

Art & Literature

Brett Littman
Executive Director
The Drawing Center
New York

November 3, 2017

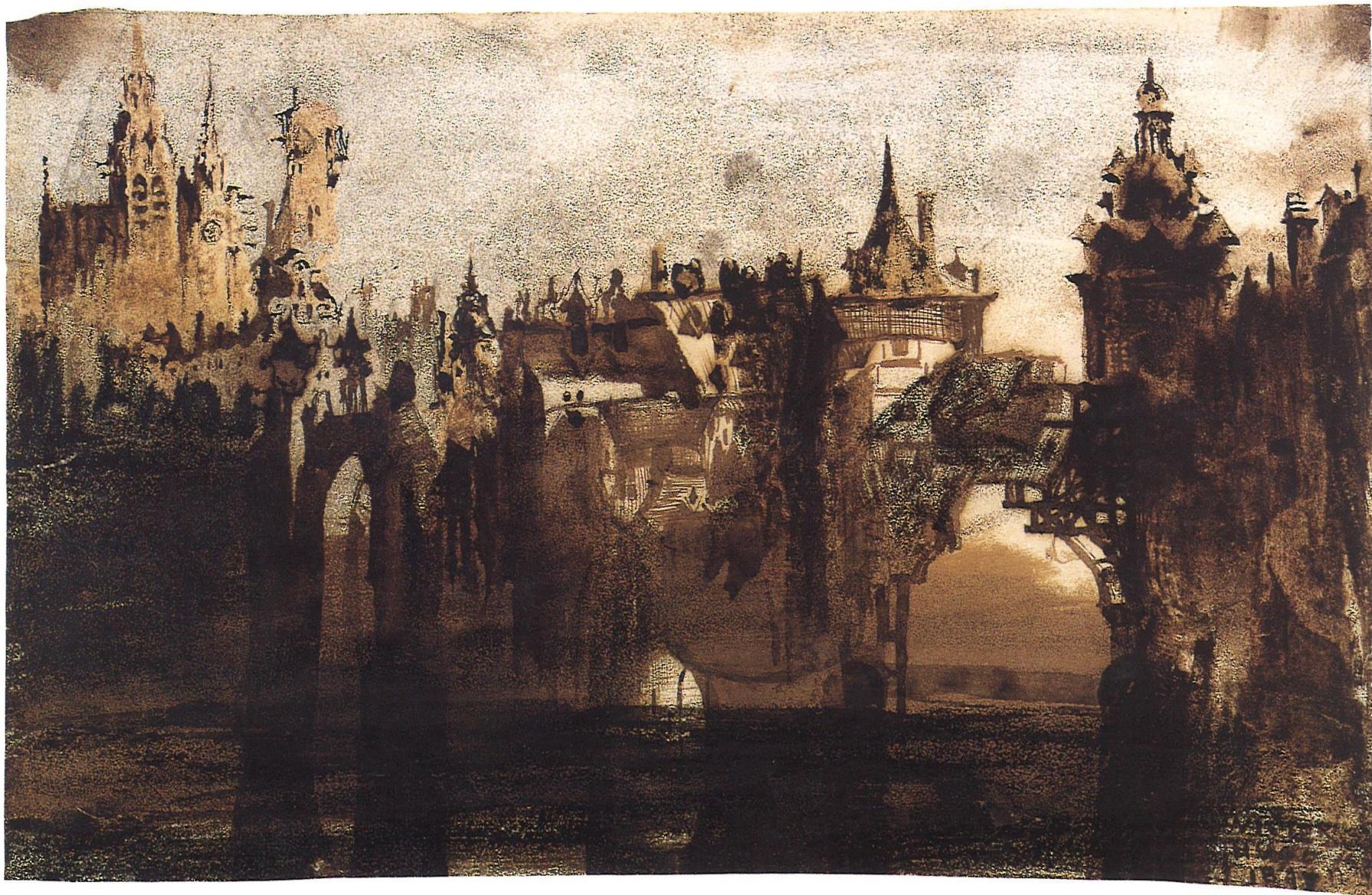
Shadows of a Hand:
The Drawings of Victor Hugo
April 16–June 13, 1998



Victor Hugo, *Castle overlooking a river*, c. 1857.



Victor Hugo, *The tower of Saint-Rombaut de Malines, in the center of an imaginary town*, 1850.



Victor Hugo, *Town with tumbledown bridge*, 1847.

Untitled Passages by Henri Michaux

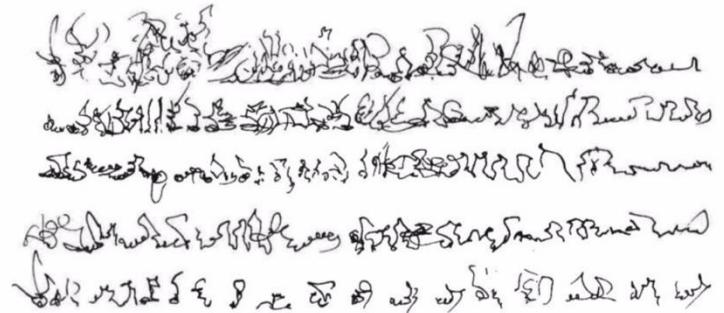
October 28–December 20, 2000



Installation view of *Untitled Passages* by Henri Michaux. The Drawing Center, New York, October 28–December 20, 2000.

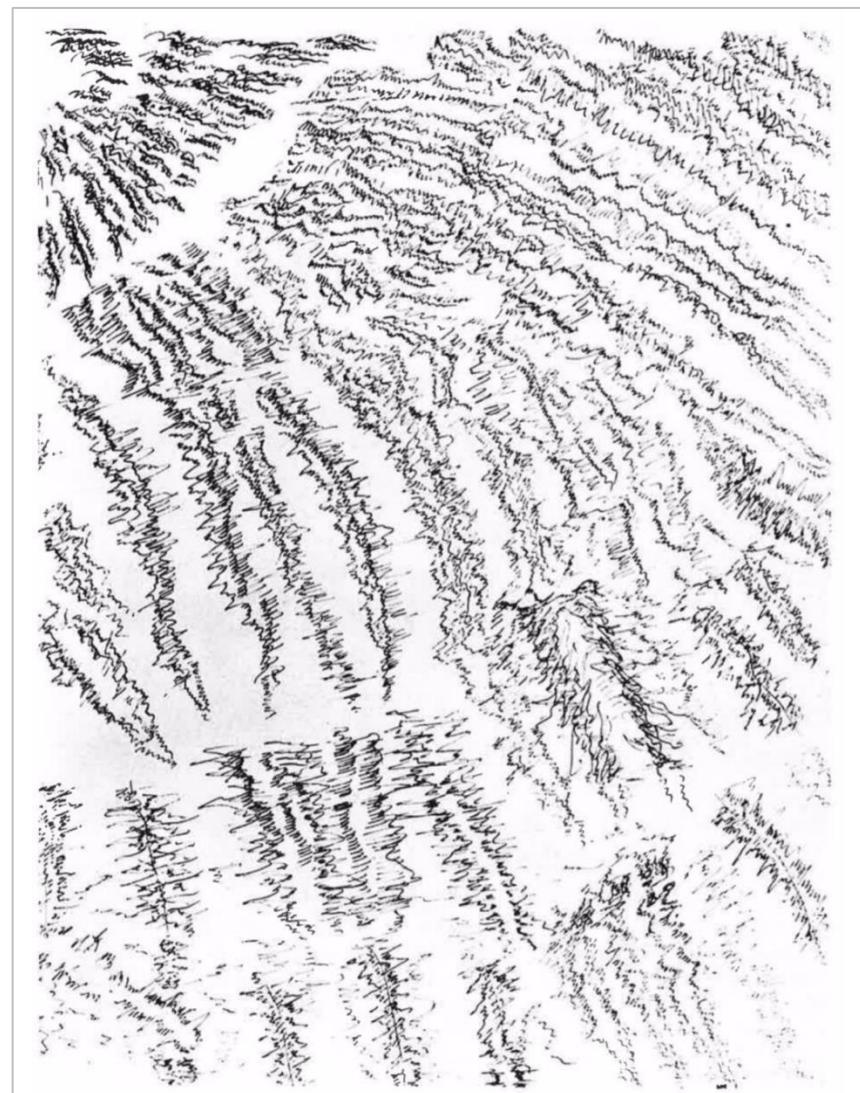
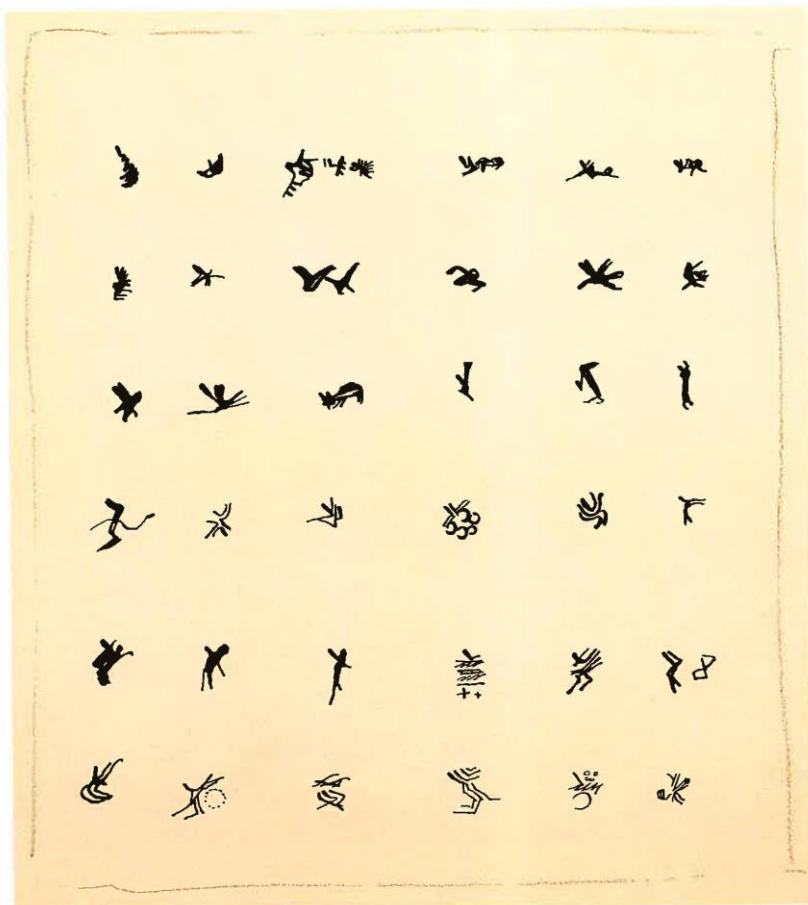
Born, raised, educated in an environment and culture uniquely given over to the "verbal."^{*}
I paint to decondition myself.

^{*}and before the era of the invasion of images



Narration, 1927 (detail). Ink on paper. Private collection, Paris.

