

Art & Literature

Brett Littman
Executive Director
The Drawing Center
New York

November 3, 2017

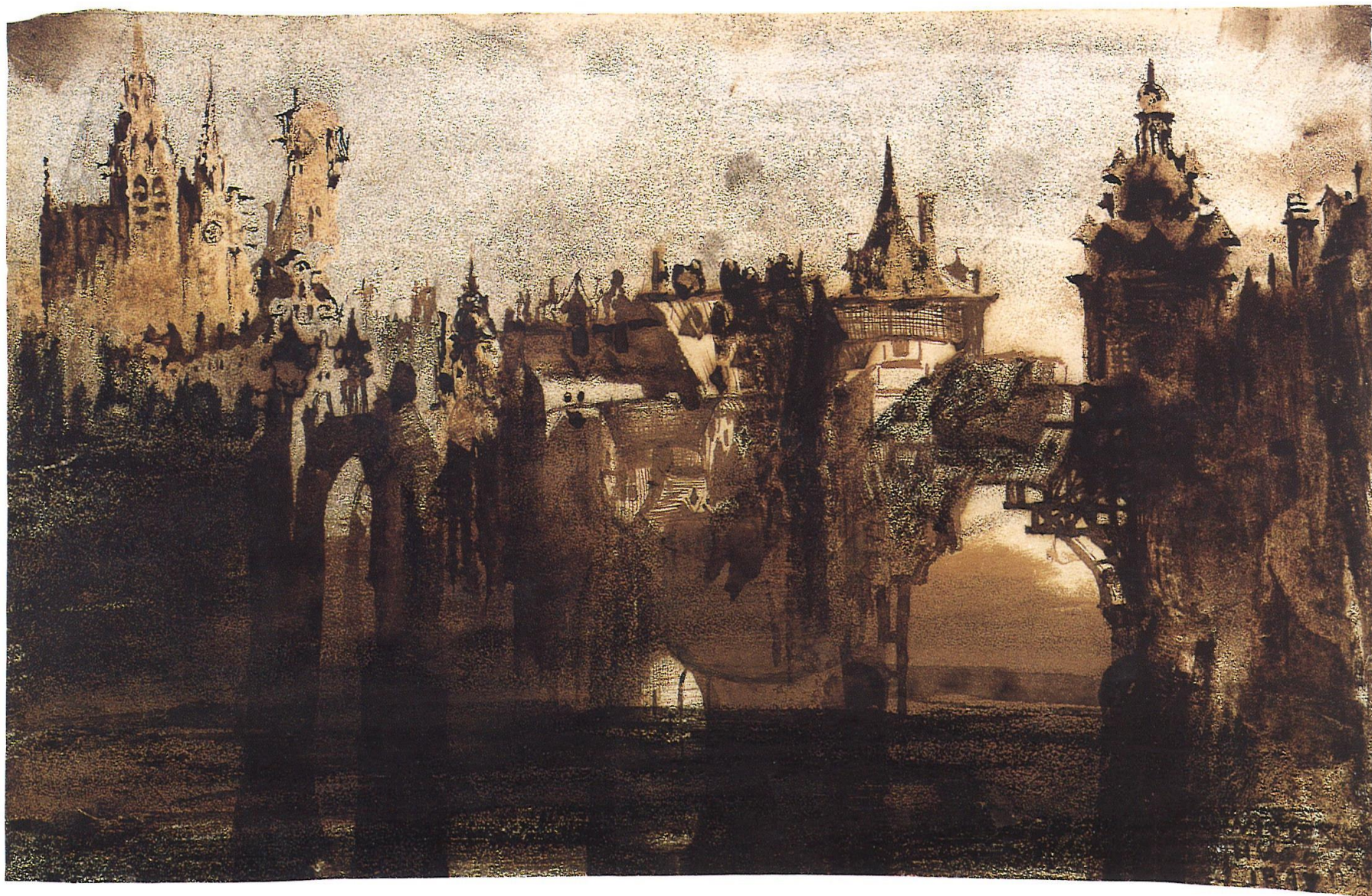
Shadows of a Hand:
The Drawings of Victor Hugo
April 16–June 13, 1998



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



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



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

Untitled Passages by Henri Michaux

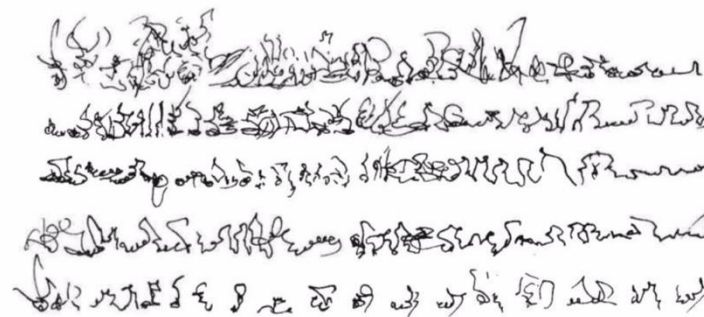
October 28–December 20, 2000



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

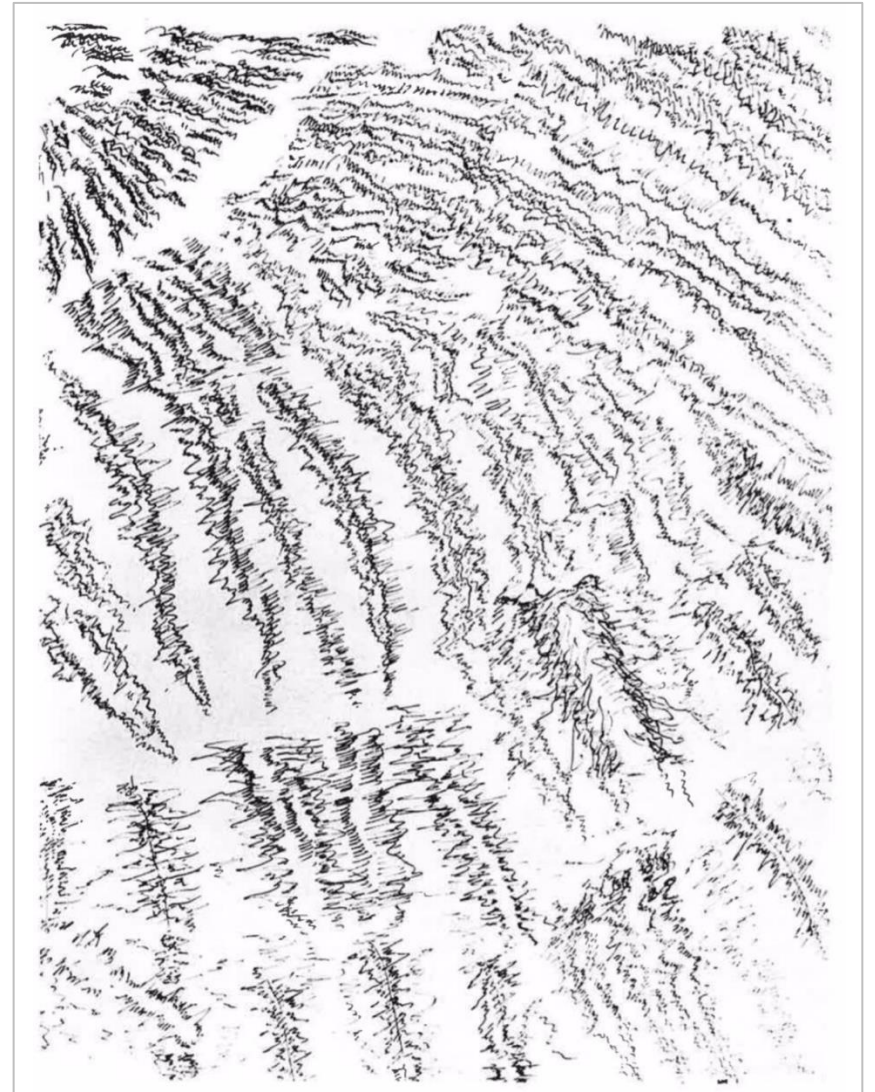
Born, raised, educated in an environment and culture uniquely given over to the "verbal."*
I paint to *decondition* myself.

*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.



