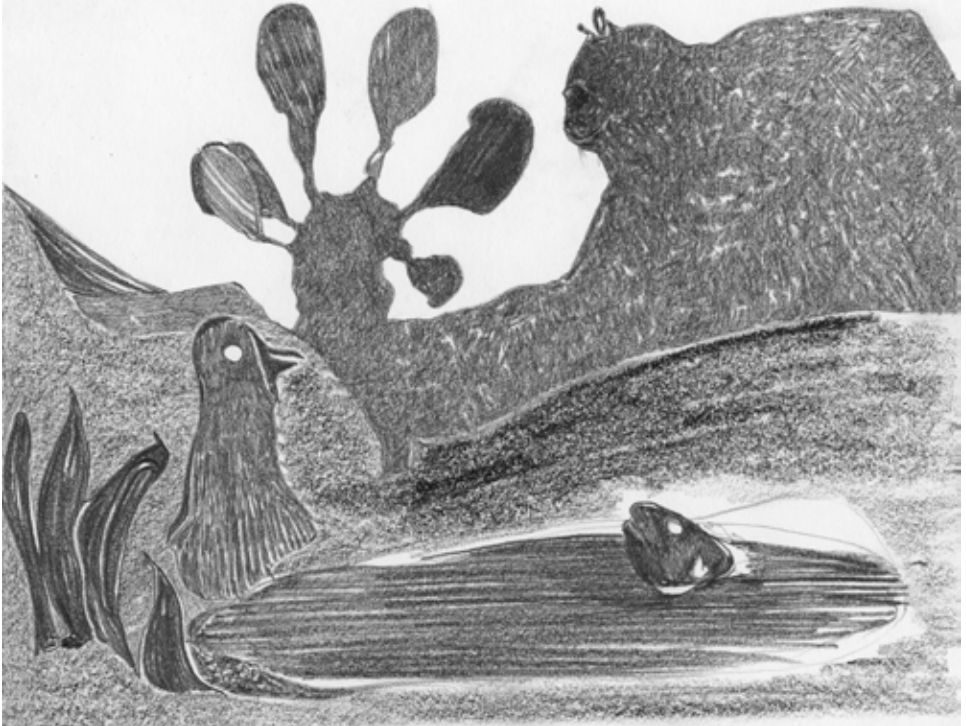
No Title (Twilight zone marathon.), 2020



PL. 102
Wael Shawky
Untitled, 2020



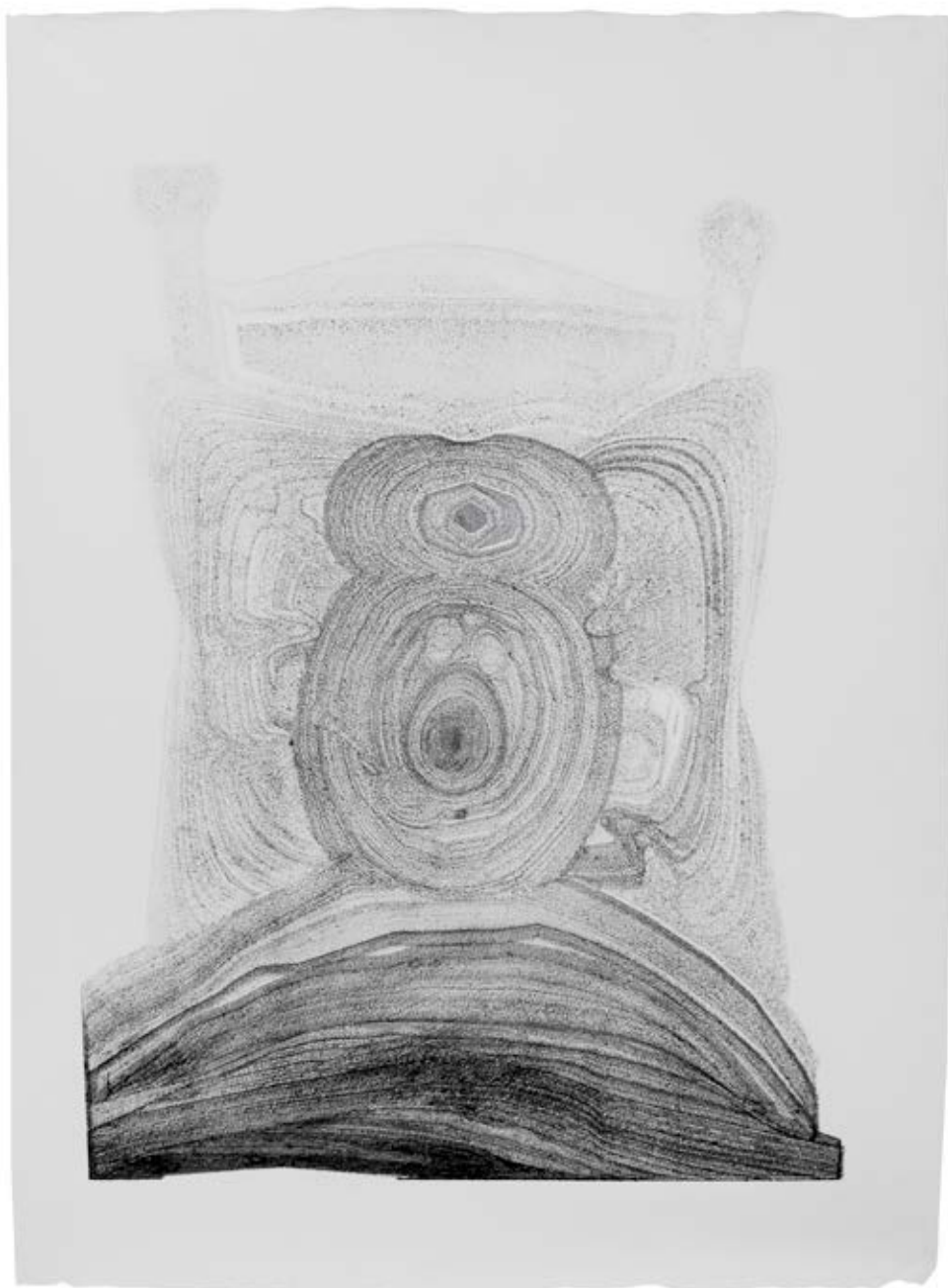
PL. 103
Tony Oursler
flat (wood/line), 2020



PL. 104

Nicola Tyson

The Idiotic Garden of the Afternoon Drink, 2020



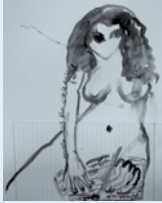
PL. 105
Andrew Ross
Get Well 2, 2020

Works in the Exhibition
Annotated by Participating Artists

144

1. Mounira Al Solh

b. 1978, Beirut, Lebanon
Lives and works in Beirut, Lebanon,
and the Netherlands



PL. 66
Self-Portrait, 2020
Mixed media on paper
17 x 11 5/8 inches (43 x 29.7 cm)
Courtesy of the artist

Twenty years ago in Beirut, I drew myself each time I smoked as a way to encourage myself to quit. Since the quarantine, I began drawing myself again. This year, the government was speaking about legalizing it [hashish] again, as the country is boiling with revolution and the economic crash. Meanwhile, I was confined in the Netherlands and unable to travel to my family in Beirut. As a mother, I refuse to let my daughter grow up under the same rulers who made and profited from the war, but I accept that my body is changing. After I turned forty, I felt much more free to accept age, death, and sickness. Now, people are unable to see their parents and grandparents, or bury their beloved. This has always been happening somewhere; I see some similarities with my childhood during the civil war. So being stuck or forced in confinement can be normality for someone like me. Take a puff or a sip of beer. And drink plenty of water. It is a pleasure to forget if it's Monday or Friday.

A couple of weeks after I was finally able to return home, it all blew up. How did I survive? Why didn't my daughter lose me? I count her fingers secretly each time I hold her hand; they are there, two times five! I'm touching my leg; it is still there and I have two of them that still enable me to walk! Do I deserve them? I see one person out of two wounded—walking wounded in Beirut. Self-rolled bandages on your head, on your arms. No one to heal them! People searching for their loved ones in fridges. A few seconds to destroy the lungs of Beirut. As long as they are still dictating their power over our heads, we won't survive! Did I survive? Did the twenty-year-old girl facing our house survive? Did my neighbor who died in the blast survive? What about Covid? Did it survive the harbour blast in Beirut? [This text is revised and expanded from the original version published in "Daily Drawings: Week Three," Artforum, May 8, 2020, <https://www.artforum.com/slant/daily-drawings-week-three-82990>.]

