

susan
hefuna

drawing
everything

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From time to time, The Drawing Center produces a monograph of an artist not related to an exhibition. In these rare cases, it is absolutely essential that the artist's drawings are so foundational to their oeuvre that we feel that they warrant an in-depth exploration to expose them to a wider audience. For the artist Susan Hefuna, drawing is everything. Since the 1980s, she has been a prolific maker of drawings, and these works have informed her sculptures, her videos, and her performative work.

In 2013, I co-produced *Notationotations* with Joanna Romanow, a collaboration between Hefuna and choreographer Luca Veggetti for The Drawing Center. This project took several years to develop, and we were able to spend a lot of time talking to Susan and really getting to know and to deeply understand her process and work.

Hefuna uses series of connective points to motivate the direction, complexity, and scale of her automatic compositions. Some of her drawings are loose grid structures that reference architectural blueprints or massing diagrams, while others are built from even looser and loopier lines that look like pathways, rivers, human hair, or airplane flight patterns. The sheer variety of aesthetic choices she has made and her multiple ways of making marks in this medium is staggering; this monograph documents more than thirty years of drawings with over 100 images.

In order to make this monograph on Susan's drawings, I was very fortunate to be able to enlist three curators and colleagues to write new texts: Ruba Katrib, Curator at MoMA PS1; Alexis Lowry, Associate Curator at the Dia Art Foundation; and Vassilis Oikonomopoulos, Curator at Luma. Their new scholarship and excellent essays on Hefuna's drawings strive to situate her work art historically and in relationship to Abstract Art, Minimalism, and Feminism, rather than focusing on her biography and nationality. This interpretive shift is important both to Hefuna and to me, as it positions her work in dialogue with European and American art histories with which she is rarely associated and that were very influential to her during her life in Germany.

I would also like to thank all of the people who supported this project throughout our Kickstarter campaign; Peter Ahlberg at AHL&CO for his always excellent design work; Noah Chasin, Executive Editor at The Drawing Center; and Carlos Bernabe, our former Development Associate, who managed all of the fundraising.

Lastly, I am truly indebted to Susan Hefuna for her wonderful friendship over the past five years. Her trust in me to put together this book on her drawing has been very important on a personal and professional level. It has been an absolute pleasure to work with her—and I have learned so much along the way about her drawings, her life, and the way she thinks.

In the first thirty seconds of Susan Hefuna's *London Crossroads* (2016), a man wearing a backpack and smoking a cigarette casually strides off the sidewalk and into the street. Veering away from the pedestrian pathway, he walks up the center of the road, against the flow of vehicular traffic and ignoring a large sign painted across the asphalt that reads "NO ENTRY." This is a moment of such quotidian regularity it might easily be missed were it not for the line he cuts precisely between the oppositional words on the ground. Though the directive is clearly intended to prevent cars and trucks from driving the wrong way, in this flash of a moment we can't help but read the words in relation to the pedestrian and take pleasure as the echo of their disciplinary power is dampened by his freewheeling movements. The casual defiance of this seemingly mundane act of jaywalking reverberates throughout the following two and a half hours. *London Crossroads* is the most recent in a series of videos that Hefuna has produced to document activities unfurling at intersections found in major cities across the globe.¹ Like its counterparts, *London Crossroads* records and presents several hours of unedited footage from a single camera trained on a busy city intersection.

¹ Since 2002 Hefuna has produced *Crossroads* videos in Cairo, New York, Marzloh (Germany), and London. Titles include *Life in the Delta 1432/2002* (2002), *Via Fenestra Frankfurt/Oder* (2003), and the *Edgeware Road* series (2010).

Hefuna carefully scouted the locations in advance for the *Crossroads* series, logging years of observational research so that, as she argues, the editing "takes place before I actually start shooting."² The streets provide Hefuna with readymade scripts; each installment of the series runs between 80 and 115 minutes in length, and requires essentially no post-production to complete.

² Susan Hefuna in conversation with author, January 3, 2017.

Filmed in places as diverse as Cairo and New York, the *Crossroads* videos present a tapestry of distinct and culturally informed spatial practices. At the same time, the series reveals something about the pedestrian experience that transcends localities. As the example of the jaywalker makes evident, the people in Hefuna's videos subvert their cities' spatial scripts by moving in and against the architecture of the street and disregarding the rules of the road.

Hefuna's pedestrian pathways find their corollary in her web-like drawings, which she describes as compilations of her own spatial memories. Walking is a critical activity for Hefuna, who has described the street as her studio.³ For these works on paper, which she produces in singularly focused and uninterrupted intervals (recalling the surrealist practice of automatic drawing), she overlays warped matrices onto one another in an intuitive distortion of the city plans referenced in titles such as *Cairotraces* (2014), *Buildings* (2014), and *Cityscape Istanbul* (2011). Considering Hefuna's layered drawings, the mathematician Marcus du Sautoy relates the artist's work to the study of topology: the field of geometry that explores continuous spatial relationships. "Looking at Hefuna's lattices," du Sautoy argues, "it is not the precise geometry of the drawing that is important but how the network of dots is connected that fascinates."⁴ We can extend this argument to her *Crossroads* series as well. Because the camera and location are fixed in these videos, what is compelling are not these nodal anchors per se but rather the seemingly infinite number of ways pedestrians might navigate the intersections.

³ Interview with Susan Hefuna by Tarané Ali Khan, The Third Line Gallery (www.thethirdline.com).

⁴ Marcus du Sautoy, "Mapping the Mind" in *Susan Hefuna: Paris Pro Toto II*, ed. Hans Ulrich Obrist (Heidelberg: Kehrer Verlag, 2009), 7.

Despite the diverse range of media in Hefuna's oeuvre, her practice is conceptually consistent. We can imagine that if the footsteps



Top [left to right]

Still from *Cairo Crossroads*, 2007; Still from *Via Fenestra Frankfurt/Oder*, 2003; Still from *Life in the Delta*, 1423/2002, 2002

Bottom [left to right]

Still from *London Crossroads*, 2016; Still from *Marxloh Crossroads*, 2015; Still from *NYC Crossroads*, 2011



in her *Crossroads* videos were literally traced on the ground, their palimpsestic routes would vividly recall the networks of the artist's own inked lines. Her 2013 performance for The Drawing Center in New York City, *Notationotations*, in fact, unambiguously made this connection. Using chalk, she rendered a tangle of lines onto the gallery floor and then invited dancers to slowly erase them by spontaneously executing a set of predetermined gestures choreographed by Luca Veggetti. A large projection of the video *NYC Crossroads* circumscribed the entire event within the architectural frame of the urban environment. Brett Littman and Joanna Kleinberg Romanow write that the performance was “a literal mapping of people and place that examines movement as something that is both rehearsed and habitual.”⁵

In *London Crossroads* Hefuna further explores the tension between choreographed and rote movement by interjecting “staged pedestrians” into the urban environment. Working with students from the Trinity Laban Dance Conservatory in London, Hefuna instructed dancers to move improvisationally but according to a set of predetermined criteria throughout the intersection over the course of the two-hour video.⁶ As the dancers reappear they take on their own form of architectural presence to be negotiated. Hefuna explains that the dancers form an additional network superimposed onto the city's existing grid—a layering that mirrors the structure of her drawings. To borrow Deleuzian terms, these works explore the discrepancy between the striated (or ordered) space of the crosswalk, and the smooth, haptic, perceptual experience of bodies in motion; they suggest that it is within the slippage between the notational and spatial that subjectivity is manifested and contested.⁷

Hefuna's interest in this discrepancy between representational space and the actual, lived environment (and its implications for the body) has its antecedents in site-related practices of the 1960s. This generation of artists coming to terms with the failures of modernism's spatial projects—represented variously by events such as the devastation of the Second World War, unprecedented man-made geological changes to the environment such as nuclear testing and highway construction, and rapid (sub)urbanization—sought to expose “the artificial conditions of vision hidden within the theories of space that [modern artists] embrace.”⁸ As Robert Smithson observed, “one of the most fugitive concepts in art is perspective—its stupefying dimensions have evaded the ‘modern’ artist since Rembrandt spoiled the straight line.”⁹ Artists associated with Minimalism and Postminimalism developed formal and conceptual strategies to unpack the ideological apparatuses that govern our experience of space. These were often informed by phenomenological studies which treated an “analysis of vision as part of the self's interaction with the world, as a mode of being, rather

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Brett Littman and Joanna Kleinberg Romanow, Susan Hefuna and Luca Veggetti: *Notationotations* (New York: The Drawing Center, 2013), 20.

6

Hefuna wanted to work with Trinity Laban Dance Conservatory because of the school's methodological emphasis on investigating the relationship between architecture and the human body, a recurrent theme of her own research. Hefuna in conversation, January 3, 2017.

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Gilles Deleuze and Felix Guattari discuss the notions of “striated” and “smooth” space throughout *A Thousand Plateaus: Capitalism and Schizophrenia*, trans. Brian Massumi (Minneapolis: University of Minnesota, 1987). Eric De Bruyn writes how their notion of smooth space applies to topological space in “The Topological Pathways of Post-Minimalism,” *Grey Room 25* (Fall 2006): 32–63.

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For more on the limits of Minimalism's critical capacity to address the formation of disciplinary power see De Bruyn, 37; and Ann Reynolds, *Robert Smithson: Learning from New Jersey and Elsewhere* (Cambridge, MA: MIT Press, 2004), 92.

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Robert Smithson, “Pointless Vanishing Points,” in *Robert Smithson: The Collected Writings*, ed. Jack Flam (Berkeley: University of California Press, 1996), 358.

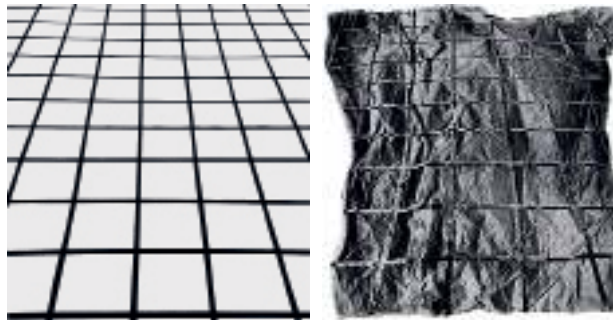
¹⁰ Alex Potts, *The Sculptural Imagination: Figurative, Modernist, Minimalist* (New Haven: Yale University Press, 2000), 208. Potts provides a detailed analysis of the relationship between Minimalism and Phenomenology in his chapter "The Phenomenological Turn." There was a proliferation of philosophical, psychological, and art historical texts dealing with the nature of perception that became available to artists in the postwar period, such as James Gibson's *Perception of the Visual World* (1950), Rudolph Arnheim's *Art and Visual Perception* (1954), Ernst Gombrich's *Art and Illusion* (1960), and the first English translations of Maurice Merleau-Ponty's *The Phenomenology of Perception* (1962) and *The Primacy of Perception* (1964).

¹¹ Robert Morris, "Aligned with Nazca," *Artforum* Vol. 14, No. 2 (October 1975): 38.

¹² Postminimalism here is understood to encompass a range of diverse practices including Conceptual Art, Process Art, and Land Art, among others.

than simply an instrument of visual mapping and categorizing and control."¹⁰ Thus, according to Robert Morris, Minimalism was the first art to "mediate between the notational knowledge of flat concerns (systems, the diagrammatic, the logically constructed and placed, the preconceived) and the concerns of objects (the relativity of perception in depth)."¹¹ It did so by placing polyhedral objects directly on the ground, engaging viewers phenomenologically rather than optically, in an aesthetic experience that unfolded in real time and actual space.

However, while Minimalism was ultimately limited in its critical capacity because it remained tethered to Euclidean geometry, Postminimalism took aim at the Cartesian grid to decode and destabilize the symbolic forms of modern vision.¹² Mel Bochner's series of perspectival photographs from 1967 and 1968, for example, exposed mechanisms of linear perspective and their blunt abstractions of three-dimensional space. To produce *Perspective: One Point (Positive)* (1967), Bochner photographed the perpendicular lines of a found grid at an oblique angle so that its lines appear to recede towards a singular vanishing point, suggesting precisely the artifice of this visual system. Another work from 1968 (*Surface Dis/Tension*) features an image of a crumpled piece of paper on top of which a grid of orthogonal lines (themselves cut from a photograph of crumpled paper) is superimposed. As the title suggests, the piece brings into focus the absurdity of mapping the paper's complex topography (evocative of a mountainous landscape seen aerially) using the tools of linear perspective.



Left
Mel Bochner, *Perspective (One Point)*, 1967

Right
Mel Bochner, *Surface Dis/Tension*, 1968

Hefuna's topological strategies, especially her distorted grid-like drawings, belong to this legacy of Postminimalism. Eric de Bruyn argues that topology served as both a formal and conceptual model for negotiating the "institutional frameworks of modernism," by privileging the interstitial or liminal process of formation over fixed information.¹³ De Bruyn writes, paraphrasing Merleau-Ponty, that it enabled artists such as Stanley Broun—whose practice also anticipates Hefuna's—to demonstrate the ways in which "we have falsely come to accept...the derivative logic of Euclidean space as the universal norm of perception (and along with this acquiescence, structuralism would subsequently state, we have internalized certain rationalist patterns of behavior as a social norm of identity)."¹⁴ Between 1960 and 1964 Broun commissioned a series of drawings from unsuspecting strangers he stopped in the street for *This Way Broun* (1960–64). The artist asked these unwitting participants to draw out directions to various urban landmarks. The resulting pedestrian maps, produced quickly and without time for reflection, collapse distances and distort topographies,

¹³ De Bruyn, 37.

¹⁴ *Ibid.*, 44.

¹⁵
Ibid., 41.

and “are compelling...in their suggestion of a more intuitive grasp of actual space” that belies graphic representation.¹⁵

¹⁶
Michel de Certeau, *The Practice of Everyday Life*, trans. Steven Rendell (Berkeley: University of California Press, 1984), 96.

In *The Practice of Everyday Life*, Michel de Certeau writes that “The long poem of walking manipulates spatial organizations, no matter how panoptic they may be: it is neither foreign to them (it can take place only within them) nor in conformity with them (it does not receive its identity from them). It creates shadows and ambiguities within them.”¹⁶

Through walking, de Certeau argues the pedestrian recovers some capacity for self-determination by topologically exploiting (consciously or otherwise) the experiential discrepancies between the city plan (the abstracted space of institutional power) and the realities on the ground. While we can see Broun's project—with its infinitely variable maps—as an illustration of de Certeau's notion of a pedestrian's quotidian resistance, in Hefuna's videos, we watch this process in action. Passersby transgress the ordered space of the grid in accordance with their own embodied experience of the urban landscape. Navigating the city (especially by foot) is, as de Certeau argues, ultimately a deeply individuating experience defined by a near-constant negotiation of architecture and idiosyncratic whim. Hefuna's cityscapes seem to echo this point, simultaneously evoking the planned geometry of a given environment and the contingencies of her own experience of these spaces, as filtered through the fickle lens of memory.

Hefuna's interest in the visual language of cartography and the deconstruction of the Cartesian grid should be seen within the broader context of the proliferation of contemporary art that addresses the question of the map—that is the map as both a diagrammatic representation of real space and a vehicle for territorial, political, and social control.

As the geographer Denis Cosgrove explains, “Given cartography's close association with positivist science . . . and the central role that cartography played in geographical exploration and colonial survey, settlement and administration,” it should come as no surprise that the map, and its attendant concerns with visual perception, continues to be “among the most consistent targets for postmodern deconstruction.”¹⁷

¹⁷
Dennis Cosgrove, “Cultural Cartography: Maps and Mapping in Cultural Geography,” *Annales de géographie* 660–661 (February 2008): 163.

Expanding upon strategies of Postminimalism, artists from the Middle East and North Africa in particular continue to speculatively redraw boundaries along cultural, historical, and imaginative lines, complicating ideas about the regions addressed that seem fixed and encoded in their diagrammatic rendering.¹⁸

¹⁸
Kaleen Wilson-Goldie, “Off the Map: Contemporary Art in the Middle East,” in *Here and Elsewhere*, Massimiliano Gioni, et al., eds. (New York: New Museum, 2014), 210.

German-Egyptian by birth, Hefuna spent her summers as a child with her father's family in Cairo. Her interest in the vocabulary of the grid derives from studying the latticed work of mashrabiya, the traditional Egyptian window treatments that provide much needed shade and privacy to interior domestic spaces of Cairo's densely populated streets. Though her drawings evoke the visual language of the mashrabiya, they are, as she has repeatedly stated, memory traces of her embodied perception of space. Bisecting, warped lines are mapped onto one another to create a layering that is both descriptive and metaphorical at the same time. Evoking Edward Said's notion that the “struggle over territory...necessarily involves overlapping memories, narratives, and physical structures” Hefuna uses topology to navigate this spatio-cultural

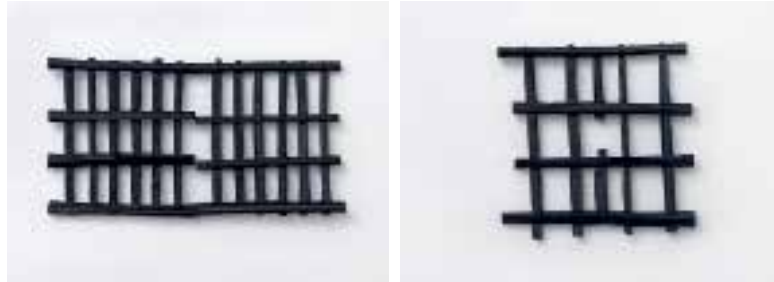
¹⁹ Edward Said, "Invention Memory and Place," *Critical Inquiry* Vol. 26, No. 2 (Winter 2000): 182.

²⁰ Susan Hefuna, "Interview with Susan Hefuna" by Bettina Mathes, *FlashArt* (November 2010) <https://www.flashartonline.com/2010/11/tell-me-what-you-draw-and-i-will-tell-you-who-you-are-interview-with-susan-hefuna/>.

Left
Grid drawing, 2015

Right
Grid drawing, 2015

terrain.¹⁹ As she explains: "In my experience, most human beings are not able to see the world without a screen of social and cultural projections. I discovered the shape of Mashrabiya screens... For me the Mashrabiya became an abstract symbol that operates in two directions with the possibility for dialogue, rather than closure."²⁰



²¹ Du Sautoy, 10.

²² Susan Hefuna in an interview with Tarané Ali Khan on the occasion of Hefuna's exhibition at The Third Line, Dubai, provided courtesy of the artist.

²³ Gaston Bachelard, *The Poetics of Space: The Classical Look at How We Experience Intimate Places*, trans. Maria Jolas (Boston: Beacon Press, 1969), 212.

Du Sautoy writes that Hefuna's warped lines evoke Riemannian geometry by "deducing global structure from local information."²¹ This tension is also formally manifest in her *Crossroads* series through the evocation of urban experience as simultaneously singular and universal. It is also intellectually embedded in Hefuna's practice through her own discursive framing. She declares, "Generally, I feel a tension between belonging and nonbelonging. However, the cause of this tension comes rather from projections of the outside world than from how I feel inside myself. . . . Having a bi-identity, the German and Egyptian, I belong to both cultures."²² In Hefuna's work, her topological mapping of "different cultural codes"—the mashrabiya and the grid for example—allows her to consider the polarities of her own diasporic conditions, that is the binary and powerfully uneven spatiality conferred upon thought by the "dialects of here and there."²³ Through this topological mapping she explores questions of spatial and cultural belonging, of interiority and exteriority, of localism and globalism.

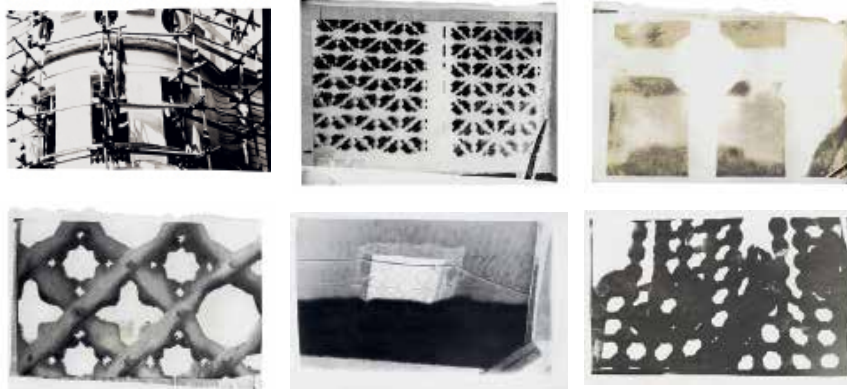
Photography

Susan Hefuna is known as an artist whose intricate and complex abstract compositions demonstrate her interest in architectural elements, specifically those elements characteristic of Egyptian traditions. Using simple, reductive means, Hefuna enmeshes lines of different thickness and color to construct nodal systems. In turn, these arrangements defy paper's two-dimensional limitations to explore the idea of depth and three-dimensionality. Her forms are a mixture of geometrical patterns infused with the fluidity of organic shapes. They are quietly serene representations of space, and induce a meditative response.

Hefuna spent the early years of her life in Egypt before relocating to Germany at a young age. She began her artistic career in the 1980s and, after a period of studying art in Germany, began experimenting with different techniques and media. Her work came to public view in Cairo in 1992 with her first solo exhibition.

Among her best-known works are sets of drawings inspired by architectural forms. Weaving together layers of colored lines superimposed upon one another, the drawings convey an intense impression and range of expansiveness and volume. Despite the flatness of their surfaces, they sustain a sense of depth. A pivotal element in Hefuna's thinking is defined by the mashrabiya, the wooden latticework windows commonly found in Egypt and in certain variations throughout the Middle East. The mashrabiya is essentially a viewing device, a kind of a tool for observing. It allows one visual access to the outside without being seen in turn. Mashrabiya can be powerful from a viewing perspective as they afford one the ability to construct and deconstruct the visible to create a fascinatingly fluid and abstract view of the world. Furthermore, they can act as filters that absorb movement and color, momentarily retaining a fleeting image of space, time, and light. Their effect on vision can be remarkable. However, mashrabiya are also mechanisms and witnesses of impermanence. Continuous movement—thus uninterrupted transformation—is embedded in the process of looking through them. This sense of a structure in making the world visible and allowing the perceptible to emerge is also key to discussing Hefuna's work, as are architecture and space—all concerns that have characterized her practice from an early stage in her development. These are the central ideas that I am interested in exploring further.

A commitment to spatial concepts rationalizes her attraction to structures and to the relationships between concrete and abstract elements in equal measure. Taking this as a starting point, I will explore possible experimental tendencies in the evolution of Hefuna's vocabulary, beginning with an earlier, somewhat unconventional body of work called *Cityscape Cairo*. This series of black-and-white photographs from 1999 were made with a pinhole camera. Hefuna developed the film in a spontaneous, unpremeditated way on the streets of Cairo. By exposing photosensitive paper in different places around the city, she allowed an element of chance to take over. This technique allowed her to introduce the concept of time and space "passing" in



All works
From the series *Cityscape Cairo*, 2000

the making of the photographs. This improvisatory technique allowed for mistakes and imperfections to become visible on the photographs as part of the developing process. The photographic paper not only captures traces of Cairo on its sensitive surface; invisible particles of dust, light, and environmental debris are also absorbed and integrated into the image. The outcome is not only about the visible, but also about details that are imperceptible to our sense of vision.

The decision to follow this process and to represent her subject in this way reflects Hefuna's desire to capture the unpredictability and elusive reality of urban space. A closer look at each of these images reveals a multitude of detail and complexity. The shots either focus on broad views of the city and its urban landscape—coupled with architectural structures, elements of infrastructure, and nature—or they are details and close-ups of mashrabiyas, windows, walls, and even the odd scaffolding. These closer views display an intense attention to materials.

Permanence, impermanence, marks, symbols, openings, spaces that lead to other spaces, or spaces that support other spaces: these emphasize this sense of materiality in Hefuna's depictions. In one of the photographs, a building fragment appears surrounded by a web of wood scaffolding. Wooden bars, joints, and sparse wooden bridges compose an intricate network that clumsily overshadows the structure. The windows—functional yet obstructed—seem like incisions opening onto another world. Exposed yet dark, they suggest a mystery, a space that can be imagined but certainly not seen. Another photograph in the series seems to be an abstract pattern, dominated by a white, gridded form laid over a dusty brown surface resembling cloud formations. In fact, it shows a wall whose faded plaster, burnt by the sun's rays, produces an abstract layering of matter. Roughly cut around the edges, the photograph is almost like a torn piece of the wall. It detaches itself from an ideal representation, showing the surfaces of the city as they are in a realistic manner. This can also be read as a gesture of intimacy and as a realization of the unseen connections between processes. Materiality is palpable in the play of light on the surfaces; made visible, it becomes revelatory of the subject matter's openness and vulnerability. Hefuna's photographic investigations in the city of Cairo reveal her contemplation of space, her explorations of the city, and her formulations of these experiences.

Impermanence and fading play crucial roles in Hefuna's experimentation with photography. The details of the city in *Cityscape Cairo* make visible the sense of transience, the constantly changing landscape, the inevitability of time and progressive transformation. These concepts

and concerns strongly resonate with Hefuna's ongoing series of ink drawings on tracing paper that form part of the *Cityscape* series.

The artist uses two titles for this body of work, *Cityscape* or *Building*, both designations incorporating elements of urban and architectural influences. Each drawing in the series is made up of several geometric forms that overlap and interconnect. They are dominated by lines and rectangles among a variety of other geometrical patterns. Despite the simplicity of the shapes and motifs, the compositions are complex, giving the semblance of intersection, tessellation, and superimposition. Seemingly flat, without any perspectival representation, the works nevertheless appear to have a strong sense of depth and interiority. As in the photographic works of the same conceptual origin, Hefuna's key concern is how to render in form that which is transitory, an experience and understanding of space, and the challenge of it being reduced to an object.

In the drawings, however, it is impossible to discern vantage points and whether they relate to a specific city or location. Although they possibly emerge out of similar explorations of other cities, they evoke something less specific and more universal. Without emphasizing the specificity of place, these works convey the power of forms and structures through a heightened sense of consistency and equilibrium. Isolated within the paper's borders, the *Cityscape* drawings are intricately connected microsystems, consisting of lines, points, joints, and surfaces that emerge out of inwardly or outwardly perceived distance. The sense of motion and fragility in their composition suggests the process of looking at something in strong daylight, and the ways in which shapes and objects emerge and imprint their volume and their distinct details onto one's mind at midday, under a simmering sunshine.

Hefuna's Microscopic Explorations

From up close, one is mesmerized by the delicacy of Hefuna's lines and how they are rendered. Her exploration of the line reveals an interest in the world's details, the depth of a microcosmic world, and the expansiveness of the macrocosmic realm. Her drawings complicate the relationship between their delicate details and the urban space they represent. The drawings often suggest the existence of other spaces or an intensification of spaces that are hidden in the background. To some extent, Hefuna's *Cityscape* drawings represent a deeper investigation of the indistinct architecture the artist has depicted previously through her photographic lens. Addressing fundamental questions about geometric abstraction and drawing, the relationship of the grid, squares, rectangles, and other geometric shapes to the surface of the paper (which affect the appearance of depth and movement on the visual plane), the drawings function both as an augmentation and as a reversal of the conceptual capacities of Hefuna's photographic corpus.

Central among Hefuna's concerns is the artist's unquestionable and acute awareness of spaces as systems and forms defined in transition, alongside the search for spatial apprehension in the complex set of relations that constitute lived environment and its interpretation. In *Cityscape Istanbul*, a related body of work that she developed in 2011, her lines blend into tones of blue ink, emphasizing the material presence

of volumes and the variations of grids. Sometimes the overall grids are contrasted by lighter shapes in different layers, characterized by even more delicate lines and grids, a technique of continuity and complexity that is extremely compelling. The overall effect is one of densely charged space, the urban intensity of Istanbul receding into the picture plane through carefully defined spatial structures.

This formal investigation into abstraction serves to emphasize a precariousness of shapes and evolution of forms, as if the drawings are alive with the possibilities of the city itself as it transforms. They may be seen to function as containers for marks and borders that identify and transplant the illusion of depth, movement, and space—such as is found in the city—onto paper. Working with this technique of superimposing layers of grids and geometric shapes, Hefuna enhances the fragile and mutable qualities of her lines, advancing her experimentation with the relationships between grids that enable us to see the world through those fine layers and ultimately transport the viewer to the vantage point of the artist. The structures convey the artist's existential concerns and something of the experience of "being in the world." Despite the seemingly simple and direct technical means of the compositions, these works require a labor-intensive effort. Hefuna has described the energy that this process demands by emphasizing the powerful contemplation and focus she invests in the process: "I start working with ink and really have to concentrate because every drop in the wrong place will be visible. ... I have to concentrate so hard because I do every drawing in one sitting."¹

Hefuna's decision to display her series of drawings within frames and hung in grid formations suggests how instrumental she considers strategies of display to one's experience of the artworks themselves. The perfectly aligned grids have become almost synonymous with her drawings and are inseparable from the experience of viewing them. Although at first glance grids might appear to be aligned with a Minimalist tradition, a more relevant comparison might bring us back to the artist's experimental beginnings and her formative period, specifically her photographic output and her experimentation with different techniques. They might also reveal something about the artist's continuous investigation into the possibilities for viewing as a continuous negotiation, and her concerns with techniques and apparatuses of vision. Finally, they are without doubt testaments to the incredible conceptual power of her work.

Seriality strongly recalls Minimalist ideas. The visual, almost typological, order of one thing after another, the quasi-industrial, clinical presentation of artworks that separate content from container, has been embraced by artists functioning within the Minimalist domain and its trajectory since the 1960s. Hefuna's employment of such strategies in her work highlights a synthesis between elements of her practice and the concerns of artistic avant-gardes that existed beyond the realms of drawing—such as the emphasis on functionalism and purity evident in the work of Bernd and Hilla Becher and Agnes Martin, among others.

Comparing Hefuna's drawings with the Becher's photographic typologies of industrial architecture, it is useful to notice the shared fascination with anonymous spaces. The organization of the works

¹ Hans Ulrich Obrist interview with Susan Hefuna in *Susan Hefuna: Pars Pro Toto I*, ed. Hans Ulrich Obrist (Heidelberg: Kehrer Verlag, 2008), 14.

into a grid not only represents the desire for a nonhierarchical display, but further amplifies the mechanical, almost automatic, techniques that Hefuna utilizes in her drawings.

Agnes Martin's creative process on the other hand, seems to address questions similar to Hefuna's engagement with geometric abstraction, the relationship of depth and movement on the pictorial plane, and the function of the grid. Martin's exploration of the line, the simultaneous fragility and power of her compositions, the effect of absolute immersion she so skilfully distilled, can be seen as some of the qualities also employed by Hefuna. Both artists' decision to experiment with a visual language that addresses every compositional element on an equal level signifies a common trajectory and a belief in the freedom of subtlety and in the structure of forms, grid, and geometry to serve as a vehicle for personal expression. Martin's artworks are also remarkable testaments to her exploration of vision. Details and elements that are not clearly discernible in the first place become part of the experience upon closer investigation of her paintings. The same is true of Hefuna's works, wherein the complexity and plurality of the artworks only becomes apparent the closer one focuses on the drawings.



Bernd Becher and Hilla Becher,
Gas Tanks, 1965–2009

The use of Minimalist elements and conceptual strategies positions Hefuna at a pivotal art historical juncture. Her idiosyncratic language does not conclude with the adaptation of Minimalist and conceptual ideas, but rather advances them, renewing their potential. Exploring relationships between planes and surfaces, lines and points, urban space and creative imagination, and the concrete and the abstract that are both part of lived experience, Hefuna expresses the plurality of experience. The intensive and laborious process, the carefully presented display—both are revelatory of her extensive investigations into viewing techniques and tools. Each drawing is a unique microcosm, and in their groupings, they present a laboratory of ideas associated with personal journeys, story lines, and narratives. This interweaving of reflections and stories is what generates powerful encounters.

Hefuna, extending the capacities and possibilities of key contemporary concerns, manages to give to abstraction a renewed currency. The ways in which she subtly disrupts geometrical models, urban forms, and the idealized conditions of urban representations, allow her to create a dialogue between order and chaos. Hers is an honest, vulnerable, exposed process, a medium for communicating the fragility of reality by throwing it into the world in order to affect and



Agnes Martin, *Morning*, 1965

transform it. Thinking back to her experiments with the camera and the photographs she produced of Cairo in the late 1990s, I firmly believe that Hefuna never really abandoned the presence of the lens in her process of viewing the world. What she instead manages to do skillfully is to register the continuous movements between the microscopic and the macroscopic, changing distance while also changing perspective. The plurality of forms and possible realities she describes, and the ways we understand the domain of the real, are conceptual instruments in her arsenal. I am convinced that this deep understanding and appreciation of surfaces, textures (along with the tangible and conceptual spaces of our environment) are not hermetic experiments but rather the result of an insistence on intimate connections within lived experience. The intensity of Hefuna's lines, the multiple ways in which the eye perceives the fluctuation of colors and webs that she uses to define space, her inspiration from living cities, and the warps and wefts of her compositions, are remarkable conceptualizations of fundamental aspects of reality. The different bodies of work that are part of her *Cityscapes* are significant in marking the breakthrough to the simultaneous complexity and clarity for which she is widely recognized.

floating metals and lines: susan hefuna's sculpture as drawing

rubá katrib

Comprised of connecting lines, Susan Hefuna's sculptures encapsulate the speed and deftness of her hand in object form. Extending out of a dedicated drawing practice, Hefuna's sculptures further articulate the three-dimensional space that is already suggested within her complex works on paper—with grids and interconnecting lines proposing openings and empty volumes. While her abstract works on paper often suggest the representation of objects, and occasionally are made with layers of paper to add dimensionality, her sculptures also engage with the two-dimensional plane, using perspectives that flatten into an image even as they exist spatially. This concern within her works is generated from and reinforced by her material processes. The methods she uses for creating her works ensure that the continuous line of the sculpture appears to float in space, endlessly forming around an empty volume. This technique makes the emptiness and flatness of the sculpture—versus a buildup of material or solid matter—of primary concern. The tension between the physical presence and the weightlessness of Hefuna's sculptures challenges their forms; they are neither closed nor fully exposed. The hardness and bulk of her materials is contrasted with the lightness of the open space that surrounds them.

