



Drawing in the Continuous Present

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The Drawing Center

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Michael Armitage
Javier Barrios
Jesse Darling
Maren Karlson
Christine Sun Kim
Helen Marten
Jean Katambayi Mukendi
Julien Nguyen
Sanou Oumar
Walter Price
Florencia Rodríguez Giles
Johanna Unzueta
He Xiangyu

With texts by
Rosario Güiraldes

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Director's Foreword

6 Conceiving of and executing a group exhibition is one of the biggest challenges of a curatorial career in contemporary art. Group exhibitions are the vehicles through which curators argue for their ideas, and in a sense, bid to create their own versions of the history of art. They are naturally discursive and subjective rather than fact-based, and at their best, they are meant to introduce speculative theses to the discussion and to encourage debate. Group exhibitions of contemporary art require more intellectual courage, on the whole, than exhibitions of single artists, and this is one reason why we see relatively few of them at our major research institutions. Attempts to elucidate a movement, or even certain trends in the contemporary visual art discourse are particularly thorny prospects, vulnerable to critique from all sectors of the cultural community, from critics and collectors to the artists themselves.

That The Drawing Center was founded forty years ago with the brief to create exactly this kind of exhibition is an enormous source of pride for all of us who are involved with this institution. *Drawing in the Continuous Present*, a bold display of thirteen early-career artists who draw, is one in a periodic series of shows that have presented to our audiences the genius of artists as varied as Richard Serra, Julie Mehretu, Kara Walker, Toyin Ojih Odutola, and Nathaniel Mary Quinn, all early in their careers. Hailing from North and South America, Europe, Asia, and Africa, the artists participating in the exhibition have been brought together by the vision of Rosario Güiraldes, Associate Curator at The Drawing Center, in a convincing display of the multivalent artistic languages employed today by a new generation of international artists. The exhibition and its accompanying catalog that clearly put forth the curator's provocative

premises, are lively, moving, and brave, and truly exemplify the values of The Drawing Center.

To “make art history” takes great artists and an intellectually daring curator. But it also takes visionary art lovers who are willing to take a chance on the unfamiliar and/or the uncanonized. I am proud to share that *Drawing in the Continuous Present* and its publication have been funded almost entirely by passionate art enthusiasts who support the work of younger artists. This cohort includes New York-based collectors Jill and Peter Kraus, JK Brown and Eric Diefenbach, Laurie and David Wolfert, Marty and Rebecca Eisenberg, Lonti Ebers, Sarah Arison, Isabel Stainow Wilcox, Marieluisse Hessel, Robert Beyer, the Hong Kong and Zurich based collectors Monique and Max Burger, and the Toronto collectors Sandra and Leo DelZotto. This internationally known group of contemporary art aficionados, along with the Fundación Almine y Bernard Ruiz-Picasso para el Arte (FABA), are fearless, even visionary in their support of artists who have yet to receive wide recognition. Their support of new artistic voices, of scholarship, and of passionate curators who have the guts to stick their necks out has made our art world a much more intellectually interesting place. I know and deeply admire every donor to this exhibition, and thank them wholeheartedly on behalf of The Drawing Center, and, if I may, the broader art community. I know that this show will be a gift—and maybe a goad—to all who see it.

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Exactly twenty years ago, I had the opportunity to curate a group drawing exhibition at The Museum of Modern Art. Called *Drawing Now: Eight Propositions*, it was my intellectual bid at making art history by describing what I saw happening in the world of contemporary drawing. It is a genuine source of pride that two decades later, the institution that I helm can offer a platform for an emerging curator to gather together a group of artists from her generation to express their vision of culture at this contested moment in time. The cultural stakes are similar to twenty years ago, but the goals and obsessions of the curator and the thirteen participating artists are entirely different, as it should be. And though I don't think it is accurate to call what is contained in this show “progress,” the innovations that the artists in the exhibition share with us broaden and deepen our understanding of contemporary drawing, and yes, contribute to the history of art.

—Laura Hoptman, *Executive Director*

Curator's Acknowledgments

8 I would like to extend my sincere thanks and appreciation to everyone who has helped to realize this exhibition and publication. I am especially grateful to Laura Hoptman, Executive Director of The Drawing Center, who, soon after her arrival in 2018, asked me to curate a contemporary drawing exhibition. She has been a helpful advisor every step of the way, and her 2002 exhibition *Drawing Now: Eight Propositions* sparked the concept for this one. Without her trust in my vision, advocacy, and her remarkable fundraising efforts, this exhibition would not have come to fruition. For this, and for her firm belief that *drawing matters*, I owe her my deepest thanks.

The Astrup Fearnley Collection, Oslo, and The Nancy A. Nasher and David J. Haemisegger Collection generously shared works from their collections for this exhibition. I am also incredibly thankful to Martin and Rebecca Eisenberg, Scott Lorinsky, Erica Roberts, Jeffrey Rowledge, and Lauren and Tim Schragar, all of whom loaned artworks. Among the many who helped to facilitate the exhibition, special thanks go to: François Ghebaly, Founder, and Gan Uyeda, Partner, of François Ghebaly Gallery, Los Angeles; Carol Greene, Founder, Jeffrey Rowledge, Executive Director, and Lauren Vallese, Director of Registration, of Greene Naftali, New York; Andrew Kreps, Founder, Alice Conconi, Senior Director, and Nic Flood, Head Registrar & Shipping Manager, of Andrew Kreps Gallery, New York; Matthew Marks, Founder, Beau Rutland, Director of Exhibitions, and Cynthia Garvey, Senior Registrar, of Matthew Marks Gallery, New York; Susanna Greeves, Senior Director, Irene Bradbury, Director of Artist Liaison, and Rob Owens, Senior Loans Registrar, of White Cube, London; Sam Gordon and Jacob Robichaux, Co-Founders of Gordon Robichaux, New York; Mike Egan, Founder, and Andrew Dubow, Director, of Ramiken, New York; Sadie Coles,

Founder, Rose Eastwood, Press Officer, and Ariel Finch, Archive Assistant, of Sadie Coles HQ; Orly Benzacar, Owner, and Valeria Pecoraro, Institutional Relations, of Ruth Benzacar Galería de Arte, Buenos Aires; Sandro Pignotti, Director, of A plus A Gallery, Venice, Italy; and Nasrin Leahy, Studio Manager, of the Michael Armitage Studio.

At The Drawing Center I acknowledge all of my distinguished colleagues. I must especially thank Caitlin Chaisson, our curatorial research fellow, who brought her professionalism, her kindness, her impeccable research, writing, and copy-editing skills, and her attention to detail to every aspect of this project. I am profoundly grateful to Joanna Ahlberg and Peter Ahlberg for their heroic editorial and design skills. I also offer special thanks to Olga Valle Tatkowski, Deputy Director, and Kate Robinson, Registrar, for contributing their skills and expertise. I owe Amy Sillman, whose lecture *Drawing in the Continuous Present* at The Menil Collection was a major catalyst for this show, my thanks for the extraordinary inspiration and for kindly allowing me to use her title.

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Last but not least, my deepest gratitude and admiration goes to the artists in the exhibition: Michael Armitage, Javier Barrios, Jesse Darling, Maren Karlson, Christine Sun Kim, Helen Marten, Jean Katambayi Mukendi, Julien Nguyen, Sanou Oumar, Walter Price, Florencia Rodríguez Giles, Johanna Unzueta, and He Xiangyu. They were exceptional and dedicated collaborators who generously and gracefully gave their time and attention to this project. In many instances, they made new drawings especially for the occasion. Cultural time-telling aside, their drawings are the most significant reason for this show.

—Rosario Güiraldes, *Associate Curator*

A drawing is drawing

Rosario Güiraldes

10 The title of the present exhibition and publication, *Drawing in the Continuous Present*, borrows from a 2017 talk given by American artist Amy Sillman in which she speaks, via Gertrude Stein, to drawing's "continuously present" temporality: "There is no drawing that is not temporal, fragile, instantaneous, in a state of flux. You are looking, acting and reacting while you are thinking and feeling, both analytically and instinctually. The drawing itself is simply the residue of such relations."¹ In other words, drawing is now, and now, and now. In the same talk, Sillman posits that drawing is "a thing in between; a messenger between drawer and world."² Taken together, an understanding of drawing's nowness and in-betweenness suggests a reason for a recent resurgence of contemporary drawing, a phenomenon not seen since the 1990s.³

Fifteen years ago a fascination and engagement with technology emerged in contemporary art discourse as artists explored the aesthetic, cultural, and social impact of the Internet, leaving behind drawing's rawness and physicality in favor of slick materials that showed no trace of the hand. In the past two years (the period during which the majority of the works in the exhibition have been made),

1 Amy Sillman, "Conversation with Amy Sillman: Drawing in the Continuous Present," January 13, 2017, The Menil Collection, Houston, TX, 34:52-35:12, <https://www.youtube.com/watch?v=BL0gc466nRk>.

2 Sillman, 36:14-36:19.

3 Laura Hoptman's 2002 exhibition *Drawing Now: Eight Propositions* at The Museum of Modern Art identified a resurgence in drawing in the 1990s among many important young artists, including Elizabeth Peyton, Julie Mehretu, Chris Ofili, Kai Althoff, Kara Walker, and others. Borrowing its title from Bernice Rose's 1976 MoMA exhibition *Drawing Now*, Hoptman's show was organized into eight themes that she identified in contemporary art production.

many artists have returned to drawing as society and culture have shifted to confront catastrophic environmental threats and social and economic inequities. Though *Drawing in the Continuous Present* does not explicitly address these global issues, the works and the context in which they have been made are inseparable. The notable artistic shift towards drawing should be seen as a response to the current conditions that have compromised our very humanity.

Comprising nearly a hundred works on paper by thirteen artists from ten different countries, *Drawing in the Continuous Present* is a look at drawing as a major form of expression for this group of artists, whose works reflect a myriad of experiences and methods. The exhibition juxtaposes highly-executed drawings with those that are intentionally unfinished; descriptive drawings with diagrammatic ones; and representational drawings with abstractions. There is variation in the technique, imagery, materials, and size of the works but as The Drawing Center's Executive Director Laura Hoptman observed in 2020, *what* artists have been drawing "is not necessarily as compelling as the fact that so many of them turned to drawing."⁴

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The drawings included in this presentation demonstrate that it is drawing itself—as an exercise or exorcism, a practice or as practice—not a category or a definition, that matters. Drawing is a space of freedom where one can construct spontaneously without the limitations of a predetermined result. Drawing is a daily ritual, a method for self-healing, or a tool for revolutionary action. Drawing is a platform for contemplation, a place for invention and speculation, and a realm of fantasy. Understanding drawing as expansive and open-ended provides insight into how and why artists from different backgrounds and with different aims have adopted the practice in recent years. As Jesse Darling, one of the exhibiting artists, has observed, drawing is "contingent, physical, and intuitive," adding warily, "There is not much to be said about drawing. It has a self-evident, self-propelling quality."⁵ Drawing is simply what it is, or, as Gertrude Stein could very well have written, a drawing is drawing, is drawing, is drawing.

Group drawing exhibitions of the past half century have frequently been either/or propositions, arguing for drawing as either a preliminary or preparatory practice, or conversely, as a resolutely

4 Laura Hoptman, "100 Points of Light to Pierce the Darkness," in *100 Drawings from Now* (New York: The Drawing Center, 2020), 10.

5 Jesse Darling, email to the author, January 16, 2022.

finished object.⁶ Binaries abound in the debate: verb/noun, primary/secondary, study/artwork. This phenomenon of taking a stand on drawing began with the need to demonstrate drawing as “a major and independent means of expression,” as curator Bernice Rose did in 1976.⁷ In 1999, Connie Butler posited drawing as equivalent to process in an exhibition of 1970s Process Art. Hoptman then rebutted this idea with her 2002 exhibition of contemporary drawing, which advocated instead for finished and autonomous drawing that “depict[s] something that has been imagined before it is drawn.”⁸ She suggested that the understanding of drawing as process should be viewed as “developing from specific moments in time and taste, rather than a given.”⁹ Pamela Lee observed in her essay for the catalog of Butler’s show that the status of drawing in the history of art is “liminal,” as it has “always occupied an ambivalent role within the historiography of art, regarded as both foundational and peripheral, central and marginal.”¹⁰ But ultimately drawing’s sustained indeterminate position may be one of its most vital assets. This characteristic should be recognized as an extremely valuable one that frees drawing and its practitioners from the so-called success mediums’ requirement of triumph, allowing for the creation of artworks that distinctively express feeling, immediacy, and authenticity. As Michael Armitage, another exhibiting artist, has said, “I never have this urge about making a ‘good’ drawing, I just want to make the drawing I need.”¹¹

Sillman’s *Continuous Present* talk featured an illuminating exercise in which she assigned a unique verb to each drawing in a diverse collection of images. Following this technique, the works in this show and book have been arranged into five different

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- 6 For the purposes of the present discussion, I am focusing on three in this category: *Drawing Now: 1955-1975*, curated by Bernice Rose, Jan 23-Mar 9, 1976, The Museum of Modern Art, New York; *Afterimage: Drawing Through Process*, curated by Connie Butler, Apr 11-Aug 22, 1999, The Museum of Contemporary Art, Los Angeles; *Drawing Now: Eight Propositions*, curated by Laura Hoptman, Oct 17, 2002-Jan 6, 2003, The Museum of Modern Art, New York.
- 7 Bernice Rose, “Drawing Now,” in Bernice Rose, *Drawing Now*, exh. cat. (New York: The Museum of Modern Art, 1976), 9.
- 8 Laura Hoptman, “Introduction,” in Laura Hoptman, *Drawing Now: Eight Propositions*, exh. cat. (New York: The Museum of Modern Art, 2002), 11.
- 9 Hoptman, *Drawing Now: Eight Propositions*, 12.
- 10 Pamela M. Lee, “Some Kinds of Duration: The Temporality of Drawing as Process Art,” in Cornelia H. Butler, *Afterimage: Drawing through Process*, exh. cat. (Los Angeles: Museum of Contemporary Art, and Cambridge, MA: The MIT Press, 1999), 31.
- 11 Michael Armitage, in conversation with the author, February 8, 2021.

“drawing operations” to demonstrate what drawing can do, and also to trace conceptual, thematic, and formal affinities between the works.¹² The artists in *Drawing in the Continuous Present* utilize the medium in numerous ways: to express individual experiences; to reconfigure objects, images, and the ideas attached to them; to speak unspoken truths; to translate perceptual experiences; and to reflect on cultural and political histories, or create them anew. Whether drawing as a method for preparing or recording ideas, for merging different ways of seeing, or for pushing the medium’s formal and conceptual possibilities, Michael Armitage, Julien Nguyen, and Walter Price *are imagining*. Jean Katambayi Mukendi’s drawings of light bulbs that combine numinous and political propositions, Sanou Oumar’s self-healing drawings, and Johanna Unzueta’s harmonious geometric compositions made with plant-based dyes show how aspects of drawing *are spiritualizing*. Christine Sun Kim captures the deep fissures in meaning intrinsic to the act of translation and He Xiangyu records subjective sensorial experiences as visual imagery, both making a case that drawing *is translating*. Drawing *is fantasizing* according to Javier Barrios’s wildly imaginative depictions of orchids, Maren Karlson’s metaphysical compositions, and Florencia Rodríguez Giles’s queer utopias. And finally, arriving at the work of two artists who are also accomplished writers, Jesse Darling’s almost-clumsy but very pointed drawings and Helen Marten’s meticulously constructed compositions *are altering language*.

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Such a wide-ranging approach to the medium demonstrates drawing’s fundamental openness and expansiveness. As Walter Price told me, “That’s the beauty of drawing, it doesn’t have to be something.”¹³ This exhibition marks a moment in time when the direct experience of drawing, and the medium’s essential humanness, make it a timely tool to navigate our continuously present reality.

¹² Sillman, 18:52-27:48.

¹³ Walter Price, in conversation with the author, September 29, 2021.

Imagining

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Walter Price
Michael Armitage
Julien Nguyen

Walter Price

16 Of the many tools and techniques that Walter Price (B. 1989, MACON, GEORGIA) uses to upset conventions, humor, mystery, play in mark-making, and strong political statements are the most dominant. Perhaps best known for his use of vivid colors and punchy titles, Price is a master of constructing difficult images that are “full of luring and bait,” and that encourage the viewer to look and look again.¹ “Clearly Price revels in the formalities of putting together an exciting picture, and he’s bonkers for color,” Darby English has written, “and it is potent exactly because it talks more to the body and imagination than to the head.”² Straddling the line between figuration and abstraction, Price aims to create exhilarating drawing compositions and to push his chosen medium’s formal and conceptual possibilities.

“Art should give some power back, shake things up,” Price—who served in the US Navy prior to attending art school—has asserted, and, in 2021, he shook up his drawing practice.³ In searching for new pathways for image-making, Price’s small-scale drawings gave way to much bigger ones that experiment with fluid mark-making using a range of different materials including graphite, acrylic paint, glue, stickers, sticky notes, color pencil, and red screen-printing tape (the latter obliquely referencing a failed t-shirt company Price had prior to pursuing a career as an artist). Though he has always viewed his drawings as foundational to his painting practice, it is as if by making bigger drawings he was attempting to reduce a mistakenly-perceived hierarchy. “I’m not trying to formulate something to speak about it, or have a narrative or anything, cause it will either be there or not. I shouldn’t have to put so much work into that. And drawing, I don’t think is necessarily that. I mean, you’ve got Cy Twombly making fucking scribbles. That’s the beauty of drawing, it doesn’t have to be something. Even if it’s figurative it doesn’t have to be something,” Price has explained.⁴ Price makes drawings that formulate more questions than resolute answers. Even his use of characters—his drawings are full of them, both looking away from

1 Walter Price, in conversation with the author, September 29, 2021.

2 Darby English, “The Fluid Part,” Greene Naftali | Online Viewing Room, August 2020, <https://greenenaftaligallery-viewingroom.exhibit-e.art/viewing-room/walter-price2>.

3 Price, 2021.

4 Price, 2021.

and directly at the viewer—does not imply a narrative; he uses the idea of a character conceptually, without a storyline. This conceptual approach wherein figuration is employed in an abstract way results in visually rhythmic images through the juxtaposition of marks, objects, colors, and figures with warped perspectives. “Art requires a stretch in part because it is completely absurd, an emergence almost directly from imagination into public life, into the cultural field,” Darby English has keenly observed, “There’d be nothing to discuss if Price hadn’t already said, it feels right to me.”⁵

5 English, 2020.



PL. 1
De cis shawns, 2021



PL. 2
Spectators hope, 2021



PL. 3

The trouble is in us, 2021



PL. 4
hey look its a boat, 2021



PL. 5
Polly tickle voodoo, 2021

Michael Armitage

Working in drawing on paper and in painting on stretched *lubugu*, a traditional material made from the bark of Ugandan fig trees that situates his work in the traditions of East Africa, and using imagery from a wide range of sources, including scenes from life, pictures and videos from the Internet, newspaper clippings, and photos taken with his phone, Michael Armitage (B. 1984, NAIROBI, KENYA) depicts aspects of Kenyan cultural and political life, as well as its people, wildlife, and landscape.