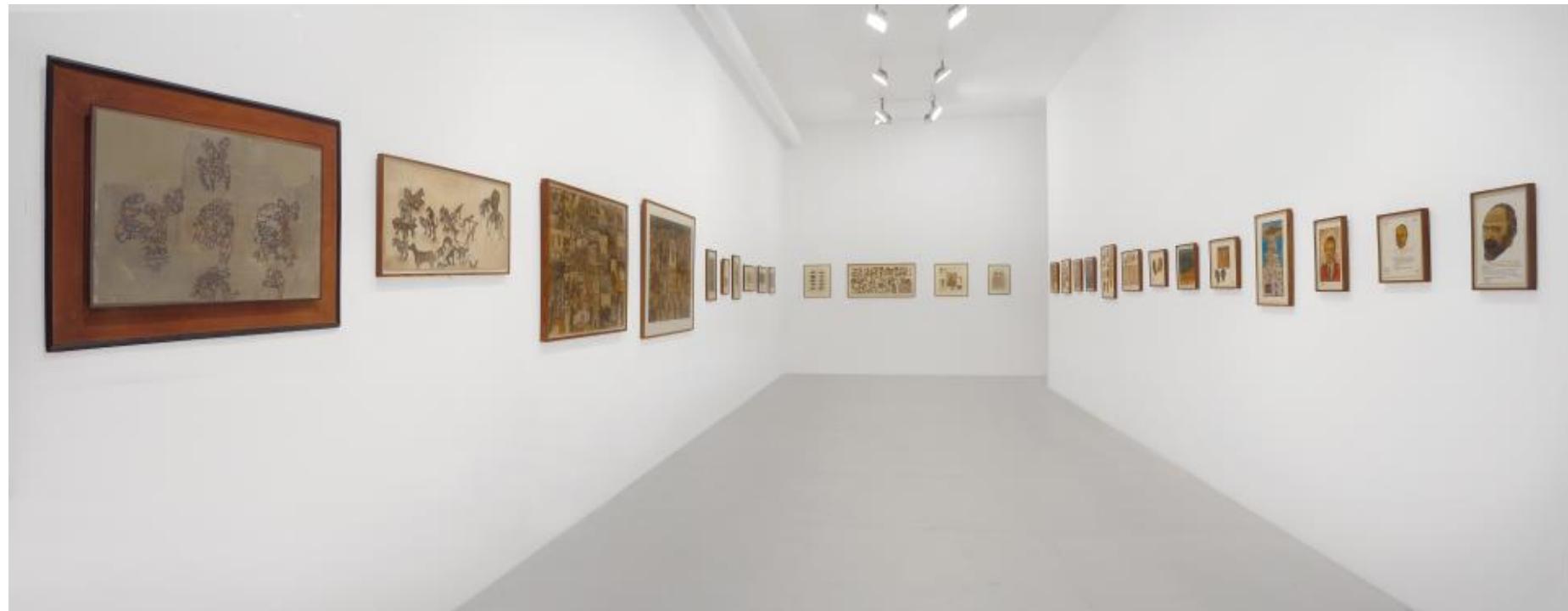
I too, one day, late on, adult, feel the urge to draw, to participate in the world via lines.
One line, rather than many. And so I begin, letting myself be led by a line, a single line, which without lifting pencil from paper I allow to run until, having restlessly wandered within this restricted space, things necessarily come to a stop. And then, what one sees is an entanglement, a drawing as it were desiring to withdraw into itself.
Is what I'm doing just a kind of poor man's drawing, like someone playing guitar with one finger?



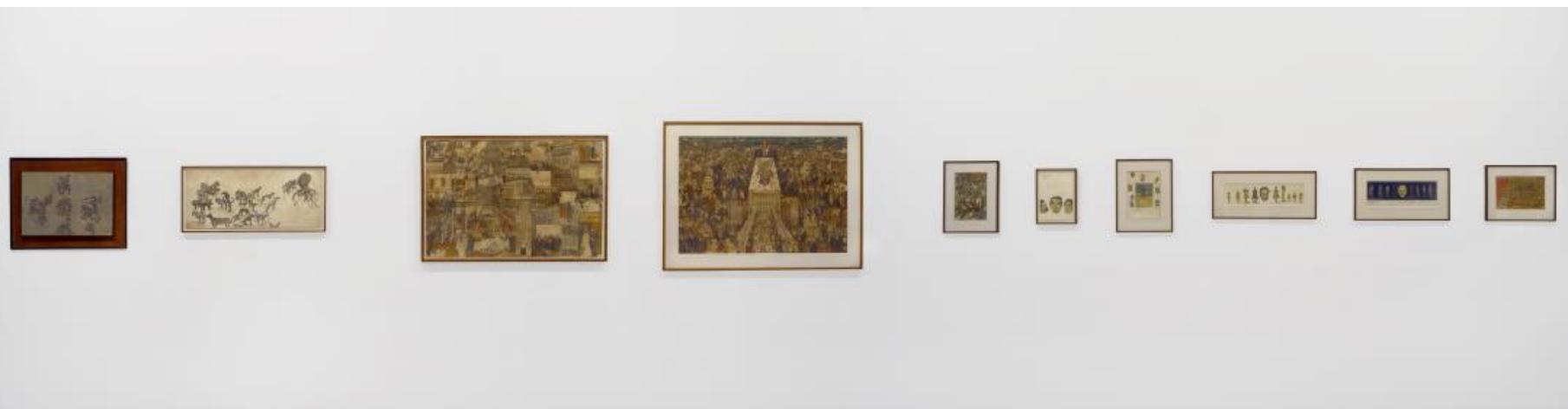
LEFT: Henri Michaux, *Untitled (mouvements)*, 1950.
RIGHT: Henri Michaux, *Mescaline drawing*, 1956.

Yüksel Arslan: Visual Interpretations

April 18–May 15, 2008



Installation view of *Yüksel Arslan: Visual Interpretations*. The Drawing Center, New York, April 18–May 15, 2008.



Installation views of *Yüksel Arslan: Visual Interpretations*. The Drawing Center, New York, April 18–May 15, 2008.



Installation view of *Yüksel Arslan: Visual Interpretations*. The Drawing Center, New York, April 18–May 15, 2008.



Installation view of *Yüksel Arslan: Visual Interpretations*. The Drawing Center, New York, April 18–May 15, 2008.

Unica Zürn: Dark Spring

April 17–July 23, 2009



Installation view of *Unica Zürn: Dark Spring*. The Drawing Center, New York, April 17–July 23, 2009.



LEFT: Unica Zürn, *Untitled*, 1961.
RIGHT: Unica Zürn, *Untitled*, 1962.

José Antonio Suárez Londoño: The Yearbooks

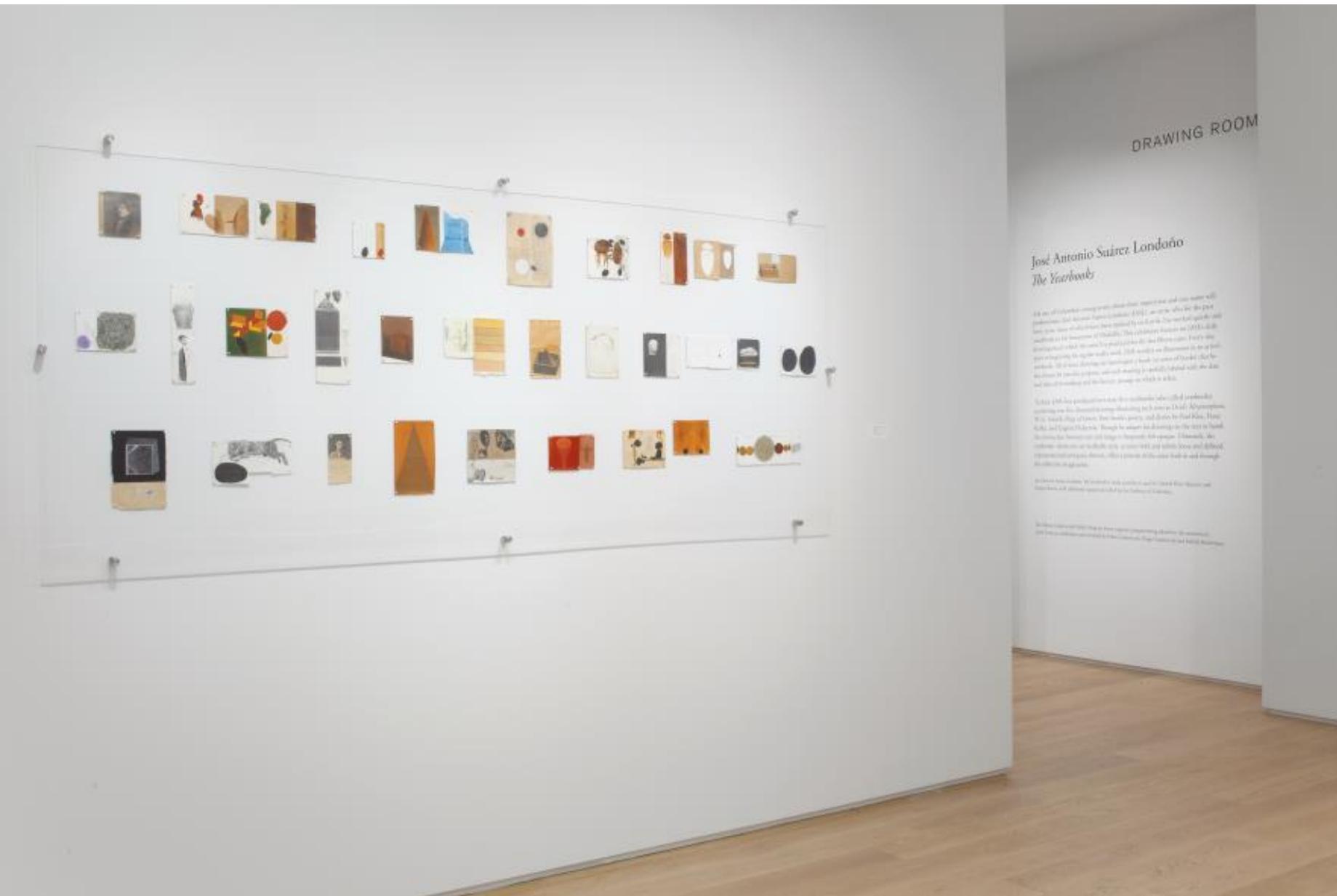
November 2–December 15, 2009



Installation view of *José Antonio Suárez Londoño: The Yearbooks*. The Drawing Center, New York, November 2–December 15, 2009.



Installation view of *José Antonio Suárez Londoño: The Yearbooks*. The Drawing Center, New York, November 2–December 15, 2009.



Installation view of *José Antonio Suárez Londoño: The Yearbooks*. The Drawing Center, New York, November 2–December 15, 2009.



José Antonio Suárez Londoño, *Yearbook 1998*, 1998
Oil on paper, 10 x 10 in. (25.4 x 25.4 cm)
Collection of the artist



José Antonio Suárez Londoño, *Yearbook 1999*, 1999
Oil on paper, 10 x 10 in. (25.4 x 25.4 cm)
Collection of the artist

José Antonio Suárez Londoño, *Yearbook 2000*, 2000
Oil on paper, 10 x 10 in. (25.4 x 25.4 cm)
Collection of the artist

José Antonio Suárez Londoño, *Yearbook 2001*, 2001
Oil on paper, 10 x 10 in. (25.4 x 25.4 cm)
Collection of the artist



Installation view of *José Antonio Suárez Londoño: The Yearbooks*, The Drawing Center, New York, November 2–December 15, 2009.



Soulier

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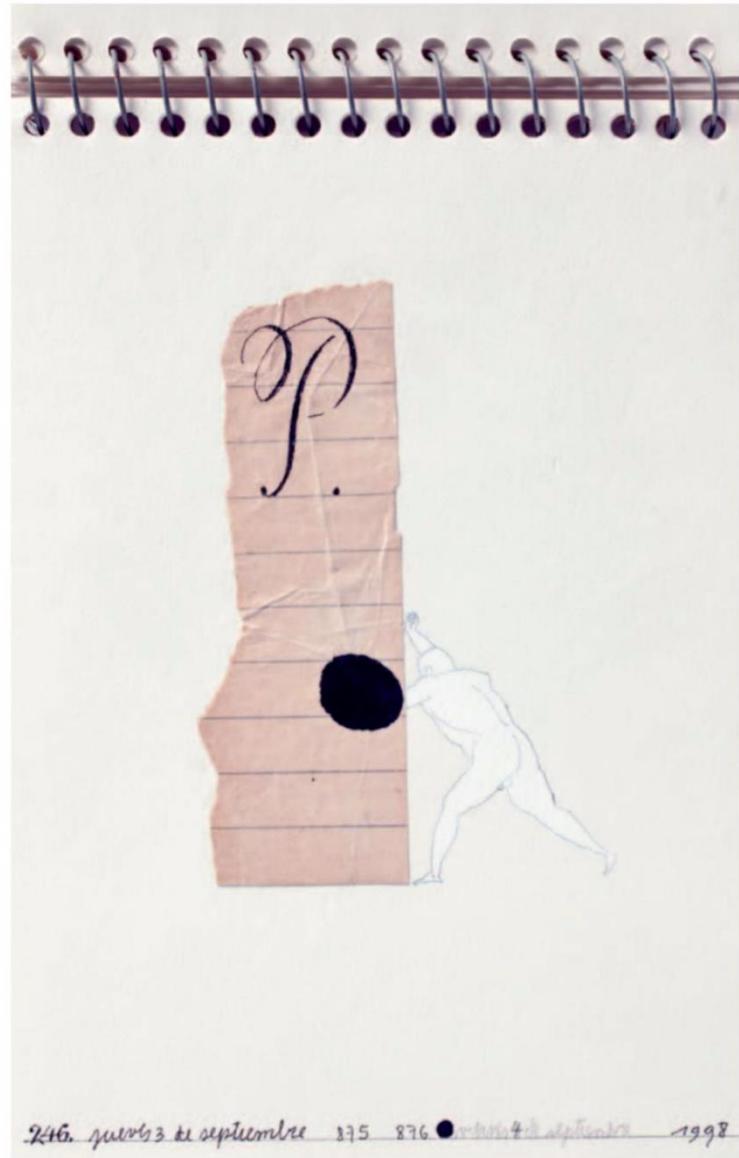