Now often made of cast aluminum or bronze, Hefuna's earliest sculptures from the early 1990s used silver, wax, and electrical charges. Creating an inner form out of wax, Hefuna would draw with liquid silver on its surface. To do this, Hefuna would work around the wax with one continuous line, never broken, that once "plugged in" to an energy source and given an electric charge (+ and –) hardened the liquid metal. After the metal had solidified, a process that took a couple of days, only a structure of solid three-dimensional copper lines remained, revealing a free-form drawing in space. In a small series of early works, Hefuna decided to leave the wire and wax intact, revealing the process of how the sculptures were made. This group of objects resembles inscribed medallions, the dangling wires indicating that an energy source may have been involved.

After embarking on this series, the wire and wax would disappear from the works, and Hefuna would leave only the metal form. The abstracted vessels would remain open, the key to their construction unknown. Solid objects become structures that sit on flat surfaces with the possibility of containing things, versus the mechanical and conductive potential implied by the earlier works.

The density of these first works, all made between 1991 and 1994, reveals the shift in Hefuna's practice toward transforming both open space and airiness into vital aspects of the sculptures. The early objects serve as a foil to reveal how, though originating from a solid mass, once complete the armatures of the newer sculptures float out from their networked parts. The difference between drawing and sculpture within Hefuna's process is slight. Within this early series, the silver lines are part of the flat plane of the image; they are embedded in the wax and they form abstract circular shapes into a surface. By removing the wax and making the lines surround open volumes instead, it appears



as if Hefuna draws a form onto the air—on one hand legible as a three-dimensional object, yet on the other, the path of the continuous line is decipherable as a drawing. The merger of sculpture and drawing is central to Hefuna's objects, as indicated in the shift from this early series to her later sculptures. This technique of drawing liquid metal points to an enigmatic quality in Hefuna's works. The objects themselves appear to be simple at first, yet they are surprisingly complex in their production. Through this process, Hefuna's metal works are composed as seamlessly as if they were pen on paper, whereas, as we've seen, the process is far more complex.

Hefuna's work, both in drawing and sculpture, hinges on the concept of the continuous line. Because of this, to make her sculptures, the work must be completed in one sitting; otherwise, the line would, by definition, be broken. The pouring of the metal into the pathways that form the object/drawing becomes an event-based practice that is both physically and mentally demanding, requiring intense concentration as well as fluency with her materials. In one sitting, the entire form must be made without errors or interruption. There is no chance to erase, a failsafe that is implicit in drawing. With Hefuna's method, there is also no chance for concealing earlier decisions or going back. The entire object is evidence of one gesture that leads to the next.

Though the possibility of erasing is associated with drawing, she disallows the practice in her works on paper. By self-imposed rule, no mistakes can be made and nothing can be redone or removed. The drawing thus also exists a marker of a moment and a technique that is contained within a set time period and within the frame of the paper. Her works are the products of singular focus and precision. Hefuna described her continuous drawing process and its relation to her body in an interview with Rose Issa:

"In terms of the actual drawing, the size of the paper is important, for I always draw my lines in one go, without interruption or re-inking. Their



¹
Rose Issa interview with Susan Hefuna
in *Susan Hefuna: xultural codes*,
Hans Gercke and Ernst W. Uthemann, eds.
(Heidelberg: Kehrer Verlag, 2004), 42.

size is naturally related to my body's capacity to hold a line for so far and so long. The drawings started as two-dimensional, but developed into layers of paper of different thickness and translucence, so the texture was that of the superimposed layers of drawings, almost three-dimensional now, which I could see floating before me."¹

This description of Hefuna's process emphasizes that the resulting work is a direct response between her body and the material constraints within which she works. There is little gap between her work and her physical engagement with the material—it is entwined with her bodily response to the act of making. She also reveals the direct connection between the two-dimensional and three-dimensional forms she creates, both on the threshold of merging. Moving between drawing and sculpture, Hefuna still must alter her exact approach for each medium even though the rules of engagement remain similar. With the sculptures, the meditative methodology she has practiced has ramifications in terms of stamina and difficulty of the complicated or unwieldy materials and scales she works in. We often don't consider bronze, aluminum, or gold to be fast or easy materials, yet Hefuna makes these metals flow.

The performative approach to working extends into her more recent sculptures that carry the singular event of making directly into the casting process. For sculptures standing as large as a human figure—such as the aluminum sculptures *Be One* (2016) and *Nous* (2016) or the more modestly scaled casted bronzes, such as *47,5x37, 5x15* (2016)—the process, from the casting to the pouring of metal, is a bodily gesture articulating a form in one go: no pre-sketch, no interruption. The structures themselves mirror the scale of the body, becoming stand-ins or containers. Hefuna doesn't plan the objects in advance; they are the result of a series of movements made in time. They are directed by both the expanse and restriction of her body and breath, operating within her established gestural language. Her works come into being from a process that is both spontaneous and familiar, in that Hefuna has trained herself to execute physical and mental control.

Left
BE ONE, 2016

Center
NOUS, 2016

Right
Gebilde, 2016



Over the decades, Hefuna has developed her own lexicon of mark-making that permits her to improvise with impressive control. The significance of movement within her work was well articulated in Hefuna's collaboration with choreographer Luca Veggetti at The Drawing Center in 2013. The piece, titled *Notationotations*, began with a complex line drawing that Hefuna created in advance of the performance. The footage of Hefuna making the drawing was projected during the performance; meanwhile, three live dancers from the Martha Graham Dance Company elaborately erased the chalk lines Hefuna traced on the floor with the movements of their feet. This method of making and unmaking, and the movements of

both processes, are interconnected. The choreography further articulates Hefuna's interest in temporally anchored movement that is specific to making her works. The erasure that takes place through the dance is what Hefuna cannot do to her objects or drawings. Yet nothing is permanently erased. The projection of her putting down what the dancers are taking away—as well as the fact that she redraws the physical lines on the floor after they are erased by the dancers to start again for the next performance—creates a cyclical action that suspends the action in time. Never is the drawing either fully complete or fully erased.

In addition to physical gestures, the process of drawing for Hefuna is connected to writing. Occasionally, letters or words appear in her sculptures, but often it is only the continuous line and the shapes it creates that suggests written language. The line's connection to handwriting turns Hefuna's sculptures into abstracted text. The stroke of her substances, from ink to silver, envelops space, creating porous containers made of unintelligible script—the negative space is as central as the lines that are created. Attempts to read the inscrutable language, even when recognizable letters are involved (such as with *Be One* and *Nous*), are challenged by the layering and lattice-like structures. The walls of the sculptural vessels are superimposed on one another, the forms becoming almost cage-like. One can see in and out of them, as the walls are also formed like grids. In *Be One* and *Nous*, the human-scaled vertical objects suggest the confines of constrained enclosures. They are like closets, or perhaps coffins, yet the meaning of the text and the openness of the objects enunciate experiences of subjectivity. Oneness and togetherness are flip sides of the same coin, and the delicate layer between these dichotomies becomes the thin, yet solid, surface that Hefuna wraps around space.

Smaller sculptures, such as *47,5x37, 5x15* and *46,5x43,5* (2016), evoke containers of a different sort. These vessels are more intimately scaled and resemble vases, pots, and other more domestic forms. The interior of the object is rendered visible, as the enveloping line doesn't cover the entire surface. As vessels, the objects defy functionality. Most substances would leak out of them in an instant. The vases cannot hold water; the bowls would only hold things solid and large enough not to pass through their openings. The human-scaled architectures of *Be One* and *Nous* are ineffective as shelter, and are perhaps better suited as cages, where the figures enclosed aren't completely out of sight. There is still a way to interact, to be visible, between the one who is inside and the one who is outside. Hefuna's functionally impotent objects emphasize the modalities of surface. The patterned metals that create her forms become the central element of her work. Furthermore, the proportions of the objects' negative spaces resist notions of a discrete interior space. When moving around the object, all sides are visible at once. It's not just the objects' inability to fully contain something; they also turn their interior inside out or efface them through their openness. The enclosed interiors evaporate; the distinction between inside and outside dissipates.

The logic of Hefuna's forms mimics domestic architecture and objects, while defying any straightforward operation as such. They are vessels and they are language. They are dense and they are also spacious. Hefuna has described how her work engages with the merging micro- and macro-elements:

All works
Building, 2016



2
Issa interview, 41.

"I was always attracted to the abstract form of structures—that of molecules, DNA or modules—those details in science and biology that illuminate us about the bigger structure of life. I see similarities between my drawings, which are inspired by the shape of the mashrabiya (the old latticed wooden or stone decorative screens associated with architecture) that you see in old Cairo, and the molecular structure, especially in the joints where the lines cross each other."²

Left
Structure II, 2011

Right
Structure III, 2011

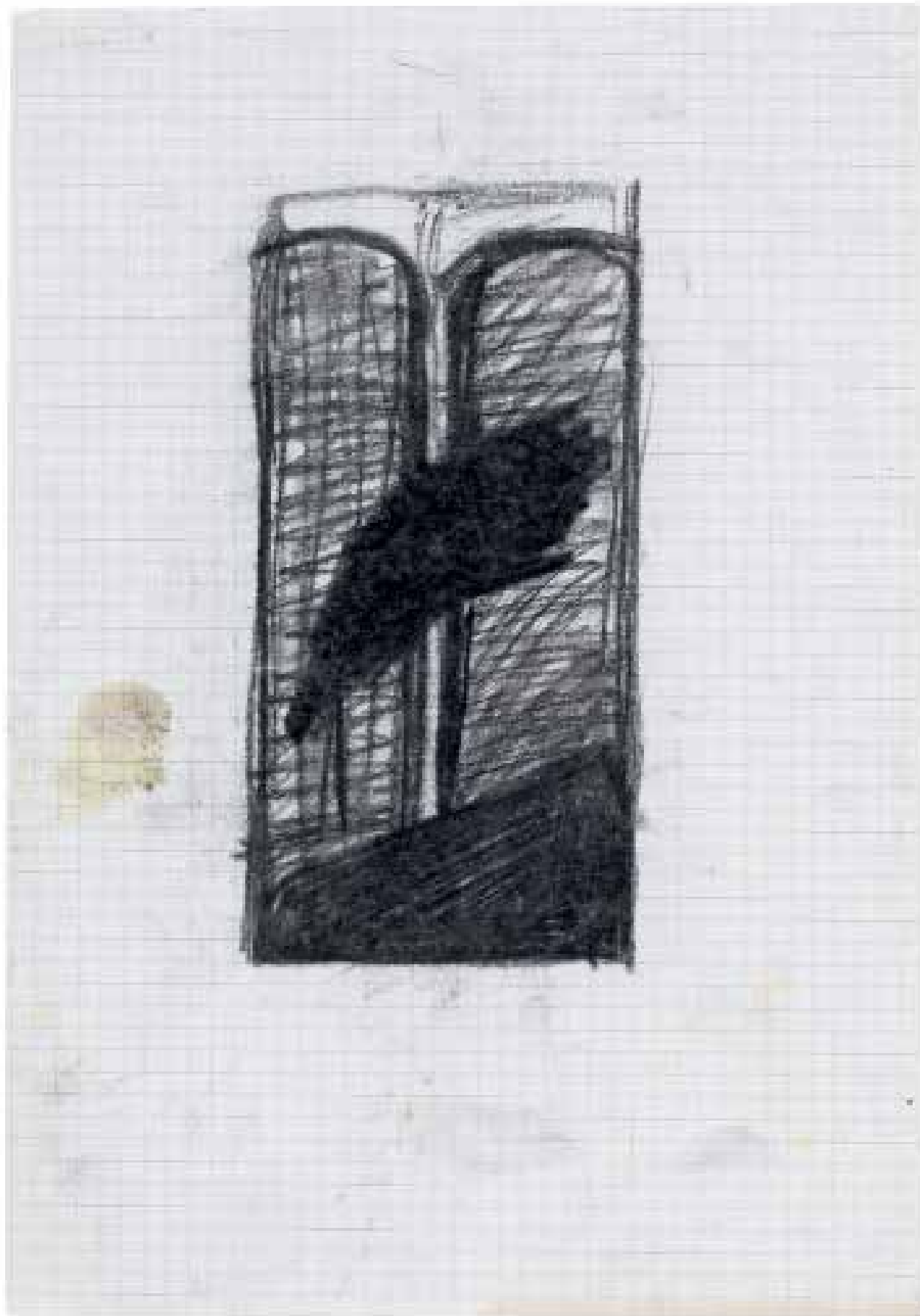


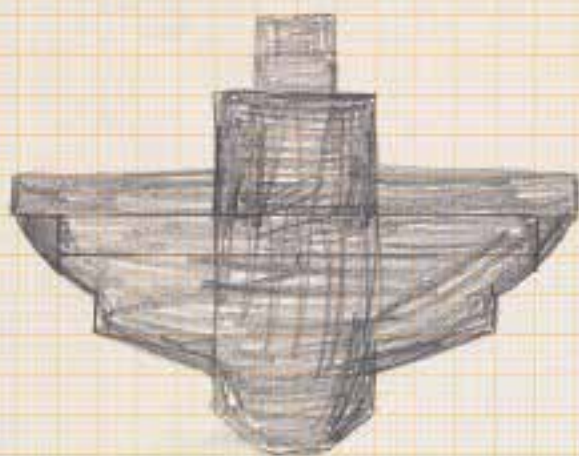
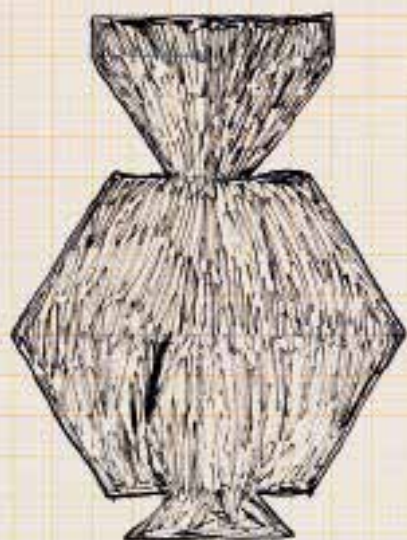
The emphasis on structure, the moments where one part meets another, becomes the central focus of her work. The open spaces take shape in relation to the hard lines that envelope them. The imperfections and organic gestures that arise out of the process anchor her objects to a specific time and space. They are made to speak the language of architecture and domestic things, yet they have the hand-drawn quality of the provisional, even as they are rendered in solid materials. Hefuna creates works that collapse distinctions, merging oppositional characteristics into a single form. Her works exist as singular entities; evoking qualities (inside, outside, light, heavy, open, closed, hard, soft) that remain at odds with one another, making them transcend their conventional attributes.

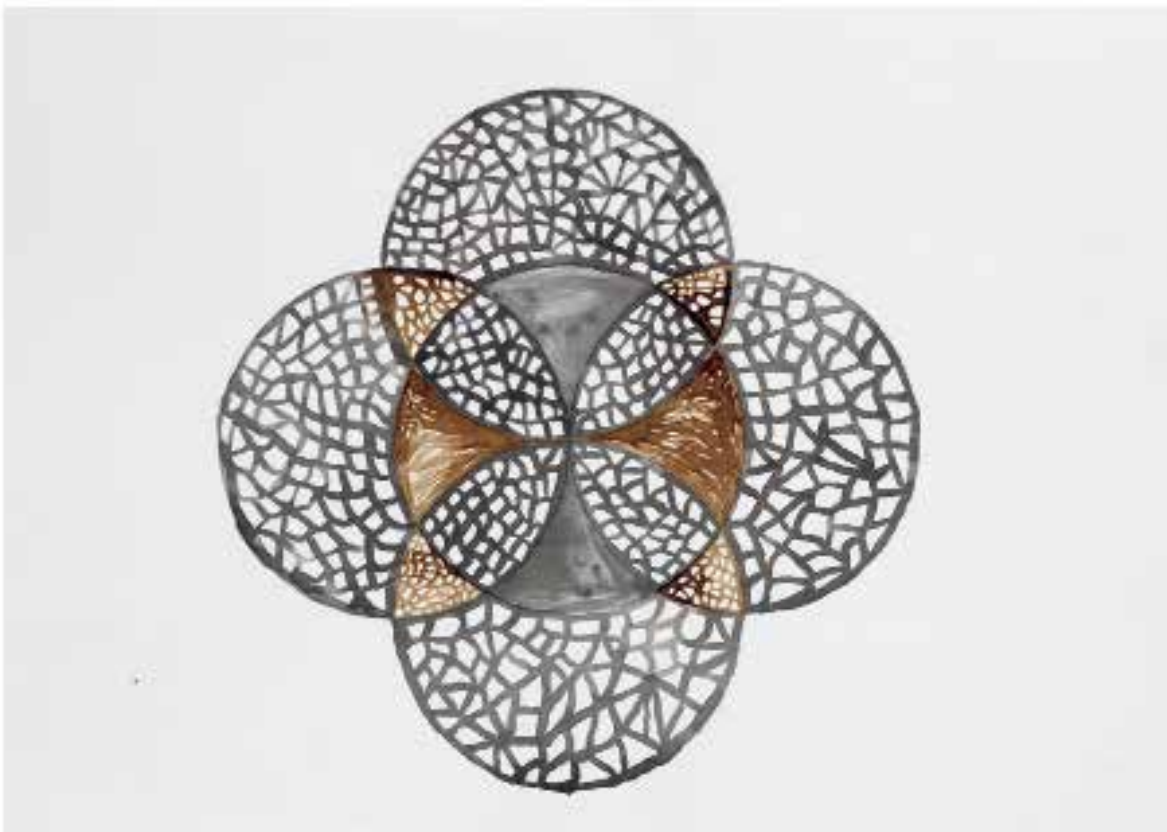
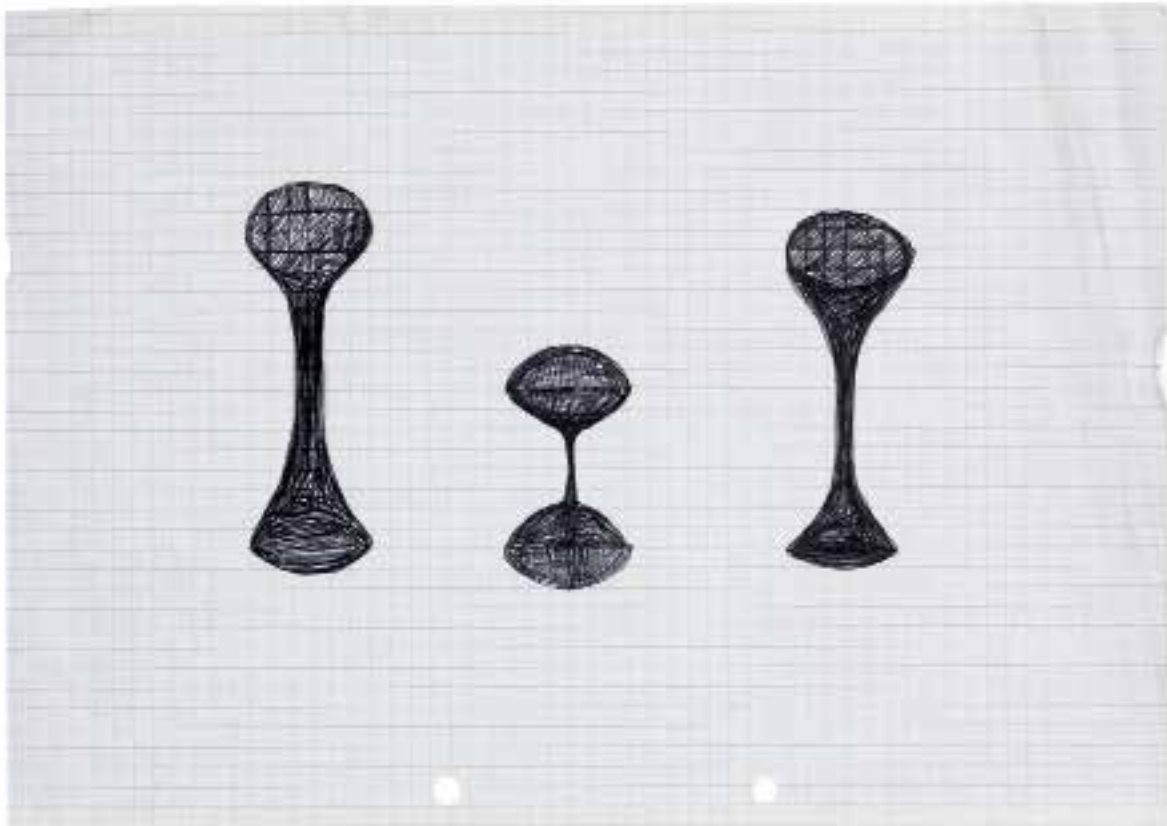


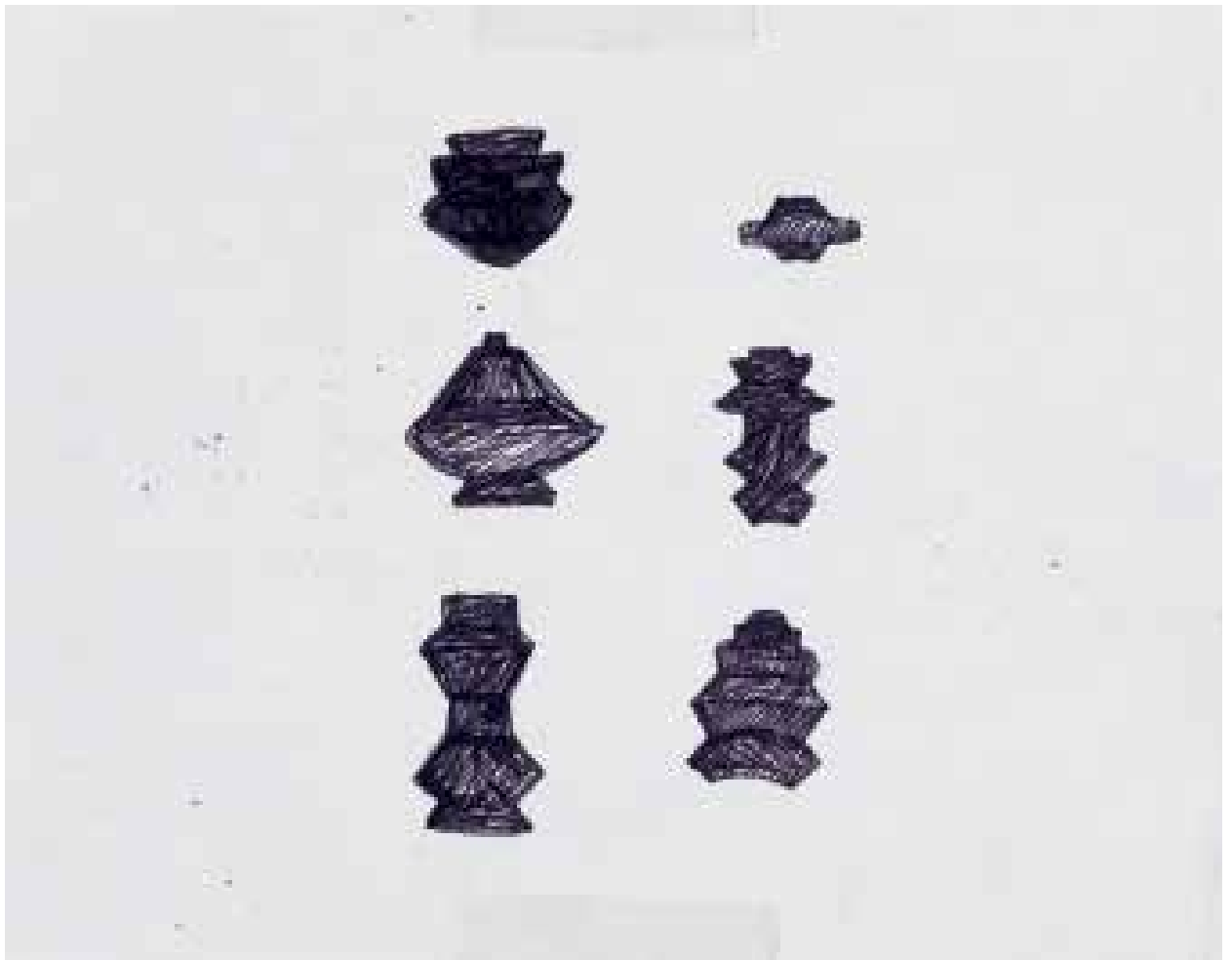


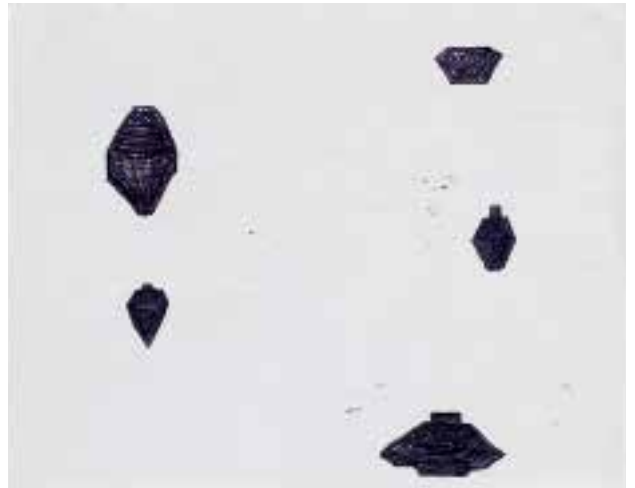
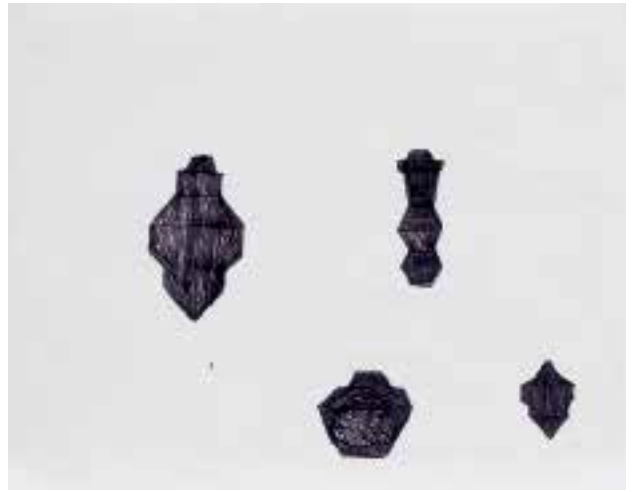
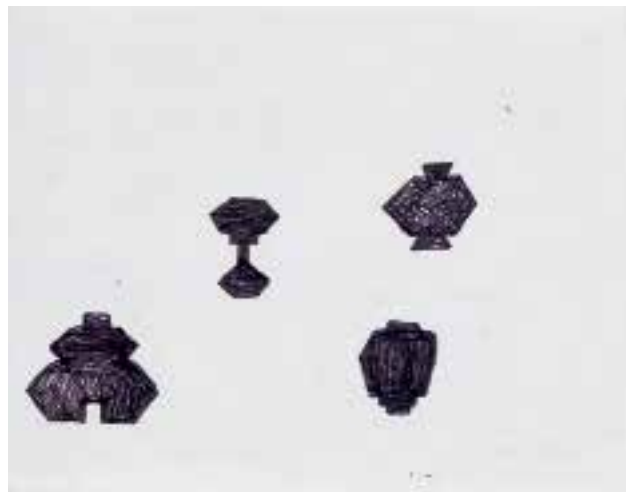






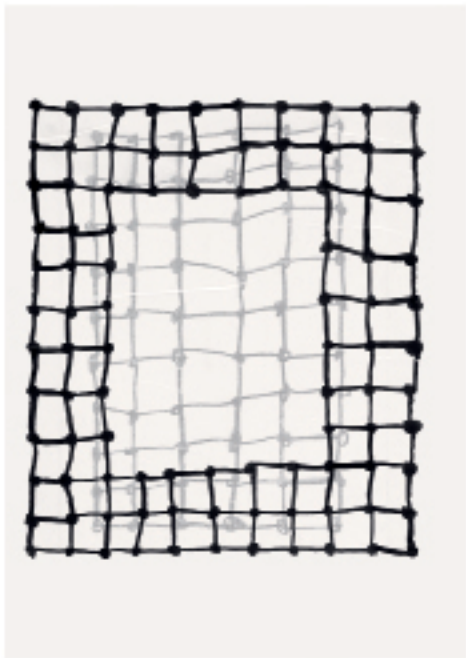
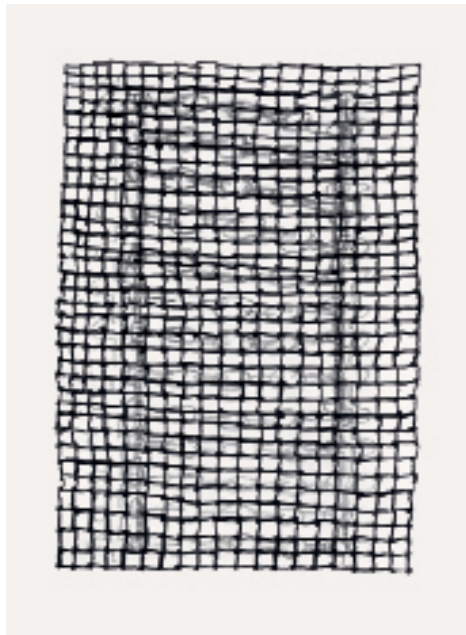