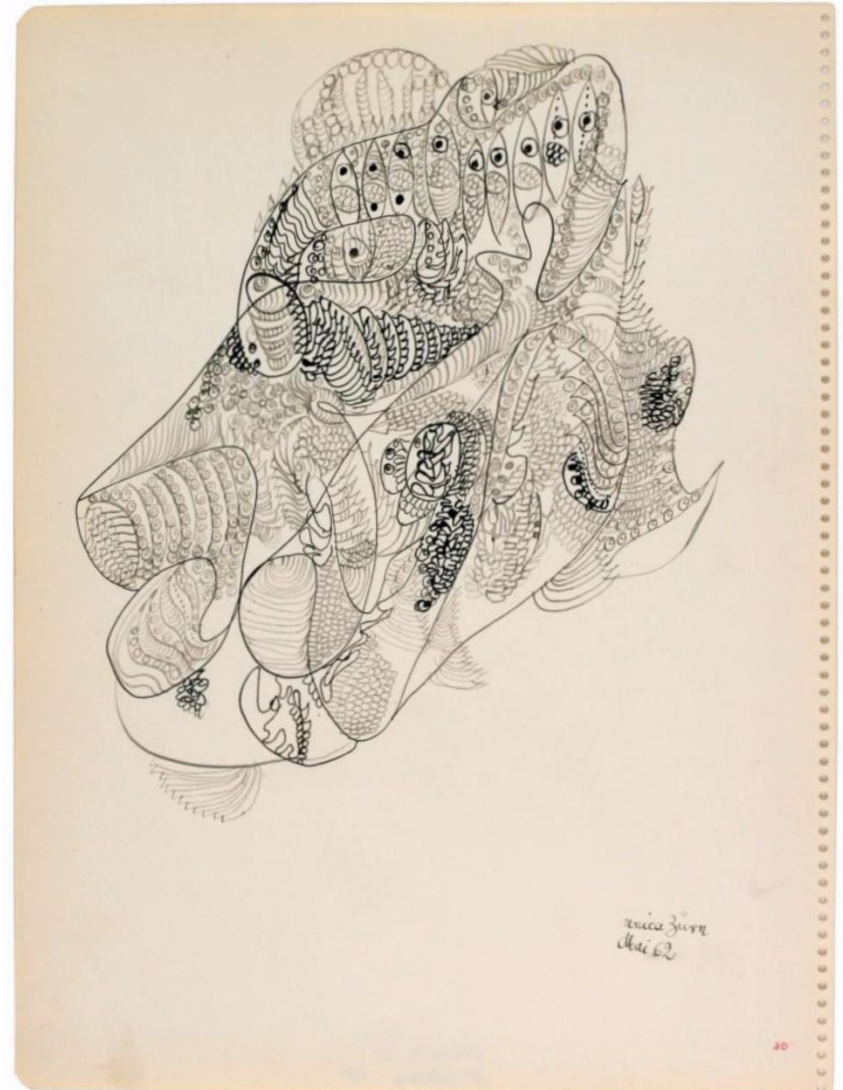
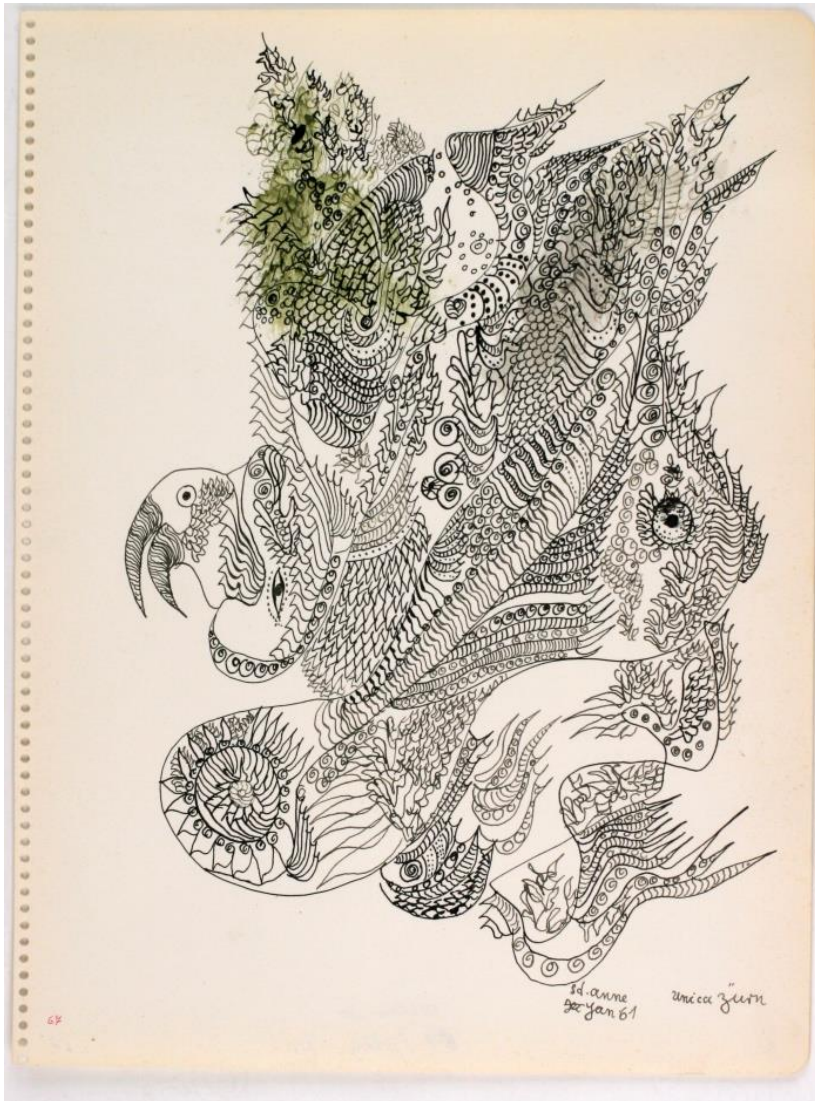
Installation view of *Yüksel Arslan: Visual Interpretations*. The Drawing Center, New York, April 18–May 15, 2008.

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.



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



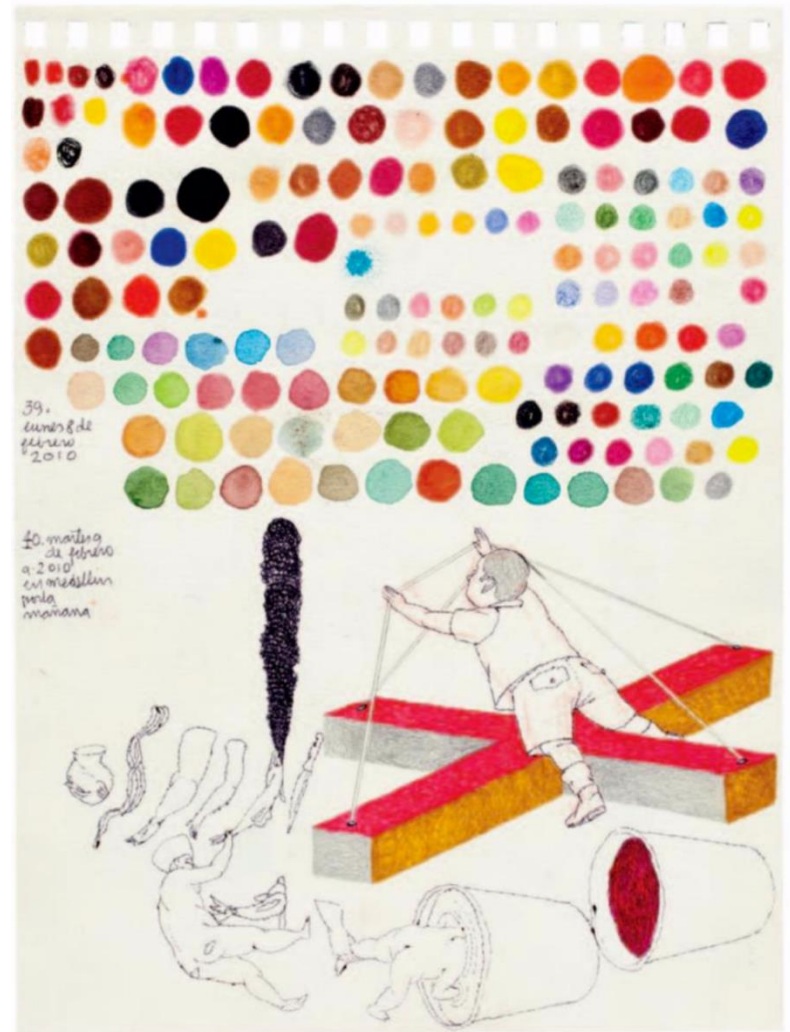
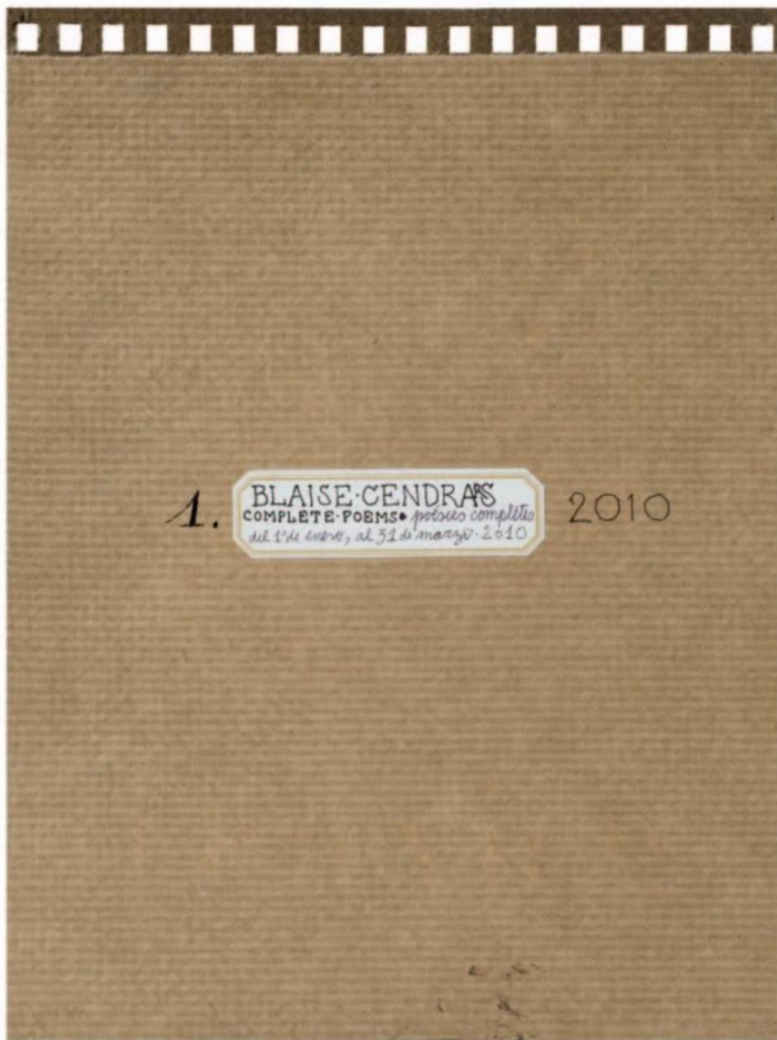
José Antonio Suárez Londoño, *Delacroix Diary (June)*, 1999.