torso





197. jueves 16 de julio 764 y 765 spirulineo 1998

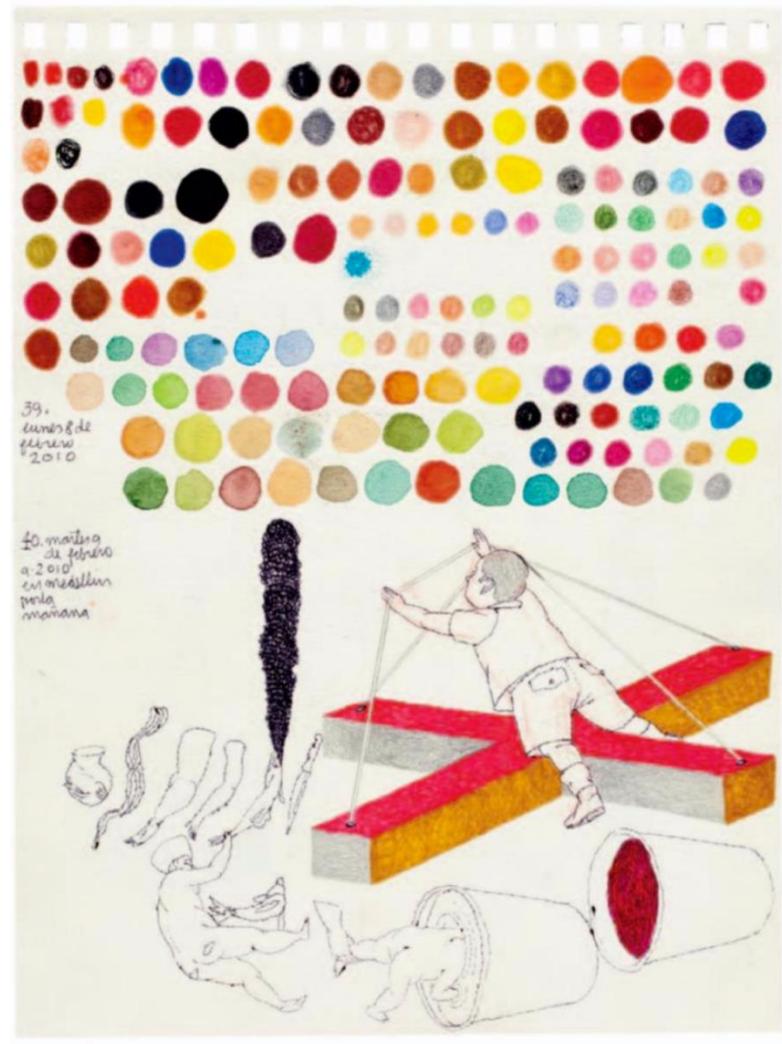
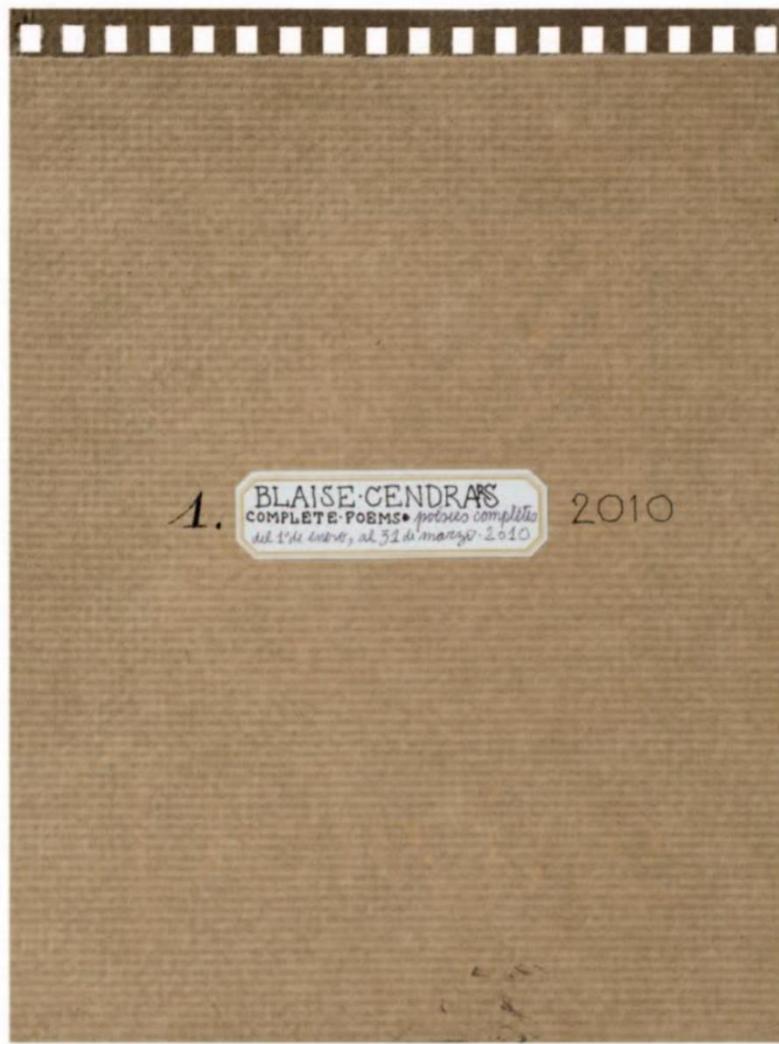


246. jueves 3 de septiembre 375 876 • 1998

José Antonio Suárez Londoño, *The Diaries of Paul Klee, 1889–1918*, 1998.



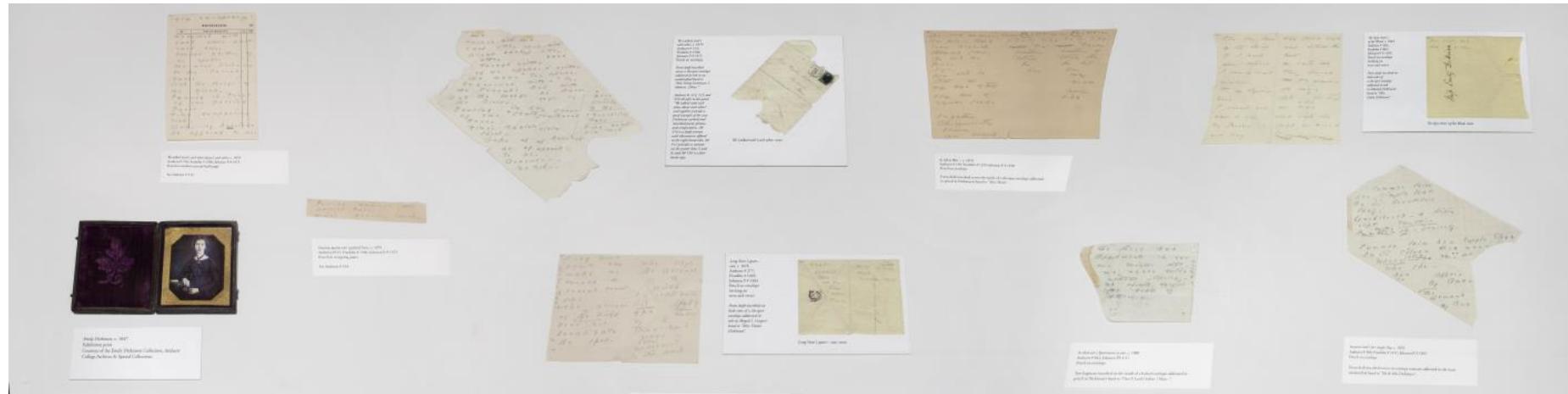
José Antonio Suárez Londoño, *Franz Kafka, Diarios II 1914–1923*, 2000.



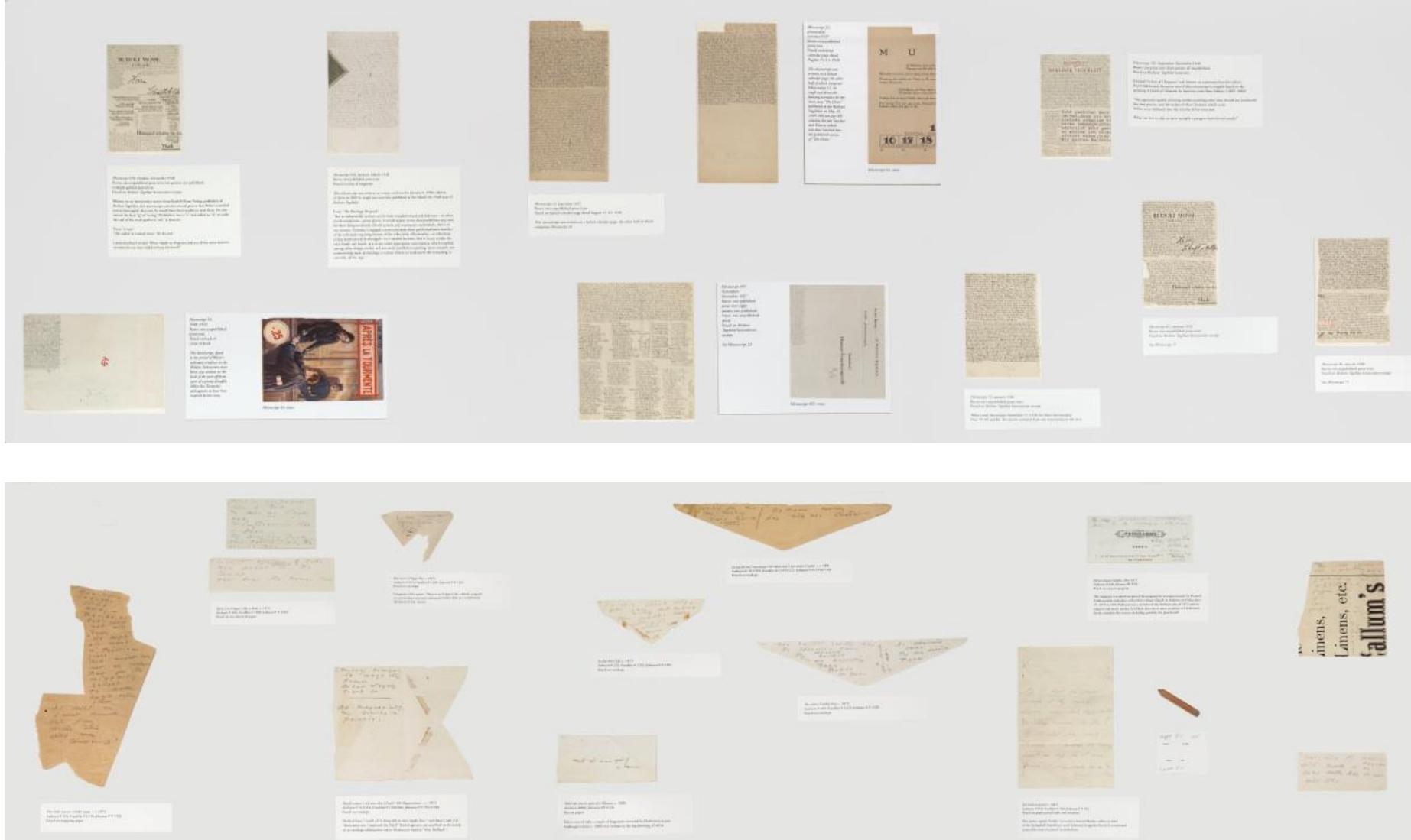
José Antonio Suárez Londoño, *Blaise Cendrars, Poesies Completes*, January 1–March 31, 2010.