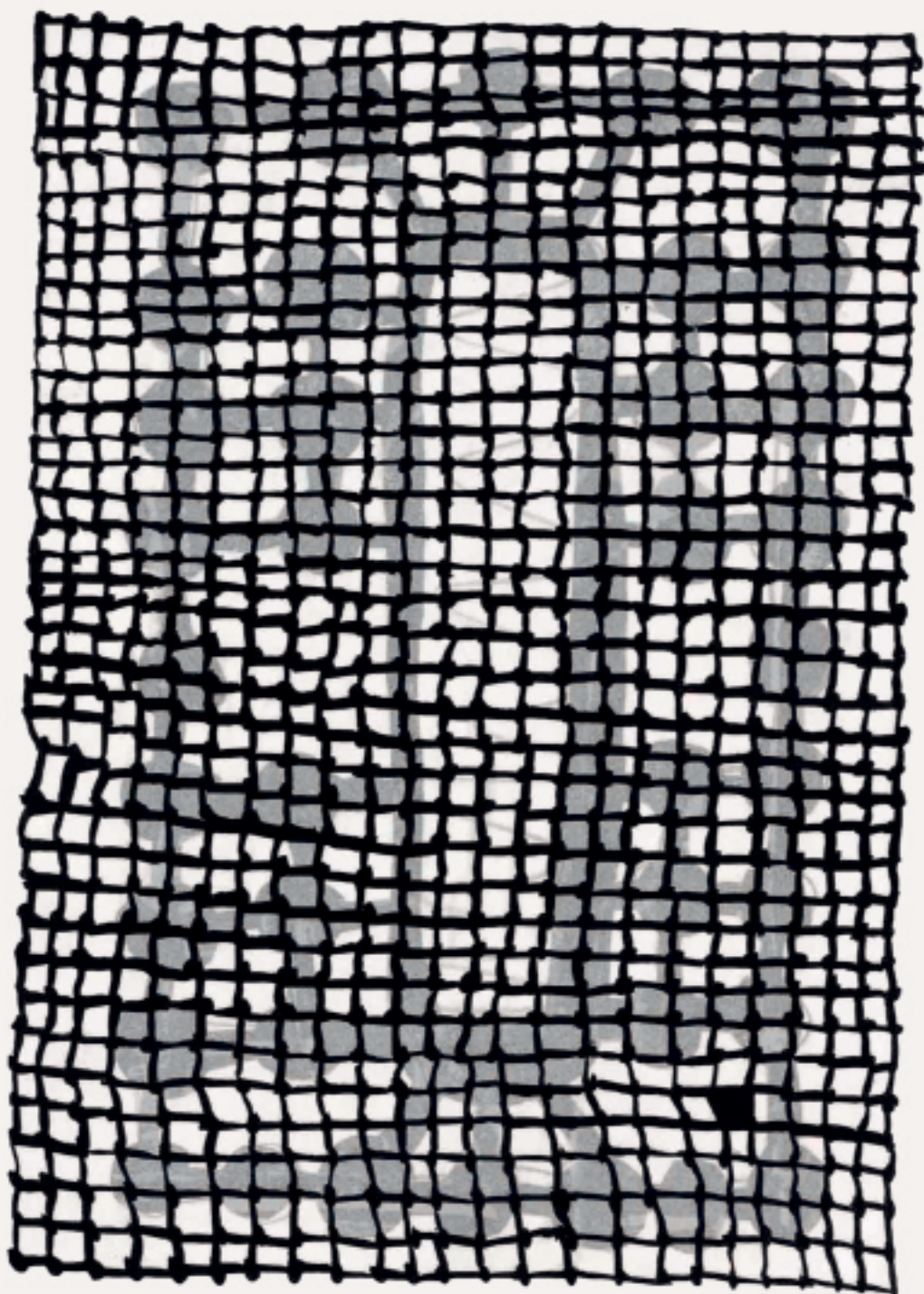




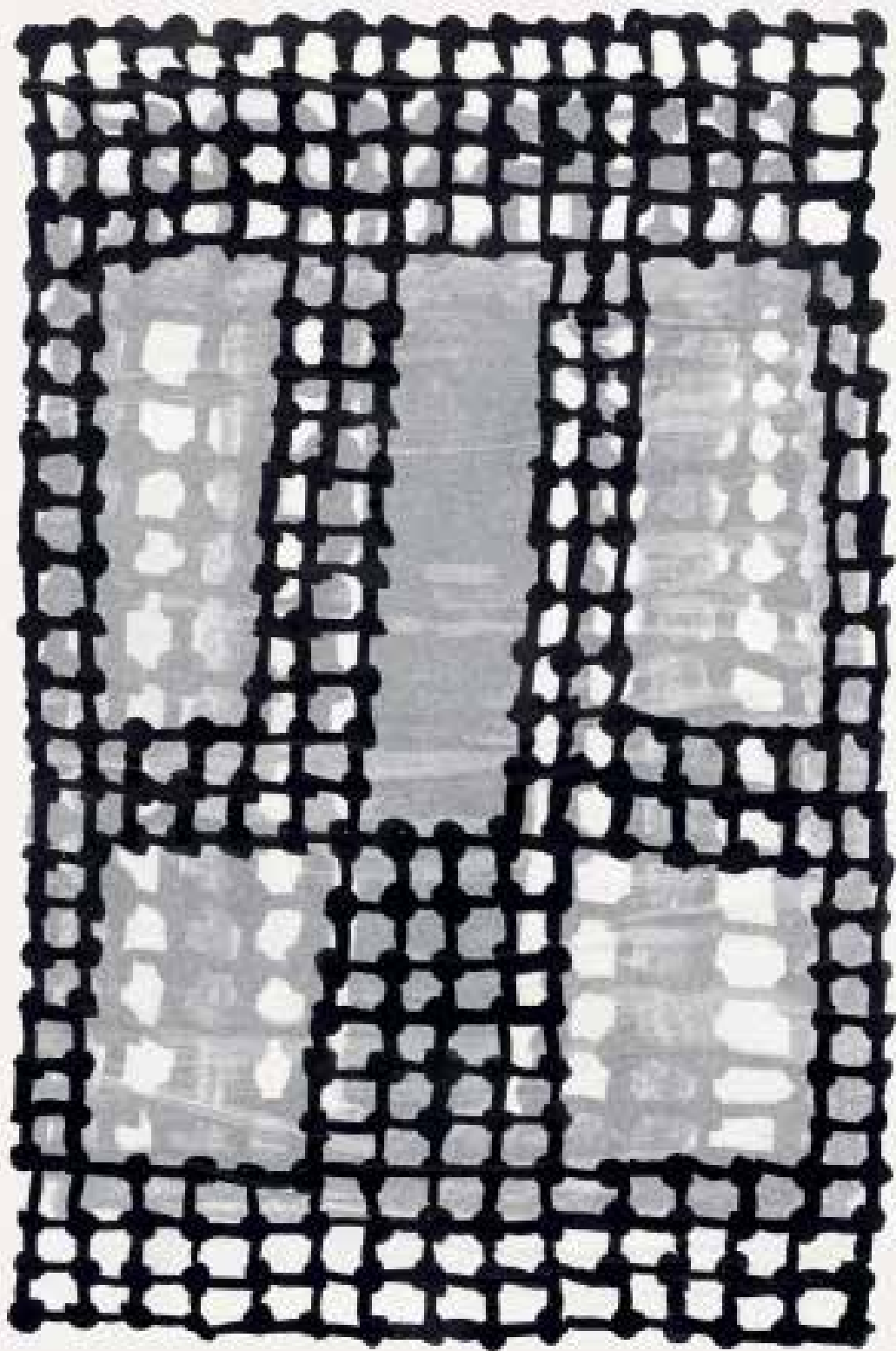


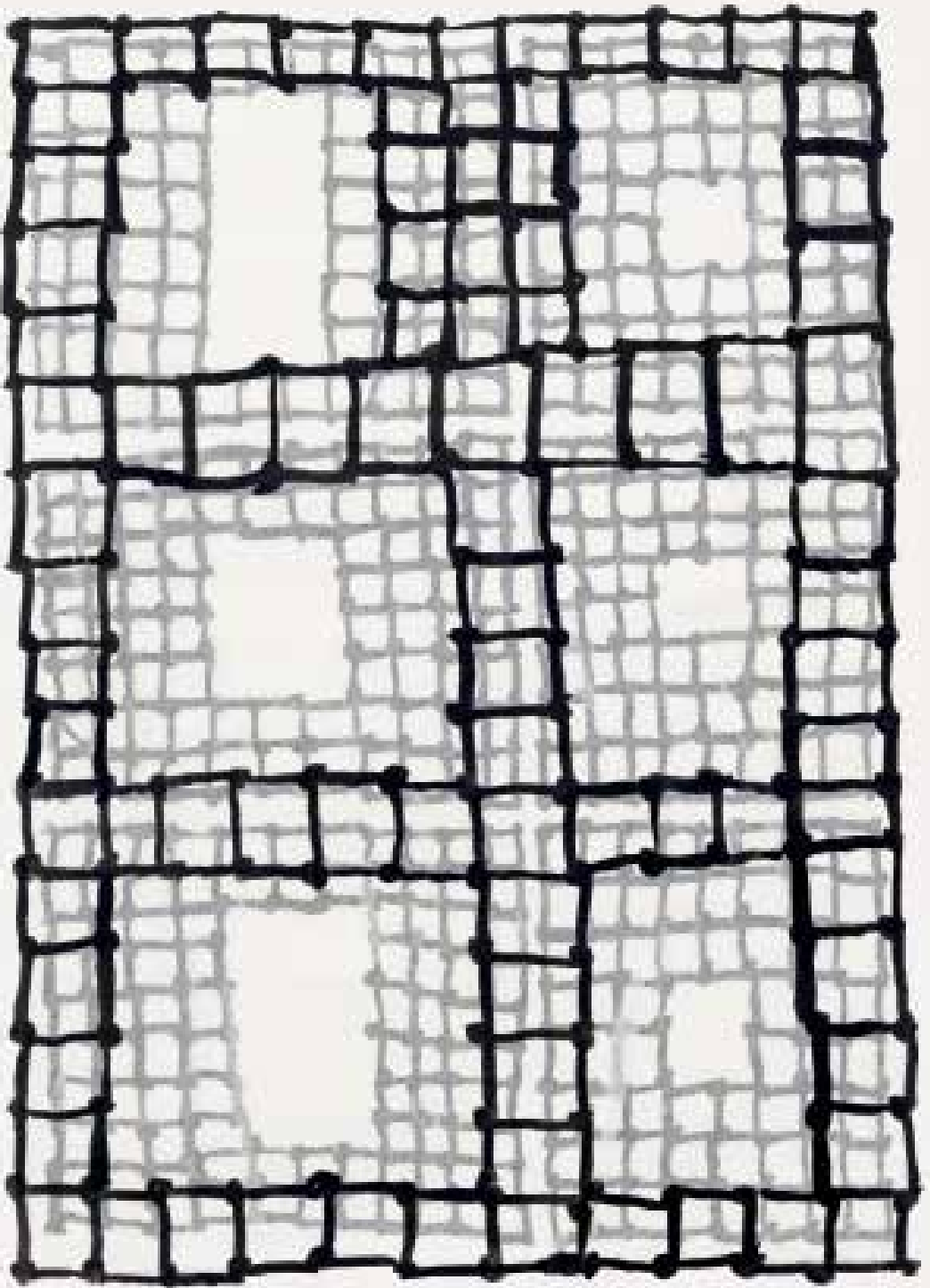




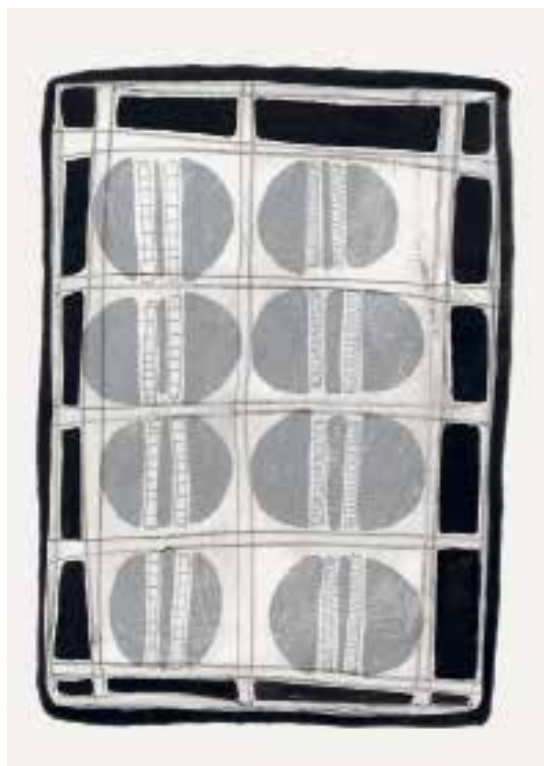


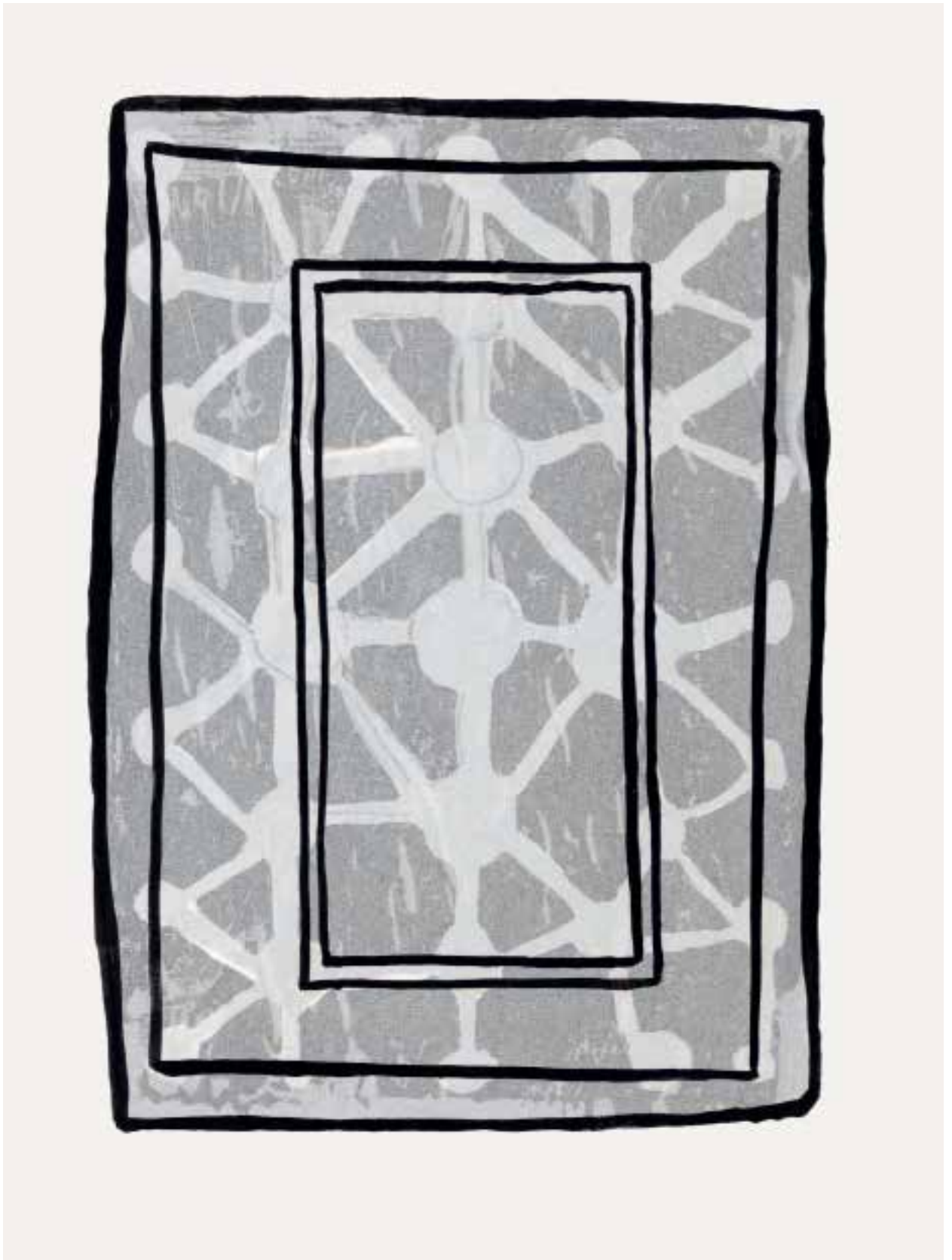


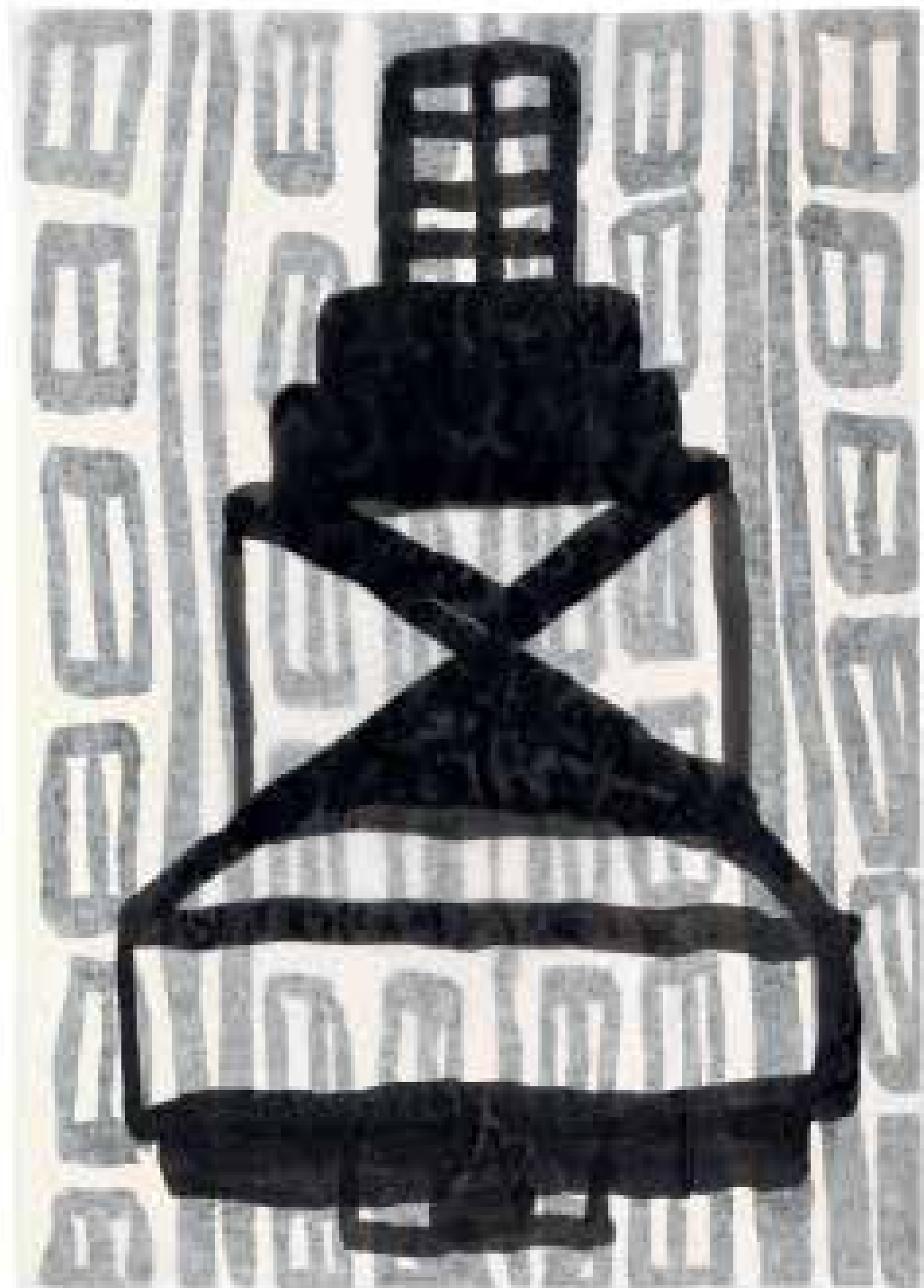


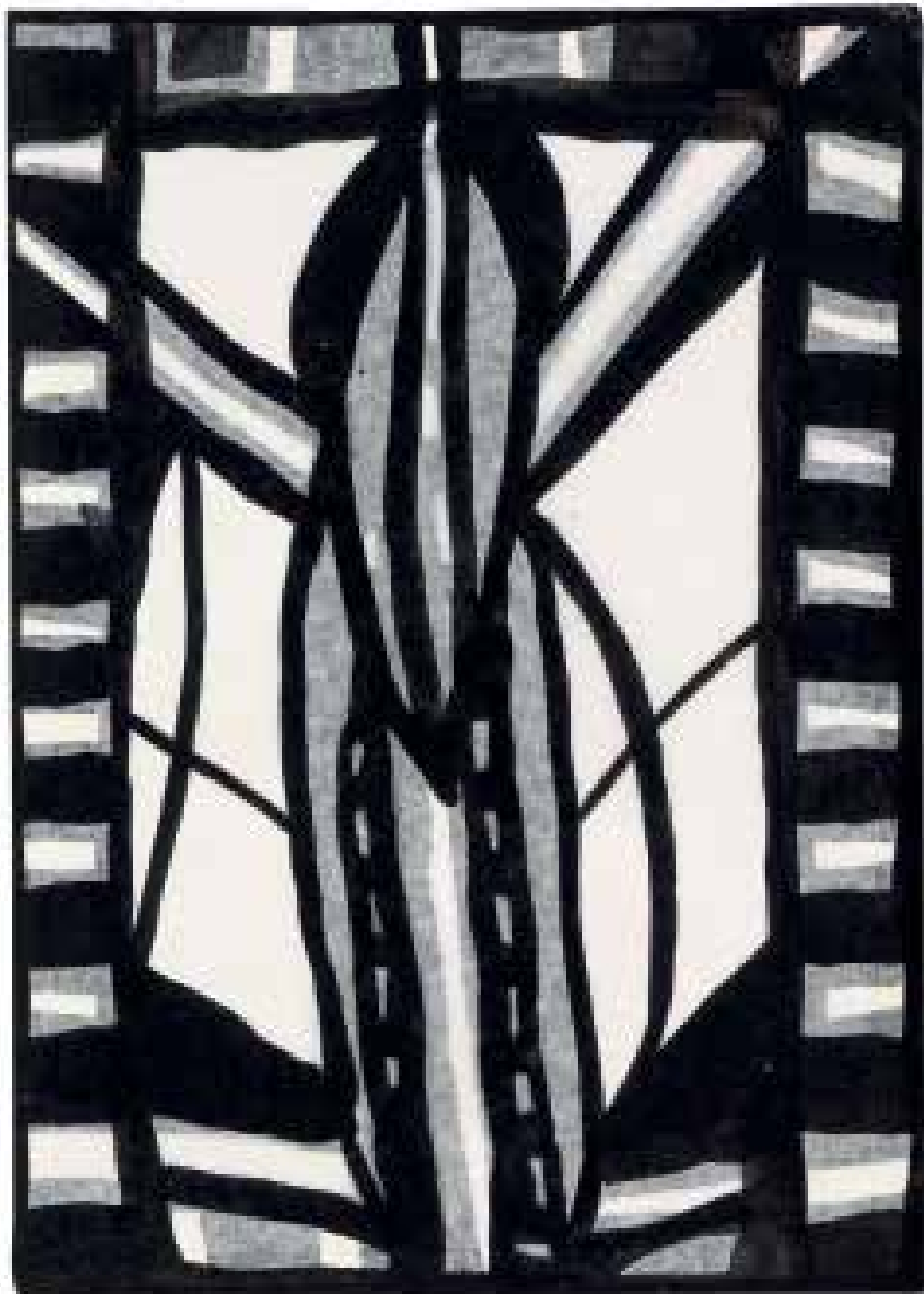


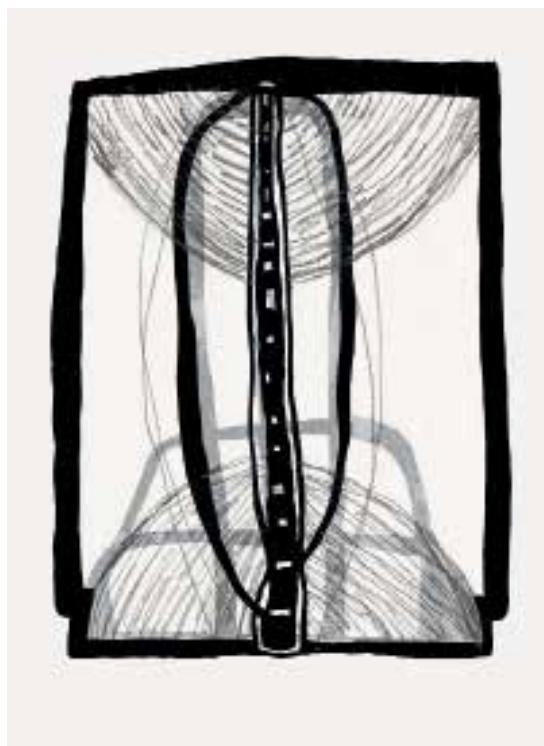


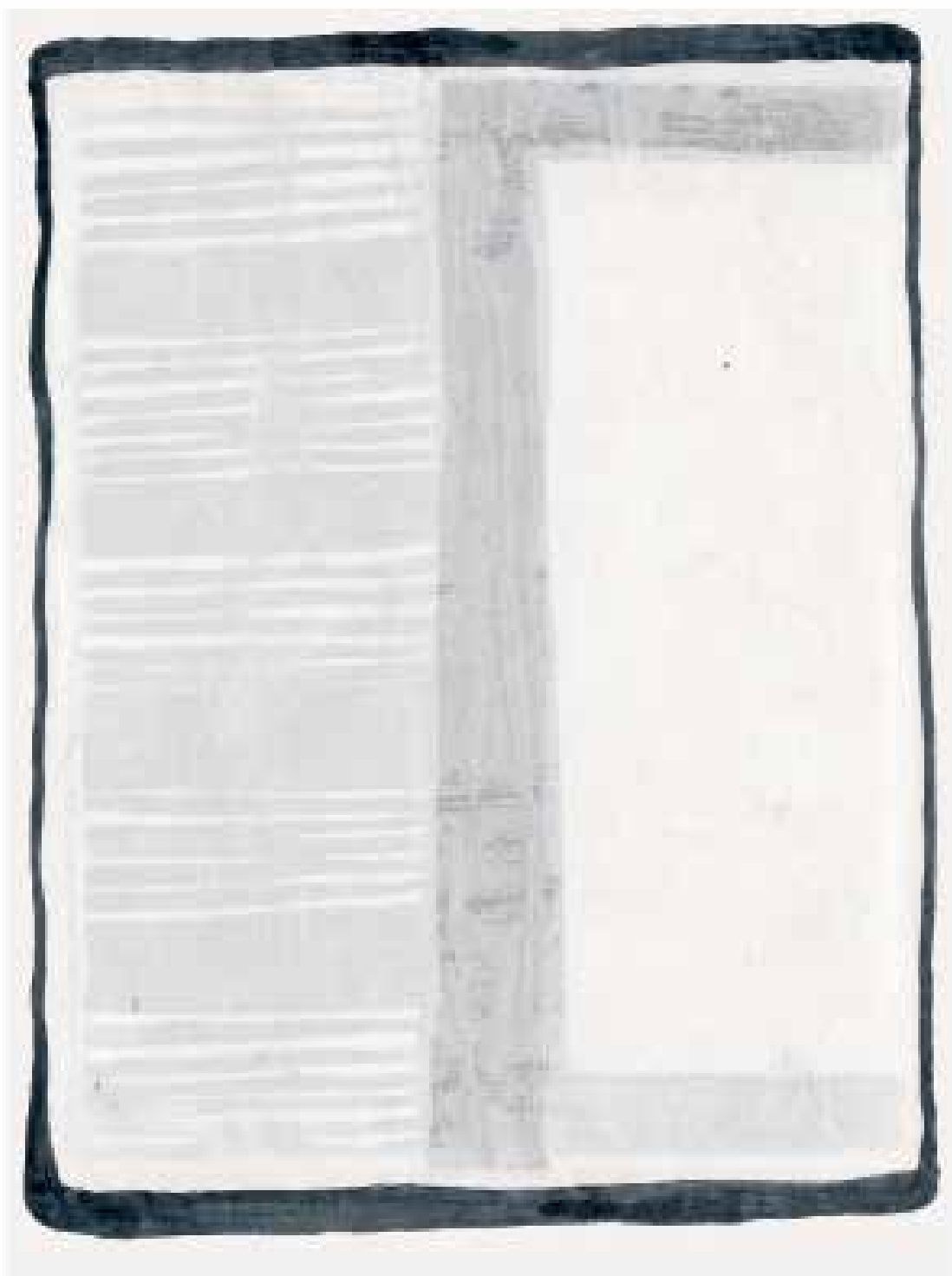


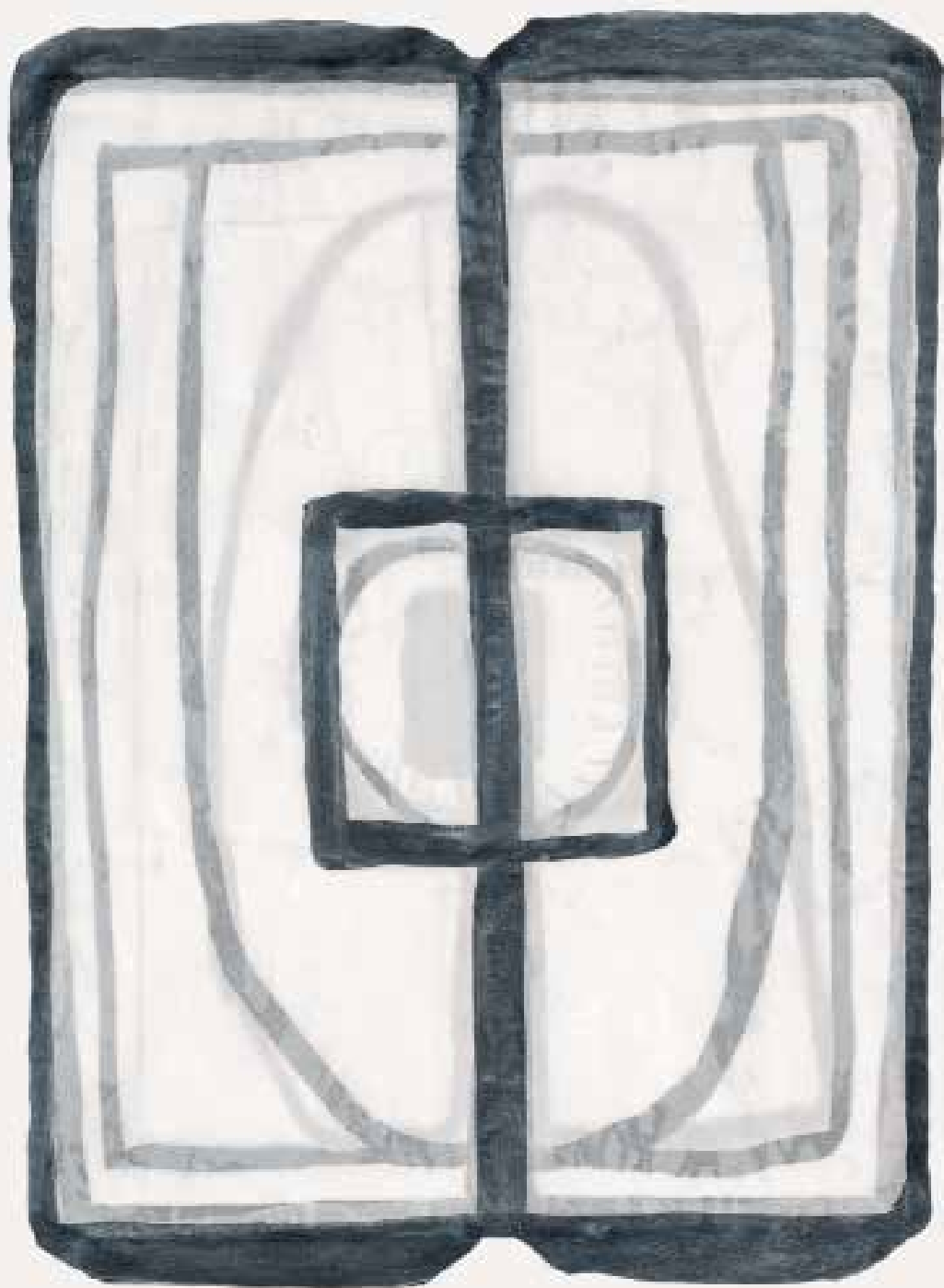