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



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



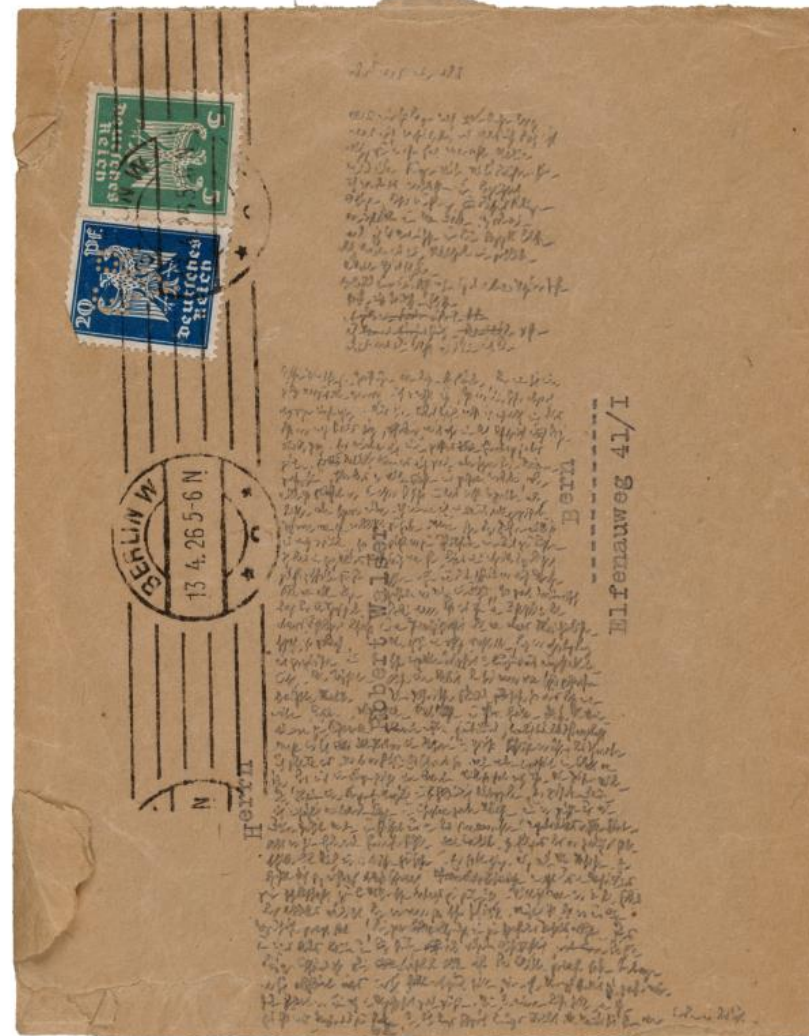
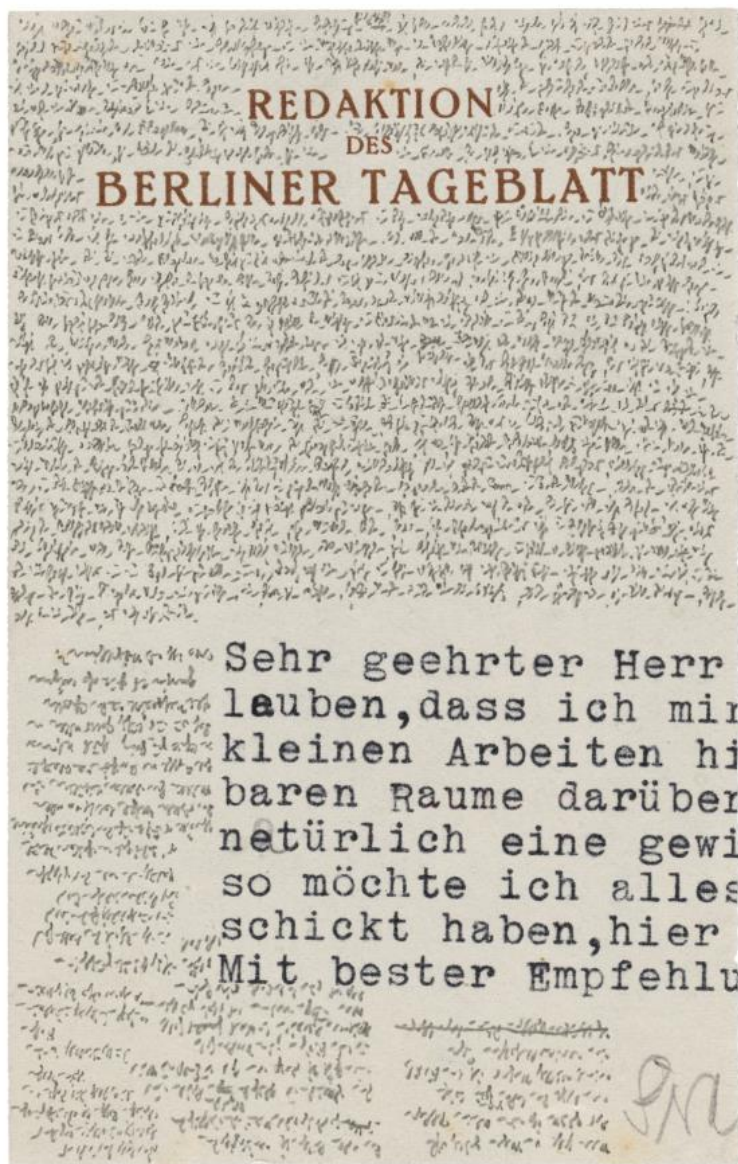
José Antonio Suárez Londoño, *Blaise Cendrars, Poesies Completes*, January 1–March 31, 2010.

Dickinson/Walser: Pencil Sketches

November 15, 2013–January 12, 2014

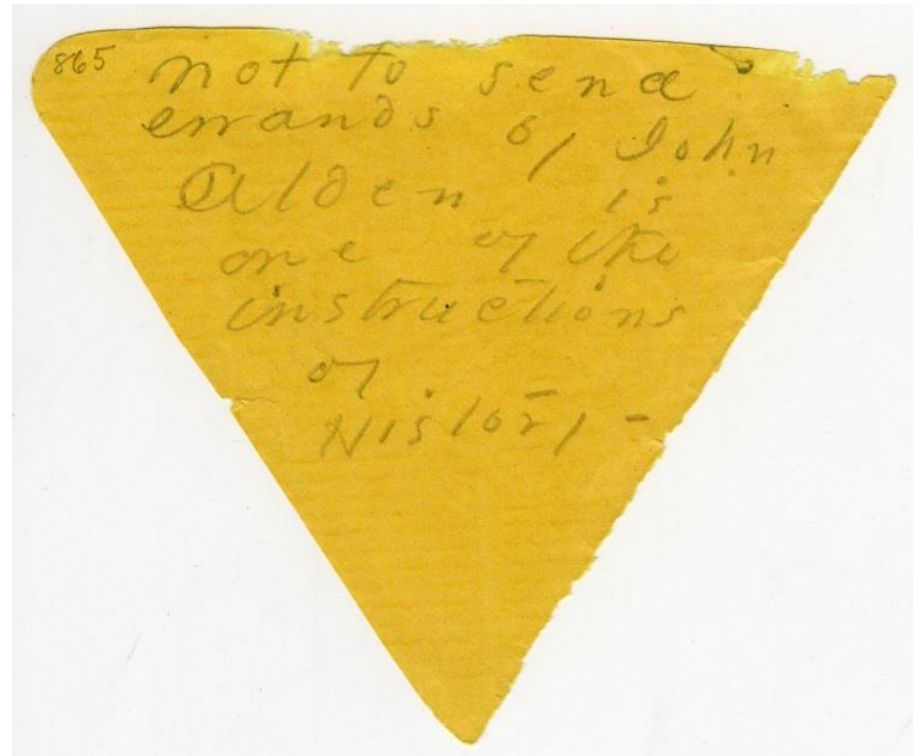
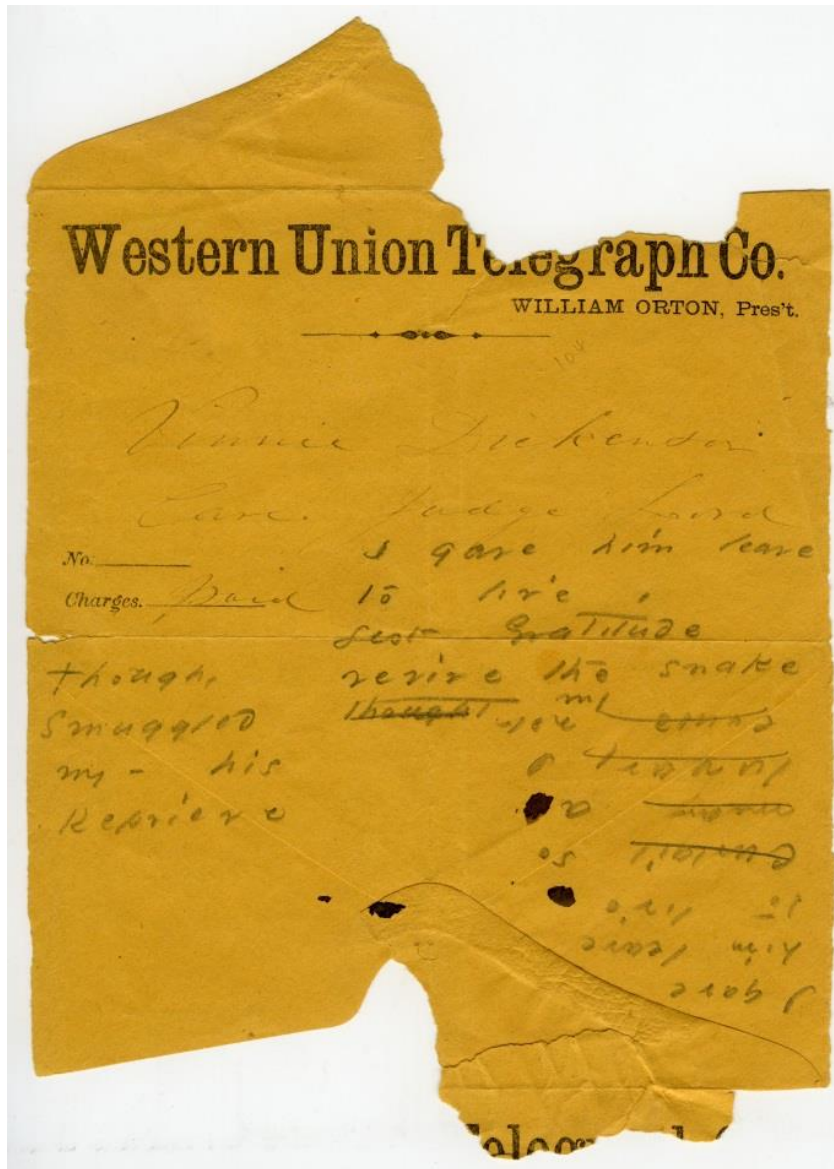


Installation view of *Dickinson/Walser: Pencil Sketches*. The Drawing Center, New York, November 15, 2013–January 12, 2014.



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.

'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 pa-
 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
 going home—
 'Twas sooner when
 the cricket went
 than when the
 winter came
 but that pa-
 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



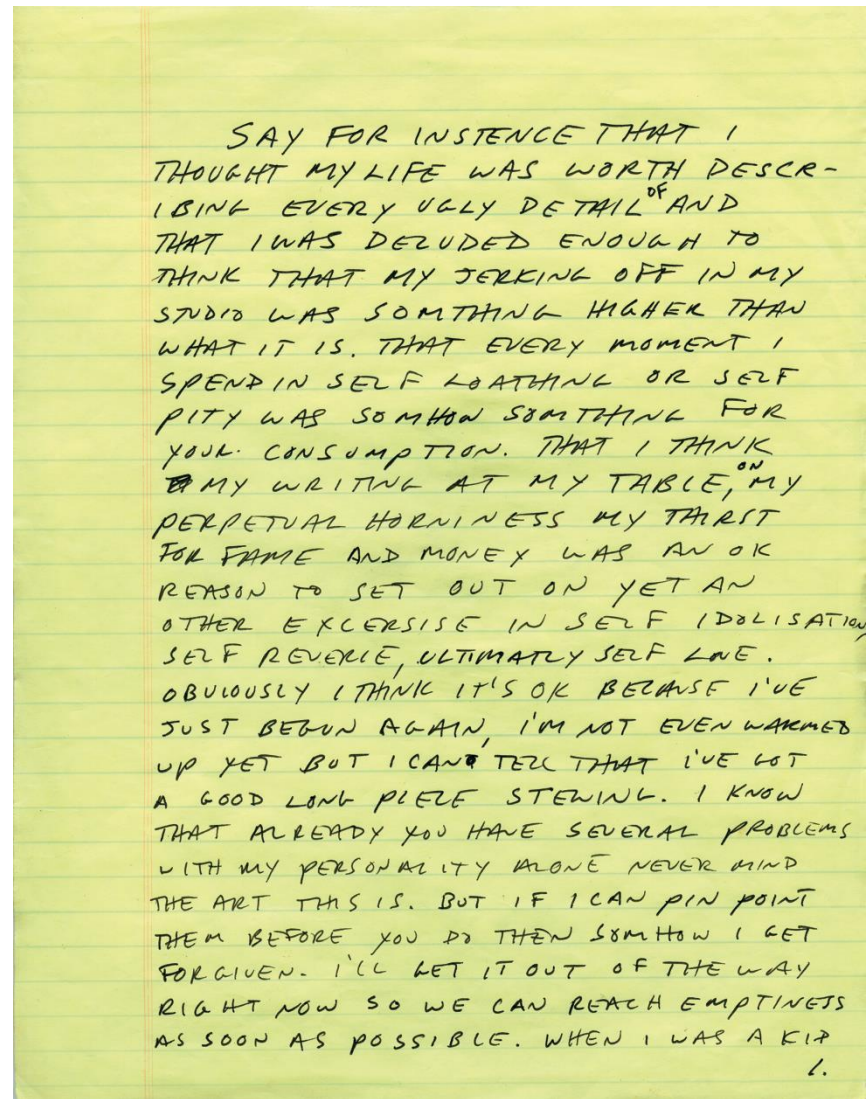
Installation view of *Drawing Time, Reading Time*. The Drawing Center, New York, November 15, 2013–January 12, 2014.