2. Uri Aran

b. 1977, Jerusalem, Israel
Lives and works in New York, NY



PL. 29
Narrator & Two Prototypes, 2020
Oil pastel, graphite, color pencil, and
mixed media on paper
12 x 18 inches (30.5 x 45.7 cm)
Courtesy of the artist

3. Michael Armitage

b. 1984, Nairobi, Kenya
Lives and works in London, UK,
and Nairobi, Kenya



PL. 30
Study for Curfew, 2020
Ink on paper
Dimensions unknown at printing
Courtesy of the artist and White Cube

At the beginning of the Covid lockdown in Kenya a curfew was put in place. To enforce the curfew police beat and whipped people who did not make it back to their homes in time. This is a study of one of those instances that was caught on camera.

4. Ed Atkins

b. 1982, Oxford, UK
Lives and works in Copenhagen,
Denmark



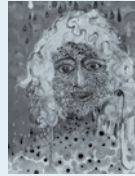
PL. 53
Untitled, 2020
Quink, bleach, and chinagraph on
illustrator board
10 x 14 1/8 inches (25.4 x 36 cm)
Courtesy of the artist

Drawing has been resurgent in my practice lately. I put this down to a slew of different things—a certain unfettering; a desire to expediently make—but it has certainly been chief among the dwindling number of ways I've felt able to make work during the pandemic. Which is not to say I've been particularly practically thwarted, but that, psychically, so many things have felt blank, aimless, more or less impossible to sustain faith in. This, at least, feels common, but the future's clouding seems entirely

enervating, certainly when it comes to larger, longer forms; those things that require optimism, even if only internally. I mean that the future's suspension has suspended everything that even remotely relies upon it. A drawing is durationally feasible, as regards doubting, remaining imminent for the period of its creation. It doesn't challenge my frail sense of hope, really, and, for the most part—after the decision has been made—seldom tests my intellect or my ethics. Like the sound and music collages I've been making, or the miniature prose I've been writing, my drawings are invariably intimate, involuted things, born of all this interiority.

5. Rina Banerjee

b. 1963, Kolkata, India
Lives and works in New York, NY



PL. 43
Droplets and decisions carpeted her expression on surface while in mind triangular apprehensions, a distaste for isolation melted as survivors hypnotized by sickness climbed out of Central Park, 2020
Ink, acrylic, and gold leaf on paper
30 x 22 inches (76.2 x 55.9 cm)
Courtesy of the artist and Galerie
Nathalie Obadia, Paris/Bruxelles

Why is it that what we learn is essential seems to never come to us as a solid? The air we breathe seems complicated now. We tire from sharing it with a mask and having only muffled conversations. I long for your head in full view without a covering, but like watery islands we pass each other, each day slipping into an unknowable future. We have now revealed that which was disguised. That suffocating racism and sexism that was not let out as true and real is out. New myths of hope have been released as airy gases alongside droplets. Everything else will soon flower so we can be all together again, and again.

6. Alvaro Barrington

b. 1983, Caracas, Venezuela
Lives and works in London, UK,
and Brooklyn, NY



PL. 65

Jesus Piece, 2020
Ink, gouache, and pencil on paper
7 3/4 x 5 inches (19.6 x 12.7 cm)
Courtesy of the artist

I like drawing things that are what I know them to be.

7. Gina Beavers

b. 1974, Athens, Greece
Lives and works in Newark, NJ



PL. 87

Skull Crotch, 2020
Soft pastel on paper
19 1/2 x 27 1/2 inches (49.5 x 69.8 cm)
Courtesy of the artist and
Marianne Boesky Gallery

This drawing is a study for a painting, Skull Crotch. The photo I worked from was taken in my kitchen and enhanced in Photoshop with a t-shirt I wish I had and a skull from the Getty. I see it as a pandemic drawing, capturing my feelings of being stuck inside, with mourning and a fear of dying in place of anything desirable or life-giving.

8. Meriem Bennani

b. 1988, Rabat, Morocco
Lives and works in New York, NY



PL. 4

Milan Dream from Comic Therapy Diary,
2020
Black pencil on paper
14 x 11 inches (35.6 x 27.9 cm)
Courtesy of the artist and
CLEARING New York/Brussels

I was in Milan for a day in February right before Italy went into full lockdown. It's been six months now and I haven't had time to draw my cartoon therapist. I still haven't told her we're going through a global pandemic.

9. Sadie Benning

b. 1973 Madison, WI
Lives and works in New York, NY



PL. 10

July 19th, 2020, 2020
Watercolor, pencil, and whiteout on
paper
6 3/4 x 4 1/4 inches (9.5 x 10.8 cm)
Courtesy of the artist and kaufmann
repetto Milan/New York
Photograph by Sadie Benning

I have started doing small-scale "portraits." I consider them connected to a series of psychic portraits I have been doing for many years. While the portraits in the past were made from photographs and based on actual people, these are based on a kind of psychological portrait or reading of a "day," like a daily forecast.

10. Katherine Bernhardt

b. 1976, St. Louis, MO
Lives and works in New York, NY



PL. 89
Untitled, 2020
Acrylic and watercolor on paper
24 x 18 inches (61 x 45.7 cm)
Courtesy of the artist and Canada Gallery

12. Cecily Brown

b. 1969, London, UK
Lives and works in New York, NY



PL. 60
Untitled (After Franz Snyders), 2020
Watercolor and ballpoint pen on paper
16 x 20 inches (40.6 x 50.8 cm)
Courtesy of the artist
© Cecily Brown, photograph by
Genevieve Hanson

11. Amy Bravo

b. 1997, Park Ridge, NJ
Lives and works in Brooklyn, NY



PL. 36
Sweet, 2020
Wax pastel and graphite on paper
14 x 11 inches (35.6 x 27.9 cm)
Courtesy of the artist

The two faces piece is titled Sweet and depicts two “imaginary friends” (a lot of my work revolves around creating imaginary friends, family, and communities) in a tender moment that is ephemeral to both the artist and viewer.

13. Maurizio Cattelan

b. 1960, Padua, Italy
Lives and works in New York, NY, and Milan, Italy



PL. 46
Untitled, 2019
Acrylic watercolor on paper
17 x 12 3/4 inches (43 x 32.5 cm)
Courtesy of Maurizio Cattelan’s Archive

14. Paul Chan

b. 1973, Hong Kong
Lives and works in New York, NY



PL. 3
das Atelier (studio), 2020
Ink on paper
39 1/4 x 27 1/2 inches (99.7 x 69.9 cm)
Courtesy of the artist and
Greene Naftali, New York

These drawings, inspired by terms from the last Badlands Unlimited book I'm publishing—Ludwig Wittgenstein's Word Book—are done by what I call the "left-handed path." They were composed with my non-dominant hand (my left hand). The concept of the "left-handed path" is synonymous with alternative forms of belief, such as witchcraft and "black" magic, and increasingly, reason itself. Drawing with my left hand raises different stakes about what matters on paper.

15. Milano Chow

b. 1987, Los Angeles, CA
Lives and works in Los Angeles, CA

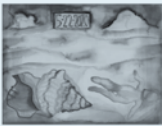


PL. 20

Night Facade/Open Door, 2020
Graphite, ink, vinyl paint,
and photo transfer on paper
22 x 9 3/8 x 5/8 inches
(55.9 x 23.8 x 1.6 cm)
Courtesy of the artist and Chapter NY

16. Francesco Clemente

b. 1952, Naples, Italy
Lives and works in New York, NY



PL. 58

5-22-2020, 2020
Watercolor on paper
18 1/16 x 23 15/16 inches (46 x 61 cm)
Courtesy of Lévy Gorvy
Photograph by Farzad Owrang

The key image that I had in mind was the shifting line where the water touches the land, the shifting line of separation, the ambiguity of the shore. The equivalent of twilight, a time where the light is uncertain, undefined. The place in between, which has

always been a subject, maybe the subject of what I make. The space in between, the gap between identities, the gap between stylistic solutions, the gap between soft and harsh. . . . The body as the gap between the inner world and the outer world.

17. R. Crumb

b. 1943, Philadelphia, PA
Lives and works in Sauve, France

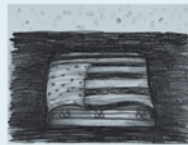


PL. 74

R. CRUMB by R. CRUMB, 2020
Pen, ink, and white paint on paper
11 3/4 x 8 7/8 inches (29.8 x 22.5 cm)
Courtesy of the artist, Paul Morris,
and David Zwirner
© Robert Crumb, 2020

18. Timothy Curtis

b. 1982, Philadelphia, PA
Lives and works in Brooklyn, NY



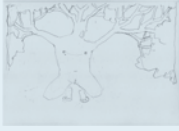
PL. 64

Fingerprints on a President's Casket
No. 45, 2020
Charcoal and graphite on paper
18 x 24 inches (45.7 x 61 cm)
Courtesy of the artist

During the pandemic lockdown I started using drawing methods and practices that I used last time I was in lockdown—mostly charcoal, graphite, and pen on paper. I started drawing the presidents' caskets in the hope that life would imitate art (as they say). I left behind fingerprints as a trace of my existence and also to take back ownership of my own fingerprints, which the system has tried taking from me—fingerprinting me dozens of times for daily updates to my parole supervision files.