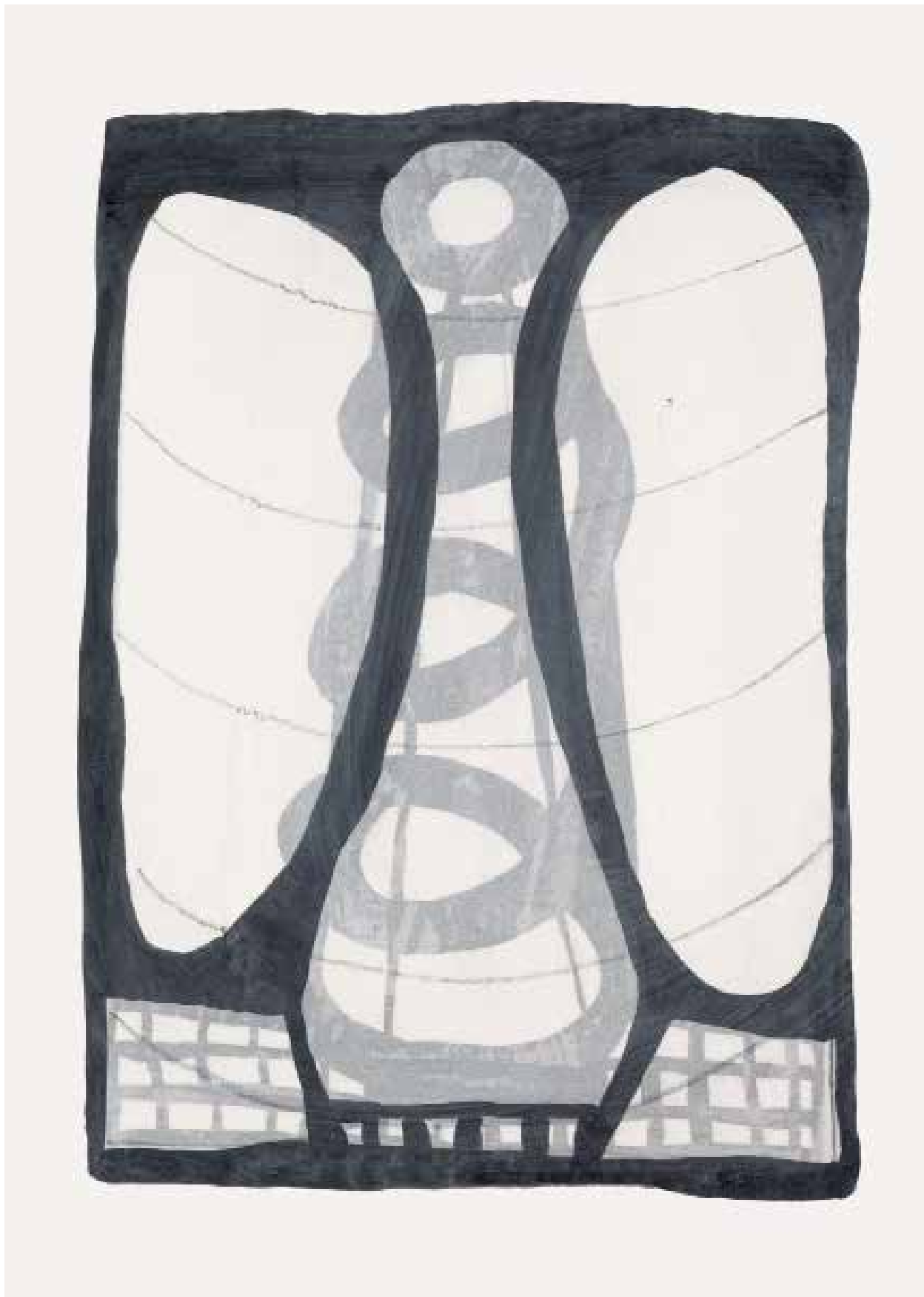




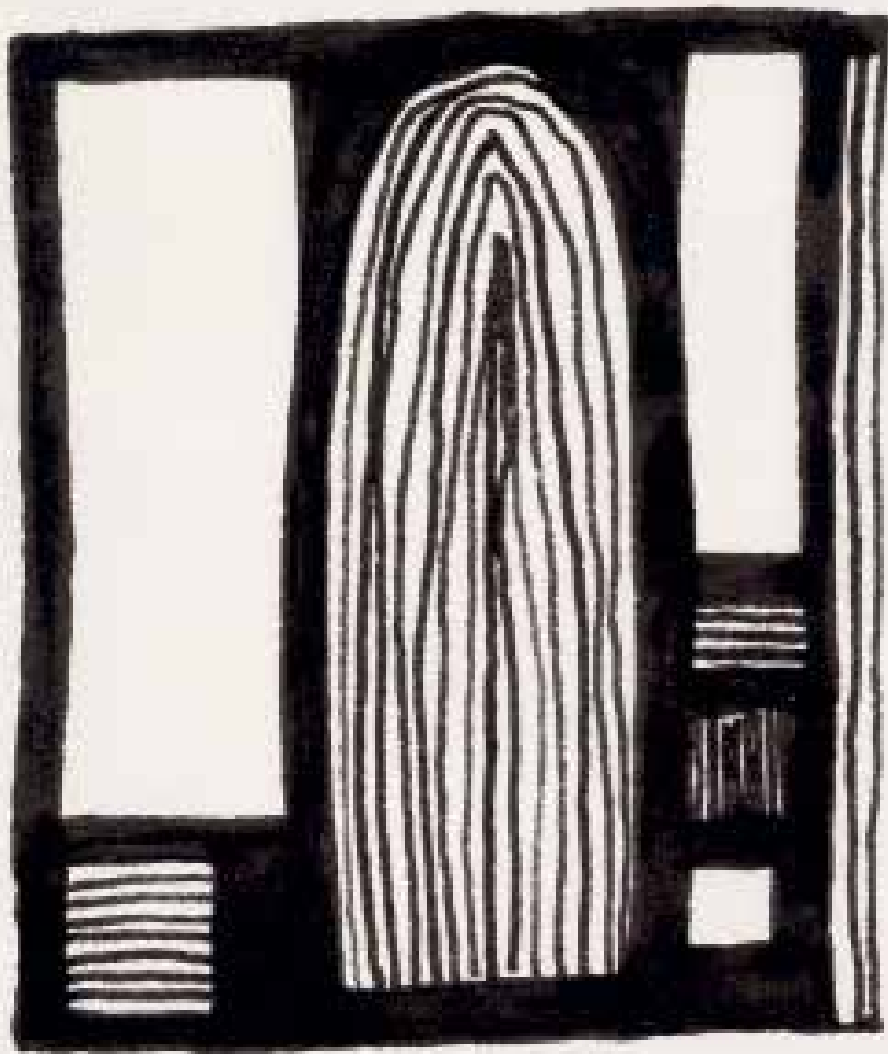




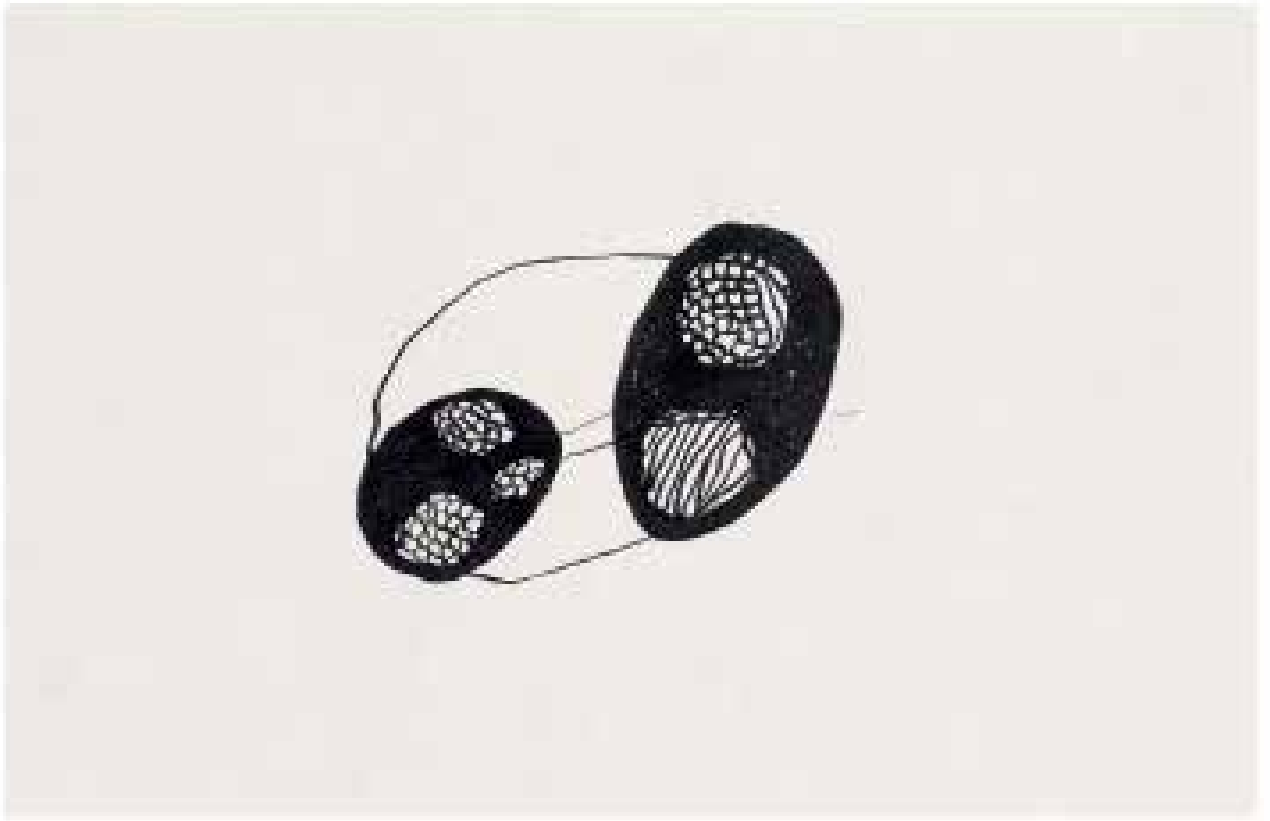


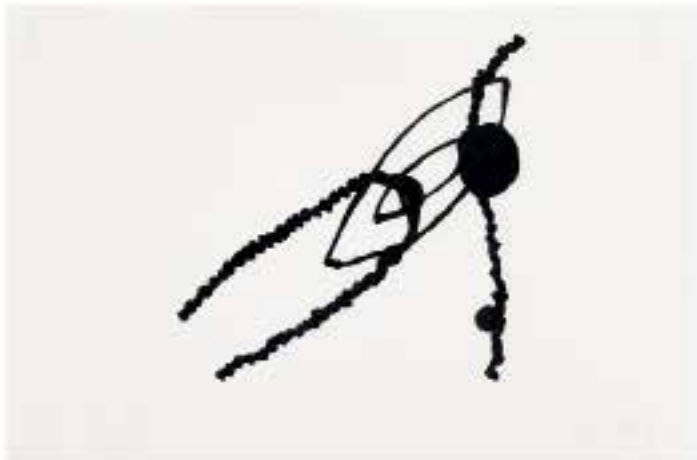


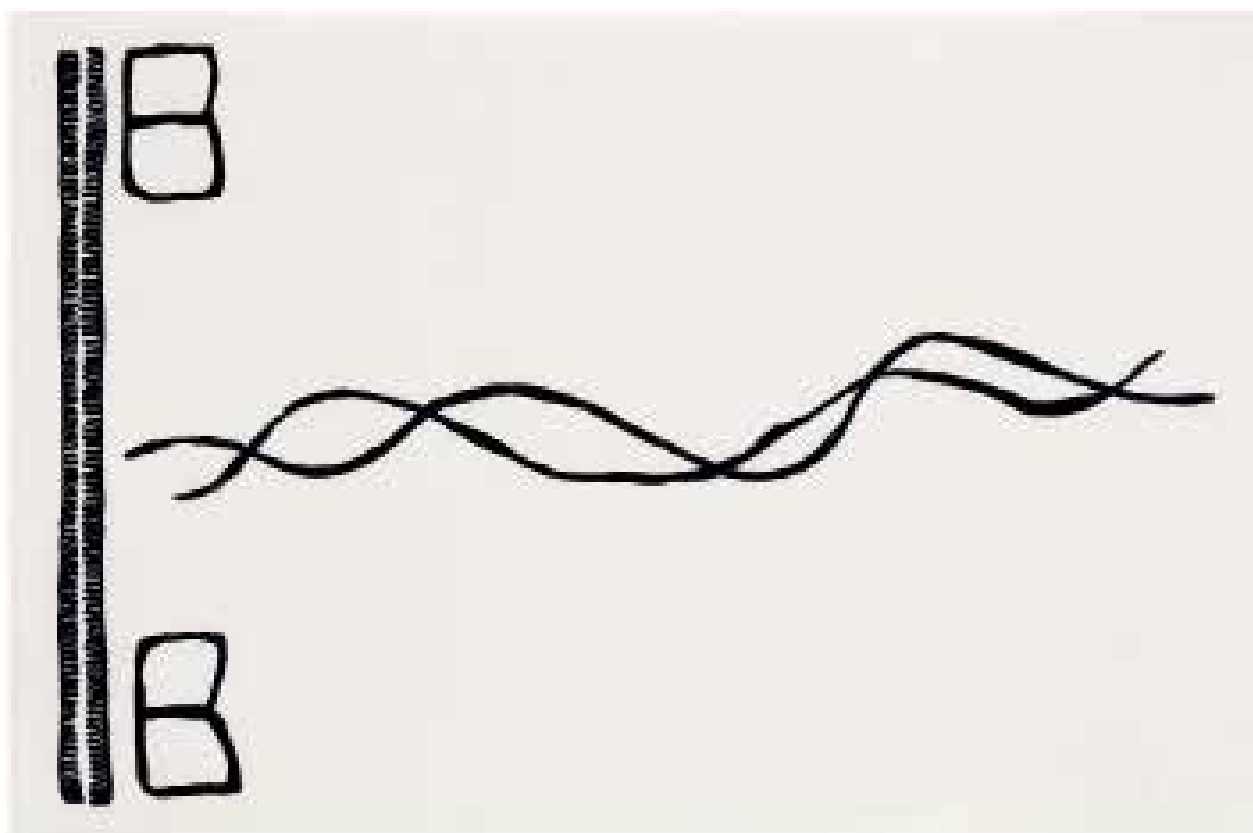
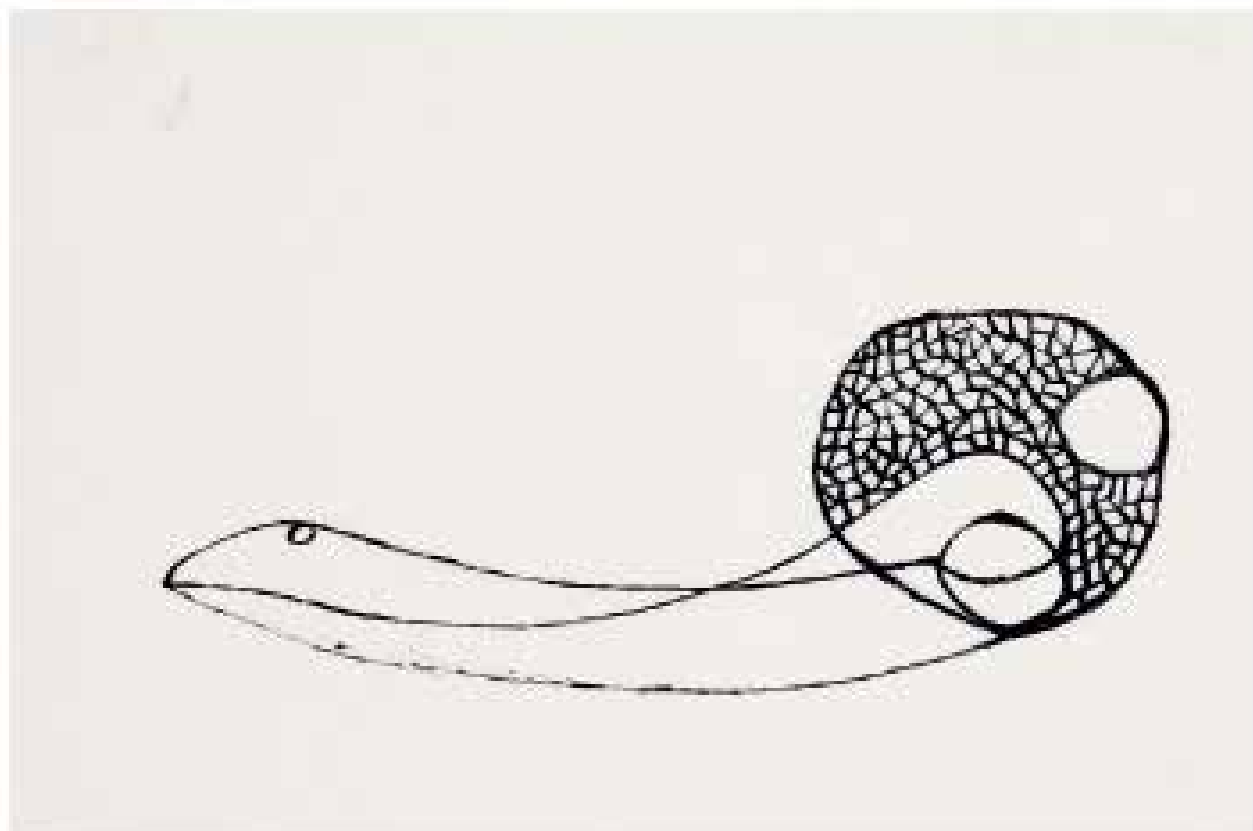


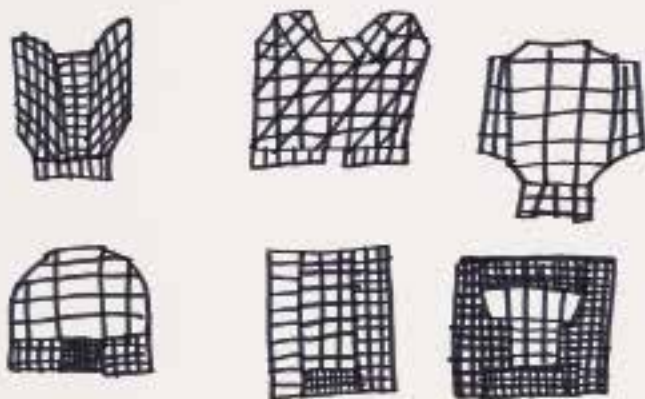
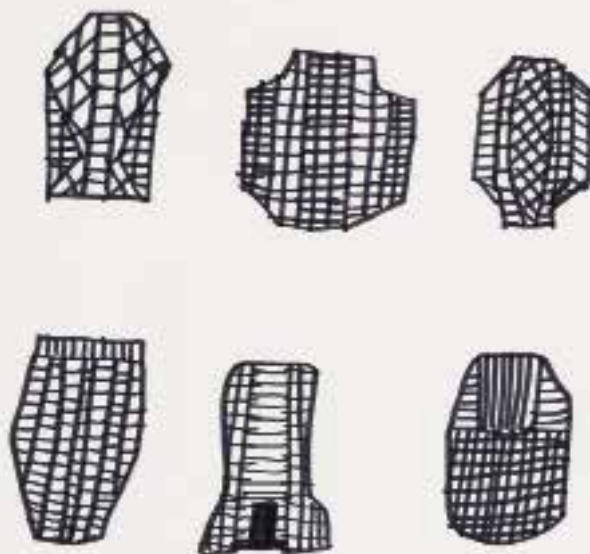


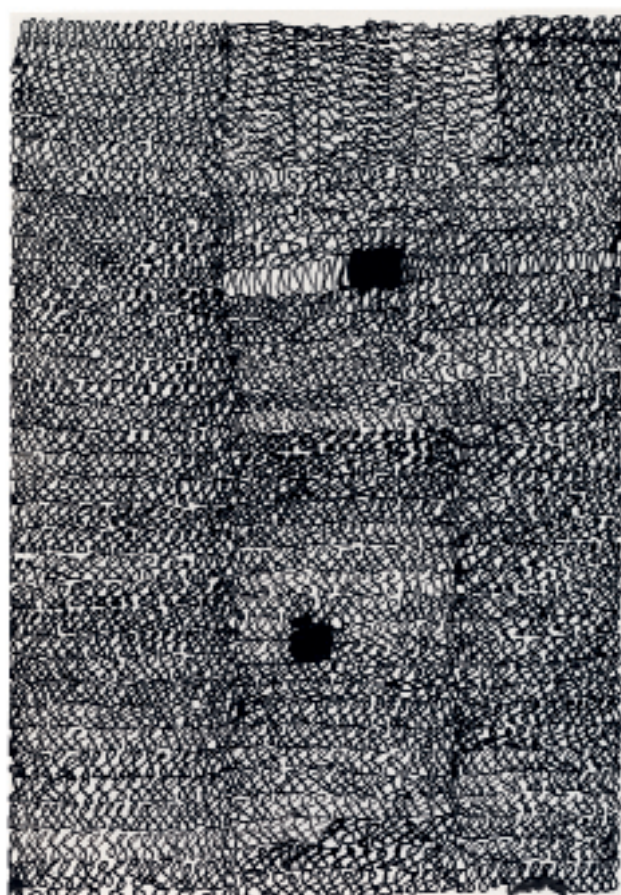
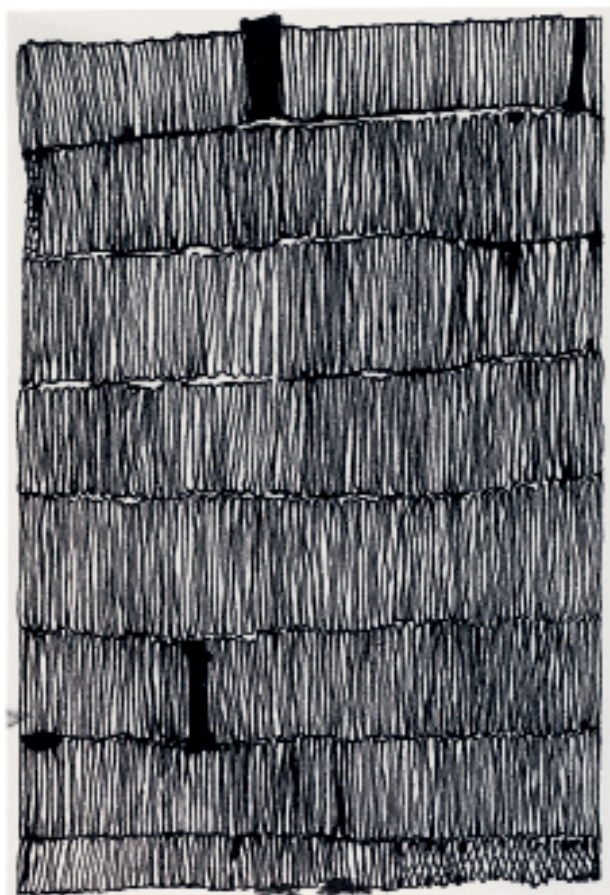