24 “I don’t think that paintings can change laws or cultures overnight. But I do think that they can create a quiet space for contemplation. I want to allow people—including myself—to reflect on their situations and their roles within it,” Armitage said in a 2020 interview.¹ Paintings are Armitage’s most well-known work, but he also draws with pencils, watercolors, and ink. Drawing is an intimate aspect of his practice, a preparatory tool to ignite his imagination and make ideas tangible. Nevertheless Armitage has started to exhibit his drawings, though their public display has not changed how he views them. His drawings and paintings share the same subject matter, but where the paintings engage with questions about painting itself, the drawings are more direct and immediate snapshots of things, people, and gestures that grab his attention. Usually drawn from life, Armitage’s landscapes are constructed slowly, whereas his drawings of figures and animated scenes tend to be invented or drawn from video footage. He sometimes draws with Prout’s Brown Ink, the fluidity of which allows him to rework drawings days after they have been made, clarifying his “acute sense for detail and event” and leading to beautifully choreographed compositions of expressive marks achieved by increasing and decreasing the pressure of the brush on the paper.² After a few years of painting abstractions, it was the ink drawings that led him to put the figure back into his paintings, something he ultimately viewed as necessary inasmuch as he has always strived for his work to have relevance for Kenyan people.

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- 1 Michael Armitage, in Rachel Campbell-Johnston, “Michael Armitage Interview: ‘Five Years Ago I Couldn’t Get Anyone to Look at My Paintings,’” *The Times*, July 8, 2020, 42, <https://www.thetimes.co.uk/article/michael-armitage-interview-five-years-ago-i-couldnt-get-anyone-to-look-at-my-paintings-lt2szs0fg>.
 - 2 Sean O’Toole, “Michael Armitage Renders Political Violence in Kenya with Fauvist Colour,” *Frieze*, April 16, 2020, <https://www.frieze.com/article/michael-armitage-renders-political-violence-kenya-fauvist-colour>.



PL. 6
Study, Giraffe, 2019



PL. 7
Study, Doum Palm 2, 2015



PL. 8

Study (Hands and Camel's Head), 2020



PL. 9
Study (Hyenas Attacking Old Leopard), 2020

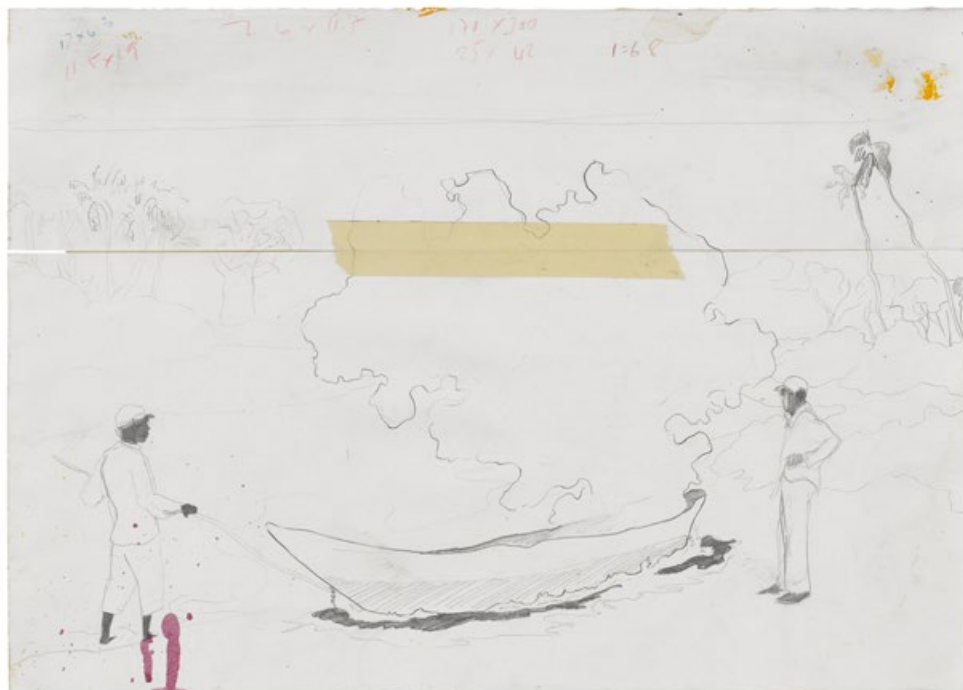
ALL SHE WANTS
IS TO GET MARRIED



PL. 10
Study, Antigone, 2018



PL. 11
Study, Elephants Mating, 2019



PL. 12
Study, Burning the Boat, 2016



PL. 13
Study (Kiziwani II), 2019



PL. 14
Ragati Tree Study, 2019



PL. 15
Untitled, 2017



PL. 16
Study, Wet Nurse, 2016



PL. 17
Study, Samburu rocks, 2016



PL. 18

Study, Ewaso Niro bank, 2015



PL. 19
Untitled, 2019



PL. 20
Untitled, 2017



PL. 21
Study, Kiziwani 1, 2012



PL. 22
Study, Kiziwani 4, 2020

Julien Nguyen

42 Julien Nguyen (B. 1990, WASHINGTON D.C.) is a Vietnamese-American artist living in Los Angeles who similarly employs drawing for mapping ideas. Nguyen learned how to paint on his own as a teenager, dropped the practice for a brief period while studying at the Rhode Island School of Design, and returned to it as an art student at the Städelschule in Frankfurt, Germany, where he stood out for his intense interest in Early Renaissance painters. Fascinated by their world-building orientation and creational impulse, Nguyen strove to attain the same level of technical ability that was demonstrated in their paintings. “Renaissance painters were not trying to capture reality and what they saw. They were trying to construct a whole world within the paintings that they made. I responded to the idea that they were trying to dig through the fragments of a previous civilization to build something new,” he has explained.¹ Over the past several years, Nguyen has become an adept painter, and has pushed this technique of depiction in a personal direction. He pulls from the history of Western painting but at the same time makes works that are entirely his own by bringing in references to Song dynasty painting, sci-fi movies, and street fashion photography. Addressing the present societal and cultural condition in which “everything is up for renegotiation” and where access to the Internet allows us to know at all times what is happening all over the globe, Nguyen’s drawings and paintings deftly merge and fuse different ways of seeing. In his words, he tries “to filter through various things from many places through different systems and see what comes out of it.”²

In keeping with his interest in the Early Renaissance, Nguyen has been making silverpoint drawings, a traditional technique that predates the discovery of graphite and is done by dragging a metal rod across a surface. The silverpoint drawings have become a way for Nguyen to manipulate tools and images—in particular figure studies of male bodies and portraits of people from his life. The small gestures of transformation—a curled lock of hair or a pair of fangs—emphasize character traits and are meant to induce a mood in the viewer, while the stylized fragments of landscapes that sometimes appear in the background are studies for settings

1 Julien Nguyen, in conversation with the author, August 1, 2021.

2 Nguyen, 2021.

in which the figures might be situated. But it is the materials' wide range of values that allow Nguyen to manipulate light and shadow and to construct form in a precise and soft way, resulting in drawings that have an atmospheric quality, almost like a fog. Drawn largely from life, these unfinished portraits of his friends differ from his paintings of mythological and religious imagery that are based on historical references. But just like his smaller observational paintings the drawings exist in relation to his painting practice as a whole, functioning as material, formal, and conceptual prompts that are then brought into the paintings, which tend to be constructed entirely from his imagination. "The drawings are ways to trace out ideas, visualizing pure thinking that is not shaped towards a finished end," Nguyen has said, "They are conjectures or frontiers where I can construct a bit more freely and without a strong or finished idea or purpose."³

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3 Nguyen, 2021.



PL. 23

Austin with Chinese Rocks, 2019



PL. 24
Drawing after Tchelitchev, 2019



PL. 25
Will-o'-the-Wisp, 2021



PL. 26
Untitled, 2019



PL. 27
Boy Stretching, 2019



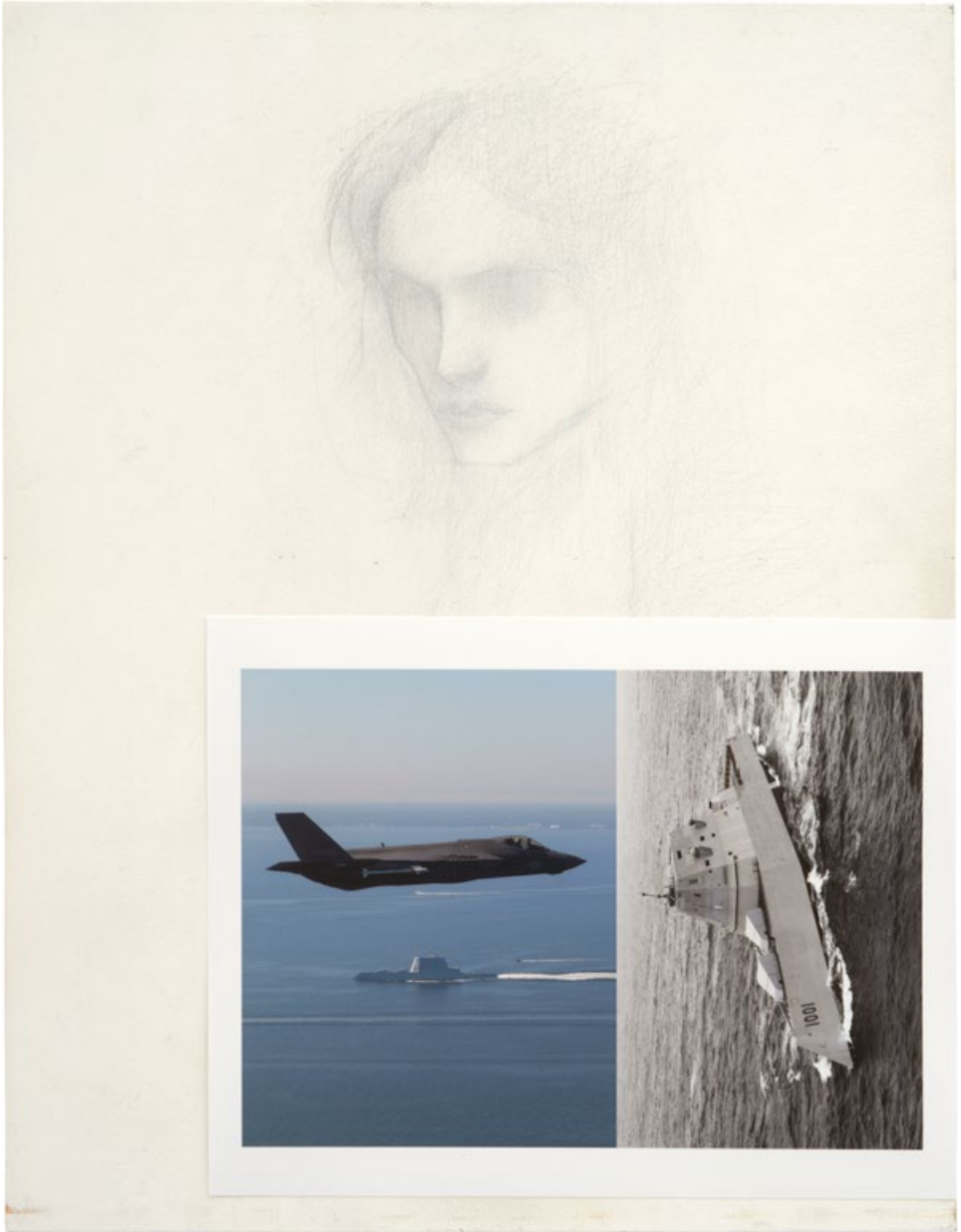
PL. 28
Untitled, 2019



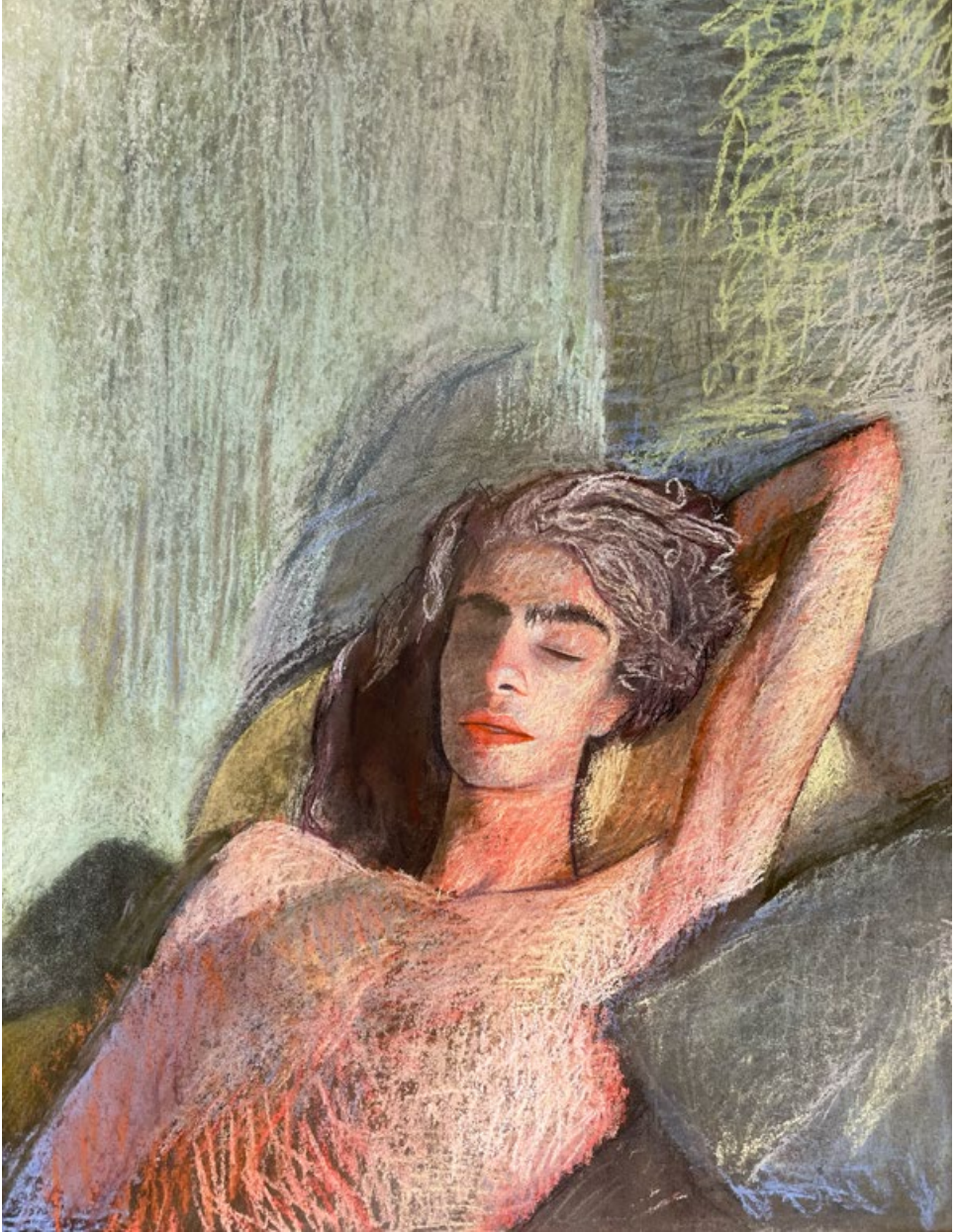
PL. 29
Dracula, 2019



PL. 30
Lapses, 2021



PL. 31
Pride of the Fleet, 2021



PL. 32

Allegory Resting in the Wake of a Fête Galante, 2022

Spiritualizing

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Jean Katambayi Mukendi
Sanou Oumar
Johanna Unzueta

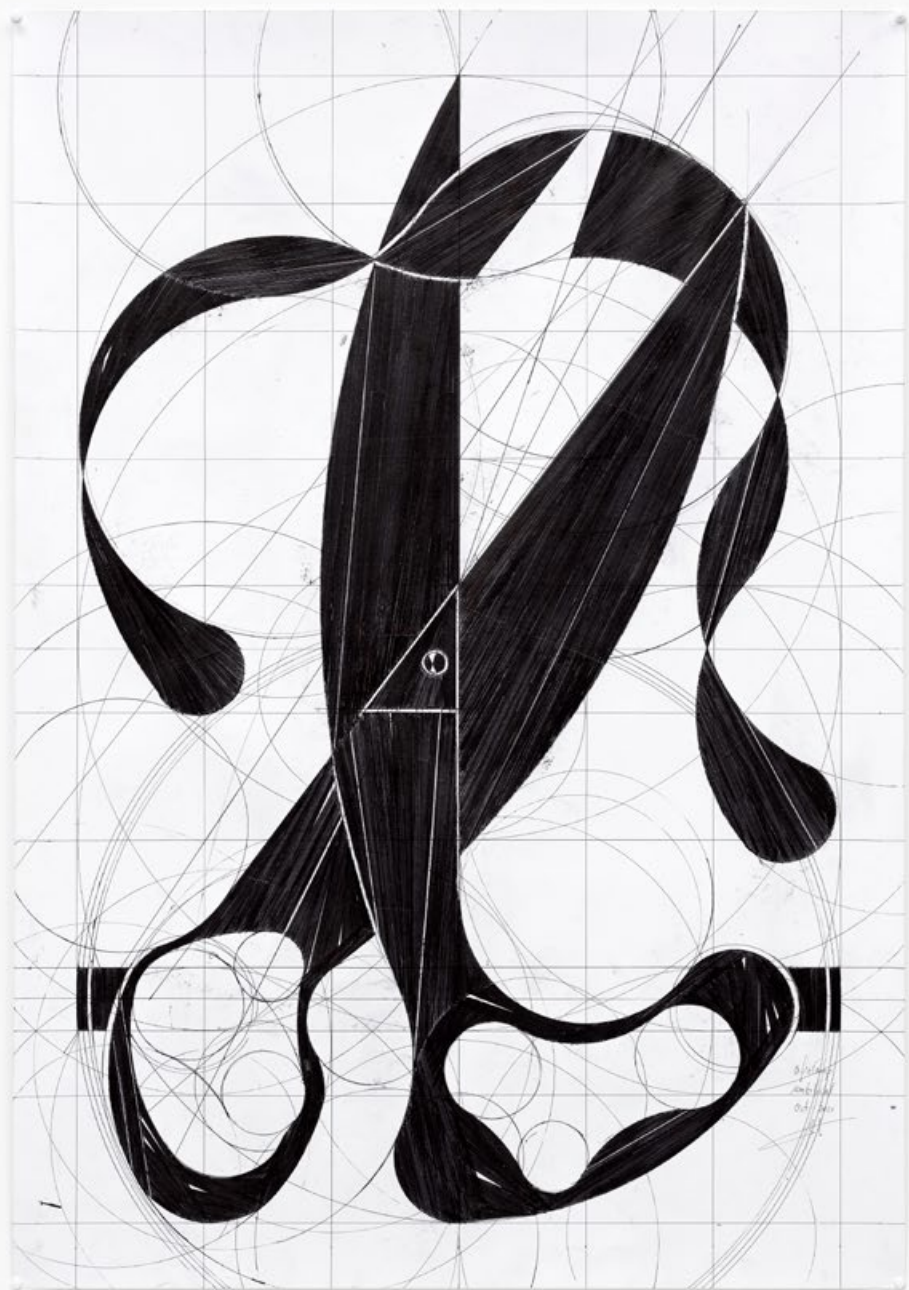
Jean Katambayi Mukendi

Jean Katambayi Mukendi (B. 1974, LUBUMBASHI, DEMOCRATIC REPUBLIC OF THE CONGO) began his *Afrolampe* series of light bulb drawings in 2016. Each one is a wildly inventive proposition resulting from the combination of electrical components, geometric shapes, and verified mathematical formulas. Originally trained as an electrical engineer, Mukendi's background in mathematics preceded his artistic practice, and his schematic diagrams of abstracted light bulbs are carefully proportioned to approximate the golden ratio because, like his contemporaries Sanou Oumar and Johanna Unzueta, Mukendi believes in the power of mathematics and symmetrical geometries to achieve aesthetic and spiritual harmony.