Dickinson/Walser: Pencil Sketches

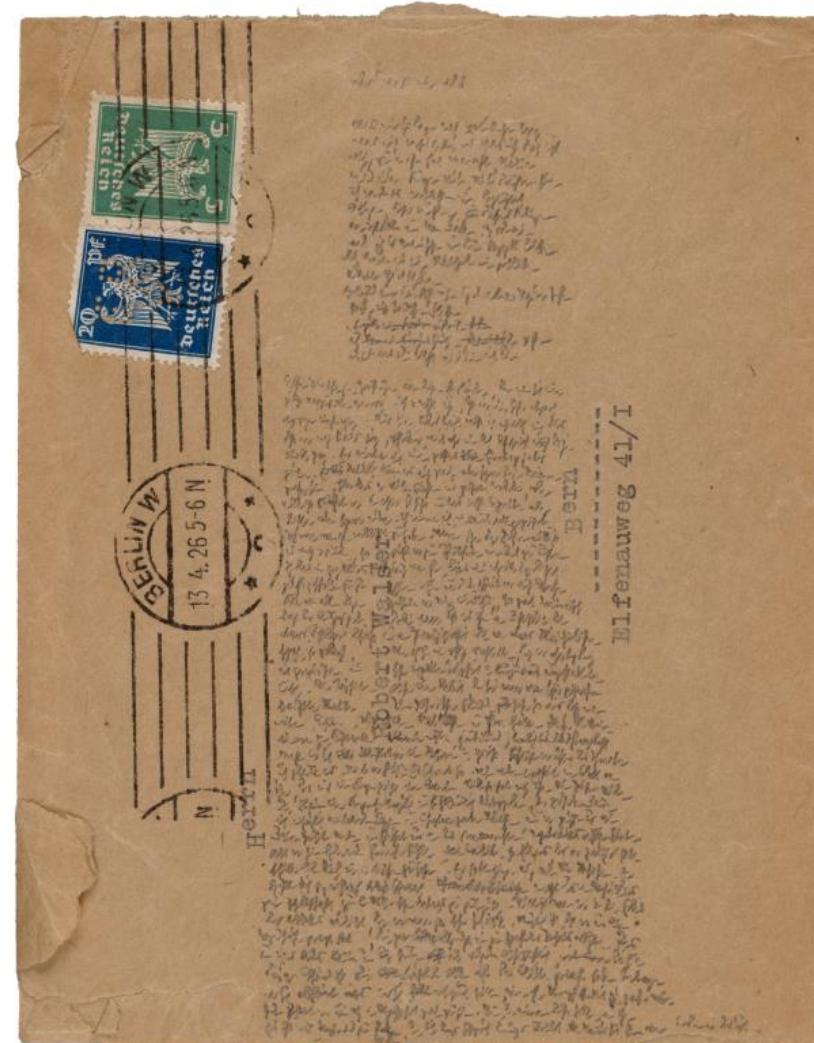
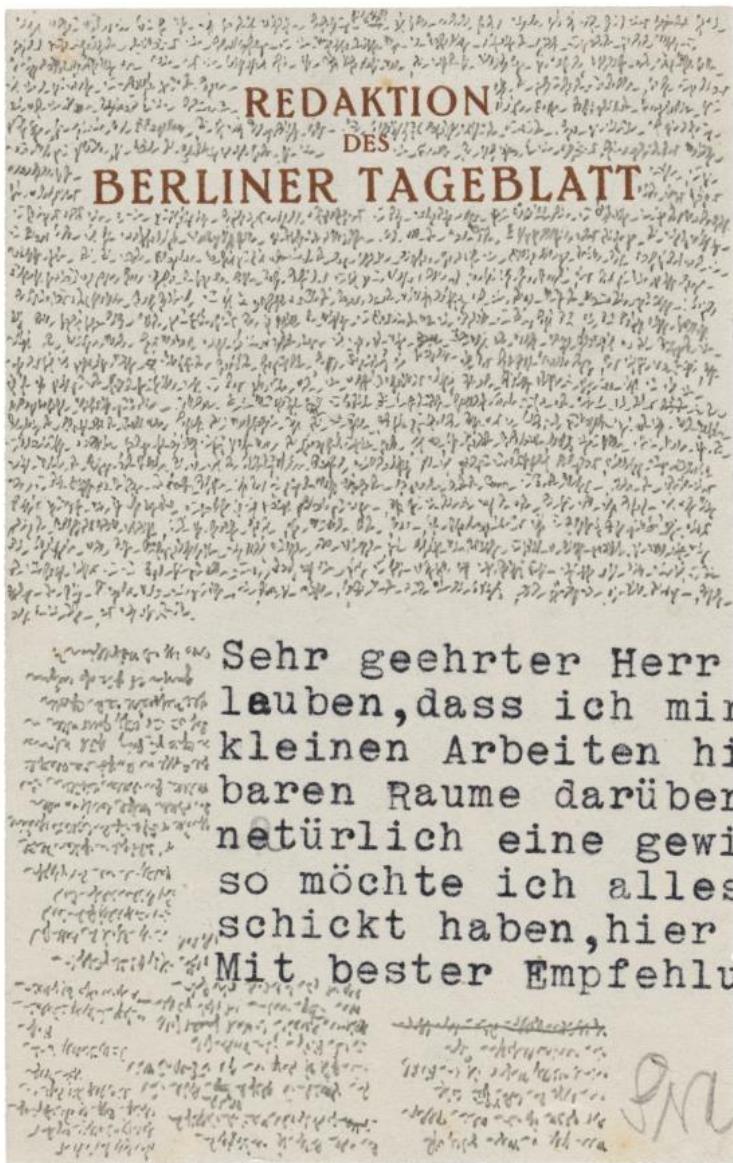
November 15, 2013–January 12, 2014



Installation view of *Dickinson/Walser: Pencil Sketches*. The Drawing Center, New York, November 15, 2013–January 12, 2014.

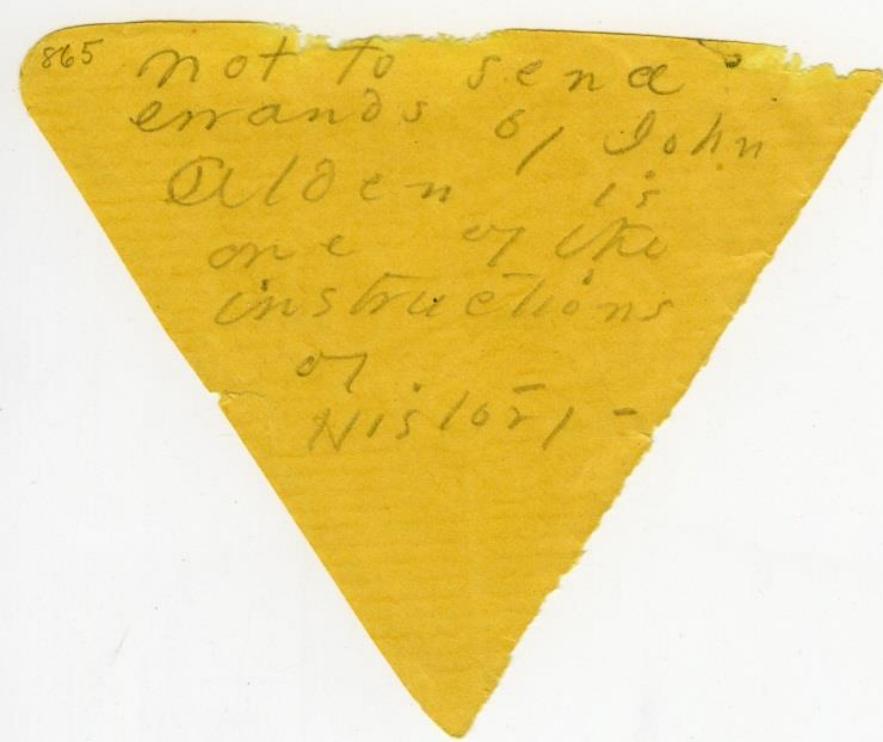
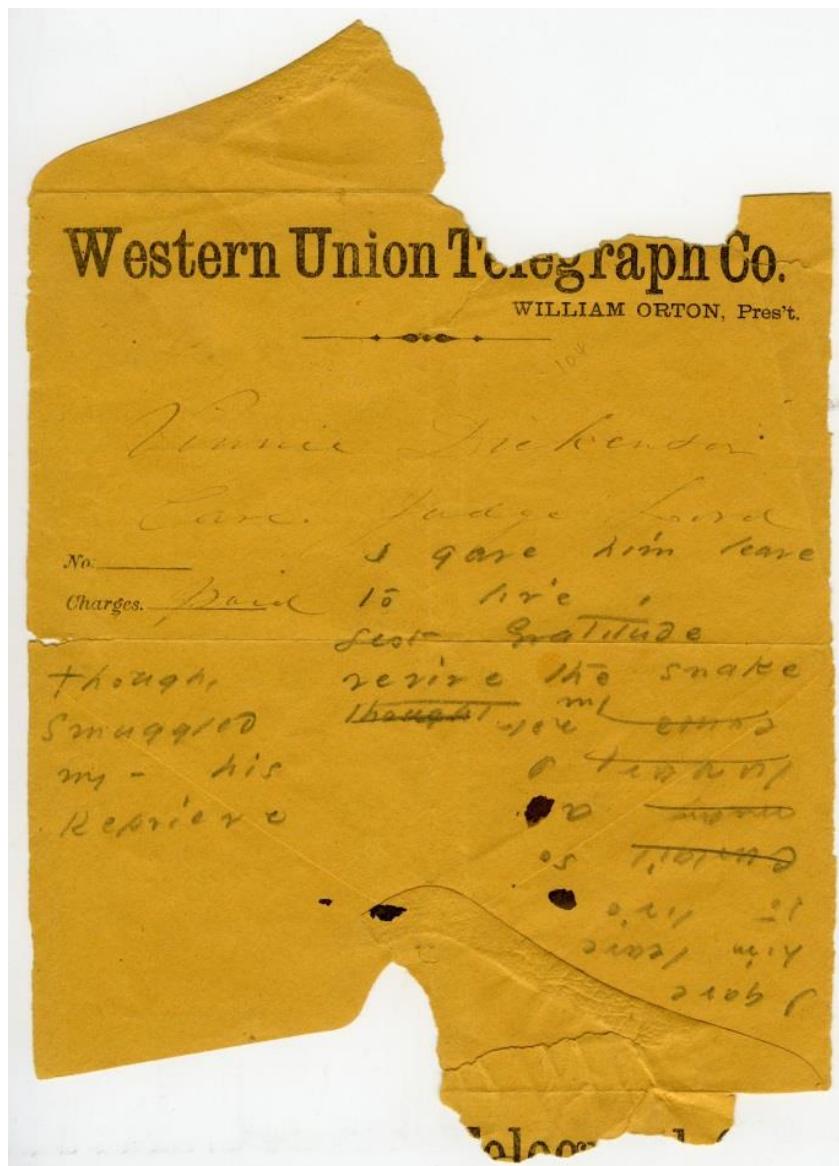


Installation view of *Dickinson/Walser: Pencil Sketches*. The Drawing Center, New York, November 15, 2013–January 12, 2014.



LEFT: Robert Walser, *Microscript 107*, September–November 1928.

RIGHT: Robert Walser, *Microscript 131*, April 1926.



LEFT: Emily Dickinson, *Glass Was | The Street -- | It Came His | Turn to Beg --*, c. 1880.

RIGHT: Emily Dickinson, *Not to Send Errands by John Alden*, c. 1880.

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'Twas later when
the summer went
than when the
cricket came
And set me knew
that gentle clock
meant nought but
going home.
'Twas sooner when
the cricket went
than when the
winter came
but that sa-
thetic pendulum
keeps
esoteric
time

'Twas later when
the summer went
than when the
cricket came
And set me knew
that gentle clock
meant nought but
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'Twas sooner when
the cricket went
than when the
winter came
but that sa-
thetic pendulum
keeps
esoteric
time

LEFT: Robert Walser, *Microscript 419*, 1927–28.
RIGHT: Emily Dickinson, 'Twas Later When | The Summer Went, c. 1873.

Drawing Time, Reading Time

November 15, 2013–January 12, 2014



Installation view of *Drawing Time, Reading Time*. The Drawing Center, New York, November 15, 2013–January 12, 2014.



Installation view of *Drawing Time, Reading Time*. The Drawing Center, New York, November 15, 2013–January 12, 2014.