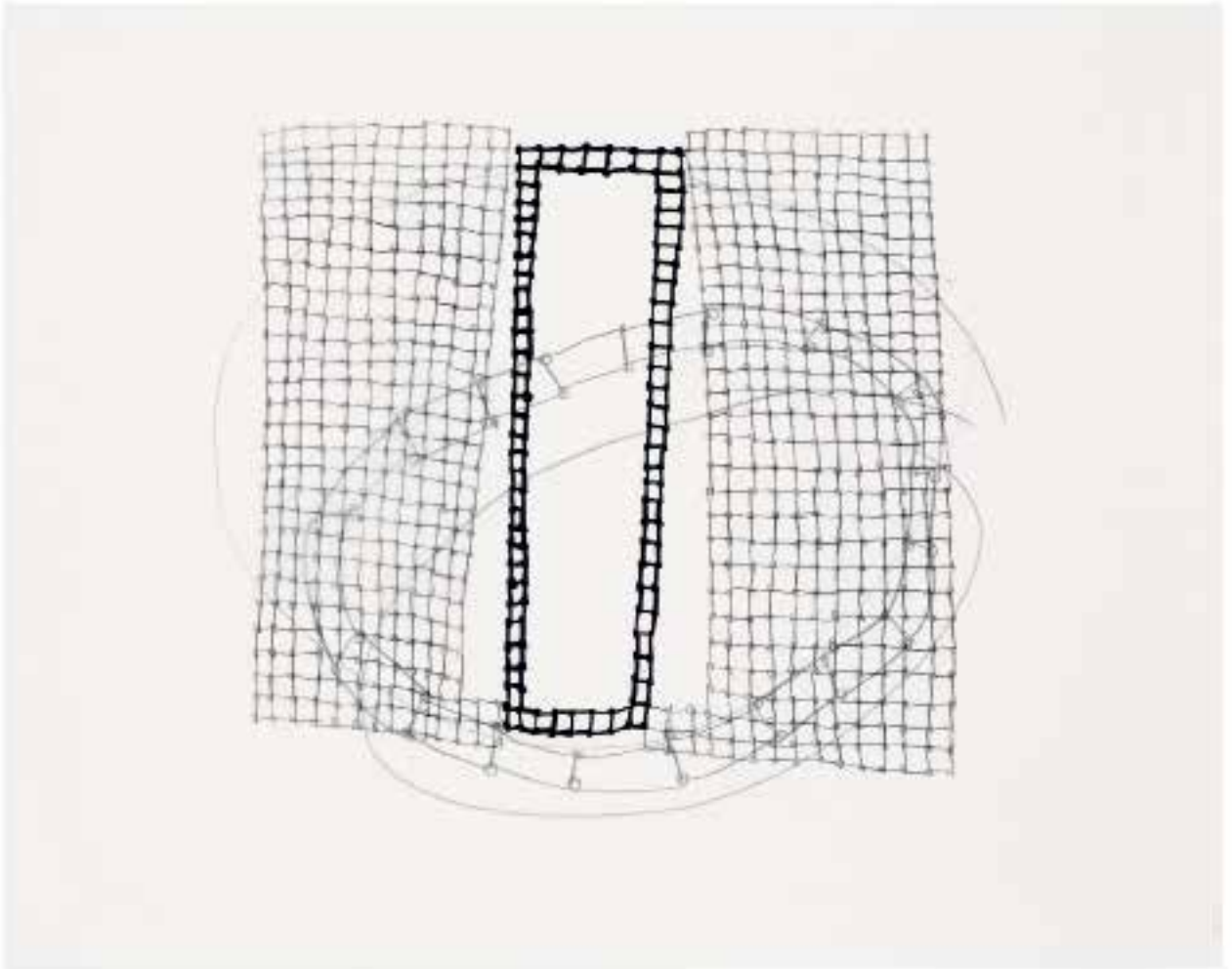






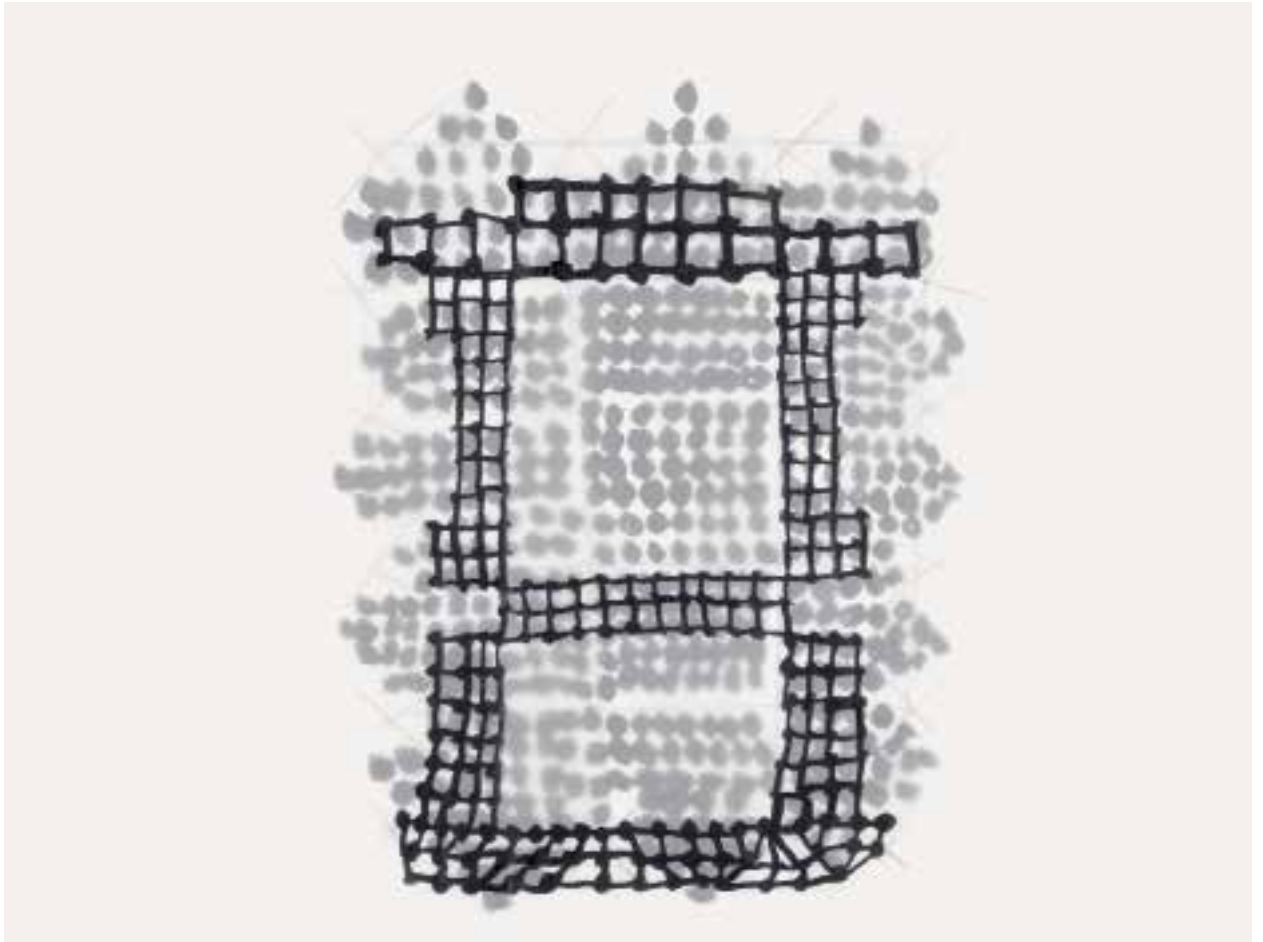




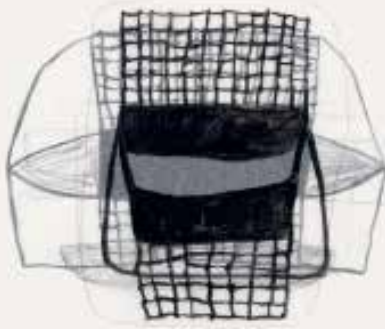


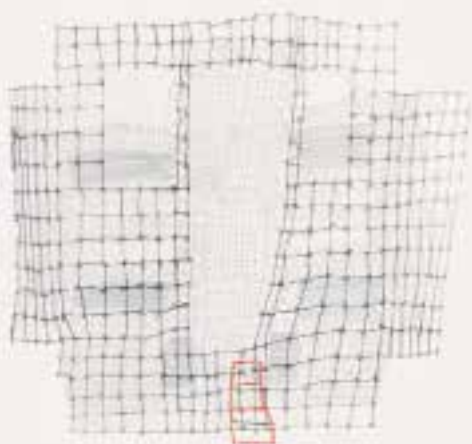










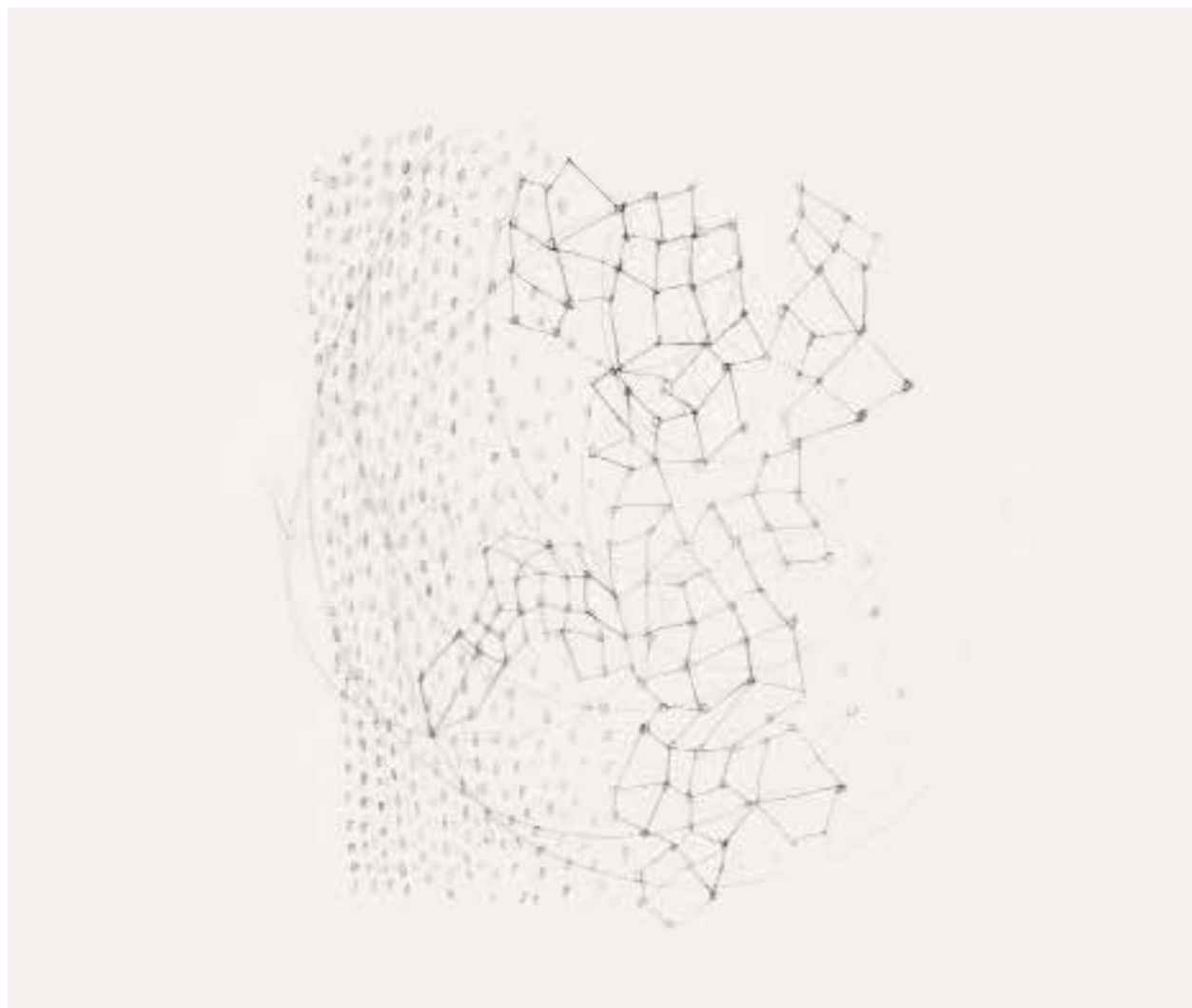


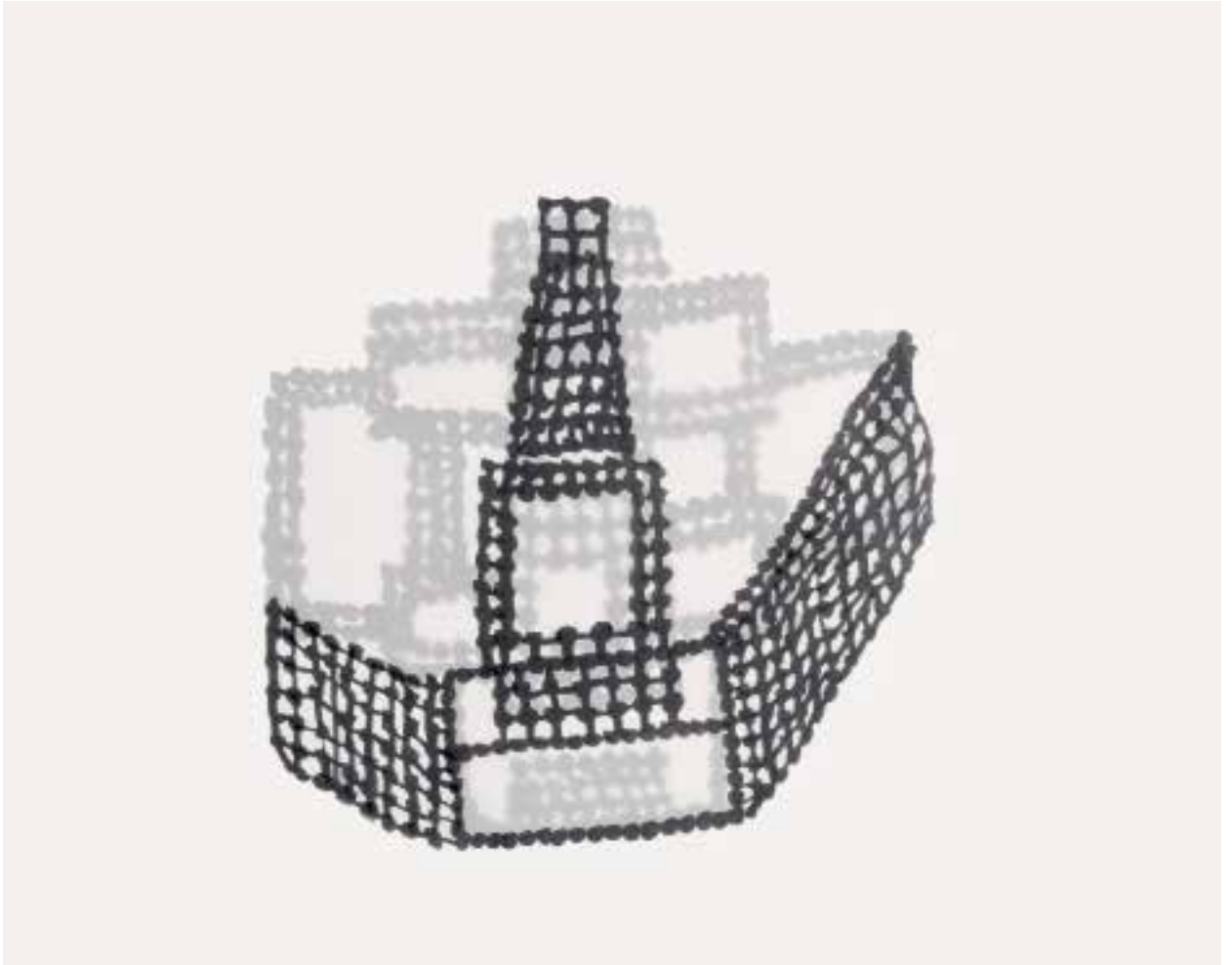




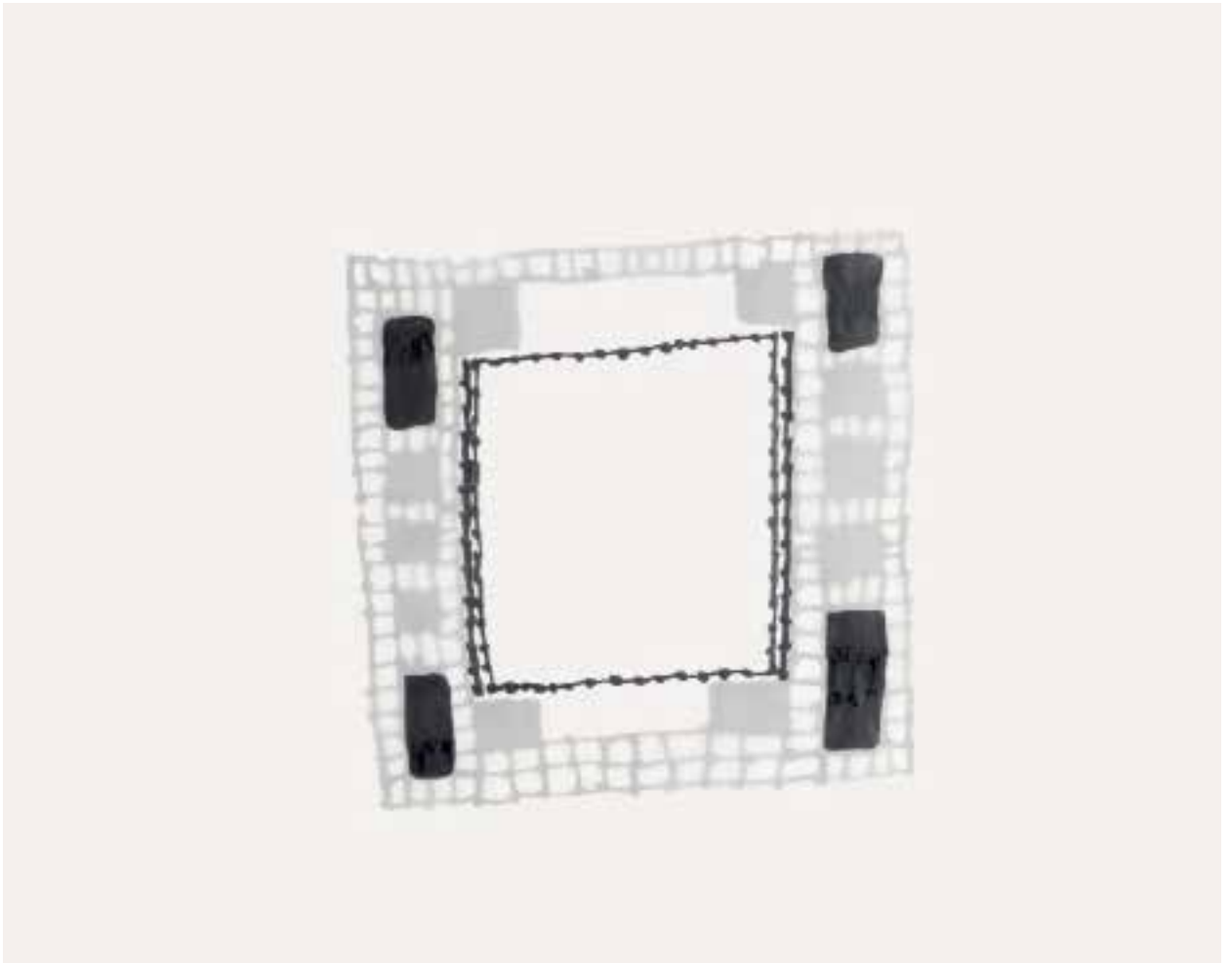


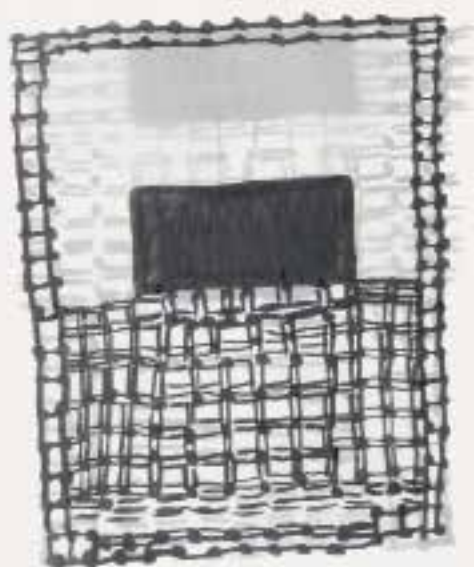


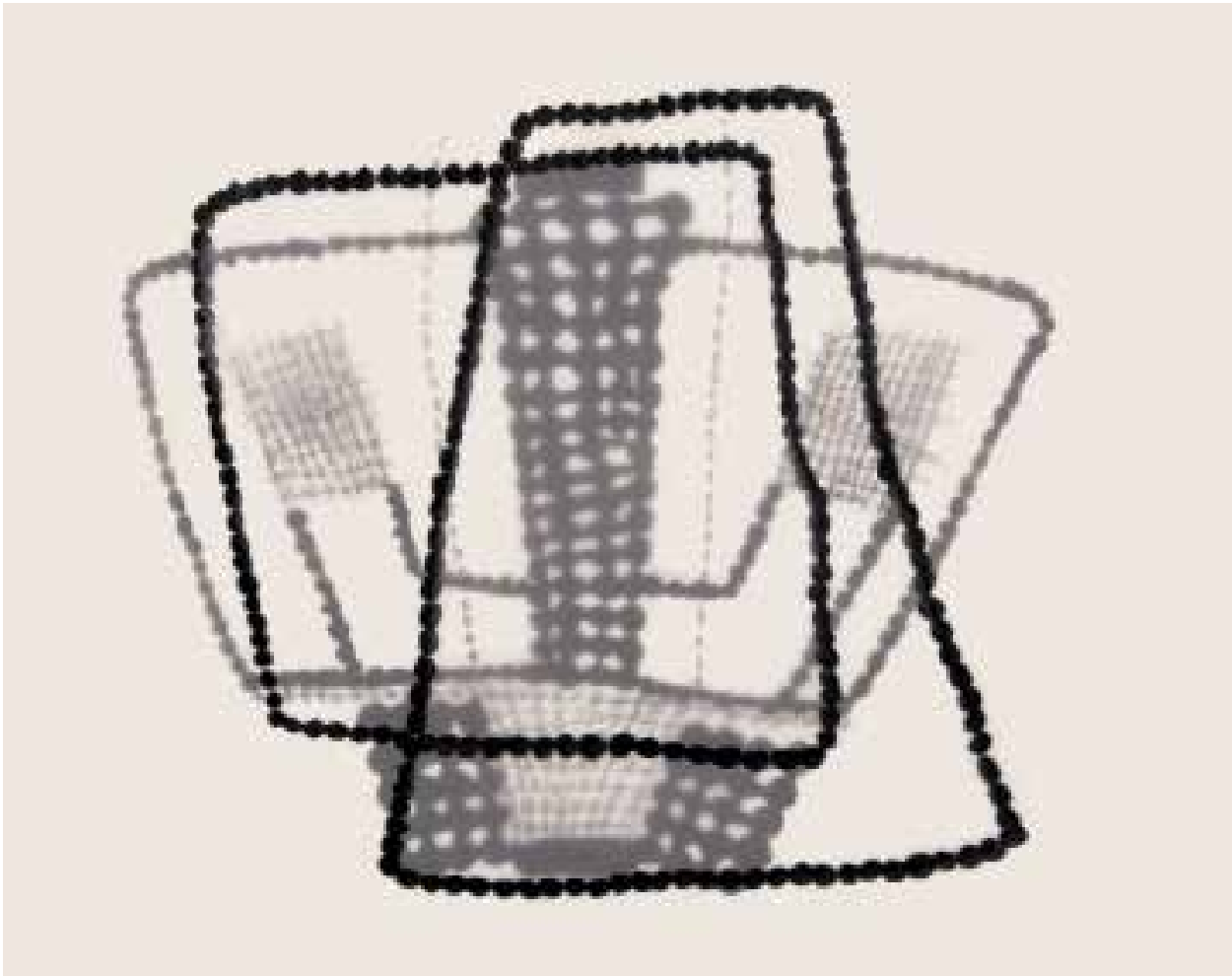






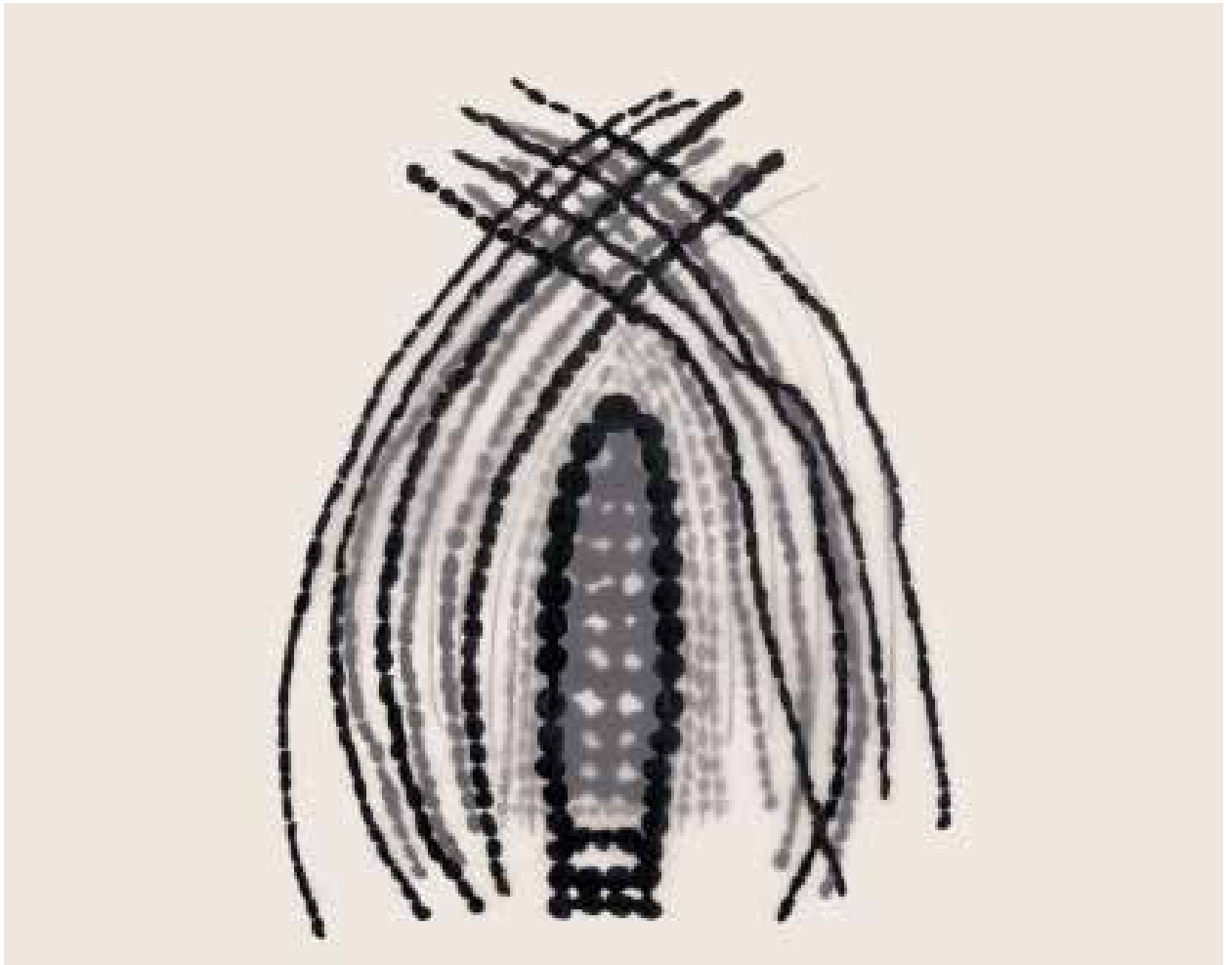


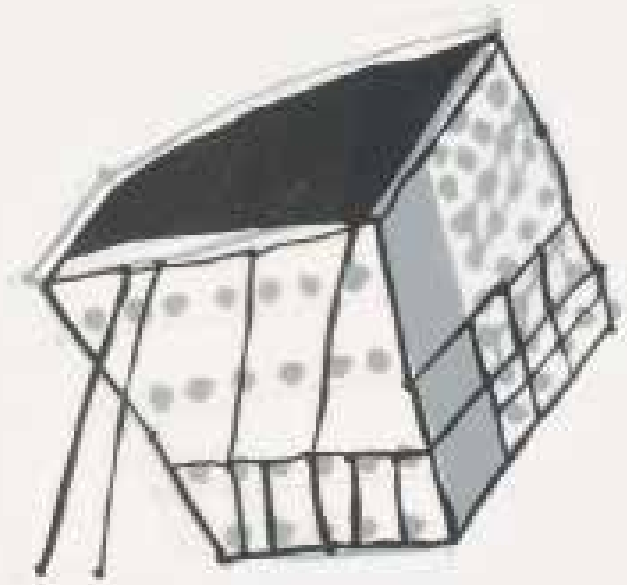


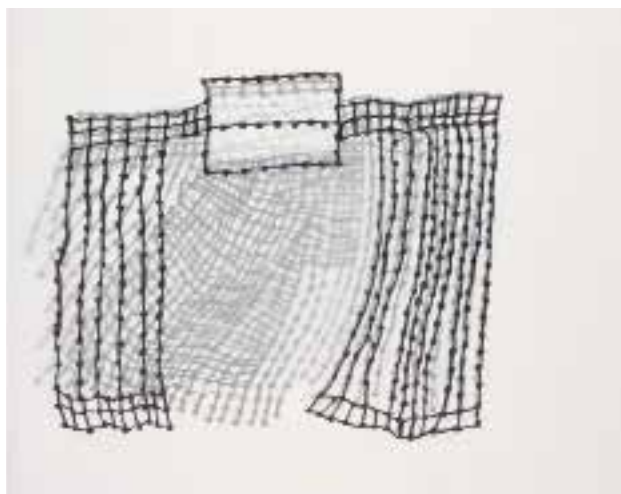
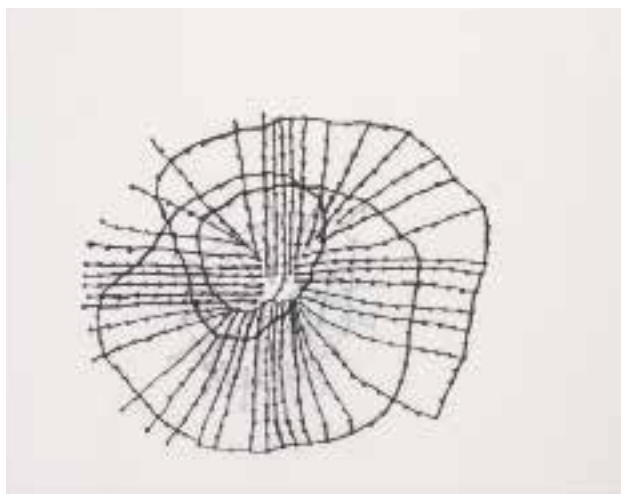
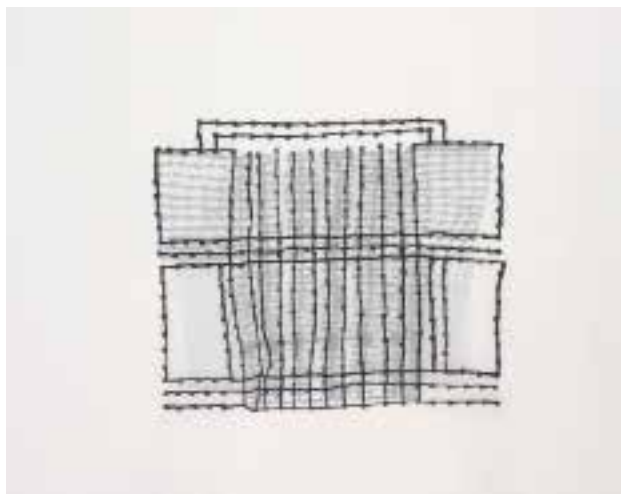
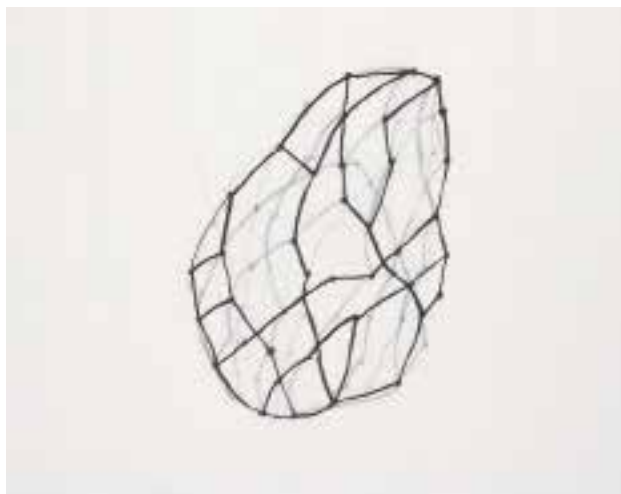
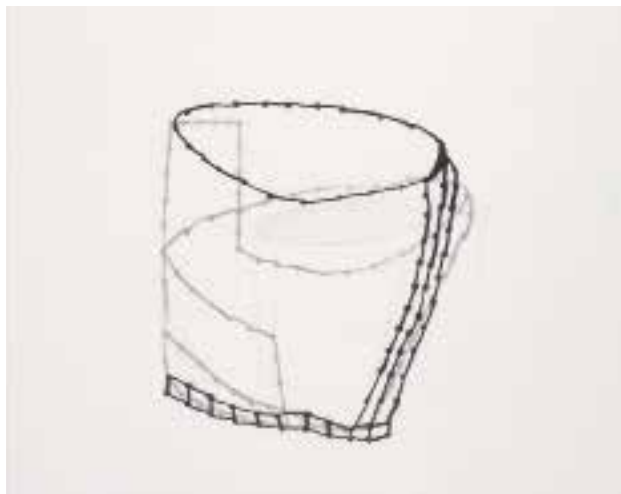