19. Jesse Darling

b. 1978, Westbury, UK
Lives and works in London, UK, and
Berlin, Germany



PL. 13

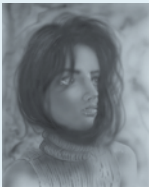
Untitled, 2020

Pencil on paper
8 1/4 x 11 3/4 inches (21 x 29.8 cm)
Courtesy of the artist

It feels like the context in which art objects are seen and distributed is about to hit the fan either by means of a necessary abolition or an inevitable collapse. Making big sculptures or huge self-conscious wall works during the lockdown was neither remotely compelling nor logistically possible, whereas drawings on paper are cheap to make and cheap to distribute. I think about drawings as gift economies, communiqués, letters without words. Suddenly, real exchange and dialogue—actual relationships as opposed to “the audience” or “the market” became the only thing worth living or working for.

20. Larissa De Jesús Negrón

b. 1994, Puerto Rico
Lives and works in New York, NY



PL. 22

Watching it Burn, 2020

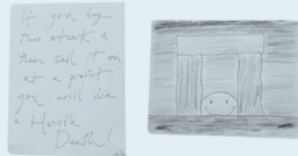
Acrylic, color pencil, and nail polish
on paper
15 x 12 inches (38.1 x 30.5 cm)
Courtesy of the artist

After quarantine, people could relate to each other's yearning for normalcy, with many of us feeling that we have lost a significant part of our lives. This is what

drove me to create the “Portraits of Grieving People” series, which embraces diversity and individuality through the use of various mediums and stylistic choices. Grief is a human response to loss. I recognize and normalize how pain and the feeling of emptiness is a universal response in grief's non-linear process. At the heart of this recognition also lies the inevitability of reconstruction and hope, which we all need so desperately at any given time.

21. Jeremy Deller

b. 1965, London, UK
Lives and works in London, UK



PL. 54

Untitled, 2020

Pencil and pen on paper
8 1/4 x 11 inches (21 x 28 cm)
Courtesy of the artist

22. Simon Denny

b. 1982, Auckland, New Zealand
Lives and works in Berlin, Germany



PL. 28

Speculative accountability trail courtroom sketch: Brisbane supreme court, Caterpillar Semi-autonomous longwall coal mining roof support system, 2020
Watercolor courtroom sketch on paper by Brisbane supreme court artist Sharon Gordon

15 3/4 x 38 3/16 inches (40 x 97 cm)
Courtesy of the artist and Petzel Gallery

Courtroom sketch artist Sharon Gordon (Brisbane, Australia) is commissioned to depict a speculative courtroom trial in the Australian supreme court, as if Caterpillar mining machinery producers were on trial for enabling and profiting from mining-related extraction.

23. Steve DiBenedetto

b. 1958, Bronx, NY
Lives and works in New York, NY



PL. 62

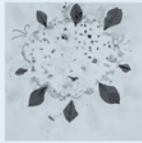
Cronch, 2019-20
Color pencil and white ink on paper
17 x 14 inches (43.2 x 35.6 cm)
Courtesy of the artist and
Derek Eller Gallery

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The drawing Cronch is as much about a tangle of linear residue from numerous attempts at rendering a head (resulting in the shortening of many color pencils) as it is a portrait of an information system gone awry. The title is from Don Martin.

24. Lucy Dodd

b. 1981, New York, NY
Lives and works in Kingston, NY



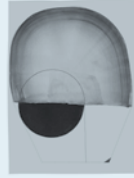
PL. 49

Corona and Friends, 2020
Petals, minerals, paper, chalf, and pen on paper
12 x 12 inches (30.5 x 30.5 cm)
Courtesy of the artist and
David Lewis, New York
© Lucy Dodd 2020,
Photograph by Ben Heyer

Corona and Friends takes as a point of departure the bulbous and menacing image of the novel coronavirus and reimagines it as a cloud-like, even sylvan, shire, within which all manner of creatures (bears and whales) play.

25. Torkwase Dyson

b. 1973, Chicago, IL
Lives and works in Harlem and Newburgh, NY



PL. 6

Sing, 2020
Gouache and ink on paper
16 x 12 inches (40.6 x 30.5 cm)
Courtesy of the artist

I'm drawing now because I need to. Moving back and forth from my tiny apartment in Harlem to a larger space in Newburgh, New York, has really opened up the idea of what's at hand. Drawing in this moment is taking me through what I have on hand in my apartment, without the infrastructure of the studio. This "at-handness" is calming in this moment of violence and isolation. The process feels monastic. Listening and listening again and again to lives lived with the purpose of love and freedom. I can listen to talks, films, books, poems, music while I'm moving materials around and I feel a collective presence even in this moment of distance. I feel a chorus in my space of solitude and I'm making because of it. [Excerpted and revised from the original version of the artist's "Bird and Lava" project statement dated July 18, 2020, <https://www.torkwasedyson.com/bird-and-lava>.]

26. Simon Evans™

b. 1972, London, UK
Lives and works in Brooklyn, NY



PL. 68

Insecurity Card, 2020
Paper, pen, and tape
2 1/8 x 3 3/8 inches (5.5 x 8.5 cm)
Courtesy of Simon Evans™

27. Hadi Fallahpishah

b. 1987, Tehran, Iran
Lives and works in New York, NY



PL. 82

Play in the Afternoon, 2020
Light drawing on photo sensitive paper
44 x 82 x 2 inches (111.8 x 208.3 x 5 cm)
Courtesy of the artist

In most of my work I represent the paradoxes of the human condition; I blow up opposite views of behavior and desire, of humor and catastrophe, the known and unknown, memory and imagination. My light drawings often depict situations in which characters are in the midst of actions that language struggles to describe.

28. Cao Fei

b. 1978, Guangzhou, China
Lives and works in Beijing, China



PL. 23

Fetishism 01, 2020
Color pencil and graphite on acid-free paper
10 5/8 x 7 5/8 inches (27 x 19.5 cm)
Courtesy of the artist, Vitamin Creative Space, Sprüth Magers

Beginning in 2020, we turn to fetishes.

29. Rochelle Feinstein

b. 1947, Bronx, NY
Lives and works in New York, NY



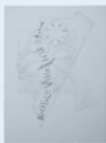
PL. 27

Sam Messer Drawing, 2020
India ink on paper
11 x 9 inches (27.9 x 22.9 cm)
Collection of Sam Messer

To watch Sam Messer draw is like watching an athlete: He digs in with all he's got. After looking at the drawings we made via our phone and iPad, mine is of his gestalt. Couldn't have been more surprised or happier.

30. Raque Ford

b. 1986, Columbia, MD
Lives and works in Brooklyn, NY



PL. 48

Black Face White Mask Martini, 2020
Watercolor and ink on paper
29 x 21 inches (73.7 x 53.3 cm)
Courtesy of the artist

This print is made from fragments of Plexiglass from older works. The text comes from a misread/mistyped iPhone note to myself to buy a copy of Black Skin, White Mask by Frantz Fanon. What I wrote was, "black face white mask martini." Reading it later I thought I wrote about a strange cocktail.

31. Derek Fordjour

b. 1974, Memphis, TN

Lives and works in New York, NY



PL. 71

Blackball Study, 2020Charcoal, oil pastel, and acrylic on paper
24 x 18 inches (61 x 45.7 cm)

Courtesy of Petzel Gallery

Blackball Study continues my concern with equity and fairness within systems of competitive selection.

32. Chitra Ganesh

b. 1975, Brooklyn, NY

Lives and works in New York, NY



PL. 90

Covid Tears, 2020Mixed media on paper (bags) including glass, mirrors, embroidery, textiles, assorted trimmings, feathers, plastic, chalk, ink pastel, graphite, gouache, rubber, watercolor, and pen
29 3/4 x 30 inches (75.6 x 76.2 cm)

Courtesy of the artist, Gallery Wendi Norris, and Hales Gallery

The text in Covid Tears reads as follows: covid tears, covid showers, covid walks, covid dreams. This work reflects a materiality and processes particular to this extended moment of pandemic quarantine and challenging systemic racism. In NYC, the surging number of package deliveries and the makeshift cardboard protest signs at protests have made brown paper a ubiquitous presence

that marks the urgency of this time.