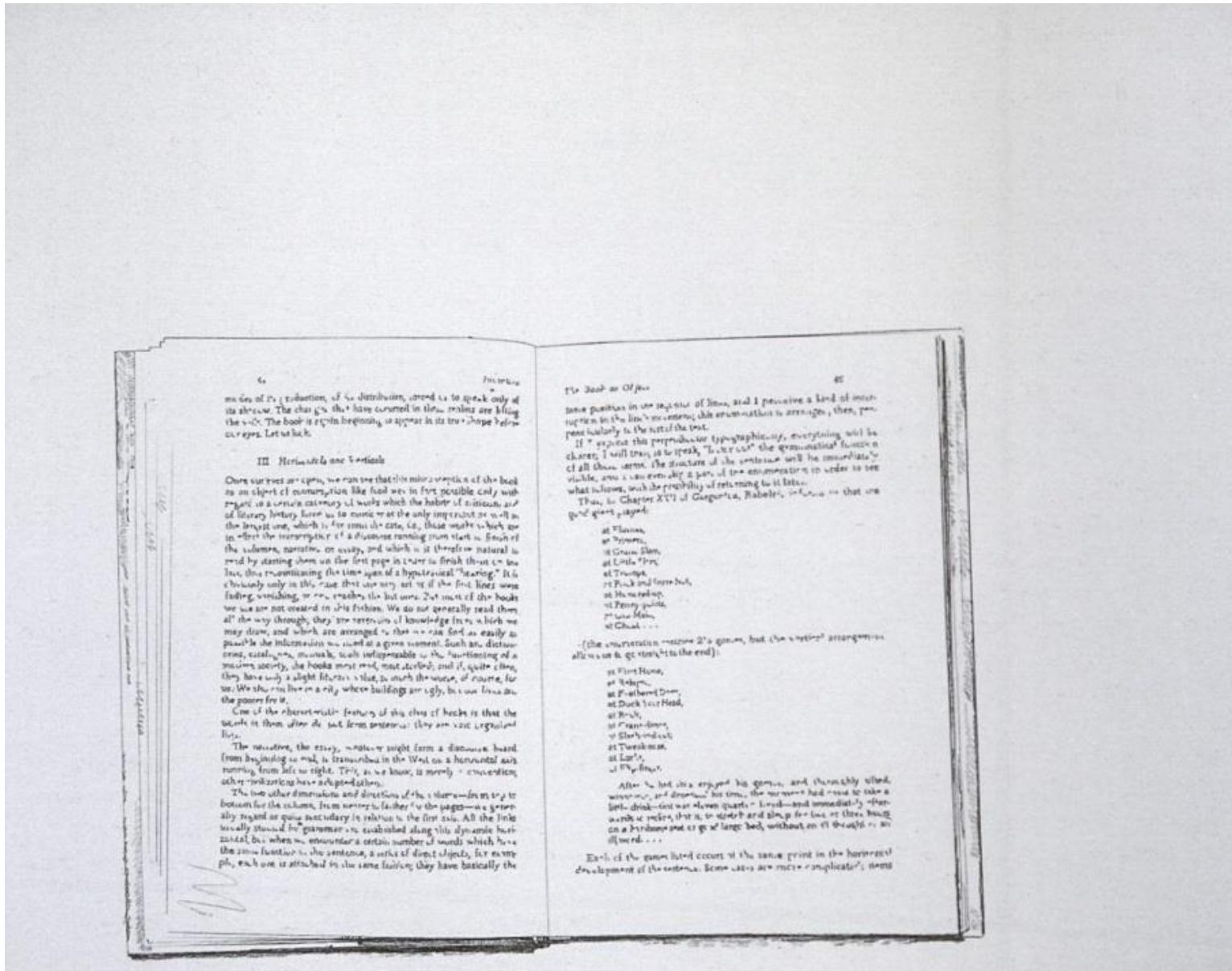


Sean Landers, *[sic]*, 1993. Installation view of *Drawing Time, Reading Time*. The Drawing Center, New York, November 15, 2013–January 12, 2014.

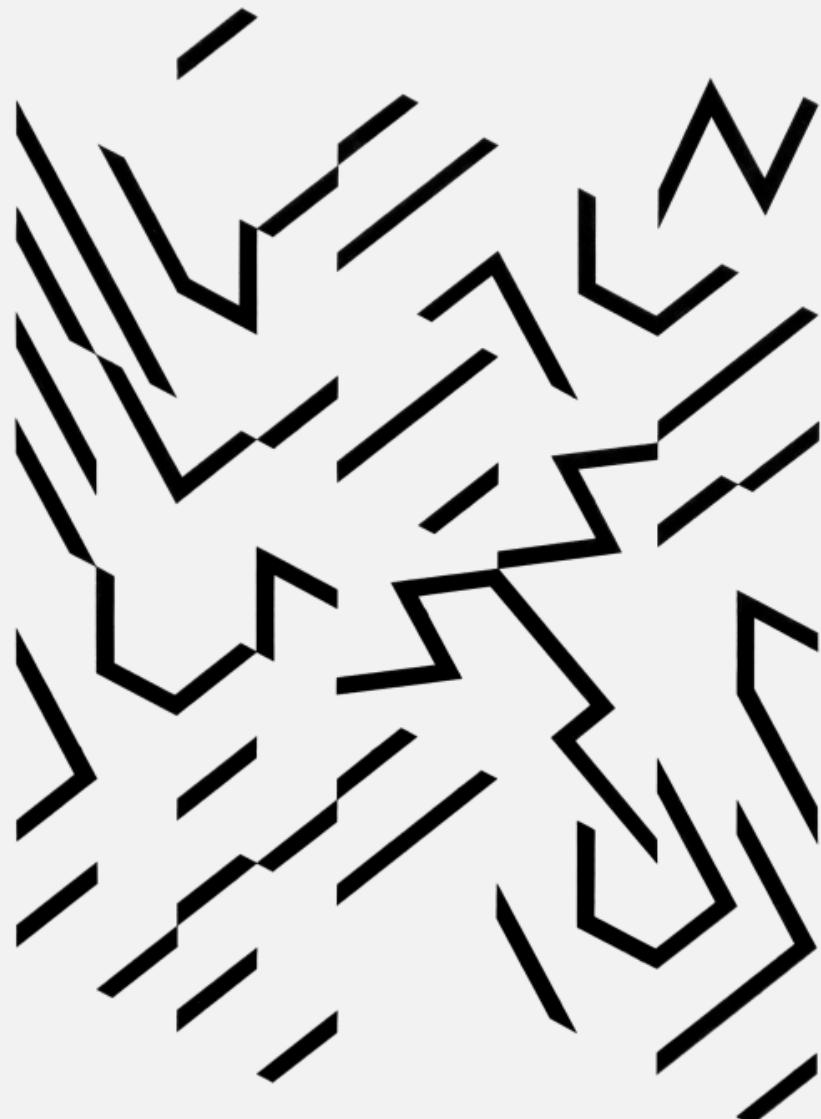


LEFT: Nina Papaconstantinou, *Pericles, Epitaph*, 2011-2012.
RIGHT: Sean Landers, Detail of *[sic]*, 1993.

SAY FOR INSTANCE THAT I
THOUGHT MY LIFE WAS WORTH DESCRI-
BING EVERY UGLY DETAIL AND
THAT I WAS DEVOUTED ENOUGH TO
THINK THAT MY JERKING OFF IN MY
STUDIO WAS SOMETHING HIGHER THAN
WHAT IT IS. THAT EVERY MOMENT I
SPEND IN SELF LOATHING OR SELF
PITY WAS SOMEHOW SOMETHING FOR
YOUR CONSUMPTION. THAT I THINK
BY MY WRITING AT MY TABLE, ^{ON} MY
PERPETUAL HORRINESS MY THIRST
FOR FAME AND MONEY WAS AN OK
REASON TO SET OUT ON YET AN
OTHER EXCERISE IN SELF IDOLISATION,
SELF REVERIE, ULTIMATELY SELF LOVE.
OBVIOUSLY I THINK IT'S OK BECAUSE I'VE
JUST BEGUN AGAIN, I'M NOT EVEN WARMED
UP YET BUT I CAN'T TELL THAT I'VE LOST
A GOOD LONG PIECE STEWING. I KNOW
THAT ALREADY YOU HAVE SEVERAL PROBLEMS
WITH MY PERSONALITY ALONE NEVER MIND
THE ART THIS IS. BUT IF I CAN PIN POINT
THEM BEFORE YOU DO THEN SOMEHOW I GET
FORGIVEN. I'LL LET IT OUT OF THE WAY
RIGHT NOW SO WE CAN REACH EMPTINESS
AS SOON AS POSSIBLE. WHEN I WAS A KID
1.



Allen Ruppersberg, *Untitled (The Book as Object)*, 1976.



YOU DON'T KNOW THE RUSSIANS

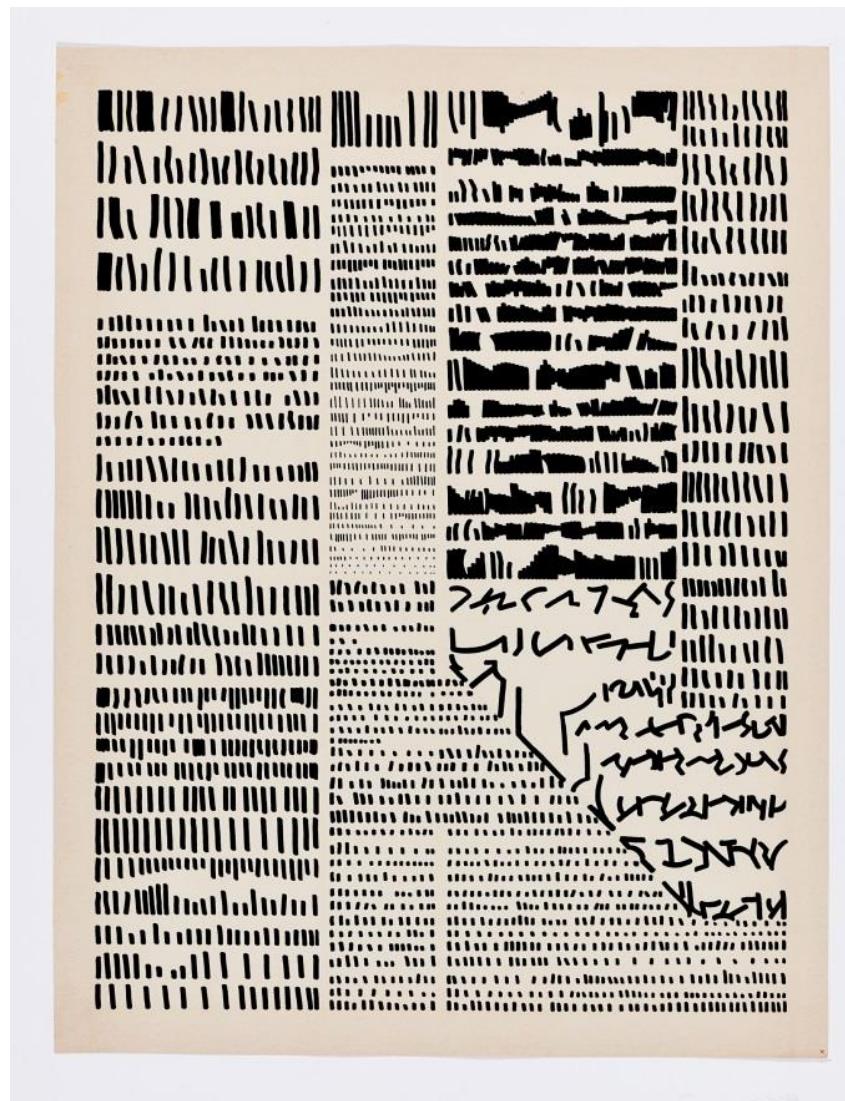
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پیشوند روسیه ای امیدوار میگام امیدوار

امیدوار

Guy de Cointet, *You Don't Know the Russians*, 1983.



LEFT: Mirtha Dermisache, *Livre 3*, 1970.
RIGHT: Mirtha Dermisache, *Diario N° Año 1*, 1972.



The Intuitionists

July 11–August 24, 2014

A collaborative artist project inspired by Colson Whitehead's 1999 novel of the same name.



Installation view of *The Intuitionists*. The Drawing Center, New York, July 11–August 24, 2014.