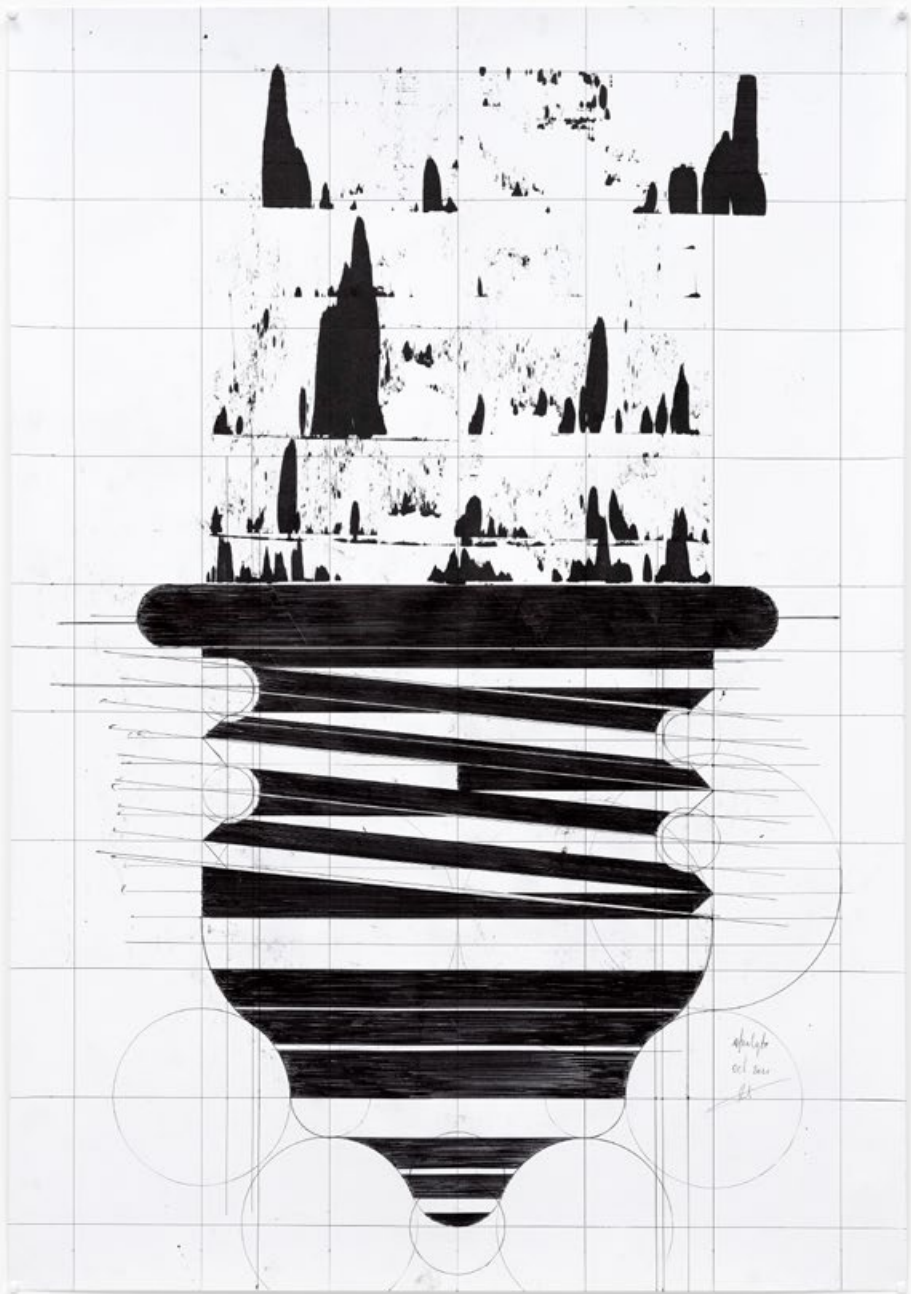
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Employing rulers and compasses to draw over uniform grids that he carefully marks beforehand, Mukendi's precisely rendered light bulbs are choreographed compositions of symmetrical and parallel black ballpoint pen lines. The drawings appear as dark outlines covered with paint when seen from afar, but "their solid shapes are built up one laborious black ballpoint line at a time," critic Will Heinrich noted, exhibiting "a sticky glimmering striation" that is visible only upon close inspection.¹ In spite of the exacting technical structure of Mukendi's light bulbs, they "obliquely suggest the machinations of global capital, which produce uneven development and neocolonial dependence on local and hemispheric scales."² In addition to being the center of activity for many of the Democratic Republic of the Congo's biggest mining companies, Lubumbashi supplies almost half of the world's cobalt. But the country's citizens are not only deprived of access to the goods manufactured from their rapidly-depleting mineral resources, they also suffer from constant blackouts. Mukendi's light bulb drawings are also meant to incite and educate the people in his hometown of Lubumbashi to fix this dysfunctional system of electrical access and distribution. In this way, his work illustrates the age-old Marxist idea that the use of imagination is the first step in overcoming concrete political and economic problems. As Mukendi has said, "My goal is to show that all one requires to achieve the revolution is paper and pen."³

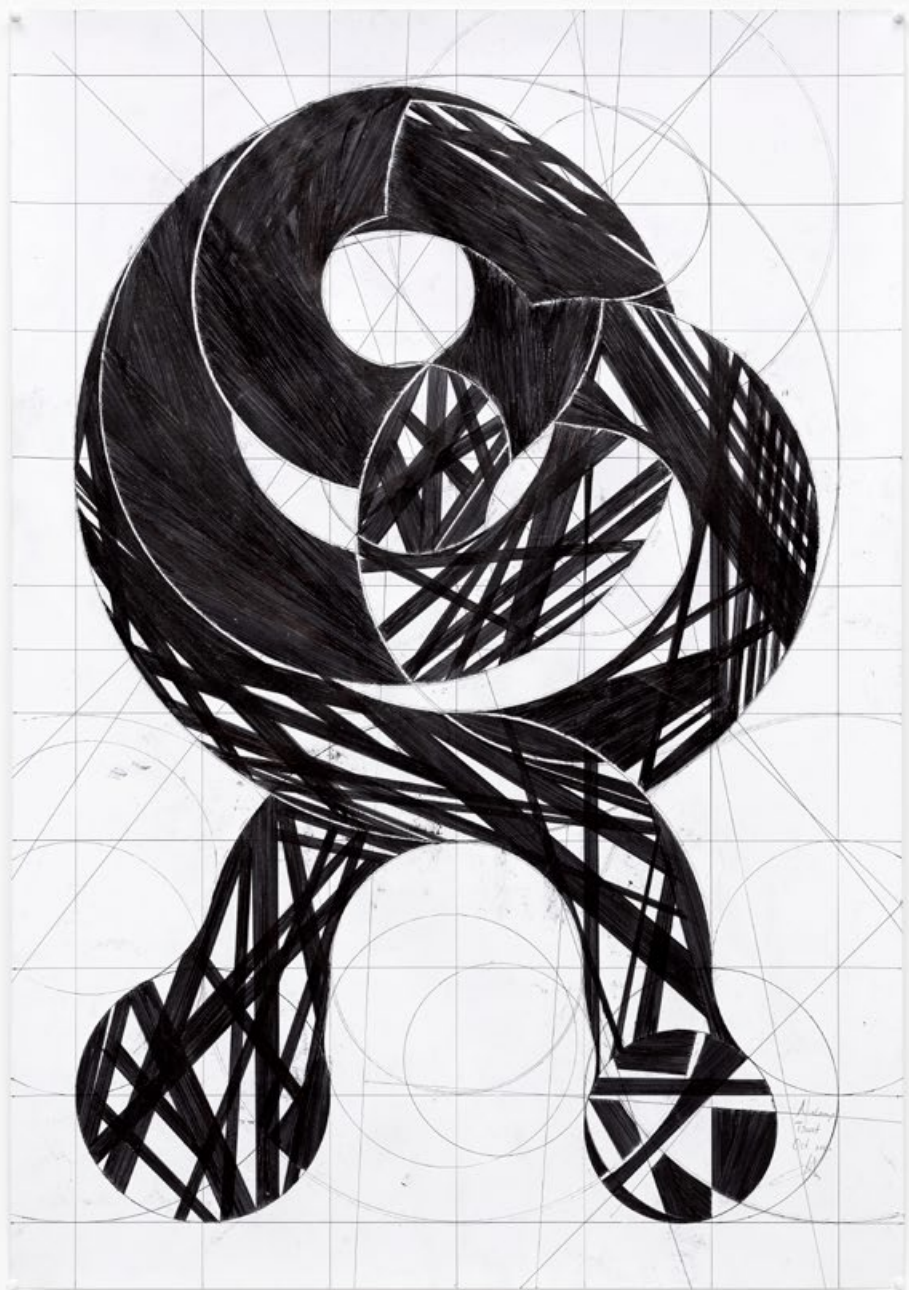
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- 1 Will Heinrich, "4 Art Gallery Shows to See Right Now," *The New York Times*, December 16, 2020, <https://www.nytimes.com/2020/12/16/arts/design/gallery-shows-right-now.html>.
 - 2 Chloe Wyma, "Jean Katambayi Mukendi," *Artforum*, March 2021, <https://www.artforum.com/print/reviews/202102/jean-katambayi-mukendi-85016>.
 - 3 Jean Katambayi Mukendi, in conversation with the author, September 22, 2021.



PL. 33
Ombilical, 2021



PL. 34
Afrolyte, 2021



PL. 35
Trust, 2021

Sanou Oumar

62 Though both artists draw abstract symbolic configurations, Mukendi's desire to reach a vast number of people through drawing is somewhat opposite to that of the Burkinabé artist Sanou Oumar (B. 1986, BOBO-DIOULASSO, BURKINA FASO), whose drawing practice is focused inward. Shortly before high school, Oumar began drawing the architectural details of the modern buildings he saw during his visits to Ouagandogou, Burkina Faso's capital city, on the back of his notebook. The rectilinear configuration of the buildings and their architectural features gave him positive feelings, similar to the reassuring feeling he experiences while drawing. Although Oumar isn't involved with a specific spiritual practice, his technique has affinities with those of mystic abstract artists like Hilma af Klint and Emma Kunz, as well as his contemporary Johanna Unzueta, all of whom utilize geometric abstraction to explore spiritual ideas or for healing purposes. Oumar employs drawing as a self-healing ritual and as a meditative practice to conjure and relieve the trauma of the past.

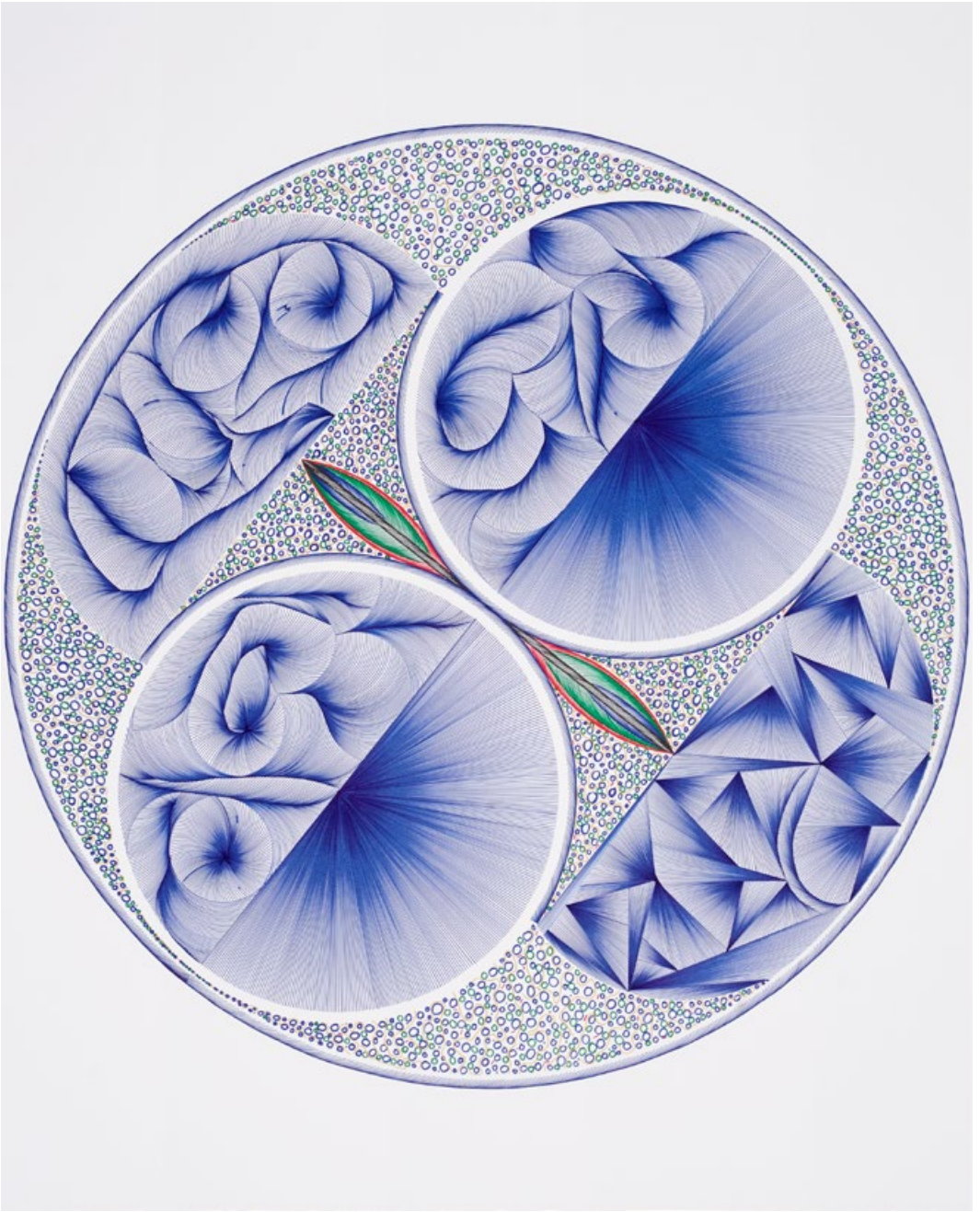
Oumar's astonishing pen on paperboard abstract drawings are so complex that they could be mistaken for digital renderings, but they are drawn entirely by hand. Abstract mental maps of sorts, each element and shape in his elegant geometric surfaces encodes a memory that is only known to the artist. Oumar begins his delicate mandala-like compositions by outlining a large circle—which provides a sort of mental orientation and portal—with a compass after locating the paper's center. After looking at the blank piece of paper for a sustained period of time—its emptiness allows him to recall past experiences and memories that he revisits as he draws—Oumar grabs a tool and begins to draw. The freedom to create without a premeditated idea and with an “empty mind” is critical to Oumar's process because, he says, “It is Sanou, it is my hand, my own personal experience collaborating with my hand.”¹ That his drawings seesaw between the dialectic of letting the mind drift away and being present in the direct experience of drawing is evident in the blobs of ink that sometimes accumulate in distinct sections of his drawings; like time-markers, they are evidence of the exact moments when his mind wanders away from the act of drawing. He traces the outlines of mundane objects, such as

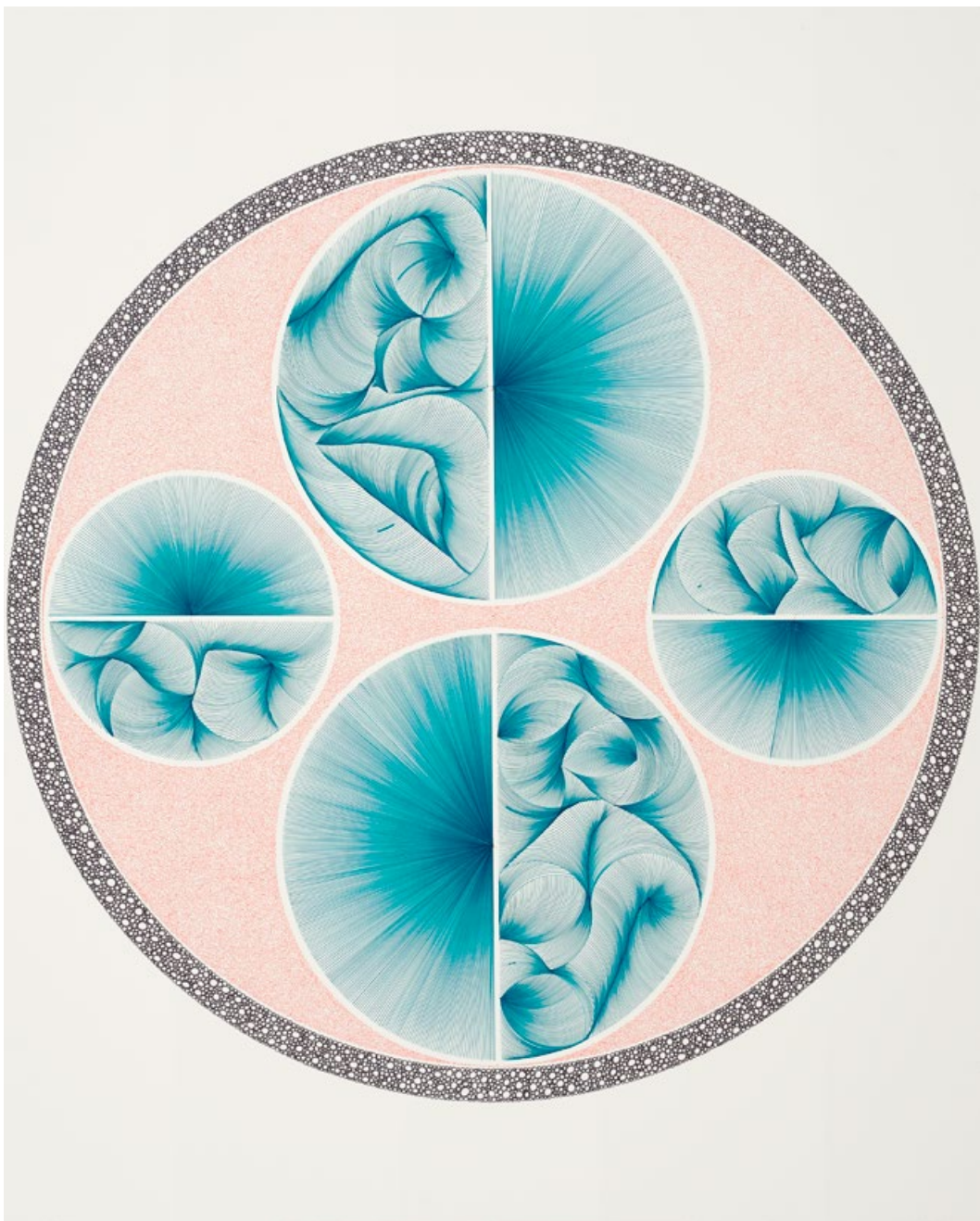
1 Sanou Oumar, in conversation with the author, November 29, 2021.

a two-by-four, an old vinyl record, a star-shaped container lid, or a metal semicircle—collected while commuting between his home and studio—to create his compositions and forms. Usually accomplished in one sitting after many hours of focused attention, Oumar’s drawings are constructed one laborious line at a time, “encoding the ordinary into precepts of cosmic equipoise.”²

2 Zack Hatfield, “Critics’ Picks: Sanou Oumar,” *Artforum*, April 07, 2021, <https://www.artforum.com/picks/sanou-oumar-85428>.