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

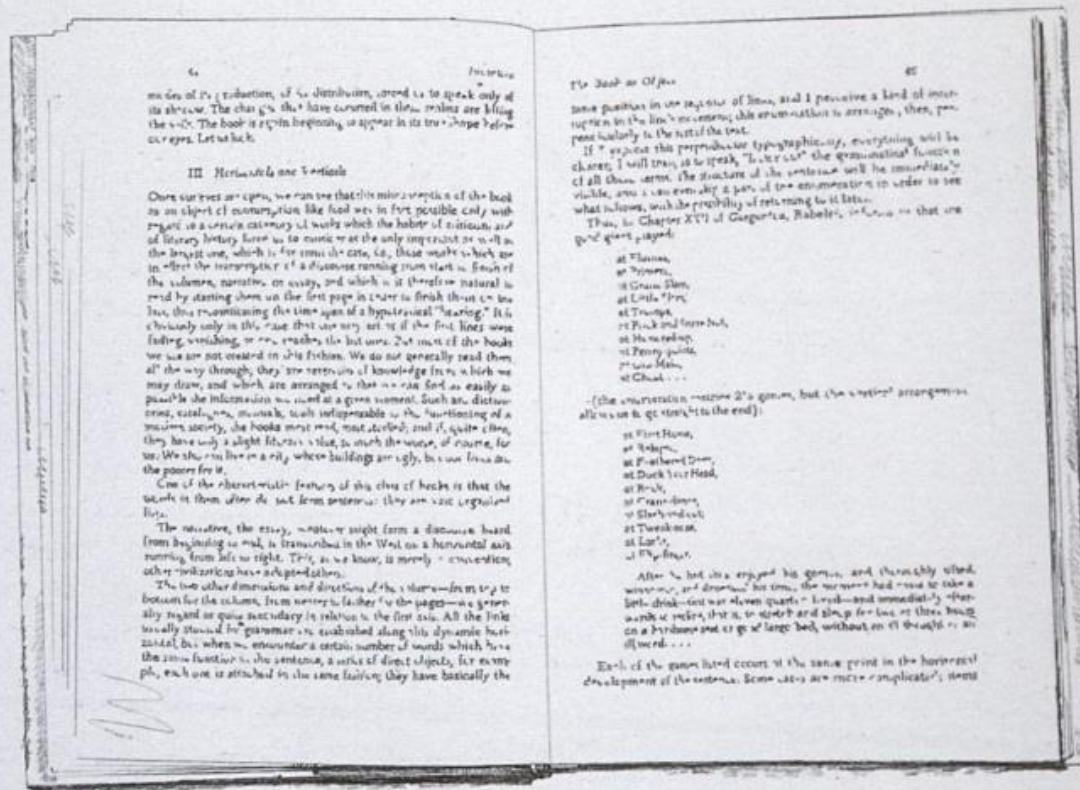


Sean Landers, *[sic]*, 1993. Installation view of *Drawing Time, Reading Time*. The Drawing Center, New York, November 15, 2013–January 12, 2014.



LEFT: Nina Papaconstantinou, *Pericles, Epitaph*, 2011-2012.

RIGHT: Sean Landers, Detail of *[sic]*, 1993.



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 modes of production, of its distribution, intend us to speak only of its structure. The changes that have occurred in these realms are killing the text. The book is again beginning, it appears in its true shape before our eyes. Let us look.

III. Hermeneutic and Textual

Once we meet an object, we can see that this minor version of the book is an object of contemplation like food we in fact possible only with regard to a certain category of work which the habits of criticism and of literary history have us to consult as the only important or useful in the largest sense, which is, for some the case, the case which we in effect the interpreter of a discourse running from start to finish of the volume, narrative or essay, and which is it therefore natural to read by starting them on the first page in order to finish them on the last, thus reconstituting the time span of a hypothetical "reading." It is obviously only in this case that any act of the first lines would be useful, providing, or even, reading the last ones. But most of the books we can see are not created in this fashion. We do not generally read them all the way through, they are repositories of knowledge from which we may draw, and which are arranged so that we can find as easily as possible the information we need at a given moment. Such are dictionaries, encyclopedias, manuals, such indispensable in the functioning of a modern society, the books most read, most desired, and if, quite often, they have only a slight literary value, in which the words, of course, for us. We should live in a city where buildings are ugly, but we have the power for it.

One of the characteristic features of this class of books is that the words in them often do not form sentences: they are not organized into.

The narrative, the essay, might form a discourse heard from beginning to end, is transcribed in the West on a horizontal axis running from left to right. This, as we know, is merely a conventional orientation has a dependence.

The two other dimensions and directions of the text—down to go to bottom for the volume, from word to father to the pages—are generally regard as quite secondary in relation to the first axis. All the links are usually studied for grammar is established along this dynamic horizontal, but when we encounter a certain number of words which have the same function in the sentence, a series of direct objects, for example, each one is attached to the same function they have basically the

67
 The Book as Object
 same position in the sequence of lines, and I perceive a kind of inter-
 relation in the line's movement, the organization is arranged, then, per-
 ceive history is the rest of the text.
 If I express this preproductive typographical, everything will be
 chosen, I will then, it is to speak, "textual" the grammatical function
 of all these words, the structure of the sentence will be immediately
 visible, and I can eventually a part of the construction in order to see
 what follows, with the possibility of returning to it later.

Thus, in Chapter XVII of Gargantua and Pantagruot, it is said that one
 and great played:

- at Flamm,
- at Pyrene,
- at Grain d'Or,
- at Little Fox,
- at Truquet,
- at Pink and Green Jack,
- at the red dog,
- at Penny quite,
- at one Man,
- at Chant...

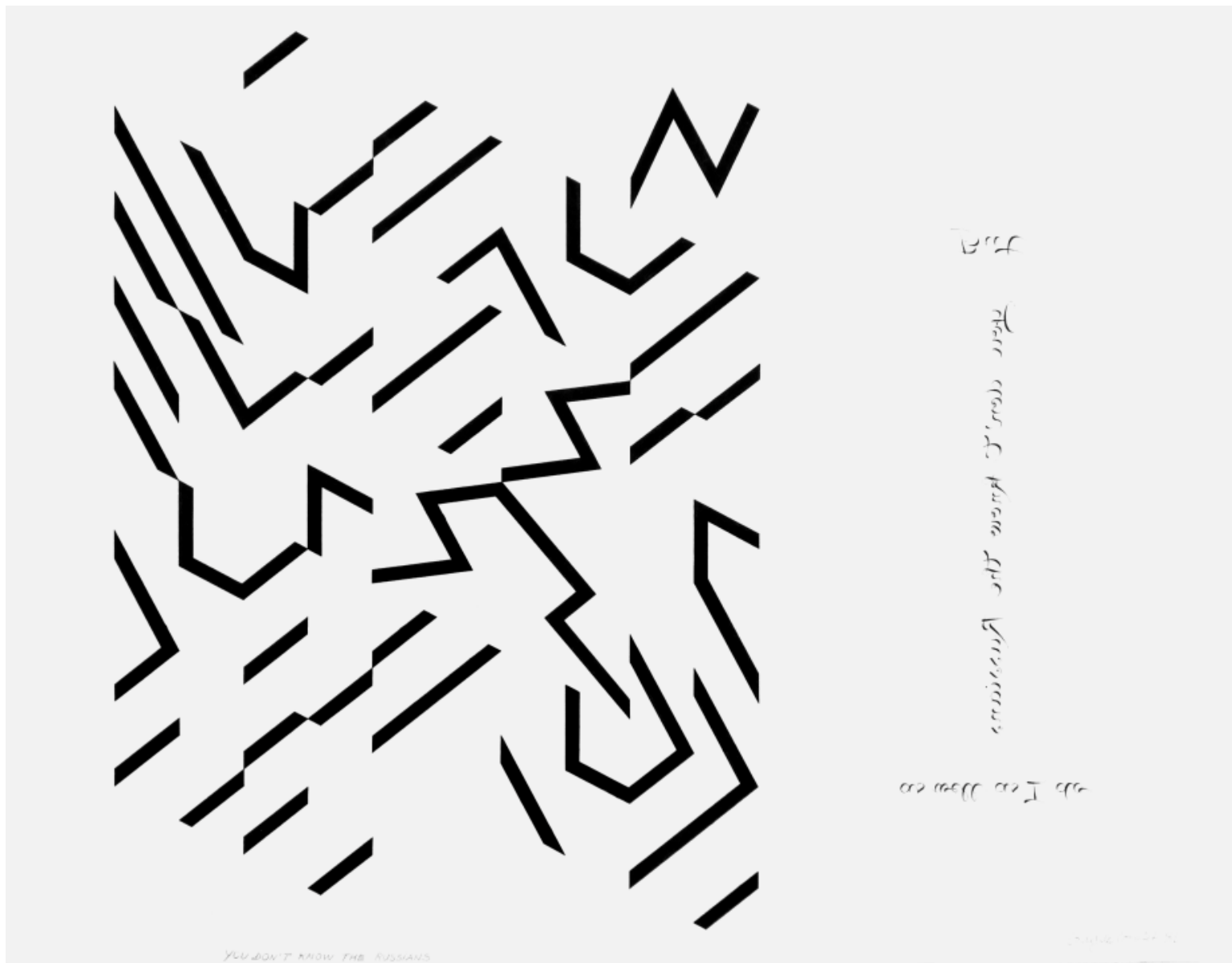
(the construction sentence 2's given, but the system arrangement
 allows us to get straight to the end)

- at First House,
- at Yellow,
- at Feathered Tree,
- at Duck and Head,
- at Red,
- at Green-dog,
- at Star and Jack,
- at Truquet,
- at Leaf,
- at Fly-finger.