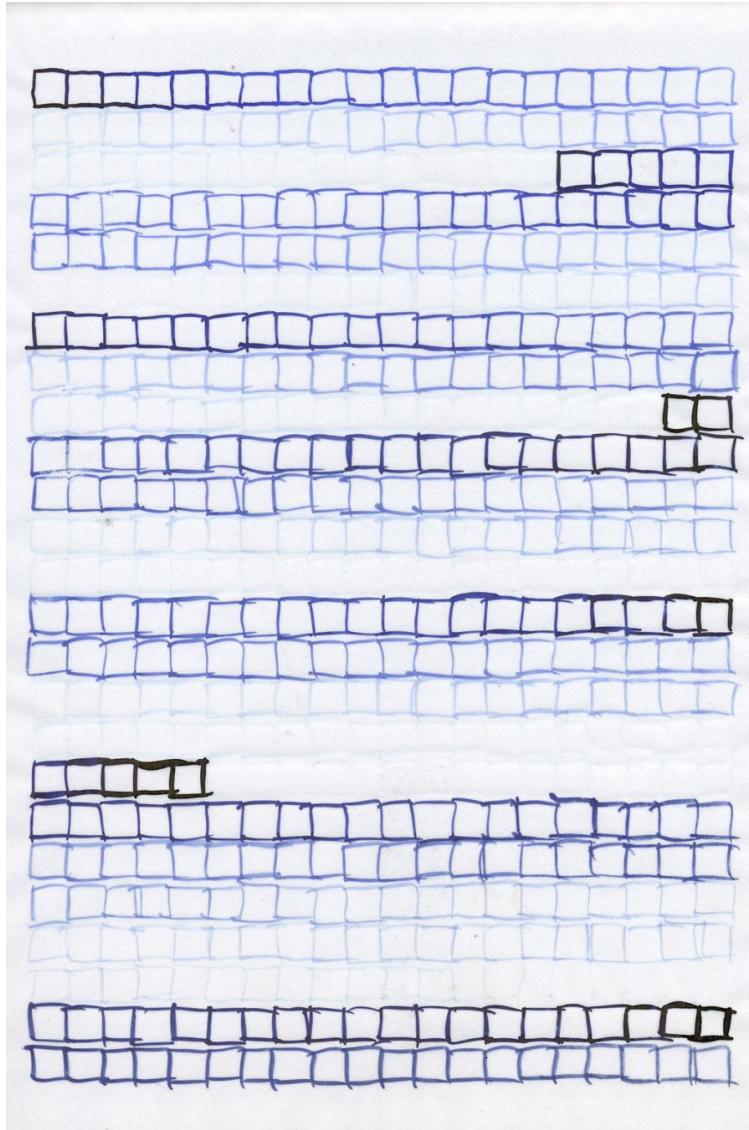
PRELUDE

I have a choice here between writing about [REDACTED] as [REDACTED] is, or as [REDACTED] seems to be, and is generally thought to be. There isn't any great difficulty about it, because both sides are fertile ground; the stories merely differ in plausibility.

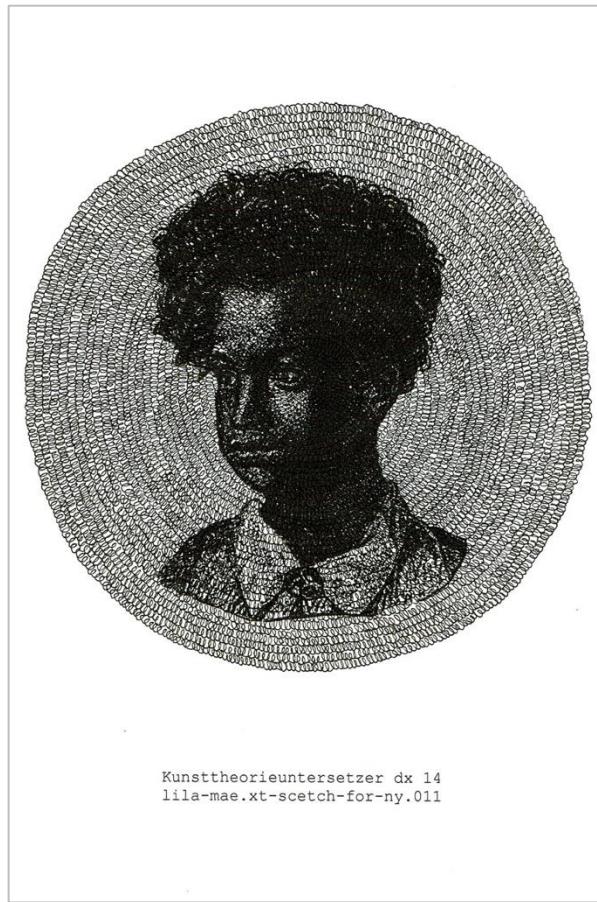
Critic [REDACTED], 1949¹

LEFT: Nyeema Morgan, *Like It Is: Prelude*, 2014.
RIGHT: Kenny Cole, *MDNJPN*, 2014





LEFT: Jenny Perlin, *Sequence (Detail)*, 2007.
RIGHT: Manfred Kirschner, *Kunsttheorieuntersetzer – Lila-Mae*, 2014.





Cui Fei, *Leaves*, 2014.



Enrique Chagoya, Details of *The Portentous Life of Death in Mayalandia*, 2012.



Patrick Earl Hammie, *Platform*, 2014.

Tomi Ungerer: All in One

January 16–March 22, 2015



Installation view of *Tomi Ungerer: All in One*. The Drawing Center, New York, January 16–March 22, 2015.



Installation view of *Tomi Ungerer: All in One*. The Drawing Center, New York, January 16–March 22, 2015.



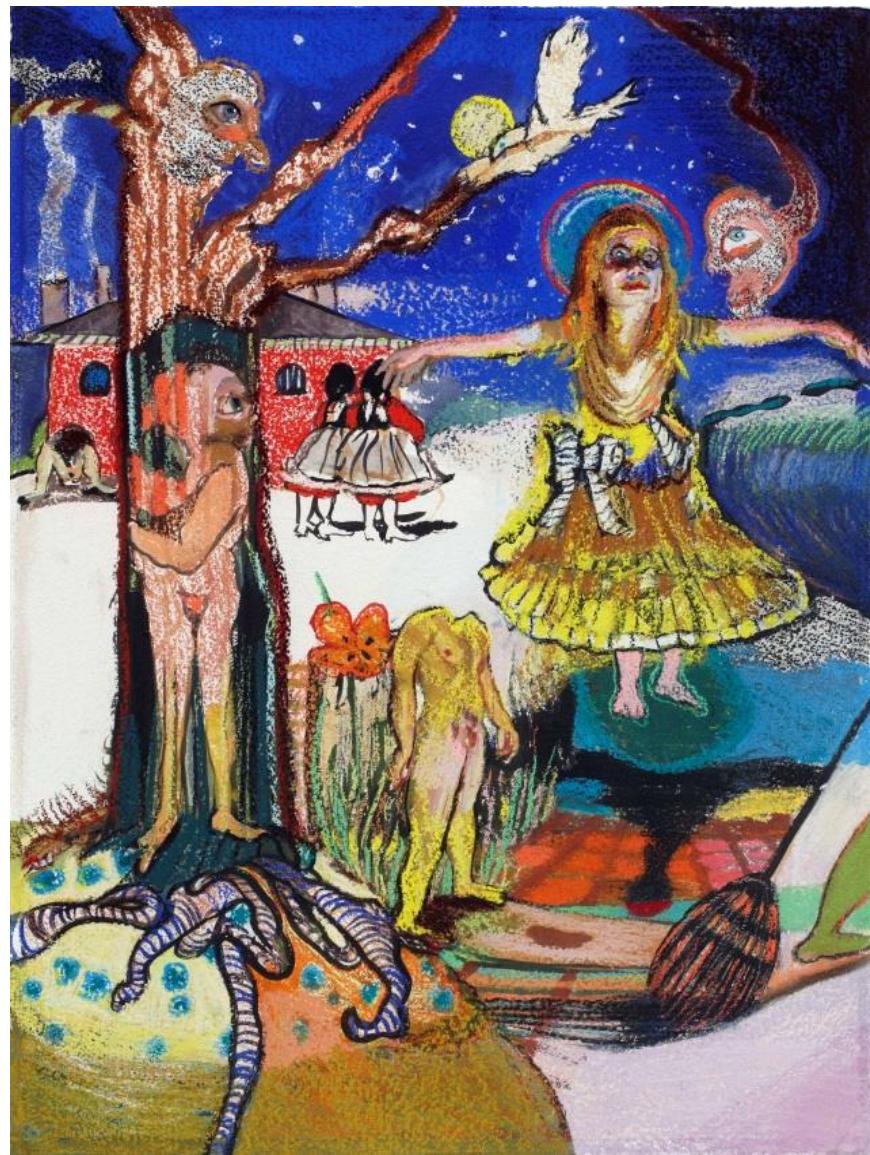
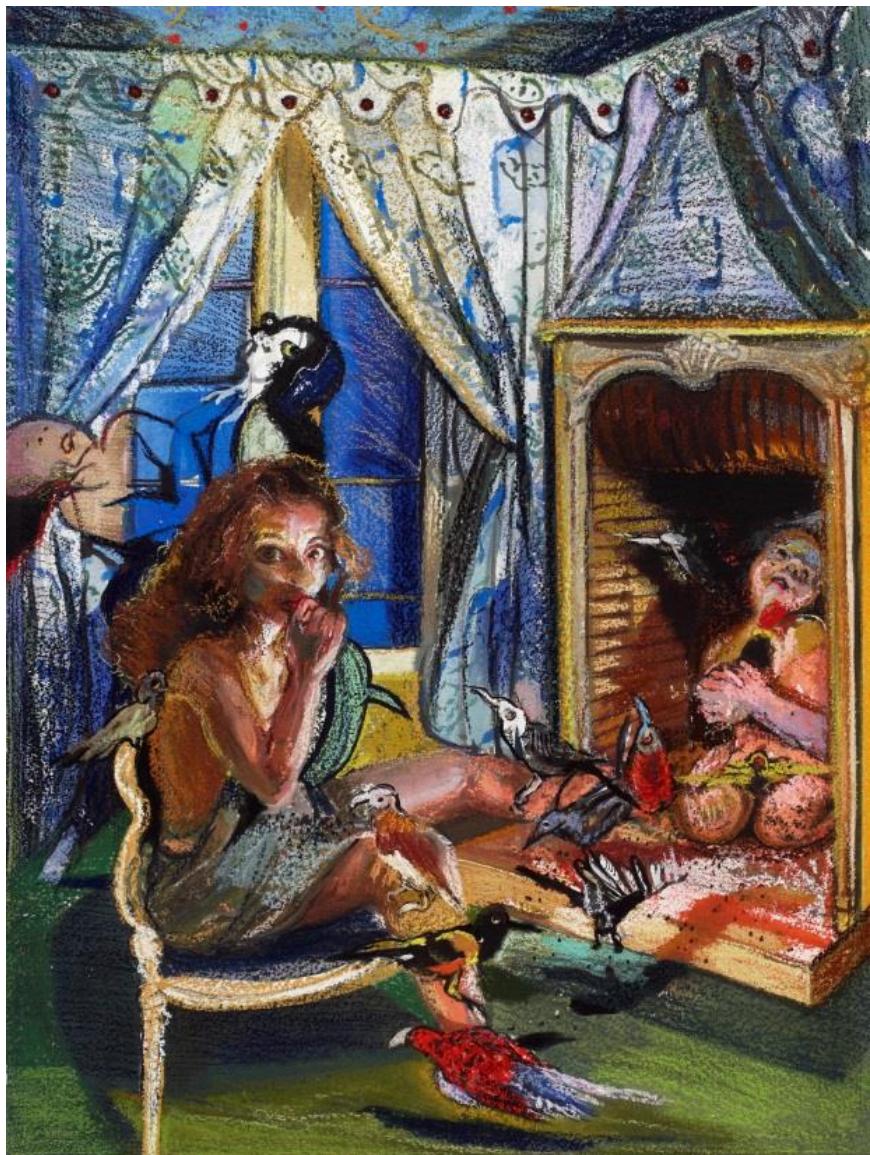
LEFT: Tomi Ungerer, *Untitled*, 1961 (variation on *Rufus*)

Natalie Frank: The Brothers Grimm

April 10–June 28, 2015



Installation view of *Natalie Frank: The Brothers Grimm*. The Drawing Center, New York, April 10–June 28, 2015.