Johanna Unzueta

68

In 2014, after ten years of making large-scale felt sculptures of tools, Johanna Unzueta (B. 1974, SANTIAGO, CHILE) started to draw. Her turn to drawing was spurred by physical pain, the result of the repetitive nature of the hand-sewing work that is required to fabricate her sculptures. Carpal tunnel syndrome in both hands led her to learn and embrace the transcendental power of drawing, which she insists changed her life. Unzueta grew up working with her hands, weaving and knitting even before she learned to read and write. This aspect of hand-fabrication is significant in her work to date, which tends to reveal traces of its production. This aspect is reflected in her decision to exhibit both sides of her drawings via a display system wherein, similarly to Lina Bo Bardi's iconic easels, the works are sandwiched between two sheets of Plexiglas affixed to bases of locally sourced wood, taking on a sculptural presence and emphasizing their connection with space. Handmade materials feature prominently in Unzueta's practice, insofar as they relate to processes of fabrication and, by extension, to people. At the same time, by emphasizing "traditional craft skills," like making paper and creating natural dyes from pigments extracted from berries, Unzueta literally involves her own labor in the artistic process "as both a traditional force and an alternative mode of production to that which currently dominates the modern world."¹ An admitted fan of Emma Kunz—and a subscriber to the notion of art as an expression of a holistic philosophy of life—drawing for Unzueta is about "joy, the privilege of doing something every day that you are happy to do, even if it's only momentary."²

In her most recent series of drawings, Unzueta transitioned from utilizing her signature handmade indigo to experimenting with dyes made with berries that have been hand-picked in parks and forests in the outskirts of Berlin. Motivated by Unzueta's interest in impermanence and how everything is prone to change, the decision to experiment with Berlin's flora is since the berry ink's color tonality is likely to change across seasons. As she has explained, "just like everything else changes, colors also change."³ The process of making

1 Peter Suchin, "Johanna Unzueta: Tools for Life," *Art Monthly*, no. 435 (2020): 35-37.

2 Johanna Unzueta and Emily LaBarge, "Johanna Unzueta," *Artforum* (blog), March 11, 2020, <https://www.artforum.com/interviews/johanna-unzueta-82362>.

3 Johanna Unzueta, in conversation with the author, November 10, 2021.

the drawings begins by coating the both sides of the paper with several layers of ink and then leaving it to dry outside. Like Oumar, composition and color come to Unzueta intuitively, by establishing an inner dialogue with paper, a relationship she describes like an umbilical cord—a vital conduit between artist and developing drawing. Aided by handmade hoops and ellipses (she has a collection of them) Unzueta outlines the drawing's overall composition with color oil pastels and pencil pastels and later fills the geometric shapes with lines, dots, and full swathes of color—all loosely based on golden-ratio proportions found in nature. Although the works are not perfectly symmetrical because “not using rulers and exact measurements gives you the same freedom as nature,”⁴ Unzueta's compositions have an equilibrium of their own. The final stage in her process involves poking the drawing with a needle so that its verso achieves its own presence through the incorporation of light, a process from which Unzueta takes great satisfaction. Unzueta's drawings are finished when “she feels like she's achieved the balance that she hoped for.”⁵

69

4 Unzueta, 2021.

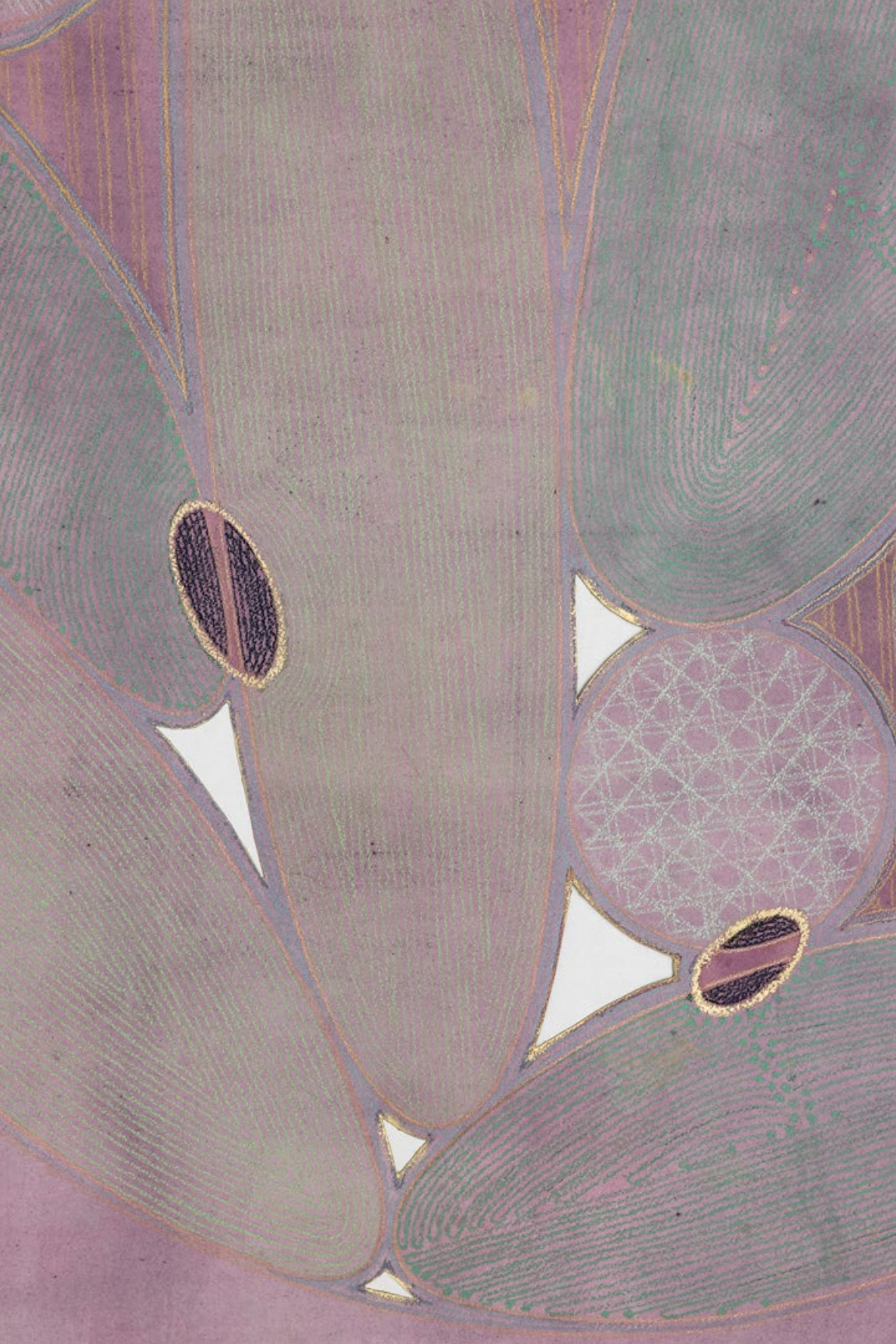
5 Unzueta, 2021.

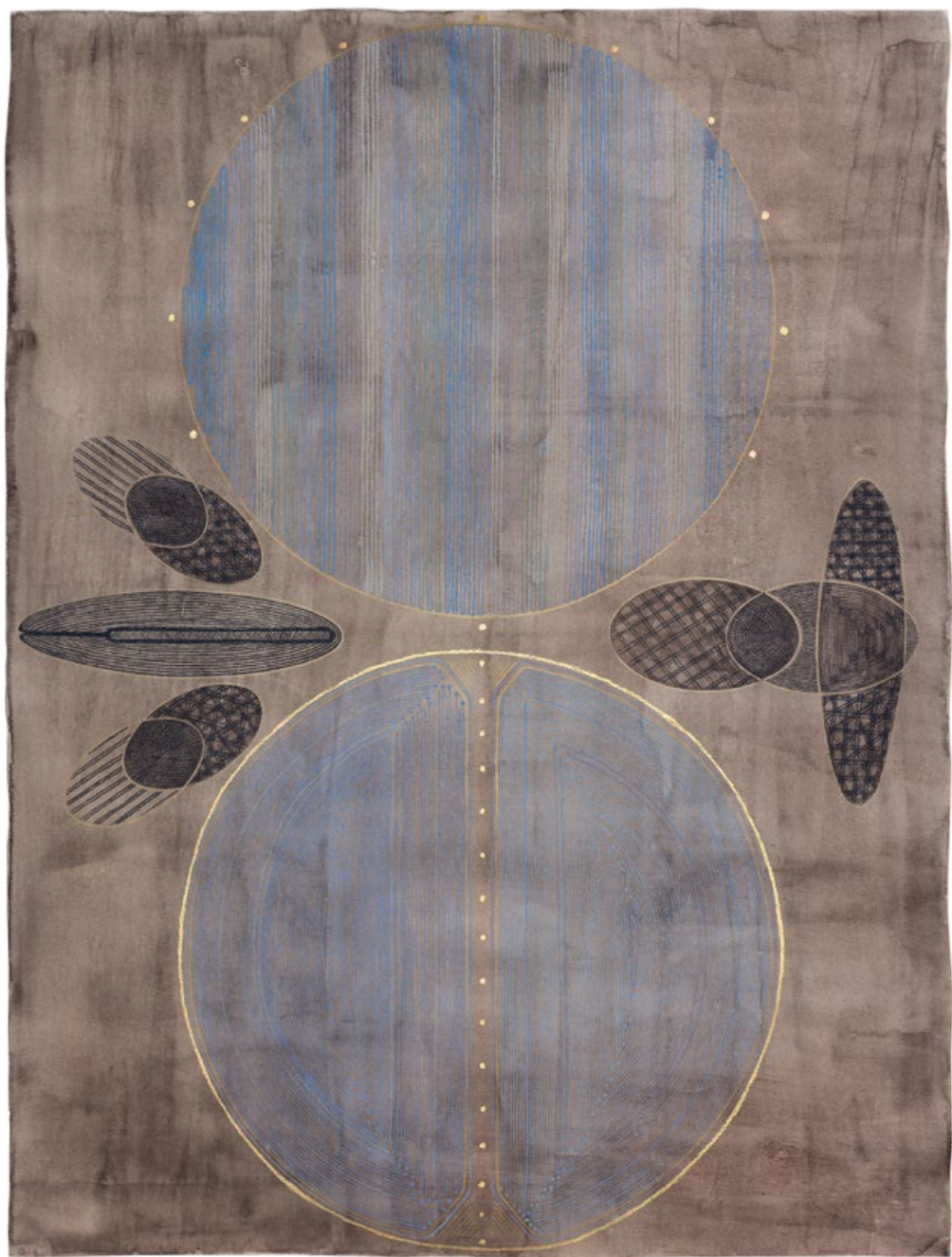




PL. 40
October Zwischendeich 2021, 2021



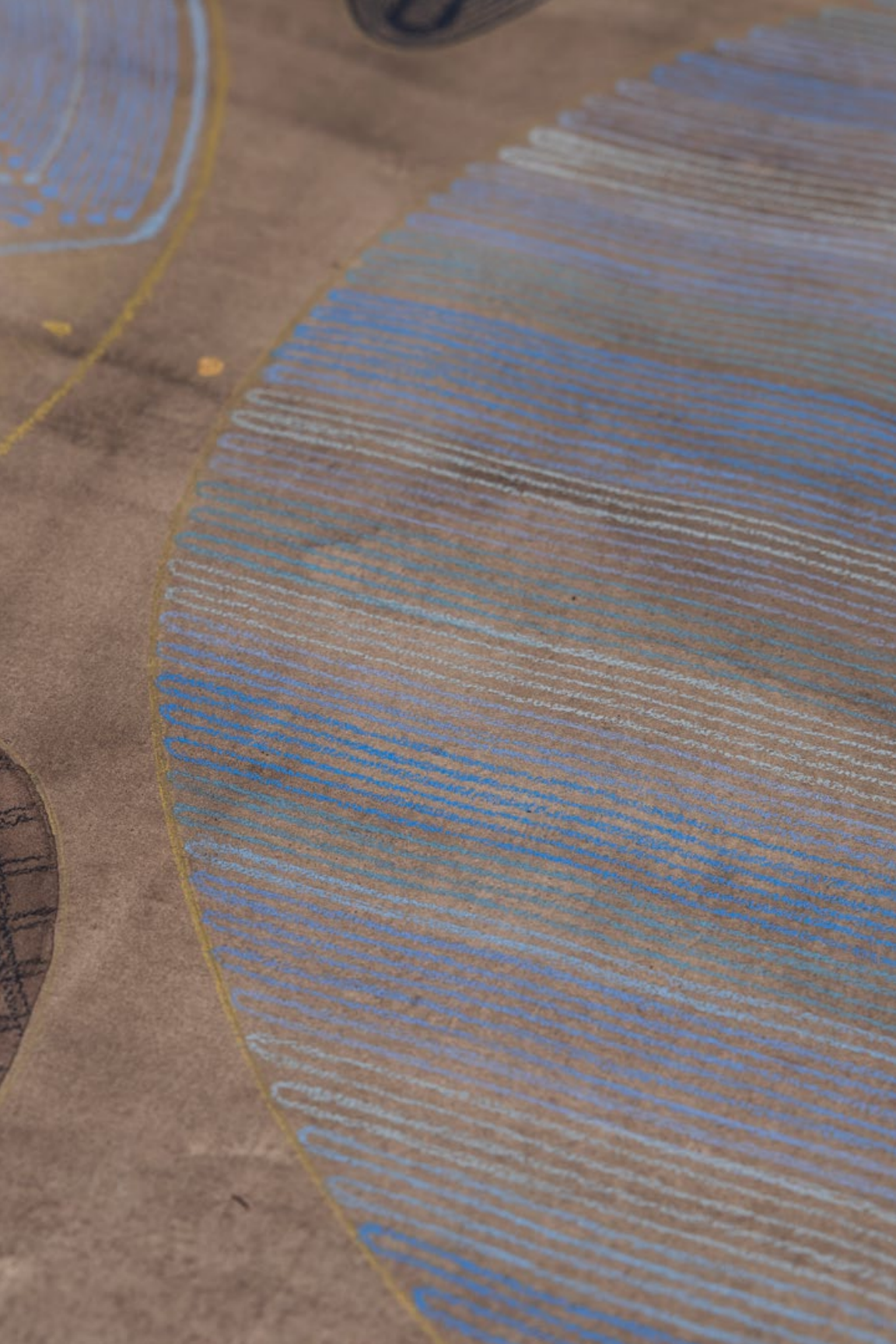




PL. 41
October, December 2020 Berlin, 2020







Translating

81

Christine Sun Kim
He Xiangyu

Christine Sun Kim

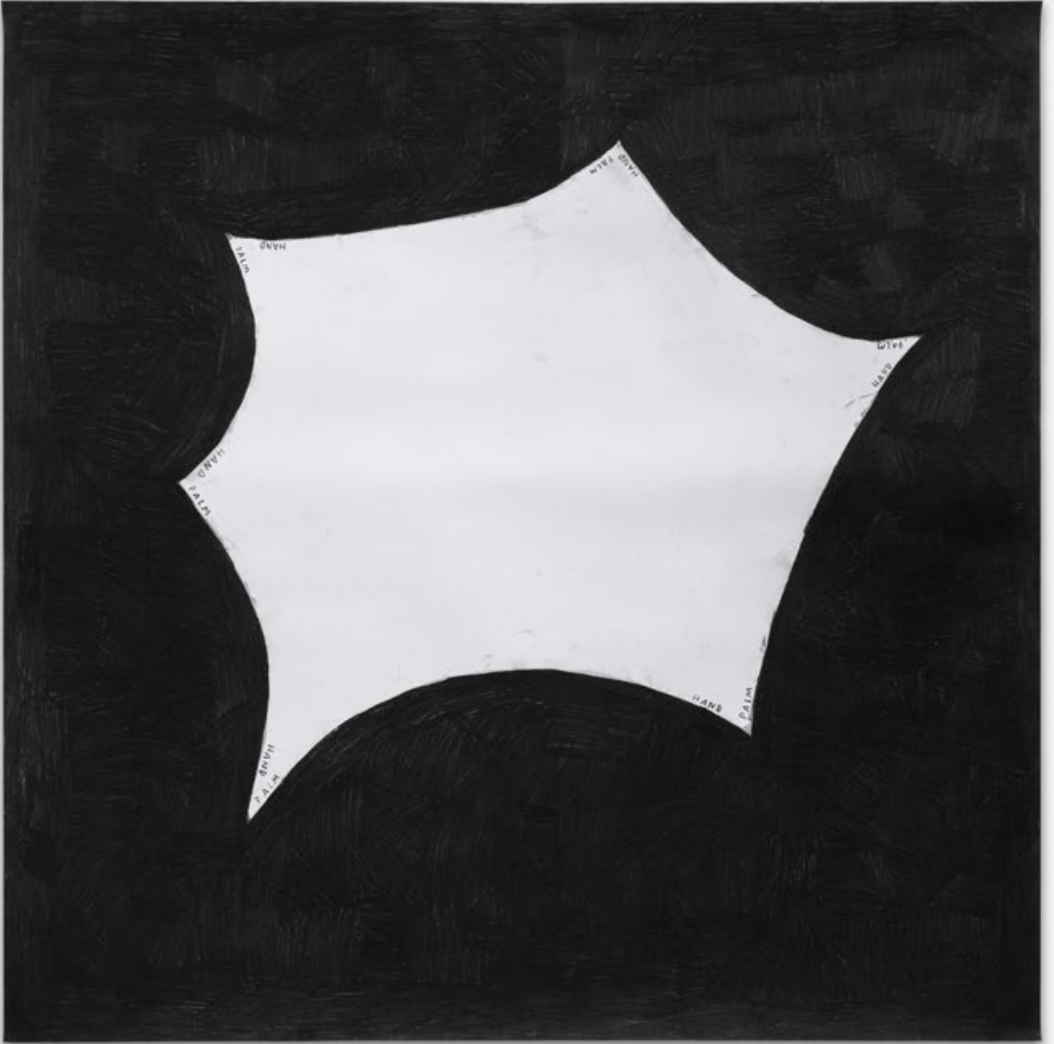
82 Personal experience with language is at the root of Christine Sun Kim's (B. 1980, ORANGE COUNTY, CA) artistic project, in which visual, written, and sonic languages intersect. Kim works in several mediums, including performance, video, writing, and technology, but drawing—typically with a thick, black charcoal line—is her primary means of expression. Her work uses humor to engage with serious subject matter: violence and discrimination against the Deaf community in a predominantly hearing world. For Kim, who typically works in series, one central idea turns into a larger group of drawings that respond to that initial concept in many different ways in order to emphasize the inherently complex nature of trauma in the Deaf experience, as well as the structural inequities between hearing and Deaf communities. Incorporating statistical graphics in the form of pie charts or Venn diagrams, as well as musical notation in drawings that range from small scale to massive billboards, Kim's drawings walk a fine line between what has been called "semantic word play and semiotic breakdown."¹