After he had enjoyed his games, and thoroughly tired,
 weary, and drowsy, he then, the servant had come to take a
 little drink and was eleven quarts - Lord-and immediately after-
 wards he asked that a, to sleep and sleep for two or three hours,
 on a bedstone and to go at large bed, without an of thought or an
 of bed...

Each of the games listed occurs at the same point in the horizontal
 development of the sentence. Some are more complicated, some

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



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



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

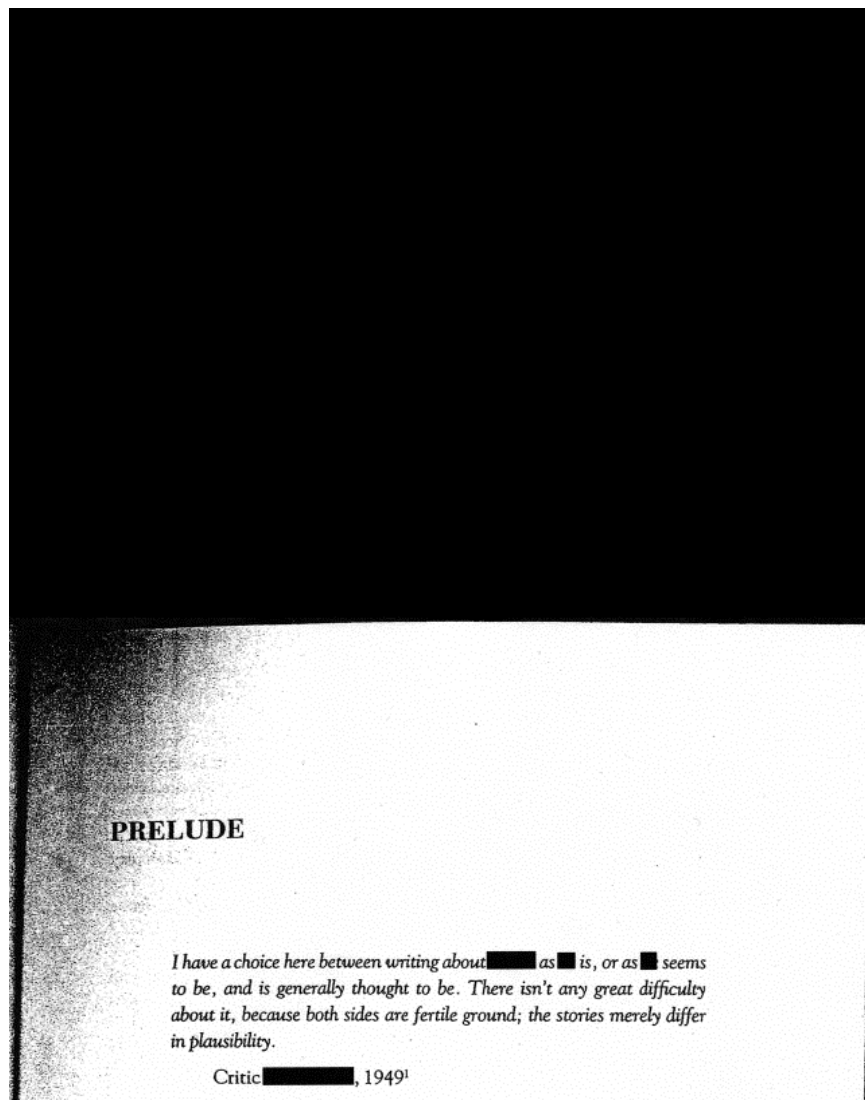
The Intuitionists

July 11–August 24, 2014

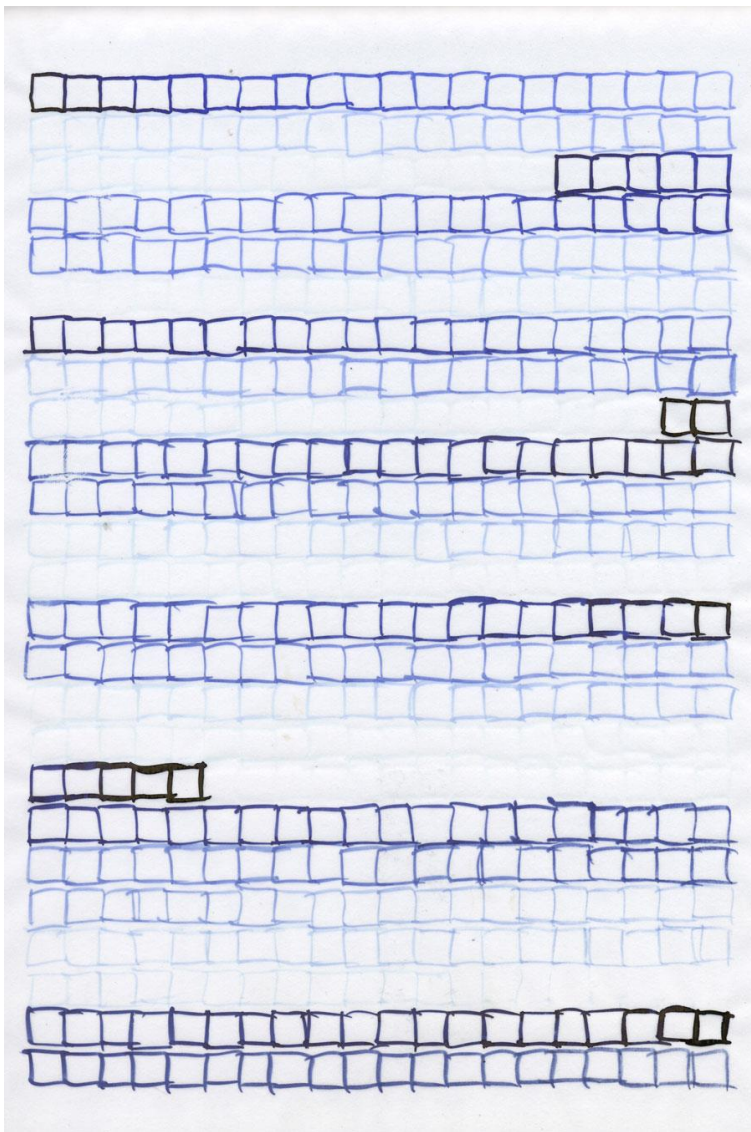
A collaborative artist project inspired by Colson Whitehead's 1999 novel of the same name.



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



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.



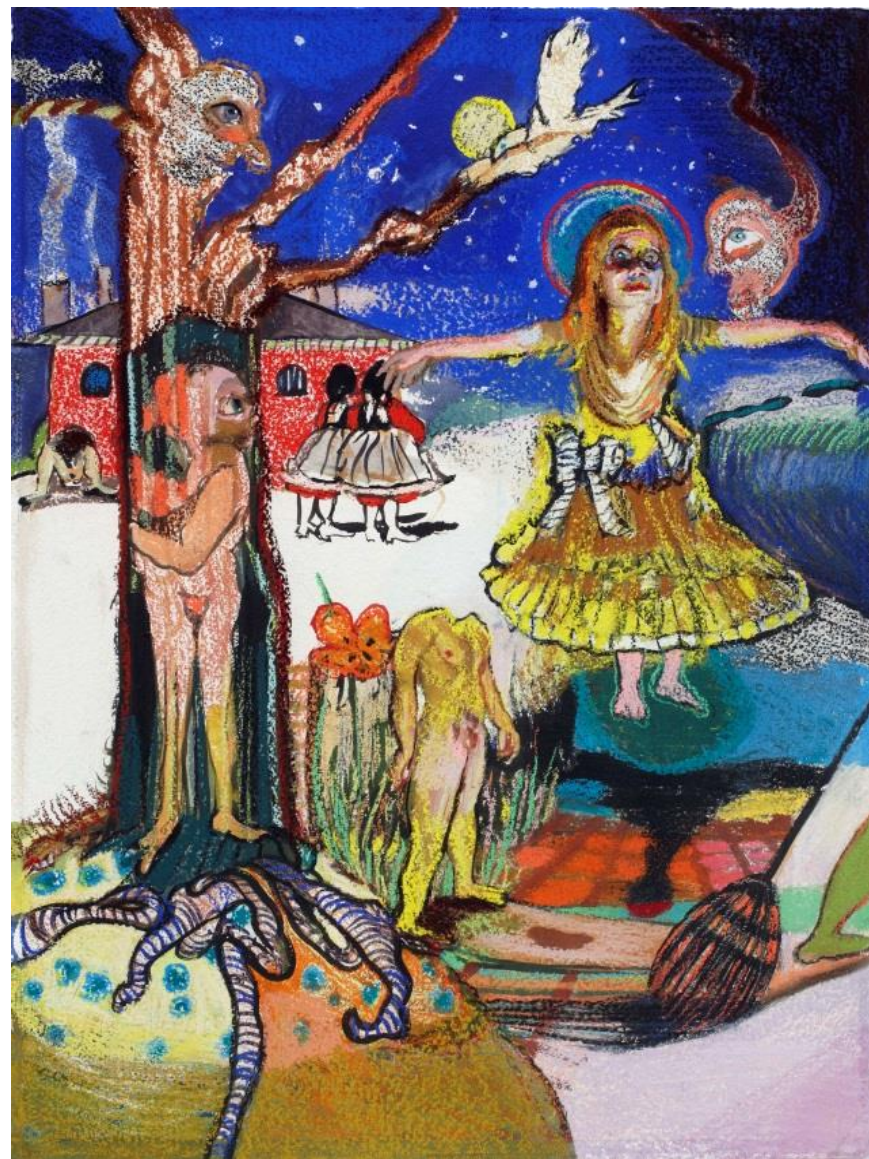
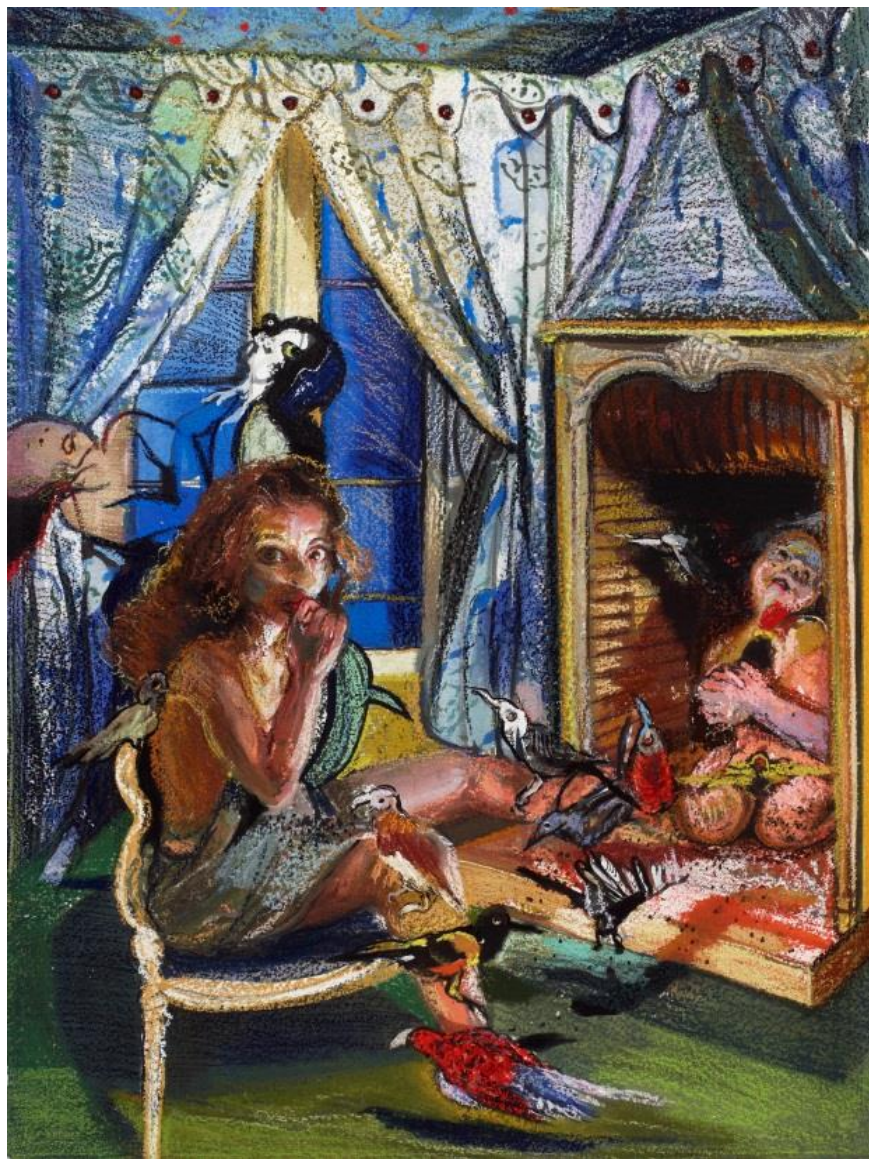
LEFT: Tomi Ungerer, *Untitled*, 1961 (variation on *Rufus*)