Confinement and precariousness also trigger a reconsideration of what is most meaningful and sustaining among our cherished objects, intimate relationships, political actions, and daily rituals. Covid Tears touches upon objects and practices that have accrued new meaning for me in this time: plastic tulips I collected around September 11 and have saved; forgotten batik experiments; writing cursive backwards; cherished objects that resurface as charms on a necklace; the practice of embroidery; and a shattered mirror that I found on the street during one of many solitary Covid walks.

33. Paul Giamatti

b. 1967, New Haven, CT

Lives and works in Brooklyn, NY

PL. 21

*Untitled*, 2020

Ink on paper

14 x 11 inches (35.6 x 27.9 cm)

Courtesy of the artist

I hadn't drawn in about twenty-five or thirty years. It was my first love. The simplicity of a black line in a white space gave me the freedom, focus, and peace of that love again.

34. Constanza Giuliani

b. 1984, Mendoza, Argentina

Lives and works in Santiago, Chile, and Buenos Aires, Argentina

PL. 9

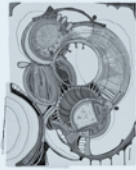
*A Card from the Butt Hill*, 2020Drawing and collage on paper
6 5/8 x 20 inches (17 x 50.7 cm)

Courtesy of the artist

A Card from the Butt Hill is a letter for a “girlfriend” that Butterfly writes with a bit of despair asking for help, because she doesn’t know how to go back home. Despite the urgency, there is always a time to beautify and adorn the unease that the situation produces. Sometimes embellished sadness helps us endure the unbearable.

35. Sonia Gomes

b. 1948, Minas Gerais, Brazil
Lives and works in São Paulo, Brazil



PL. 92
Untitled, from the *Circulares* series, 2020
Drawing, collage, and mixed media
on cotton paper
30 3/8 x 24 inches (77 x 61 cm)
Courtesy of the artist and
Mendes Wood DM São Paulo,
Brussels, and New York
Photograph by Bruno Leão

The drawing time is different, it requires silence and introspection, and the need for isolation was not simple. It has been an immersive process, and the drawing requires a different time, an interior space to observe the exterior. With this, circular shapes emerged, but in a constant dialogue in a passage between the three-dimensional and the two-dimensional. Perhaps an attempt to grope a certain circularity that time has—the cycles. This drawing is part of this moment that we live in. It was necessary to understand the surface in an exercise between the plane and volume, employing cutouts, adding fabric, collage, creating textures, layers, reorganizing thoughts to develop occasions and possibilities for entering and leaving the sight.

36. Nicolás Guagnini

b. 1966, Buenos Aires, Argentina
Lives and works in New York, NY



PL. 77
Asymptomatic Disbelievers, 2020
Graphite and color pencil
22 x 30 inches (55.9 x 76.2 cm)
Courtesy of the artist and
Bortolami Gallery, New York

I made this drawing during hard quarantine, part of a series. The images incorporate my longtime interests in the grotesque and ornamental. I would describe them as scientific illustrations on acid. I allow my hand to go in one direction and my mind to float freely, and the forms emerge. Together the group functions as a diary and catalog of different figures and positions: asymptomatic, super spreader, moment of contagion, etc.

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37. Karl Haendel

b. 1976, New York, NY
Lives and works in Los Angeles, CA



PL. 2
How long will it be until I'm forgotten? #2, 2020
Pencil on paper
53 1/4 x 44 3/4 inches (135.3 x 113.7 cm)
Courtesy of the artist and
Mitchell-Innes & Nash, NY
© Karl Haendel

This work is not about death, although it comes from thinking about death. Actually, it comes from thinking about thinking about death. For me death is not interesting as a subject; the choices and compromises we make, and the actions we fail to take, are. So in this drawing I'm

interrogating my time before the end. On my deathbed, I will obviously have regrets—my hope is that none of them come as a surprise.

38. Lauren Halsey

b. 1987, Los Angeles, CA
Lives and works in Los Angeles, CA



PL. 7
Untitled, 2020
Hand-carved gypsum on wood
23 5/8 x 23 5/8 x 2 inches
(60 x 60 x 5.1 cm)
Courtesy of David Kordansky Gallery,
Los Angeles
Photograph by Jeff McLane

This engraving samples the form and drawing used to build the Crenshaw District Hieroglyph Project (Prototype Architecture), 2018. In conjunction with my community center Summaeverythang's food program, I look forward to using this quarantine time to experiment with new textures/materials that will eventually become the final form for the hieroglyph architecture.

39. Rachel Harrison

b. 1966, New York, NY
Lives and works in New York, NY

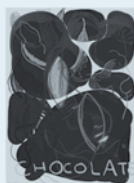


PL. 95
Singer and Three Ballerinas, Four, 2020
Graphite, color pencil, watercolor, liquid acrylic, India ink, and wax crayon on pigmented inkjet print
14 x 17 inches (35.6 x 43.2 cm)
Courtesy of the artist and Greene Naftali, New York
© Rachel Harrison, photograph by Zeshan Ahmed

This unique work on paper belongs to an ongoing series where my Amy Winehouse drawings are converted to grayscale and then used as a base on which I draw, using a range of materials and imagery to further distance myself from the source.

40. He Xiangyu

b. 1986, Kuandian County, Liaoning Province, China
Lives and works in Beijing, China, and Berlin, Germany



PL. 16
Palate 20-1-60, 2020
Graphite, oil pastel, oil stick, and Japanese ink on paper
29 15/16 x 22 1/16 inches (76 x 56 cm)
Courtesy of the artist and Andrew Kreps Gallery, New York

I began the ongoing Palate Project in 2012 during a brief stint in the United States, where language barriers proved difficult to navigate. I began translating the ridges, bumps, and grooves of my palate as felt with my tongue into various visual forms. The act of translation, always aimed at demystifying the subject, here only further complicates it. The phenomenological processes responsible for constructing a sense of interior space intrinsic to vocalization, the curl of the tongue that produces “rat” as opposed to “that” become a function of body mapping, supplanting the oral, and aural, by reaffirming the centrality of visual representation. Identifiable anatomical structures dissolve and re-emerge, eventually evolving into color fields of yellow with only the slightest hints of form. Based on a seemingly obvious premise, Palate Project revels in a Cartesian split of mind and body, illustrating that, in spite of proximity to subject, art remains the annotation to a lost referent.

41. Camille Henrot

b. 1978, Paris, France
Lives and works in Paris, France, and
New York, NY



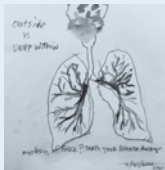
PL. 18

Out for a Walk, 2020
Watercolor on paper
30 x 22 inches (76.2 cm x 55.9)
Courtesy of the artist and Metro Pictures

My series Inside Out is about an awareness of the inherent vulnerability, fragility, and complexity of our own bodies. It is a record of a time when, during the beginning of the pandemic, our notions of “inside” and “outside” took on new meanings, challenging our ideas of the systems that keep us safe.

42. Steven Holl

b. 1947, Bremerton, WA
Lives and works in Reinbeck, NY



PL. 19

Mystery of Force, 2020
Watercolor on paper
8 x 8 inches (20.3 x 20.3 cm)
Courtesy of the artist

This was drawn with the thought of self-correcting earth.

43. Tishan Hsu

b. 1951, Boston, MA
Lives and works in New York, NY



PL. 57

Gray Zone-2, 2020
Pencil on paper
11 x 14 inches (27.9 x 35.6 cm)
Courtesy of the artist, Miguel Abreu
Gallery, and Empty Gallery

I was feeling a sense of constriction emerging out of a “gray zone” that technologies are creating by extracting our bodies, but that we are also choosing to inhabit.

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44. Shara Hughes

b. 1981, Atlanta, GA
Lives and works in Brooklyn, NY



PL. 98

Self Reflection, 2020
Mixed media on paper
15 x 11 inches (38.1 x 27.9 cm)
Courtesy of the artist and
Rachel Uffner Gallery

Working from home during quarantine gave me the opportunity to dig deep into the works on paper. Self Reflection offers the illusion of escape into the landscape and containment at the same time. The sun/moon lies beneath the horizon and reflects on the river extending outside of the picture plane. However, the river abruptly ends within the center of the image, almost as a dead end with only one way out—the way you entered.

45. Marcus Jahmal

b. 1990, Brooklyn, NY
Lives and works in New York, NY



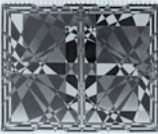
PL. 17
Mirror 4, 2020
Watercolor on Arches paper
16 x 12 inches (40.6 x 30.5 cm)
Courtesy of the artist and Almine Rech

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The work Mirror 4 is the fourth autoportrait that was made from memory and from the presence felt while hovering over the blank white paper, like a reflection. The scale and cropping of the subject alludes to its extension into the world.