In her most recent series of drawings of the word "echo" in American Sign Language, Kim analyzes and explains the relationship between a Sign Language interpreter and a Deaf individual as a kind of metaphorical visual echo. An echo is a repeated sound produced by the oftentimes distorted reflection of sound waves after hitting a surface. In ASL, the word "echo" is signed by tapping the fingertips of one hand on the palm of the other, which is held perpendicular to them as if it were a reflecting surface, and then moving it in its opposite direction with a smooth, continuous motion. Drawn with vigorous charcoal marks, Kim's *Echo Trap Series* drawings visualize the word "echo" in ASL as a trapped soundwave bouncing across all four edges of the paper. Kim emphasizes the meeting point between soundwave and reflecting surface—hand and palm in ASL—enacting the critical juncture where meaning is relayed from one person to another. Likewise, her altered concave lines visualize how meaning is reflected with slight variations or distortions that are inherent in acts of translation, and can result in deep

1 Caroline Ellen Liou, "Translating Deaf Culture, Christine Sun Kim Underlines the Difficulty of Interpretation," *Hyperallergic*, January 19, 2021, <https://hyperallergic.com/615156/christine-sun-kim-trauma-lol-francois-ghebaly/>.

fissures in meaning. “I want to be able to maintain my clear voice,” Kim has said, “A lot of times hearing people have the privilege to be misunderstood, but I can’t afford to be misunderstood, because if I am misunderstood that equals lost opportunities, a loss of my rights.”² But the *Echo Trap Series* also addresses hearing people who, as Kim has noted, “echo their own ableist ideas again, again, and again, refusing to accommodate or adapt to the needs of others.”³

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- 2 Kate Brown, “‘I Want to Be Able to Maintain My Clear Voice’: Artist Christine Sun Kim on Translating Her 2020 Into Trenchant New Drawings,” *Artnet News*, December 15, 2020, <https://news.artnet.com/art-world/christine-sun-kim-profile-1931118>.
 - 3 Christine Sun Kim, email to the author, February 22, 2022.



PL. 43
Hand Palm (Echo Trap Series), 2021

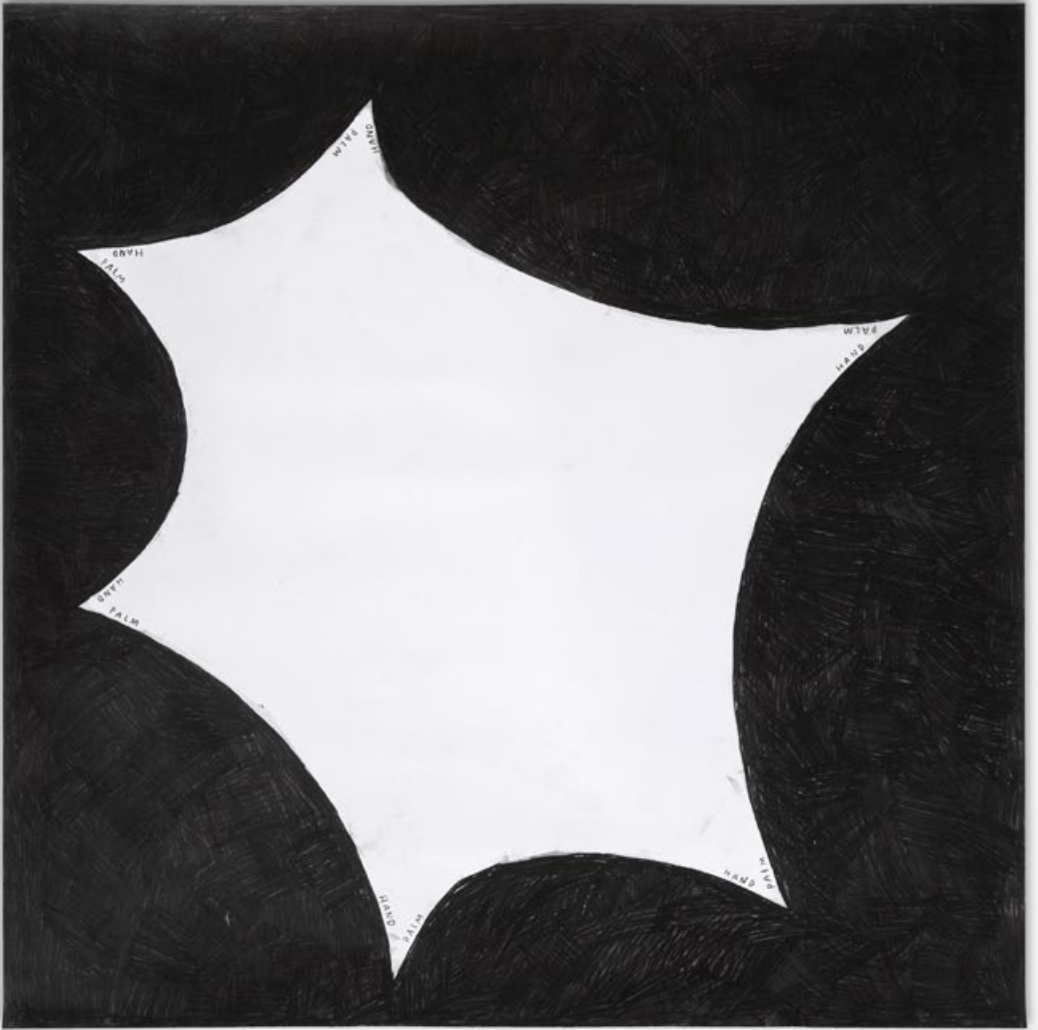
HAND
W/TA
PALM



PALM

HAND





PL. 44

Hand Palm (Echo Trap Series), 2021

ALM

HAND

d

ND

PALM

HA

He Xiangyu

96 He Xiangyu (B. 1986, KUANDIAN COUNTY, CHINA) began his drawing series *Palate Project* (2012-) almost a decade ago when he moved with his wife to Pittsburgh, Pennsylvania, from Beijing. The extreme feeling of isolation that resulted from the linguistic barrier and culture shock led him to the most elemental kind of drawing. While learning English, Xiangyu started to draw portraits of his palate by touching the roof of his mouth with his tongue and transcribing the tactile sensations into drawings. Arranged sequentially by date and number, these initial works had a taxonomical quality and bore a resemblance to X-ray images. In making his palate drawings daily, Xiangyu gradually became more concerned with understanding perception: how it shapes and determines what we feel or see, as well as the impossibility of disentangling perception from one's individuality. As the artist has explained, "Our generation has experienced many problems in China's art education, so I gave up working with knowledge and instead abide only by intuition, as well as the conclusions obtained through constant practice in the working process."¹

Initially Xiangyu utilized drawing to reconstruct the interior of his mouth, attempting to accurately transcribe the tactile sensations into anatomical renderings, but over the past several years his drawings have become larger, looser, denser, and more abstract. Viewing drawing as an introspective process for some of his "vaguest and most abstract ideas," Xiangyu's colorful patches intersected by curvilinear lines and crosshatching have become increasingly concerned with questions of composition, light, and ductility.² The feeling of isolation that inspired him to make them in the first place returned with renewed force in 2020 at the height of the pandemic. Guided by his perceptions in a generative daily drawing practice, Xiangyu registered things such as the taste of chocolate or the feeling of the color blue, which has led him to realize that on paper, blue becomes "rather strange" and is "less spatial" than other colors.³ These colorful organic abstractions—

1 Li Zhenhua and He Xiangyu, "Consumption, Perception and Palate: A Conversation Between Li Zhenhua and He Xiangyu," in *He Xiangyu* (Berlin: Distanz Verlag GmbH, 2016), 245.

2 He Xiangyu, in conversation with the author, November 18, 2021.

3 He Xiangyu, 2021.

drawn with color pencils, oil sticks, crayons, and watercolors—range from single pieces to large multi-panel compositions. As art historian Bao Dong has written, “The act of [drawing] offers [Xiangyu] a platform where he can contemplate a series of questions regarding perceptions and perspectives, allowing his art to become more sustained, subtle, sensitive, and firm, through his own problematic awareness of self.”⁴

4 Bao Dong, “The Act of Painting and the Nihilism of Self,” in *He Xiangyu* (Berlin: Distanz Verlag GmbH, 2016), 91.



PL. 45
Palate Wonder, 2021















Fantasizing

107

Javier Barrios
Florencia Rodríguez Giles
Maren Karlson

Javier Barrios

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“Imagination is an artist’s most valuable and most important tool,” explained Javier Barrios (B. 1989, GUADALAJARA, MEXICO), whose drawings construct supernatural worlds where orchids are the main characters—demonic and monstrous creatures that have humans at their mercy.¹ “Inventing something new is an enormous challenge,” Barrios continues, “but transforming a well-known thing into something unexpected is an even greater challenge,” one that Barrios has nevertheless mastered.² His drawings reinvent the botanical illustration genre, one of the most popular in the history of art. Prior to photography’s invention, botanical illustration was the method par excellence for visualizing and describing the world’s flora. Technically skilled artists and illustrators who possessed horticultural knowledge created highly executed and detailed drawings of plants for the use of physicians, pharmacists, scientists, and gardeners alike. But throughout the twentieth century botanical illustration was largely relegated to a lower status in relation to fine art.

Barrios’s work is conversely inscribed with the history of art and politics. He views orchids as “secondary protagonists” in the various political and economic processes of colonization.³ For example, the exotic plants one finds at botanical gardens have been subjected to the same kind of looting and extractivism as the pre-Hispanic objects in encyclopedic museums. Barrios’s most recent series of drawings of orchids, as well as of poppies and peonies, utilize flowers as the inspiration for characters from his own visions and fantasies. In his visions of fiery hells, beautifully rendered flowers depicted as demons and deities occupy a place that has never before been assigned to them. “Orchids are incredibly strange, sexual, subtle, complicated, monstrous, sophisticated,” explains Barrios, “a true evolutionary miracle,” emphasizing his fascination with these flowers whose family includes approximately 25,000 species and that have sparked great passion and desire throughout history.⁴

Maintaining a daily drawing practice, Barrios usually works with colored pastels, which allow him to develop a clear picture of his compositions at a faster rate. The yellow tone of the manila paper integrates the pastel colors in a soft and harmonious way, while the

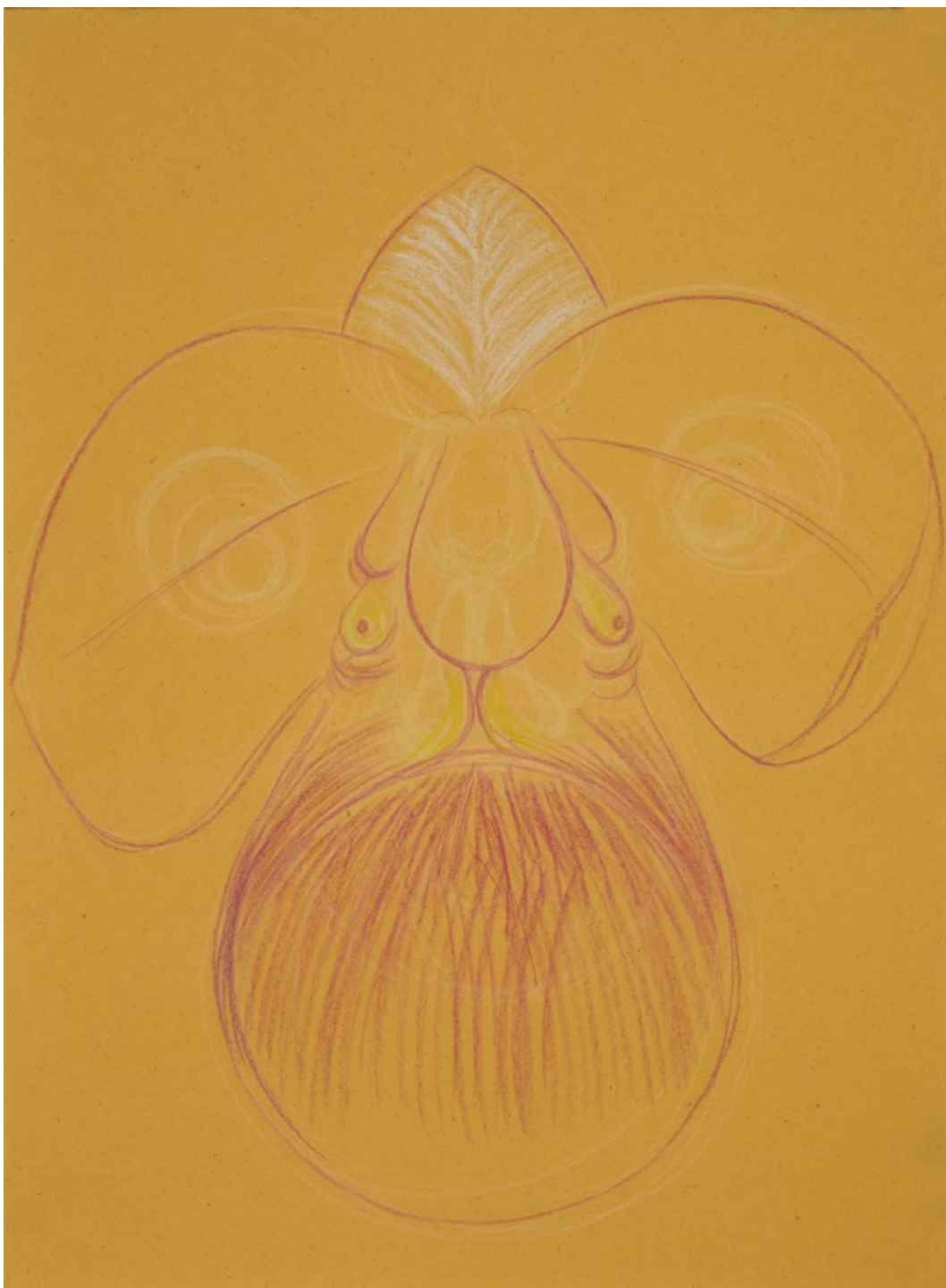
1 Javier Barrios, in conversation with the author, November 17, 2021.

2 Barrios, 2021.

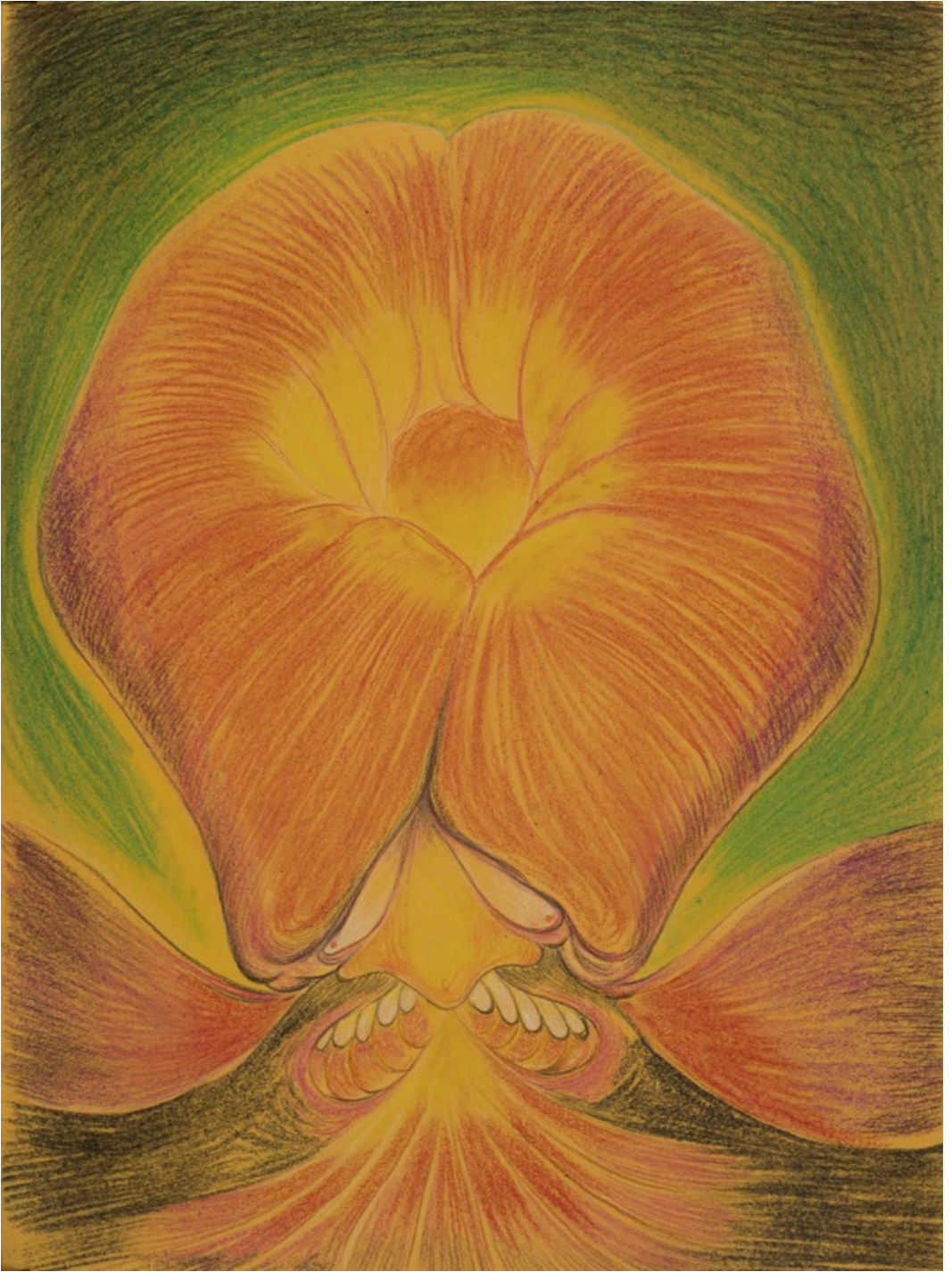
3 Barrios, 2021.