Natalie Frank: The Brothers Grimm

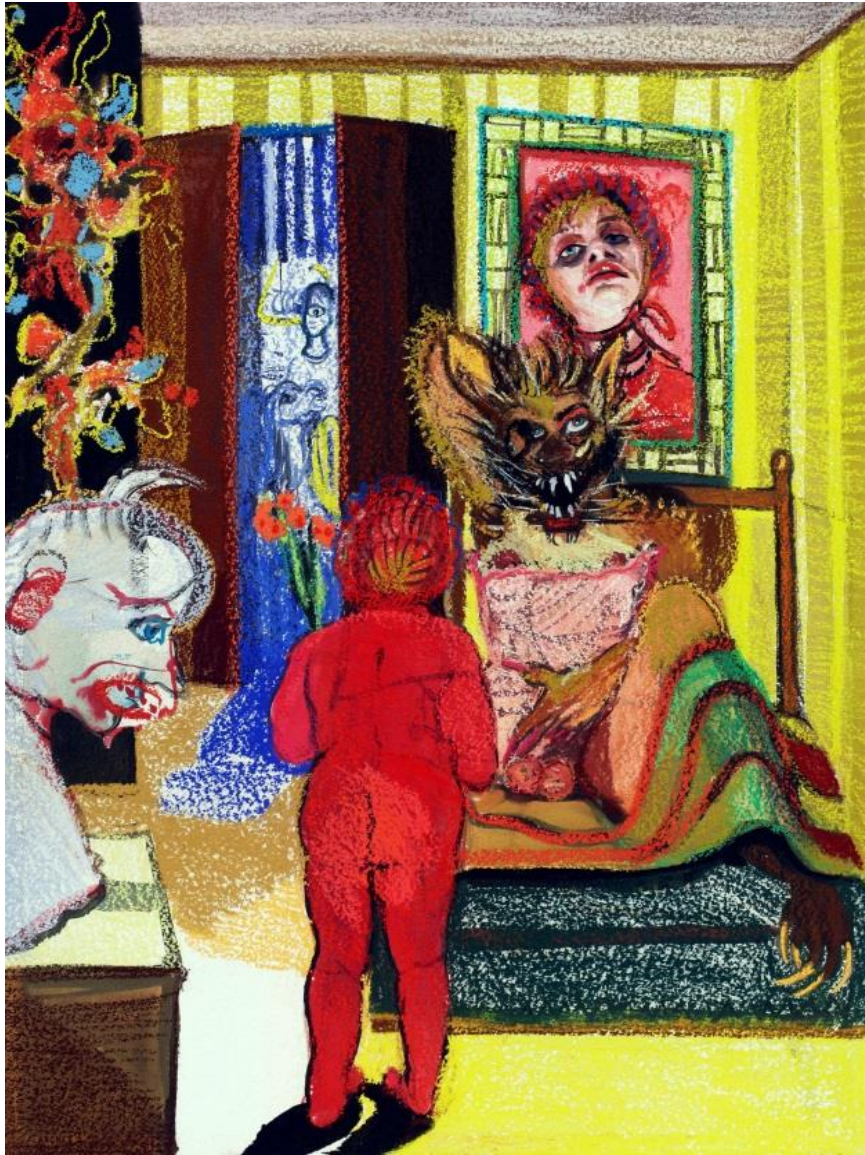
April 10–June 28, 2015



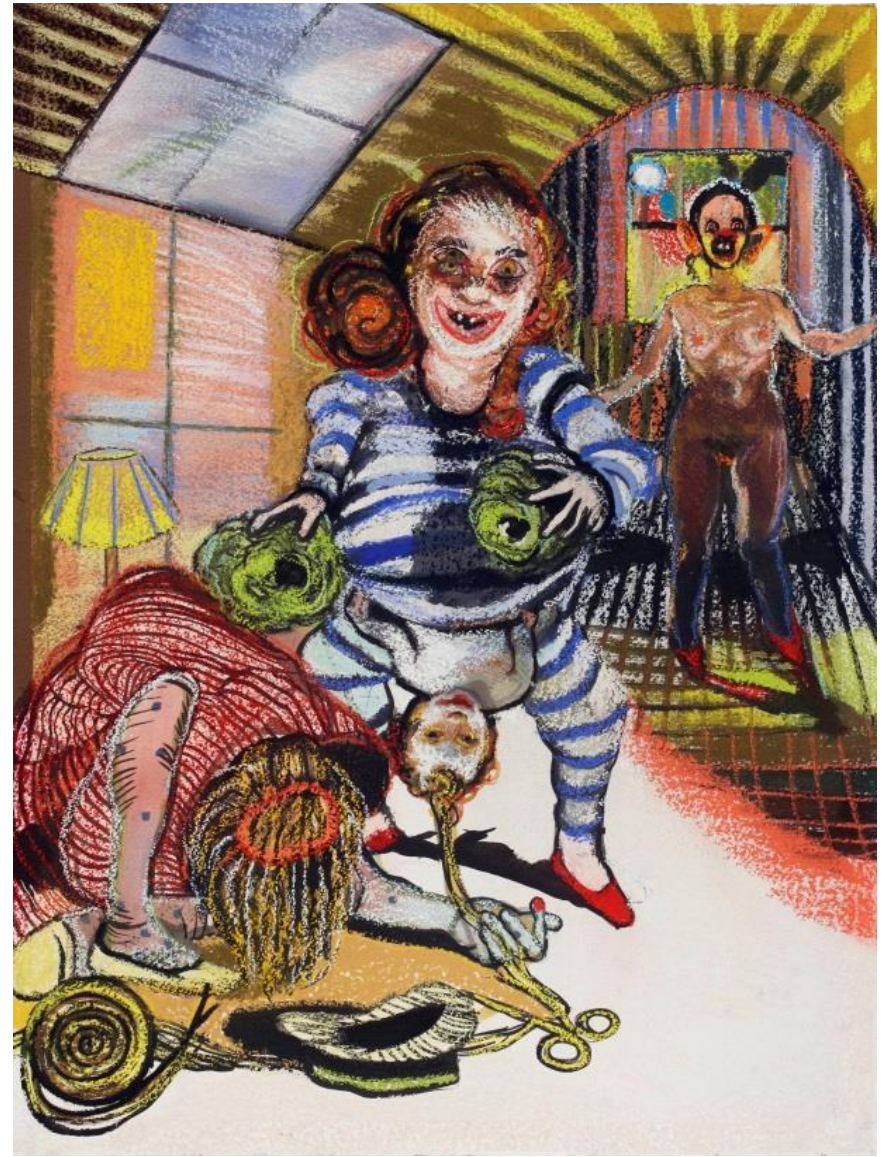
Installation view of *Natalie Frank: The Brothers Grimm*. The Drawing Center, New York, April 10–June 28, 2015.