46. Xylor Jane

b. 1963, Long Beach, CA
Lives and works in Greenfield, MA



PL. 61
next pres. please, 2020
Ink and color pencil on paper
14 x 17 inches (35.6 x 43.2 cm)
Courtesy of the artist
and Canada, New York

I began making “46” drawings during my month-long home-bound recovery from surgery in mid-March. The state of our nation moved me to create a yard sign for the 46th POTUS, the “Next Pres.” I want to believe that it matters who is next, who is number 46. Now is more urgent than Who.

47. Steffani Jemison

b. 1981, Berkeley, CA
Lives and works in Brooklyn, NY



PL. 80
What Use?, 2020
Acrylic paint on clear polyester film,
two pieces
32 x 20 inches (81.3 x 50.8 cm)
Courtesy of the artist and
Kai Matsumiya Fine Art Gallery

“What use?”

48. Rashid Johnson

b. 1977, Chicago, IL
Lives and works in New York, NY



PL. 1
Untitled Anxious Red Drawing, 2020
Oil on cotton rag
30 x 22 inches (76.2 x 55.9 cm)
Courtesy of the artist and
Hauser & Wirth

In March, days before New York released a shelter-in-place order, my wife, son, and I temporarily relocated to our house in Long Island. I had just finished building a studio space there for me and my wife, Sheree. That first night, after unpacking our bags, I went down to the studio. My inclination was to work. I had oil sticks and paper and I began drawing. The loosely figurative drawings I made that night and continued to make have a relationship to the Anxious Men and Untitled Anxious Drawings I had made in the past, but this time the only color I used was red. This drawing practice anchored me throughout this difficult period.

There is something about this time for me personally and for us collectively that the red captures. There's a real brutality to these new drawings, they feel visceral and current. It's a small move—adding a different pigment—but it speaks volumes about how a small change can affect the urgency of a work. I partnered with R&F Handmade Paints to develop a unique red to exactly capture the feeling I was looking for. I named it Anxious Red.

These are my quarantine drawings. I hesitate to use that language because I think it's probably going to be massively oversubscribed. But this time is going to have a significant impact on all of us and a very significant impact on artists' practices—an impact we will struggle to understand and be unpacking for years to come. For one, the limitations and isolation have changed what we have access to materially. Studio assistants and fabricators have been a fundamental part of a lot of contemporary art practices. The temporary removal of some of that means getting back to the individual, alone, responding to the world.

49. Sanya Kantarovsky

b. 1982, Moscow, Russia
Lives and works in New York, NY



PL. 59

Untitled, 2020

Graphite on paper

11 x 14 inches (27.9 x 35.6 cm)

Courtesy of the artist,
Luhring Augustine, New York, and
Modern Art, London

© Sanya Kantarovsky

50. William Kentridge

b. 1955, Johannesburg, South Africa
Lives and works in Johannesburg,
South Africa



PL. 75

And I Alone, 2020

India ink and red pencil on paper

33 1/2 x 45 1/2 inches (85 x 115.5 cm)

Courtesy of the artist
and Marian Goodman Gallery

Fearful Times Are Drawing Near

The mirror won't help me

BLOOD smells only of BLOOD

And This You Say Is My Life -

Not that it doesn't resemble me.

*I know the list of crimes I am
destined to commit*

Where there is Tragedy, there is hope

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51. Karen Kilimnik

b. 1955, Philadelphia, PA
Lives and works in Philadelphia, PA



PL. 86

Game, 2020

Color pencil on paper

12 x 9 inches (30.5 x 22.9 cm)

Courtesy of the artist and

303 Gallery, New York

Image © Karen Kilimnik, courtesy

303 Gallery, New York

52. Christine Sun Kim

b. 1980, Orange County, CA
Lives and works in Berlin, Germany



PL. 91

Rhythm Pyramid: Shit That Makes My Brain Bleed, 2020
Charcoal on paper
16 1/2 x 16 1/2 inches (42 x 42 cm)
Courtesy of the artist and François Ghebaly, Los Angeles

A rhythm pyramid is the breakdown of one full note, the subdivision of a measure of music. I like using this format to show the pace of my thoughts. I struggle with grammar all the time, and sometimes mix up grammatical rules, getting stuck between languages. When I point (in American Sign Language, “indexing” or finger pointing is used to express pronouns and articles), it could be “an,” “a,” “the,” “she,” “he,” etc., but it’s easy to get away by finger pointing. I used a rhythm pyramid to signify the breakdown of a THE that turns into two As, then four ANs, and then becomes a bit distorted at the bottom, where it is full of points.

53. Koak

b. 1981, Lansing, MI
Lives and works in San Francisco, CA



PL. 8

Some Future, 2020
Graphite, ink, and casein on fawn rag paper dyed with acrylic ink
19 1/2 x 15 inches (49.5 x 38.1 cm)
Courtesy of the artist and Altman Siegel, San Francisco

Some future park and a mirage of desire—ecstatic frenzy in the feel of skin, in warmth and kissing. Some future park where we meet again and, looped in nature’s hold, we are close once more—tender eyes washed in all that brightness that waits.

54. Aline Kominsky-Crumb

b. 1948, Long Beach, NY
Lives and works in Sauve, France



PL. 78

Why Can't I Be Like Peggy, 2020
Ink and watercolor
13 x 10 inches (33 x 25.4 cm)
Courtesy of the artist

55. Amy Lien

b. 1987, Dallas, TX
Lives and works in New York, NY, and Manila, Philippines

55. Enzo Camacho

b. 1985, Manila, Philippines
Lives and works in Berlin, Germany, and Manila, Philippines



PL. 15

Needs (3), 2020
Vegetable fibers, cotton, cardamom, and pearls
13 x 10 inches (33 x 25.4 cm)
Courtesy of the artists and 47 Canal, New York

56. Daniel Lind-Ramos

b. 1953, Loíza, Puerto Rico
Lives and works in Loíza, Puerto Rico



PL. 50
Sketch for "La Loca," 2020
Pencil on paper
8 3/4 × 12 1/4 Inches (22.2 x 31.1 cm)
Courtesy of Daniel Lind-Ramos

To pay tribute to traditional Afro-descendant communities through the presentation of the materials and practices that represent them is to evaluate their contribution to history and at the same time suggest a fundamental part of the strategies of an expressive program that tries to create, from the particular and specific, an aesthetic, which like an inclusive and totalizing mass, reflects from the polysemic of its meanings humanity as a whole.

57. Cole Lu

b. 1984, Taipei, Taiwan
Lives and works in New York, NY



PL. 51
You see, we are long past the switch days, there was only this world, this looted, ventriloquized earth, and if one were looking for a place to rest, mightn't it be here?, 2020
Raw cherry veneer
20 x 15 1/2 inches (50.8 x 39.4 cm)
Courtesy of the artist

This is a tale of a narrative without progress. Rather than searching for ways around death and disappointment, combating with creatio ex nihilo (creation out of nothingness), the boy without a

masculine or feminine face, without a fixed name, and an uncertain passport, settled in the woods. Although neither the sky nor earth are named, the wood from which was carved was named Pinocchio.

58. Nalini Malani

b. 1946, Karachi, Undivided India
Lives and works in Mumbai, India



PL. 56
Hieroglyphs, Lohar Chawl, 2020
Pencil, watercolor, and ink on Papier d'Arches
7 x 10 1/4 inches (18 x 26 cm)
Courtesy of the artist

The essence of Hieroglyphs, Lohar Chawl is the cultural ethos, which is dignity in poverty. Lohar Chawl is the electric wholesale bazaar in Bombay, where I lived and kept my studio between 1977 and 2003. I have been carrying around Hieroglyphs, Lohar Chawl for a long time. It is the longest subject of my life, starting in the early 1970s and continuing today.

59. Guadalupe Maravilla

b. 1976, San Salvador, El Salvador
Lives and works in New York, NY



PL. 14
Healing Plant 1, 2020
Corn flour, oil paint, and epoxy
5 x 5 inches (12.7 x 12.7 cm)
Courtesy of the artist
and PPOW, New York

This series is inspired by Joya de Cerén, the archeological site in El Salvador that was covered by volcanic ash, preserving what are now 2000-year-old tortillas. My own tortilla paintings are preserved by a forty-hour dehydration process and backed

with epoxy. The images on the tortillas serve as an index of migration, and depict objects related to displacement and healing trauma.

60. Helen Marten

b. 1985, Macclesfield, UK
Lives and works in London, UK



PL. 84
Untitled, 2020
Color pencil and graphite on paper
11 5/8 x 16 1/2 inches (29.5 x 42 cm)
Courtesy of the artist and Sadie Coles HQ
© Helen Marten, photograph by Robert Glowacki

Perhaps drawing is something like the drama inside language, the crowd or chorus that gathers at the edges and never stays still. In any case, it is always a chicken and egg problem: what came first, the idea or the line?