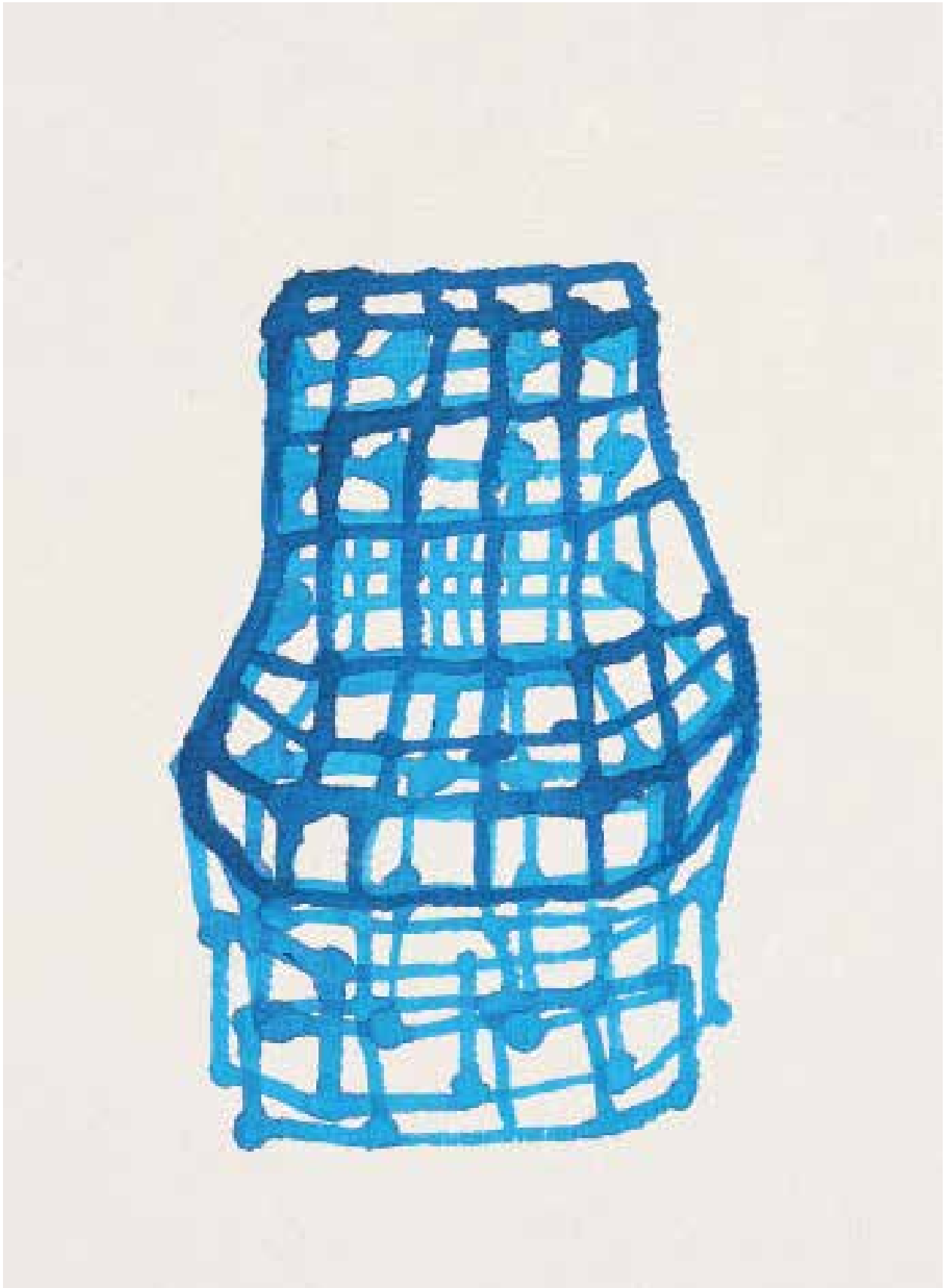


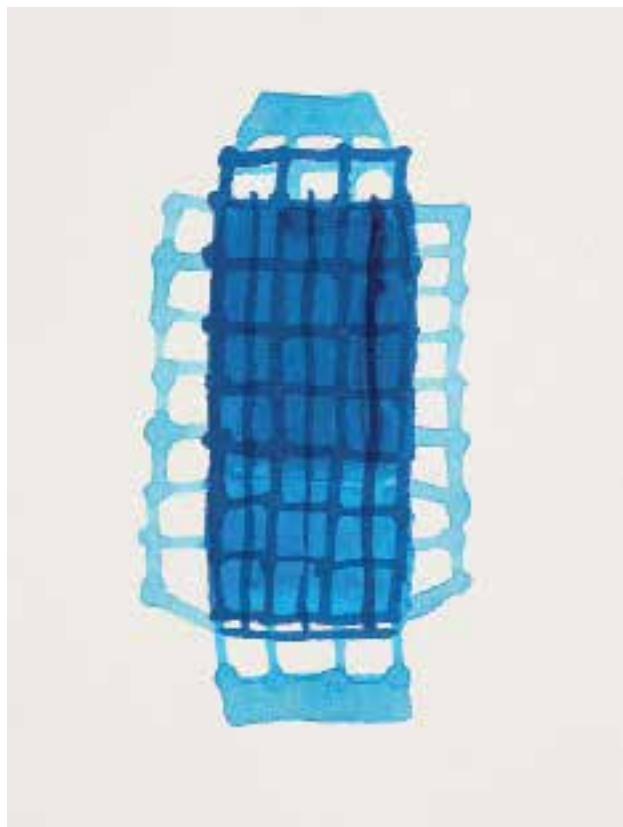










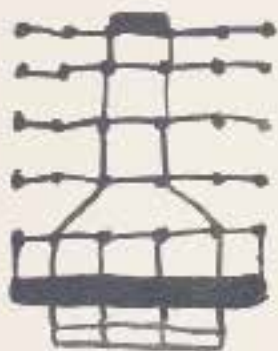




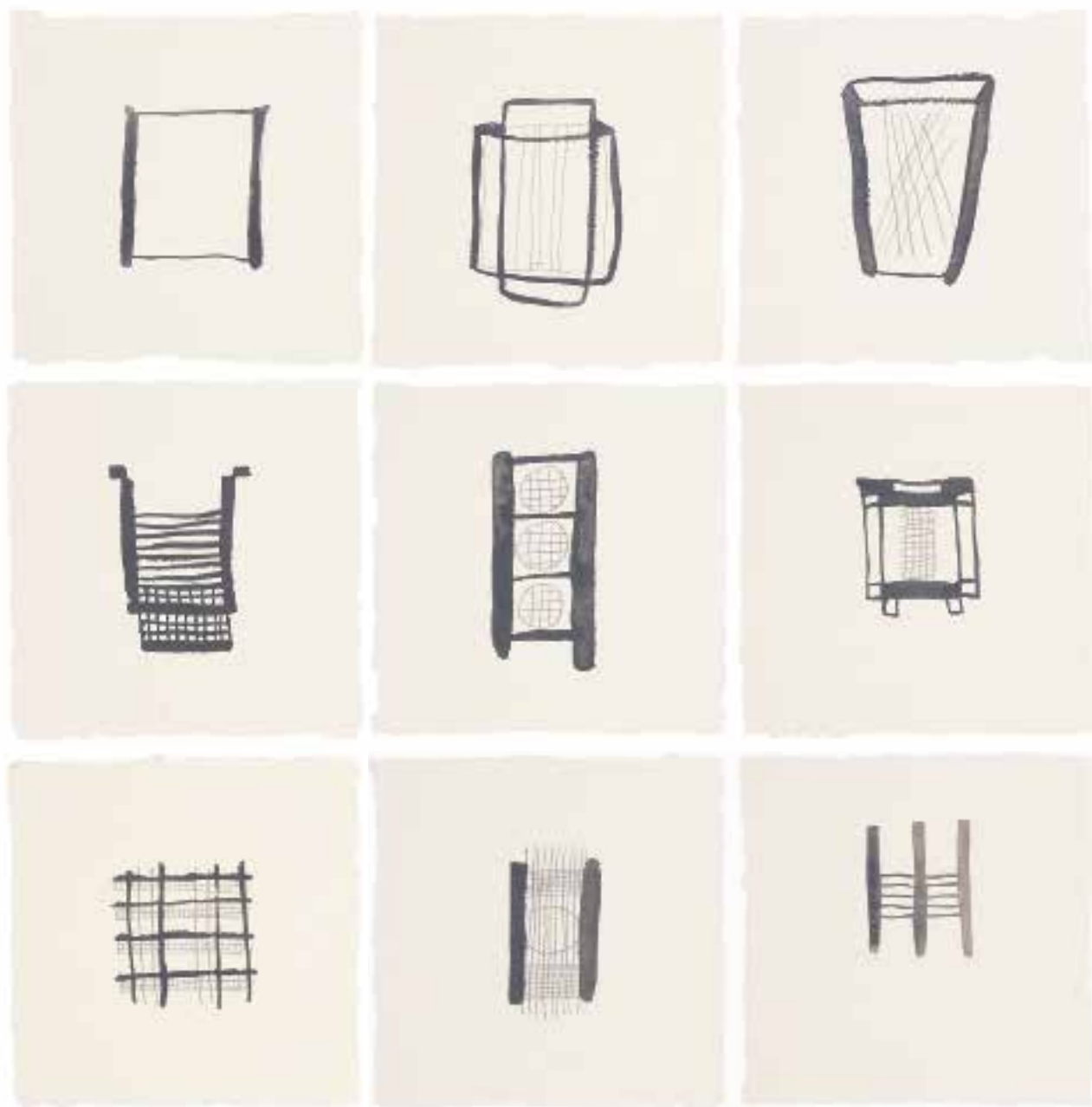






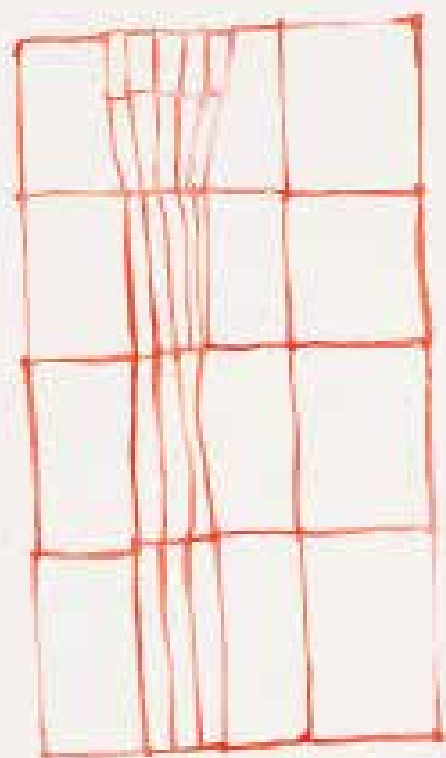


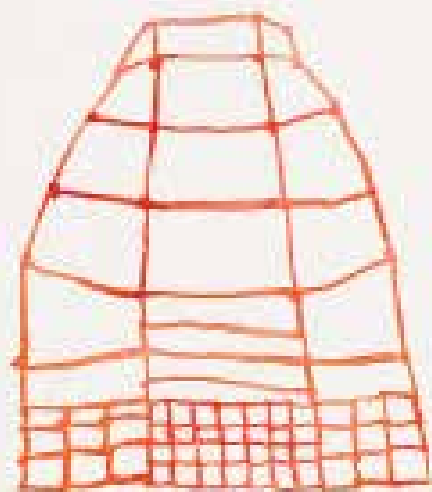






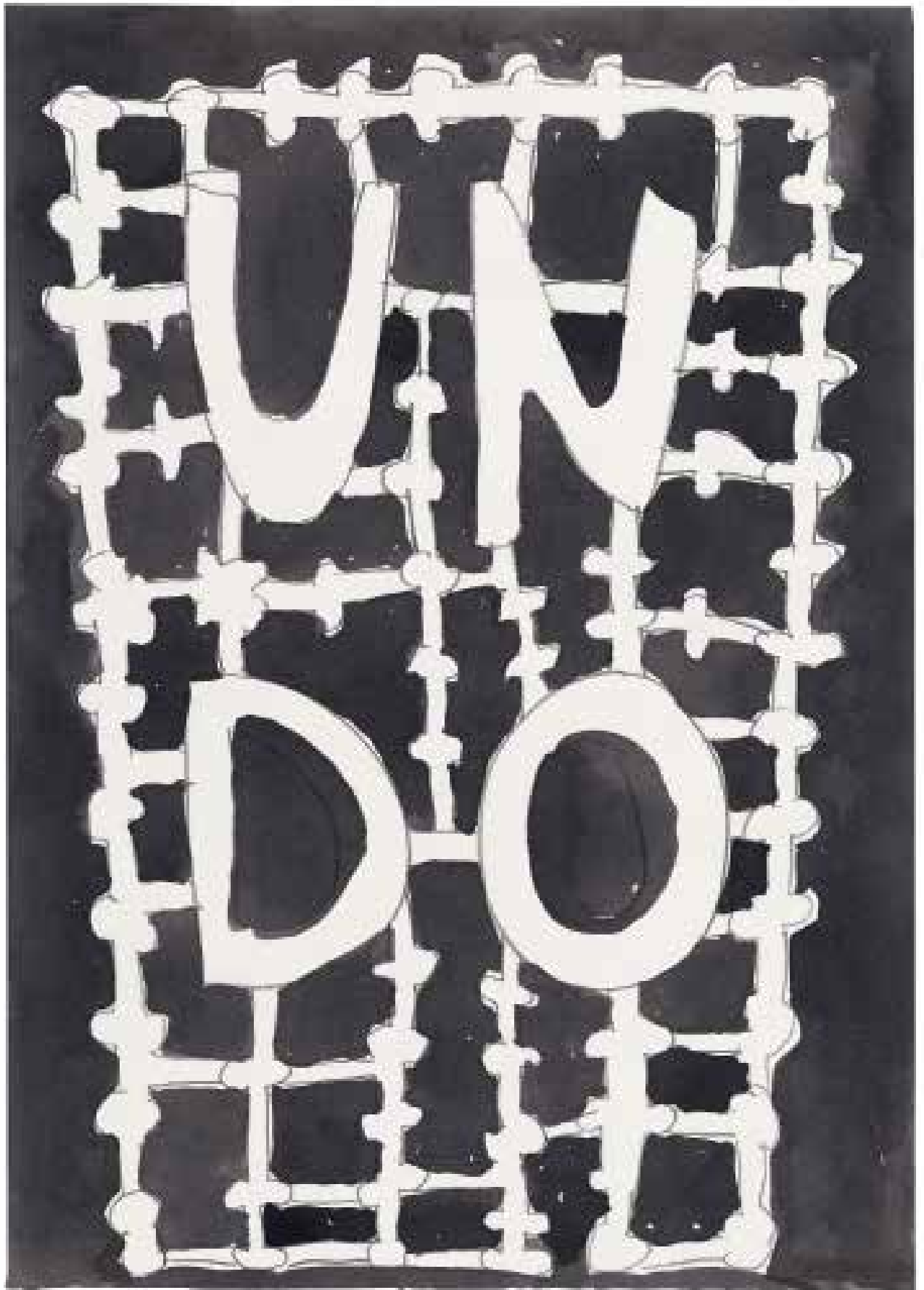


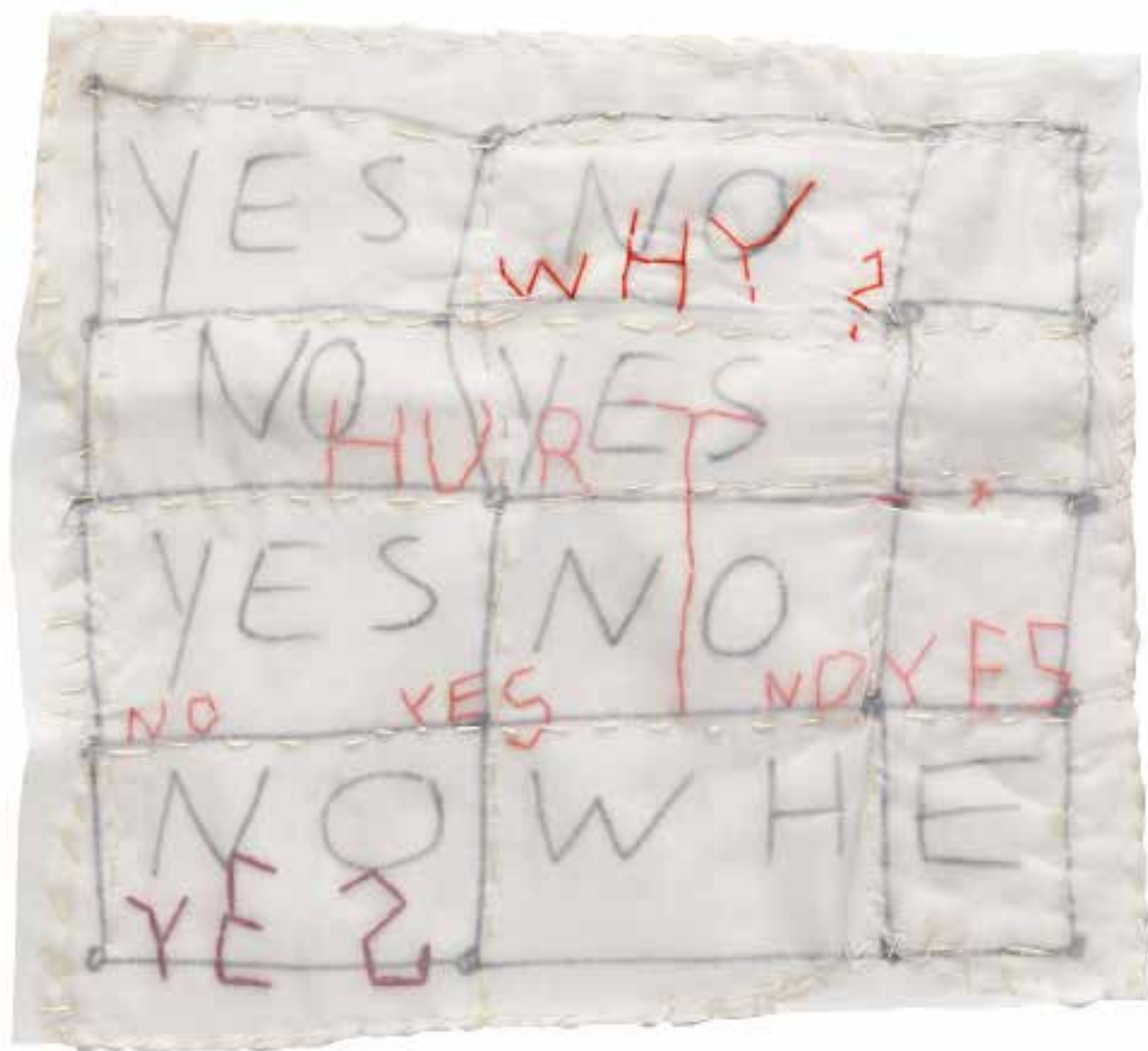


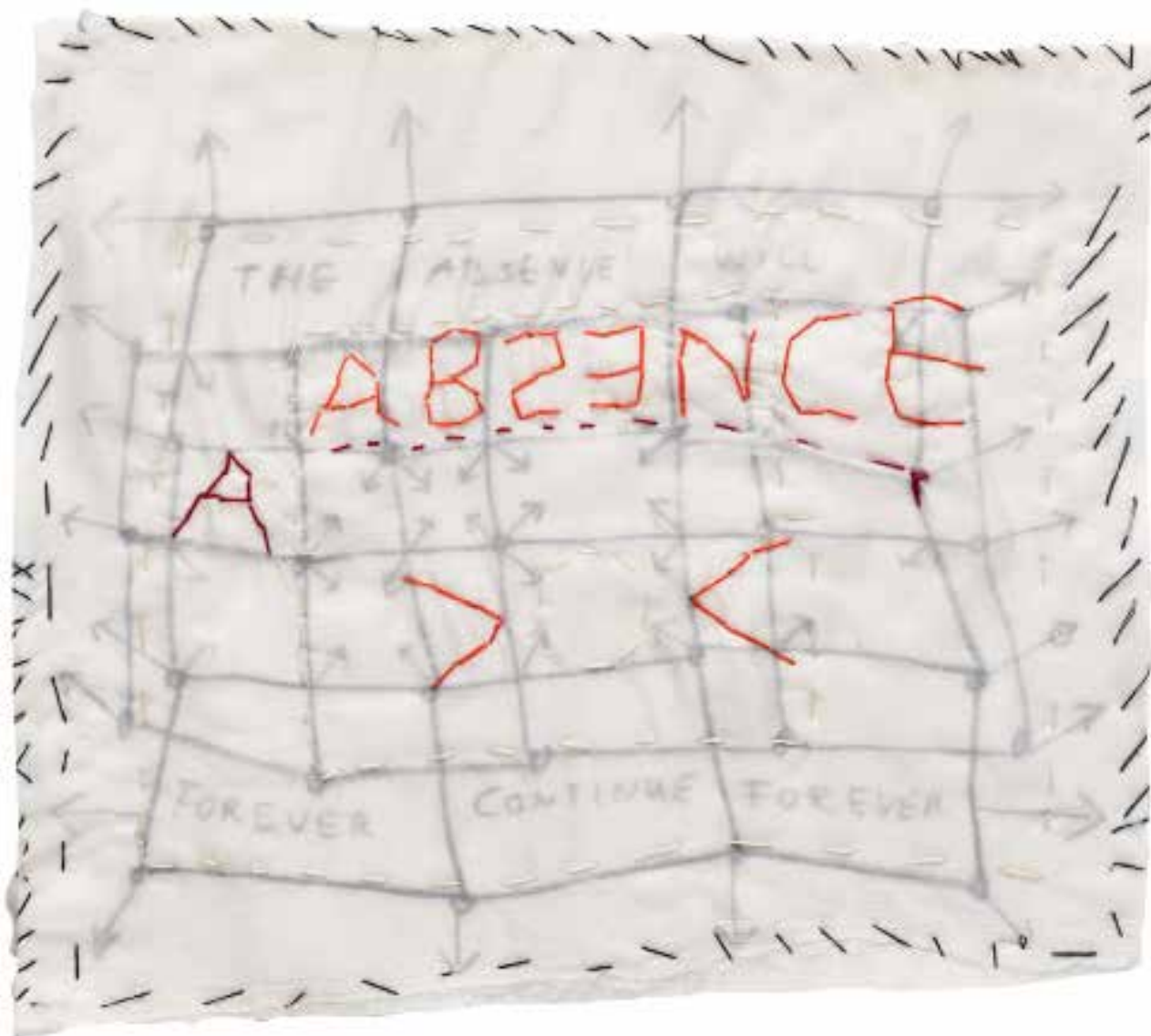




Above [top] *Be For*, 2013 Above [bottom] *Be One*, 2013 Opposite *Un Do*, 2013

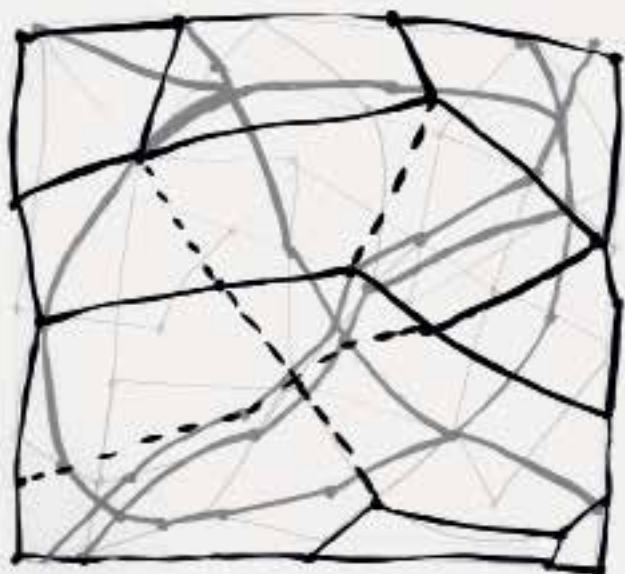


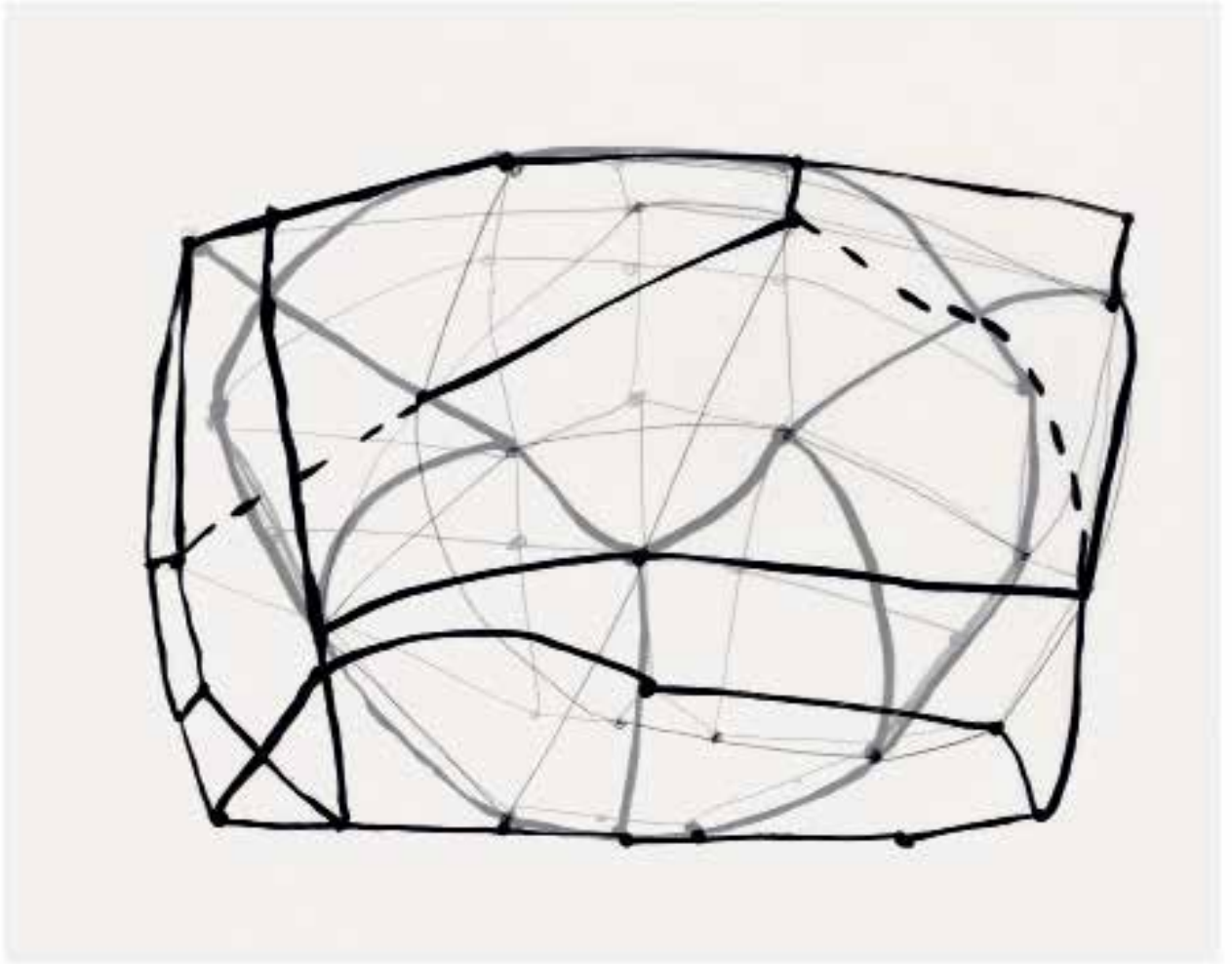




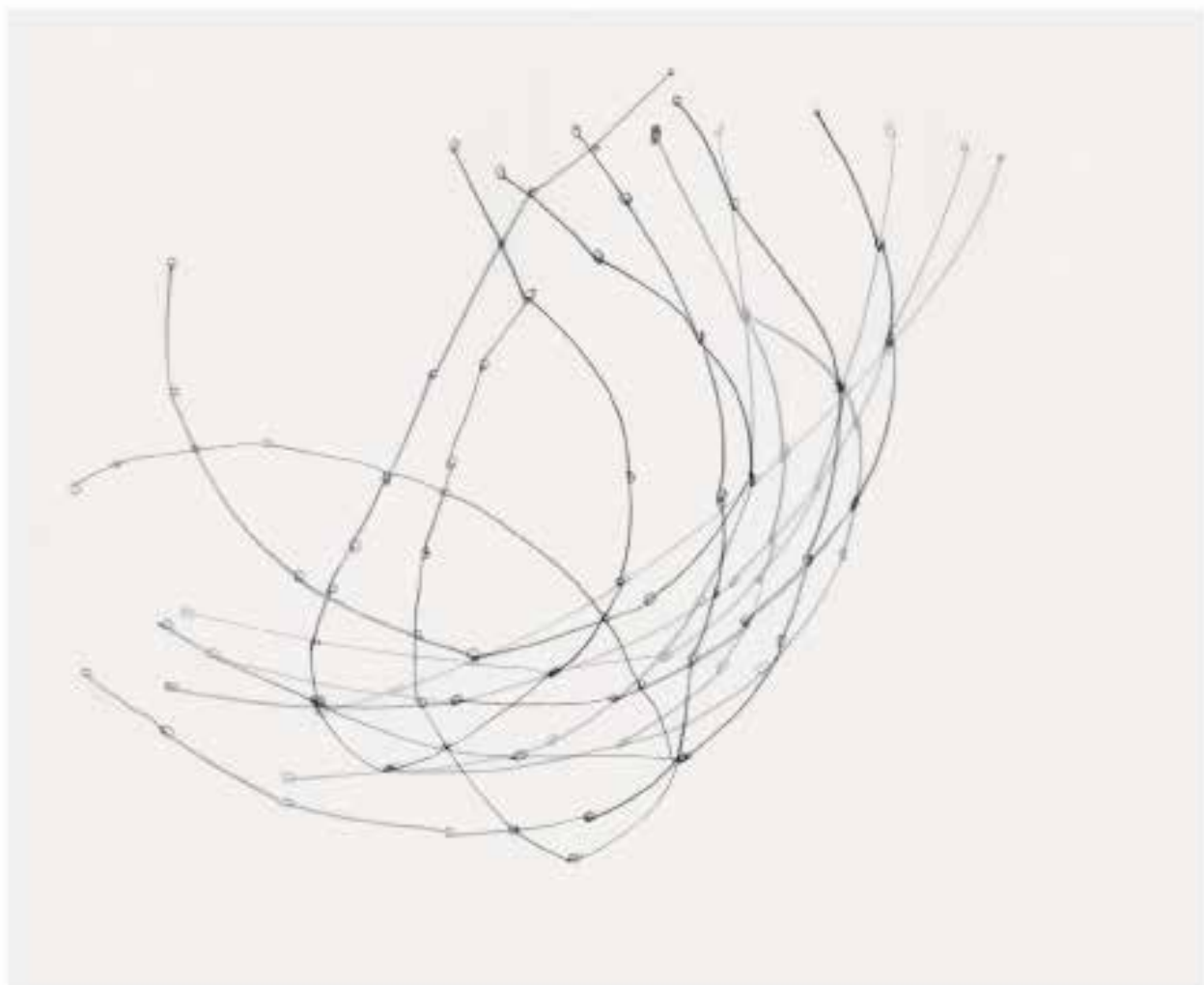


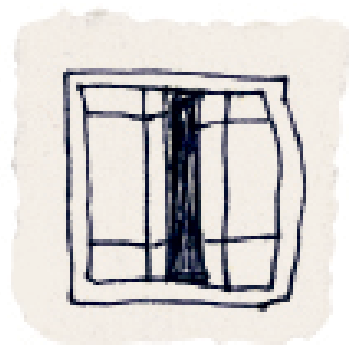
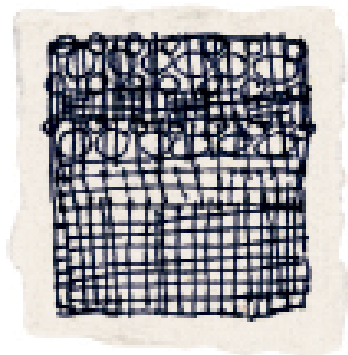
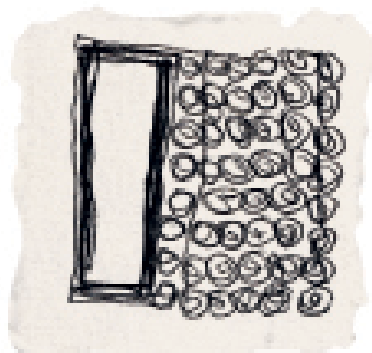
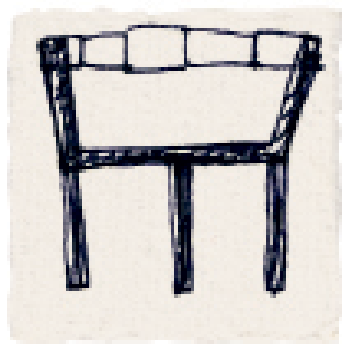
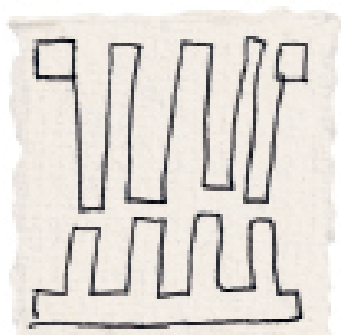
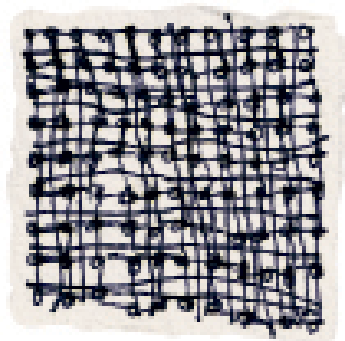
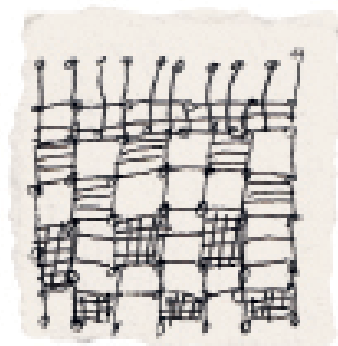
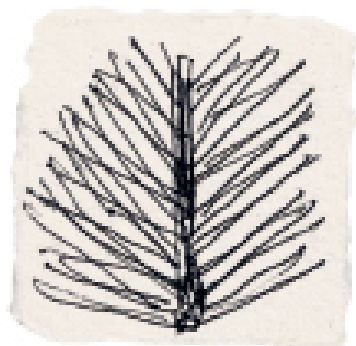
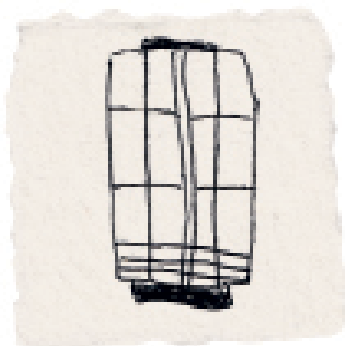


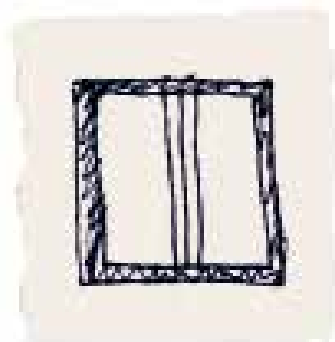
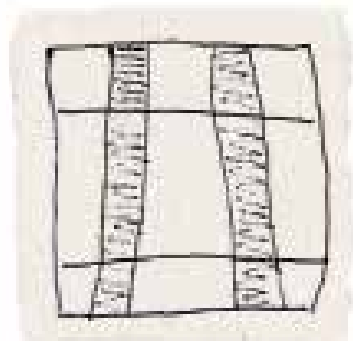
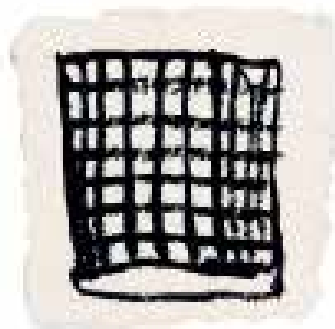
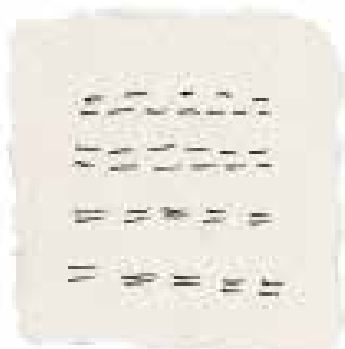
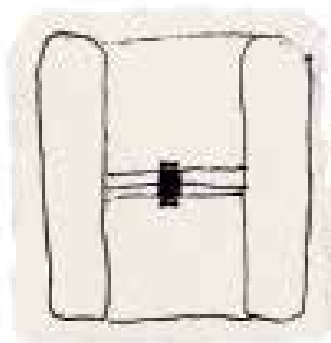
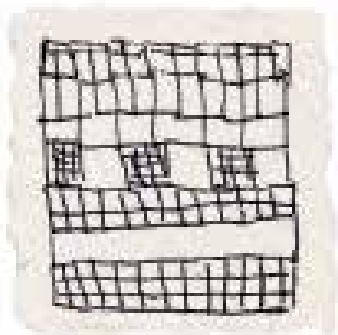
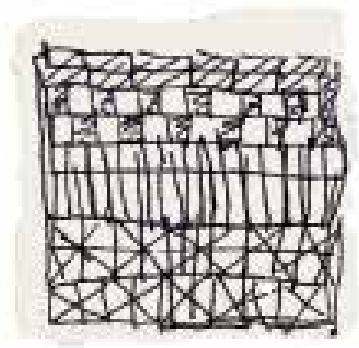
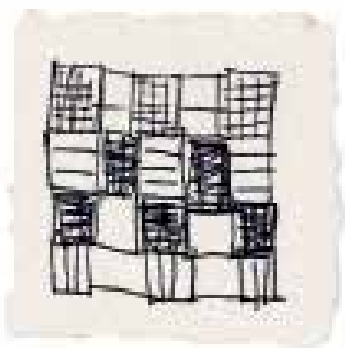