4 Barrios, 2021.

paper's affordable nature allows him to work with ease, unburdened by the fear of making mistakes. (Barrios uses the very same paper that his mother used when he was a child to cover the walls of their apartment to prevent Barrios and his brothers from marking the walls with crayon.) Giving his imagination free reign results in exceptional drawings that combine references from Heian period Japanese painting, pre-Hispanic ceramics, and caricature portraits to create realms that, however fictional they may seem, concretely refer to the world in which we live.



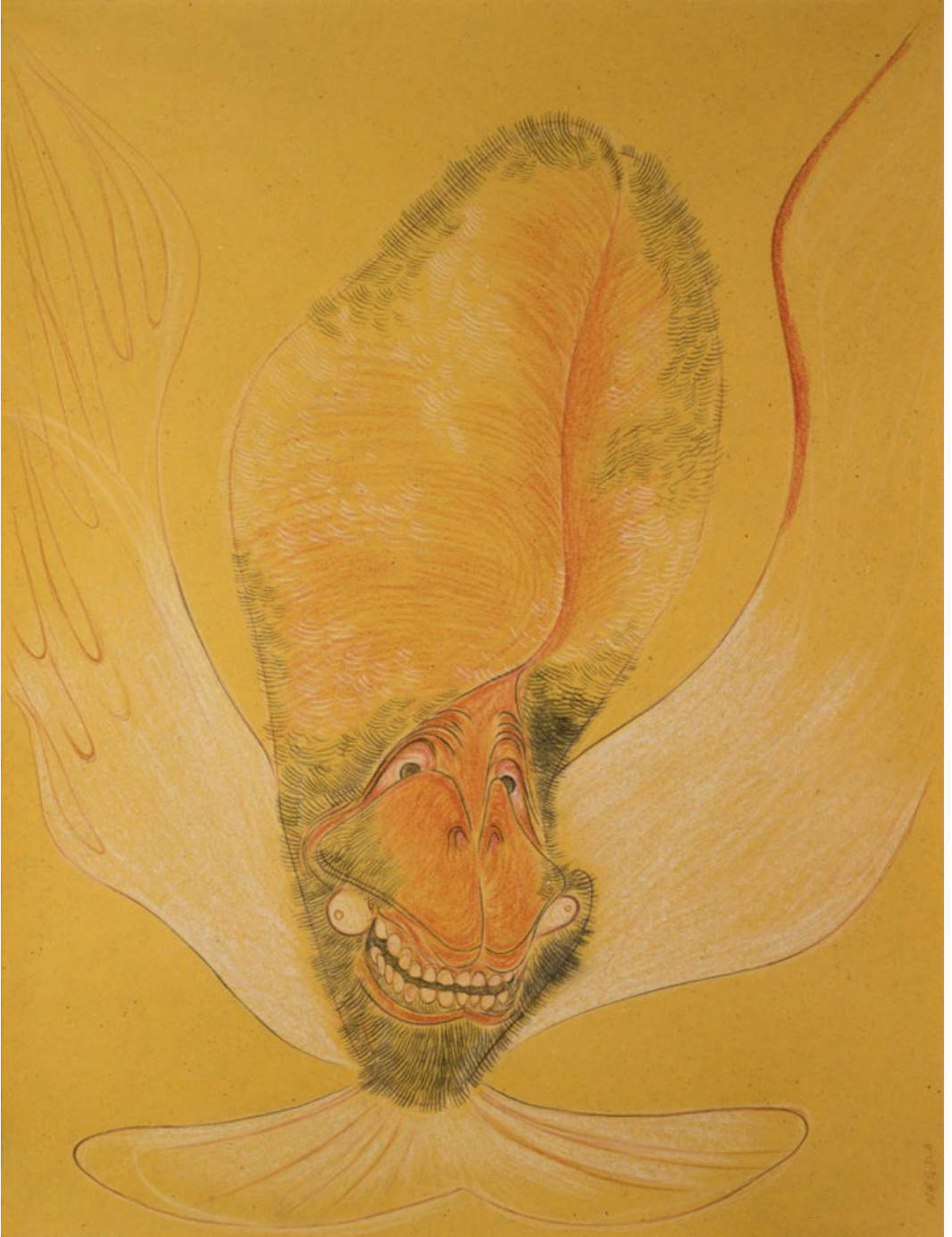
PL. 46
Kovachii perro, 2021



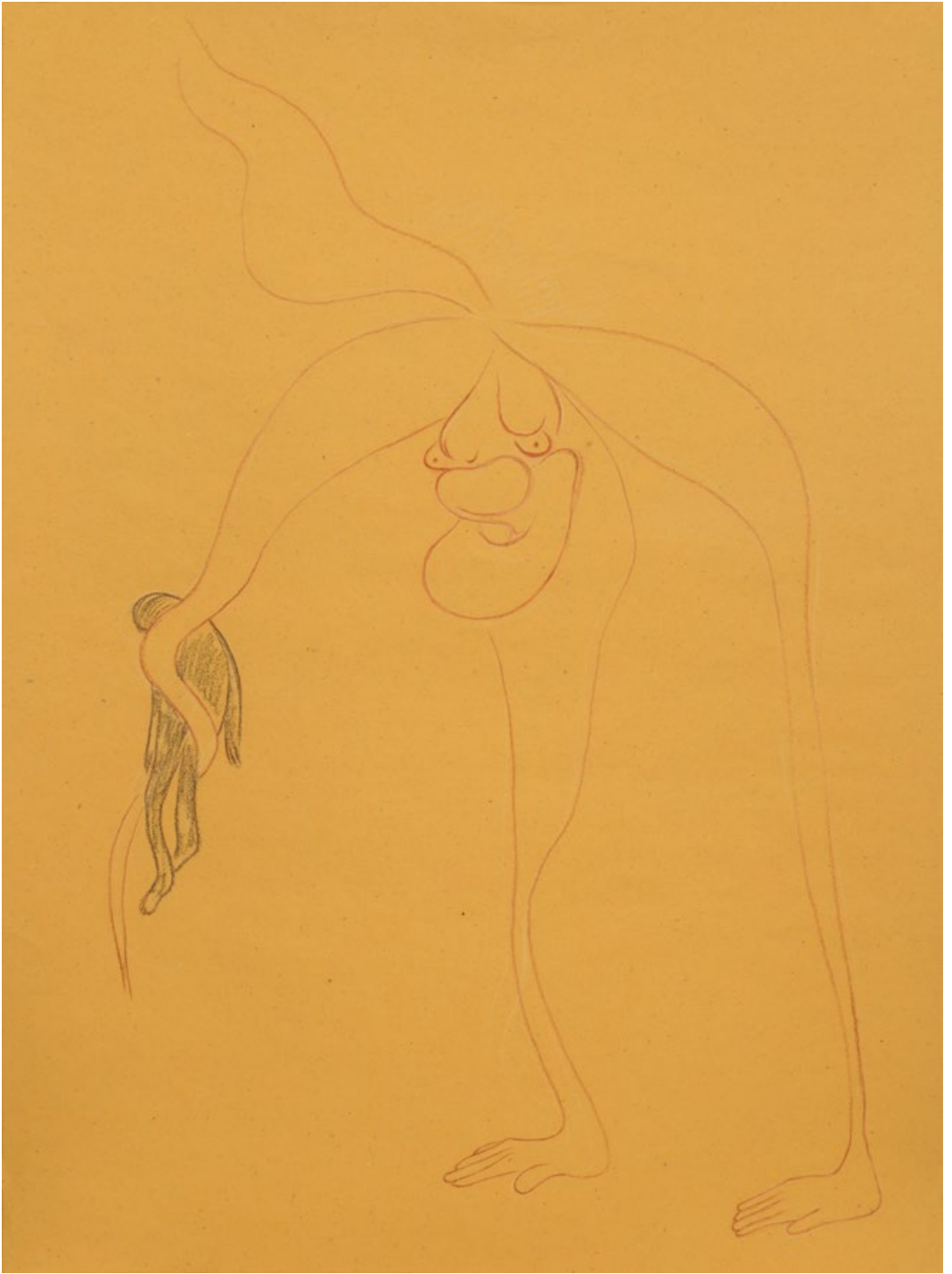
PL. 47
Cypripedium estallido, 2021



PL. 48
Viejo cyprinae I, 2021



PL. 49
Cypripedium monkey, 2021



PL. 50

Phragmipedium tripode con cadaver, 2021



PL. 51
Niños brassias, 2021



PL. 52
Hand pulled noodles, 2021



PL. 53

A dónde crees que vas II, 2021

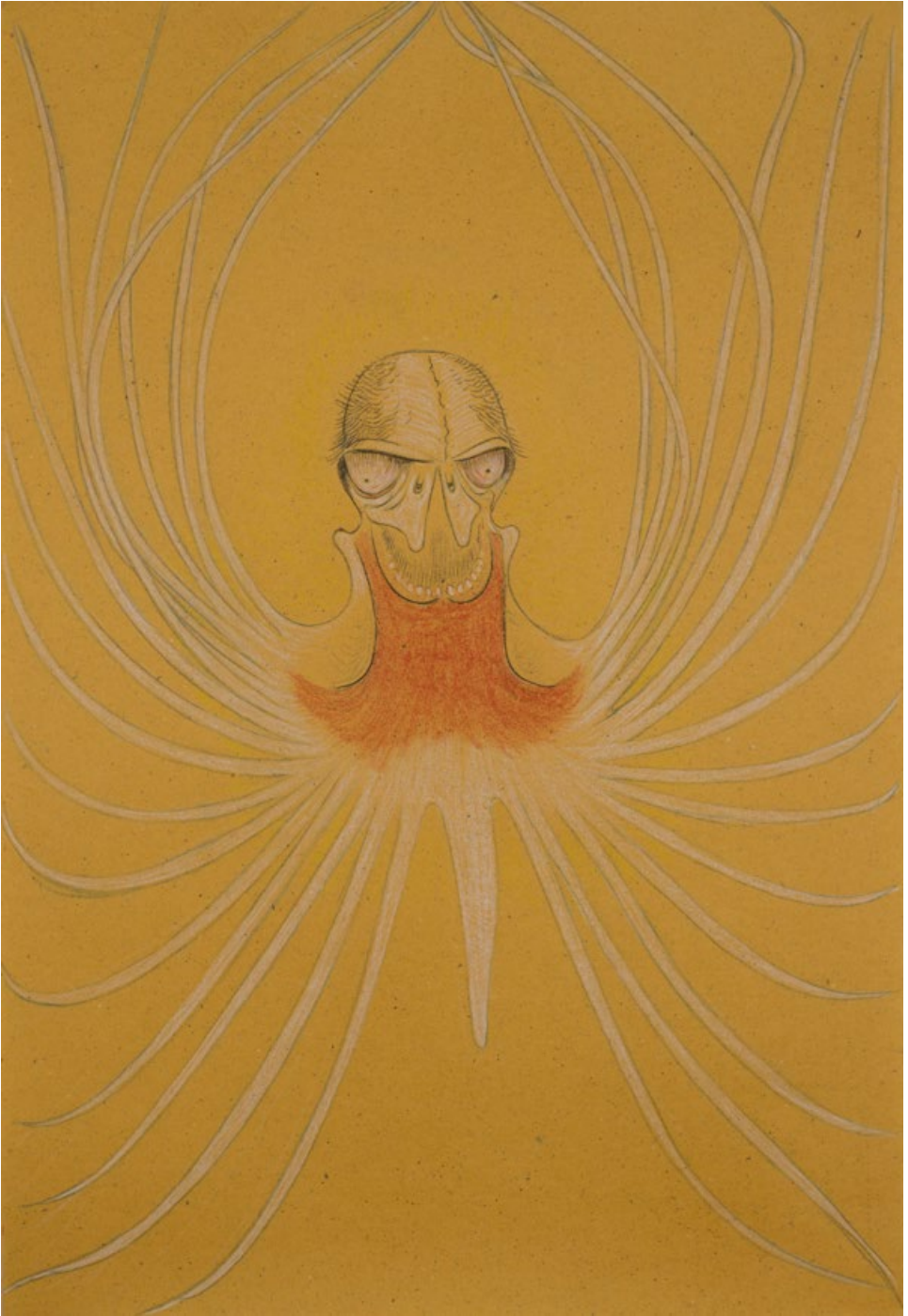


PL. 54

Phragmipedium Samurai, 2021



PL. 55
Cypripedium aparición, 2021



PL. 56
Soldado medusa I, 2021



PL. 57
Soldado medusa II, 2021



PL. 58
Cypripedium con costillar, 2021



PL. 59
Brassias vuelan sobre el volcán I, 2021

Florencia Rodríguez Giles

Florencia Rodríguez Giles (B. 1978, BUENOS AIRES, ARGENTINA) draws to build queer utopias—contemporary anti-patriarchal universes featuring fantastic amorphous beings in various states of drag. Against patriarchy’s repressive logic, Rodríguez Giles’s black pencil drawings situate femme identity and femme desire at the center of parallel universes where non-consensual forms of freedom, self-expression, and desire are not only possible but realized. The notion of collaboration is central to the practice of Rodríguez Giles, who, in addition to drawing also works in performance and sculpture. Rodríguez Giles collaborates with groups of people and mines her own emotional states in developing her work. Early series are based on personal experiences with depression and, most recently, the artist has been transmuting the pain of childbirth by physically shooting holes and making tears in drawings of this experience with handmade weapons.

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Rodríguez Giles often uses her dreams and those of others to create new narratives and collective practices. Many of her projects aim to transform personal experiences into creative and shared ones. Key to these endeavors is the use of masks and garments that Rodríguez Giles handcrafts for her participants—items meant to facilitate altered states and new modes of collectivity. These collective experiences are often recorded through drawing and the resulting material becomes a springboard to other bodies of work.

In *Viaje inmóvil* (Motionless journey), the series that Rodríguez Giles made at the height of the pandemic, drawing allows for imaginary travel. Conceived with the idea of “exoticizing” nature through her imagination during the pandemic’s mandatory confinement periods, Rodríguez Giles revisited the work of German painter Johann Moritz Rugendas, who, during the first half of the nineteenth century travelled across Latin America to depict its landscapes. One of the best-known European landscape painters of that period, Rugendas recorded the spectacular landscapes of Brazil, Haiti, Mexico, Chile, and Peru, leaving behind more than 6,000 drawings and paintings. Using Rugendas’s works as a starting point, Rodríguez Giles constructs her queer utopias in lush landscapes. While faithful to Rugendas’s drawings, Rodríguez Giles reimagines a genre long identified with exploitative exoticism with her own scenes of queer conviviality and queer desire. Rodríguez Giles views drawing as a malleable, elastic form that allows her to not only amplify her own fantasies, but invite each of us to explore our own.













Maren Karlson

Growing up in Germany in a religious family, Maren Karlson (B. 1988, ROSTOCK, GERMANY) started to draw in the hospital where she spent most of her childhood as a consequence of an early cancer diagnosis. There she developed a spiritual practice and learned to construct her own narratives through drawing. Karlson no longer practices religion, but the notion of being in touch with what lies beyond comprehension, and the understanding of spirituality as an “instrument to queer rigid, static ideas of existence” are very much present in her drawing practice.¹ Guided by her intuition and subconscious, Karlson demonstrates that great art doesn’t need to explain or justify itself. In a visual language loosely inspired by Medieval, Symbolist, and Surrealist landscape and still life painting, science fiction literature, as well as dreams, Jungian psychology, and Art Nouveau jewelry, Karlson depicts scenes that teeter between abstraction and figuration, between the biomorphic and the mechanic.