61. Eddie Martinez

b. 1977, Groton Naval Base, Groton, CT
Lives and works in Brooklyn, NY



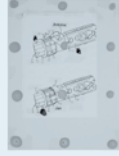
PL. 88
Untitled, 2020
Acrylic paint, acrylic ink, marker, oil paint, color pencil, and spray paint on found book paper
11 x 15 inches (27.9 x 38.1 cm)
Courtesy of the artist and Mitchell-Innes and Nash, NY

Drawing these days is a bit different I suppose. Abstraction is much harder for me to come by. Somehow no matter how I go into a drawing it winds up more representational. Maybe that's my brain telling me that it wants some essence of representation to connect with because

reality, at this moment, is already so abstracted.

62. Win McCarthy

b. 1986, Brooklyn, NY
Lives and works in Brooklyn, NY



PL. 52
Collective Latch, 2020
Paper, laser prints, tape, c-prints, construction adhesive, and glass
24 x 18 inches (61 x 45.7 cm)
Courtesy of the artist
Photograph by Carter Seddon

63. Hugo McCloud

b. 1980, Palo Alto, CA
Lives and works in Brooklyn, NY



PL. 45
April 18, 2020, 2020
Pen and single use plastic mounted on panel
21 x 17 inches (53.3 x 43.2 cm)
Courtesy of the artist and Sean Kelly Gallery, New York
© Hugo McCloud, 2020

I have been documenting this time through a daily still life study. As we've all been forced to slow down, pause, or adjust, I wanted to log these daily feelings through some type of work. I've chosen my environment, as I am in Mexico, fortunate to be in nature, but mentally still battling like many others. Flowers that usually have a short life span are an interesting subject as the image changes daily, questioning what is the most beautiful moment within the process of life to death. Looking at the time that we are in to find value, beauty, and peace.

64. Annette Messenger

b. 1943, Berk-sur-Mer, France
Lives and works in Malakoff, France



PL. 55
Father and Son, 2020
Acrylic on paper
30 x 22 1/2 inches (76 x 57 cm)
Courtesy of the artist
and Marian Goodman Gallery

65. Sam Messer

b. 1955, New York, NY
Lives and works in Brooklyn, NY

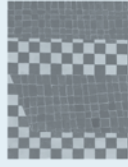


PL. 26
Rochelle, 2020
Graphite
11 1/4 x 15 1/2 inches (28.6 x 39.4 cm)
Collection of Rochelle Feinstein

Drawing portraits is a way I navigate the world by making and maintaining relationships. During the mandatory shelter-in-place I continued this for the first time using FaceTime. Rochelle Feinstein and I made many of these working conversation drawings during the lockdown. The time making them was heaven on earth.

66. Sam Moyer

b. 1983, Chicago, IL
Lives and works in Brooklyn, NY

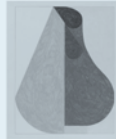


PL. 24
Payne 105 (c-19), 2020
Oil on Bristol
24 x 19 inches (61 x 48.3 cm)
Courtesy of the artist
and Sean Kelly, New York

This drawing was made in the early days of quarantine, when so much was unknown. I set up a makeshift studio in our bedroom and worked while listening to the endless news cycle, hoping for new information with every loop. The patterns in the work helped me carry out the hours of waiting.

67. Ulrike Müller

b. 1971, Austria
Lives and works in New York, NY



PL. 25
Sequitur (Template), 2020
Color pencil on paper
17 x 14 inches (43.2 x 35.6 cm)
Courtesy of the artist
and Callicoon Fine Arts

This is a remake of a template drawing for one of my enamel paintings from earlier this year. I drew it after the painting was finished, which I don't do that often. In this case, I had altered elements of the first drawing in the process, and I wanted to see a smooth version that corresponded to the enamel painting. Letting myself redraw the template after the painting was figured out was also a bit of an indulgence, and I used your invitation to that end.

68. Lavar Munroe

b. 1982, Nassau, Bahamas
Lives and works in Germantown, MD,
and Nassau, Bahamas

**PL. 39**

A Message to the President of the United States, 2020

Graphite, marker, gouache, spray paint, Band-Aid, needle, and thread on envelope sent to artist from the President of the United States granting him US citizenship

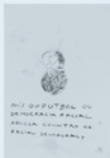
12 x 10 inches (30.5 x 25.4 cm)

Courtesy of the artist

A Message to the President of the United States: More than 5,800 Americans gave up their citizenship in the first six months of 2020, according to Bambridge Accountants. This drawing was made on an envelope addressed to me from the White House. The parcel originally contained a letter from Donald Trump, granting me US citizenship. The drawing serves as a satirical response, and addresses themes of systemic, medical, and mental trauma that have plagued this country throughout history.

69. Paulo Nazareth

b. 1977, Governador Valadares, Brazil
Lives and works throughout the world

**PL. 32**

PAÍS DO FUTBOL OU DEMOCRACIA RACIAL
SOCCER COUNTRY OR RACIAL DEMOCRACY, 2020

Charcoal on paper
38 x 26 inches (96.5 x 66 cm)

Courtesy of the artist and Mendes Wood DM, São Paulo, Brussels, and New York

70. Christian Quin Newell

b. 1991, Latisana, Italy
Lives and works in London, UK

**PL. 33**

Dream Entry no. 9, 2020

Sepia ink on watercolor paper
6 x 4 3/4 inches (15.4 x 12 cm)

Courtesy of the artist

A dream is of great importance as long as we hold tightly onto it. If we can learn to let go, we can eventually wake up.

71. Aliza Nisenbaum

b. 1977, Mexico City, Mexico
Lives and works in New York, NY

**PL. 38**

Randy Close-up, 2020

Gouache and watercolor on paper
30 x 22 inches (76.2 x 55.9 cm)

Courtesy of the artist and Anton Kern Gallery, New York
© Aliza Nisenbaum

In this moment of self-isolation and social distancing—and without a supply of canvas or the possibility of seeing any subjects whom I would usually paint from life—I found myself revisiting older paintings and deepening my approach to the abstraction of faces through drawing.

72. Tony Oursler

b. 1957, New York, NY
Lives and works in New York, NY



PL. 103

flat (wood/line), 2020
Pencil and acrylic on bond paper
17 x 14 inches (43.2 x 35.6 cm)
Courtesy of Tony Oursler Studio

In light of the recent Pentagon disclosures and video leaks of “evidence” of unidentified flying objects, questions arise regarding the motivation of the industrial military complex. Today we are involved in a not so subliminal battle for the nature of cultural production as the government capitalizes on paranormal beliefs. The “flatwood” monster is an early example of such phenomena, which has a long and complex sub-cultural history.

73. Jennifer Packer

b. 1984, Philadelphia, PA
Lives and works in New York, NY

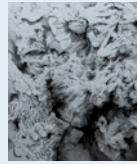


PL. 5 and Cover

Untitled, 2020
Charcoal and pastel on colored paper
9 x 9 3/4 inches (22.9 x 24.8 cm)
Courtesy of the artist,
Sikkema Jenkins & Co., and Corvi-Mora
Photograph © Jennifer Packer

74. Anna Park

b. 1996, Daegu, South Korea
Lives and works in Brooklyn, NY



PL. 97

Arms Length, 2020
Charcoal on paper mounted on panel
72 x 60 inches (182.9 x 152.4 cm)
Courtesy of the artist

I created Arms Length earlier this year, initially to depict a moment that we all face when encountering different people in our lives. The outstretched hand of the central figure is an effort to keep some at a distance. Amidst the global pandemic, the gesture and title adopted a new meaning as we maneuvered through a new reality.

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75. Giuseppe Penone

b. 1947, Garesio, Italy
Lives and works in Turin, Italy, and
Paris, France



PL. 12

Fleuve (D4049), 2019
Pencil and china ink on paper
13 x 18 7/8 inches (33 x 48 cm)
Courtesy of Giuseppe Penone

Drawing....spots, marks, dust, charcoal, colors, lines describing ideas and emotions lasting in time and coming back to life whenever we gaze into the mind of the artist, hence keeping it alive.

76. Dan Perjovschi

b. 1961, Sibiu, Romania

Lives and works in Bucharest, Romania



PL. 42

Virus Diary (2 m Distance), 2020

Black marker on paper

8 1/2 x 11 5/8 inches (21.5 x 29.5 cm)

Courtesy of the artist

I draw to know. I travel the world, I see the world, I understand the world through drawing. When the world stopped due to Covid, I drew even more.