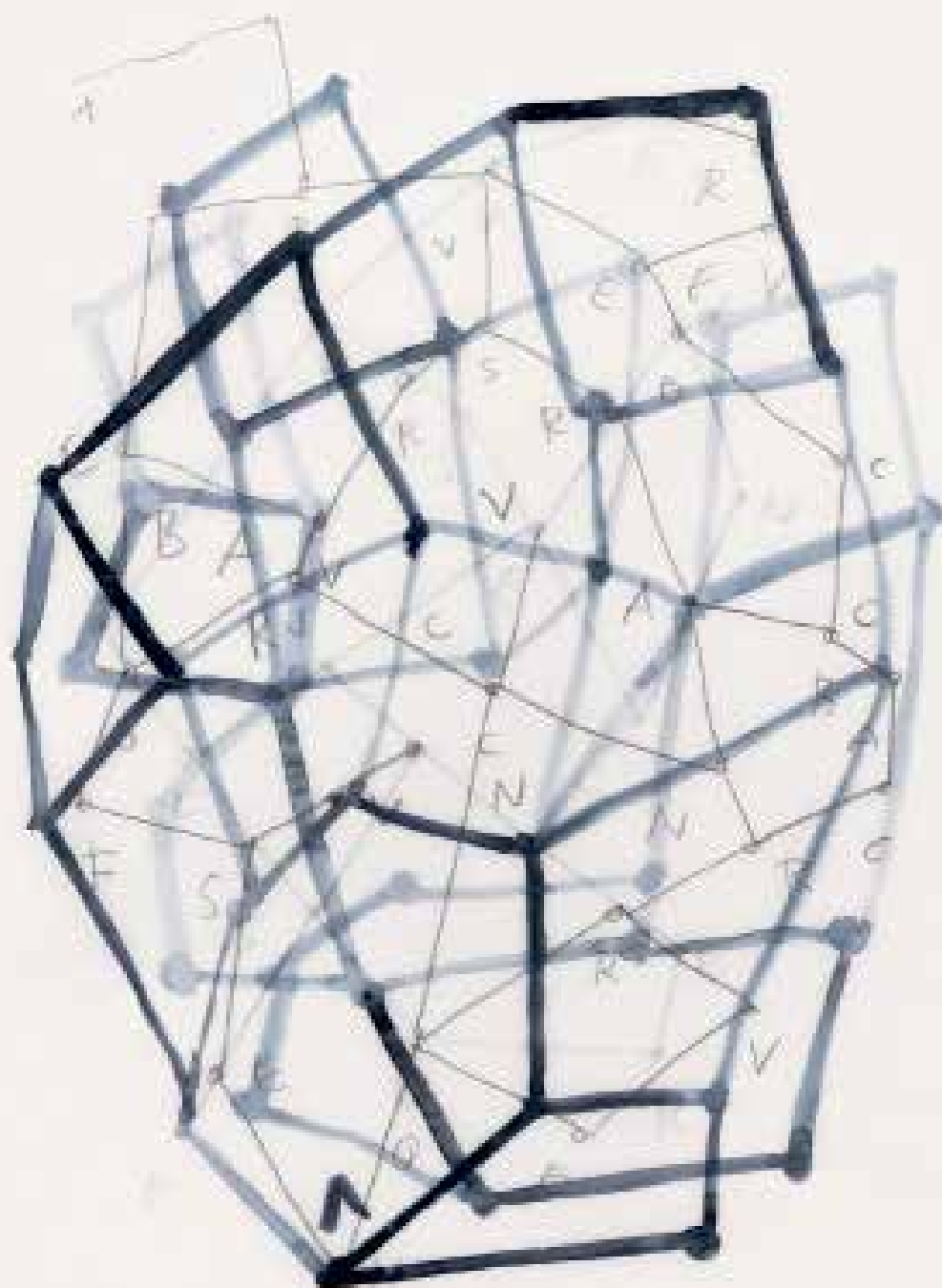


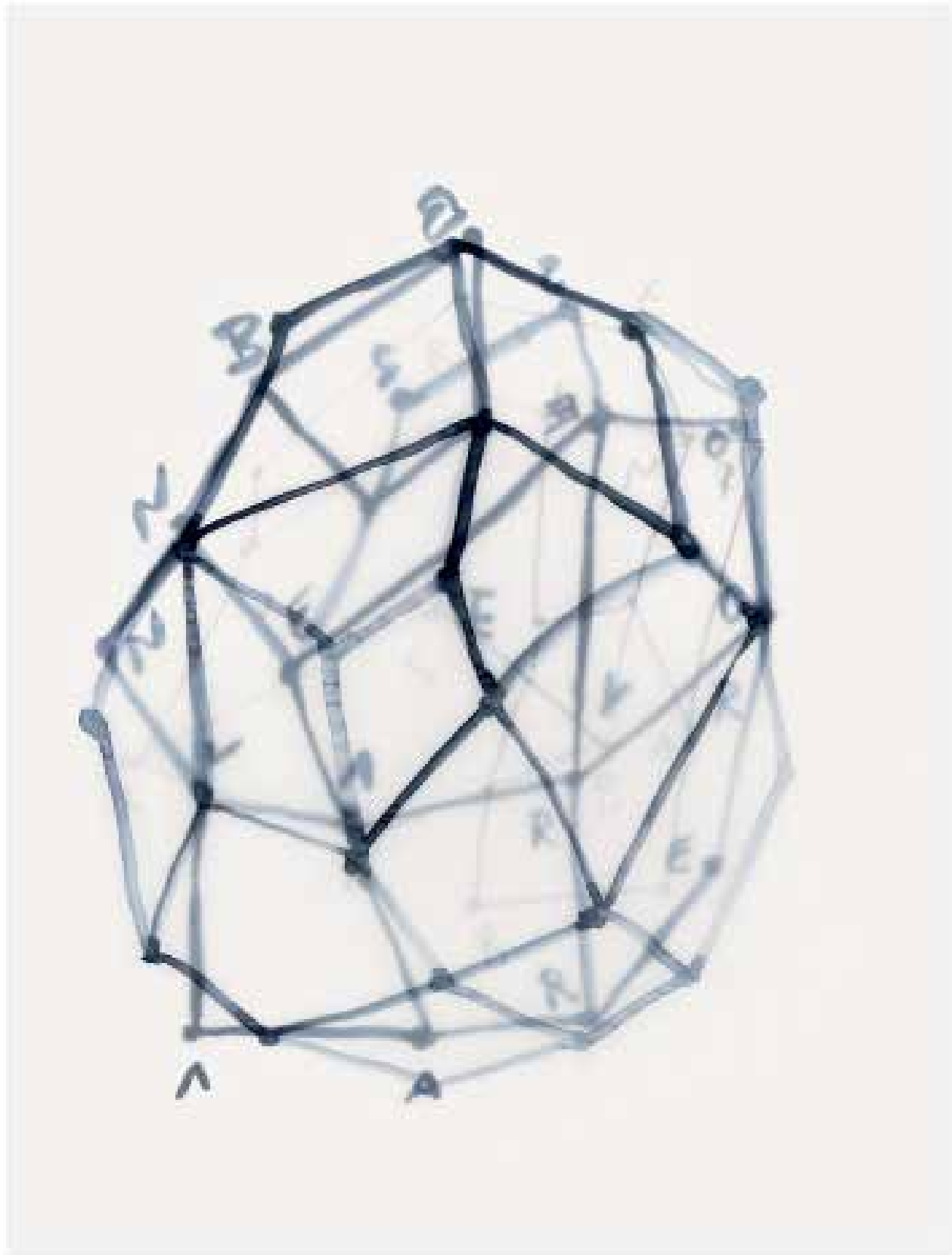


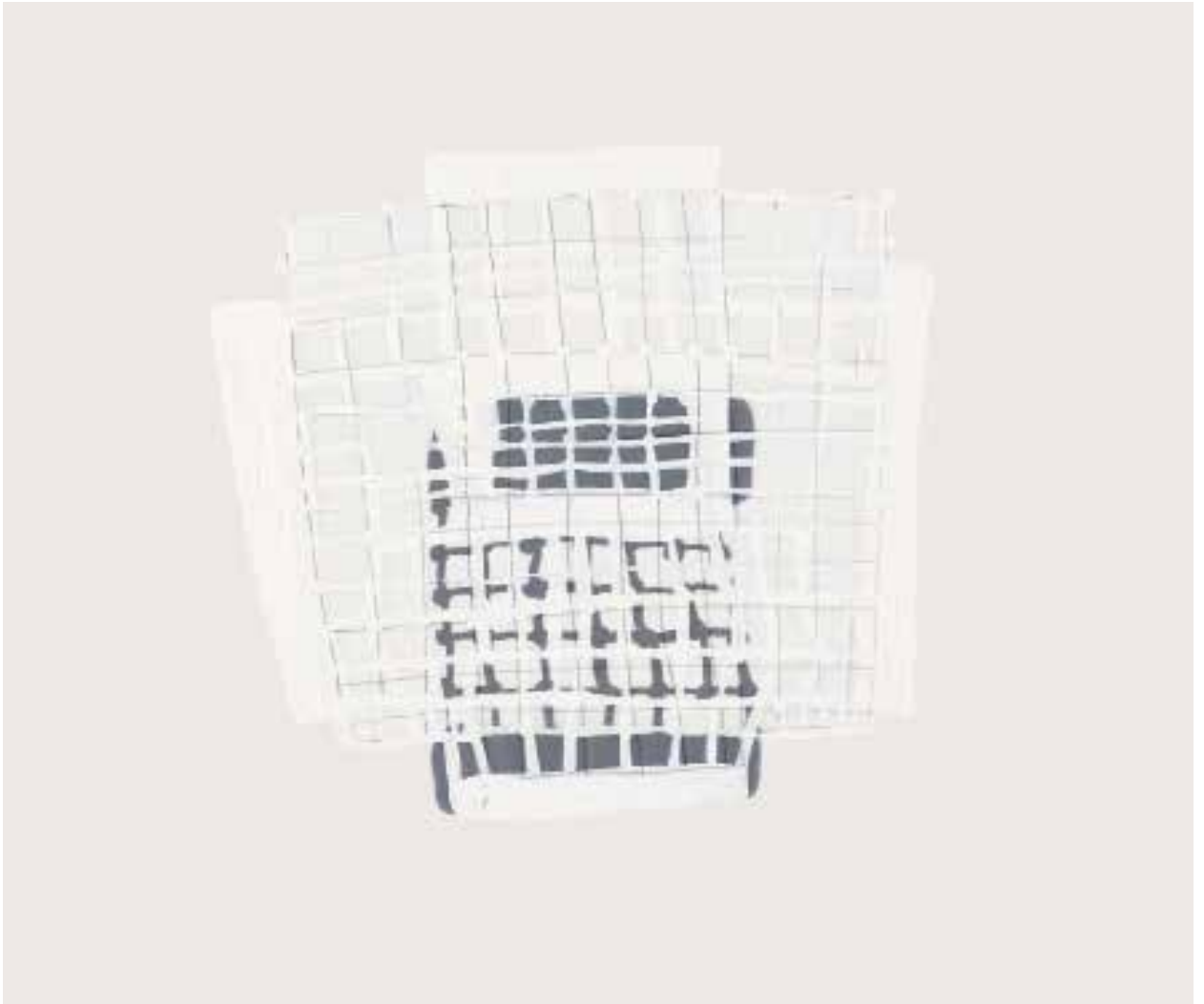


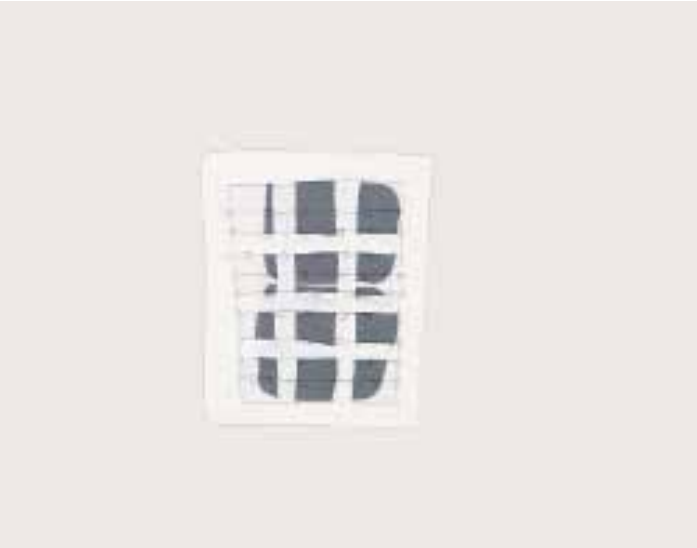










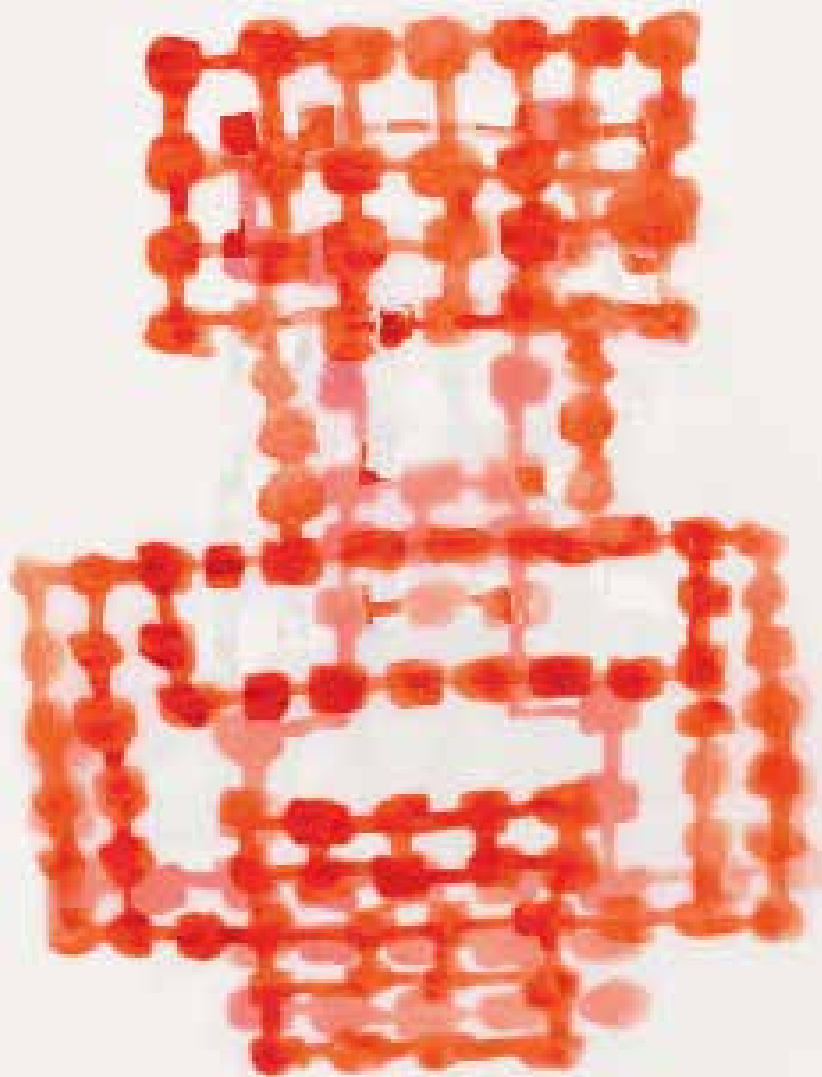






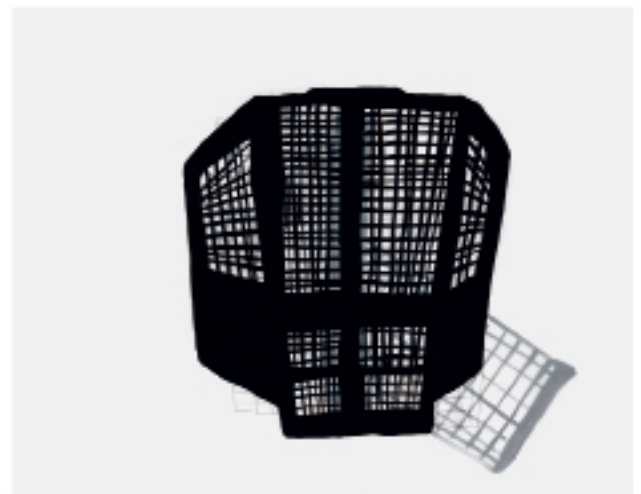








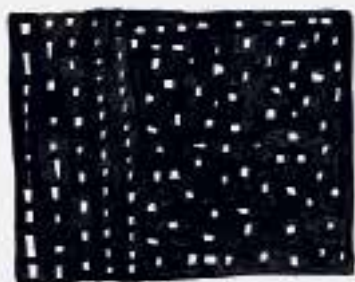








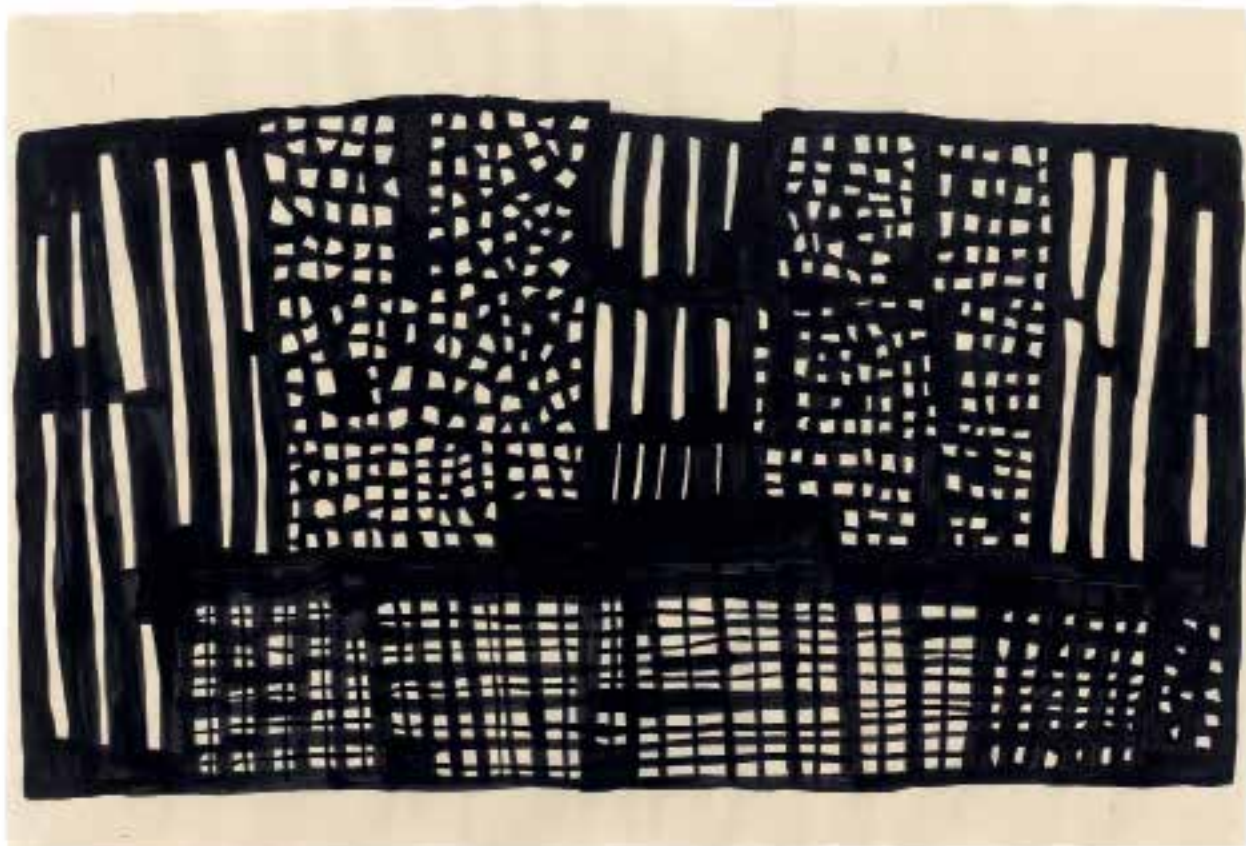
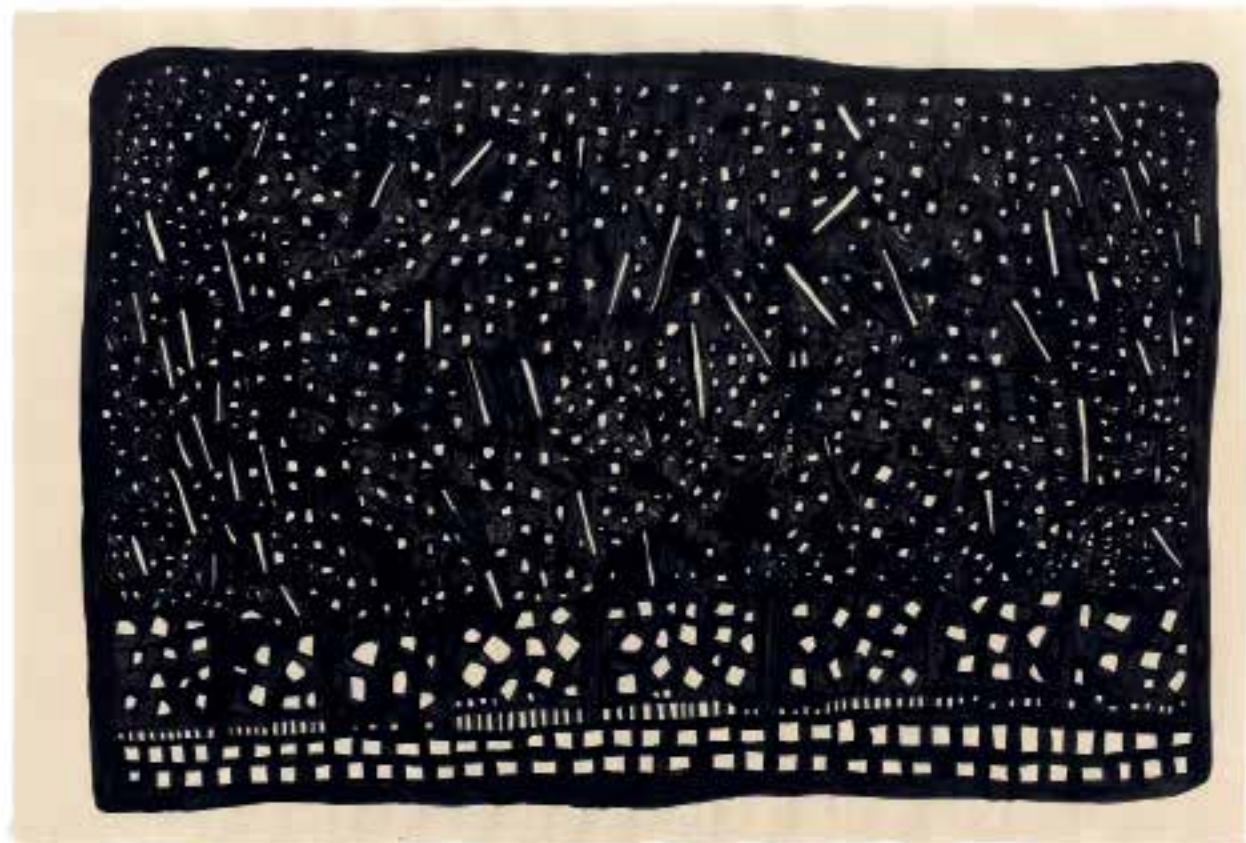