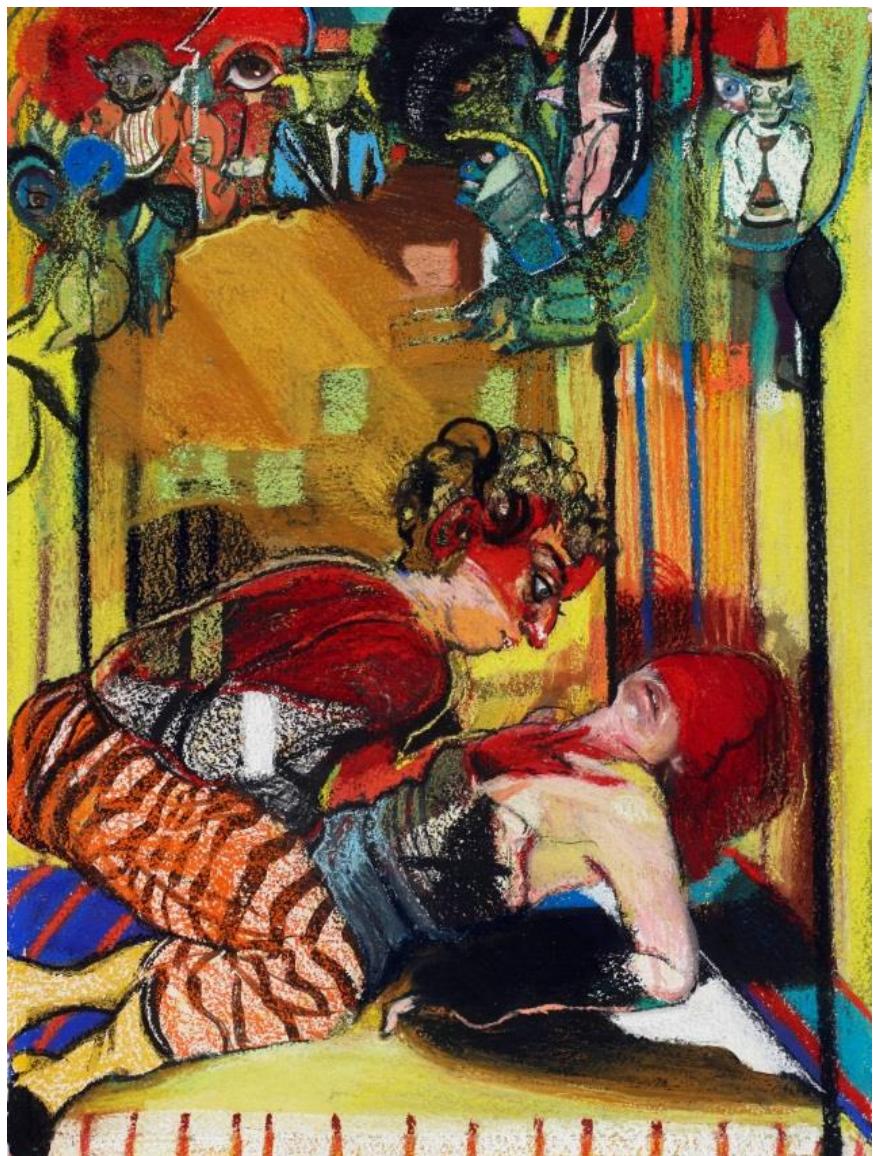


LEFT: Natalie Frank, *Cinderella I*, 2011–14.
RIGHT: Natalie Frank, *Cinderella II*, 2011–14.

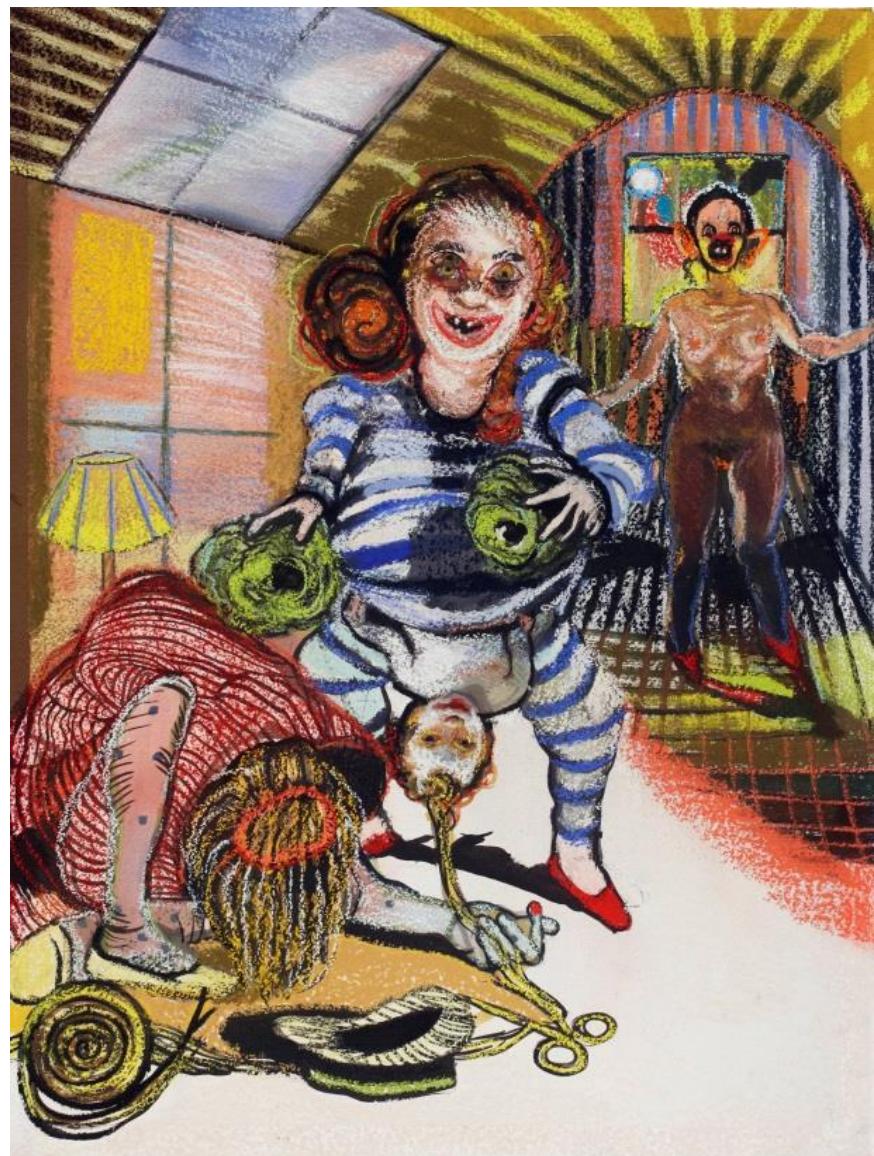


LEFT: Natalie Frank, *Little Red Cap I*, 2011–14.
RIGHT: Natalie Frank, *All Fur III*, 2011–14.





LEFT: Natalie Frank, *Briar Rose*, 2011–14.
RIGHT: Natalie Frank, *Rapunzel I*, 2011–14.





Natalie Frank, *The Lettuce Donkey III*, 2011–14.

Jackson Mac Low: Lines—Letters—Words

January 20–March 19, 2017



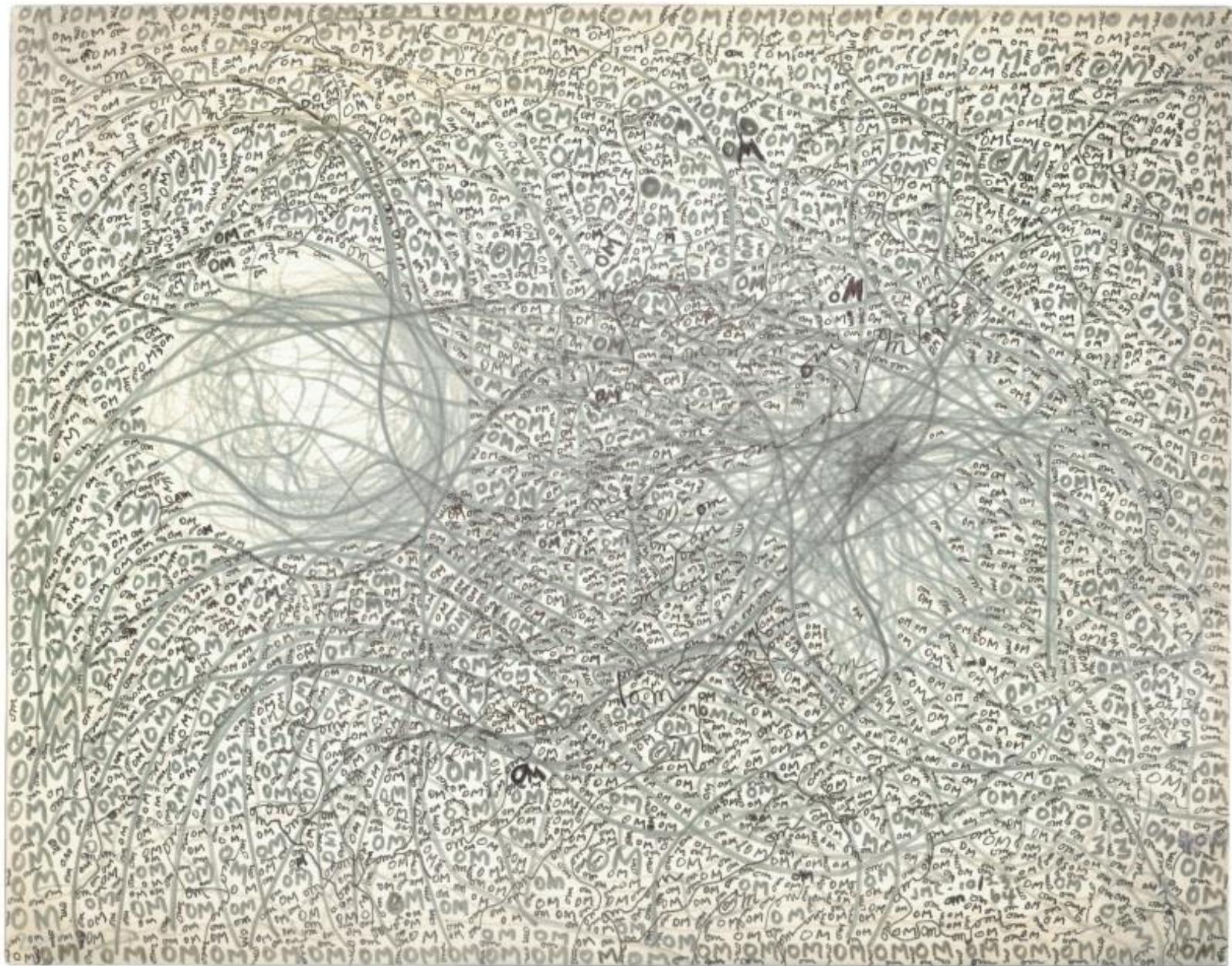
Installation view of *Jackson Mac Low: Lines—Letters—Words*. The Drawing Center, New York, January 20–March 19, 2017.



Installation view of *Jackson Mac Low: Lines—Letters—Words*. The Drawing Center, New York, January 20–March 19, 2017.



Jackson Mac Low, *Untitled*, 1951.



Jackson Mac Low, *Om in a Landscape*, 1961.