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



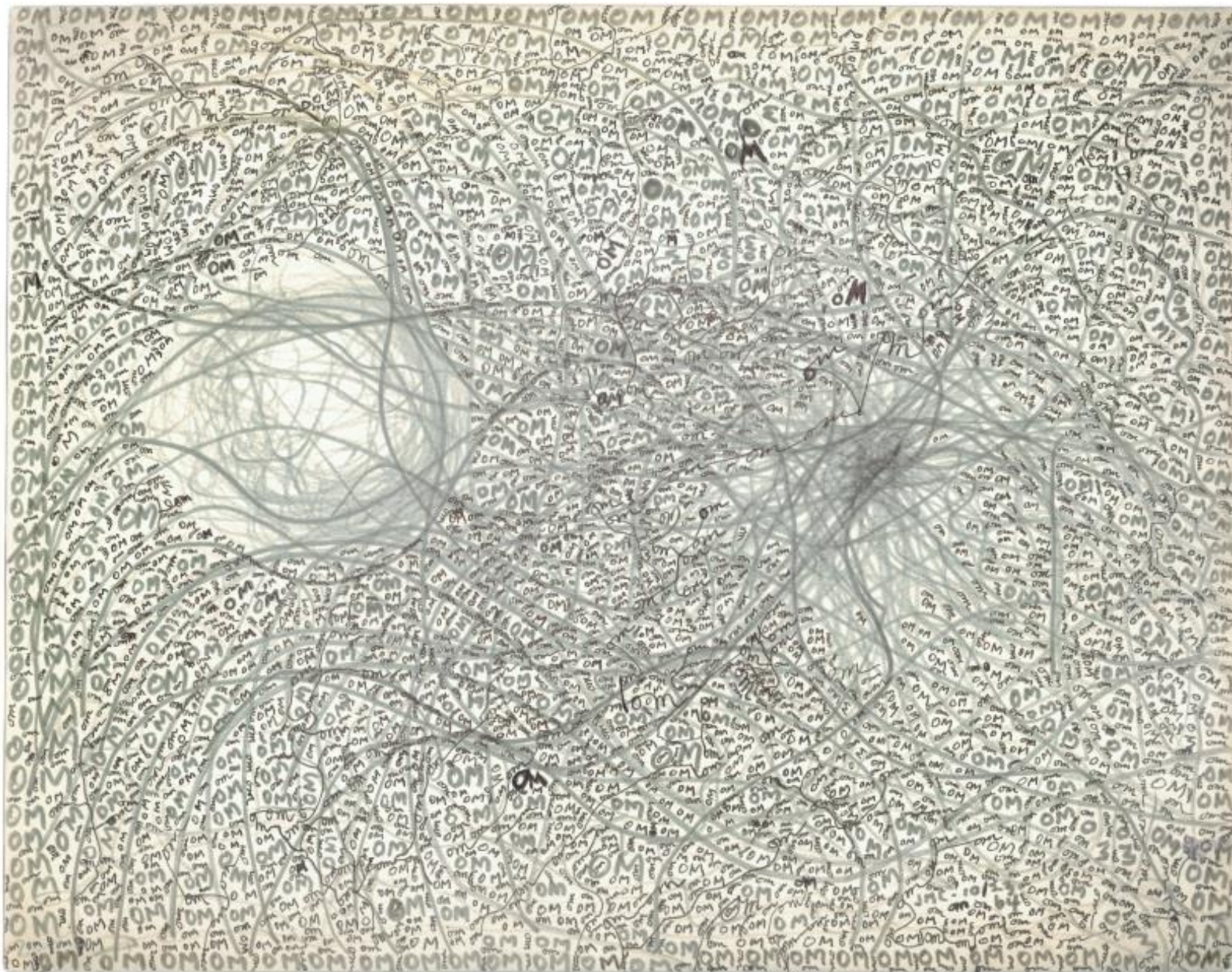
Installation view of *Jackson Mac Low: Lines-Letters-Words*. The Drawing Center, New York, January 20–March 19, 2017.



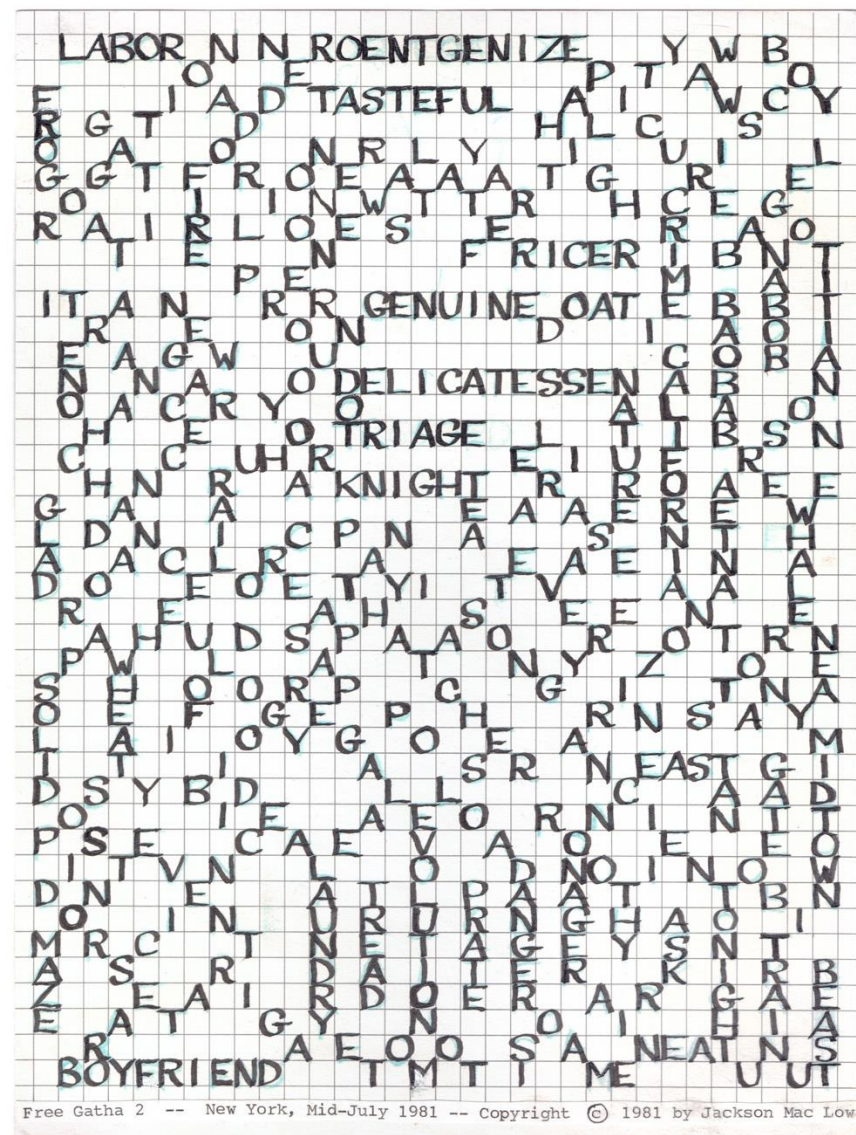
Installation view of *Jackson Mac Low: Lines-Letters-Words*. The Drawing Center, New York, January 20–March 19, 2017.



Jackson Mac Low, *Untitled*, 1951.



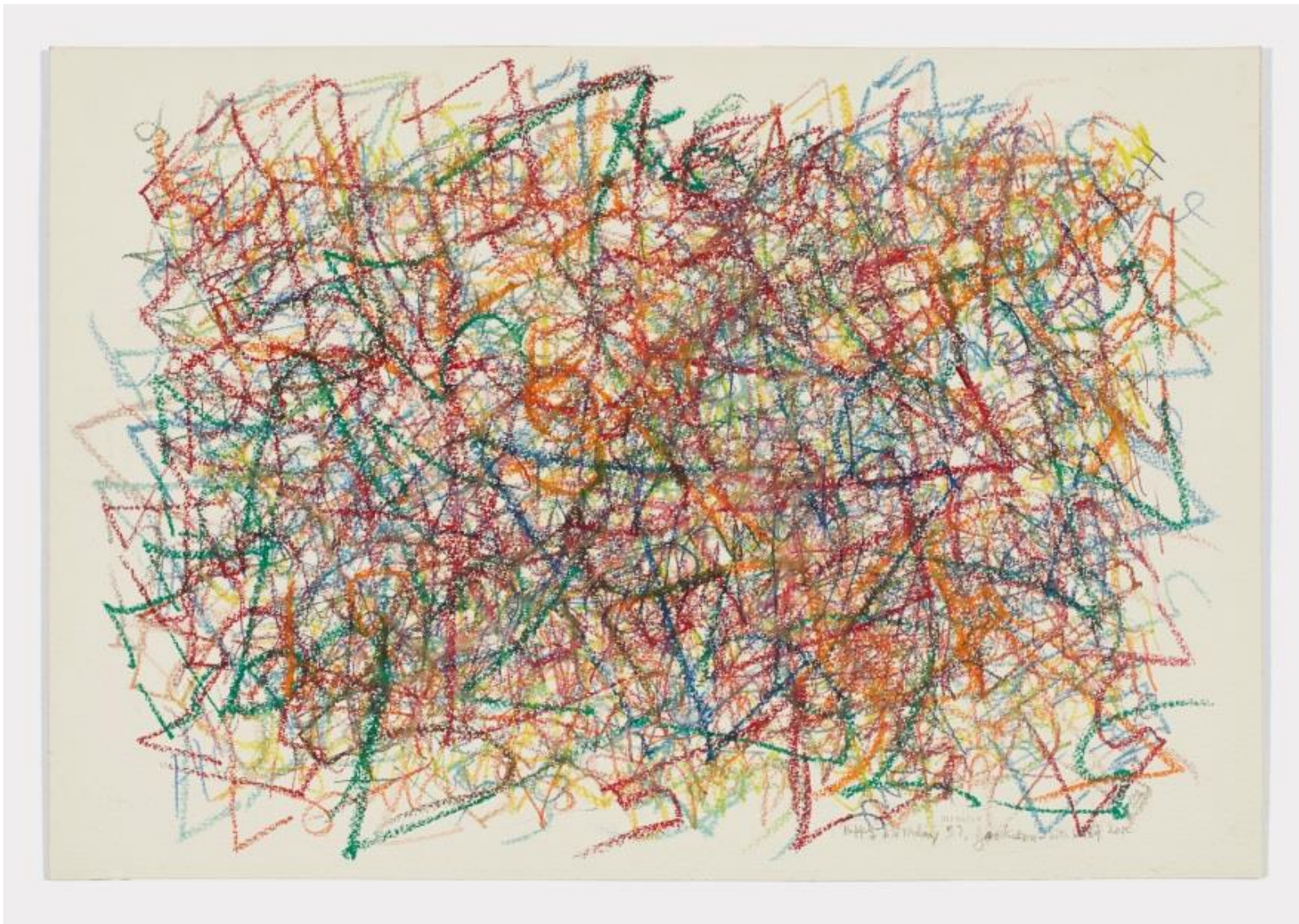
Jackson Mac Low, *Om in a Landscape*, 1961.