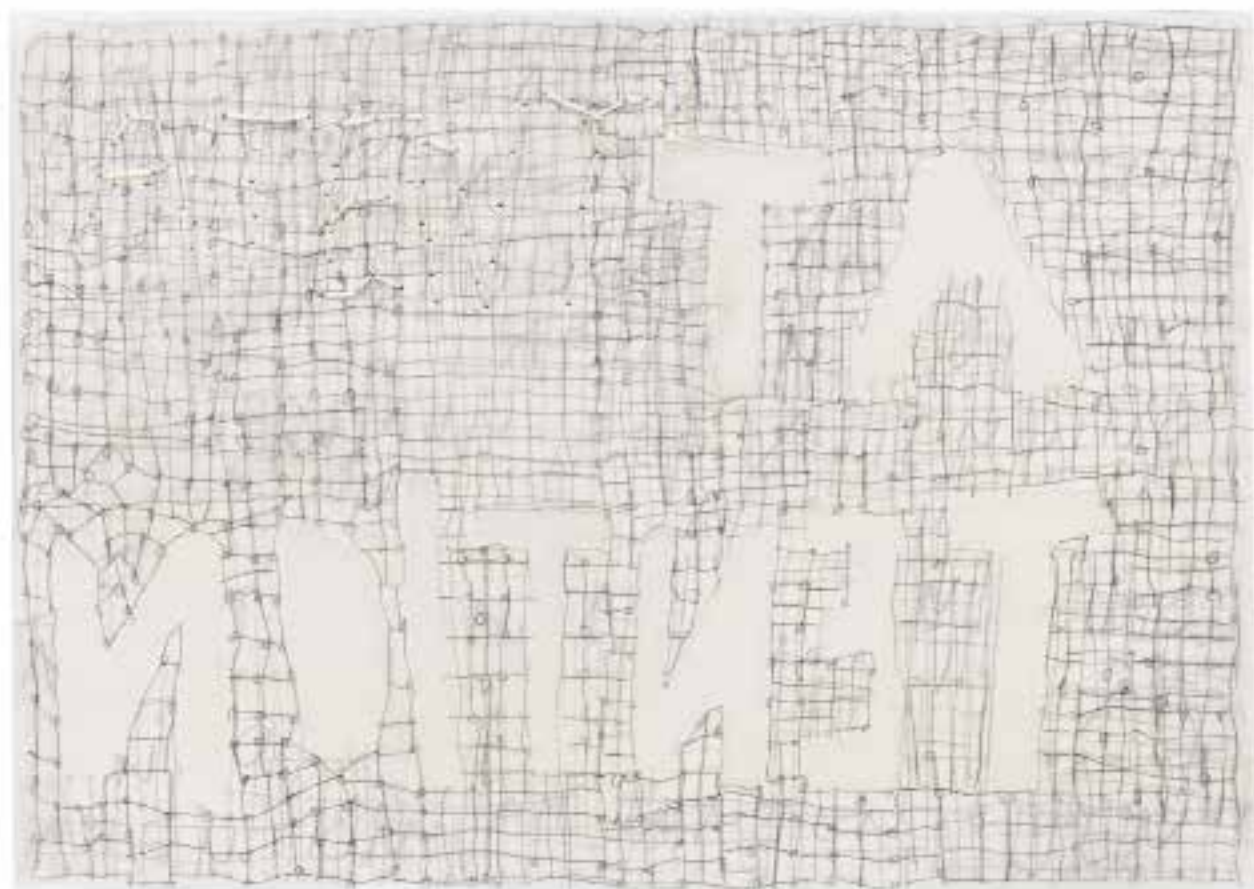


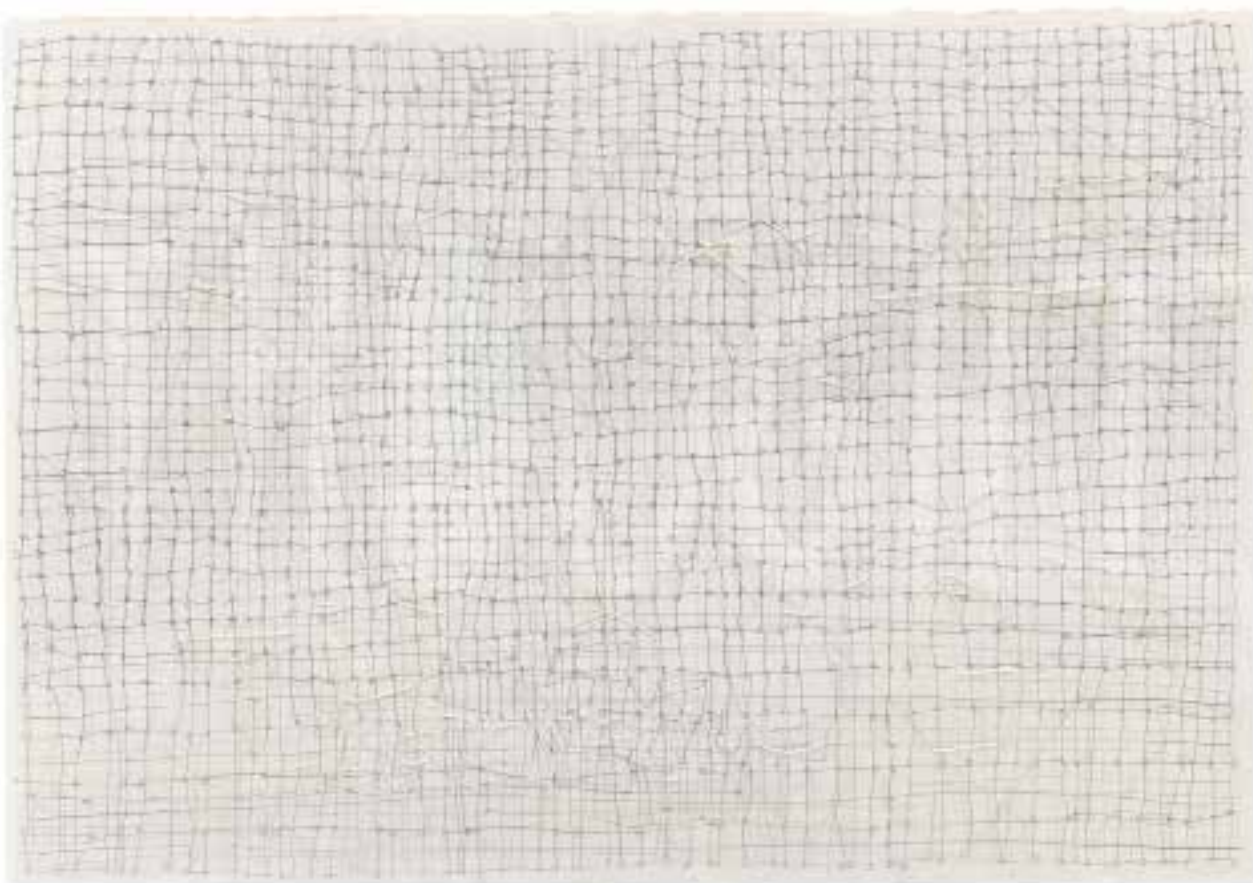
















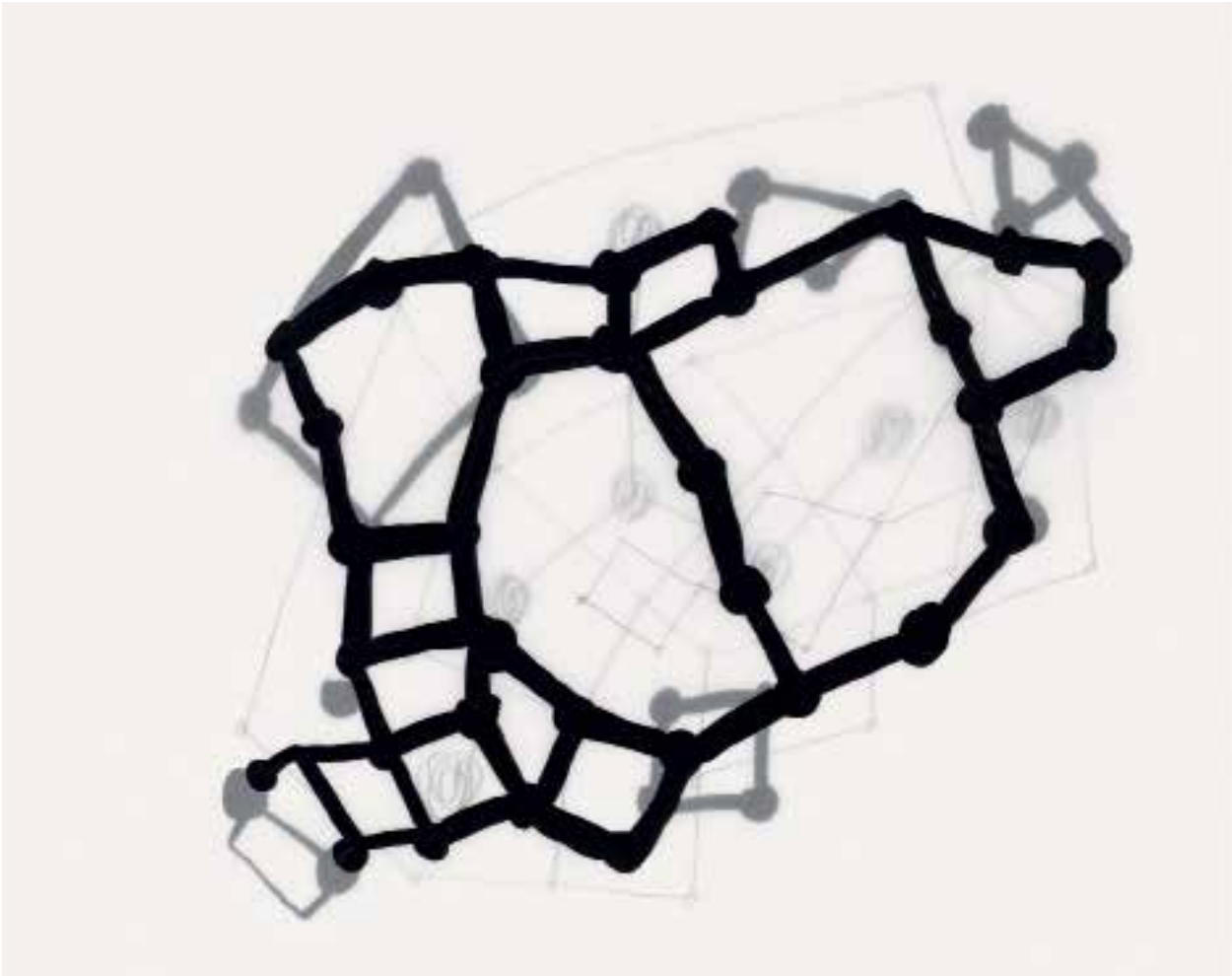


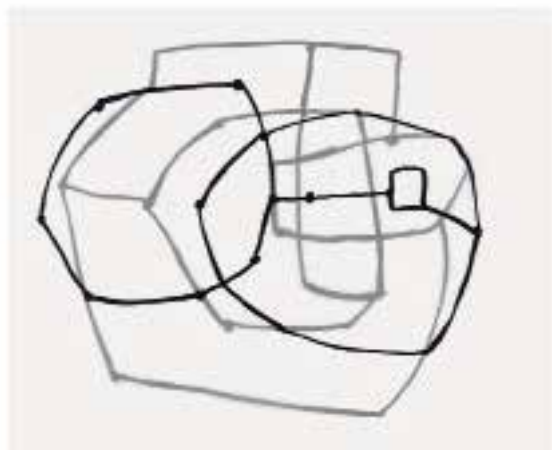


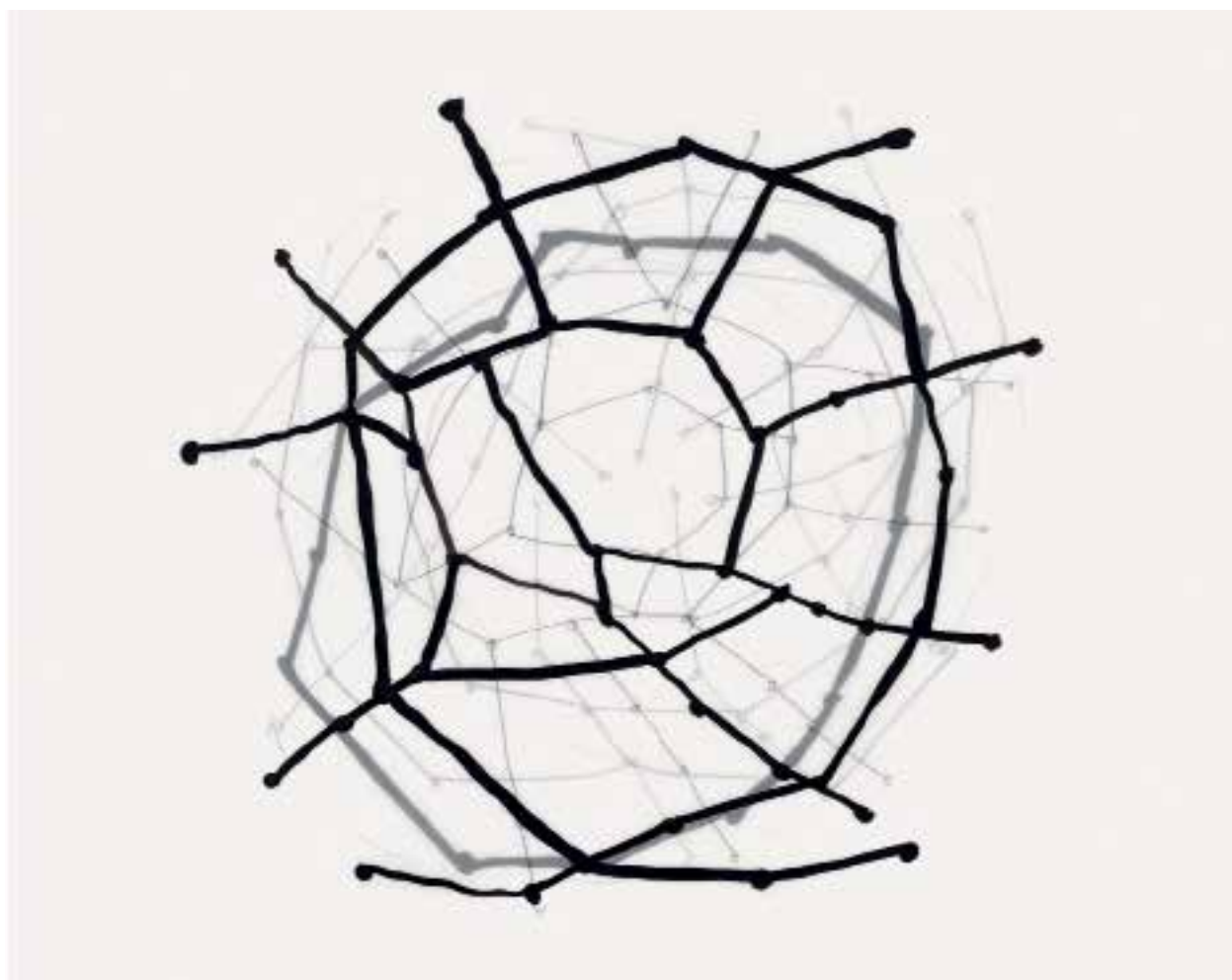


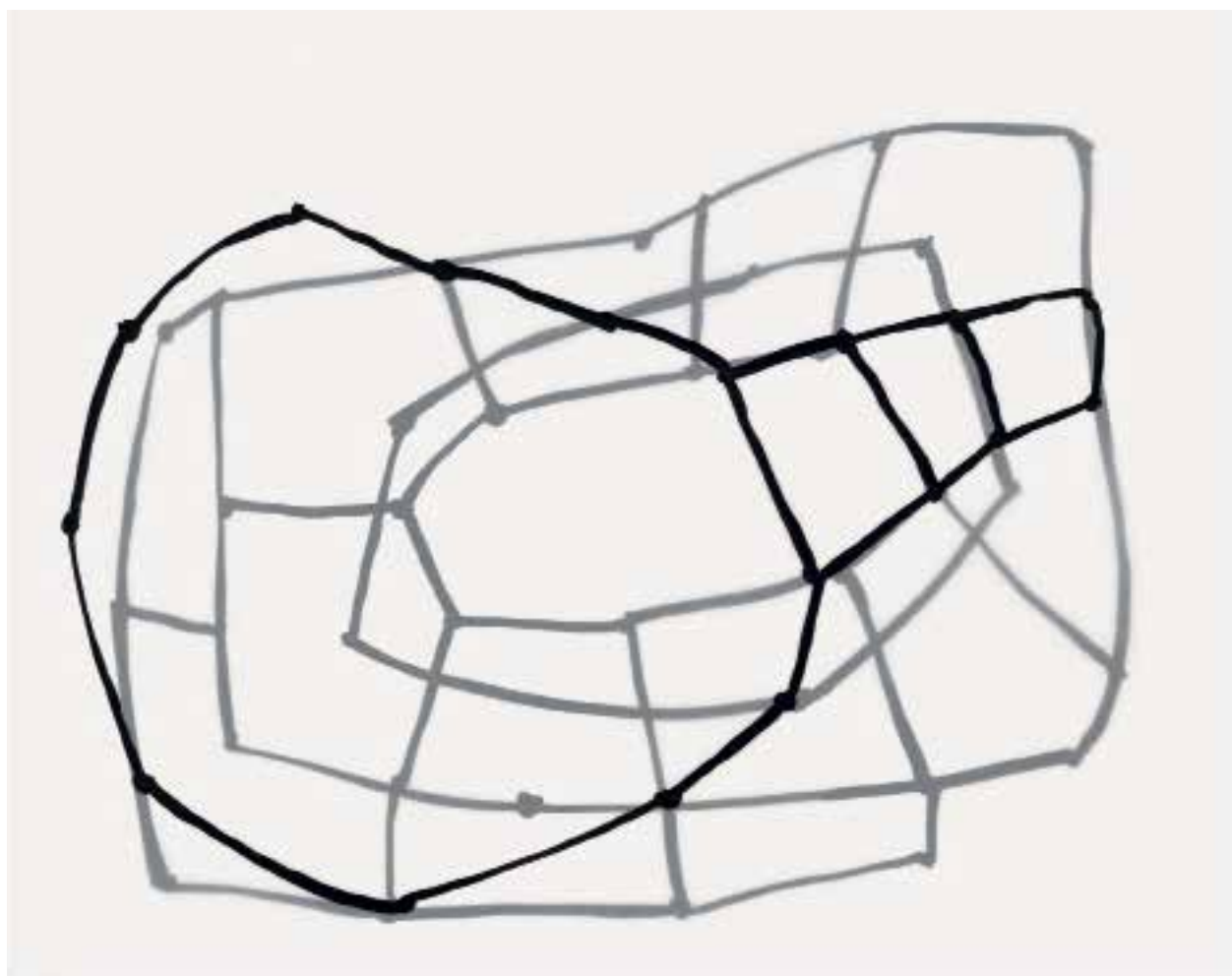


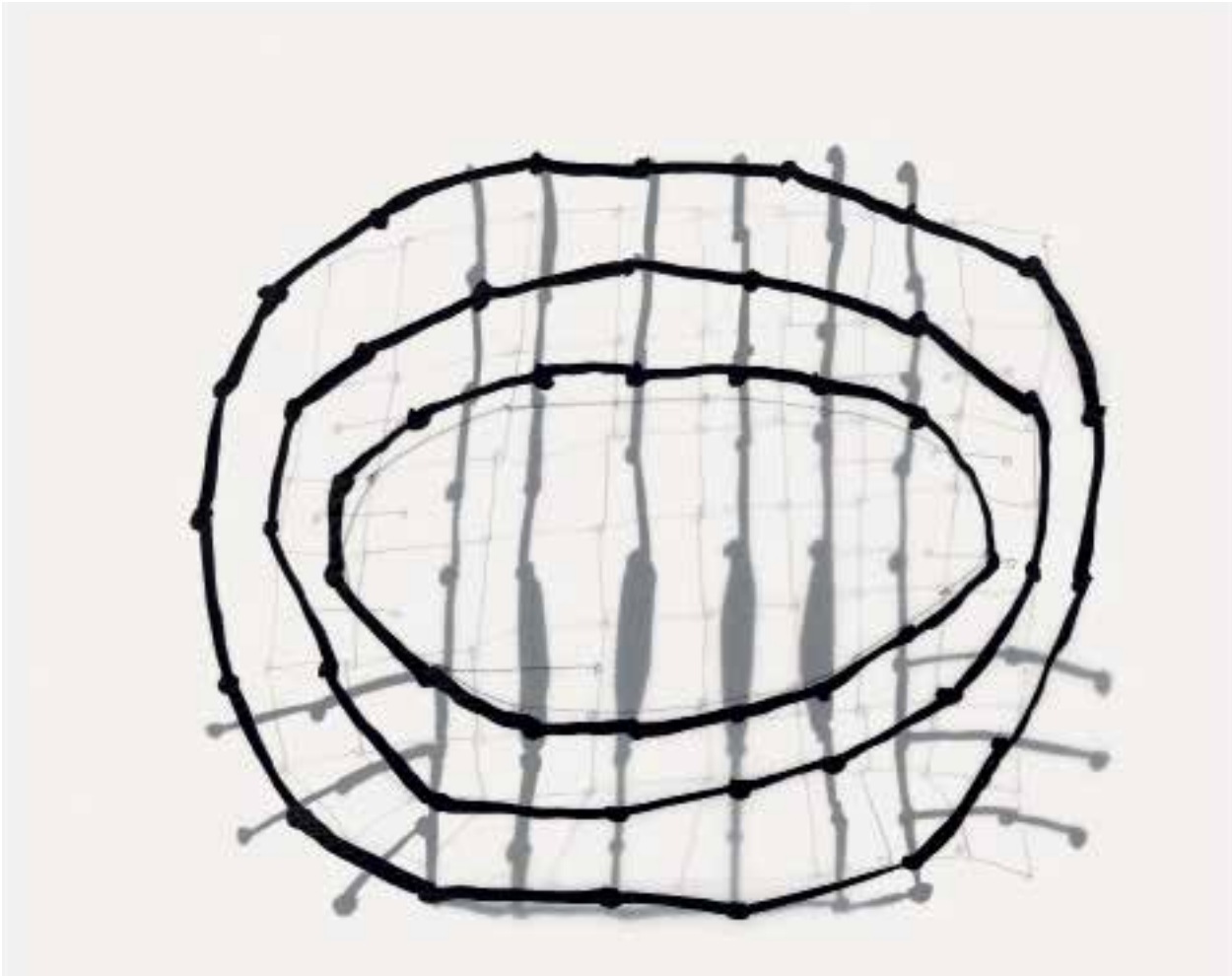


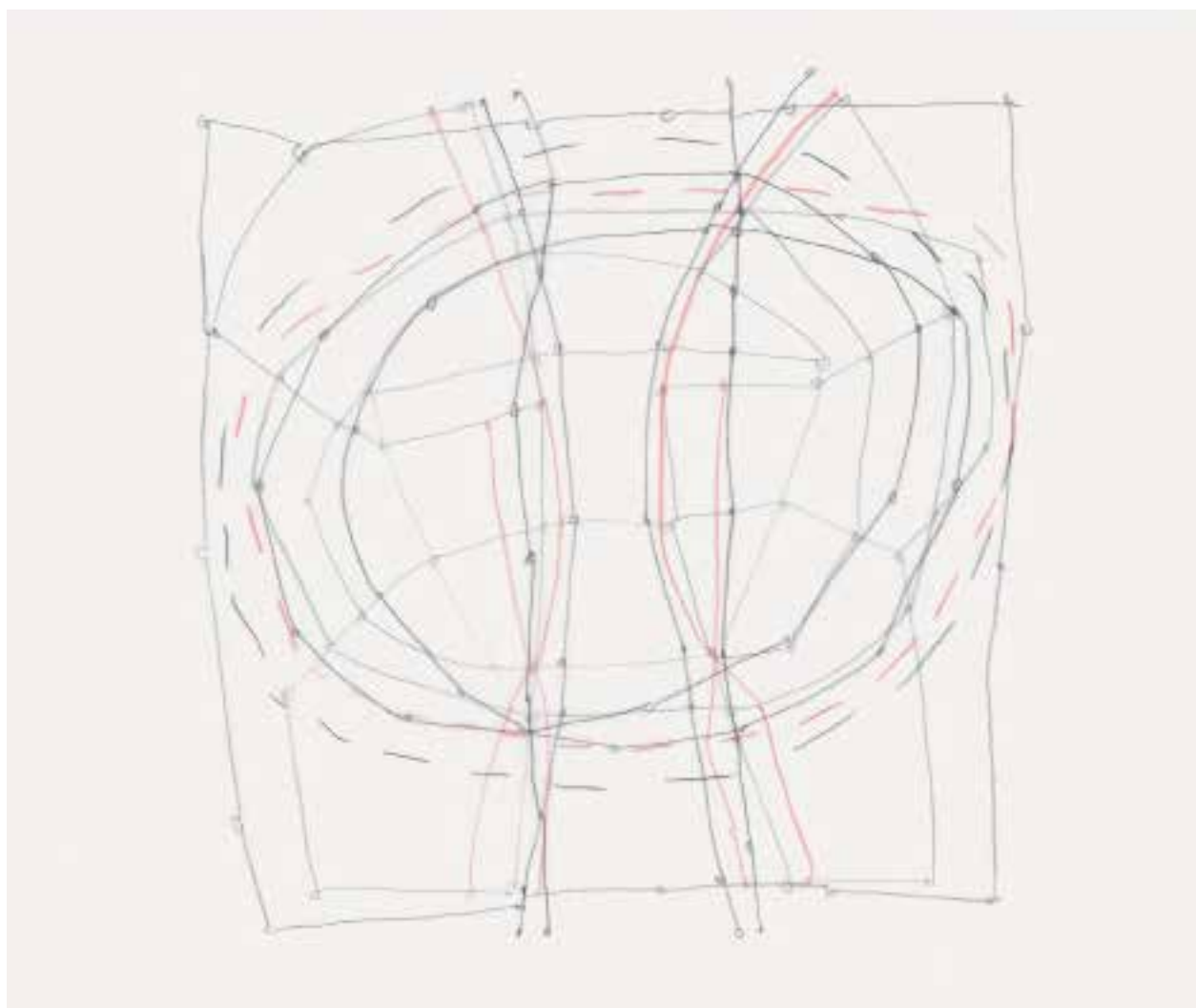


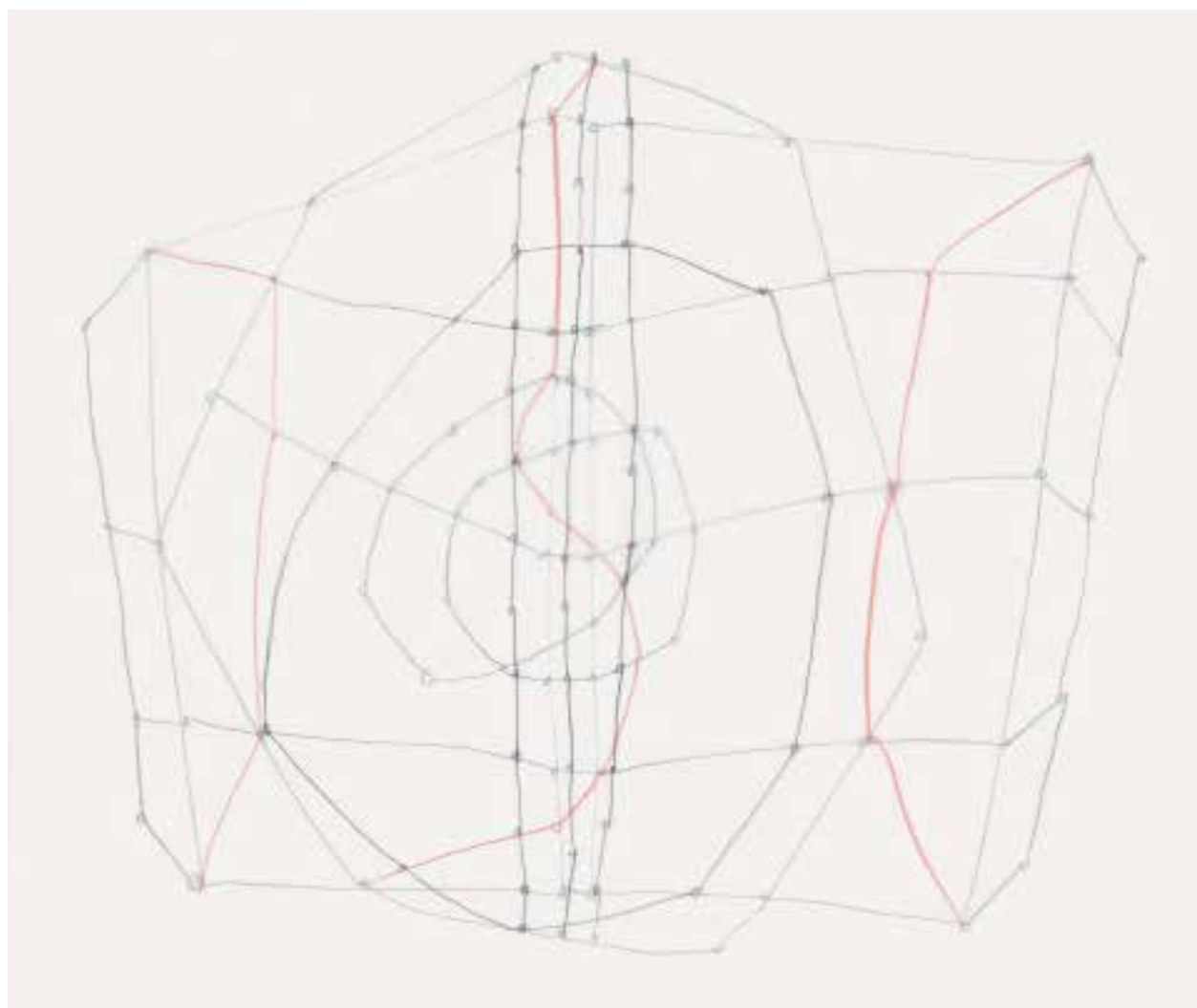


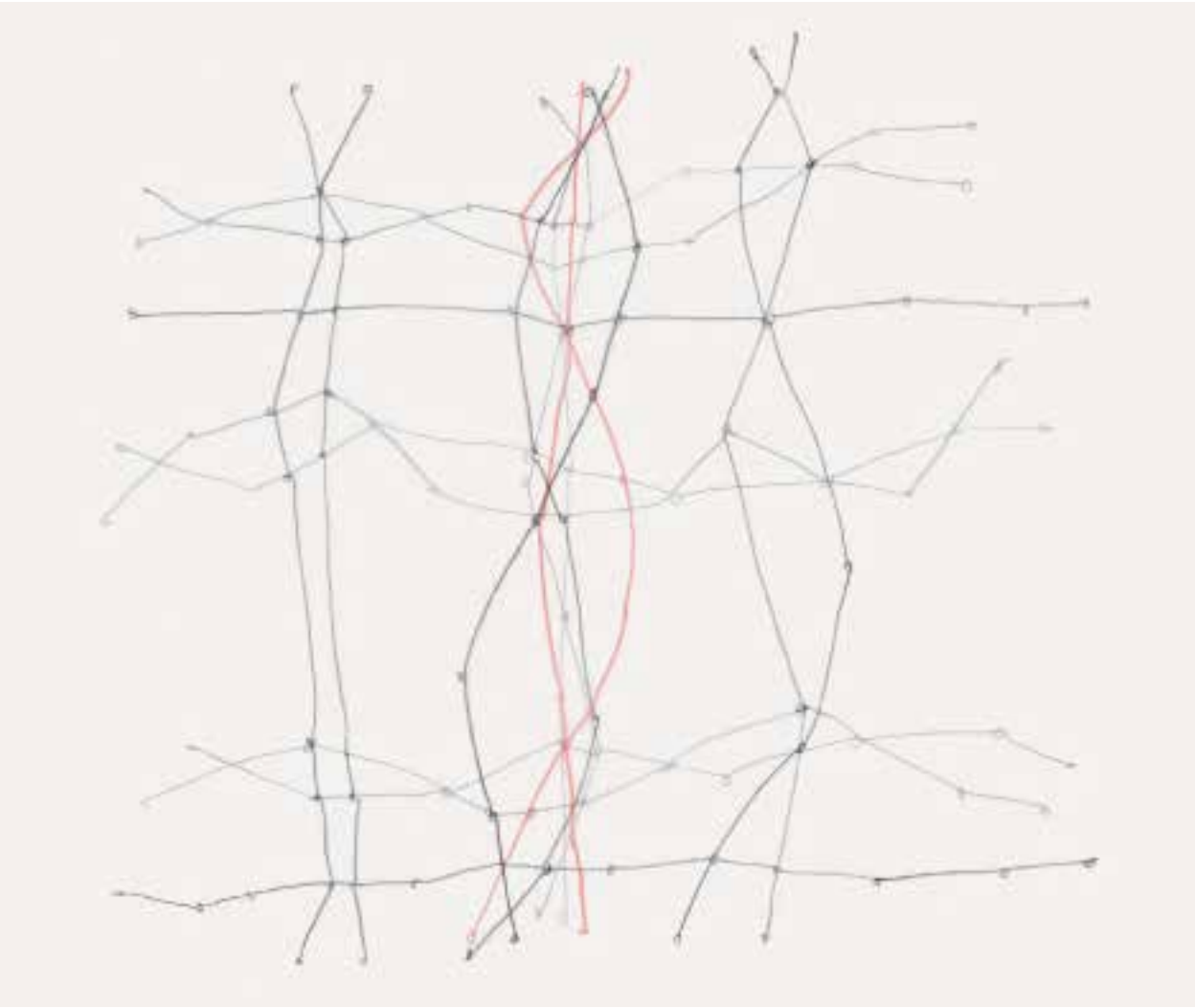


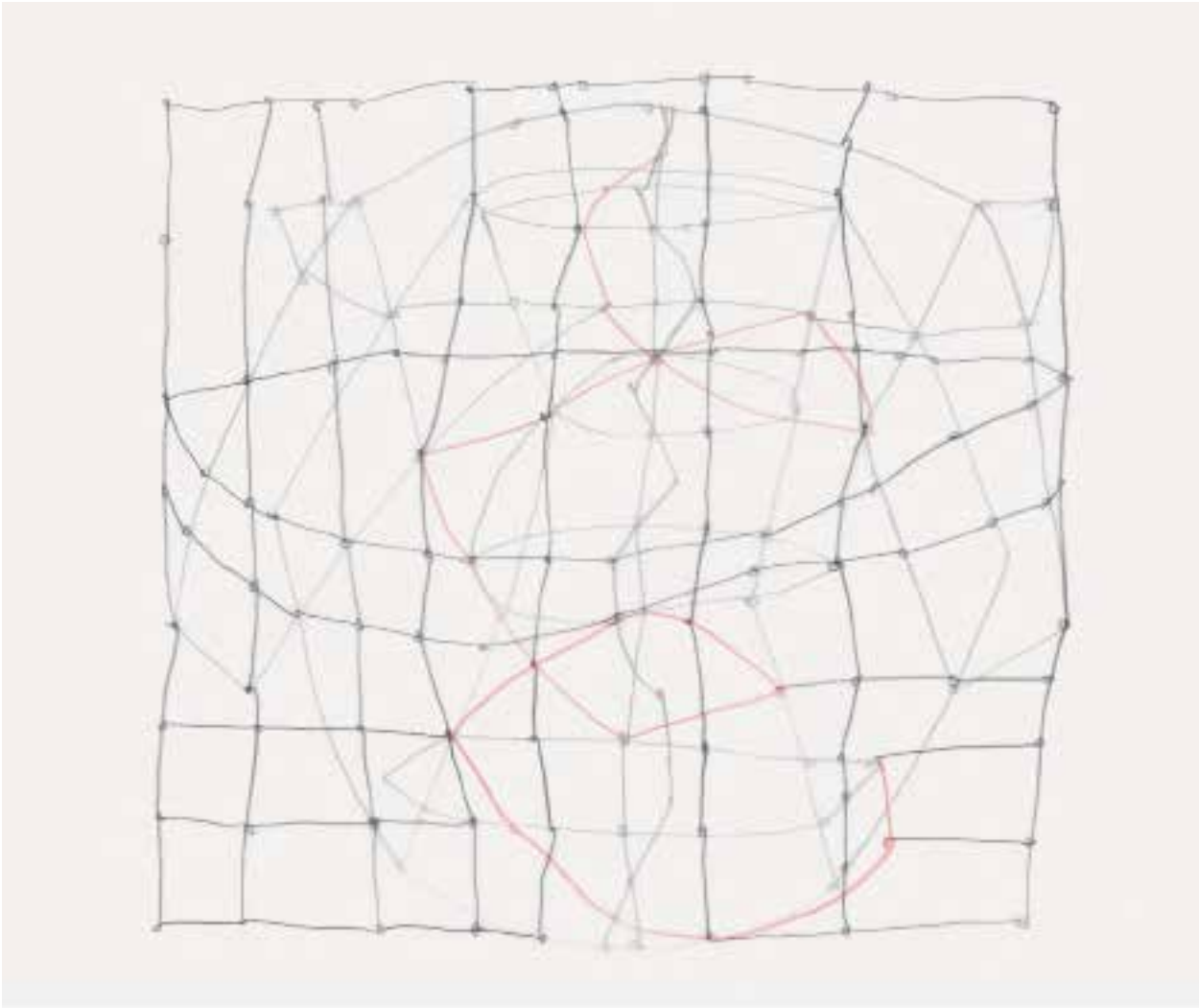


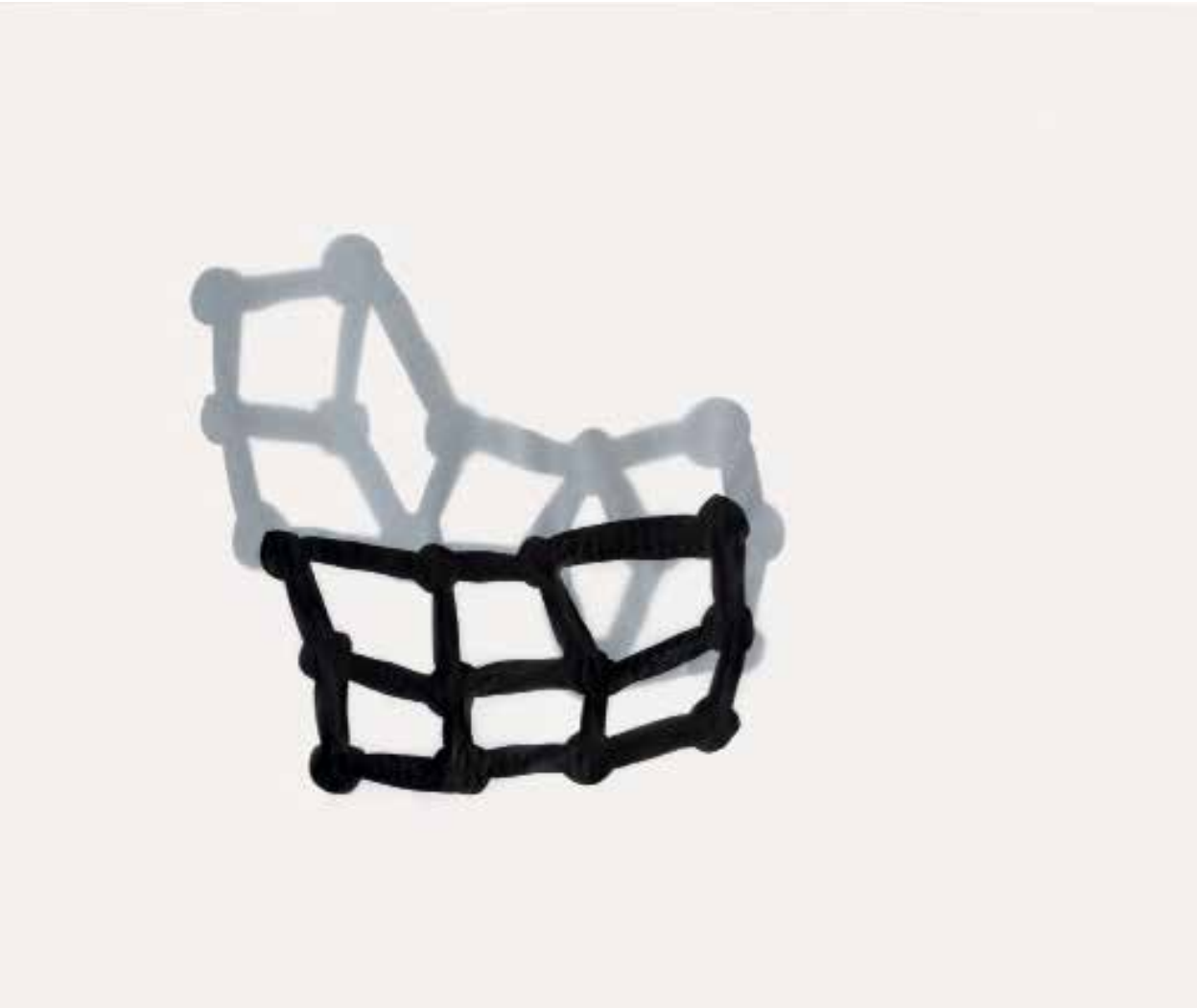






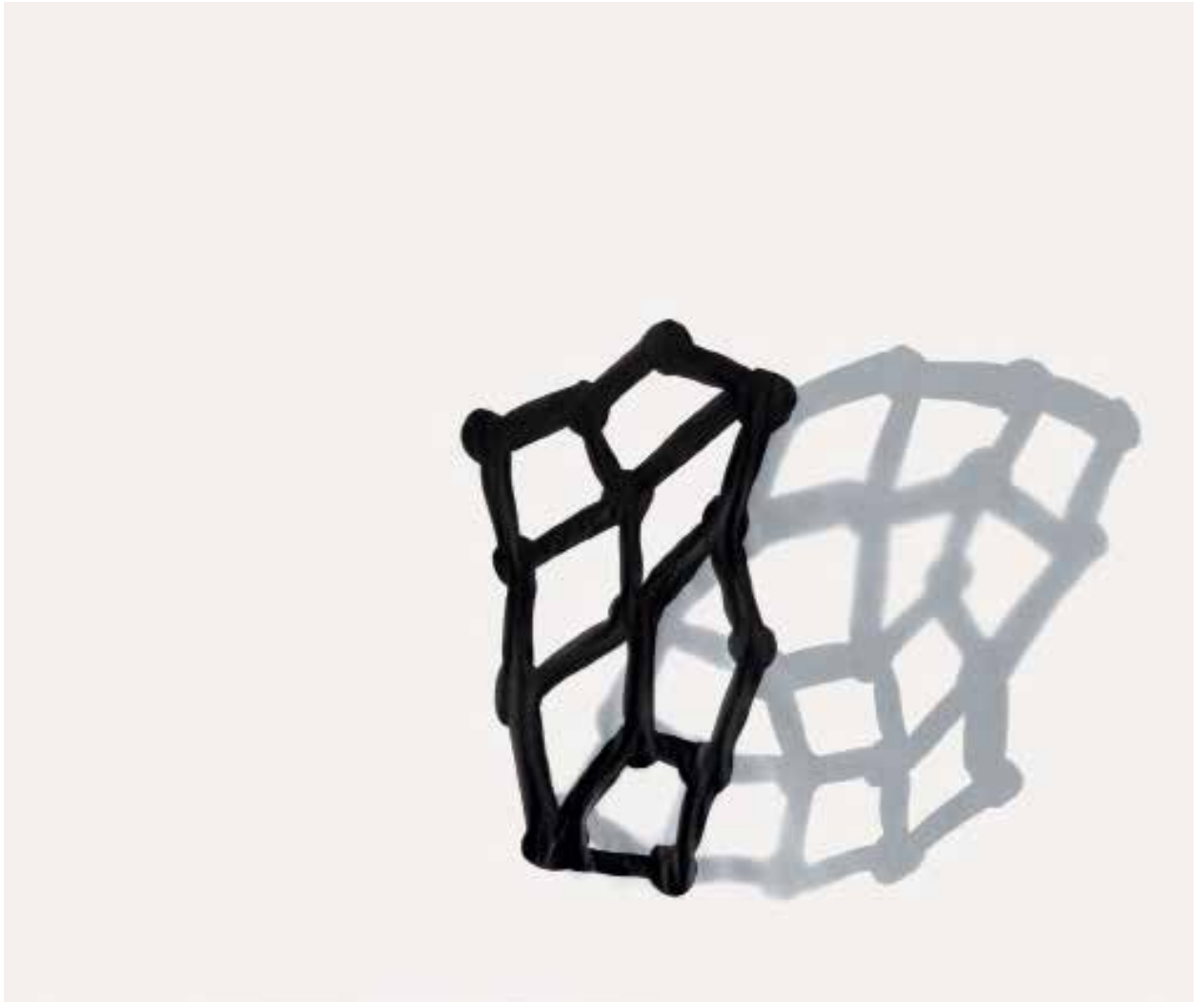












List of Images

Extended essay illustration captions are listed by page number below.

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Top left to right

Still from *Cairo Crossroads*, 2007 (100 minutes);
Still from *Via Fenestra Frankfurt/Oder*, 2003 (60 minutes);
Still from *Life in the Delta*, 1423/2002, 2002 (130 minutes)

Bottom left to right

Still from *London Crossroads*, 2016 (150 minutes);
Still from *Marxloh Crossroads*, 2015 (90 minutes);
Still from *NYC Crossroads*, 2011 (80 minutes)

Page 8

Mel Bochner
Perspective (One Point), 1967
Mel Bochner
Surface Dis/Tension, 1968

Page 10

Left

Grid drawing, 2015
Bronze, black patina
9 1/16 x 16 1/8 x 1 3/16 inches (23 x 41 x 3 cm)
Collection of Shulamit Nazarian, Los Angeles

Right

Grid drawing, 2015
Bronze, black patina
9 13/16 x 10 1/4 x 1 3/16 inches (25 x 26 x 3 cm)

Page 12

From the series *Cityscape Cairo*, 2000
C-Prints mounted between Plexiglas
55 1/8 x 78 3/4 inches (140 x 200 cm) each

Page 15

Bernd Becher and Hilla Becher
Gas Tanks, 1965–2009
From *Group of 6 Typologies*
9 photographs, gelatin silver print on paper
67 3/4 x 55 7/8 inches (172 x 142 cm)
Tate Modern
© Estate of Bernd Becher & Hilla Becher
Image © Tate, London 2018

Page 16

Agnes Martin
Morning, 1965
Acrylic paint and graphite on canvas
71 7/8 x 71 5/8 inches (182.6 x 181.9 cm)
Tate Modern
© Estate of Agnes Martin / DACS, 2018
Image © Tate, London 2018

Page 18

Top, each

Untitled, 1994
Electricity, wire, wax, metal plate, copper
17 5/16 x 7 1/4 inches (44 x 18.5 cm)
Private collection, New York City

Bottom left

Structure, 1994
Copper
3 15/16 inches high x 6 1/2 inches diameter
(10 cm high x 16.5 cm diameter)
Private collection, Germany

Bottom right

Structure, 1994
Copper
3 1/2 inches high x 6 11/16 inches diameter
(9 cm high x 17 cm diameter)
Private collection, London

Page 19

Left

BE ONE, 2016
Cast aluminum
59 x 27 1/2 x 11 13/16 inches (150 x 70 x 30 cm)
Private collection, New York City

Center

NOUS, 2016
Cast aluminum
63 x 31 1/2 x 15 3/4 inches (160 x 80 x 40 cm)
Collection of Emin Hitay, Istanbul

Right

Gebilde, 2016
Cast aluminum
58 1/4 x 28 5/16 x 12 9/16 inches (148 x 72 x 32 cm)
Courtesy of the artist and Galerie Volker Diehl, Berlin

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Top, left two

Building, 2016
Cast bronze
18 5/16 x 17 1/8 (46.5 x 43.5 cm)

Top, right two

Building, 2016
Cast bronze
18 3/4 x 14 3/4 x 5 7/8 inches (47.5 x 37.5 x 15 cm)

Bottom left

Structure II, 2011
Cast aluminum
20 7/8 x 14 3/16 inches (53 x 36 cm)

Bottom right

Structure III, 2011
Cast aluminum
14 15/16 x 20 1/2 inches (38 x 52 cm)

Extended plate captions are listed by page number below. When multiple images appear on one page, captions are listed top to bottom.

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Tunnel, 1983
Ink on paper
11 1/4 x 8 1/16 inches (28.5 x 20.5 cm)
Sharjah Art Foundation

Page 23

Untitled, 1983
Ink on paper
11 1/4 x 8 1/16 inches (28.5 x 20.5 cm)

Page 24

Notation, 1983
Graphite on paper
4 3/4 x 4 3/4 inches (12 x 12 cm)

Journey, 1983

Graphite on paper
9 1/4 x 12 5/8 inches (23.5 x 32 cm)

Page 25

Gate, 1983
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Pages 26

Vessel, 1994
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Vessel, 1994

Graphite on paper
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Circles, 1994

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Building, 1991
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Building, 1991
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Building, 1991
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Window, 1999
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Window, 1994
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Ink on tracing paper
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Window, 1996
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Blind, 1996
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Building, 2000
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Cityscape, 2003
Watercolor on paper
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Cityscape, 2004
Ink on tracing paper
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Sea, 2001
Ink on tracing paper
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Building, 2001

Ink on tracing paper
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Pages 58

Building, 2004
Ink on tracing paper
15 3/4 x 20 7/8 inches (40 x 53 cm)
Private collection

Building, 2004

Ink on tracing paper
15 3/4 x 20 7/8 inches (40 x 53 cm)
British Museum, London

Building, 2004

Ink on tracing paper
15 3/4 x 20 7/8 inches (40 x 53 cm)
British Museum, London

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Building, 2004
Ink on tracing paper
15 3/4 x 20 7/8 inches (40 x 53 cm)
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Building, 2001
Ink on tracing paper
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Centre Pompidou, Paris

Page 61

Building, 2004
Ink and graphite on tracing paper
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Centre Pompidou, Paris

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Building, 2008
Graphite, stitching on tracing paper
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Building, 2008

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Collection of Dana Farouki, Washington DC

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Building, 2008

Mixed media on tracing paper
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Building, 2008

Mixed media on tracing paper
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Cityscape: Istanbul, 2011
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Cityscape: Istanbul, 2011
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Private collection, Pennsylvania

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Cityscape: Istanbul, 2011
Ink on paper
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Private collection, New York

Cityscape: Istanbul, 2011
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Collection of Sean Kelly, New York

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Red Building, 2009
Watercolor on paper
16 9/16 x 12 7/16 inches (42 x 31.5 cm)
Collection of Moderna Museet, Stockholm, Sweden

Red Building, 2009
Watercolor on paper
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Guggenheim Abu Dhabi

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Notation, 2011
Graphite on tracing paper
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Notation, 2011
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White Dream, 2012
Watercolor on tracing paper
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Sharjah Art Foundation

Page 108

White Dream, 2012
Watercolor on tracing paper
19 x 24 inches (48.3 x 61 cm)
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White Dream, 2012
Watercolor on tracing paper
19 x 24 inches (48.3 x 61 cm)

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Red Building, 2012
Watercolor on tracing paper
11 15/16 x 9 inches (30.4 x 22.8 cm)
Courtesy of the artist and Pi Artworks, London/Istanbul

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Red Building, 2012
Watercolor on tracing paper
11 15/16 x 9 inches (30.4 x 22.8 cm)
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Red Building, 2012
Watercolor on tracing paper
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Courtesy of the artist and Pi Artworks, London/Istanbul

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Building, 2014
Ink on tracing paper
19 x 24 inches (48.3 x 61 cm)
Private collection, London, Promised gift to the
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Cairotraces, 2014
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Red Thought, 2014
Watercolor on tracing paper
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Collection of Hüma Kabakçı, Istanbul

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Red Thought, 2014
Watercolor on tracing paper
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Red Thought, 2014

Watercolor on tracing paper
11 15/16 x 9 inches (30.4 x 22.8 cm)
Collection of Hüma Kabakçı, Istanbul

Red Thought, 2014

Watercolor on tracing paper
11 15/16 x 9 inches (30.4 x 22.8 cm)
Collection of Omer Ozyurek, Istanbul

Page 122

Cityscape, 2016
Ink on handmade paper
25 3/16 x 37 7/16 inches (64 x 95 cm)

Cityscape, 2016

Ink on handmade paper
25 3/16 x 37 7/16 inches (64 x 95 cm)
Courtesy of the artist and Galerie Volker Diehl, Berlin

Cityscape, 2016

Ink on handmade paper
25 3/16 x 37 7/16 inches (64 x 95 cm)

Page 123

Cityscape, 2015
Ink on handmade paper
25 3/16 x 37 7/16 inches (64 x 95 cm)
Private collection, Chicago

Cityscape, 2016

Ink on handmade paper
25 3/16 x 37 7/16 inches (64 x 95 cm)
Private collection, New York

Page 124

Attention, 2015
Cut-out, stitching, graphite on layered paper
9 13/16 x 12 1/16 inches (25 x 35 cm)
Courtesy of the artist and Rhona Hoffman Gallery, Chicago

Page 125

Thought, 2015
Cut-out, stitching, graphite on layered paper
25 3/16 x 36 13/16 inches (64 x 93.5 cm)
Courtesy of the artist and Rhona Hoffman Gallery, Chicago

Page 126

BECAUSE, 2015
Cut out, stitching, graphite on layered paper
9 13/16 x 12 1/16 inches (25 x 30.7 cm)

Meer, 2015

Cut out, stitching, graphite on layered paper
9 13/16 x 12 1/16 inches (25 x 30.7 cm)

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Als ob, 2015
Cut out, stitching, graphite on layered paper
9 13/16 x 12 1/16 inches (25 x 30.7 cm)

Pages 128–129, all works

Blind, 2016
Watercolor on paper
14 x 11 inches (35.6 x 27.9 cm)
Courtesy of the artist and Pi Artworks, London/Istanbul

Pages 130–131, all works

Blind, 2016
Watercolor on paper
14 x 11 inches (35.6 x 27.9 cm)
Courtesy of the artist and Pi Artworks, London/Istanbul

Pages 132–137, all works

Gather, 2016
Ink on tracing paper
14 3/16 x 16 15/16 inches (36 x 43 cm)

Pages 138–141, all works

Mensch, 2016
Pencil on tracing paper
14 3/16 x 16 15/16 inches (36 x 43 cm)

Pages 142–143, all works

Intersection, 2017
Ink on tracing paper
14 3/16 x 16 15/16 inches (36 x 43 cm)

Pages 144–145, all works

Intersection, 2017
Ink on tracing paper
14 3/16 x 16 15/16 inches (36 x 43 cm)

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