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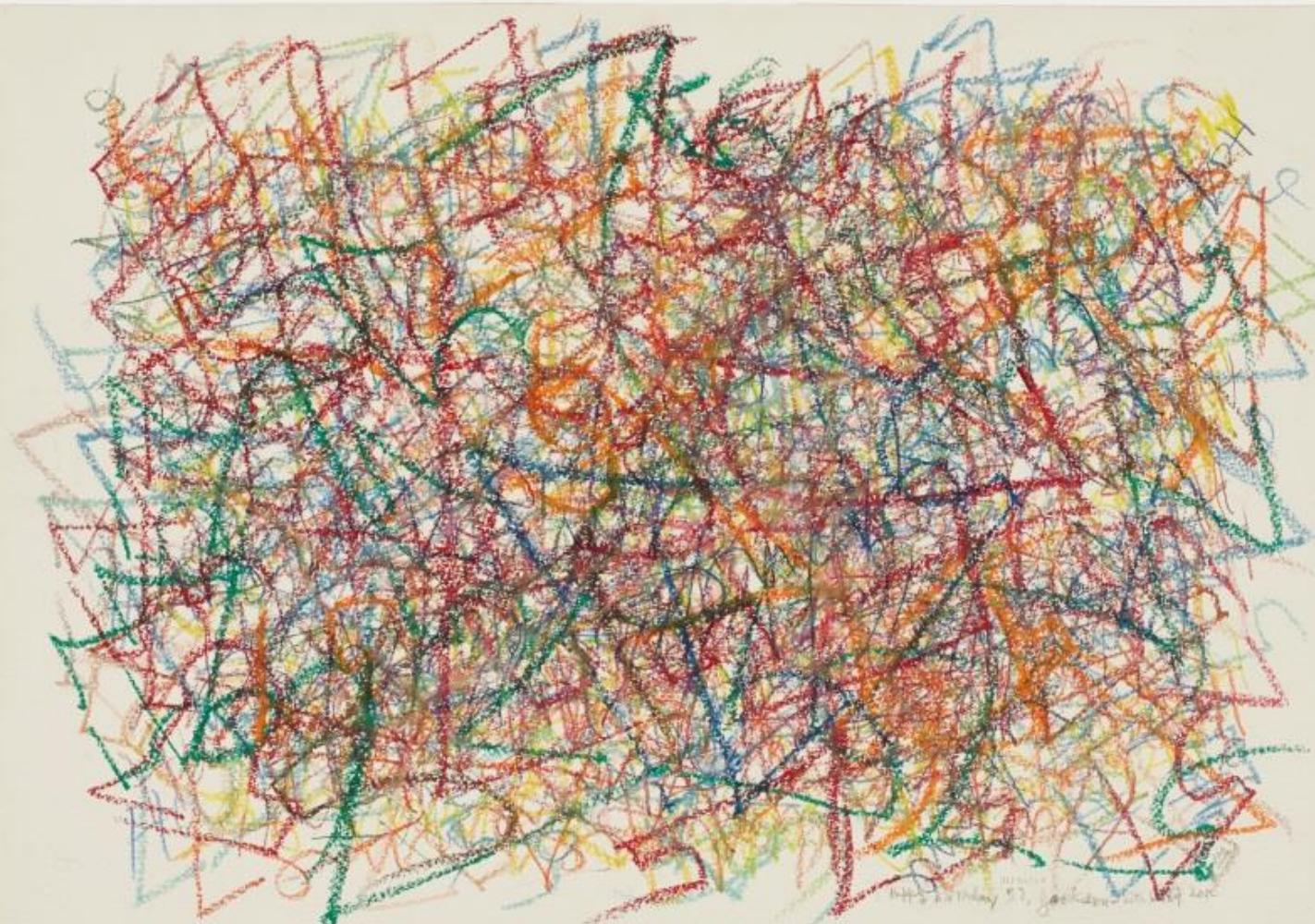
A Vocabulary Gatha for Anne Tardos - May 1980 - © 1980 Jackson Mac Low

Free Gatha 2 -- New York, Mid-July 1981 -- Copyright © 1981 by Jackson Mac Low

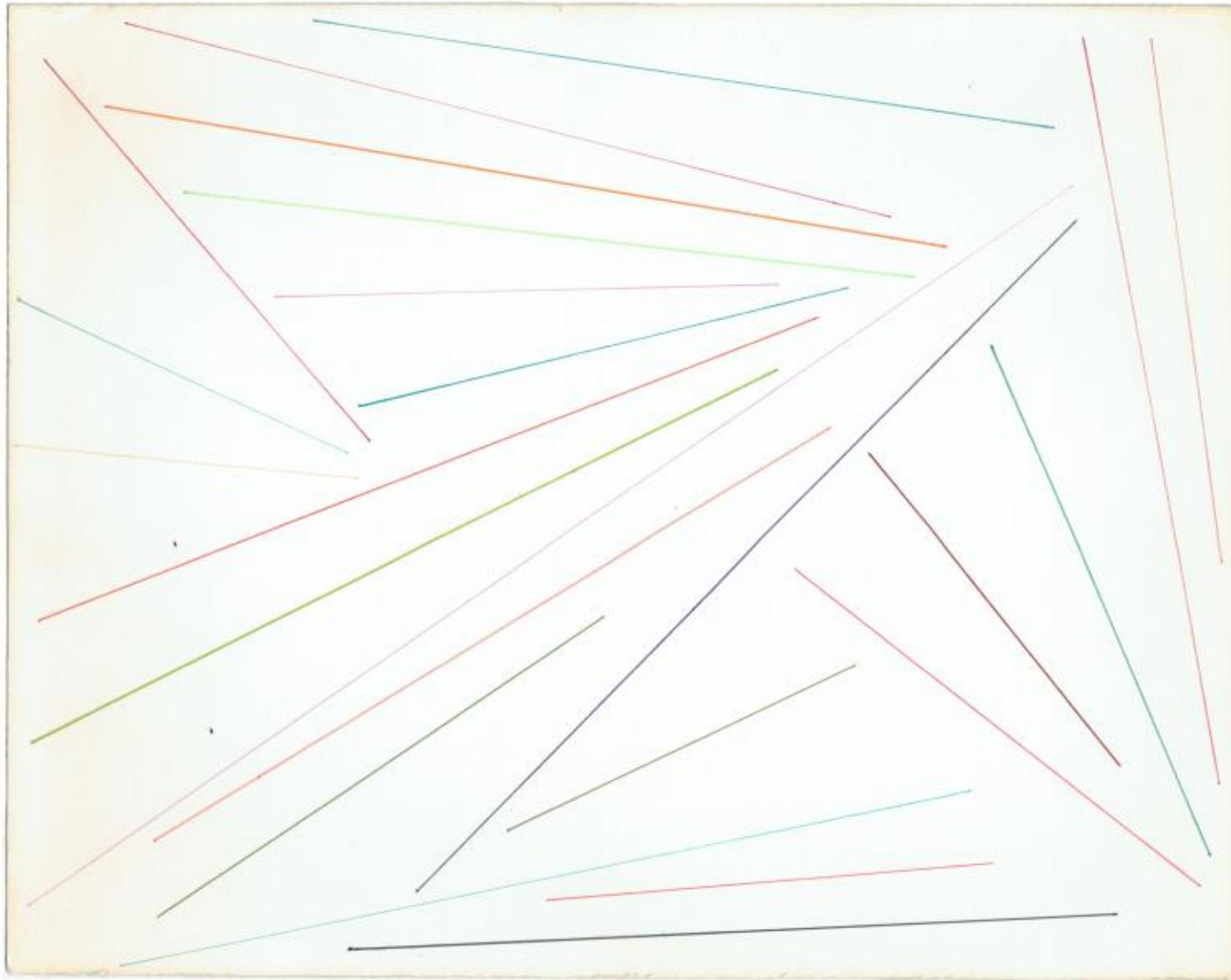
LEFT: Jackson Mac Low, *A Vocabulary Gatha for Anne Tardos*, May 1980.

RIGHT: Jackson Mac Lowe, *Free Gatha 2*, July 1981.

Jackson Mac Low, *Stephanie Vevers*, August 1977.



Jackson Mac Low, *Happy Birthday 57th for Anne*, 2007.



Jackson Mac Low, *Skew Lines*, 1979.

Amy Sillman: After Metamorphoses

January 20–March 19, 2017



Installation view of *Amy Sillman: After Metamorphoses*. The Drawing Center, New York, January 20–March 19, 2017



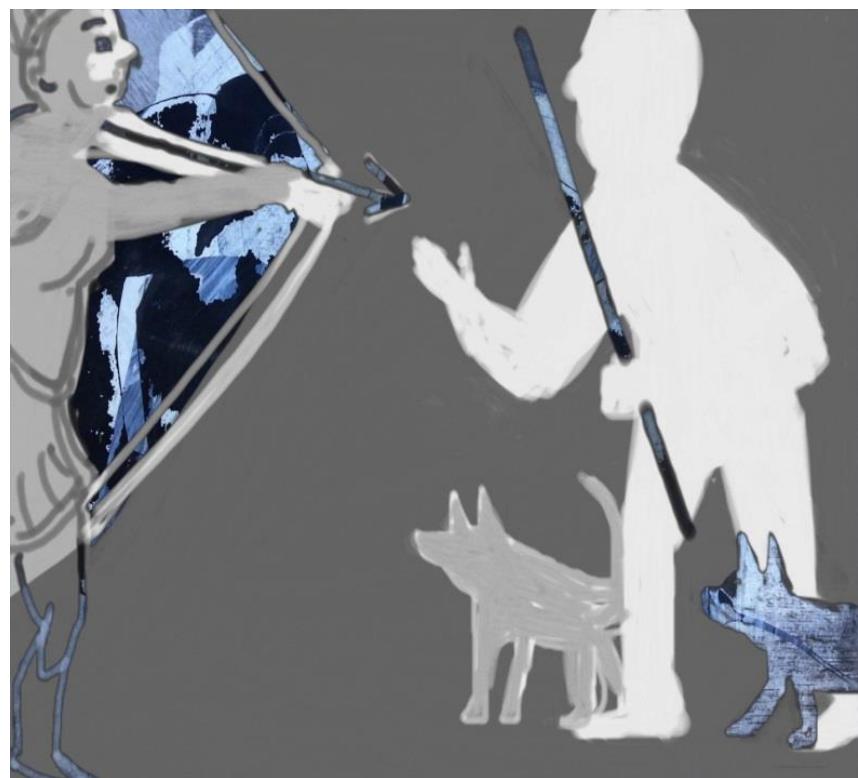
Amy Sillman, Film stills from *After Metamorphoses*, 2015–16.

20 moods - ugly feelings

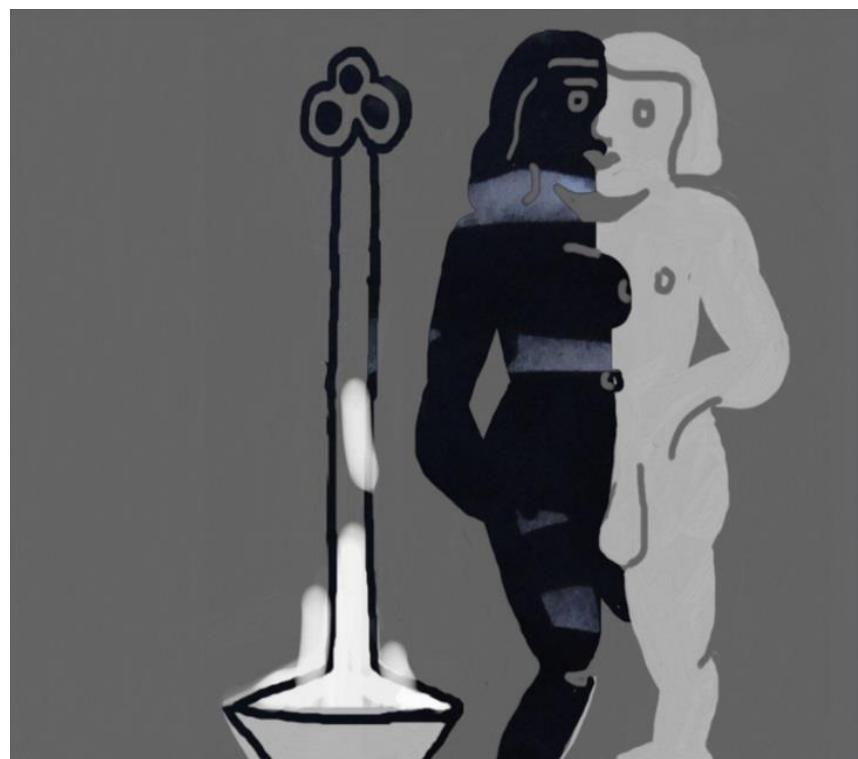
- Jove / Io
- Echo / narcissus
- orpheus / envy/dice
- tities, philomela, + proserpine
- Daph / actaeon
- ~~herm~~ proserpina / ceres
- arachne
- midas
- polyphemus

stores - people ✓
people - man / women ✓
woman - tree ✓
tree - peacock ✓ 18-19
peacock - cow ✓ 54-23
cow - girl ✓ 47/15/47-9
girl - black ✓
black - blackness ✓
blackness - tree ✓
daughter - tree ✓
tree - man ✓ 62-42
man - swan ✓
swan - girl ✓
girl - bear / sky 36/48
bear - stars 54/17
star -
stars - princess ✓
princess - raven ✓ 55/22

raven - horse ✓
girl - old man ✓
horse - stone
old man - stone
stone - statue ✓
statue - jove ✓
jove - bull ✓
bull - god ✓
god - put ✓
put - sharp teeth
sharp teeth - into ground ✓
ground - armies ✓
army - man hunter
man hunter - stag
stag - killed by god
god - wood ✓
wood - cloud ✓ 62-41
cloud - snakes ✓ 32-11
snakes - man ✓
man - blind man but look
look - face ✓ 91-10
face - voice band ✓



Amy Sillman, Film stills from *After Metamorphoses*, 2015–16.



Amy Sillman, Film stills from *After Metamorphoses*, 2015–16.