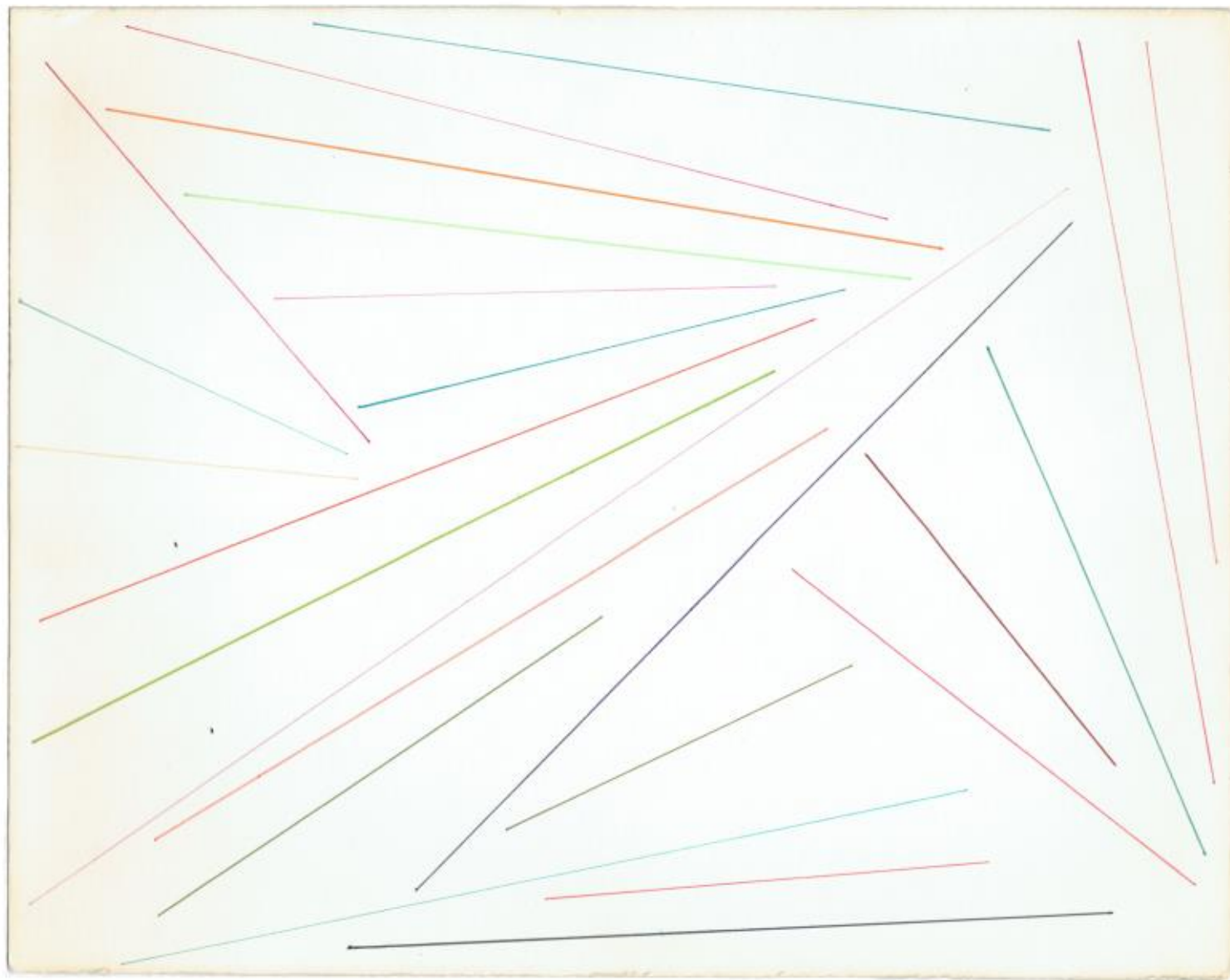
LEFT: Jackson Mac Low, *A Vocabulary Gatha for Anne Tardos*, May 1980.

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





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.

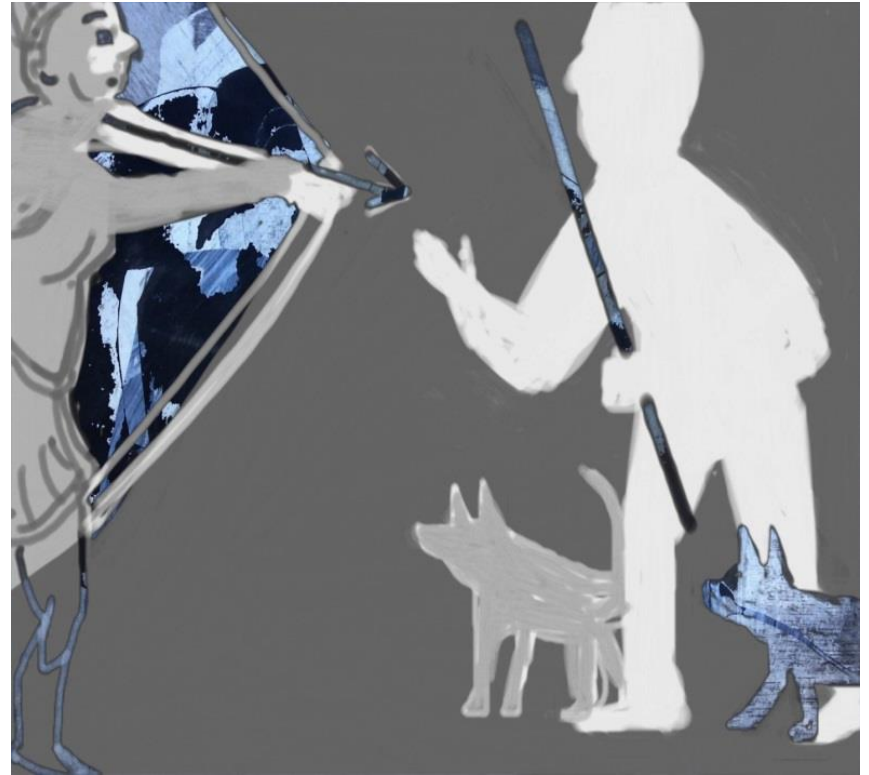
20 moods - ugly feelings

- Jove / io
- Echo / narcissus
- orpheus / erinydice
- tiresias, philomela, + proserpine
- ~~the~~ actaeon
- ~~hermes~~ proserpina / ceres
- arachne
- nidas
- polyphemus

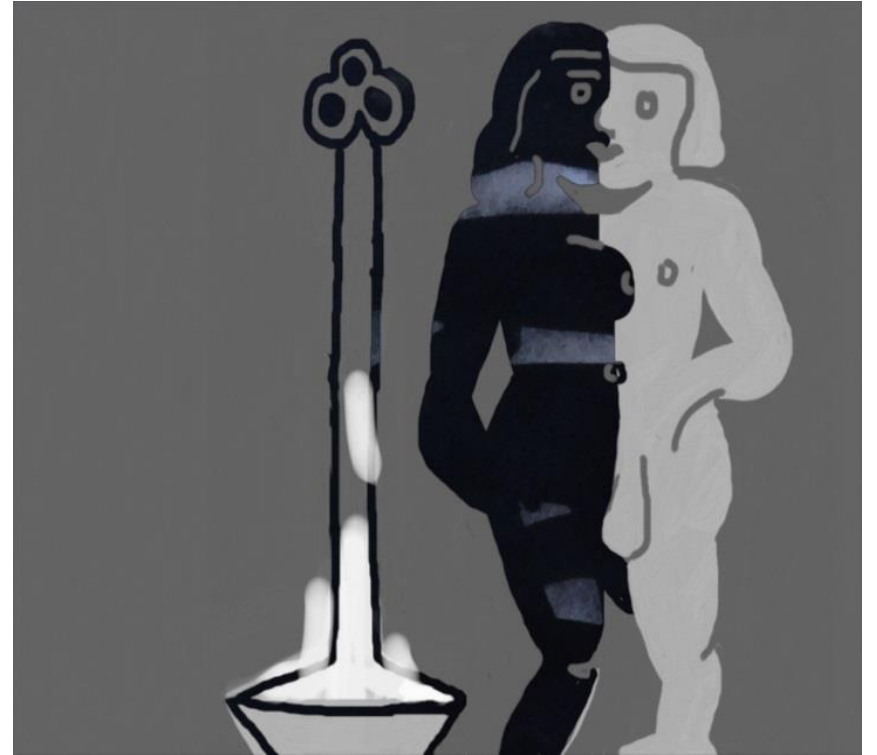
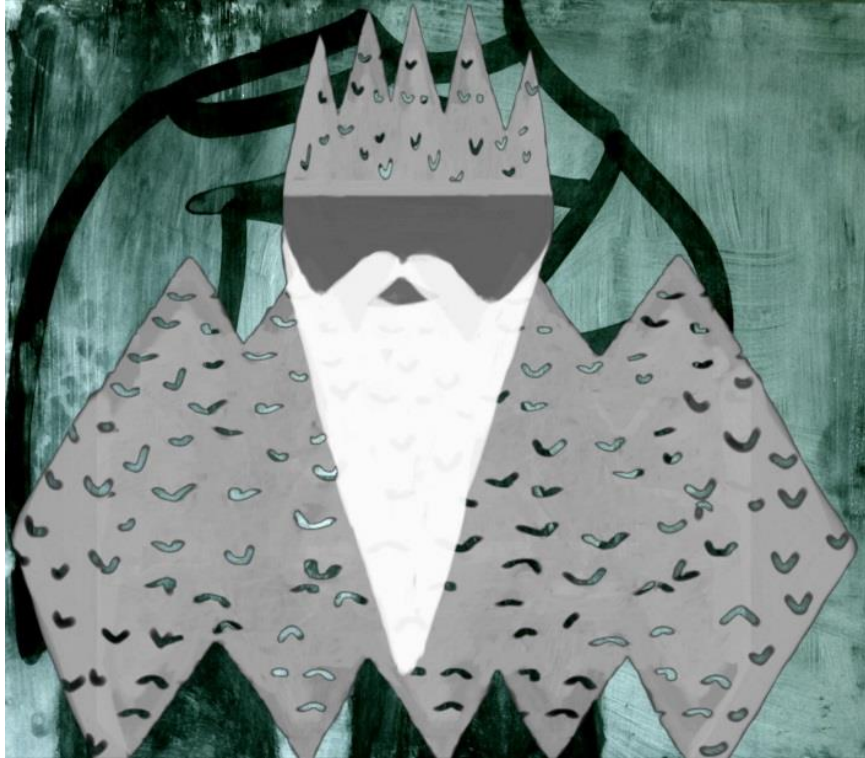
storos - people ✓
 people - man / women ✓
 woman - tree ✓
 tree - peacock ✓ 38-19
 54-23
~~egg~~ peacock - cow ✓
 cow - girl ✓ 47-15 / 47-9
 girl - black ✓
 black - blackbird ✓
 blackbird daughter - tree ✓
 tree - man ✓ 62-42
 man - swan ✓
 swan - girl ✓
 girl - bear ✓ 36-48
 54-17
 bear - stars ✓
 stars → prince ✓
 princess → raven ✓ 55-22

raven - horse ✓
 horse - old man ✓
 old man - stone ✓
 stone - statue ✓
 statue - jove ✓
 jove - bull ✓
 bull → god ✓
 god - shipwreck ✓
 shipwreck - into ground ✓
 ground → army ✓
 army - man hunter ✓
 man hunter - stop ✓
 killed by man ✓
 man - cloud ✓
 cloud - snakes ✓ 25-16
 snakes - man ✓
 man - blind man but sees ✓
 sees → sees girl ✓
 girl → voice / sound ✓

Amy Sillman, Score for *After Metamorphoses*, 2015–16. List of all the transformations from Ovid's poem the *Metamorphoses*.



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



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