77. Tessa Perutz

b. 1988, Chicago, IL

Lives and works in New York, NY



PL. 99

Homme Allongé #3, 2020

Oil and lavender flowers on paper

18 1/2 x 25 inches (47 x 64 cm)

Courtesy of the artist

The Homme Allongé lavender drawings reference the human form, presenting the body's curvature as landscape in mirroring peaks, fields, and valleys. The fluidity of the connected flowers creates a hypnotically rolling, calming effect.

The work explores the reversal of the male gaze while pinpointing the fragility of human existence, and also touches on desire, herbalism, and the kitsch popularity of the healing properties of lavender products.

78. Raymond Pettibon

b. 1957, Tucson, AZ

Lives and works in New York, NY



PL. 101

No Title (Twilight zone marathon.), 2020

Ink on paper

18 x 24 inches (45.7 x 61 cm)

Courtesy of the artist and David Zwirner

© Raymond Pettibon

The drawing Twilight Zone Marathon refers to The Twilight Zone classic anthology series created by Rod Serling that featured tales of science fiction, mystery, and horror. I used to watch the show when I was young in Hermosa Beach, and Rod Serling was quite a personality. I have been in isolation my whole life and TV was part of that. My life has been books and art so the current pandemic hasn't really changed my everyday activities. There are probably silver linings in this hardest of situation although I don't want to go to that because it is very distasteful. Let's not be ghoulish, let's deal with this the best we can while it gets worse and worse. I am for every living being having the fullest life on earth as possible with what we have. That's inclusive of everyone. The economy is collapsing and art is part of this economy. Most working artists' economic likelihood has always been very tentative. The notion of the "starving artist" goes back many hundreds of years.

Do you think people/human beings are doing something that we don't know about. I mean a functional thing in the natural economy. Like trees are making oxygen, for instance. What are we?

Do you cook ever?

If you were a conspiracy theorist what would you say the virus is all about?

What film do you want to make next?

79. Walter Price

b. 1989, Macon, GA
Lives and works in New York, NY

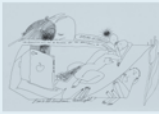


PL. 31
Scarecrow, 2020
Graphite, gel pen, Scotch tape,
burned paper, color pencil, and Sharpie
on manila tagboard paper
12 x 9 inches (30.5 x 22.9 cm)
Courtesy of the artist
and Greene Naftali, New York

*Don't you carry nothing
That might be a load
Come on, ease on down
Ease on down the road*

80. Christina Quarles

b. 1985, Chicago, IL
Lives and works in Los Angeles, CA



PL. 100
*Bury Me in Cupertino (No, No, No, I Won't
Fergit to Put Roses on Yer Grave)*, 2020
Ink on paper
13 x 19 inches (33 x 48.3 cm)
Courtesy of the artist, Regen Projects,
Los Angeles, and Pilar Corrias, London
© Christina Quarles

*This is one of the first drawings I made
after going into quarantine. It felt like
the world was ending and I couldn't even
gather with my friends and family to
watch it fall apart. We were all forced to
be alone, or "alone together," as the
media would say, on our iPhones and
MacBooks. Suddenly my screen-time was
up 200%. But even being on your phone
for seven hours a day leaves you with
a few hours of downtime. That's when
I made this drawing.*

81. Nathaniel Mary Quinn

b. 1977, Chicago, IL
Lives and works in Brooklyn, NY



PL. 47
Treasure Hunt #2, 2020
Black charcoal, gouache, black marker,
soft pastel, oil pastel, oil paint, and paint
stick on wood block
9 x 9 x 1 1/2 inches (22.9 x 22.9 x 3.8 cm)
Collection of Nathaniel Mary Quinn,
Donna Augustin-Quinn

*As we—that is, as people—searched for
a sense of normalcy in the midst of the
pandemic, I, like millions of other folks,
fought to grasp a certain conviction for
living: a new sense of meaning in life,
for everything we had presumed to be
meaningful prior to the outbreak now
seemed meaningless. I guess that is why
I started making drawings on found pieces
of wood blocks—no fancy paper or linen
canvases. For me, they were like hidden
treasures, opportunities to broadcast a
mode of uninhibited play, absent of the old
adult responsibilities. I wanted to let go and
try something new, like a child. So I made
drawings on discarded wood blocks, and
the experience and process of making this
particular work awarded me a most suitable
escape, a highly-coveted peace of mind.*

82. Elliott Jamal Robbins

b. 1988, Oklahoma City, OK
Lives and works in Tucson, AZ

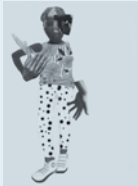


PL. 81
Meditation on Ambition, 2020
Watercolor and moth on paper
17 x 14 inches (43.2 x 35.6 cm)
Courtesy of Elliott Jamal Robbins and Kai
Matsumiya Fine Arts Gallery

A moth is drawn to a light source, even if this encounter will be to its own detriment. This attraction to one's calling, or desire, at the expense of personal safety and well-being isn't so different than the pursuit of being an artist within a capitalist system, which would see this purpose as trivial and exploitable, as often times the artist's function within society stands in opposition to the modes of operation of the dominant system (i.e. industrialized labor and mass production). The walking figure suggests a continuum of movement. As one moves through life and gains clarity of their purpose/desire, one must also question their motivations, as well as develop a personal understanding of how achievement is defined.

83. Deborah Roberts

b. 1962, Austin, TX
Lives and works in Austin, TX



PL. 72

You look so much better if you smile, 2020
Mixed media collage on paper
53 x 38 inches (134.6 x 96.5 cm)
Courtesy of the artist and Stephen
Friedman Gallery, London

This work demonstrates my love of drawing coupled with my love for collaged faces. During this unprecedented time when we're required to cover up part of our faces, the notion of multiple identities in the work provides a comfortable space for the viewer to reside in.

84. Alexis Rockman

b. 1962, New York, NY
Lives and works in New York, NY



PL. 83

Gateway, 2020
Ink and acrylic on paper
18 x 24 inches (45.7 x 61 cm)
Courtesy of the artist

July 19th: I've been in northwest rural Connecticut since March 21 and have been pondering the pandemic and how it fits into the big picture of ecology, globalism, and the history of emerging disease. These animals have been shipwrecked from their habitat by human trafficking and it's the same networks of capitalism that are grinding ecosystems to a nub.

85. Florencia Rodríguez Giles

b. 1978, Buenos Aires, Argentina
Lives and works in
Buenos Aires, Argentina



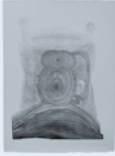
PL. 35

Viaje inmóvil, 2020
Charcoal on paper
13 x 18 7/8 inches (33 x 48 cm)
Courtesy of the artist

During quarantine a desperate yearning for nature arises, an insistent fantasy that exoticizes her and even fetisizes her. Viaje inmóvil (Immobile travel) is part of a series of appropriations of Latin American landscapes made by traveling painters during the nineteenth century.

86. Andrew Ross

b. 1989, Miami, FL
Lives and works in Brooklyn, NY



PL. 105

Get Well 2, 2020
Graphite, ink, and dye on gampi paper
30 x 20 inches (76.2 x 50.8 cm)
Courtesy of the artist

Get Well continues my exploration of representations through caricature, mass production, and CGI. For this drawing I digitally re-sculpted a mass-produced figurine tchotchke from a 1970s toy line called R.W. Berries. The figurine depicts a character lying on his sickbed. I used this model to plot the course of a pencil attached to a CNC machine. The machine interpreted the model as if it were carving a relief sculpture. The depth of the relief determined the pressure of the pencil against the paper. The model was sliced open and drawn from the inside, resulting in a caricature that appears inverted or hollow.

87. Mika Rottenberg

b. 1976, Buenos Aires, Argentina
Lives and works in Tivoli, NY



PL. 11

Cr121, 2020
Graphite and acrylic on paper
14 x 20 inches (35.6 x 50.8 cm)
Courtesy of the artist
and Hauser & Wirth

Like all my drawings, this drawing is about being stuck in one's own body and in the system it occupies, and the desire to get the hell out!!!

88. Curtis Talwst Santiago

b. 1979, Edmonton, Canada
Lives and works in Munich, Germany



PL. 44

If the Sun Shines then I'm Fine, 2020
Aquarelle watercolor on Arches paper
8 x 8 inches (20.3 x 20.3 cm)
Courtesy of the artist

Drawing has long been my stability in the midst of change that persists around me. It has been my center in the midst of a new home, a new country, and a global pandemic.

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89. Wael Shawky

b. 1971, Alexandria, Egypt
Lives and works in Alexandria, Egypt



PL. 102

Untitled, 2020
Graphite on cotton paper
19 5/8 x 27 1/2 inches (50 x 70 cm)
Courtesy of the artist and Lisson Gallery

90. Arlene Shechet

b. 1951, New York, NY
Lives and works in New York,
Woodstock, and Kingston, NY

PL. 79



Untitled, 2020
Graphite, ink, watercolor, correction fluid, and crayon
9 1/2 x 6 inches (24.1 x 15.2 cm)
Courtesy of the artist

This page came out of a notebook that I began in March after my Pace show was prematurely shut down. I wanted to be with my sculptures, and drawing was a way to touch them with my mind and reinvent something from loss.