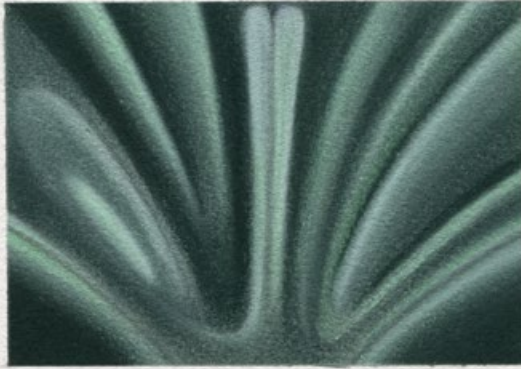
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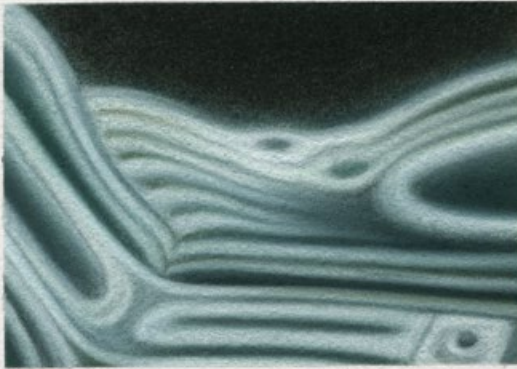
Working with blurred or distorted imagery that combines the use of symmetrical and asymmetrical forms and contrasting light and dark in a muted color palette, Karlson’s soft pencil drawings on thick pieces of paper or raw canvas appear as cavernous sci-fi architectural interiors of curvilinear structures, iridescent otherworldly flowers, and mushy metaphysical compositions that radiate an ethereal quality. “I use [drawing] as a speculative technology to emphasize nodal points of transmutation, change, and renewal,” she has said.² Like Barrios, Karlson seems to be working from within a well-known visual art genre to provide new perspectives. Her drawings of flowers contain elements that ground them in the conventions of botanical illustration and at the same time completely depart anything previously known—equal parts alien and divine, uncanny and harmonious, chaotic and orderly. The artist sees this balance between contradictory attributes as key to her work: “I like to think of a drawing or a painting as capable of organizing and transforming a feeling of alienation. When I paint, I imagine the canvas opening up a portal or window into an unknown realm where inner and outer worlds become one.”³

1 Maren Karlson, email to the author, December 16, 2021.

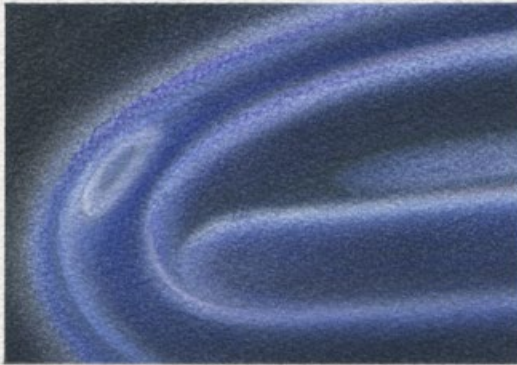
2 Maren Karlson, quoted in Cole Sweetwood, “Pick of the Week: Maren Karlson,” *Artillery Magazine*, November 11, 2020, <https://artillerymag.com/pick-of-the-week-maren-karlson/>.

3 Karlson, in Sweetwood, 2020.









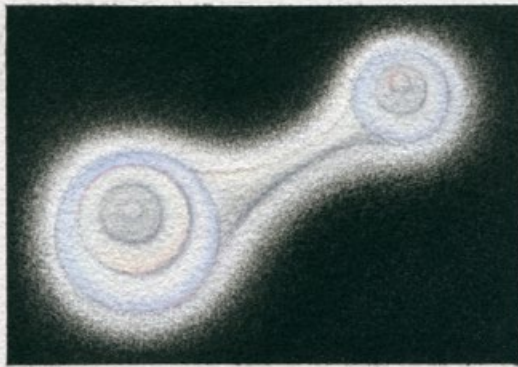




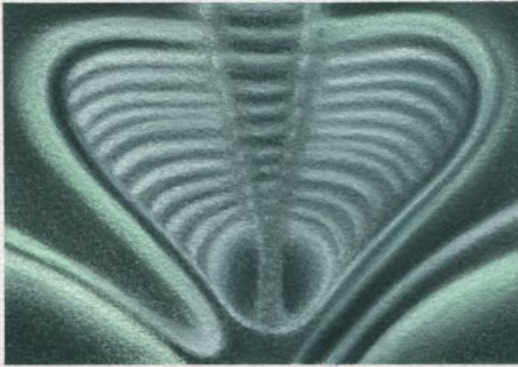


PL. 72
Angels 9, 2022











Altering Language

147

Helen Marten
Jesse Darling

Helen Marten

148 Language and diagram, albeit twisted and warped, are at the center of Helen Marten's (B. 1985, MACCLESFIELD, UK) work. In addition to working fluidly across painting, sculpture, and drawing, Marten is also an accomplished writer. Her drawings—tiny microcosms of information and language—are loaded with references that should not be “taken at face value” because there is always an offsetting motif by which they are turned on their heads.¹ As she has explained, “Everything has a pre-packaged symbolism that can very quickly be dragged into legibility and pushed back again.” Closely related to her writing practice, Marten constructs her drawings in an intuitive way; their source springs from concrete reference points that she transforms through manipulation and superposition, resulting in the new and unexpected. “Everything I make is rooted in language and what the latent narrative of a metaphorical text or an image would be, and where that sits and how that is located, and how it can be legible, or what circumstances in which it is legible,” she has said.² “I just love all the little tricks that can make images work almost like icons. They are a cipher for something else, and maybe you recognize a tiny little bit of it but you don't get everything. And by virtue of that contamination of something else, it has new legibility.”³

Whether meticulous color pencil drawings with silk-screened graphic overlays, frantic painterly watercolors, or watercolors that are loosely figurative, Marten views her works on paper as part of “the grammar of doing.” Freer than her paintings and sculptures in that they aren't tied to any given outcome and have a much less scripted construction than other bodies of work, Marten views her drawings as “sanitized excerpts” from her paintings. “Like surgery,” she has said, it is as if you “extracted a tiny bit and literally placed it on a sanitized clean background but excised from the same body.”⁴ At the same time, where many critics have observed her linguistic or grammatical interests, the German author and cultural critic Diedrich Diederichsen keenly perceives that the formal qualities of things are the common ground for the different ways that she puts them in relationship to one another. Remarking that “what holds the constellations together doesn't

1 Helen Marten, in conversation with the author, April 22, 2021.

2 Helen Marten, in conversation with the author, January 26, 2021.

3 Marten, January 26, 2021.

4 All Marten quotations this paragraph: Marten, April 22, 2021.

come from the meaning of the parts or even that of the whole,” Diederichsen argues that meaning comes instead from form itself: “a form that, unlike a sentence, doesn’t have to organize the meaning but organizes forms.” In this way, even more so than revealing meaning in relation to how she alters a set of things or references, Marten “processes them in such a way as to put entirely new ideas into our heads.”⁵

5 All Diederichsen quotations this paragraph: Diedrich Diederichsen, “Five Steps Through the Work of Helen Marten,” in Susanne Pfeffer, ed., *Helen Marten, Parrot Problems* (London: Koenig Books, 2016), 27.



PL. 78
Untitled, 2021



PL. 79
Untitled, 2021



PL. 80
Untitled, 2021



PL. 81
Untitled, 2021



PL. 82
Untitled, 2020



PL. 83
Untitled, 2021



PL. 84
Untitled, 2020







Jesse Darling

Jesse Darling's (B. 1981, OXFORD, UNITED KINGDOM) cartoonish-looking drawings could not appear more different from Marten's tightly constructed images, but both artists' work demonstrates interest in the potential results of the juxtaposition of visual and semiotic references. However, in Darling's drawings the question of the self, as well as the understanding of drawing as "a place where the archetypes of the unconscious emerge," takes center stage.¹ In addition to drawing, Darling is also a sculptor, and his sculptural practice is a much better known component of his output. Although his drawings vary from the sculptures, their style and content illuminates his interest in legibility and in language.

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In his sculptures Darling consciously employs a "non-macho" visual style by putting together found and discarded objects in archetypal or narrative constructions.² Less widely seen, his partial self-portrait drawings are "more vulnerable, less virtuosic, and less legible"³ than the sculptures, but are similarly concerned with "vulnerability—be it willed, inherent, or adventurous—and the ways in which this vulnerability can create communities," as William Kherbek has observed."⁴ The imagery of the drawings—stylized hands with throbbing or flaccid penises as fingers, caricatured self portraits, and happy frolicking gravestones—visually resemble children's storybook illustrations, but rather than offer a saccharine happy ending, Darling inserts his politics. His drawings tend to incorporate figures in various states of undress but their gender identity remains ambiguous despite any explicit evidence of a character's gender fluidity. Darling has explained that he is aware of his audience's unconscious bias—of how figures are always gendered and racialized. He doesn't want to speak to a certain experience nor make a drawing that is an easy read. Instead, "In the gap between what emerges and the decisions I make is where I insert my politics," Darling has said, "The abolitionist streak wants to expose these

1 Jesse Darling, email to the author, January 18, 2022.

2 Saelan Twerdy, "'Speaking from a Wound': Jesse Darling on Faith, Crisis, and Refusal," *Momus*, January 9, 2018, <https://momus.ca/speaking-wound-jesse-darling-faith-crisis-refusal/>.

3 Jesse Darling, in conversation with the author, April 5, 2021.

4 William Kherbek, "Blaze On, Picture," *MAP Magazine*, November 7, 2018, <https://mapmagazine.co.uk/blaze-on-picture>.

unconscious archetypes as arbitrary and particular, and at least fuck with them a bit rather than take them on the terms by which they have become lodged in the dominant culture.”⁵ Composed like vignettes from a radical fairy tale, Darling’s drawings speak unspoken truths.

5 Jesse Darling, email to the author, January 18, 2022.



PL. 88

*In the middle of the journey of our dark life I found myself astray in a dark wood,
for the straight way had been lost (self-portrait at 40), 2021*



PL. 90
The Rapture, 2021



PL. 91
Goatse/Melencolia (After Dürer), 2021



PL. 92
Madonna and Child, 2022



PL. 93

Pantomime Horse (The Lovers), 2021



PL. 94
Wabbit, 2022

Artists' Biographies

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Michael Armitage (b. 1984, Nairobi, Kenya) lives and works in Nairobi and London. He received his BA in Fine Art from the Slade School of Fine Art, London (2007) and has a Postgraduate Diploma from the Royal Academy Schools, London (2010). Selected solo exhibitions include: Ny Carlsberg Glyptotek, Copenhagen (2021); Royal Academy, London (2021); Haus der Kunst, Munich (2020); Norval Foundation, Cape Town (2020); Projects 110, Studio Museum in collaboration with MoMA, New York City (2019); Museum of Contemporary Art Sydney (2019); Fondazione Sandretto Re Rebaudengo, Turin (2019); South London Gallery, UK (2017); Berkeley Art Museum and Pacific Film Archive, San Francisco (2016); and Royal Academy Schools Studios, London (2010). Selected group exhibitions include *Summer Exhibition*, Royal Academy, London (2021); *British Art Show 9*, Aberdeen Art Gallery (2021); Pallant House Gallery, Chichester (2021); Drawing Room, London (2021); The Warehouse, Dallas (2020); Whitechapel Gallery, London (2020); 58th Venice Biennale (2019); Nasher Museum of Art, Durham (2018); Prospect.4, New Orleans (2017); Scottish National Gallery of Modern Art, Edinburgh (2017); HOME, Manchester (2016); Yuan Art Museum, Beijing (2015); 13th Biennale de Lyon (2015); Palazzo Capris, Turin (2015); South London Gallery (2014); and Drawing Room, London (2013).

Javier Barrios (b. 1989, Guadalajara, Mexico) lives and works in Mexico City. His solo exhibitions have appeared at the Art and Culture Center, Hollywood (2021); LADRÓNgalería, Mexico City (2017); Páramo, Guadalajara (2017); and Fundación Calosa, Mexico City (2017). His work has also been included in group exhibitions at Fundación Casa Wabi, Oaxaca (2021); N.A.S.A.L.,

Mexico City (2021); Museo Tamayo Arte Contemporáneo, Mexico City (2020); Aoyama Meguro, Tokyo (2020); and Salón Silicón, Mexico City (2019), among others.

Jesse Darling (b. 1981, Oxford, United Kingdom) attended Central St. Martins College of Art and Design and Slade School of Fine Art. Recent solo exhibitions include *Gravity Road*, Kunstverein Freiburg (2020); *Crevé*, La Friche la Belle de Mai, Marseille (2019); and *The Ballad of Saint Jerome*, Art Now at Tate Britain, London (2018). Darling's works have featured in numerous group exhibitions such as Crip Time, Museum für Moderne Kunst, Frankfurt (2021); *100 Drawings from Now*, The Drawing Center, New York City (2020); *Transcorporealities*, Museum Ludwig, Cologne (2019); *May You Live In Interesting Times*, 58th Venice Biennale (2019); *Give Up the Ghost*, Baltic Triennial 13, Tallinn (2018); *Occasional Geometries*, Yorkshire Sculpture Park (2017); and *Bread and Roses*, Museum of Modern Art, Warsaw (2016). Darling has authored texts for publications including *Art After the Internet* (Cornerhouse Books, 2014); *Mass Effect: Art and the Internet in the 21st Century* (MIT Press, 2015); *Documents of Contemporary Art: Translation* (Whitechapel Press, 2020); as well as written for *Frieze*, *Artforum*, *Granta*, and *The New Inquiry*. His chapbook *VIRGINS* was published by Monitor Books in 2022.

Maren Karlson (b. 1988, Rostock, Germany) lives and works in Berlin. She has had solo exhibitions at Ashley, Berlin (2021); in lieu, Los Angeles (2020); and Interstate Projects, Brooklyn (2017). Karlson's work has been shown in numerous group exhibitions, including *Hissing Haze*, in lieu, Los Angeles (2020); *Counsel*, Springsteen, Baltimore (2020); *HU*, Real Pain Fine Arts, Los Angeles

(2020); *Perhaps a Window?*, stadium, Berlin (2020); and *Fantasia*, Steve Turner, Los Angeles (2019).

Christine Sun Kim (b. 1980, Orange County, United States) lives and works in Berlin. She has exhibited and performed internationally, including at the Whitney Museum, New York City (2018); Art Institute of Chicago (2018); San Francisco Museum of Modern Art (2017); De Appel, Amsterdam (2017); Rubin Museum of Art, New York City (2017); 9th Berlin Biennale (2016); 11th Shanghai Biennale (2016); SoundLive Tokyo (2015, 2013); MoMA PS1, Long Island City (2015) and the Museum of Modern Art, New York City (2013), among others. Her work is held in numerous public collections, including LACMA, Los Angeles; Museum of Modern Art, New York City; Tate, London; Walker Art Center, Minneapolis; and the Smithsonian Museum of American Art, Washington, D.C.. Kim is the recipient of a MIT Media Lab Fellowship, a TED Senior Fellowship, and has presented at numerous conferences and symposia.

Helen Marten (b. 1985, Macclesfield, UK) lives and works in London. In 2016, she was the recipient of the Turner Prize and the inaugural Hepworth Prize for Sculpture. Recent solo exhibitions include those at Greene Naftali, New York City (2021, 2016); Serpentine Gallery, London (2016); Fridericianum, Kassel (2014); Hessel Museum of Art, Annandale-on-Hudson (2013); Kunsthalle Zürich (2012); and Palais de Tokyo, Paris (2012). Her work is in the collections of the Astrup Fearnley Museet, Oslo; Hirshhorn Museum and Sculpture Garden, Washington, D.C.; Julia Stoschek Collection, Düsseldorf; The Museum of Modern Art, New York City; Moderna Museet, Stockholm; Solomon R. Guggenheim Museum, New York City; Stedelijk Museum, Amsterdam; and Tate, London, among others.

Jean Katambayi Mukendi (b. 1974, Lubumbashi, Democratic Republic of the Congo) had his first solo exhibition in the United States in 2020: *Quarantaine*

at Ramiken in New York City. Other solo exhibitions of Mukendi's work have been held at Intemporal, Antwerp (2017); Stroom Den Haag, The Hague (2017); and trampoline, Antwerp (2016). His work has been shown in group exhibitions at Centre Pompidou-Metz (2021); Museum für Völkerkunde, Hamburg (2018); M HKA, Antwerp (2017); Palazzo Reale, Milan (2016); WIELS, Brussels (2016); and the Royal Museum of Fine Arts of Belgium, Brussels (2015). Mukendi has exhibited in the Biennale de Lubumbashi since 2008 and serves as the Biennale's technical director.

Julien Nguyen (b. 1990, Washington D.C.) lives and works in Los Angeles. His work was included in the 2017 Whitney Biennial and has been the subject of one-person exhibitions including *Pictures of the Floating World*, Matthew Marks Gallery, New York City (2021); *Returns*, Contemporary Arts Center, Cincinnati (2019); and *Evil in the Defense of the Good*, Swiss Institute, New York City (2018).

Sanou Oumar (b. 1986, Bobo-Dioulasso, Burkina Faso) lives in the Bronx and works in Harlem in New York City. He graduated from the University of Ouagadougou in 2007 with a major in English literature. In 2015, Oumar moved to the United States to seek asylum. His work has been presented in solo exhibitions at Gordon Robichaux, New York City (2021) and Herald St, London (2021, 2019) and in numerous group shows, including a two-person exhibition with Elisabeth Kley at South Willard, Los Angeles (2019); at the Minneapolis Institute of Art (2019), where his work is also held in the permanent collection; Karma, New York City (2020); Parker Gallery, Los Angeles (2020); Maroncelli 12, Milan (2019); Joost van den Bergh, London (2018); and Mormor Studio, New York City (2016). His art has been celebrated by *The New Yorker* on two occasions, *The New York Times*, and *Artforum*, and a book of Oumar's drawings published by Pre-Echo Press was released in December 2018 at Karma Bookstore in New York City.

Most recently, his work was included in *Vitamin D3: Today's Best in Contemporary Drawing* (Phaidon, 2021).

Walter Price (b. 1989 Macon, United States) lives and works in New York City. Price served in the U.S. Navy en route to art school. Recent solo exhibitions include those at Camden Art Centre, London (2021); The Modern Institute, Glasgow (2020); Greene Naftali, New York City (2020); Aspen Art Museum (2019); Kölnischer Kunstverein, Cologne (2018); The Modern Institute, Glasgow (2018); and MoMA PSI, Long Island City (2018). Significant group exhibitions include those at the Whitney Biennial, New York City (2019); The Studio Museum in Harlem, New York City (2017); and LUMA Foundation, Zürich (2017). His work is in the collections of the Aïshti Foundation, Lebanon; Astrup Fearnley Museum, Oslo; Centre Georges Pompidou, Paris; Fondation Louis Vuitton, Paris; Fondazione Sandretto Re Rebaudengo, Turin; Hessel Museum of Art, Annandale-on-Hudson; The Museum of Modern Art, New York City; Walker Art Center, Minneapolis; and the Whitney Museum of American Art, New York City, among others.

Florencia Rodríguez Giles (b. 1978, Buenos Aires, Argentina) lives and works in Buenos Aires. She studied at Escuela nacional de Bellas Artes Prilidiano Pueyrredón and continued her training under the mentorship of artists Nicola Costantino, Diana Aisenberg, and Guillermo Kuitca through the Kuitca-Di Tella Scholarship. Her work has been shown in solo and group exhibitions internationally, including at the 11th Berlin Biennale for Contemporary Art hosted by KW Institute for Contemporary Art (2020); Bendana | Pinel Art Contemporain, Paris (2020); Bienal de Performance, Buenos Aires (2019); Museo Nacional Centro de Arte Reina Sofía, Madrid (2018); Tomio Koyama Gallery, Tokyo (2018); Palais de Tokyo, Paris (2016); Arcus Studio, Ibaraki (2015); and Museo de Arte Moderno de Buenos Aires (2013; 2022).