91. Amy Sillman

b. 1955, Detroit, MI

Lives and works in Brooklyn, NY



PL. 76

Untitled, 2020

Acrylic on paper

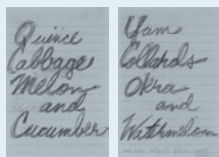
15 x 11 inches (38.1 x 27.9 cm)

Courtesy of the artist and Gladstone Gallery, New York

92. Cauleen Smith

b. 1967, Riverside, CA

Lives and works in Los Angeles, CA



PL. 40

Still Life/Shopping List, 2020

Graphite on Post-it Note

Two sheets: 6 x 4 inches

(15.2 x 10.2 cm) each

Courtesy of the artist and

Corbett vs. Dempsey, Chicago

The colonial histories of foods and the ways they can be traced in imagery continues to engage my curiosity and interest in still lifes. The humble, unambitious, needfulness of the still life speaks to the comfort I get from mundane, domestic objects and activities. Grocery lists, kitchen table watercolors, seventeenth-century Spanish still lifes, and contemporary experimental still lifes—that humble uncouth subgenre of painting that I love so much.

93. Nedko Solakov

b. 1957, Cherven Bryag, Bulgaria

Lives and works in Sofia, Bulgaria



PL. 41

A Man Searching for..., 2020

Black ink on paper

7.5 x 11 inches (19 x 28 cm)

Courtesy of the artist and Galleria

Continua

Photograph by Nedko Solakov

Sometimes making my stories on paper (rendering the drawing part, I mean; not the written language part) takes a lot of time, sometimes it takes a minute. Which doesn't necessarily mean that I care less for the latter.

94. Ania Soliman

Egyptian-Polish-American

Lives and works in

Paris, France, and New York, NY



PL. 67

Journal of Confinement (War Dreams), 2020

Charcoal, pencil, ink, and encaustic on watercolor paper

51 1/4 x 31 1/2 inches (130 x 80 cm)

Courtesy of the artist

This series began as an experiment during confinement to see what it would be like to use Instagram as a tool for artmaking. Working with drawing as a digital object, I found myself deploying what was for me an unusually personal narrative that explored lockdown's effect on memory, a process in which the private and the public tended to collapse into each other in a dream-like condensation. The ongoing project can be accessed via Instagram @aniasoliman.

95. Angela Su

b. 1958, Hong Kong
Lives and works in Hong Kong



PL. 34

Xylaria polymorpha, 2020
Ink on drafting film
28 3/4 x 17 3/4 inches (73 x 45 cm)
Courtesy of artist and Blindspot Gallery

*We have been underground too long, we
have done our work, we are many and one,
we remember when we were human....*

*...Soon we will invade like weeds,
everywhere but slowly; the captive plants
will rebel with us, fences will topple,
brick walls ripple and fall, there will be
no more boots.*

*Meanwhile we eat dirt and sleep; we are
waiting under your feet.
When we say Attack you will hear nothing
at first.*

*—Excerpts from Margaret Atwood's
Song of the Worms*

96. Rirkrit Tiravanija

b. 1961, Buenos Aires, Argentina
Lives and works in New York, NY;
Berlin, Germany;
and Chiang Mai, Thailand



PL. 69

Untitled (I knew I had to be a part of it),
2020
Graphite on paper
15 x 20 inches (38.1 x 50.8 cm)
Courtesy of the artist

97. Fred Tomaselli

b. 1956, Santa Monica, CA
Lives and works in Brooklyn, NY



PL. 70

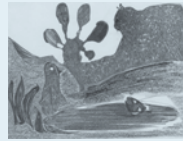
March 21, 2020, 2020
Acrylic, collage, and archival inkjet print
on watercolor paper
11 x 12 inches (28 x 30.5 cm)
Courtesy of the artist and James Cohan

*This collage was both a deep dive into
events as they were happening and
an act of forgetting as I lost myself in
the process of making it.*

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98. Nicola Tyson

b. 1960, London, England
Lives and works in New York, NY



PL. 104

The Idiotic Garden of the Afternoon Drink,
2020
Graphite on paper
7 x 9 1/4 inches (17.8 x 23.5 cm)
Courtesy of the artist
and Petzel Gallery, New York

*When I begin to draw I don't know where
I'm going. Mapping around with a pencil,
I let an image emerge from the mark-
making that surprises me. Enigmatic,
often humorous, and absurd, these paper
adventures became a special distraction
during lockdown.*

99. Anton Van Dalen

b. 1938, Amstelveen, Netherlands
Lives and works in New York, NY



PL. 73

Eros & Covid-19, 2020
Prismacolor pencils, graphite, and ink on Strathmore paper
23 1/4 x 8 1/4 inches (59.2 x 21 cm)
Courtesy of the artist and PPOW

I struggled for almost three months to pull my Eros & Covid-19 drawing together. Then, unexpectedly the moment came to leave the drawing alone, slam its door shut. My intention was to show Covid's effect on the personal aspect of our everyday lives. Yet I had no idea how to proceed. Initially I was endlessly scribbling and erasing randomly. Slowly a drawing emerged of a couple at home, facing each other, eye to eye, as one. Then walls, ceiling, and floor began compacting, shrinking space, closing in on them. Choosing colors was most challenging. I came to think of my own doctor visit memories. By using cool colors, I slowly found its chilly, soulless, artificial, and antiseptic atmosphere.

100. Lily van der Stokker

b. 1954, Den Bosch, Netherlands
Lives and works in
Amsterdam, Netherlands



PL. 85

I have f25,- in my pocket (a variation),
2001-19
Color pencil and pen on paper
8 1/4 x 23 1/4 inches (21 x 59.20 cm)
Courtesy of the artist and kaufmann
repetto Milan / New York
Photograph by Greg Caridero

101. Ambera Wellmann

b. 1982, Lunenburg, Canada
Lives and works in Berlin, Germany



PL. 37

Lovers in Front of the Heart, 2020
Charcoal, soft pastel, and oil on paper
25 x 26 1/2 inches (64 x 67.5cm)
Courtesy of the artist
and Company Gallery

I came across a word recently—"catachresis"—which is the deliberate use of a word in a way that is not correct. It is considered a mistake in language, but has the power to change the meanings of words through misuse. It seemed like the perfect word to describe the relationship of drawing to language, and my own deliberate misuse of objects, animals, human bodies, and space to try to redefine a pictorial language or, at the very least, resist the rules that govern the pictorial language of historical painting from which I often glean.

102. Terry Winters

b. 1949, Brooklyn, NY
Lives and works in New York, NY



PL. 63

Untitled, 2020
Graphite on paper
11 x 8 1/2 inches (27.9 x 21.6 cm)
Courtesy of the artist
and Matthew Marks Gallery

A pandemonium of drawing, during a global pandemic.

103. Cici Wu

b. 1989, Beijing, China
Lives and works in New York, NY

**PL. 93**

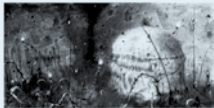
a here for there, 2020
Mineral pigments, glue,
Japanese paper, and ink
36 x 19 1/2 inches (91.4 x 49.5 cm)
Courtesy of the artist
and 47 Canal, New York

The alternative embedded in the moment of picking up a bottle of soy milk in a deli market. That night, I almost had a glimpse of our past, of another life. I wonder if we have possibly missed the potential of having a different relationship, or if there is a whole veiled spectrum of us outside of this world.

It's time for no discussion. You don't need to ask or convince anyone to do anything. We need to become individual underground parties for ourselves. Fight for our own belief and mission. If one day, we succeed, that's because our beliefs met each other's by Chance. And hopefully Chance will be with us.

104. Joe Yetto

b. 1976, Troy, New York
Lives and works in Canaan, NY

**PL. 96**

Untitled (Landscape), 2020
Charcoal on paper
22 x 44 inches (55.9 x 111.8 cm)
Courtesy of the artist

Untitled (Landscape) reflects a dark world with a rising light of hope.

105. Samson Young

b. 1979, Hong Kong
Lives and works in Hong Kong

**PL. 94**

Desk Arrangement #6, 9 April 2020, 2020
Color pencil and pastel on paper
8 1/4 x 11 5/8 inches (21 x 29.7 cm)
Courtesy of the artist, Gallerie Gisela Capitain, Edouard Malingue Gallery

These are from a series of drawings of objects on my studio desk that I made during the past several months—vases and flowers, art supplies, bits of unfinished works.

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