Johanna Unzueta (b. 1974, Santiago, Chile) lives and works in New York City and Berlin. Unzueta studied art at the Pontificia Universidad Católica de Chile and has exhibited extensively throughout Europe, North, and South America. In 2020 she had a major solo exhibition, *Tools for Life*, at the Modern Art Oxford, and in 2019, *Field Station: Johanna Unzueta, From My Head to My Toes, to My Teeth to My Nose* was presented by MSU Broad. Unzueta was recently featured in the group exhibitions *O rio e uma Serpente*, 3rd Frestas Art Triennial, São Paulo (2020); *Searching the Sky for Rain*, Sculpture Center, Long Island City (2019); *What's Love Got to Do With It?* as part of the 2018-20 Open Sessions program at The Drawing Center, New York City (2019); and was included in *We Do Not Need Another Hero* for the 10th Berlin Biennale (2018). Other solo exhibitions have been shown at Sala de Arte Público Siqueiros, Mexico City (2017); Jewett Art Gallery, Wellesley College (2017); and Queens Museum of Art, Flushing (2009). Residencies include Launch Pad LaB, La Boissière, France (2019); La Tallera, Sala de Arte Publico Siqueiros in Cuernavaca, Mexico (2015); DIVA, Danish Arts Council Committee for International Visual Arts (2012); and Capacete, Rio de Janeiro (2007). In 2021, Unzueta received the support of Akanemie der Künste, Berlin, with funding from the Federal Government's Commissioner for Culture and Media as part of the NEUSTART KULTUR program.

He Xiangyu (b. 1986, Kuandian County, China) lives and works in Beijing and Berlin. His recent solo exhibitions include *Soft Dilemma*, Andrew Kreps Gallery, New York City (2021); *Hard Palate*, WHITE SPACE BEIJING (2020); *Who Are Interested in Us*, SCAI The Bathhouse, Tokyo (2019); *Evidence*, White Cube, London, (2018); and *New Directions: He Xiangyu*, Ullens Center for Contemporary Art, Beijing (2015).

Works in the Exhibition

Walter Price

All images photographed by
Zeshan Ahmed.

PL. 1

De cis shawns, 2021

Color pencil, Velcro, acrylic, gaffer
tape, PVC glue, graphite, and screen
block tape on board

40 1/4 x 32 inches (102.2 x 81.3 cm)

Collection of Jeffrey Rowledge,
courtesy of the artist and Greene
Naftali, New York

PL. 2

Spectators hope, 2021

Graphite, wax pencil, stickers,
PVC glue, color pencil, acrylic, collage,
and gaffer tape on board

40 1/4 x 32 inches (102.2 x 81.3 cm)

Collection of Martin and
Rebecca Eisenberg

PL. 3

The trouble is in us, 2021

Color pencil, wax pencil, screen block
tape, graphite, acrylic, and PVC glue on
board

40 1/4 x 32 inches (102.2 x 81.3 cm)

Astrup Fearnley Collection,
Oslo, Norway

PL. 4

hey look its a boat, 2021

Collage, graphite, crayon, color pencil,
screen printing tape, PVC glue, and vinyl
on museum board

40 1/4 x 32 inches (102.2 x 81.3 cm)

Collection of Lauren and Tim Schrage

PL. 5

Polly tickle voodoo, 2021

Collage, graphite, crayon, color pencil,
screen printing tape, PVC glue, and vinyl
on museum board

40 1/4 x 32 inches (102.2 x 81.3 cm)

Courtesy of the artist and Greene Naftali,
New York

Michael Armitage

All works courtesy of the
artist and White Cube.

All images © Michael Armitage /
Photo © White Cube (Theo Christelis).

PL. 6

Study, Giraffe, 2019

Pencil on paper

11 1/8 x 12 1/4 inches (28.3 x 31.1 cm)

PL. 7

Study, Doum Palm 2, 2015

Pencil on paper

16 7/16 x 11 5/8 inches (41.7 x 29.6 cm)

PL. 8

Study (Hands and Camel's Head), 2020

Ink on paper

12 5/16 x 9 1/4 inches (31.2 x 23.5 cm)

PL. 9

Study (Hyenas Attacking Old Leopard),
2020

Ink on paper

9 1/4 x 12 1/4 inches (23.5 x 31.1 cm)

PL. 10

Study, Antigone, 2018

Pencil on paper

12 5/16 x 9 7/16 inches (31.2 x 24 cm)

PL. 11

Study, Elephants Mating, 2019

Pencil and pen on paper and tracing
paper

16 9/16 x 7 5/16 inches (42 x 18.5 cm)

PL. 12
Study, Burning the Boat, 2016
Pencil on paper
11 5/8 x 16 5/16 inches (29.6 x 41.5 cm)

PL. 13
Study (Kiziwani II), 2019
Ink on paper
9 1/4 x 12 1/4 inches (23.5 x 31.1 cm)

PL. 14
Ragati Tree Study, 2019
Ink on paper
9 1/4 x 12 5/16 inches (23.5 x 31.2 cm)

PL. 15
Untitled, 2017
Ink on paper
8 1/8 x 4 7/8 inches (20.6 x 12.4 cm)

PL. 16
Study, Wet Nurse, 2016
Pencil on paper
16 7/16 x 11 11/16 inches (41.7 x 29.7 cm)

PL. 17
Study, Samburu rocks, 2016
Pencil on paper
11 5/8 x 16 7/16 inches (29.5 x 41.7 cm)

PL. 18
Study, Ewaso Niro bank, 2015
Pencil on paper
11 9/16 x 16 7/16 inches (29.4 x 41.8 cm)

PL. 19
Untitled, 2019
Ink on paper
12 5/16 x 7 1/2 inches (31.2 x 19 cm)

PL. 20
Untitled, 2017
Ink on paper
8 1/8 x 4 7/8 inches (20.6 x 12.4 cm)

PL. 21
Study, Kiziwani 1, 2012
Pencil on sketchbook pages
16 7/8 x 21 13/16 inches (42.8 x 55.4 cm)

PL. 22
Study, Kiziwani 4, 2020
Watercolor on paper
9 1/4 x 12 1/4 inches (23.5 x 31.1 cm)

Julien Nguyen

All works © Julien Nguyen, courtesy
of Matthew Marks Gallery.

PL. 23
Austin with Chinese Rocks, 2019
Silverpoint, graphite, and watercolor
on gessoed aluminum panel
14 x 11 inches (36 x 28 cm)
Collection of Scott Lorinsky

PL. 24
Drawing after Tchelitchev, 2019
Silverpoint on aluminum
10 x 8 inches (25 x 20 cm)

PL. 25
Will-o'-the-Wisp, 2021
Silverpoint on Dibond
10 x 8 inches (25 x 20 cm)

PL. 26
Untitled, 2019
Silverpoint on aluminum
10 x 8 inches (25 x 20 cm)

PL. 27
Boy Stretching, 2019
Silverpoint on aluminum
10 x 8 inches (25 x 20 cm)

PL. 28
Untitled, 2019
Silverpoint on aluminum
10 x 8 inches (25 x 20 cm)

PL. 29
Dracula, 2019
Silverpoint on aluminum
10 x 8 inches (25 x 20 cm)

PL. 30
Lapses, 2021
Silverpoint on Dibond
18 x 14 inches (46 x 36 cm)

PL. 31
Pride of the Fleet, 2021
Silverpoint and collage on Dibond
18 x 14 inches (46 x 36 cm)

PL. 32

Allegory Resting in the Wake of a Fête Galante, 2022
Pastel on Dibond
18 x 14 inches (46 x 36 cm)

Jean Katambayi Mukendi

All images photographed by Sebastian Bach.

PL. 33

Ombilical, 2021
Pen on paper
39 3/8 x 27 1/2 inches (100 x 70 cm)
Courtesy of the artist and Ramiken, New York

PL. 34

Afrolyte, 2021
Pen on paper
39 3/8 x 27 1/2 inches (100 x 70 cm)
Courtesy of the artist and Ramiken, New York

PL. 35

Trust, 2021
Pen on paper
39 3/8 x 27 1/2 inches (100 x 70 cm)
Courtesy of the artist and Ramiken, New York

Sanou Oumar

All works courtesy of Gordon Robichaux, New York, and Herald St, London.
All images photographed by Gregory Carideo.

PL. 36

9/16/21, 2021
Pen and marker on paper board
40 x 32 inches (101.6 x 81.3 cm)

PL. 37

7/3/21, 2021
Pen and marker on paper board
40 x 32 inches (101.6 x 81.3 cm)

PL. 38

6/28/21, 2021
Pen and marker on paper board
40 x 32 inches (101.6 x 81.3 cm)

PL. 39

11/18/21, 2021
Pen and marker on paper board
40 x 32 inches (101.6 x 81.3 cm)

Johanna Unzueta

All works courtesy of the artist and Proyectos Ultravioleta.

PL. 40

October Zwischendeich 2021, 2021
Watercolor, pastel pencil, oil stick, needle holes and cut paper on watercolor paper tinted with wild dewberries
60 x 45 inches (152 x 114 cm)
Photograph by Luis Corzo

PL. 41

October, December 2020 Berlin, 2020
Watercolor, pastel pencil, oil stick, and needle holes on watercolor paper tinted with wild snowberries
43 x 32 11/16 inches (109 x 83 cm)
Photograph by Billie Clarcken

PL. 42

October Zwischendeich, November, December Santiago 2021, 2021
Watercolor, pastel pencil, oil sticks, needle holes and cut paper on watercolor paper tinted with wild blackberries
62 1/2 x 45 inches (159 x 114 cm)
Photograph by Andres Cruz

Christine Sun Kim

All works courtesy of the artist and François Ghebaly Gallery, Los Angeles.
All images photographed by Ian Byers-Gamber.

PL. 43

Hand Palm (Echo Trap Series), 2021
Charcoal on paper
52 1/4 x 52 1/4 inches (133 x 133 cm)

PL. 44

Hand Palm (Echo Trap Series), 2021
Charcoal on paper
52 1/4 x 52 1/4 inches (133 x 133 cm)

Hand Palm (Three Echo Traps), 2022
Black paint on wall
Site-specific commission

He Xiangyu

PL. 45

Palate Wonder, 2021

Pencil, color pencil, oil color pencil, oil stick, crayon, watercolor, Japanese ink on paper

55 1/8 x 39 3/8 inches (140 x 100 cm), each panel

The Nancy A. Nasher and

David J. Haemisegger Collection

Image courtesy of the artist

and Andrew Kreps Gallery, New York

Javier Barrios

All works courtesy of the artist.

PL. 46

Kovachii perro, 2021

From the series *Buddhist Visions of Hell*

Pastel on paper

18 7/8 x 13 3/4 inches (48 x 35 cm)

PL. 47 AND COVER

Cypripedium estallido, 2021

From the series *Buddhist Visions of Hell*

Pastel on paper

18 7/8 x 13 3/4 inches (48 x 35 cm)

PL. 48

Viejo cypripedinae I, 2021

From the series *Buddhist Visions of Hell*

Pastel on paper

18 7/8 x 13 3/4 inches (48 x 35 cm)

PL. 49

Cypripedium monkey, 2021

From the series *Buddhist Visions of Hell*

Pastel on paper

18 7/8 x 13 3/4 inches (48 x 35 cm)

PL. 50

Phragmipedium tripode con cadaver, 2021

From the series *Buddhist Visions of Hell*

Pastel on paper

18 7/8 x 13 3/4 inches (48 x 35 cm)

PL. 51

Niños brassias, 2021

From the series *Buddhist Visions of Hell*

Pastel on paper

18 7/8 x 13 3/4 inches (48 x 35 cm)

PL. 52

Hand pulled noodles, 2021

From the series *Buddhist Visions of Hell*

Pastel on paper

13 3/4 x 9 7/16 inches (35 x 24 cm)

PL. 53

A dónde crees que vas II, 2021

From the series *Buddhist Visions of Hell*

Pastel on paper

13 3/4 x 9 7/16 inches (35 x 24 cm)

PL. 54

Phragmipedium Samurai, 2021

From the series *Buddhist Visions of Hell*

Pastel on paper

13 3/4 x 9 7/16 inches (35 x 24 cm)

PL. 55

Cypripedium aparición, 2021

From the series *Buddhist Visions of Hell*

Pastel on paper

18 7/8 x 13 3/4 inches (48 x 35 cm)

PL. 56

Soldado medusa I, 2021

From the series *Buddhist Visions of Hell*

Pastel on paper

13 3/4 x 9 7/16 inches (35 x 24 cm)

PL. 57

Soldado medusa II, 2021

From the series *Buddhist Visions of Hell*

Pastel on paper

13 3/4 x 9 7/16 inches (35 x 24 cm)

PL. 58

Cypripedium con costillar, 2021

From the series *Buddhist Visions of Hell*

Pastel on paper

9 7/16 x 13 3/4 inches (24 x 35 cm)

PL. 59

Brassias vuelan sobre el volcán I, 2021

From the series *Buddhist Visions of Hell*

Pastel on paper

13 3/4 x 18 7/8 inches (35 x 48 cm)

Florencia Rodríguez Giles

All works courtesy of the artist
and Ruth Benzacar Galería de Arte.
All images photographed by
Pedro Serrano.

PL. 60

Viaje inmóvil, 2020
Charcoal on paper
11 13/16 x 16 1/2 inches (30 x 42 cm)

PL. 61

Viaje inmóvil, 2020
Charcoal on paper
11 13/16 x 16 1/2 inches (30 x 42 cm)
Collection of Erica Roberts

PL. 62

Viaje inmóvil, 2020
Charcoal on paper
11 13/16 x 16 1/2 inches (30 x 42 cm)

PL. 63

Viaje inmóvil, 2020
Charcoal on paper
11 13/16 x 16 1/2 inches (30 x 42 cm)

PL. 64

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

PL. 65

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

Maren Karlson

All works courtesy of the artist.

PL. 66

Angels 12, 2022
Soft pastel on paper
11 7/16 x 9 inches (29 x 23 cm)

PL. 67

Angels 6, 2022
Soft pastel on paper
11 7/16 x 9 inches (29 x 23 cm)

PL. 68

Angels 10, 2022
Soft pastel on paper
11 7/16 x 9 inches (29 x 23 cm)

PL. 69

Angels 1, 2022
Soft pastel on paper
11 7/16 x 9 inches (29 x 23 cm)

PL. 70

Angels 2, 2022
Soft pastel on paper
11 7/16 x 9 inches (29 x 23 cm)

PL. 71

Angels 3, 2022
Soft pastel on paper
11 7/16 x 9 inches (29 x 23 cm)

PL. 72

Angels 9, 2022
Soft pastel on paper
11 7/16 x 9 inches (29 x 23 cm)

PL. 73

Angels 7, 2022
Soft pastel on paper
11 7/16 x 9 inches (29 x 23 cm)

PL. 74

Angels 5, 2022
Soft pastel on paper
11 7/16 x 9 inches (29 x 23 cm)

PL. 75

Angels 11, 2022
Soft pastel on paper
11 7/16 x 9 inches (29 x 23 cm)

PL. 76

Angels 8, 2022
Soft pastel on paper
11 7/16 x 9 inches (29 x 23 cm)

PL. 77

Angels 4, 2022
Soft pastel on paper
11 7/16 x 9 inches (29 x 23 cm)

Helen Marten

All works courtesy of the artist and Greene Naftali, New York, Sadie Coles HQ, London.

Images © Helen Marten, courtesy of Sadie Coles HQ, London.

All images photographed by Robert Glowacki.

PL. 78

Untitled, 2021

Color pencil on paper
12 1/8 x 17 7/8 inches (30.5 x 45.3 cm)

PL. 79

Untitled, 2021

Color pencil on paper
12 1/8 x 17 7/8 inches (30.5 x 45.3 cm)

PL. 80

Untitled, 2021

Color pencil on paper
12 1/8 x 17 7/8 inches (30.5 x 45.3 cm)

PL. 81

Untitled, 2021

Color pencil on paper
12 1/8 x 17 7/8 inches (30.5 x 45.3 cm)

PL. 82

Untitled, 2020

Watercolor on paper
12 x 17 7/8 inches (30.4 x 45.4 cm)

PL. 83

Untitled, 2021

Watercolor and salt on paper
12 1/8 x 17 7/8 inches (30.5 x 45.3 cm)

PL. 84

Untitled, 2021

Watercolor and nylon ink on paper
12 1/8 x 17 7/8 inches (30.5 x 45.3 cm)

PL. 85

Untitled, 2021

Watercolor on paper
12 1/8 x 17 7/8 inches (30.5 x 45.3 cm)

PL. 86

Untitled, 2020

Color pencil on paper
12 x 17 7/8 inches (30.4 x 45.4 cm)

PL. 87

Untitled, 2020

Color pencil on paper
12 x 17 7/8 inches (30.4 x 45.4 cm)

Jesse Darling**PL. 88**

In the middle of the journey of our dark life I found myself astray in a dark wood, for the straight way had been lost (self-portrait at 40), 2021

Pencil and paint pen on antique paper
23 3/8 x 16 1/2 inches (59.3 x 42 cm)

Private collection

Courtesy of the artist

Photograph by Clelia Cadamuro

PL. 89

O Cowardly Word, 2022

Pencil, paint pen, and vinyl on paper
25 5/8 x 22 inches (65 x 56 cm)

Courtesy of the artist and Chapter NY

Photograph by Marlene Burz

PL. 90

The Rapture, 2021

Pencil and paint pen on antique paper
17 3/4 x 25 3/16 inches (45 x 64 cm)

Private collection

Courtesy of the artist

Photograph by Clelia Cadamuro

PL. 91

Goatse/Melencolia (After Dürer), 2021

Pencil on paper
8 1/4 x 11 3/4 inches (21 x 29.7 cm)

Private collection

Courtesy of the artist

Photograph by Clelia Cadamuro

PL. 92

Madonna and Child, 2022

Pencil, paint pen, oil pastel, and vinyl on paper
31 7/8 x 22 11/16 inches (81 x 58 cm)

Courtesy of the artist and Chapter NY

Photograph by Marlene Burz

PL. 93

Pantomime Horse (The Lovers), 2021

Pencil on paper

14 1/8 x 18 7/8 inches (35.9 x 48 cm)

Private collection

Courtesy of the artist

Photograph by Clelia Cadamuro

PL. 94

Wabbit, 2022

Pencil and paint pen on paper

70 1/8 x 16 1/2 inches (178.2 x 42 cm)

Courtesy of the artist and Chapter NY

Photograph by Marlene Burz

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Drawing in the Continuous Present

Featuring nearly a hundred drawings by thirteen international artists, *Drawing in the Continuous Present* explores how a new generation of artists is placing drawing at the center of contemporary art discourse. Published on the occasion of the exhibition of the same name, this volume brings together works on paper by some of today's most significant artistic voices, highlighting modes of drawing that reflect a multiplicity of experience and a diversity of artistic production.

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With texts by
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